

MIMNIE AND MOSKOWITZ

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FACES MUSIC INC.

UNIVERSAL RELEASE

"MINNIE & MOSKOWITZ"

INTRODUCE SEYMOUR

It's his day off. He parks cars. He has long, blonde hair - it's in a ponytail. He has a handlebar mustache and he has a suit on for his day off.

1 EXTERIOR - Broadway - Day.

From far away the camera zooms in to pick up Seymour. He is caught in a mass of people but he walks in his own style, bouncing up and down with his hands in his pockets, looking for something to do.

2 EXTERIOR - Times Square - Day.

The little junkshops, the characters, the poverty, and Seymour. We catch a feeling of the movie houses and their attraction. There is nothing to do in the daytime for a Seymour.

2A He buys a ticket and goes into a Times Square movie house.

3 INTERIOR - Movie house.

Sam Spade (Humphrey Bogart) in the scene with Mary Astor from MALTESE FALCON. He doesn't trust her but he loves her.

CUT TO: Audience cheering.

Seymour has his feet up.

SEYMOUR

Yeah.

(3A - if we shoot Seymour coming out of movie house)

4 INTERIOR - Bar - Night

It's crowded. We see Seymour's face poke in amongst the other faces. He lights up a cigarette, sticks up one finger and the lady bartender brings him a beer. Seymour smokes, swigs at the beer, and feels his manhood.

SEYMOUR

(to lady bartender)

What's up?

LADY BARTENDER

What?

SEYMOUR

My day off. What are you doing later?

LADY BARTENDER

Ask my husband.

Camera swings over to a great big, huge bartender who looks at Seymour.

CUT TO:

5 EXTERIOR - Broadway - Night

It is dark. It is cold. Seymour is hungry. He stands in front of a newspaper stand staring.

NEWSPAPER MAN

What's the matter with you?

SEYMOUR

I'm tired, I'm cold, and I'm hungry.

5-A Seymour walks into one of those old slum hotdog joints that serves hotdogs and sauerkraut.

6 INTERIOR - Hotdog joint

Seymour moves into the hotdog joint. Counter and booths. He has his newspaper; neon signs everywhere, grainy light, cigarette smoke. The place is crowded with old people. They sit, they wander aimlessly...they are silent and alone. Every corner of the place contains derelicts and New York characters.

7 No place to sit at the counter. Booth seat for one. Opposite Seymour is a character: MORGAN. Morgan is a thick-eyed man with tender-voiced intensity.

8 Seymour opens his paper and looks up. He sees Morgan staring at him.

MORGAN

Hello. Cold out?

SEYMOUR

Yeah...getting that way.

MORGAN

My name is Morgan. You want to hear a song?

Seymour looks at him.

MORGAN

I can dance. I can give speeches. What's your name?

SEYMOUR

Seymour. Seymour Moskowitz.

MORGAN

Morgan Morgan. Unemployment is terrible. I'm very down. I can sew.

SEYMOUR

Good.

MORGAN

I have a terribly cold apartment. One room, walk up. My dog died last year. I loved my dog. I'm a very good painter. I can fix things too.

9 The waitress moves over. She has a big "Mary" button on her uniform.

She passes Morgan and moves to Seymour.

WAITRESS MARY

It will be what?

SEYMOUR

Give me a beer and a coffee.

WAITRESS MARY

Beer and a coffee....

SEYMOUR

Yes, and a hotdog with....

Waitress Mary is on her way to place the order.

SEYMOUR

Miss! Hey! I didn't finish giving the order.

MORGAN

I've been in here for forty-five minutes. She won't look at me. A little down on my luck. You have a cigarette?

- 10 Seymour takes out a pack of Luckys, opens it, and hands Morgan three or four.

MORGAN

You got a light?

Seymour searches in his pockets.

- 11 Waitress Mary comes back carrying coffee and a hotdog.

MORGAN

Could I have a light, Miss?

Waitress Mary puts the coffee and hotdog down in front of Seymour.

WAITRESS MARY

That was a coffee, right?

SEYMOUR

And a beer.

WAITRESS MARY

You want a beer and a coffee?

MORGAN

See, she won't look at me...looks right by me. You know the General Motors Building? I helped build that. I'm gonna get a light for my cigarette. You know any girls? Really beautiful girls that want to get married?

SEYMOUR

No, I don't.

MORGAN

I know riddles and poems. Have you ever been by the zoo?

SEYMOUR

No, I haven't.

MORGAN

What? I used to sleep at the zoo. Wonderful sounds: polar bears, monkeys, lions, elephants...I used to wrap myself with newspapers...insulate my body from the cold and sleep out in the air. That was before the smog. My wife died. You never met her, did you?

12 Waitress Mary comes back to Morgan.

WAITRESS MARY

All right, what will you have?

MORGAN

A light for my cigarette.

13 She walks away.

MORGAN

(to Seymour)

I didn't want anything anyway
I just want to keep warm.

14 Seymour strikes a match to light Morgan's cigarette.

MORGAN

Uh, uh. I'll save it for later. Lot of old people in here...think of all the maladies that they have. So cold outside...arthritis. Arthritis and fear, that's the big malady of age. Go to bed one night, you don't wake up. That's what happened to my wife. Went to bed, didn't wake up. I found her. We have three children.

Seymour bites into his hotdog. Looks at Morgan.

MORGAN

Can I have a bite?

Seymour hands him the hotdog. Morgan wipes off the area where Seymour bit into it and he bites into it and hands it back to Seymour. Seymour turns the hotdog around and bites the other end and then hands it back to Morgan, who turns it around again and takes a bite and leaves a little bit at the end.

SEYMOUR

Finish it up.

MORGAN

No, you go ahead.

15 Waitress Mary comes back, to Morgan.

WAITRESS MARY

You gonna order?... 'cause I need the table.

Seymour rises, reaches in his pocket, moves to Morgan.

16 Seymour takes out some money -- three or four bills. He hands one of them to Morgan.

SEYMOUR

Here. Get something to eat.

Waitress Mary comes over.

MORGAN

I'll have the stew and a coffee.

WAITRESS MARY

Every night...the same thing.

Seymour turns and leaves.

MORGAN

Goodbye Seymour.

Seymour raises his arm without looking back.

CUT TO:

Omit scs. 17 thru 20

- 21 EXTERIOR - Third Avenue
Seymour is walking down Third Avenue. We follow him. He's on the East side.
- 22 There is an elegantly dressed woman standing with a small French poodle on a leash. The poodle is going to the bathroom on the sidewalk. Seymour walks right up to the poodle and lifts his foot as if to squash the dog. The lady screams, and pulls the leash to get the puppy out from Seymour's foot.

SEYMOUR

Don't let him do that on the sidewalk!

- 23 Seymour wanders down the street. This is a higher bracket. Middle class kids in their new togs; sideburns and long hair. Pretty girls. All out of New York's stone city.
- 24 He approaches Daly's Dandelion on Third Avenue at 61st Street. People are coming in - crowded in the entrance. He looks to see who's there. It's a glass enclosed table area.
- 25 INTERIOR
He moves into the main bar off to the left where there are tables. Directly in front of him is a sandwich counter. Very chic. To his right are people and a bar. It's mixed with businessmen and hippies, and single girls - some dated, some alone, some already picked up.
- 26 Seymour approaches one girl. He clears his throat. The girl looks away. Seymour lashes out his hands like a magician.
- 27 Seymour clears his throat, gets himself out of that crowd and moves on past some other people. He sees a tall, big bosomed girl nicely dressed out for the evening.

SEYMOUR

You remember me?....Seymour....
Moskowitz. You don't remember me?

GIRL

No.

SEYMOUR

That's what I said - you don't remember me.

- 28 Seymour smiles a big smile.

29 Seymour turns and moves on, gets to the bar, pushes through some people and finds a girl sitting alone at the bar. She's surrounded by people. She's attractive, full lipped, sloe-eyes, black shiny hair, clean. Her outfit is semi-hippy and assembled. She looks up at Seymour who stands next to her causing bad vibes. Seymour looks down at her and rocks back on his heels and says:

SEYMOUR

Seymour.

30 She looks at his mustache and his hair and feels "in". Seymour bends down and kisses her gently on the lips.

31 Two businessmen in their late thirties come over and push their way in between Seymour and Flora. Seymour shoves his way back.

32 FIRST BUSINESSMAN

Excuse me.

33 SECOND BUSINESSMAN

Excuse me.

34 Both businessmen now have their backs to Seymour. Seymour taps the second businessman on his shoulder.

SEYMOUR

Excuse me.

CUT TO:

35 East side uptown place - old East side washerwomen ranging from forty to sixty - old Irish looking red-faced drinkers... everything smacks of the neighborhood.

Seymour stands in between everyone at the bar.

SEYMOUR

Give me a beer.

BARTENDER

Twenty cents - draft, for you.

36 Seymour looks at him and then touches his hair and feels his mustache.

SEYMOUR

Ah....I'm an actor. I act parts.
I used to be a seaman. Rode those
high seas. Before that I rode
horseback through the wild country
but there was trouble in the hills
so I found meself a young lady...

(starts going into

Irish brogue)

...she was of the cloth...ah...
wait a minute. I prayed to her
and kissed her hand and begged her
for food and little drink. I said,
darlin' - not wantin' to be too
forward - darlin', God bless you...
and she gave me twenty cents which
I still have and I'll be giving
it to you and I want me brew.

FIRST BIDDIE

(Irish brogue)

A charmin' story.

SEYMOUR

Can I buy you a drink?

37 The first Biddie is wonderfully fat. She has those squinty
eyes and rosy cheeks and white skin. She has a short
haircut that flares out and makes her face even wider.
And she has warmth.

38 Seymour saunters over, takes out his Luckys and lights up.
The people at the bar crane their necks to see what's going
to happen.

Her name is Kelly.

SEYMOUR

What are you drinking?

KELLY

I don't drink with strangers.

SEYMOUR

Oh!

(pointing to himself)

Seymour.

(pointing to her)

You're...

(he laughs and

slaps the bar)

Those eyes....I love those eyes.

39 She pushes Seymour's arm away.

SEYMOUR

No. I love them. Those eyes
have seen....right?

Kelly laughs.

40 Seymour laughs and claps his hands and says:

SEYMOUR

Two Irish whiskies.

KELLY

And a beer.

41 A hand reaches in and grabs Seymour by the collar. Another
arm grabs him around the neck. A third pair of hands grabs
his free arm and they pull him outside.

42 By the light of the streetlamp he is hammered to his knees,
kicked in the ass, and left there bleeding. The fat biddie
that he was going to buy a beer and a whiskey for is standing
near him. There is a strange stillness - only the distant
traffic sounds.

43 BIDDIE

Are you all right?

SEYMOUR

I'm all right.

44 After a moment the biddie comes over, bends her large body
down, and looks at him.

BIDDIE

You want me to call you a taxi?

SEYMOUR

(not trying to
pull himself
together - just
lying there)

No, no taxi. I hate people.
Why is it that anytime anyone
sees anyone having a good time
they hate you?

CUT TO:

Kelly's basement apartment. It's long and it's strange. Strange that Kelly, who's a washerwoman and the janitress lives down with the pipes and her machines and her wash strewn across the basement, a big double bed, and fuse boxes. It's strange that it's so warm and it's strange that it has charm. Even here in this oil-burnered apartment underneath the heavy brick there's a person with taste and a desire to live.

45 INTERIOR - Kelly's Apartment

A long shot of a basement apartment. The bed at the other end of the room. On the foot of the bed sits Seymour smoking a cigarette. He has his pants and socks on. We can't see too much more. There's only one little window and the lights aren't on.

46 The alarm clock rings.

47 Kelly has pillows and she holds them close to her body. She raises her head slightly and looks at the clock. She suddenly is aware that Seymour is missing and she darts her head around to see him at the foot of the bed.

48 SEYMOUR

Good morning.

49 The alarm keeps ringing. Kelly looks at Seymour in a way that reflects the night before. She finally moves over to the alarm and stops it. She is very careful not to reveal her bare skin.

KELLY

I have to go to work. All hell's going to break loose.

SEYMOUR

You want me to put some coffee on?

Kelly looks at Seymour as Seymour rises.

KELLY

The pot is on the stove. The sink's on the other side of the room and maybe a hose is connected to the washer. Just take it off.

50 Seymour takes the pot from the stove, goes to the sink, takes off the hose from the washing machine, lets some water run into the pot.

KELLY (V.O.)

The matches are to the left.
You see them?

51 Seymour reaches up to a shelf, finds the big wooden matches, lights one, lights the gas stove and puts the water on to boil, and stands there.

KELLY

Seymour?

52 Angle on Seymour. He turns and looks at her.

KELLY

I wouldn't have brought you here but your nose was bleeding, and your feelings were hurt. I wouldn't have gone to bed with you either but I suppose there's some perversity in all of us. And I'm so single, not with a baby of my own, and....the human body needs warmth and touch and last night I needed you. I'm frightened to get up. I don't want you to see me. The place repulses you, doesn't it?

SEYMOUR

No, it doesn't.

KELLY

Then I do.

SEYMOUR

No, you don't.

KELLY

It's like a girl with varicose veins - there's nothing wrong with her but you don't like it. Right? I mean, that's my class. I see myself with heavy shoes and those big fat legs I have...

53 Seymour comes over to the bed. He gets in with her.

SEYMOUR

I love your fat.

KELLY

You don't.

54 Kelly just lies there with her eyes open.

55 Seymour scooches over and nestles next to her and tries to hold her in his arms.

56 Kelly looks up and tries to smile.

SEYMOUR

You're my Mama.

KELLY

You're my baby.

57 Kelly tries to kiss him. He hugs her and tries to get his arm around her and gets his arm stuck underneath her body.

SEYMOUR

OOhhhhhhhh.

Kelly moves so he can get his arm out.

SEYMOUR

That's better.

KELLY

One day you're going to see me
dressed in white, with a big hat -
you'll see me like a movie star.
All shining. You won't push me
away or feel I'm too fat. And I'll
walk with you, and hold your warm hand,
and kiss your sweet eyes. And I won't
be fat.

58 She embraces him. Seymour laughs.

SEYMOUR

You're amazing.

KELLY

Why am I amazing?

SEYMOUR

You're amazing.

KELLY

Why?

59 Thru 64

OMIT

CUT TO:

65 Seymour races cars along Ninth Avenue carrying his shoes
and racing in his socks.

CUT TO

66 Seymour running down Broadway. He enters into an Orange
Julius. He's out of breath.

67 INTERIOR - Orange Julius.

SEYMOUR
(to counterman)
You have a grapefruit juice?

68 COUNTERMAN
Yeah.

SEYMOUR
Es fresca torranha? Es fresca?

COUNTERMAN
Si. Fresca, fresca.

SEYMOUR
And....a donato!!

COUNTERMAN
Donato?

SEYMOUR
Donato. And a cafe negro.

COUNTERMAN
One black coffee, one torranha
and one donut - si?

SEYMOUR
Si. Perfecto.

69 Seymour sings "La Cucaracha...La Cucaracha..."
The counterman smiles with his gold tooth.

CUT TO

70 West Side in the 50's. Seymour's neighborhood. Seymour runs across the street to Mark's place. He stands outside and shouts:

SEYMOUR

Mark! I need socks!

70A He goes in.

70B INTERIOR - Dry Goods Store.

SEYMOUR

Vos is los? Actun! Schveinhundt!

71 An old Jewish man comes out. His name is Mark.

MARK

Again with the Nazi....

SEYMOUR

I need three pairs of socks. Mach schnell!!

MARK

I don't want you to come into the store anymore. I don't like you and your whole presence is a racial slur.

SEYMOUR

Where's Sarah?

MARK

Sarah don't want to talk to you.

72 Sarah comes from the back.

SARAH

Who don't want to talk to who?

(she sees Seymour)

Oh, him. What?

SEYMOUR

I need socks.

72

CONTINUED

SARAH

Mark, give him the socks. Give him anything he wants...give him chicken liver...big deal.

MARK

Come in here with the hair and the dope. I don't want you in my store.

SEYMOUR

Mark, I'm like your son. If you're mean to me I don't know where I'll go. You're like my Daddy. Sarah... I got a Mama. But you're like my Daddy. I never had a Daddy.

MARK

Feh!

CUT TO

75

Seymour's room. It's small. There's a nice light. Seymour walks in and goes to the phone and dials a number. He has a pencil and paper in his hand and he is barefoot.

SEYMOUR

(into phone)

10:30. 10:30 and ten seconds. 10:30 and twenty seconds. 10:30 and a half. Thank you. You're a lovely lady.

76

He hangs up. Gets up, goes to the bathroom, throws his cigarette into the bowl. Makes another phone call.

SEYMOUR

Information? What do you know? What do I want to know? I want to know what your name is. Why? 'Cause you got a nice voice. Julie. Julie what? Seymour. What are you laughing at? Are you pretty? Well then, just give me the number of United Airlines. Thank you. goodbye, Julie.

77 He dials another number.

SEYMOUR

My name is Seymour Moskowitz.
I'd like to make a reservation
on a flight leaving New York City
and going to Los Angeles. How
much does that cost? I don't
know when...I'd like to know
how much it costs. And how much
is first class? Oh? How much is
second class? Is there any way I
could go cheaper? OK. Are you
working? I'll call you tonight.
What's your name? Martha Brown?
Martha Broan? Brown? Braun? Oh,
Brun. German. Achtun! Schweinhundt!
Listen, rause, apell, austaven...I
call you tonight, myne darling, yes.
Achtun. Heil Hitler!

