

MODERN ROMANCE

by

Albert Brooks and Monica Johnson

January 4, 1980

FADE IN:

-1- EXT. NIBBLER'S RESTAURANT - EVENING

-1-

-2- INT. NIBBLER'S

-2-

ROBERT COLE (Albert) is sitting at a table. There are two menus. He is waiting for somebody.

He picks up a menu. He glances at it, glances at the door, glances back at the menu. He is a bit impatient.

Suddenly, MARY HARVARD enters the restaurant. She is a beautiful young woman in her late twenties, stylishly dressed - a head-turner.

ROBERT spots her, puts the menu down, stands up and waves.

ROBERT

Over here.

MARY approaches the table. She sits down.

ROBERT

Hi.

MARY

Hi.

They kiss hello. She picks up the menu.

MARY

I'm starved.

ROBERT

Let's order quickly, okay, because I want to talk to you and I have to get back to work.

MARY

Fine. Do you know what you want?

ROBERT

Yeah, I'm just going to have an omlette.

MARY

Maybe I'll have a chef's salad. That ought to be good, huh?

ROBERT

I'm sure it's good.

-2- CONTINUED

-2-

ROBERT calls a WAITRESS over.

ROBERT
Excuse me, could we order?

The WAITRESS approaches the table.

ROBERT
(to MARY)
Here, do you want to say it,
or should I? I'll do it.
She'll have a chef's salad...
what kind of dressing do you
want?

MARY
(to ROBERT)
What do they have?

ROBERT
(to the WAITRESS)
What do you have?

WAITRESS
Thousand, roquefort, or herb.

MARY
(to ROBERT)
I'll have the herb.

ROBERT
(to the WAITRESS)
She'll have the herb...wait
a second...
(to MARY)
here, you tell her the whole
order. This is like the U.N.

MARY
(to the WAITRESS)
I'll have a chef's salad with
herb dressing and an iced tea.

ROBERT
I'll have a mushroom omlette,
whole-wheat toast, and some
coffee.

The WAITRESS writes down the order, takes the menus
and leaves.

ROBERT and MARY are sitting at the table. MARY is
obviously in a much lighter mood than ROBERT. He
stares at her; she smiles.

MARY

What's wrong?

ROBERT

Listen...I...I really feel funny. I don't know, I don't feel good. I don't know what it is, but I...I think it's us.

MARY

(she's heard this before)
Look, why don't we get into this later. I don't want to talk about it now. Let's eat, and we can talk about it after dinner, okay?

ROBERT

(he tries it her way)

Okay.

There's more silence. MARY makes conversation.

MARY

How's work?

ROBERT

We finished a rough mix this afternoon, so we'll have a preview in Dallas in a week. Anyway, Marty told me at lunch that I was the best editor he ever worked with, so that was nice, I guess.

MARY

Oh, that's quite a compliment. Do you think it's going to be a good film?

ROBERT

I don't know. I can't tell. But I do think a lot of it was saved in the editing.

MARY

Why do you say that?

ROBERT

What do you mean?

MARY

I mean, do you say that because you're editing it?

ROBERT

Of course because I'm editing it. Even if I wasn't editing it, it still would have been saved in the editing. But look, I can't talk about this now. I want to talk about us. It's more serious than you think.

MARY

Is it?

ROBERT

I think we have to make a major change, okay?

MARY stares at him.

ROBERT(cont)

I guess I don't think we should go together any more. I think it's over.

MARY takes a long beat. She is more serious now.

MARY

It's over. It's over again, Robert?

ROBERT

No. No. This time it's for real. This is serious. I think we're in trouble.

MARY

And you don't love me?

ROBERT

This has nothing to do with love, Mary. I do love you. I mean, that's the thing. I really love you. I just...you've heard of 'no-win situations', haven't you?

-2- CONTINUED

-2-

MARY

No.

ROBERT

Oh, come on, you've never heard of a 'no-win situation'? All right. Well, this is one of them. I don't think there's a way out of this. I mean, it makes me feel horrible. I'm choking.... I don't know what to say.

MARY

Well, I think you've already said it. So what is it that you want to do this time?

ROBERT

No. This is not 'this time'. This is it. This is the last time. I love you. I just don't think we can see each other. We've got to force ourselves out of this orbit. We've got to force ourselves into something new. And before new people come along. Because I don't want to get hurt like that, and I'm sure you don't. And I think we should just do it now, when we're both free and clear. We are both free and clear, aren't we?

MARY

Fine. You're right. Now's a good time.

MARY collects her things.

ROBERT

A good time? How could it ever be a good time? This isn't good. Wait a minute, I'll tell you something. If you're using phrases like 'a good time', maybe we're not free and clear. You're seeing somebody else, aren't you? See, I'm psychic. God-dammit, I hate the word paranoid, but it applies here. I know you're seeing somebody. I knew it.

MARY

Fine. You know everything. If that's what you want to believe, that's fine with me.

(she gets up)

Good-bye. And listen, don't call me. Do you understand? I mean it.

ROBERT

No, I won't call you. I won't.

(he gets up)

Hold it. Wait. Wait a minute. We can at least eat.

The WAITRESS brings the iced tea and the coffee. MARY is half-way out the restaurant. ROBERT is following her.

ROBERT

Come on. I mean, let's just stay here and eat. We'll talk about this more.

MARY is walking faster now. She wants to get out of the restaurant.

As she approaches the front door, she bumps into a MAN and drops her purse, spilling the contents. The MAN, about 6'4" and rather good-looking, apologizes and bends down to help her pick it up.

ROBERT sees what is happening and rushes over to help.

ROBERT

Here, I'll do that. It's okay.

MARY

Just stay away from me, please.

The MAN helps MARY put her things back into her purse. He then helps her to her feet by putting his arm around her waist and lifting her up. In ROBERT's eyes, this is far more body contact than is necessary.

MAN

Are you all right?

MARY

I'm fine. Thank you.

MARY exits the restaurant. ROBERT follows her.