CUT TO:

78 Parking Lot. Night. Screeching tires and a large Cadillac.
Two people - a man and a woman stand there not speaking to
each other as Seymour drives it up. He's a parking attendant
by night. Seymour gets out, holds the door and the man
gets in. He runs around to the other side of the car and
helps the woman in.

SEYMOUR

(to woman)

You okay?

79 He slams the door, runs around to the other side of the car.
The man hands him \$.25.

SEYMOUR

Wait a minute.

80 He takes out a rag from his back pocket and starts wiping
the window. He smiles at the woman who turns away. The
man rolls down the window.

MAN

Okay.

SEYMOUR

Where do you live?

MAN

We live in Westchester..

80

Cont.

SEYMOUR

Oh, Westchester. I know it well.
Westchester, Larchmont. Terrific
car - needs shocks though. Get
some new shocks.

MAN

Yeah....I have to get shocks
because the damn thing doesn't
corner well - slides from side
to side.

SEYMOUR

Yeah, you just go get some cheap
shocks - don't get expensive ones -
and the car will drive like a dream.

81 Man reaches into his pocket.

MAN

Ah....here.

SEYMOUR

Thank you.

82 Seymour runs back up the ramp.

CUT TO:

83 Seymour into another car with another ticket. Starting
the car but the motor's cold.

SEYMOUR

C'mon, mother....move it.

84 The battery starts wearing. Seymour jumps out of the car,
put his back to it and starts pushing it....it starts
sliding down the ramp. He jumps back into the driver's
seat and starts it in neutral. He takes the corner,
screeches, and pulls up in front of a businessman with
a briefcase.

BUSINESSMAN

Okay. Okay. That's fine.

84 Cont.

SEYMOUR

Sorry about the screeching - low pressure tires. And your battery needs charging.

85 Man gets into the car, slams the door and drives off.

86 Seymour shakes his head.

CUT TO:

87 EXTERIOR - Apartment in Brooklyn - Day. The neighborhood. Seymour's carrying flowers. He has on a suit and a tie. A little lady peeks through the door.

88 INTERIOR - Hallway and Mother's apartment - Day..

SEYMOUR

Hello, Mommy.

MOTHER

Come in, sweetheart...darling, I love you. Oh, I'm so glad to see you. Flowers for me - wonderful... I got soup, I got salad, meat, and your favorite.

SEYMOUR

Potato pancakes?

MOTHER

No, the boiled meat.

SEYMOUR

You said that, Mom, you said meat.

MOTHER

Smell good?

SEYMOUR

Smells delicious, Mom.

MOTHER

I love the smell. Come in the kitchen - look at it.

89 Seymour follows her into the kitchen.

SEYMOUR

Looks terrific.

MOTHER

Look at the salad. Here, look
at the salad.

SEYMOUR

Lovely. You got beer?

MOTHER

I got beer. Lots of beer. Look
in the icebox you'll see the beer.

90 He looks in the icebox.

MOTHER

Give me the flowers. Here, I'm
gonna cut the flowers. I don't
have a vase that big for these
big flowers. What did you do? -
bought these gigantic flowers.
What's wrong - you came to see
me? Something's wrong? You feel
good?

SEYMOUR

I feel fine, Mom.

MOTHER

You were hungry?

SEYMOUR

I'm always hungry.

MOTHER

You need money?

SEYMOUR

I'm going to California.

91 She looks at him.

MOTHER

California?

92

SEYMOUR

Yeah, I have no future here.

MOTHER

No future...

SEYMOUR

Park cars - I don't like the people. I got to move. I got to go...if I don't like L.A. maybe I'll go to South America...Mexico....

93

MOTHER

No girl friend?...nothing?

SEYMOUR

Yeah - big, fat girl I had last night. Lots of fun.

MOTHER

Fat girl. Ugly?

SEYMOUR

No teeth - nothing.

MOTHER

Like you - no teeth. Take out your teeth - let me see.

SEYMOUR

Oh, Ma.

MOTHER

So, what do you need - a little money for the ticket?

94

SEYMOUR

Let's eat - we'll talk later.

CUT TO

95

EXTERIOR - Plane in flight (stock)

96

Airplane in flight. Tourist class complete with babies, businessmen, stereo headsets, drinks, carts, and an on-flight movie. Seymour's sitting by the window looking out. He has one of his mother's flowers in his lapel. There's a five year old next to him and a mother - ugly, sloppy, glasses and big teeth. The child looks pretty much the same. The child is just finishing up with what's left on the tray of food.

97

MRS. GRASS

Eat your food.

MICHELE

No.

MRS. GRASS

Mommy said yes.

MICHELE

I said no.

MRS. GRASS

I said yes and when Mommy says yes - it's yes. Now if you want me to lose my temper, I'll lose my temper. Now, eat!

MICHELE

I don't want to.

MRS. GRASS

Eat!

98

Seymour turns around and looks at the kid.

MICHELE

I don't like him, Mommy, he scares me.

MRS. GRASS

I'm Mrs. Grass and this is my daughter, Michele. I'm so sorry. I know how terrible it must be to have to be stuck between two squabbling people - a mother and a daughter. But she won't be strong, and she won't be healthy, and she won't be pretty. Will you eat the carrot? One little bite for Mommy.

MICHELE

I don't want it.

MRS. GRASS

Listen, could you help her eat?

99 Seymour grabs a carrot and chews it.

MICHELE

Mommy, he stole my carrot.

Seymour doesn't finish the carrot. He spits it out into the napkin and puts it on the kid's tray.

CUT TO:

100 EMPLOYMENT AGENCY in Hollywood. Seymour is standing on a long line. There are other long lines. Seymour's flower is wilting.

101 We catch snatches of conversation with people looking for jobs - black, white, Mexican...

SEYMOUR

(to counselor)

I'm a car parker looking for a job.

COUNSELOR

What's your occupation?

SEYMOUR

Oh, I want to pick up some money 'cause I got to pay my rent...and eat.

COUNSELOR

So, you're looking for an interim job.

SEYMOUR

Yeah, I prefer car parking.

COUNSELOR

And you're a resident of....

SEYMOUR

New York.

COUNSELOR

Can you hold on a second, please.

102 The counselor walks away.

103 The lady behind Seymour begins talking to him.

LADY

You shouldn't have told him that.

SEYMOUR

What?

LADY

If you just take your car and go through Beverly Hills there's so many different parking lots there - they're always looking for people.

SEYMOUR

I know you're trying to help me, but chemically we don't fit. I mean, you must feel that about me 'cause I feel that about you. So, if you don't talk to me, I won't talk to you.

CUT TO:

104 INTERIOR - Movie Theatre.

(ALGIERS) (PEPE LAMOCO) is playing. We see the end scene with Charles Boyer. We see Minnie, blonde with glasses, tears coming down beneath them...then the glasses come off. She hides her tears with her hands, digs into her purse. Florence, who's sitting next to Minnie, is a woman in her fifties, definitely older than Minnie, but not her mother. She's a friend of Minnie's who works with her in the museum.

FLORENCE

What's the matter?

Minnie tries to regain herself.

FLORENCE

Oh, you liked it.

105 She sits there and waits for Minnie to compose.

FLORENCE

You hungry?

106 Minnie shakes her head yes.

FLORENCE

Well, let's grab a sandwich and
some coffee.

CUT TO:

107 Florence's one room apartment. It's got a bed, an old stove,
a bookcase, tons of prints piled up in the corner, a few
paintings, a few sculptings, an easel with some undistinguished
work on it. The whole artistic flavor is religious.

The two women come in. Florence snaps on the light.

FLORENCE

Careful of your head.

108 Minnie bends down - there's a low overhanging lamp she crawls
under.

FLORENCE

Put your coat on the chair. Now,
what do you want to eat?

MINNIE

What have you got?

FLORENCE

Look in the icebox.

109 Minnie opens the icebox and there's nothing - an old bottle
of milk and a lettuce.

MINNIE

Do you have bread? We could make
toast.

FLORENCE

Bread? I've been going out to
dinner mostly.

MINNIE

Oh, I know the feeling.

FLORENCE

I have wine. You want some wine?

MINNIE

Don't you have coffee?

FLORENCE

Oh, I think I ran out of coffee.
I don't think we have any coffee.

110 Florence is already pouring two glasses out of a big gallon jug of Gallo.

FLORENCE

This is fresh. And it's good too. That movie....I liked it and I didn't like it. I liked him, I didn't like her.

MINNIE

You liked the inspector though.

FLORENCE

Who? Oh, the cop -- yeah. He was all right.

111 She hands Minnie a glass of wine.

FLORENCE

Here....cheers. And I hope you get a husband soon, Minnie.

MINNIE

Okay, Okay.

112 Theyclank wine glasses. Florence drinks hers down.

FLORENCE

Sit on the bed. You'll be comfortable. Black and white movies give me a headache. And I like westerns better than romances...I used to like romances but I like westerns now. I like it when they wear those big cowboy hats and their boots. God, you can almost smell them.

She drinks.

CUT TO:

113 Florence's apartment - INTERIOR. It is later. The wine bottle is almost empty...cigarettes fill the ashtrays... Florence sits in her chair slumped..

113
Cont.

MINNIE

Florence, you're...are you romantic anymore? I mean, I never know if somebody reaches your age if they have any real drive to be loved. I'm sorry if that sounds stupid, but I'd just like to know - does it diminish? Does it go away?

114

FLORENCE

Sometimes...but there's always frustration. I just don't know if it's the sex thing or the being alone that I'm frustrated about. After a while you don't know.

115

MINNIE

It seems I just get more so, more aroused, more anxious to please, more willing to give of myself. It just seems that the more I know, the less it affects me, instead of it being the other way around. I mean, the world is full of idiots who crave your body and your soul and your mind and your heart... they can't live without it 'til they get it. And when they get it, then they don't want it anymore. But you go to the movies - it's always different. I think movies are a conspiracy. They set you up from the time you're a kid to believe in everything; in love, in ideals, in good people, in strength...in everything...you know? And then you go out, you keep looking...and you get a job, like us, we work in a museum, deal with pretty things, but they're not pretty. Spend a lot of time fixing up things, caring about nice things, pretty furniture and jazz, learn how to cook and be feminine... but there's no Charles Boyer in my life. I never met a Charles Boyer. I never met a Humphrey Bogart. I never met a Clark Gable. Or a William Powell. They set you up, you see?

(continued)

115

Cont.

MINNIE

And I mean, no matter how bright you are...and we're bright, we're geniuses compared to the rest of the people. I mean, I look at you...and look how tasteful you are - you're smart and nice and I look at the sum total of your life...and it's a room and you're alone with diminishing sexual returns. You don't even have somebody that's just a pal. You know? Isn't that crazy? Go to the movies and you see a man die for a woman just because he wants to see her again. That's good. Kill the son of a bitch. If it could only be that way. You know?

116 Florence snores. There's a sudden silence.

117 We are on Minnie's face. She has been smoking. She sets her drink down, she puts her cigarettes in the ashtray. There's a lot of smoldering cigarettes there. She takes a little bit of the Gallo wine and pours it into the ashtray making sure the cigarettes are out. She touches Florence's face with her hand.

MINNIE

Florence?

FLORENCE

What?

MINNIE

I'm gonna put you in bed now...
then I'm going to go.

FLORENCE

Why?

Florence closes her eyes.

MINNIE

Can you stand up?

Minnie puts her hand in front of Florence's face.

MINNIE

Take hold of my hand.

Florence looks at her.

MINNIE

Just take my hand, Florence.

118 Florence clasps Minnie's hand.

Another angle - we see Minnie's face as she lifts Florence to her, she struggles with her to the bed, and plops Florence down. We hold on Florence - we see a blanket stretched over her.

New angle - Minnie gets one sleeve into her coat.

MINNIE

G'nite, Florence.

119 Angle on Florence.

FLORENCE

I'm mad at you. You drank all
my wine and you did all the
talking...

120 Minnie makes her way to the door, opens it, and closes it as she leaves.

CUT TO:

121 EXTERIOR - Elaine Apartments on Vine - Night.

Cab pulls up. Minnie gets out and goes to the window of the cab.

MINNIE

(to unseen cabbie)

Well, what's a good tip? I never can get used to what I should tip.

CABBIE

(V.O.)

25% - 20%.

MINNIE

Well, it's \$1.35 - so how much is that?

CABBIE

(V.O.)

A quarter will be fine.

MINNIE

Here, I'll give you two dollars.

She gets her change. We hear a goodnight from the cabbie. Minnie turns and disappears behind the canopy.

122 EXTERIOR - Courtyard - Elaine Apartments.

Minnie moves through the courtyard drunk. She approaches her apartment. On the door there's a note. We can read the heading: "Darling....." Minnie takes the note off the door, tears it up in little pieces, and pours the pieces into her handbag....she opens the door and goes in as we hear the phone ringing.*

123 She comes into the apartment in the darkness. The lamp goes on.

New angle - phone. It is still ringing.

(*Minnie's apartment - small duplex with very high ceilings; a staircase leads up to a bedroom and bath. To the right is a kitchen; it's hidden from the living room by a small hallway.)

124 New Angle - Minnie's face. She lifts the receiver to it.

MINNIE

Hello.

125 She sits on the chair next to the table on which the phone rests.

MINNIE

Yes? Oh, hello, fathead. I got your note. No, I didn't read it - I tore it up. I don't care what it said. No, I don't miss you. I said I don't miss you. That's right...no feeling, no pain, it's painless...no emotion. Hold on, I'm lighting a cigarette.

126 She lights a cigarette.

MINNIE

I'm back on the phone - talk. Yeah, I had a few drinks, and I may have a few more. I'm in a good mood... unless you mind. Do you mind? Am I trying to hurt you? Why would I want to hurt you? It doesn't matter that you love me or you don't love me. No, I'm not interested in how you are. I hope you're fine. I'm glad. Mm,hm. Mm,hm. Mm,hm. Uh,uh. Uh,uh. Uh,uh...I don't want to be anybody's goddamn girlfriend!! ...understand? I don't want to sit alone, I don't want to be humiliated, I don't want to be lied to, I don't want to be a psychiatrist. What I wanted was for the man I was in love with to be straight with me, that's all. Don't ask me to explain - it's very boring. Oh, I'm boring ...I see. Tell you what? Tell you I love you? Okay, Jim, I love you. Oh, you don't like the way I said that. Oh, Jim...children? Oh, you'd like my children...terrific. You don't love Helen? No one loves Helen? I don't know how she can stand you. It happens to everyone. I said it happens to everyone. Would you like to come over and make love to me sweet-heart? Fantastic! Hold on.

127 Minnie puts the phone down and puts her head in her hands.
She picks the phone up again.

MINNIE

Jim, I don't love you. I don't
care what you want to hear - that's
it. You have your wife and I have
someone else...he's here now and
it's getting boring talking. No,
don't come over here 'cause he'll
kick the hell out of you...he's
a big guy...very strong...want to
say hello?

Click.

CUT TO:

128 The bathroom door opens. Minnie comes out now wearing a red robe. She goes to the bed table, picks up a VOGUE magazine and a book, looks around for something else, can't find it... she exits the bedroom.

129 New Angle - Minnie comes down the stairs in her red robe and bare feet, carrying her magazine and book. She goes to a table, opens a cigarette box, takes out a cigarette. It's stale, she licks it, lights it - smoke gets in her eyes, she squints. She gets up, moves over to the stereo and puts on a classical record. The phone rings. Minnie walks over and answers it. She waits a moment, listening...she says.

MINNIE

Jim, I don't want you calling me any more. It's over.

130 She hangs up. Minnie goes to the kitchen to where another phone is. There's a scratchpad there. She goes through it. She finally finds the number she is looking for. She pours herself a glass of scotch, clunks an icecube into the glass, picks up the phone and dials the number.

The phone rings four times.

131

VOICE

Hello.

MINNIE

Hello. Is this Mr. Swift?

VOICE

Yes, it is. Who's calling please?

132

MINNIE

My name is Minnie Moore. You called me about a week or ten days ago.

VOICE

I'm sorry...you have to refresh me a little better than that... I'm just...your name is Minnie Moore?

133 Minnie drinks.

MINNIE

Oh, yes. There was an outdoor wedding or something and you needed a date...a friend of yours asked you to call me. I can't remember his name, but you called me and I couldn't go. Do you remember?

Minnie drinks.

VOICE

Oh, yeah, I do remember. Yes, of course, I do remember...you were the girl Eddie Phillips told me about - right?

MINNIE

Yes, Eddie Phillips, that's the one.

VOICE

You probably forgot my name.

MINNIE

I did.

VOICE

My name is Zelmo. Zelmo Swift.

134 There's silence. Minnie drinks and finishes.

ZELMO

Well, Minnie, what can I do for you? Or am I overstepping my grounds there?

MINNIE

Zelmo, would you like to have lunch tomorrow at one o'clock?

ZELMO

Lunch?

MINNIE

Yes.

ZELMO

Yes....What time?

MINNIE

Well, maybe one o'clock would be good.

ZELMO

Wait a minute. Where do I meet you?

MINNIE

Uh, where do you meet me?

ZELMO

Where do you work?

MINNIE

At the L.A. County Museum.

ZELMO

Well, I'll pick you up. I have a car. I make a lot of money.

MINNIE

Good. I'm glad.

ZELMO

So, I'll pick you up at the museum. Is there any special place - outside? Inside?

MINNIE

Inside.

ZELMO

I'll be there.