-3- EXT. WILSHIRE BOULEVARD, BEVERLY HILLS

-3-

MARY is running towards her car.

ROBERT
(calling after her)
Look, I'm sorry...

MARY is now getting into her car, a white VW convertible.

MARY
Don't apologize.

ROBERT
All right, fine. I won't
apologize. And don't call me
either, okay? Don't call me
either.

MARY starts her car. As she pulls away, she leans
her head out of the window.

MARY
Drop dead!

ROBERT
(yelling after the car)
Drop dead, huh? That's real
sweet. See, that's what I
mean. That's what I'm talking
about.

MARY'S car goes off into the distance. ROBERT walks
slowly back into the restaurant.

-4- INT. NIBBLER'S

-4-

As ROBERT walks back to the table, he passes the MAN
who helped MARY pick up her purse.

ROBERT
(to the MAN)
Do you always have to embrace
people when you help them pick
things up?

MAN
Excuse me?

ROBERT
Excuse me. Ha!

-4- CONTINUED

-4-

ROBERT walks back to the table, dejectedly. The WAITRESS has now brought the order.

ROBERT

I'd like this all to go.

The WAITRESS gives him a disgusted look, and takes the food back to the kitchen.

ROBERT sits down at the table. He's beginning to look very bad.

(BEGIN TITLES)

As the titles roll and the music plays, we see ROBERT get his food, pay the cashier, and leave the restaurant.

-5- EXT. WILSHIRE BOULEVARD

-5-

ROBERT walks down Wilshire, back to the building where he is editing (possibly the AIP building at Wilshire and Wetherly).

He reaches the building and enters.

-6- INT. BUILDING

-6-

He walks toward the editing room.

(END TITLES)

-7- INT. EDITING ROOM

-7-

ROBERT enters with the food. JAY, the Assistant Editor, is working at the Kem. JAY is a young man (27); an easy-going chap, someone you'd like to have as a friend.

JAY

(stopping the machine)

Did you bring me anything?

ROBERT

There's a chef's salad and an omlette.

JAY

Jesus, a choice. That's great.

JAY starts opening the take-out containers as ROBERT sits on a stool and stares at the wall. JAY begins to eat.

-7- CONTINUED

-7-

JAY

Hey, the salad's not bad. What kind of dressing is this?

ROBERT

Jay, Jay Goddammit. This is horrible. I feel horrible.

JAY

What happened? What's the matter?

ROBERT

I just ended my relationship. I broke up with Mary.

JAY

I thought it was going good this time. What happened?

ROBERT

No, it wasn't going good. It's never gone good. It's horrible. I was kidding myself. Jay, what am I going to do?

JAY

(with his mouth full)

Bob, it'll work out, okay? It's not the end of the world. Listen, Marty called, and he looked at the movie and everything's fine. But he wants to go back into reel two and re-work one part, and he wants to change three effects on reel eight. So I called Todd, and all they have is Thursday from nine to four. I think that ought to be okay. What do you think?

ROBERT

What's wrong with reel two?

JAY

Marty says that the whole secret code part is confusing. He wants it cut down, so I don't know. I think we should just get into it now.

ROBERT

Now? I can't do that. I can't work tonight.

-7- CONTINUED

-7-

JAY

Jesus, you look bad. How long
were you going together?

ROBERT

Three years. Oh God, that's
such a long time.

ROBERT pauses. He continues to stare. All of a
sudden, he has a change of heart.

ROBERT

Look, I'll work. I got to be
strong. What am I doing, God-
dammit. I'm so weak. I'll
work. That'll make me feel
better. Okay. What do we want
to do? Let's start with reel
two.

(he sits down at
the Kem)

Why don't you get me...get me
the effects...get everything.
But I don't need the music.
Get me the two effects tracks
and picture.

JAY puts down his food and goes over and gathers
up the film.

JAY

Yeah, that's the right attitude.
I'm telling you, it's going to
be okay.

JAY brings the various reels over to the Kem and
hands them to ROBERT.

ROBERT takes the reels, then hands them right back.

ROBERT

I can't work. I can't bury my-
self in work. I'm not that kind
of a person. I got to go.

(he gets up and starts
for the door)

I'm going to go home for a while.
Maybe I'll feel better and come
back.

-7- CONTINUED

-7-

JAY

You don't have to come back.
I'll see what I can do with it
tonight. I mean, I don't think
we're under any kind of pressure
now. And listen, if it's any
help to you, I think you did the
right thing.

ROBERT

You're just saying that, Jay,
aren't you?

JAY

No, no, I mean it. I mean, you
two didn't get along. You always
fought.

ROBERT

That's exactly right. All we
ever did was fight...and have
great, great sex. But we can't
talk.

JAY

Do you need to talk?

ROBERT

What do you mean 'do you need to
talk'? Come on, just take my
side, will you? We're both men,
can't we have a bond here?

JAY

Okay. Fuck her.

ROBERT

Good. I'll see you later.

JAY

Wait...

(reaching into
his pocket)

...here, you want a lude?

ROBERT

I don't want to take a Quaalude
alone. Remember, I don't have
anyone any more.

-7- CONTINUED

-7-

JAY

Yeah, but it will make you feel better. You'll go to sleep. If you feel really bad, take it and you'll sleep for the night.

ROBERT takes the Quaalude and puts it into his pocket.

ROBERT

Thanks. Jay, I did the right thing, didn't I? I mean...no, I must have. I did.

JAY

Yeah, you did.

ROBERT

I did. You know something, there's a billion people in the world. There's 200 million people in this country alone. There's ten million people in Los Angeles. I think I'll probably be able to find one person that's perfect. Right?

JAY

I haven't, but maybe you can. I don't know.

ROBERT

Jay, you've got to be more supportive. Really. Men are going to be in trouble if they don't help each other a bit more. I'll see you later.

JAY

You take it easy. It's going to be okay.

ROBERT exits the editing room.

-8-

EXT. PARKING LOT

-8-

ROBERT is walking to his car. It's a 1965 Porsche (black). He gets in the car.

-8- CONTINUED

-8-

Nearby, we see a GIRL also getting into her car. All we see is her back. She looks beautiful from the back. ROBERT spots her. Already he might have found the perfect one.

ROBERT starts the car and pulls alongside. We see the GIRL'S face. It's not her fault, but she happens to be one of the three most unattractive people in the entire world. She smiles.

ROBERT smiles back, uncomfortably, and floors it as he pulls out of the parking lot. The way he feels now, it's better to see no one than to see people who look like that.

-9- EXT. L.A. STREETS

-9-

As ROBERT drives to his house, he glances from car to car, hoping to see someone more beautiful than MARY. Hoping to find his next wife in a Chevrolet.

Unfortunately, this is a night where each GIRL he sees is more ugly than the one before. ROBERT'S face tells us: 'Oh, God, I feel worse'.

-10- INT. PORSCHE

-10-

ROBERT is zipping through the streets of L.A., on his way home. He puts a tape on, to make himself feel better. We hear music coming from the speakers.

He's chosen the wrong cassette. The song makes him feel worse. Of course, during these times, all songs make you feel worse. ROBERT yanks the cassette out and looks for another as he continues on the way home.

ROBERT

I've got to take positive steps.
I've got to collect myself. I've
got to get into work, I've got to
meet new people. I've got to find
joy in the strength. I'm entering
a new phase now. This is brand
new.

-11- EXT. ROBERT'S HOUSE

-11-

The Porsche pulls up into the driveway of a typical Laurel Canyon woodsy hut.

-11- CONTINUED

-11-

ROBERT gets out of the car, goes to the mailbox and takes his mail, and walks up the stairs, mumbling.

ROBERT

I feel better. I feel better.
I do feel better. I feel better.

He enters the house.

-12- INT. HOUSE

-12-

The house is sparsely furnished. Good stereo equipment, but that's about it. It's comfortable, though.

ROBERT turns on the lights. He immediately looks at the clock. It's 8:01.

He looks through the mail. He's glancing at it without reading. You can tell it's going to be a long, painful evening.

He picks up the phone and calls the time. It's 8:01 and forty seconds. He glances back at the clock. The clock is right.

ROBERT goes into the kitchen. He takes out orange juice and stands at the sink, drinking it from the bottle.

ROBERT

I feel good. I feel better.
This is good juice.

He puts the juice down and goes to the phone. He picks it up and calls the editing room.

JAY

Hello.

ROBERT

How're you doing? You need me?
Listen, you want me to come back?

JAY

No, no, no. As a matter of fact,
I'm going good here. I don't mind
working alone tonight.

-12- CONTINUED

-12-

ROBERT

You know, Jay, it's good to work alone. It's good to be alone, on every level, you know that? I was just thinking that. One isn't the loneliest number.

JAY

Yeah, okay. Well, I'm going to get back to work.

ROBERT

Jay...

(a long pause)

I feel horrible. I feel really horrible. I'm going to get through this, but this is affecting me much worse than I thought. This is bad.

JAY

Take the lude. Listen, everybody goes through this. You'll feel better, I'm telling you. You just need time.

ROBERT

You're right, man, everybody goes through it. Everybody. Okay.

JAY

I'll see you tomorrow.

ROBERT

Okay.

ROBERT hangs up. He stands up, reaches into his pocket and gets the Quaalude. He puts it into his mouth. His expression tells us that you don't put this pill into your mouth unless you have water in your hand.

ROBERT walks into the kitchen. He looks for any liquid - quickly. The orange juice is empty. He opens the refrigerator. There's no other liquid. He goes over to the sink. He puts his mouth to the faucet, takes a gulp, and swallows the pill.

ROBERT walks into the bedroom, takes off his clothes and puts on his robe. He paces a little bit, mumbling.

ROBERT
I'm going to be okay. I'm
going to be okay.

He walks into the bathroom. He brushes his teeth
and stares into the mirror. Once again, he mumbles.

ROBERT
You're going to be fine.

ROBERT comes back into the bedroom, takes off his
robe, gets into bed, turns out the light and lies
there.

Ten seconds later, he turns on the light, gets up,
puts the robe back on.

ROBERT
I feel better. I feel okay.
I think I'm fine.

He turns on the television in the bedroom. He looks
at the clock - only nine minutes have passed. This
is going to be a long night.

He stares at the television for a few seconds. Then
he begins to feel his own skin - the Quaalude is start-
ing to take effect. He sits at the edge of the bed,
watching the television, squeezing each one of his
fingers. As the minutes pass on, it feels better and
better.

ROBERT gets up and walks into the living room. He
puts a record on the stereo. He's beginning to feel
chemically good. He's relaxed.

ROBERT
I feel good. I really feel
good. This is fine.

He reaches for the telephone. Instead of picking up
the receiver, he just strokes it. It feels good to
him. Everything is starting to feel good.

ROBERT picks up the receiver, rubs it a little bit
against his face, then dials the editing room.

JAY
Hello.

ROBERT

(lovingly)

Hi.

JAY

Hi. How're you doing?

ROBERT

Hey, look, I want to tell you something. You're great, man, you're great for working by yourself tonight. I swear to God, it helped me out.

JAY

Well, look, don't worry about it. You feeling better?

ROBERT

I'm feeling fine. It's fine, you know, you move on. That's all you can do, you just move on. You're really great, Jay. You're really great for working tonight.

ROBERT is squeezing his fingers as he's talking. He's rubbing his other hand on his thigh.

ROBERT (cont)

I mean, you know, I swear to God, you're just...you're a good person and I love you for it, Jay. I really do.

JAY

You took the lude, huh?

ROBERT

Yeah. But that's...so what... I'm not calling you on a lude. I'm calling you because this is the time where I got to tell you that I love you. I just want to tell you.

JAY is not thrilled to be talking to anybody on a Quaalude.

JAY

Okay, thanks.

-12- CONTINUED

-12-

ROBERT

Okay. Thank you, man. Hey,
how're you doing?