135 Minnie hangs up. The phone rings.

136 Minnie looks at the phone and picks it up.

MINNIE

Hello.

TONY

Uh....

MINNIE

137 Who is this?

TONY

Uh....

MINNIE

I think you have the wrong number.

TONY

(laughs)

I'm sorry...no, I forgot who I was for a moment. Tony Fredericks is my name.

138

MINNIE

This is my day.

TONY

This is Minnie Moore - right?

MINNIE

Right.

TONY

I'm shy as hell so I can't
talk on the phone but I have
a good sense of humor....

MINNIE

139

You sound funny.

TONY

I'm six foot, three inches
tall, I'm reputable, college
degree, and I was asked to call
you by...I forgot his name.

MINNIE

What do you want?

TONY

What time is it?

140

Minnie looks at the clock. It says 9:05 P.M. She doesn't
answer.

TONY

I was wondering if you were
hungry, I'd take you to dinner...
if you haven't eaten.

MINNIE

I haven't eaten.

CUT TO:

141 EXTERIOR - LaCienega at night. A yellow cab pulls up to Patrone's Restaurant. Minnie gets up and runs inside.

142 INTERIOR - Patrone's Restaurant.

Minnie is at the door. She looks about as Marie Patrone comes up.

MINNIE

My name is Minnie Moore. I'm looking for a gentleman.

MARIE

What's his name?

MINNIE

Fredericks...I don't know his given name...we have a blind date and I'm late.

143 Marie Patrone turns and looks at the tables. A man has been looking, he gets up and comes over. He is a tall man, thin, with dark auburn hair and a nice smile.

TONY

Tony Fredericks.

144 He shakes her hand.

MINNIE

You have a handshake like a bull - did anyone ever tell you that?

TONY

I'm nervous...had to shave and shower and rush like hell to get down here.

145

MINNIE

I'm Minnie Moore in case I didn't tell you.

TONY

I called you at the house. I know your name. Let's sit.

MINNIE

Good idea.

146 They walk to the table and Tony helps her to her seat.

TONY

Well, what do you think?

MINNIE

You're better than I expected.

TONY

Couple of years ago I was in Paris
...somebody told me they thought I
was a movie star.

(he laughs
good-naturedly)

MINNIE

Why don't you order me a drink?

147 Tony puts his hand up and snaps his fingers a couple of times.
Minnie smiles.

MINNIE

Tony, I'm out of cigarettes.

TONY

Oh, I don't smoke. What kind do
you want?

MINNIE

Any kind as long as they're non-
mentholated, filter-tipped.

148 Tony snaps his fingers right in the Waitress' face.

TONY

Oh! You have any cigarettes?

WAITRESS

There's a machine over there.

TONY

Could you get them for me if I
give you the right change?

WAITRESS

I'm busy, sir. I'm busy.

TONY

Well, alright. Never mind.

(to Minnie)

I'll get the cigarettes. That's
non-mentholated, and filtered -
right? Any particular kind?

MINNIE

Uh...I'll let you decide.

149 Tony winks at Minnie, gets up, and walks away.

150 Minnie watches Tony and whistles, and then stops.

151 Tony at the cigarette machine, puts the right change in, gets the pack of cigarettes and comes back to the table with them.

MINNIE

You really six foot three?

TONY

Six foot, two and a half, actually.
I lied.

152 The waitress slaps down menus.

MINNIE

Do they have osso buca here?

TONY

I don't know. I better check.

TONY

Miss, do you have osso buca?

WAITRESS

I'll be with you in a minute.

153 Tony turns back to Minnie.

TONY

I can't get a straight answer.

MINNIE

Oh, I don't care.

TONY

I never heard of osso buca - what is it?

MINNIE

It's a type of food. It's knuckles, really...Italian style cuisine. Nice.

TONY

Well.

(Minnie goes to
light her cigarette)
Here, let me light that for you.
(burns his hand)
Burned my hand.

MINNIE

Oh, I do that all the time. Did you ever put the matches into the back of the cover and without looking it sets on fire?

TONY

Many times I've done that. I don't know how I did that actually that time.

154 He fiddles with the matches and gets a little serious.

TONY

Uh, you live alone naturally.

MINNIE

Yes. In an apartment.

TONY

Dogs? Cats?

MINNIE

No.

TONY

Uh...Tom said that you worked at the museum.

MINNIE

No, I don't.

TONY

You don't?

MINNIE

Yes, I do.

155 The waitress comes over.

WAITRESS

Yes?

TONY

The lady would like osso buca. Do you have that?

WAITRESS

No. You want a menu? I mean, you have a menu there. Only what's on the menu. We have a lot of good stuff but only what's on the menu.

156 Tony turns to Minnie.

TONY

Did you see anything that you'd take as a second choice?

MINNIE

I'll have a small plate of pasta al dente - red.

157 Minnie gets up.

MINNIE

Excuse me.

Tony gets up clumsily for Minnie, pushing her chair back.

CUT TO:

158 INTERIOR - Ladies room - Patrone's Restaurant.

Minnie bursts through the door. She goes to the sink and looks into the mirror. Mascara is running. She goes to the john, takes a piece of toilet paper, goes back to the mirror and cleans off her eyes.

MINNIE

Shoot! Shoot! Stupid!

158 She leans up against the sink, takes three deep breaths and bursts into tears.

An elderly plump woman enters the ladies room.

Minnie exits.

159 Angle on Minnie -- when she comes out of the Ladies Room. POV restaurant from another angle. Minnie walks across the room and goes towards Tony, but can't...and exits past Tony as quickly as she can.

CUT TO

160 EXTERIOR - Patrone's Restaurant. La Cienega. Night.

161 Minnie comes out and runs up the street. Closer angle on Minnie as she crosses La Cienega.

162 Angle on Minnie -- looking for a cab. She sees:

CUT TO

163 Tony - coming out of Patrone's Restaurant. We see a parking lot attendant go for Tony's car.

164 Minnie stands there hailing a cab but there are none in sight.

165 Angle on Tony - his car pulls up. We go with his car as it makes a U-turn on La Cienega. It's a little difficult through traffic.

166 A cab cuts in front of Tony's car.

Angle on cab on Minnie. She gets in.

167 INTERIOR - cab

MINNIE

Just drive. I'll tell you

168 She sits back in her seat as the cab takes off.

Scs. 169 thru 172 Omit

CUT TO:

173 EXTERIOR - Angle on Elaine Apartments on Vine. Night.

Cab pulls up. Minnie gets out of the cab and enters the apartment complex. The cab pulls away as Tony's car drives up. Tony gets out of the car.

174 EXTERIOR - Courtyard. Elaine Apartments. Night.

Tony catches up with Minnie as she reaches her doorway.

TONY

Minnie.

175 Tony and Minnie look at one another. She searches for her key.

TONY

Minnie did I do something wrong?

176 Minnie finds her key and puts it in the lock.

TONY

If I did something wrong,
I apologize...because I thought
we were having a good time...
hitting it off.

MINNIE

I just don't feel well. I'm
terribly sorry.

TONY

Can I see you again?

MINNIE

I have to go in now.

177

TONY

Could we have lunch tomorrow?

11



MINNIE

I have a lunch date. Just call
me, please.

178 Minnie goes into her apartment and closes the door.

CUT TO:



179 L.A. COUNTY MUSEUM - Interior

Minnie is walking behind a woman who takes large strides through one room to the next...where a big dark man in his 40's is standing, looking at Minnie. He weighs approximately 200 pounds and he has no neck. He's Armenian. He is the same man we heard on the telephone...Zelmo Swift.

Angle on Minnie. She sees him.

MINNIE

Okay, Florence, okay, Florence. I see him. I've got it, sweetheart. I don't want you to go all the way up there with me, okay?

180 She takes the last few steps to Zelmo.

MINNIE

You're....

181

ZELMO

My name is Zelmo. Zelmo Swift. My name used to be Cartagian. I changed it to Swift when I played baseball...they told me that I needed a name...my name was John but I changed it to Zelmo...Zelmo Swift. It used to be John Cartagian. I'm an Arab.

MINNIE

You are?

ZELMO

No...I mean, I don't look like an Arab. I don't wear blankets like that and I don't have any camel. How tall are you?

MINNIE

Five/seven. Could we go to lunch?

CUT TO:

182 PANZA'S RESTAURANT - Parking Lot. Day
An Eldorado pulls in. It's Zelmo's car. Minnie sits in the front seat next to Zelmo.

183 Seymour opens the door and lets them out.

ZELMO

Park it conveniently. We're gonna have a fast lunch.

SEYMOUR

Right.

CUT TO:

184 PANZA'S RESTAURANT - Interior - Day

Zelmo and Minnie are sitting at a table. It's a nice bright place. Lunchtime crowd.

185 Angle on Zelmo.

ZELMO

Minnie, tell me about yourself.

MINNIE

I can't.

ZELMO

You can't tell me about yourself?

MINNIE

No, I can't.

186

ZELMO

Well, let me tell you...let's see...
if I'm right...you're, uh, not born
here. You were born in the North
- you were born from New York to
Wisconsin, near Canada...and
your parents are both alive.

MINNIE

Say, you're terrifically perceptive.
You're not a clairvoyant, are you?

ZELMO

Are you funny?

187

MINNIE

I was born in New York in Niagra
Falls.

ZELMO

In Niagra Falls?

MINNIE

(laughing)

I was born in New York, near the
falls.''

188

ZELMO

Let's see, you have a mature sense
of humor...you like jokes, you're
very romantically inclined. Is
that true?

MINNIE

Yes, it's true. All of it.

ZELMO

You're very artistic...even intellectual. You don't take romance lightly. If you fall in love with a man it has to be for keeps.

MINNIE

True, true, absolutely true.

ZELMO

You're very sensitive and delicate. You shake when you're upset and you're very gentle when you're moved. That's it. That's all I know about you....

189 The wine is poured.

MINNIE

Well, what shall we drink to?

ZELMO

Oh, I forgot to say that you're modest. There isn't one person out of a million people that would not smile when you're talking about them. Did you know that? When I was a kid I used to say - you know, there's something about you - and there would be immediate interest. How come you called me? Listen, when you called me, what made you call me?

190 Minnie can't answer.

ZELMO

That's okay - I understand. Your bone structure's interesting, too. Your hair...the way you dress... the shape of your mouth...I would say that you're Slavic. Or Swedish. What are you?

MINNIE

I'm English.

191

ZELMO

Oh, English, of course. Minnie, I don't know what to say. I don't go out very often. I'm actually scared of women. I suppose you must be frightened of men, too. So, I don't talk to them often...women.

(Continued)

191 CONT.

ZELMO (Cont'd)

I say, "hello," "hello, how are you?"
 But I'm very interested in the arts;
 the arts: ballet, opera, theatre,
 concerts. I like poetry: Keats,
 Shelley, Byron, Shakespeare, Swinburne,
 Wordsworth...I like them. I've been
 reading since I'm twelve years old.
 I wear glasses now, I've read so much.

192

MINNIE

That's funny. I would have taken you
 for a businessman.

ZELMO

I hate business, Minnie. It's funny,
 'cause I'm a fairly rich man, but I
 hate making money. I don't know what
 to do with it. I get up in the
 morning, I ask myself, Zelmo, what am I
 gonna do with my money? I give it
 to charity, I give it to friends. I
 buy a big house, take a vacation - from
 what, I don't know?? I'm not married
 anymore. I was married to a woman that
 was...a very rare woman, we had no
 children...it didn't last...not very
 long...I made a mistake on our wedding
 night...personal stuff, you know. You're
 very easy to talk to, Minnie. You look
 like you care about me. That's a
 terrific quality to have - a rare
 quality. I think those people that can
 listen endlessly are much more fascinating
 than the people that talk.

193

MINNIE

Zelmo.

194

ZELMO

Look at your eyes. They're all moist.
 You're so sensitive. This is a rare
 quality to have today.

MINNIE

Zelmo.

ZELMO

I'm a very lonely man. I'll tell you
 frankly, Minnie...not you, but
 someone...if I could find someone...
 it could be you...it could be someone
 that would have your qualities...that
 if I touched her hand she would not
 pull it away if you know what I mean.

195

MINNIE

Please, we should order...it's very late.

ZELMO

Aw, don't feel bad, please. I really have no right to put you on the spot like this, Minnie.

MINNIE

Zelmo, I think we should eat.

ZELMO

You're so delicate looking...look at your hands...they're so expressive. I can tell everything you're thinking by the way you're flicking your fingers there.

MINNIE

They have an interesting menu here. I really like this place.

ZELMO

Minnie, I got to tell you...my problem is that I have hair down my back, and on my chest, and down my arms...but not on my legs - my legs are very smooth. I don't know why I'm telling you this....

MINNIE

That's all right. I'll have the veal piccata.

ZELMO

You look at a man like me, Minnie, and what do you see?

MINNIE

I see a very nice man who's taking me to lunch.

196

ZELMO

I can't seem to make you feel what I'm feeling. It's very hard.

MINNIE

Very hard.

ZELMO

Oh, did I tell you my wife died, so I'm not divorced.

MINNIE

Zelmo?

ZELMO

What?

MINNIE

I don't want to hurt you.

ZELMO

How could you hurt me?

MINNIE

Everything you're saying to me
is very painful to you.

ZELMO

I made you uncomfortable.

MINNIE

I am uncomfortable.

ZELMO

I could see that you were
uncomfortable.

MINNIE

Zelmo, I have absolutely no interest
in you personally. All I wanted to
do was go to lunch.

ZELMO

Not one dirty thing did I say.
Not one off-center thing did I say.

MINNIE

Zelmo, I want to go. I'm terribly
sorry.

ZELMO

Always with blondes. They got some
kind of Swedish suicide impulse in
them. Took a girl out to lunch once -
the next thing you know she wants me
to kick her. I said - me kick you -
for what? What's that supposed to
be...something?

(he looks around and
catches the waiter's
attention)

Check - may I have the check, please?

197 The waiter comes over with the check.

ZELMO

Oh, wait a minute...I'll give you my
credit card. Here's my credit card.

198 Zelmo looks at Minnie as the waiter walks away with the credit card.

ZELMO

Another time I was in Trenton, New Jersey...a friend of mine says, hey, go out with this girl...I said, sure, I'll go out with her. I take her home. She's got three kids. What the hell is this, I said. She said, the kids don't matter. We just lie down and relax. I said, wait a minute - you got three kids. You want me to sleep with you? You out of your mind?

199 The waiter comes back.

ZELMO

(to waiter)

Here, I'll give you the tip cash.

200 Zelmo and Minnie get up - they walk outside.

201 There's no attendant there.

ZELMO

Where the hell is this guy? You got to get back. Can't stay out of that job forever, you know. Someone's got to dust off those statues.

MINNIE

You don't have to drive me back, I can take a cab.

202 Seymour comes running up.

SEYMOUR

That was an Eldorado, right?

ZELMO

(looking at Seymour)

Get it,

SEYMOUR

What?

ZELMO

I said - get the car. You know,
car. Big cadillac - get it.

SEYMOUR

Right. I didn't hear you. Right.

203 He runs after the car.

MINNIE

Zelmo?

ZELMO

What?

MINNIE

I'm already in love with someone.

ZELMO

What are you telling me that for?

Minnie looks at him.

ZELMO

204

You tell me you're in love with
someone else. What does that mean?
I took you out, I was sorry for
you. Bleach blonde hair, \$90 a
week worker...I wanted to take you
out. Give you a little education.
Let you understand that there's some
kindness in the world. Don't tell
me you're in love with someone -
what do I want to hear that for?

205

They look at each other as Seymour comes back with the car.
He runs around to put Minnie in.

ZELMO

(with his door open)
Don't put her in the car.

SEYMOUR

What? ,,

ZELMO

I'm not taking her with me. She's
gonna walk back.

206

Seymour looks at Minnie.

MINNIE

It's all right. That's right.

Seymour walks around to Zelmo.

SEYMOUR

Would you like me to call her
a cab?

207 Zelmo is in the car and speeds off - Seymour has to jump
back from the car.

208 Minnie turns around and puts her head down. Seymour goes to
her. He stands behind her.

SEYMOUR

Uh....I'll call you a cab.
Where do you want to go?
These cab drivers out here
want to know where everyone's
going.

MINNIE

I think I'll just stand here
for a minute. Oh, I left my
cigarettes inside.

209 Seymour takes out his Luckys.

SEYMOUR

Here.

He reaches the cigarettes in over her shoulder and she pulls
one out. She turns to him and gets a light.

210 The Eldorado roars up through the alley to the parking lot.
It stops. Zelmo is in it.

ZELMO

Hey! Whore!

211 Seymour turns around.

ZELMO

(to Minnie)

Come here.

Seymour walks over to the car.

- 212 Zelmo opens the car door hard on Seymour. Seymour's leg
thru is hurt. Seymour bends down and Zelmo punches him.
217. Seymour goes down but he hustles to hug Zelmo by the
 legs. Zelmo slaps him across the head. Seymour works his
 way around behind Zelmo. Zelmo turns and fires a right
 cross to Seymour's head, but misses. Seymour lands a right
 into Zelmo's stomach. He hits him with a hard left. Zelmo
 connects with a right and Seymour goes down. Again Seymour
 hustles for Zelmo's legs.
- 218 Minnie comes running over.
- 219 Zelmo pushes Minnie away - this gives time to Seymour to
 get up. Seymour lands a good right to Zelmo's jaw. Zelmo
 goes back and Seymour flies over to Zelmo and wraps his arms
 around his neck. Zelmo and Seymour go around in a circle till
 Zelmo breaks the hold and they both go down.
- 220 Minnie screams for help.
- 221 Seymour picks up a rock and Zelmo backs up.