JAY

Fine. Look, I'm going to get
back to work.

ROBERT

Yeah, absolutely. Get back
to it, man. You're great,
Jay, you're great. You're
great.

JAY

Thanks.. See you later.

ROBERT

Bye-bye.

(JAY hangs up)

Goddammit, he's great guy.
See you later, Jay.

ROBERT hangs up the phone and stares at the receiver.
He's about to make some calls.

He gets up and goes over to the stereo. He changes
the record. He listens for a moment to the new selection.

ROBERT

That's beautiful Jesus Christ,
that's beautiful music. Music
is beautiful.

He walks over and picks up his little black telephone
book. He starts to thumb through it, pausing at certain
pages, mumbling.

ROBERT

That's a great person. I like
all these people...I love 'em.
I'm in great shape, man, I have
some amazing friends.

He spots one number. His eyes widen. He sits down and
dials.

FEMALE VOICE

Hello.

ROBERT

Ellen. Hi. Bob Cole.

-12- CONTINUED

-12-

ELLEN

(surprised and pleased)

Hi. How are you?

ROBERT

Hi. How're you?

ELLEN

Fine.

ROBERT

You know, you're really amazing, Ellen, and I just called to tell you that. You're really an amazing girl. You want to have dinner?

ELLEN

Robert, you called to tell me I'm amazing?

ROBERT

Yeah, and ask you if you want to have dinner. Come on, let's have dinner, okay? We'll have dinner tomorrow. It'll be great, man, we'll have a great time.

ELLEN

Yes. Yes, I would like that.

ROBERT

What's today?

ELLEN

Monday.

ROBERT

Okay. Tomorrow night. Tuesday night, Ellen. Eight o'clock. Eight o'clock I will arrive and I will plan the entire evening, and I will surprise you and maybe blindfold you, and whisk you away to some great place and show you this town like no one has ever shown you and it's going to be like you won the biggest contest you ever won in your whole life. Okay?

ELLEN

Robert, I didn't even think
you liked me.

ROBERT

Oh, Jesus Christ. Don't be
paranoid. Like you. God.
See you tomorrow, my sweet.
All right?

ROBERT hangs up the phone without giving ELLEN a
chance to say 'all right'. He gets up, stumbling
a bit - the pill is now in full force.

ROBERT starts singing to himself, trying to match
the music. Not doing a good job of it.

ROBERT

(singing)

Got a date with Ellen...gonna
start something new...

He starts dancing. He's alone, but he's dancing as
if ELLEN is with him. He's bumping into chairs.
He bumps into the record player. The record skips.
The phone rings.

ROBERT takes the record off and goes and answers
the phone.

ROBERT

Hello.

MALE VOICE

Robert?

ROBERT

Hey, how're you doing? Who
it it?

VOICE

Harry.

ROBERT

Oh, Jesus, hi. Harry. Jesus.

HARRY

Hey, listen, I got to ask you
something. Who's gonna work on
that Schlesinger film? Do you
know if they've hired an assistant
editor?

ROBERT

I don't know, but you should do it, Harry. You're the best. Did anyone ever tell you that? You're the best, man. And the best ought to work. I'll put in a good word for you, okay?

HARRY

Hey, that would be great. Thanks a million. How's Mary?

ROBERT

Oh...she's uh...what do you mean?

HARRY

Hey, look, I've got to tell you something, Bob. She's special. You're real lucky, you know that? You're real lucky.

ROBERT was praying to God that he would never hear this girl's name again.

ROBERT

How? How am I lucky?

HARRY

Well, she's just an incredible girl. I mean, generally when a girl is that beautiful, she's an asshole. But not this one, man, she's down-to-earth.

ROBERT

I'm not going with her any more, Harry.

HARRY

Oh, Jesus. I'm sorry. What happened?

ROBERT

What do you mean? I'm just... I'm not going with her.

HARRY

Well, hey, would it be rude if I asked her out? I don't even know if she likes me, but if she did, then, maybe, you know... do you think that would be rude?

-12- CONTINUED

-12-

ROBERT

You're scum, Harry. You're really scum, man. That's the worst thing I've ever heard. What the hell are you talking about? I mean, what do you want? What do you mean? First of all, I don't know that I'm not going with her, okay? Maybe I still am. And second of all, what are you going to do? Move right in? Jesus, man, Attila the goddamn Hun.

HARRY

Hey, look, calm down. You said you weren't going with her. It's hard to meet people, okay?

ROBERT

Yeah, I know, but let's not make it incestuous, man. I don't want to make it incestuous.

HARRY

Incestuous? We never even see each other. What are you talking about?

ROBERT

Oh yeah, right, we don't see each other. But you call me for advice, don't you? You call me for favors. Don't you know what I'm saying, Harry?

HARRY

Okay, all right.

ROBERT

Okay, all right.

HARRY

Okay.

ROBERT

All right. I'll see you later.

-12- CONTINUED

-12-

ROBERT hangs up the phone and thinks for a minute. Obviously, the fact that someone has just mentioned MARY sets him on a new course. Downhill. He stares straight ahead.

ROBERT

Harry and Mary. Oh, God.
Harry and Mary. Oh, no, no
no, Mary can't go out with
Harry.

He picks up the phone and dials.

ROBERT

Mary, we'll talk. We'll talk.
We gotta talk about this.

The phone is ringing. No one is answering on the other end.

ROBERT(cont)

Jesus Christ, it's been less than
an hour. Where is she? The first
night, she's at a gang bang. Oh,
Jesus Christ. Come on, answer.
Harry and Mary. Jesus...

He hangs up the phone, picks it up again and re-dials.

ROBERT

Maybe I got the wrong number.

We hear it ringing. It continues to ring. ROBERT
glances at the clock. It's 9:15.

ROBERT

She just went out and had
dinner. She probably left
and had dinner with a girl-
friend. It's 9:15. I better
go there.

He hangs up the phone and stumbles into the bedroom.
He takes off his robe and puts on his pants.

ROBERT

Women are stronger. They're
stronger. It's unfair. They're
just stronger. I mean, how can
you do anything but just go home
and feel bad.

-12- CONTINUED

-12-

ROBERT (cont)

Oh, I made a mistake. Mary,
please, I'm sorry.

He walks out of the house.

-13- EXT. HOUSE

-13-

He's falling towards his car.

ROBERT

Mary, oh God...

He gets into the car.

-14- INT. PORSCHE

-14-

ROBERT puts the key in the ignition and the radio comes on. It's another song that reminds him of how horrible his life is. He switches the station. It doesn't work. Every song now has meaning. Bad meaning. He finally finds a jazz station - music without lyrics. He sits in the car, listening to that music.

Slowly, he falls asleep. He falls over and tries to make himself comfortable, using two bucket seats as a bed. This is where he spends his first night.

SLOW DISSOLVE TO:

-15- INT PORSCHE - MORNING

-15-

We hear crickets. The radio is still on, but it seems a bit softer. ROBERT wakes up. He actually slept in the car. He turns the radio off.

-16- EXT. DRIVEWAY

-16-

ROBERT gets out of the car and goes upstairs into the house.

-17- INT. HOUSE

-17-

His back is killing him. He slept with the gearshift in his spine. He walks into the bathroom and stares into the mirror. He can see the effects of the Quaalude still in his face and he tries to rub it away.

ROBERT

Yechhhh.....

-17- CONTINUED

-17-

He takes a beat. Now he becomes Mr. Positive.

ROBERT

Okay. This your first day.
It's your first new day. You
got thru the night, you didn't
get a hold of her, that's fate.
Now, you're going to get thru
the first day. And you'll get
to the second day, and every
day will be easier.

He turns on the water and splashes it on his face.
He shaves, he gets dressed, he leaves to go to work.

-18- EXT. HOUSE

-18-

ROBERT comes down the stairs and gets into his car.

-19- INT. PORSCHE

-19-

The car won't start. The battery is obviously dead.

ROBERT

Shit. Great.
(he takes a pause)
Wait a minute. It's okay.
It's all right. What's the
big deal. It's just a dead
battery. Come on. It's a
new day.

ACROSS THE STREET

a WOMAN is getting into her car. He spots her.

ROBERT

(calling to the WOMAN)

Hi.

WOMAN

Oh, hello, how are you?

ROBERT

I'm terrific.. Listen, I have a
dead battery here. I need
jumper cables. You think you
might help me out?

WOMAN

Jumper cables?

-19- CONTINUED

-19-

ROBERT

Yeah, you know, from one battery to another? Can you give me a start?

WOMAN

Oh, well, yes I think my husband might have some. If you know how to use it, you can borrow them.

ROBERT

Oh, that would be great.

WOMAN

If he has them, they're in the garage. So go ahead, look. Help yourself.

She pulls out of the driveway and leaves.

WOMAN

Bye-bye.

ROBERT

(yelling after her)

No, no, no, hold it! I've got to have you...you see that's the...I need your battery!

It's no use - the WOMAN is gone. ROBERT gets out of the car and walks back into the house.

-20- INT. HOUSE

-20-

ROBERT picks up the phone and calls the editing room.

JAY

Hello.

ROBERT

Hi, Jay.

JAY

Hey, how're you doing? You feel better?

ROBERT

I'm okay. My battery's dead, though, so I'm going to have a try and jump start it. I'll be a little late, okay?

-20- CONTINUED

-20-

JAY

Yeah, don't worry about it.
I did real good last night.

ROBERT

Yeah? What did you do?

JAY

Well, I made the changes in
reel two, and I think they
work okay. And now I'm work-
ing on the effects in eight.

ROBERT

When does Marty want to look
at all this?

JAY

I think tomorrow. Late after-
noon.

ROBERT

Well, look, why don't you
finish up eight, and maybe you
don't even really need me today.
What do you think? I mean, I'll
come if you want, but what do
you think?

JAY

No, no, I'm fine.

ROBERT

Okay. I can use this day, Jay.
I'll tell you, I'm going to put
my life back together, okay? I
need this day.

JAY

You got it.

ROBERT

Great, man. You're a champ.

JAY

Okay. Feel better.

ROBERT

I feel fine. See you later.

ROBERT hangs up the phone and goes into the kitchen.
He hasn't taken vitamins for about six months, but
he did buy them once, and now's the time. He has a
positive attitude.

-20- CONTINUED

-20-

ROBERT

Okay, Robert Cole is back on the track. Everything I do now will only make my life better.

He pulls out a jar of vitamin E. When you don't open a jar of vitamin E for many months, they all stick together like one huge vitamin.

ROBERT

Okay, I got to get new vitamins. Fresh vitamins. That's the first thing. Cause that's health. Okay? Health. Now, I've got to get...I'm going to exercise. I'm going to run, and I'm going to feel good, and I'm going to get my health, and I'm going to get my cleaning, and...and, uh...I got a date. I got a date tonight. Okay. What's wrong with this? This is good. This is good. I got a date.

-21- EXT. DRIVEWAY

-21-

ROBERT pushes the Porsche out of the driveway and begins to push it as hard as he can down the street. He pops the clutch, and the car starts. A good sign. A beginning of a good day.

ROBERT

(hopping into the car)

Great. Okay. Great. Here we go.

He pulls off.

-22- EXT. STREETS OF L.A.

-22-

ROBERT weaves through the streets of Los Angeles.

-23- EXT. AUNT TILLIE'S HEALTH FOOD STORE

-23-

The Porsche pulls up, ROBERT gets out and takes the parking ticket from the ATTENDANT. He walks into the store.

-24- INT. AUNT TILLIE'S

-24-

ROBERT goes to the vitamin department. There's a KID behind the desk.

KID

Hi, how're you doing? What do you need?

ROBERT

I just broke up with somebody, and I want the works. I want to feel great, okay?