ZELMO

Come on. Go ahead. Let's see
what you're gonna do now, buddy.

- 222 Seymour throws the rock at Zelmo and misses. It bounces
 off a car. Zelmo goes at Seymour. A right and a left
 and they both miss. Zelmo's puffing now. Seymour hits
 Zelmo in the stomach. Zelmo "oooofs." Seymour hits
 Zelmo in the face. Zelmo's face splatters blood.

ZELMO

My God. I'm bleeding. God
damn you, God damn you, there's
blood here, you son of a bitch!

SEYMOUR:

You want more? You want
more you son of a bitch?

- 223 Zelmo runs screaming into the restaurant.

ZELMO

I'll get your manager,
you son of a bitch. I'll
get you fired. I'll call
the police.

224 Seymour runs to his car. He starts it and pulls out in front of Minnie.

SEYMOUR

You want to get in?

225 She gets in. They careen out of the parking lot.

CUT TO:

226 Seymour's truck turns right on Fountain. It turns right
and again on La Brea because there's a red light. Seymour
227 swings the truck around to a gas station and pulls through
it hurriedly in a semi-U-turn.

228 Angle on the truck as it pulls from the street to a long
thin back alley.

229 Angle on Minnie and Seymour in the car. He wipes his
nose - it's bleeding. He holds his ear as he drives one-
handed.

230 New Angle - finally the car pulls into a parking area off
the alley. It stops.

231 INTERIOR - CAR - Seymour, Minnie.

SEYMOUR

Incredible.

MINNIE

I can't understand what
happened.

Seymour has a cramp in his neck.

SEYMOUR

Don't worry about this. I've had
it before, a long cramp from the
ear to the foot...Just take your
fist. Take your fist and hit
my neck.

Seymour stretches with pain.

SEYMOUR

Put your fist gently on the neck,
to make sure you have the right
spot. Where's your fist? Put it
there! What's your name?

MINNIE

Minnie.

SEYMOUR

Put it there!

Minnie lays her fist on Seymour's neck.

SEYMOUR

Fist!

Minnie makes a tight fist.

SEYMOUR

Go ahead!

Minnie doesn't know what to do.

SEYMOUR

Punch it.

Minnie gives his neck a tap.

SEYMOUR

Hit!

Minnie does nothing.

SEYMOUR

Punch it!

Minnie punches his neck.

Seymour shakes it.

232 He gets out of the car...lets her out.

SEYMOUR

Just one more thing and I'll be fine.

Seymour gets on his stomach.

SEYMOUR

Step on my back.

Minnie looks down on Seymour.

SEYMOUR

It's out of something. Line it up. Step up on it. Don't worry. I know what I'm doing.

Minnie takes her shoe off and steps on Seymour.

SEYMOUR

Good. Now, your full weight up by my neck.

Minnie gets off him.

SEYMOUR

You got to do it now, or I'll cramp. Hurry.

Minnie takes her other shoe off. And gets up on his back.

SEYMOUR

Higher up by the neck...that's it. You did it. Get off.

Seymour gets to his feet. His nose is bleeding. He wipes his nose and smiles.

SEYMOUR

Thank you. Come on. I'll buy you a cup of coffee.

They walk into the back of Pink's.

233 INTERIOR - PINK'S - La Brea - Day

Seymour at the counter.

SEYMOUR

Give me water with ice in it....

234 He turns and looks at Minnie.

235 Angle on Minnie. She puts her sunglasses on. Then she looks through her purse for some cigarettes. She can't find any.

236 Angle on Seymour trying to carry all the stuff at once. He can't do it. He leaves some things there, goes to the table and puts them down silently. He goes back to the counter and takes some money out.

SEYMOUR

How much is all this?

237 Angle on counterlady. She gives him the bill without saying anything.

He hands her a dollar and some change. He carries the rest of the stuff over to the table and sits.

238 Angle on Minnie. She looks at Seymour...who gargles some coke, takes a bite into his hotdog.

SEYMOUR

(with his mouth
full, pointing to
the hotdog)

Good. Pink's hotdogs.

239 Seymour spills some of the sauerkraut.

SEYMOUR

Sorry.

He puts the rest of the hotdog down and looks at Minnie as he wipes his mouth with another napkin.

SEYMOUR

Fantastic glasses. Can I see
them?

Minnie takes off her glasses and hands them to Seymour.
He puts them on.

SEYMOUR

You want to sell them?

Minnie shakes her head no. Seymour takes her glasses off and hands them back to her.

SEYMOUR

How does my nose look?

Minnie nods.

SEYMOUR

I have a deviated septum anyway.

He takes a swig of the coke.

SEYMOUR

The blood keeps going down the thing.

(he puts the coke
down and looks at
her)

You're from out of town?

Minnie shakes her head no.

240

SEYMOUR

I'm always getting beat up. I
never started a fight in my
life, I'm always getting beat up.
I'm surprised I won that fight.
I'm not too good a fighter.

Minnie takes the hot coffee to her lips.

SEYMOUR

You're not afflicted, are you?

241

Minnie looks up at him.

SEYMOUR

I mean, you're not deaf, you
can talk?

MINNIE

Oh, please.

SEYMOUR

Oh, please what? What?

Minnie just shakes her head back and forth.

242

New angle - Seymour gets up, goes around to the other side of
the table, sits next to her, and puts his arm around her
tenderly.

SEYMOUR

Hey.

MINNIE

Please take your arm from around
me.

242 Cont.

SEYMOUR

Just lean on my shoulder.

MINNIE

Please take your arm away.

SEYMOUR

Just lean on my shoulder.

Go ahead. Relax.

Minnie doesn't do anything. She just sits there.

243 Minnie rises.

MINNIE

Excuse me. Thank you very much.
I'm sorry that you were hurt.
I'm sorry that you're in trouble.

She exits.

244 Angle on Seymour. He looks at the un-eaten hotdogs. He turns.

245 New Angle - to see Minnie exiting through the front of Pinks.

246 Seymour rises and follows her casually.

247 EXTERIOR - Pinks
Seymour comes out.

248 New Angle - what Seymour sees: Minnie walking confusedly down the street looking around. Turns and sees Seymour and turns left at the first corner.

249 New Angle - Seymour. He enters Pinks.

250 INTERIOR - Pinks
Angle as Seymour runs through Pinks and exits the back door.

251 EXTERIOR - back of Pinks.
Seymour moves to his truck, gets in, starts it, and backs it up. The truck heads quickly down the alley towards that side street.

252 New Angle - Seymour POV of truck as it rounds the corner.

Minnie's crossing the street in front of the truck and just hits the curb as Seymour turns and follows her right in front of a playground.

253 Angle on Seymour - he moves the truck near the curb.

SEYMOUR

What's your name? Whoever you
are....c'mon, I'll give you a
ride."

254 New Angle - Minnie. She doesn't answer. She just keeps walking.

255 Seymour drives up on the curb...until a telephone pole gets in his way. Then he has to get off. She keeps walking.

Angle on Seymour

SEYMOUR

(shouting)

You stuck me for the hotdogs,
you got my nose busted, and
you walk like a freak.

256 Minnie turns finally and looks at him.

MINNIE

Get lost, you moron.

257 As Minnie tries to cross the street, Seymour comes up on the curb again right behind Minnie and scares the hell out of her.

MINNIE

If you don't stop, I'll call
the police.

LOTS OF REVVING MOTORS (WILD TRACK) AND LOTS OF HORNS
(WILD TRACK)

258 Minnie keeps on walking, hits the curb....Seymour takes a sharp right and almost hits Minnie.

259 She jumps back and starts walking down the right hand side of the street towards Melrose. Seymour takes a sharp left, pulls into the driveway, and backs up into Minnie's way.

260 Angle on Minnie. She just stands there.

261 New Angle on Seymour - he lets himself out of the car and peers over at Minnie.

SEYMOUR

Walk in front of me. I'd love
you to walk in front of me.

262 Then he gets back into the truck.

- 263 Minnie walks around the truck right in front of the hood.
- 264 Angle on Seymour - Seymour throws the truck into neutral and races the motor.
- 265 Minnie jumps. She moves out from in front of the truck to the passenger side. She opens the door and lashes out a right and tries to hit Seymour and hits him. Seymour grabs her arm and pulls her into the truck and starts off with
- 266 Minnie half in. He pulls the door closed across her body trying to fend her off; trying to hold her off.

SEYMOUR

My nose....

MINNIE

I'm sorry about your nose.

SEYMOUR

Reach into my pocket and pull out a handkerchief. My nose is bleeding. Do what I tell you or I'll wrap us both up.

- 267 Minnie recovers and reaches into his pocket, and pulls out his handkerchief and throws it on the dash.

SEYMOUR

You have absolutely no sense of humor.

MINNIE

You're disgusting.

SEYMOUR

You don't know beans from Boston. You have no timing. You do everything you're told. You smile when you're hurt; you cry when you're okay. And you never give a guy a break...you never laugh when he does something funny. You're the kind of big fat lady I used to go to when I was a kid and I was hungry and she'd always make me a dry sandwich....kind of a person that makes you really uncomfortable.... you're the kind of girl that really has no sense of humor...absolutely none. You stink.

MINNIE

I suppose you're right.

SEYMOUR

I know women who look like hell and are prettier than you'll ever dream of being....I'll tell you that.

268 Minnie slumps.

269

SEYMOUR

My mother's a waitress, God damn it. She works. That's right. And you should see her laugh....who the hell are you with your background? My sister died in labor... that's right. Because she had nothing to go to a gynecologist with. One after the other, two kids, the husband splits, my mother takes them on...and works for a fast seventy with tips....and she has time to laugh....who the hell are you?

MINNIE

Minnie Moore.

SEYMOUR

Get myself wrapped up for you. I knew a fat girl in New York, with big blue eyes....I knew a fifty year old dye worker, with three grandchildren...had more on the ball.

MINNIE

Why don't you let me out?

270

SEYMOUR

Where do you live?

CUT TO:

271

EXTERIOR - Front of L.A. County Museum.

Seymour's truck pulls up.

272

INTERIOR - Seymour's truck.

Minnie tries the truck door. It won't open. She turns and looks at Seymour. Minnie starts laughing. She looks at him. She stops. She rolls down the window, opens the door herself from the outside, and gets out of the truck.

MINNIE

Goodbye.

273 She slams the door, turns and walks up toward the steps into the museum.

CUT TO:

WILSHIRE BOULEVARD - Day.

274 We are with Seymour. He speeds along Wilshire in his truck.

275 New angle - his truck finds a space and he backs into it.

276 New angle - Seymour goes to a phone booth and looks in the phone book.

Insert - MINERVA MOORE

277 Seymour tears the piece with her name out of the phone book, puts it in his pocket. He lights a cigarette...there's a sudden pain in his ear. He holds on to it.

CUT TO:

278 INTERIOR - L.A. County Museum.

Minnie moving quickly through the main floor.

279 INTERIOR - Small room in Museum. Day.

Minnie enters and Florence is sitting in a chair with a sandwich bag.

FLORENCE

You're late.

MINNIE

What time is it?

FLORENCE

You're twenty seven minutes late and Mr. Jefferson was in.

280 Minnie puts on a smock.

MINNIE

All right.

FLORENCE

Jim is here.

Minnie turns around.

MINNIE

Did you speak to him?

FLORENCE

No, I saw him wandering around the main floor.

Minnie goes out.

281 INTERIOR - Museum - Day

Minnie approaches the man we heard on the telephone who was the man in her life - Jim. He is standing by a statue in the corner of the museum. A partition obscures a boy who stands near him.

Angle on Minnie. She lowers her eyes. She takes a breath. She moves over to him.

JIM

Minnie Moore, this is my son, Ned.

NED

How do you do?

282 Minnie looks at the boy; looks at Jim.

JIM

This is my son, Ned.

MINNIE

I don't understand.

JIM

It's stupid, I know, but I wanted Ned to meet you because he would have been confused if he didn't. Right, son?

The boy just looks at Minnie.

283 Angle on Minnie.

MINNIE

I don't understand.

JIM

I don't want to make it any worse than it is.

He puts his hand on Ned's shoulder and rubs at it.

MINNIE

What's wrong?

JIM

I better do this alone, if you don't mind, son. I won't be long.

284 Ned turns and starts to walk away.

NED

(to Jim)

See you.

JIM

Where will you be?

NED

Right over here.

285 Ned moves over to some paintings close by.

JIM

He's a great kid.

MINNIE

What's happening?

JIM

Don't make it tough. I'm not gonna cause you any more trouble. Helen tried to kill herself last night. The kids got up. Ned was in the middle of the whole thing.

MINNIE

So?

JIM

I can't tell you what it was like. She cut her wrists in front of everyone...blood was everywhere. I had to bring the boy here to let him see his father face you and tell you that it's over. I hope you can understand what I'm saying ...because you see, if I do this in front of him, maybe he'll learn to have respect for me again. I can't tell you what that scene was like last night. I can't tell you how out of control I was. The children were screaming...and Ned was so frightened. I just can't tell you. And I was so cold, I was so terribly cold to everyone - I didn't care. Ned went into the bathroom, became sick, we had to call the doctor. I just...it scared the hell out of me. The house is a mess...

MINNIE

And...

JIM

I'm sorry, Minnie, I just can't do it to them. I tried but I can't.

MINNIE

Does she know he's here?

JIM

I insisted.

MINNIE

You're a total loss.

JIM

I just wanted to say I love you for the last time.

MINNIE

I don't believe you.

JIM

I want to give you some money. I keep remembering the laughs we had...I keep remembering...and if you'd just give me any kind of a break...just give me any kind of a break at all and I'll just chuck them all...I'll get a divorce tomorrow.

286 Minnie hits him across the face. He stands there looking at her.

287

288 Ned is watching.

289 She hits him again.

290 He turns, moves to his son, takes him by the hand, and they exit.

291
thru OMITTED
298

CUT TO:

299 EXTERIOR - Courtyard of Elaine Apartments.

Minnie approaches her door. We see Seymour standing there. He stands right next to her door. Minnie doesn't acknowledge him.

SEYMOUR

You owe me an apology. You get my nose busted, you lost my job, and you stiffed me for a couple of hot dogs. Now, damn it, I want you to have a drink with me.

300 She goes into her apartment.

301 Seymour stands there looking through the big windows.

302 The lights come on, she goes to the window...looks at him as if he's not there, lights a cigarette, puts on a record, and moves upstairs....

303 Angle on Seymour.
He stands by the window...walks up and down in front of it. Walks up to the entrance and the street, walks back to the door and looks into the window....nothing.

304 Angle on Minnie - bedroom.
Minnie has changed her clothes. A blouse and skirt. She pulls out an old shawl, turns off the lights. The music rings through the apartment. She goes downstairs. Turns off the lamps...sits in a chair and smokes.

305 EXTERIOR - Apartment. She comes out.
Looks around...

306 Angle on Seymour.
He sees her.

307

Angle on Minnie.
She walks forward toward the street.
Seymour catches up to her, stands in front of her.

MINNIE

Then why do you bother me?

SEYMOUR

I don't know. I guess I'm a
little behind. We had a dramatic
beginning. I thought it was at
least worth seeing if....

MINNIE

I'm very tired.

SEYMOUR

I have a car. Where are you going?

SEYMOUR

What's the matter?

MINNIE

Hold on to me a minute, will you?

Seymour holds her.

CUT TO:

CUT TO:

308 EXTERIOR - La Cienega - Night. In front of closed restaurant.
Seymour is walking back over to the truck. He looks into the window to see Minnie.

SEYMOUR

It's closed.

CUT TO:

309 Seymour's truck driving along Wilshire Boulevard, pulling in front of a restaurant. INTERIOR - Truck.

SEYMOUR

I don't like this place.

310 INTERIOR - Truck.
Angle favoring Seymour.

SEYMOUR

What kind of a place, uh...
I mean, what price range do
you think we should have dinner in?

311 Angle on INTERIOR - Favoring Minnie.

MINNIE

I don't care where we eat. I'm
getting hungry.

312
thru OMITTED
314

CUT TO:

315 INTERIOR - Kelly's Restaurant on Santa Monica. NIGHT.

Minnie and Seymour enter, look around, and sit down. The place is dead.

SEYMOUR

Got to watch the food in a place
like this. They don't have any
turnover so they keep the food.
They hold over food in a place
like this a week or two weeks. They
have a lot of stews and goulashes.

316 Cocktail waitress comes over.

COCKTAIL WAITRESS

Yes?

317

SEYMOUR

I'd like a beer to start.

(to Minnie)

What will you have?

MINNIE

Vermouth cassis.

COCKTAIL WAITRESS

What's that?

MINNIE

A type of beverage.

COCKTAIL WAITRESS

I don't know what that is.

SEYMOUR

(to Minnie)

What is it?

318

MINNIE

Just Vermouth dry and a little
cassis.

319

COCKTAIL WAITRESS

Well, why don't you order something
simple.

After a beat:

320

SEYMOUR

Why don't you go back to your
broom? Don't look at me that
way.

(he looks at Minnie,
turns back to the
cocktail waitress,
who just stares at
him)

You look at me one more second
like that, I'm gonna get up.

COCKTAIL WAITRESS

One vermouth cassis, one beer,
right?

321 Seymour doesn't answer.
Minnie doesn't answer.
Waitress walks away.

MINNIE

Oh, she's just dumb.

322 Seymour rises and shouts out to the waitress.

SEYMOUR

Right, dumb. Never mind the
vermouth cassis.

Waitress comes back.

COCKTAIL WAITRESS

We have the vermouth cassis.

CUT TO:

323 Parking Lot - EXTERIOR - Kelly's on Santa Monica. Night.

Seymour gives the parking lot attendant his car ticket. The attendant gets into Seymour's truck and pulls it out in front of them, screeching the tires and scraping the fender.

SEYMOUR

Hey!!

324 CU - Minnie and Seymour. Seymour looks at the parking lot attendant in disgust and hands him a quarter.....they get into the truck.

CUT TO:

325 INTERIOR - Seymour's truck. Driving East on Santa Monica - Night.

SEYMOUR

People just don't like their
work.' They have no respect
for cars. They can't do their
jobs. They don't like people.
What are they living for?

325 CONT.

MINNIE

I think most people are just trying to survive.

SEYMOUR

Survive what? You get into a car, it costs money...

MINNIE

Forget about it.

SEYMOUR

Forget about my truck...what for?

SEYMOUR

Unbelievable!

They ride in silence.

OMIT SCS. 326 THRU 336

CUT TO:

337 PARKING LOT - Booth Entrance - Near Huntington Hartford Theatre on Vine - Night.

Seymour enters parking lot, receives a time ticket, pulls his truck in to a spot and parks. He helps Minnie out of the truck. Minnie and Seymour walk.

338

SEYMOUR

Unbelievable. It costs more to park your car than it does to eat.

339

MINNIE

You got to get parking lots out of your mind.

SEYMOUR

I got parking lots on the brain.

MINNIE

You're a funny guy, whatever your name is.

340

SEYMOUR

I don't think of myself as funny. That's why I'm funny. You start thinking of yourself as funny, you become tragic. I know a lot of guys that think of themselves as funny. They have tremendous pressure on them to be funny. They tell jokes. I know a guy that looked in the mirror and made funny faces... practiced timing. I think the thing you do to have a good time is just be yourself. Just talk. You want something, ask for it.

CUT TO:

341 EXTERIOR - Hotdog stand

SEYMOUR

What do you want?

MINNIE

(to waitress)

Could I see a menu please?

WAITRESS

We don't have a menu. It's all right down on the sign - everything we have.

Minnie looks up at the sign.

342 Angle on Seymour.

SEYMOUR

I'll have chili beans and a dog. Two dogs.....two hotdogs and the chili beans.

MINNIE

343 Do you have chocolate malted?

WAITRESS

We sure do.

MINNIE

I want it with vanilla ice cream and chocolate syrup.

SEYMOUR

She wants it with vanilla ice cream and chocolate syrup... not chocolate ice cream and vanilla syrup...got that?

(to Minnie)

Everytime you go into a place to order a malted they always get it wrong.

(to waitress)

Don't put any malted in it.

(to Minnie)

You don't want any malted in that, do you?

MINNIE

No, I don't take malted.

SEYMOUR

She wants a frosted then.

WAITRESS

Now, I don't know what to do... I mean, what do you want?

Seymour doesn't answer.

344 Minnie turns to Seymour.

MINNIE

Let her up.

Minnie turns to the waitress.

345

MINNIE

Just make it any way you want to.
(to Seymour)

You know, you, before I met you, I thought I was in trouble.

346

Seymour lights a Lucky and Minnie sits there. We see them watching the counterlady preparing the malted.

Seymour looks at Minnie. Minnie is watching the counterlady with her head resting in her hands and her elbows resting on the counter.

347

SEYMOUR

Boy, it's annoying living. I mean, you not only have to learn their language, you have to learn their emotions. How could she not know how to make a frosted? Unbelievable. Woman gets emotional about doing her job, you see?

348

Minnie turns and looks at him.

MINNIE

Oh, well.

SEYMOUR

Oh, well, nothing.

MINNIE

I know why I like you.

SEYMOUR

You like me?

Minnie laughs.

MINNIE

You talk about practical things
...you talk about getting fed,
spending money....

SEYMOUR

I talk about everything except
what I want to talk about. The
first time I looked at her, I
said to myself - there, that's
a girl that I'm in love with.
That was the first time I looked
at you.

MINNIE

It's such an interesting experience being with a man that you don't care anything about. See, I've never been with anyone before that I had absolutely no interest in. I don't say that to hurt you, or to put you down...I just say that because I realize that you don't care and I don't care, and it makes me feel like I can be myself...and I like that.

SEYMOUR

What the hell are you talking about? This has got to be the worst evening of my life,...I just told you something real good, and you...you don't hear.

MINNIE

Well...you know what I mean.

Seymour looks out into the street from the opposite direction.

349 POV traffic. We see Seymour's face. It's frustrated and annoyed. We see Minnie's face. She wants to say something but she can't. We see the two of them sitting there as the food is served from farther away and behind.

350 Angle on Seymour.

SEYMOUR

(to waitress)

You got any mustard? I need a lot of mustard and relish...and onion....

351 Angle on Minnie.

MINNIE

(to waitress)

This is fine. Thank you. Do you have a straw?

Minnie starts as there is a loud horn blast and screech of tires. Seymour and Minnie turn around to see a near accident.

11

SEYMOUR

He almost got it that time. Fourteen, twenty-five, come together.

Minnie doesn't reply.

352 Seymour stuffs the hotdogs into his face very quickly.

353 Minnie drinks her malted from a straw, takes the straw out, and starts to drink it down, but it's thick and it goes down slowly.

Seymour spills beans on him.

SEYMOUR

I spilled these damn beans
on my pants.

(to waitress)

You got any salt?

354 The waitress gives Seymour salt and he takes it, pours it on his pants, and rubs the salt into the stain.

Minnie just looks at him.

SEYMOUR

I usually eat alone. I usually
eat in my shorts.

355 Minnie goes to her purse, takes out a pair of sunglasses and puts them on.

Seymour puts his hand on his head and looks down.

Angle on Minnie.

MINNIE

Are you ready?

SEYMOUR

You through?

MINNIE

I'm through.

356

SEYMOUR

I don't get it. You don't let
anything go. I don't know if you're
dumb or what...you got me so off-
balance I'm dropping things on my
pants...worried about the way I
eat. I talk to you, you don't
listen. It costs me a fortune to
buy you a malted milk. What is it
with you? You have a way of depressing
me. Put your sunglasses on at night.
I never missed before with anyone...
not if I turned it on; I'm turning
it on.

(continued next page)

SEYMOUR

Get me beat up...lose my job...you look so good, but, uh...I guess there's nothing there. And I know that it's over between us - whatever there was. And so, I'm just saying this for nothing...you got a way of looking down at people...of thinking you're better than they are. Actually you're just a girl with good looks. But it's so goddamn boring to sit with someone who takes himself so seriously.

357

MINNIE

I'm sure you're right.

SEYMOUR

I am right.

MINNIE

I think what you say has some....

358

SEYMOUR

(to waitress)

How much do we owe you for this crap?

CUT TO:

359

EXTERIOR - Elaine Apartments on Vine. Night.

Seymour's truck pulling up in front of apartments.

360

Seymour doesn't turn to look at Minnie. Minnie gets out of the truck right away.

MINNIE

Good night.

361

As soon as she slams the door, Seymour pulls the truck into a driveway and turns the truck around as she goes into the house.

CUT TO:

362 Seymour's car moving down Santa Monica Boulevard. He parks in the garage near the Raincheck. (Double Girl's Car). He walks into Raincheck.

CUT TO:

363 INTERIOR - Seymour's apartment. It's dark. The door opens and a streak of light blasts into the room. Seymour enters accompanied by a girl who he kisses the minute he gets her into the room. There are no lights on. We hear them breathing and the door is still open a crack.

GIRL

Wait a minute.

Seymour kisses her again.

GIRL

Wait a minute. Oh, God, wait a minute.

364 Seymour stops, turns on the light. It's an overhead light. We see his apartment. It's a rented place on Franklin Avenue. It's not bad and it's not good. But with the overhead chandelier on with the grainy light it's terrible. The girl goes to her purse, takes out a cigarette, and lights it. She looks around, finds a radio, turns it on and diddles with the dial. Some hard rock comes on and she leaves it there. She looks up.

Seymour is putting coffee on the stove.

CUT TO:

365 Bed. Seymour has his arm under the girl's head. They lie there with their eyes open.

GIRL

...and he was far out. I mean, really far out, you know? So, I said - okay, Sacramento, good-bye. So then I make it down here, meet a few people, pick up a few gigs - you know Jerry Ronson?...stay with him for a while...then I have another guy, then I room with a girl for a while, then I figure I better go home, take a rest, see my Mother. She's in trouble. Can't pay the gas bill. Can't pay the light bill.

(Continued).

GIRL (Cont'd)

It's Sacramento. You know?
You're very sweet. You're really
sweet. You're tender. Kind.
Nice.

366

SEYMOUR

What else?

GIRL

You're not afraid, are you? I
mean, I didn't like you at first
because you came on so strong, so
quick, but then you look at me
and you like me, and I like that -
I like that very much. I don't
want to be boring, you know. But...
I'm really flattered by you.
Flattered by you because you're
groovy....you're good.

SEYMOUR

What else?

367

She moves to him and just kisses him on the cheek. Kisses him
then on the mouth.

GIRL

You know what I used to do? I
used to just kiss right away, you
know? Just stick my tongue in
right away and open my mouth.
Then I'd be in there. Something
to do. Couldn't do it without, you
know, liking to kiss, you know?

368

SEYMOUR

Oh, shit.

GIRL

I'm sorry.

369

She kisses him.

CUT TO:

370

EXTERIOR. Seymour's apartment - Day.

Seymour comes out with the girl. They get into the car.

CUT TO:

371 Santa Monica Boulevard.

The garage near the Raincheck Room. Seymour pulls up near a white ford. She gets out and leans in the driver's seat window. We don't see Seymour, we just see and hear her.

372

GIRL

Hey, thanks. Sorry to get you up so early but I have to go to work. And by the time I shower and take care of myself, you know, and I can't go to work without breakfast, it will be time....so, who cares - right? Anyway, thanks.

373 She walks away from the car and gets into the white ford.

374 We see Seymour much closer now. We see the white ford in the background pull out of the garage. Seymour turns on the car radio automatically. We hear a voice - it's the farm news program. He changes the dial. He gets a lot of static and turns off the radio.

375 He gets out of the car, takes ten or twelve deep breaths. He bends over and touches the ground five or six times. He reaches into his pocket, pulls out his Luckys, goes over to the car, gets in, presses his lighter. He starts up his car.

376 We see the car swing out into the Santa Monica traffic going back in a Western direction toward the area of his house. The car screeches to a halt, veers around in a U-turn, and streaks past us.

CUT TO:

377 EXTERIOR - Elaine Apartments - Vine. Seymour's car pulls up. He gets out and stomps on his cigarette.

378 EXTERIOR - Courtyard - Elaine Apartments.

Door to Minnie's apartment.

Seymour knocks on the door. There's no answer. He rings the doorbell.

CUT TO:

379 INTERIOR - Minnie's apartment. The bed is made, not slept in. The camera swings to the bathroom and we see Minnie sitting on the toilet, fully clothed, with the seat down. She smokes. She's drawn and tired but still nervous from the night before. She's done a lot of thinking but she can't calm her hysteria. She holds an ashtray in her left hand and flicks ashes in it. There is a pack on her lap crumpled and there are matches in the sink. The doorbell rings again.

CUT TO:

380 EXTERIOR - Minnie's apartment. Seymour pounds on the door. The door opens and Seymour goes in.

CUT TO:

381 INTERIOR - Minnie's apartment. Minnie goes to the little wrought iron table and sits down. Seymour comes in and sits on a couch. He flicks ashes in the ashtray.

MINNIE

I've been thinking about what
you said. I've been thinking
about what you said. I do look
down on people. What's your name?
Tell me your name, will you, for
Godssake.

382

SEYMOUR

Seymour. Moskowitz.

MINNIE

Oh, God.

382 Cont.

SEYMOUR

That's right. Laugh. Go ahead,
laugh. It's good for you. People
only laugh at people they like.

MINNIE

Give me one of your cigarettes.

Seymour throws his package of Luckys on the table.

MINNIE

Where were you last night?

SEYMOUR

(with some
difficulty)

Why?

383

MINNIE

Your clothes...they're the same. What did you do - pick someone up? What did you do - pick some little ten cent bar fly up? One of those hitch-hiking infants? Don't tell me about it...and come back here at seven in the morning with a bunch of balloons...I know about guys. What a way to end it - sitting in a room with Seymour Moskowitz. I'm sorry, it's not your fault....you see, I have such a good sense of humor that I have trouble feeling. You have to forgive me, I'm very depressed. I'm not feeling anything, but I'm depressed. I would feel something, but I don't know what to feel. Is there anything interesting going on?

384

SEYMOUR

No, not really.

MINNIE

Well, Seymour, I guess I owe you an apology. You came back. I felt you would...but, that's funny too, isn't it? I mean, we have nothing in common. Did you ever get so that whatever you say....sounds like you hear it the minute you say it...like a hollow room...or a headache....a bad stomach or something...Anyway, I'm not myself... whoever that is. But, I'm a little out of control. Can't seem to work it out alone...so, I'm glad you're here. But I didn't ask you in... you came...

385

Seymour starts diddling with the balloon....keeps tapping it with his finger as Minnie talks. He pops it up in the air. He gets up and follows it. He pops it over to the table. It bounces on the table and Seymour lets it roll there.

MINNIE

I don't know what it is, except that I don't feel as much as I used to. I have trouble crying....you know? And I never had that trouble before. You probably don't understand what I'm talking about...

386

Seymour takes Minnie by the head and holds her head near his hip.

387

MINNIE

Thanks, buddy, you're a nice boy.

SEYMOUR

You're a nice girl.

MINNIE

No, you're a nice boy.

SEYMOUR

No, you're really a nice girl.

MINNIE

All right, all right.

388

He sits down with her and he keeps diddling with the balloon. Her head comes up and she looks at him and the balloon begins to annoy her and she goes after it with her cigarette. He pulls the balloon away, takes the cigarette from her hand, and puts it in the ash-tray. He flips the balloon over her head. She flicks it away from her. He pops it to her. She pops it back. He won't let it touch the table. He hits it twice and the balloon curves - he can hardly control it - he pops it back to her. She pops it back to him. He pops it back to her. And this continues. DIRECTOR'S SEQUENCE. BALLOON SCENE.

MINNIE

I think with me it's a question of feeling. I think it's happening to everyone. I just don't smile as much as I used to. It's....mainly being tired just tired and I don't like men. They smile too much - you see a lot of teeth. Oh, it's not just men....I think it's the waste of everything.... the waste of not being able to give what you're capable of giving. And then it's too late ...it's too late and you get old.

SEYMOUR

If I had my way, I'd kill anyone over thirty.

MINNIE

It's not age...it's oh, you see, thinking this way is coarse. It's not healthy...I know that. God, I was raised in a small town....I know church hymns and I'm not afraid of God or little people....I just can't find anyone. So, maybe you're right. I do look down. Also, I'm envious of people who have real problems. Like your Mother.

SEYMOUR

My mother's fine.

MINNIE

What did the baby die of?

SEYMOUR

The baby didn't die, my sister died.

389 Dishes go over, chairs go
over, but they can't let
the balloon touch the
ground.

MINNIE
Oh, was her baby a girl?

SEYMOUR
No, my sister was a girl, the
baby was a boy. But don't
worry about it. She lived in
Toledo....I didn't know her
very well....

MINNIE
Well, you see, there it is,
it's hopeless. That's what
I do, I forget about it when
it's hopeless.

390 The end of the balloon playing.

391 Seymour touches her face. She looks at him.

392 Seymour gets to his knees, and holds her face with both
hands now and looks at her.

MINNIE
I used to feel all the time...used
to feel everything...by God, I'd
cry at the drop of a hat. They used
to get ahold of me for laughs...room-
mates in college....They'd say, Minnie,
cry for us....and then I'd start
laughing. I'm having trouble being
myself. I'm having trouble figuring
out...what it is...that is right.
What it is to do....I mean, like
being alone....should you go out or
relax to it.....

393 Seymour very gently picks Minnie up, and takes her to bed.
He lies down next to her and holds her very closely in his
arms...Minnie talks during the time Seymour carries her
and as she lies on the bed....she never stops talking.

...everything used to make me feel
like smiling...but I notice that I
don't smile as much, any more....
did you ever notice that? And it's
an effort to breathe sometimes
because the air isn't light enough
....you see, my friend....

(continued next page)

394

MINNIE

Seymour, I don't have any real problem of any size...it's being alone mainly that is irritating...I hear room tone... frequency when I'm alone... noises like the bathtub running, or the sink, or the stove, or the distant traffic...that irritates me...God knows why...when I'm with someone, I want to get away. Someone I could love makes me run, someone I hate makes me retreat...someone light bores me, and someone heavy depresses me...and makes me want to be alone...so now, you know...I do look down on people. I see you and I think what can this poor sucker know of my hidden irritations...I'm very uncomfortable. It's hot, isn't it?

Would you like a cup of tea, a drink?

Some eggs?

What a lovely night it was...did you feel that night...I talked to a cab driver...I didn't look down on him...I admire people that are straight...people that work and can really feel.

Seymour, I'm very lonely...I'm not with anyone, you know?... nothing really to hide, nothing to fear, nothing to be ashamed of...my mind is so practical, my imagination has forbidden any strange fantasy...any thought of legs and body intertwined in a fantasy...it makes me laugh...I was born seeing things clearly. I was taught to laugh at fate....