KID

Just broke up, huh? Okay... you're going to need a lot of C...some E...some brewer's yeast, B-12...

CUT TO:

-25- INT. PORSCHE

-25-

He puts in a cassette. The music is playing, he is driving through the streets of Los Angeles.

ROBERT

Okay, exercise. Exercise. It's the only way to feel better. God, it's about time. Exercise.

-26- EXT. SPORTS LOCKER - SANTA MONICA BOULEVARD

-26-

ROBERT pulls up, gets out of the car and walks inside.

-27- INT. SPORTS LOCKER

ROBERT wanders over and picks up a box called Runner's Dream. He opens the box. Salesman is a young guy, about 24. He goes over to ROBERT

JOCK

Hey, how you doing?

ROBERT

O.K. How are you?

-27- CONTINUED

-27-

JOCK
How do I look?

ROBERT
You look fine.

JOCK
I'm great. I'm in great
shape. You're a new runner,
huh?

ROBERT
Why? Do I look out of shape?

JOCK
No. It's just you wouldn't
be looking at that stuff if
you were a serious runner.

ROBERT
What's wrong with this?

JOCK
Oh, you know, it's cheap but
it's for the one shot guy. It's
a package deal. You put everything
in one box, lower the price, but
it's not serious equipment.

ROBERT puts it back.

ROBERT
Well, I'm serious. I just
broke up with somebody. I'm
trying to start a new life and
I feel running should be a part
of it.

JOCK
Man, get away from that box.
You want happiness? Let's go.

ROBERT sits down. JOCK walks over to shoe rack.

JOCK (CONT'D)
What size shoe do you wear?

ROBERT
11D.

-27- CONTINUED

-27-

JOCK reaches up and gives him a box of shoes. ROBERT tries on shoes. ROBERT stands up.

ROBERT
These are comfortable. How much are they?

JOCK
\$65.

ROBERT
Well, Jesus, that whole package is \$70.

JOCK
O.K. They make the shoes in that package out of rejected radial tires. Are you going to start your life on a retread?

ROBERT takes shoes off.

ROBERT
O.K. I'll take them. What else?

The JOCK lays two sweatsuits, size medium, in front of them.

JOCK
What are you, about six feet?

ROBERT
What are these?

JOCK
Sweatsuits.

ROBERT
How much are they?

JOCK
They're \$55 each.

ROBERT
Well, Jesus, that's pretty expensive, isn't it?

-27- CONTINUED

-27-

JOCK

Hey, I got 'em cheap. If
you sweat, you get a skin rash.

ROBERT

No, no, no. I don't want a
skin rash, but why do I need
two of them?

JOCK

Oh, you're going to wash them,
won't you, when they smell?
What are you going to run in
when one's in the wash?

ROBERT

Well, maybe I just won't run
the day they're in the wash.

JOCK

Hey, I'm not perfect. I
misjudged you. Get the box.
It's what you want.

ROBERT

Oh, no. I'm serious about it.
I'll take two.

The JOCK takes sweatsuits, box of shoes and picks up
other items.

JOCK

O.K. Ankle weights, sweat bands,
coin band.

ROBERT

What's that?

JOCK

Where you going to keep your
mad money? You're going to run
broke?

ROBERT

O.K.

JOCK

Socks, supporter, salt tablets
and best part of all, and this is
a fun thing - stereophones.

-27- CONTINUED

-27-

How much? ROBERT

\$80. JOCK

ROBERT
No, no, no, no. I don't want
the phones. I draw the line
here.

JOCK
You're making a mistake.

ROBERT
I'll tell you. If it's a
mistake, I'll put on all this
stuff and I'll run over and
buy them. It'll give me a goal.

JOCK
(walking over to counter)
The customer's always right.

JOCK turns to CASHIER, a girl.

JOCK (CONT'D)
This is going to be well over
\$300. Let's get a credit check.

He turns back to ROBERT and shakes his hand.

JOCK (CONT'D)
Good running. Nice meeting you.

-28- EXT. SPORTS LOCKER

-28-

ROBERT exits. His arms are full of running equipment.
He puts it in the back of his Porsche.

-29- EXT. STREETS OF LOS ANGELES

-29-

-30- EXT. BEVERLY HILLS HIGH SCHOOL

-30-

This is the track ROBERT will use. He pulls up,
parks the car and gets out.

-31- INT. HIGH SCHOOL RESTROOM

-31-

ROBERT uses the restroom to change. He takes off his clothes, puts them in a ball, and puts on his running stuff. He's got everything on. He stops and looks at himself in the mirror. He looks good.

-32- EXT. RESTROOM

-32-

ROBERT jogs out of the restroom, breathing as if he is a long-distance runner. At first glance, it looks like this man is going to run twenty-five miles.

-33- EXT. TRACK

-33-

ROBERT jogs to the track. He puts his clothes off to the side. He does a few stretching exercises. Again, he looks like he is an Olympic champ. He bends over, takes a couple of deep breaths.

ROBERT

(to himself)

This is going to help. This is going to help. God, I miss her. I miss her, but I haven't started running yet. Okay.

ROBERT now takes a deep breath and begins to jog. He chants as he jogs..

ROBERT

I feel better...and better...
this is what I need...I feel
good...Jesus, I feel good...

About a quarter of the way around the track, ROBERT automatically turns toward the public telephone. He runs towards the phone.

-34- INT. PHONE BOOTH

-34-

ROBERT takes out a dime and puts it in the phone. He calls MARY at the bank.

-34- CONTINUED

-34-

FEMALE VOICE
Fidelity Savings.

ROBERT
(mumbling to himself)
Fidelity. Ha!
(into the phone)
Mary Harvard, please.

VOICE
Mary is out to lunch. Would
you like to leave a message?

ROBERT
No, there's no message.

He hangs up the phone.

ROBERT
Okay, that's fate. Twice now.
You see, that's fate. I can't
get her, and I'm not supposed
to get her. All right, let's
run again. Let's run. Here
we go.

-35- EXT. TRACK

-35-

ROBERT runs back on the track. This time he gets
about fifteen feet.

ROBERT
I'd better stop. That was a
good start. I'll run more
tomorrow.

He walks over, picks up his clothes, and walks to-
ward his car.

ROBERT
I did pretty good. It was a
start. I got my vitamins. I
got my date. I'm okay.

ROBERT passes the phonebooth. Unconsciously, he
walks into the booth.

-36- INT. PHONEBOOTH

-36-

ROBERT makes the call.

-36- CONTINUED

-36-

FEMALE VOICE
Fidelity Savings.

ROBERT
Mary Harvard, please.

VOICE
She's at lunch.

ROBERT
I know, I just called. Do
you know what time she left?
For lunch?

VOICE
(to someone else)
Do you know what time Jim
and Mary left?

ROBERT
(clutching his stomach,
doubled over with pain)
Oh no. God. Jim and Mary. Jesus,
I don't even want to know who
that is.

VOICE
(back to him)
I don't know. I'm sorry. But
I'm sure that they'll be back
soon.

ROBERT
Oh, I'm sure they'll be back
soon. I'm sure they'll be
back, and they'll have a life.
Thank you.

He hangs up the phone.

He walks back to his car and gets in.

-37- EXT. STREETS OF L.A.

-37-

-38- EXT. HOLLYWAY CLEANERS

-38-

The Porsche pulls up. ROBERT gets out and walks in-
to the cleaners. He's in his jogging suit. He's
tired and sweaty.

-39- INT. HOLLYWAY CLEANERS

-39-

Hollyway Cleaners is an L.A. establishment that used to be staffed with Americans. It now looks like the U.N. Plaza...Arabs, Mexicans, and people of no distinct extraction.

ROBERT takes a number and waits. The people behind the counter are yelling instructions in foreign languages.

ROBERT'S number is called, and he approaches the counter. An ARAB takes his receipt.

The ARAB looks through the rolodex.

ARAB

I don't have your receipt. Are you sure you brought your clothes here?

ROBERT

What do you mean 'am I sure'?
Yes, I brought my clothes here.
Don't you recognize me?

ARAB

No, I don't. Do you recognize me?

ROBERT

You have to have my clothes. You have all of my clothes, okay? Now, I need them. These smell, so I need my clean clothes. Would you look again, please?

ARAB

I don't have to look again. I don't have the receipt.

ROBERT

Please, just check once more, will you?

The ARAB reluctantly goes back to the rolodex. All of a sudden, he finds a card.

ARAB

(holding the card)
Cooley?

-39- CONTINUED

-39-

ROBERT

Cole.

The ARAB is suspicious - this may be another man trying to get Cooley's clothes.

ARAB

What did you drop off here?

ROBERT

Oh, listen, I don't want to go through a test. It's me. I'm Cooley. I have four shirts, four pairs of pants, a sweater, and a jacket.

The ARAB goes over to the moving clothes rack. He presses the button. Sure enough, ROBERT'S clothes come around, but the ARAB doesn't see them. ROBERT does.

ROBERT

Look! That's them! There they are!

The clothes start around again. They have to go all the way around. ROBERT waits.

ROBERT

Those were them.

ARAB

If they're them, I'll stop it. I know my business.

The clothes continue to move.

ROBERT

All I'm saying is, I know my clothes, okay? Here they come again!

The clothes come around again. The ARAB doesn't stop the machine. The clothes are starting around for the third time.

ROBERT

Look, goddammit! Those are my clothes!

-39- CONTINUED-

-39-

ROBERT starts to go behind the counter. A larger MAN, from some middle-European country, comes over and stops him.

LARGE MAN

Where are you going?

ROBERT

I'm just trying to get my clothes.

The two FOREIGNERS converse. The clothes come around for the last time. The ARAB pushes the button, the clothes stop, and the ARAB takes them down.

ARAB

These are your clothes?

ROBERT

Yes, they're my clothes. See. Look at the ticket. That's the number, isn't it? What happened to the Americans here?

ARAB

What's that supposed to be? Some kind of a joke?

ROBERT

No, it's not a joke.

ROBERT inspects his clothes. They're not done well,

ROBERT

I'll tell you something. The work here is getting very poor. I just want you to know that.

ARAB

So, don't come back here.

ROBERT

Fine, I won't come back. I'll tell you something else. You ought to pay more attention to the clothes than to all your autographed pictures here.

-39- CONTINUED

-39-

ARAB

What's wrong with the auto-graphed pictures?

ROBERT

Nothing. But apparently these are the only people who get their clothes back on time.

ARAB

They're more important. They're on TV.

ROBERT

Thanks.

ROBERT exits the cleaners.

-40- EXT. SANTA MONICA BOULEVARD

-40-

On the way to his car, ROBERT passes the market next door. Two men of foreign extraction are behind the counter of that establishment, also.

ROBERT

(mumbling)

Jesus, I should have taken another language in school.

ROBERT gets into the Porsche and pulls out.

-41- EXT. PORSCHE ON THE STREETS OF L.A.

-41-

ROBERT is driving home. However, he makes a few turns that look as if a robot is driving. We don't know who's decision it is, but the car all of a sudden winds up not near ROBERT'S house, but in the middle of Beverly Hills.

-42- EXT. FIDELITY SAVINGS

-42-

The Porsche pulls up in front of the bank, a modern building, totally enclosed in glass. All of the employees can be seen from the street.

-43- INT. PORSCHE

-43-

ROBERT stops the car and looks inside the building to see if he can find MARY.

-44- INT. BANK, ROBERT'S P.O.V.

-44-

MARY is visible, talking with some gentlemen. More than talking. She's laughing.

-43- INT. PORSCHE

-43-

ROBERT

How can she laugh? How can the woman laugh?

He pulls away from the curb. He's heading home.

ROBERT

I've got to get over this. This is stupid. I'm acting stupid. Come on, I've got a date. I'm going to have fun. I can laugh.
(he laughs)

-45- EXT. ROBERT'S HOUSE

-45-

The Porsche pulls up and ROBERT gets out. He takes his clothes, his cleaning, and his vitamins, and walks into the house.