SEYMOUR

Minnie, I see you. I see you crumbling inside. Your whole insides, all your guts are just crumbling...Minnie, you're a beautiful woman...

No....

No....

No....

You're gonna be all right, Minnie. You're gonna sleep...I'm gonna lie here with you and watch you until I get tired. Then I'm gonna sleep next to you....

394

CONTINUED

MINNIE

...I look at myself like people do when they knock their heads with gooney smiles...and say - what an idiot I am. I come home...you see, and look at what this sum total is and it's quite a disappointment... oh, I suppose I've had my just share of childhood flings and phoney love affairs...my share of son-of-a-bitches, and mistakes...but never do I fall...never is my heart crushed or sudden memory flashing back...nor do I dream...nor am I compassionate or kind...or raging at some small injustice....

SEYMOUR

...I'm thinking about you, Minnie...I'm thinking about how nice you're sleeping...boy, do you sleep nice... what a great sleeper you are, Minnie...you're breathing nice and easy, Minnie...and dreaming of pretty things...Minnie, everything's fine....

CUT TO:

395

Night in the room. The lamp snaps on and Minnie looks for the clock which is turned backwards to her. It says eight P.M. Minnie gets up. She goes to the bathroom and turns on the light. It's glary. She turns on the faucet, takes some water in her hands, rinses out her mouth, spits it in the sink. She takes more water, pours it over her face and her hair and sits down on the toilet. She puts her head in her hands. She gets up, goes to the bed (the bathroom light is still on) and she plunks down next to Seymour... cuddles with him...wraps her body around his.

MINNIE

Are you awake? Seymour...are you awake?

,,

395 CONTINUED

MINNIE

It's eight o'clock.

(he doesn't
answer)

You dream in technicolor or
black and white? Seymour!

396 He turns around and looks at her seemingly wide awake.

MINNIE

Want to play with me?

Seymour drifts off to sleep immediately.

CUT TO:

397 EXTERIOR - Hollywood Boulevard - Night. Minnie walks.
She enters C. C. Brown's Ice Cream Parlor.

CUT TO:

398 INTERIOR - C.C. Brown's.

Minnie sits down in a booth. The waitress comes over.

MINNIE

I'll have a cup of black coffee.
Could I have the menu, please?

The waitress gives her the menu.

MINNIE

Do you have an aspirin?

399

WAITRESS

Yeah, I think we have one in the
back.

MINNIE

You have one in the back?

WAITRESS

Yeah, I think I can rustle you
up one.

MINNIE

I'm in love with someone...I mean,
not in love - what the hell is love?
I'm crazy. What year is this?

WAITRESS

Sweetheart, you want to place an order?

MINNIE

If you had a boyfriend, I mean, someone that loved you and he didn't know it....

WAITRESS

Honey, I'll be back in a moment, I have to take care of the next table. Just look at the menu and see what you want to order.

400 The minute the waitress walks away Minnie whistles softly. Minnie then reaches her hands up and touches her bosoms.

MINNIE

Ye gads, Doctor.

401 The waitress comes back.

WAITRESS

Okay, babe, what is it?

Minnie doesn't answer.

WAITRESS

There's just one of you, right?

MINNIE

No, there's two of us. I'm expecting my husband.

WAITRESS

Oh.

MINNIE

He's a tall, thin, long-haired blonde guy with a mustache. We're not married, we're common-law.

WAITRESS

Okay, I'll be back in a minute.

The waitress walks away.

402

Minnie gets up and looks for a telephone. She finds one in the back. She carries the menu with her. She goes into the booth, puts a dime in the slot, and dials. We hear the phone ring several times...finally it answers.

SEYMOUR

(V.O.)

Hello.

MINNIE

Hello.

SEYMOUR

(V.O.)

Hello.

MINNIE

It's Minnie. Are you hungry?

SEYMOUR

(V.O.)

Where are you?

MINNIE

I'm in an ice cream parlor.

SEYMOUR

(V.O.)

Oh, my God...okay, where is it?

MINNIE

Look, don't swear, buddy, if you
want to ask me where I am...if you
want to keep it romantic...otherwise....

SEYMOUR

(V.O.)

Where are you? Minnie? I'm sorry.

CUT TO

403 EXTERIOR - Hollywood Boulevard. Seymour's truck coming down
Hollywood Boulevard, turns into the parking lot, gives the man
404 \$1.50 and walks hurriedly around the corner. He approaches
C.C. Brown's and enters.

CUT TO:

405 INTERIOR - C.C. Brown's. Minnie waves from a booth in the back
and Seymour goes over just as the waitress with two huge hot
fudge sundaes arrives at the table. Seymour sits down on the
same side as Minnie. She shoves over.

SEYMOUR

What's going on?

MINNIE

Sugar content - good for you. Gives
you energy. Makes you feel like
doing things...

SEYMOUR

Ice cream?

MINNIE

You came...

SEYMOUR

.. What?

406 Seymour lights his cigarette and drinks a glass of cold water.
Minnie starts eating her ice cream.

MINNIE

(looking up at Seymour)

You don't know Jerry, but in the
rain one night I asked him to meet
me at the Grand Central under the clock.
He was a big old boy, tall, with a
big shock of eyebrows and real
kissable and nice and easy, and
someone...oh, I'm sorry...but, he
didn't meet me. I'm sorry.

407

SEYMOUR

Oh, boy, I got to hear that. So,
who is this guy? What does he
look like?

MINNIE

Ohhhh....

408

SEYMOUR

I remind you of who did you say?

MINNIE

No one. Forget it.

SEYMOUR

Okay, I'll forget it. Okay. The guy under the clock.

MINNIE

Listen, buddy, I really like you.
I like you. I'm not kidding you,
I like you. Do you realize you
didn't touch me in the bed?

SEYMOUR

What?

MINNIE

I was with you in a bed lying in a
bed....do you realize that?

SEYMOUR

What?

409

Seymour takes a spoon to his ice cream and starts. They
eat very quickly.

MINNIE

Well, well. I'm sorry.

SEYMOUR

That's okay.

MINNIE

But, when I first met you I thought,
God Almighty, do I have to be stuck
with him? I mean, you're the bottom
of the barrel....a car park, a guy with
a mustache and long hair and spooky
and dopey, and I said, what can a guy
like that do? What is he?

,,

SEYMOUR

Yeah, I know...I know...that's....
yeah, limited potential.

410

MINNIE

Mmmmmmm. But I don't know...I just don't
know...I...I...don't know because, I mean,
you know? I just don't...I'd like to,
but, Oh my God....

CUT TO:

411 INTERIOR - Movie house. The camera's on the screen; it shows a current movie.

Seymour and Minnie eating popcorn. And Seymour palming a cigarette in the orchestra. He puts his cigarette out. He puts his right arm around Minnie, takes the popcorn from her hand and puts it on the empty seat beside him and they sit and watch the movie.

412 Seymour whispers into Minnie's ear.

SEYMOUR

You look like Lauren Bacall,
from the side.

MINNIE

Don't you want any more
popcorn?

SEYMOUR

Don't make me reach for your
hand. Just put it in mine.

We see their hands touch. The hands rub each other. They never stop.

413 We see Seymour kiss Minnie on the ear and he puts his arm around Minnie's waist as the other arm stays around Minnie's neck.

Seymour's foot hits Minnie's foot. Their legs push up against each other.

Seymour whispers in Minnie's ear.

SEYMOUR

You have a terrific body.

MINNIE

I like your skin - it's warm.

SEYMOUR

Yours is smooth. You have real
smooth skin.

MINNIE

Hair. Oh, I love hairy legs.

414 Seymour's right leg rolls over Minnie's knee.

414 CONTINUED

MINNIE

Hey!

SEYMOUR

Well, geeez.

MINNIE

We're in a movie.

SEYMOUR

So what?

MINNIE

No legs over my legs.

SEYMOUR

I'd like to put all my legs
all over your legs.

MINNIE

I'd like to put all my legs
all over all your legs, but
not in the movie.

Seymour whispers over to her.

SEYMOUR

Put your hand on my stomach.

MINNIE

No.

SEYMOUR

I got a skinny stomach. I'm
proud of my stomach. You touch
my stomach - you'll be amazed.

CUT TO:

415 View on top of Mulholland Drive. Seymour's car practically leaning over the cliff. The windows are steamed up. One window rolls down and a bottle of beer comes out. The window rolls back up. We see two cigarettes light up. We hear a muffled radio. The door opens and a pair of pants and a bare leg comes out. The bare leg goes into one pant leg and then another bare leg comes out and goes into the other pant leg. We go up - it's Seymour. He turns to the car before he slams the door.

ATTENDANT

(pointing in the
opposite direction)

You have to park your car back
there. You just go around the
block and go back there...and
hurry up. You go through there.

(points to a
walkway through
to another lot)

426 Seymour pulls his car out of the lot.....backing it up, throws
thru it into gear, and speeds up the street. We see from Seymour's
429 POV the next block as he whips around and turns almost hitting
a pedestrian. The car turns again almost hitting another
pedestrian. A car pulling out of the parking lot almost
hits Seymour's car....he avoids the crash, backs it up,
pulls out and around and into a parking spot. We see
Seymour jump out of the car and run through the opening
back to the car lot. Running in, he hops into one of the cars.
ready to be parked, and pulls it into a spot.

CUT TO:

430 EXTERIOR - L.A. County Museum.
Seymour enters.

CUT TO:

431 INTERIOR - L.A. County Museum.

Seymour approaches a woman. (Florence)

SEYMOUR

My name is Seymour. I'm looking
for Miss Moore. You know Miss Moore?

FLORENCE

What do you want her for?

SEYMOUR

Why do you want to know?

FLORENCE

I don't know who you are.

SEYMOUR

My name is Seymour. I'm her escort.
I'm escorting her home. I have a
car. If I don't take her home she
has to take a cab.

SEYMOUR

You all right?

MINNIE

Fine.

He slams the door.

He opens the door again.

SEYMOUR

I dropped my cigarette. Did
you see my cigarette? I think
I dropped it on the floor.

416 He bends into the car and finally finds the cigarette.
CU on Minnie. She's looking as his face comes in and kisses
her.

417 They separate. He steps back and she gets out of the car.

418 Angle - CU on Minnie.

419 Angle - CU on Seymour. He puts his arm around her.

SEYMOUR

You're cold.

MINNIE

(very softly)

I'm trying to project - a week from
now...a day from now....

They look at each other. Seymour touches the top of her head.

MINNIE

I'm too old for you. I'm too mature
for you. I can't, uh, see myself
here.

420 They stand there for a moment in the darkness holding one
another.

SEYMOUR

I only know that I feel something.
And this something I feel is not
me. And making love to you - it's
incredible, and uh....

MINNIE

Okay. Okay.

SEYMOUR

What?

FLORENCE

Oh, you're gonna drive her home?

SEYMOUR

Yeah.

FLORENCE

Last time I saw her she was up on
the second floor. Go up those stairs
...I think you'll find her.

432 Seymour starts up the stairs and he takes them two at a time.

433 Another angle - Seymour on the second floor. He sees Minnie
down at the other end.

434 New angle over Seymour's back. He walks to Minnie. She
stands still.

435/ New angle when Seymour reaches her.
436

MINNIE

Oh.

SEYMOUR

Oh, oh.

Minnie touches his collar with both of her hands.

MINNIE

Well, I'm glad to see you.

SEYMOUR

Don't snow me.

MINNIE

I dreamt about you last night.

SEYMOUR

Then kiss me.....What did you
dream?

MINNIE

Bad things and there are people
listening, so shut up. I thought
about you all day today.

SEYMOUR

No you didn't.

MINNIE

I did too. What's the matter with
you? C'mon, I'll get my coat. I
have to check out.

CUT TO:

MINNIE

It's just that....

SEYMOUR

What?

MINNIE

This is funny. This is so funny.
I mean, it's not me finding love
in a car....

SEYMOUR

Well, what are you thinking about?
What do you have to think? I get
to thinking and I go crazy...so
I run.

421 Seymour turns around and he looks toward nothing in the dark-
ness and he runs toward it.

422 We see Minnie's face looking at him. Seymour runs back to
Minnie. He has a big smile.

SEYMOUR

See, now I got all those thoughts
out of my head. Strength is important.
Without strength, you're weak -
aren't you?

423 OUT

CUT TO

424 EXTERIOR - Hollywood Boulevard - Day Traffic. Seymour's car
turns in at Musso Frank's Restaurant.

425 Another angle - Seymour's car pulls in the driveway. We see
that the parking lot is busy.

ATTENDANT

Seymour? Where the hell have you
been?

SEYMOUR

The traffic...I couldn't find the
place.

437 INTERIOR - Minnie's apartment. Night.

Classical music is playing. Minnie and Seymour are sitting at the continental breakfast table eating hamburgers. They sit quietly concentrating on their food.

Seymour is the first to finish.

SEYMOUR

You like this music?

Minnie looks up and looks at him.

MINNIE

It's a mazurka.

SEYMOUR

Oh.

MINNIE

Chopin. Now what's the matter?

SEYMOUR

It's good.

MINNIE

It's like Bach. First time you hear it, you don't like it.

SEYMOUR

I like it.

MINNIE

I don't think you do, but okay.

SEYMOUR

I'm sorry....I just got mad 'cause you didn't kiss me in the museum.

MINNIE

That's why you're mad?

SEYMOUR

Oh,, I know....I just wanted you to jump on me.

438 Seymour gets up, goes to the radio and changes the station to hard rock. Goes to the refrigerator, pulls out a beer, and opens it and sits down.

MINNIE

That's music....

SEYMOUR

Yeah.....c'mon, let's get out.

He stands up.

CUT TO:

439 INTERIOR - Seymour's car. Night.

Seymour and Minnie riding in it.

440 Angle favoring Minnie.

SEYMOUR

A good time....we're gonna have
a good time. 'Cause a good
relationship is dependent on
good times. Did you know that?
There's never any music around
with you....just that down stuff...
I hate it....I really do....long
hairs. I got to have some music.
You'd be surprised...and I believe
this...that music is a living art.
It's not anything else but music,
if you feel it.

CUT TO:

441 EXTERIOR - The Palomino on Lankershim - Parking Lot - Night.

Seymour's truck pulls up. Seymour gets out. He stretches
and waits. Minnie's door doesn't open on the other side.
He walks around and looks in. He sees Minnie's face. She's
looking at him. He opens the door.

442 Seymour bends down and tries to kiss Minnie. She pushes
him away.

MINNIE

You spoiled it. You ruined it.
You did....it's not gonna be the
same. I really loved you, Seymour.
I loved you. It's all over.....

SEYMOUR

I'm sorry, I.....

MINNIE

You're always lecturing me...
you're always telling me....you can't
do that to a person....what you do
to people. You can't tell me about
Chopin...and you can't tell me about
music. I studied music....I studied
piano since I was a little girl....

SEYMOUR

I'm sorry, Minnie....

MINNIE

I started out loving you...I didn't
look down on you...I made love to
you in a car....

SEYMOUR

Oh, Minnie, I'm sorry...you can have
anybody - Chopin, Bach, whoever...

MINNIE

It will never work.

SEYMOUR

What did you say?

MINNIE

It's not just you. It's what you
do. I don't want to go dancing.
I'm not ready for it.

SEYMOUR

You're not ready for dancing?

MINNIE

You made me wear this dress and
it's wrong.....

443 He takes off his jacket.

MINNIE

No, I don't want your jacket.

SEYMOUR

Here, put it on.

MINNIE

It doesn't...no, I don't want it.

SEYMOUR

Put it on....just put it on. Here.

444 Seymour takes off her coat. He opens the car door and throws
her coat into the car.

MINNIE

I don't want my coat in your car.

SEYMOUR

Who's gonna steal your coat? Who
wants your coat? Nobody wants that
coat.

445 Minnie climbs into the car over Seymour trying to get the coat. Seymour holds on to her. Minnie turns and looks at him. They are both straddling over the front part of the seat.

MINNIE

Seymour, give me a cigarette, please.
Give me a cigarette. Let's just have
a talk. Let's sit here in the car and
have a talk.

446 It takes a moment or two to get their feet in, close the car door, open the window, and light their cigarettes. They sit there in stupid silence.

SEYMOUR

You think I'm an idiot.

MINNIE

Damn it.

SEYMOUR

I think about you so much I forget
to go to the bathroom.

MINNIE

Oh, Seymour, we have nothing in
common.

SEYMOUR

I know.

MINNIE

I don't want you to look at me
like that.

447 They look at each other for a long moment.

SEYMOUR

I'm always gonna look at you like
that. I'm always gonna look at you
like that. I don't care if we're
together five hundred years. I'll
always be excited by you. And to me
you're always gonna be new. So, that's
it. I'm with other girls - and you know
something? - it's nothing. I discovered
something new - you're something new.

MINNIE

Oh, Seymour, you're such a nice guy.
Let me see that face again.

(she looks at Seymour)

Seymour, that's the wrong face. That's
not the face I dreamed about. That
is absolutely not the man that I
wanted.

448 Seymour puts his arm around Minnie.

MINNIE

I can't do those dances.

SEYMOUR

What dances?

MINNIE

It's very important to me that when we go inside there I don't feel like a fool....because...

SEYMOUR

You're with me. You don't want to go dancing, we don't have to go dancing.

MINNIE

I want to go dancing.

SEYMOUR

Okay.

449 He gets out of the car, and opens the door to the other side.

MINNIE

Thank you.

SEYMOUR

Can we knock it off? Can we just cut it out? I'm like in high school again. Let's go inside and have a good time.

450 Minnie starts crying and throws her arms out and holds onto Seymour.

MINNIE

Oh, Seymour. I can't stand it. I just can't go on anymore. I can't stand it. I'm a coward. I'm sorry, I am.

SEYMOUR

You're not a coward.

MINNIE

I am. I am. I've always been...all my life, I've been. I'm yellow.

451 Seymour stands holding her. He pats her back.

SEYMOUR

Hey, Minnie.

MINNIE

I can't.

451 CONTINUED

SEYMOUR

I could show you. I could give you
a lesson. Give you a lesson out
here.

MINNIE

I can't, Seymour. I just can't.

SEYMOUR

I'll give you a lesson. You just...
(he pushes her back)
You can hear the music from inside
and just listen to it.

452 There's distant music mixed in with the traffic sounds.

SEYMOUR

Just feel the beat.

453 Minnie stands there for a moment - just listening very
carefully.

454 The music is very hard, the beat is very strong. Minnie
turns her back to Seymour and starts doing it. She moves
very easily, very well. Seymour just stands there and
watches her. Pretty soon Minnie is very expert at what
she is doing. But the music stops.

455 Seymour goes right back into the car and turns on the
radio. We are in the car with him. He fiddles with the
dial. He passes some stations and finally gets some music.
He looks toward Minnie. Minnie comes toward the car.

456 Seymour looks at her. He changes the station. He finds
South American music. He looks at her. He finds some
hard rock. He changes it to soft rock.

SEYMOUR

No.

457 There's some classical music on. Seymour looks at Minnie.
Minnie just looks down. Seymour changes the station to
ballroom dancing.

458 He gets out of the car. Minnie doesn't know what to do.
Seymour takes her in his arms and they rock from side to
side. Then they begin dancing, very easily, very nicely.
Seymour breaks off and goes back to the car and turns the
volume up as loud as it can go. He comes back to Minnie
and they begin dancing again. They start dancing around
the car, and kidding around but in a very romantic way.

- 459 The number comes to a close and it turns into an old jitterbug jazz - it's a very square station. Minnie starts doing an old-fashioned Lindy. Seymour can't do it. Seymour tries but he can't. Then, finally he catches on and they start swirling around together, under the arm, on the lap, pecking, sticking their finger in the air, etc., etc.
- 460 Seymour goes back to the car radio, turns it off, slams the door. He runs over to where Minnie is and does a hand spring and then he comes up and they walk close together. Seymour's arm around Minnie's neck.
- 461 New angle on Seymour and Minnie approaching the Palomino. Other people are coming in, a few are going out. Minnie breaks from Seymour and they walk a little more formally. As Minnie and Seymour come to camera, a hand touches Minnie on the shoulder. It's a great big F.B.I.-type looking fellow. He smiles at Minnie and then turns to reveal an older couple. The couple comes forward smiling.
- 462 CU on Minnie. She recognizes the woman.

MINNIE

Mrs. Borgella.

MARIE BORGELLA

Minnie. This is my husband, Ed,
and Dick, I believe you know.

The F.B.I.-type is Dick.

DICK

Yes, we met once at the museum
briefly.

MINNIE

Oh, yes, of course, how are you?

462 CONT.

DICK

Well, Ed and Marie and I, we were just thinking we just don't get out enough, so we thought we'd just come down and see how the other half lives.

MARIE BORGELLA

Well, you look beautiful, Minnie.

MINNIE

Oh, this jacket....it's uh.... I was cold and I just borrowed it.

ED BORGELLA

Well, shall we go inside? Would you care to join us, Minnie?

MINNIE

Oh, ah, no...I wouldn't. I don't think I can, but maybe we'll see you inside later.

463 Angle on Seymour. He looks.

464 Angle on group. They are looking at Seymour.

MARIE BORGELLA

Okay, then, we'll go inside. We'd love to see you for a drink, Minnie.

465 The Brogellas and Dick file in and some other young people come out.

466 Angle on Seymour. He looks up under his eyebrows.

467 Angle on Minnie. She joins Seymour.

MINNIE

I'm sorry. I just got...I couldn't remember their names and by the time I did it was too late.

SEYMOUR

Oh, that's okay. I understand.

467 CONT.

MINNIE

You meet people that you know
and you don't know them that
well, and....I get embarrassed
by introductions. I really do.

SEYMOUR

Hey, let's drop it, okay? Let's
just cut it. What do we have to
do? - make a production out of it?
You didn't want to introduce me.
You apologized for my jacket.

468 Dick comes out again.

469 He moves to Minnie as he speaks, ignoring Seymour again
but realizing his presence.

DICK

Minnie....Marie thought it would
be a good idea if you'd come
inside with us. She thought maybe
you'd be lonely. We have nothing
to do. We're just slumming. It
would be really our pleasure if
you'd join us. What I mean is,
we're not doing anything
important that you'd be interfering
with.

Dick turns and looks at Seymour. And then he turns back
to Minnie.

DICK

Everything all right?

MINNIE

Yes.

DICK

Well, I don't think it's a good
idea for you to stand out here
by yourself.

MINNIE

Well, actually, I'm ah, I'm
with someone. Seymour, I'd
like you to meet....

470 Seymour moves away from them and out into the parking lot.

41

MINNIE

Look Dick, uh...I just want to go home.

DICK

Do you have transportation?

MINNIE

I don't know....no, I'm....I'll take a cab. I'll get a cab and go home. I think I want to go home.

DICK

I really would feel better about it if I took you home. Where do you live?

MINNIE

I want to take a cab...really.

DICK

(taking her
by the arm)

No, seriously, I....

422

We see Seymour's truck go right past them. He honks the horn.

3

Angle on Minnie.

MINNIE

All right, Dick, would you drive me? I would appreciate it.

They take a few steps.

CUT TO:

474 EXTERIOR - Elaine Apartments. Shooting through Seymour's car window. Night.

Dick's car pulls up and has to parallel park in a small space. We see this from Seymour's POV. Dick gets out, trots around to the other side, helps Minnie out.

475 They enter courtyard. We hold her while Seymour gets out of the car. We see him cross the street and follow. From behind we see Minnie and Dick move. Minnie stops.

MINNIE

It's not necessary for you to come in with me.

DICK

Well, I've come this far, let me just take you the rest of the way.

476 Angle - CU on Seymour watching.

477 Seymour's POV on Minnie and Dick about to enter apartment.

478 We see Seymour running into the courtyard.

479 Angle on Minnie and Dick. They turn - they see Seymour.

480 Angle on Seymour.

SEYMOUR

You have something that belongs to me.

481 New angle. Dick turns and looks at Minnie.

New angle. Seymour comes running to the door.

482 He runs right into a stiff right and goes tumbling down. Minnie tries to go to Seymour. Dick pushes her back.

DICK

You just stay out of this now.
This guy's nuts.

483 Dick moves in a manly manner but Seymour's on his feet already and back at it. Minnie is in close pursuit.

484 Dick hits Seymour and Seymour goes down. Minnie pulls up her skirts and starts darting lefts and rights at Dick as hard as she can.

DICK

Wait a minute.

485 Seymour's back on his feet. He takes a roundhouse swing at Dick which Dick avoids. Dick grabs Seymour by the collar and slaps his face back and forth. Seymour buries his head and goes at Dick's mid-section.

486 Minnie comes over and throws a hard right at Dick's head. She hits him.

DICK

This is stupid. This is stupid,
for godssake.

487 Seymour grabs Dick's leg. Dick looks down. Minnie punches Dick on the arm.

488 Seymour gets up to his mid-section and starts pushing at him. Dick turns around with his elbow and hits Minnie and frees himself from Seymour at the same time.

Seymour swings a hard right at Dick, Dick sidesteps, and Minnie goes down catching Seymour's punch right on the mouth.

489 Dick looks up and some lights go on in the neighbor's apartments. Some people stand on the balcony looking down.

490 New angle on Dick. He exits the courtyard to the street.

491 New Angle - Seymour struggles over to Minnie.

SEYMOUR

Oh, Minnie. I'm sorry. Oh, my
God...Hey, wake up...C'mon, oh,
Jesus...she's bleeding...for god-
sake...Hey, Minnie!
(he starts crying)

492 Seymour looks around - he doesn't know what to do. He looks
back down at Minnie and pries her lips open with his fingers
and looks and there's blood on the teeth. He pulls his hand
back.

493 Minnie's eyes slowly open but she doesn't make any attempt
to move. Tears drip out of her eyes.

SEYMOUR

You want me to carry you to your
bed? I'm gonna go through your
purse...got to get your keys.

494 Seymour goes to the door, opens the door, picks Minnie up,
kicks the door open with his foot, kicks the door closed with
his foot...can barely carry Minnie.

495 INT. APT.

SEYMOUR

I'm gonna get you upstairs...get
you to a nice warm bed...got to call
a Doctor too...just keep talking,
Minnie...just keep talking.

496 Seymour struggles up the stairs with her.

SEYMOUR

Not too much blood there...your
eyes look clear...

497 Minnie finally, not being able to take this clumsy walk up to
the bedroom, says:

MINNIE

Put me down...just put me down.

SEYMOUR

I'm sorry.

He puts her down.

MINNIE

Not your fault...my fault.

498 She goes up the stairs and into the bathroom.

499 She looks into the bathroom mirror and opens her mouth and checks out her teeth by feeling each one of them with two fingers to see if there's anything loosened. Somewhere in the middle she turns to Seymour who has come in for a better look.

SEYMOUR

Anything loose?

MINNIE

No.

SEYMOUR

You want me to go?

500 Minnie just leans up against the sink taking a deep breath. She doesn't reply.

SEYMOUR

I can't stand silence, you know?
When somebody gives me the silent
treatment, pffft, that's it...you
know?

(Minnie is silent)

Listen to the silence.

501 Seymour goes to her and touches her shoulder. She makes no response at first and then she shrugs him away. He tries to pull her around and her arm reaches up to brace herself on the medicine chest and everything falls out of it and she cuts her hand on some broken glass.

SEYMOUR

Run it under cold water. Here.

He tries to help her.

MINNIE

I don't want you to help me.
Please don't help me.

SEYMOUR

Okay, I'm sorry.

501 CONTINUED

MINNIE

It's not you, it's me. It's...
we're different. There's some
kind of craziness here that's not
right...it's not. Everytime you
come near me you're beaten up, and
everytime I come near you I'm either
cut or punched in the mouth or
something...it's not right.

SEYMOUR

Well, anyway...I'm, I'm just...I
don't know. I don't know how it
happened. It just started and then
it happened.

MINNIE

You just...I don't know, Seymour.
It's just...it's not really there
...it's a pretend place that people
always reach and never say it.
But, it's not really there.

SEYMOUR

I think it is.

MINNIE

There's just nothing. It's just
nothing. Give me one of your
cigarettes, please.

502 He takes out a cigarette, hands it to her...she takes it, lights
it, looks at him, and goes into the bedroom and sits on the bed.

503 She lies there by herself. Seymour stays in the bathroom.

504 New angle on Seymour. He's pounding the bathroom door.

505 Minnie just looks at him and shakes her head back and forth.

Angle on Seymour - he looks at her.

Angle on Minnie - she shakes her head back and forth.

MINNIE

It's over. So, please leave.

506 Angle on Seymour. He goes back inside the bathroom and begins to pick up the broken glass.

SEYMOUR

I'll just pick this stuff up here
...I don't want you to cut yourself.

507 Minnie gets up and comes into the bathroom.

MINNIE

What are you doing?

508 Seymour doesn't answer. He just keeps cleaning up the broken glass. He picks up the scizzors that fell out of the medicine chest.

He takes the scizzors and clips his mustache once.

MINNIE

Oh, that's very, very smart.

Seymour clips the other side.

509 Minnie just looks.

MINNIE

You're an idiot.

510 Angle on Seymour - he undoes his pony-tail and lets his hair fall long. He puts his hand up to catch the hair on the side and clips it with the scizzors.

Minnie just looks at him.

MINNIE

What the hell are you doing?

Seymour doesn't answer. He just keeps clipping. He hands Minnie the scizzors.

SEYMOUR

Could you do the back?

MINNIE

I'm not gonna cut your hair.

511 He bunches up the back and crinks his neck and cuts off the back. He picks up the hair and throws it into the toilet. Seymour washes his face and soaps it down the best he can. He then takes his mustache off using her razorblade. He is bleeding all over his face and under his nose especially.

512 Minnie goes to him. She puts her arm around him. He turns his face up, blood and all, and she kisses him.

CUT TO:

513 EXTERIOR - ELAINE APTS. Swimming Pool area. Night

No one is out there. We hear struggling, protests. We see Seymour pulling Minnie. He has his shirt, his shoes and his socks off - his pants are still on. Minnie has a big terry-cloth robe on but she's barefooted too.

MINNIE

You promised you'd be quiet. I can't do this!

SEYMOUR

It's romantic. It's romantic. C'mon everybody, (yelling) wake up!

MINNIE

Oh, shoot!

514 A window opens. Seymour and Minnie step back into the shadows. He holds her. We see them close.

SEYMOUR

(holding Minnie)

Oh, shoot? It's good to feel bad, isn't it? All those lonely people with their lonely houses and their lonely television sets.

515 Minnie just looks at him. She starts to run back into the apartment.

516 Seymour grabs her and gives her the bum rush to the pool and throws her in. She comes up freezing. He takes off his pants, leaves his underwear on and jumps in. When he comes up she's struggling to get out of the pool. He pulls her back in. While he holds her he reaches for his underpants, pulls them off, and puts them on the side of the pool.

517 Seymour's holding Minnie off without knowing it inadvertently drowning her. She comes up gasping for air.

SEYMOUR

You're funny.

518 Minnie starts swinging at him. He goes underwater and pulls her down. Her arms go down. She comes up screaming. Seymour comes up splashing. Minnie screams.

SEYMOUR

Shhhhh. The neighbors.

MINNIE

Seymour, please. I beg of you, please. I'm scared. Please.

SEYMOUR

Okay. We swim down to the other end of the pool to the shallow part.

MINNIE

Okay, but stay away from me.

519 They swim down to the shallow part of the pool. Seymour goes over to her.

MINNIE

Seymour, no. Seymour, no, please, no...No!

520 Seymour keeps advancing; they splash, intertwine.

CUT TO:

521 INTERIOR - Minnie's apartment. Night

Minnie and Seymour come in soaking wet, carrying clothes. They drop the things in the bathroom. Put on a bathrobe and a coat and bobby socks. There is silence.

MINNIE

You want some hot chocolate?

SEYMOUR

I don't want a cook.

MINNIE

A cook? Oh, you're so funny.

522

SEYMOUR

Sure, a cook. That's what people get married for...do my laundry, do my socks, cook my meals, rub my back, fix me drinks...

(makes a sound
with his mouth)

MINNIE

I can't cook.

SEYMOUR

It's like trying to get closer to someone, you know. You can't do it by making provisions...I, I, I ...I can't make any promises. I'm not gonna make any promises to you. There's no promises I can make. I've seen too many guys make promises.

523

MINNIE

Really.

SEYMOUR

Sure. Nobody keeps promises. I mean, how can you keep a promise? I mean, a promise is a chore - it's what...I mean, if it's there, it's there. And that's what I mean - straight - no dillusions.

523 CONTINUED

MINNIE

All I asked you was if you want hot chocolate and you said to me, I don't care, or something, or cooking, or something...or something.

524

SEYMOUR

Well, that's, oh, because I never felt...I never felt anything. One minute you're just soaring through life and the next minute you're down on your ass, and uh....

MINNIE

You're hurting....

SEYMOUR

Yeah, yeah.

MINNIE

Yeah, I know, I know.

SEYMOUR

I mean just it's stupid, you know? Just, I mean, you just, you know, you don't, I mean, after all this time you don't...I mean, you just don't...I mean...

(laughs)

I don't know...just it's stupid, I mean....

525

MINNIE

I get the feeling you're trying to tell me something.

SEYMOUR

Oh, no. I'm not. It's just that you, you're everything I ever wanted. So, I'm not trying to tell you anything...I just....

11

MINNIE

You have too many theories...it's just confusing me. It makes me tired. It makes me sleepy. I don't want that.

526

SEYMOUR

No, no, no, no, no...no, no. I don't know. Just, you know, I was gonna in the pool, you know? Just do it. You know, just kind of stupid and childish, you know, I wanted you to be...to be...Jesus, I can't talk to you!

MINNIE

Mmmmm, hnnnnnn. You can't talk to me.

SEYMOUR

Well, what is it? I mean, what is it?

527

MINNIE

I can't talk to you. Because you see, my whole thing, my whole thing, my whole life is uh, geared, just geared to be that way. And I'm, I'm...very, very intelligent - that I know. And, uh, and, uh...what, what was it?...what did you say?

SEYMOUR

Where do I stand? What am I to you? Big, beautiful blonde, and uh, crazy looking and nutty looking and I don't know anything about you and you've lived and probably had a lot of guys and what the hell...I'm just a car parker...oh shit!!

MINNIE

I can't tell you how if anyone were listening to this conversation there would be no one in the world who would understand what you're saying. You're the most ignorant man...you don't say what you want to say. You go round and round with uhs and ooohs...now say what you want to say!

528

SEYMOUR

So, it's on the brink. It's on the brink. I mean it could go that way or it could go that way depending on...boy, it's tough...it's tough to say what you want...I keep getting the feeling who gives me the right to say what I want to say?

529

SEYMOUR

I love you.

MINNIE

Oh, please.

530

SEYMOUR

Oh, for God's sake, please don't laugh...don't laugh...that's all I ask, give me a break. I'll go away...jeez, don't laugh - it would be terrible, it would be awful.

MINNIE

"I love you" - is that what you said?

SEYMOUR

Mmmmm, hnnnnnn.

531

MINNIE

Oh. A lot of lonely nights...I just, it seemed like I was two steps away from the grave, like I would never find anyone, like it was all over and my heart was pounding and it was all confusion....

SEYMOUR

Well, I know that. I got that feeling that you were...the thing that confused me was that you worked in a museum. I mean, that confused me - that part confused me.

MINNIE

Yeah, when you followed me in the car that cemented it, that was the coup d'etat.

532

SEYMOUR

...that was lousy. That was awful.

MINNIE

Oh, no. That wasn't awful. I mean the way it turned out and everything.

SEYMOUR

I got to stop this - this is silly.

MINNIE

Okay. Then ask me what you want to ask me and we'll settle it; cement it.

533

Seymour wraps his arms around Minnie.

SEYMOUR

I want to ask you about those guys.

MINNIE

Well, just, just...I was in love just a couple of times with nice guys...they were nice, nice guys, and...oh God, I wish I'd never seen them. I'd like to be everything that you want me to be.

SEYMOUR

But?

MINNIE

Well, I've, I've, I've been there with men...

SEYMOUR

But?

MINNIE

...Oh, God, what's the use of making excuses. I don't give a damn. I don't care!

534

She turns and pushes her hair back.

535

SEYMOUR

Hey, man, you know what it means to me to see a girl like you and you respond, to be responsive, to respond to me...I think to myself - whooooo, that's a fantastic lovely long-legged blonde. I got to confess this to you, hey bullshit, I mean - I love you. That's it. Plain and simple.

MINNIE

Okay. Good.

SEYMOUR

Bullshit, man. I mean I just got the whole feeling that this whole thing went up in smoke and now you're going back the other way over the other side of the mountain. Relax!

MINNIE

Seymour.

SEYMOUR

I said relax - goddamn it! Or I'll knock you right on your ass. Just say I love you, goddamn it, that's what I want you to say.

536

MINNIE

No.

SEYMOUR

Say it!

MINNIE

No!

SEYMOUR

Say it, goddamn it. Say it. Say it.

Minnie doesn't answer. Seymour slaps her across the face.

537

SEYMOUR

Say it, goddamn it.

MINNIE

No!

SEYMOUR

Okay. Forget about it. It's just bullshit!

538

Minnie looks at him and squints her eyes.

MINNIE

Okay, Seymour, you want to be crude? You want to be the big man? You want to be the tough guy?

SEYMOUR

I don't want to be a tough guy.

MINNIE

You want to marry me?

SEYMOUR

(shrugs)

Yeah...I'll marry you.

538 Cont.

MINNIE

Don't tell me that unless you mean it...

(Seymour doesn't
reply - just looks
at her)

... 'cause I'm gonna call my Mother
and I don't want to call my Mother
and tell her I'm getting married
unless you mean it.

SEYMOUR

Call her

539 Minnie goes to Seymour, throws her arms around him.

SEYMOUR

Hey!

Minnie pulls him over to the bed, throws him down, wrestles
around with him.

SEYMOUR

Hey, what are you doing? You crazy
or something?

MINNIE

I got to warn you, buddy. I have
a Mother complex. I love my Mother
and I can't have anyone say anything
about her and she always has to be
welcome in the house...okay?

SEYMOUR

Sure.

Minnie gets up on the bed and jumps up and down.

SEYMOUR

(looking at her)

Are you crazy or what?

540 Minnie jumps off the bed and goes to the phone. She's
breathing very heavily. She dials the operator, she calls
Long Distance.

CONTINUED

MINNIE

(standing with the
phone in her hand)

Hello, Long Distance? I'd like to
place a call to Mrs. Georgia Moore
in Vancouver. The number is 643-2130.
Well, thank you. Thank you.

(to Seymour)

She said I sounded out of breath.
She doesn't know.

(Minnie now lies
down on the bed -
her back against it.
Seymour comes over
and strokes her hair.
She puts one fore-
finger up to fend
Seymour away and speaks
into the phone)

Hello, Vancouver? Mother? Minnie.
Guess what? No. Nothing bad. I
have a friend. Yes, he's handsome.

(Seymour covers
his face)

He's about six something and blonde
and nice and unchicken and intelligent
and strong and really perfect..and
we're gonna be married. Can you come?
Mother? Mother? Can you come? Right
away. I'll get you a reservation
right away or you could stay here
...okay? You want to say hello to
him? He's right here right now.

(to Seymour)

She wants to say hello to you.

541 Seymour grabs the phone.

SEYMOUR

Hello, Mom. Ahhhh. Seymour
Moskowitz. Right. Jewish. Right.
No, not terribly religious. Hey,
Minnie tells me she has a Mother
complex - is that right?

(he laughs)

Okay, hold on - I'll put her on.

542 He hands Minnie the phone.

MINNIE

Mama, I'll call you later as soon
as he goes. I love you too. Bye-
bye.

Seymour looks at her and she goes to him.

SEYMOUR

Wait a minute. I got to call my
Mother.

543 Minnie starts laughing. It's uncontrollable wrinkled nose time.
Seymour enjoying it.

SEYMOUR

(picking up
phone and dialing
Long Distance)

Hello, operator. Placing a call to
area code 212 - TR 6-3441. Very
good. Very good. Person to person.
Mrs. Seymour Moskowitz, Sr. Right.
Right. Thank you.

CUT TO:

544 INTERIOR - Dining Room. Hotel Hollywood Roosevelt.

Seymour and his Mother, arm in arm, going through tables over
to the table where Minnie and her Mother are sitting.

They walk over to the table. Minnie and her mother stand up.

MINNIE

My mother, Georgia Moore... This is
Mrs. Moskowitz and Seymour.

545 Mrs. Moskowitz goes over to Georgia and kisses her.

MRS. MOSKOWITZ

Sit down, darling. She's a tall one. I look like a midget. Hello, Sweetheart.

(she goes to
Minnie and
embraces her)
(then she turns
to Seymour)

At least she's got a good body. She's got a good body and a good face. I like that. Cute kid. Here, I'm gonna sit down beside you.

(to Minnie)

Here, move your chair, darling, over next to your boyfriend.

546 Minnie moves over and Seymour pulls out her chair and seats Minnie. He then seats himself.

GEORGIA

Well, I think we should begin by ordering, don't you?

MRS. MOSKOWITZ

Let's order. I'm starving. Georgia? That's your name - Georgia. Where...what kind of food do they have here?

SEYMOUR

They have restaurant food, Mom.

MRS. MOSKOWITZ

He doesn't know anything. He eats in hamburger joints.

MINNIE

I think, they specialize in steaks.

547

MRS. MOSKOWITZ
That's safe. What can you do to
a steak?

GEORGIA
(to Seymour)
When did you two meet?

548

SEYMOUR
About a...uh....four days ago.
Right?

549

MINNIE
Yeah, four days ago. That's right,
Mom. Was it four days ago?

550

MRS. MOSKOWITZ
Four days...so what? To be safe
it would have to be a year, so
you missed, so what? Four - two -
three. You don't know anything
about a woman until you marry her.
How tall are you, Georgia?

MINNIE
She's five/nine.

MRS. MOSKOWITZ
Five/nine.

551

GEORGIA
That's right - five/nine. Of
course, with heels...

MRS. MOSKOWITZ
You don't go around barefoot,
do you?
(laughing)

552 The Waiter comes over.

WAITER
Your orders?

CUT TO:

553 INTERIOR - Hollywood Roosevelt Hotel Dining Room.

It is later. They are sitting and they have eaten.

Mrs. Moskowitz has her head in her hand. It looks like she has given up. Minnie is smiling at her mother as her mother speaks. Seymour is attentive.

GEORGIA

...and when Minnie was five she had all curls on her head. We called her our "Shirley Temple". She had the biggest eyes you ever saw. And she looked up at me with that lisp, you know, the way kids have lisps that you think are so adorable, and she said, "Mommy, I want to help you work." And I said, "Darling, what would you like to do?" And she said, "I want to clean the bathrooms." We had two bathrooms then. So I said, "All right, if you want to clean the bathrooms, you clean the bathrooms and Mommy will give you a dime." So we put a little apron on her and gave her a little sponge and some cleanser, I think it was Babo at the time, and she got down on her hands and knees and began scrubbing. Well, I looked at this little thing and she was so absolutely into it, I thought, I'll give her a hand. And she said to me, "Mommy, I will do it myself."

(Georgia laughs)

She was so cute, honest to God. They grow up so fast. And I'm looking here now and here's my little curly head girl that I adore so much wanting to get married, and I think it's wonderful.

554

MRS. MOSKOWITZ

What's so wonderful about it?
Your daughter's very attractive;
my son's a car parker. Your
daughter's not five years old
anymore with curly hair and Seymour
...Albert Einstein, he's not.
Georgia, that's your name isn't
it, honey?

MINNIE

Georgia, right. Georgia Moore.

MRS. MOSKOWITZ

Georgia, two hopeless people. What
are they gonna eat? Where are they
gonna sleep? My son is gonna be
the father of your daughter's baby.

555

GEORGIA

Minnie, you didn't tell me.

556

SEYMOUR

Mom, there's no baby.

MRS. MOSKOWITZ

Then what's the reason to get
married? Why don't you just live
with each other? It's easier.

There's a silence that befalls the table.

557

MINNIE

Mrs. Moskowitz, I love your son
and we're gonna get married. I
hope you approve.

MRS. MOSKOWITZ

What have I got to say about it?
It's your life. You want to marry
that bum - go ahead, marry him.

558 Mrs. Moskowitz turns to Georgia Moore.

MRS. MOSKOWITZ

Georgia, they're gonna be turning back to us every day. Mamma, send me this. Mamma, send me that. This bum here, my son, how do you think he got here? He borrowed \$400.00 from my savings to come here. I have no husband. I have no one to work for me. But I'm better off alone than with someone like him. It parks cars.

559

GEORGIA

Seymour, what are your plans?

SEYMOUR

Well, I'm thinking of getting a bigger...going to work for a bigger company.

GEORGIA

Is there anything definite?

560

SEYMOUR

No, but I don't like parking cars for restaurants because, you know, if the business goes off, the food isn't good, or something, so if I go to a regular parking lot that's owned by a big company I think I'll do a lot better.

561

MINNIE

Seymour loves cars. He's very happy with cars.

562

MRS. MOSKOWITZ

I told you. I don't know how to make it any plainer. This boy over here, he has no ambition, he's not pretty, suavity he doesn't have... look the way he dresses...eats sideways, the food never stops going into the mouth, can't hear, and this girl, here, this daughter of yours, she's attractive, got nice hair and a good figure and could do very well marrying some normal man. So, if there's no baby coming....

563

SEYMOUR
Jesus Christ, Mom. Shit.

MRS. MOSKOWITZ
What's the matter?

SEYMOUR
Oh, shit.

CUT TO:

564

EXTERIOR - Courtyard - Elaine Apts.

Minnie and her mother walk along in front of Seymour, who has his arms around his mother and is taking very little steps.

SEYMOUR
Aw, c'mon, Ma.

MRS. MOSKOWITZ
You say "shit" at the table?
This is what you say at a table?
I'm supposed to be the mother, I
come out here three thousand
miles, I have to be insulted in
front of a six-foot-ten amazon?
That's okay. Once the man gets
married he inherits the wife's
family...that's the way it is.
I lost you. This is taste you're
marrying? This is taste?

SEYMOUR
Okay, Mom, cut it out. Just cut it
out.

MRS. MOSKOWITZ
I'm leaving tomorrow, don't worry.
I don't have to take this shit.

CUT TO:

565

INTERIOR - Minnie's apartment

Georgia is serving coffee. She hands a little cup to Mrs. Moskowitz. Mrs. Moskowitz smells the coffee and gives a reluctant...

MRS. MOSKOWITZ
Thank you.

GEORGIA

Adorable cups, aren't they?
Minnie, where did you get these
cups?

MINNIE

Aren't they cute?

GEORGIA

I love them. Just love them.

MINNIE

I do too.

GEORGIA

Adorable.

566 Mrs. Moskowitz puts her head on her hands.

MRS. MOSKOWITZ

Oi Gevault.

567 Seymour takes the cup.

SEYMOUR

Well, Mrs. Moore, Georgia, Mom,
I thought we'd get married while
you're out here, so maybe tomorrow...
or as soon as we can get a license.
If you could stay... Mom, you could
stay two or three more days, couldn't
you?

MRS. MOSKOWITZ

(to Minnie)

What color dress are you wearing,
darling?

568

MINNIE

I prefer scarlet, but I'll settle
for beige.

SEYMOUR

Wait a minute now! The dress is going
to be white. Don't you think so,
Mrs. Moore?

GEORGIA

Well, I think that's up to Minnie,
Seymour. I have nothing to do with
her dress.

569

MRS. MOSKOWITZ

Beige is a good color - good color.
Look good on you with the blonde
hair. Do you have a beige dress?
It should be with lace...something
simple...not too short, it shouldn't
be.

MINNIE

My Mother can make me a dress in
nothing flat so as far as a dress
is concerned, I'm okay.

570

SEYMOUR

Okay, then. We get married on Saturday.

571

MINNIE

(to Mrs. Moskowitz)
Mrs. Moskowitz, would you mind
terribly if we got married in an
Episcopal church?

MRS. MOSKOWITZ

(to Seymour)
What did she say?

SEYMOUR

(stuttering)
Well, well, we could get married
in both places - in a synagogue
and in a church. What do you think,
Mrs. Moore?

572

MRS. MOSKOWITZ

You're married in the church and in
the synagogue? Terrific. Who's the
best man?

SEYMOUR

I'll get somebody. The manager of
the parking lot maybe. He's not a bad
guy. Who's the bride of honor?

573

Minnie looks at Seymour.

MINNIE

The bride of honor?

GEORGIA

I think he means maid of honor.

MINNIE

Oh.

MRS. MOSKOWITZ

Maid of honor? Vay es mere. Och
munis off em.

MINNIE

Oh, we'll work that out.

574

GEORGIA

Well, all I know is that I'm
going to be there.

MRS. MOSKOWITZ

I'm dying.

(she starts laughing)

What a show. Two people without
an orchestra.

575

Mrs. Moskowitz tells a joke to break the tension.

CUT TO:

576

INTERIOR - Small church in Hollywood.

577

Mrs. Moskowitz sits on one side of the chapel. Mrs. Moore sits
on the other side. They're sitting in the church by themselves.
An organ sounds "Here Comes the Bride". The minister is nervous-
ly fidgeting in front of his podium. Down the aisle comes the
Maid of Honor - a tall, sixtyish woman coming down the aisle
holding a bouquet of flowers and walking in time with the music.

578

She is followed by Minnie carrying her bouquet of flowers and
dressed in a lace beige gown.

579

We see Mrs. Moore close. She puts her hand to her eyes. And
she mutters.

MRS. MOORE

Terrible, just terrible.

580

We see Minnie's face. There is perspiration above her lip.
She tries to walk naturally.

581

We see Mrs. Moskowitz slumped down in her seat. She turns
to look around and there's nothing there. There's only
Mrs. Moore and the maid of honor and the minister and Minnie,
who stands impatiently waiting in front of Seymour whose
hands keep scratching his own palms. Seymour is in tux and
so is his best man.

582

MINISTER

Dear God, we are gathered here
today to join these two young people
together in holy matrimony....

The ceremony continues until that place where the minister says...

MINISTER

...Do you, Seymour Moskowitz, take
this woman to be your lawful wedded
wife, to have and to hold from this
day forward, to honor and obey, to
love and to cherish, for better
or worse, in sickness and health...
as long as you both shall live?

583

SEYMOUR

(very serious)

I do.

(that's not
enough, so...)

I will.

584

The minister turns a 90° angle to Minnie.

MINISTER

Do you...

(he stops)

Do you...

(he has forgotten
her name. He pulls
up his frock and takes
his hand and puts it
in his pocket and pulls
out a note)

Do you, Minnie Moore...

585

By this time both Seymour and Minnie are doubled up with laughter.

MINISTER

Do you, Minnie Moore....

The laughter continues. Both mothers' heads go down.

586

MRS. MOSKOWITZ

Oh, my God.

587

MINISTER

Let me remind you that marriage
is a sacred institution, not to
be entered into lightly.

SEYMOUR

I'm sorry. I'm sorry.

588 Minnie can't control herself - she's gone.

MINISTER

Please, Miss....

(he has to
look at the
note again)

Miss Moore....

Do you, Minnie Moore...

(he stops)

I can't continue this way...

Do you, Minnie Moore....

CUT TO:

589 EXTERIOR - Backyard - Day

It's a patio type arrangement. A little grass, a little mortar. A chair with Minnie's mother on it. A chair and a pair of sunglasses for Mrs. Moskowitz. Several young kids ranging in ages from two to five patrol the yard. Minnie sits next to her mother and Seymour plays with the kids. There's a radio turned on very low and there's classical music on it - FM, of course. The film credits commence. We feel the relationship of a middle-class, American, anti-liberationist, typical, normal, fraught-with-problems, happy couple with both mother-in-laws. The conflict of how the children are to be raised, the love, and the lack of loneliness - is felt.

END CREDITS