-46- INT. HOUSE

-46-

ROBERT puts the vitamins in the kitchen, the cleaning and his clothes on the couch. He stares straight ahead for a moment. He's trying to figure out his next move.

He reaches for the phone and dials.

ROBERT

I can't go out tonight. I can't do it. It's going to be a mistake. I'll stay alone. I can't do it.

An answering machine answers.

MACHINE

Hi, this is Ellen Thomas. I'm not home. I can be reached at work 278-4185, or you can leave a message when you hear the beep.

-46- CONTINUED

-46-

ROBERT waits for the beep, then begins to speak.

ROBERT

(hesitantly)

I, uh...it's Robert...and...
I'll be there at eight. At
eight o'clock. Bye-bye.

He hangs up.

ROBERT

Come on, she's nice. I'm going
to have a good time. I'm going
to sleep with her. I'm going
to sleep with this girl. I wish
I could remember what she looks
like. Goddammit. I think she
was cute. I'd better get some
good dope. I'd better buy some
dope. Maybe some new sheets.

The phone rings. He picks it up. Every call, every
time the doorbell rings, every time anything happens,
he hopes it's MARY. It never is.

It's his mother.

MOTHER

Hello, honey? I called you
at work.

ROBERT

(impatient - you can't talk
to your mother when you're
hoping for your lover to call)
I'm not at work. Can I call you
back, Mom? I can't talk right
now, I'm exercising.

MOTHER

Exercising?

ROBERT

Yes, I'm going out, so I'm just
exercising. Can I call you back?

MOTHER

Where are you going?

-46- CONTINUED

-46-

ROBERT

I have a date later. I got
to get some stuff now.

MOTHER

Oh. With Mary?

ROBERT

No. Look, I'm not going with
Mary any more, so don't mention
her name, okay? We broke up.

MOTHER

Honey, you two were getting
along so well.

ROBERT

Mom, please. I told you not
to mention her name, okay?
I'm just trying to forget her
now.

MOTHER

Well, all right. What was the
fight about?

ROBERT

It's just the same continual
fight. We don't have enough
in common.

MOTHER

Sweetheart, you have to work
towards having things in common.
I'm just wondering how much
you've tried.

ROBERT

What are you trying to do? I'm
your son. If I tell you some-
thing's wrong, why don't you
side with me for a minute, okay?
I've tried.

MOTHER

Honey, I'm not siding with any-
body. I just want to do what's
best for you.

-46- CONTINUED

-46-

ROBERT

Okay, well, it's best that I hang up now, so I'll talk to you later.

MOTHER

All right. I'll be at the beauty shop if you want to talk more about it.

ROBERT

Great. I'll call you there.

ROBERT hangs up. He picks the phone up again. He dials a number.

VOICE

Fidelity Savings.

ROBERT

Mary Harvard, please.

There's a pause.

MARY

Hello.

ROBERT doesn't say anything. He hangs up.

ROBERT

Okay. This is fate. I was strong. Three times, no contact. I'm on my own now. I've got a life. What am I worried about?

-47- EXT. ROBERT'S HOUSE

-47-

ROBERT walks down the stairs and gets into the car. He is dressed for his date with ELLEN.

-48- INT. PORSCHE

-48-

ROBERT puts on a tape. He's determined to have a good time. He's heading through the streets of Los Angeles towards ELLEN'S house.

All of a sudden, the robot takes over. We hear him mumble.

-48- CONTINUED

-48-

ROBERT

I just got to talk to her...
I just got to talk to her...
I'll just...I just have to
talk to her...I just got to
get one thing straight...oh
Jesus...

He now heads towards MARY'S.

-49- EXT. MARY'S HOUSE

-49-

The Porsche arrives. ROBERT gets out and walks
toward the front door.

AT THE FRONT DOOR

ROBERT rings the doorbell. From inside, we hear
MARY.

MARY

(rather cheery)

I'll be right there.

ROBERT

Who's she talking to? Oh, God.

MARY opens the door. Obviously, this is not who
she was expecting.

MARY

(surprised)

What are you doing here?

ROBERT

Who's Jim?

MARY

What are you talking about?

ROBERT

Where did you get that dress?

The dress is stunning. It's slit up the side. It's
slit everywhere.

MARY

I've had this dress. What are
you doing here?

-49- CONTINUED

-49-

ROBERT

(driven with jealousy)
Mary, you can't. The slit's too high. You've got to sew it up. You can't go outside like that. Look, there's people out there. They're going to attack you. You don't understand. Driving over here I saw how horrible it is. It's a horrible place to be. Don't go out. Please. Think of us.

MARY

I think you should leave. It's not fair to show up like this. Now you said you wouldn't bother me.

ROBERT

It's not fair? It's not fair? There's no 'fair', and 'not fair'. What am I supposed to do? What are you going to do now, go out on a date? You going to sleep with a date? You going to sleep with him tonight?

MARY

Robert, I'm closing the door.

ROBERT

It's okay, close the door. It's all right. Look, I'll find the strength, too, okay? You seem to have a great deal of strength. I don't know where you get it. I'll find out where you get it, and I'll have it, too. Have a good time.

ROBERT walks back to the Porsche.

-50- INT. PORSCHE

-50-

ROBERT sits. He's staring at her house.

ROBERT

How can she have a date so quickly? How can she just get a date? I mean, my date was made stupidly, it was chemicals. But, Jesus Christ, I'm sure she made a natural date.

-50- CONTINUED

-50-

ROBERT starts the car. He has every intention of going to ELLEN'S. Unfortunately, each time he gets to the end of the block he turns left..

-51- EXT. STREET

-51-

All he does now is circle MARY'S house, much like the clothes circled around at the cleaners.

-50- INT. PORSCHE

-50-

Each time he goes by, he's determined not to do it again. He repeats:

ROBERT

Come on, this is stupid. Come on, this is stupid.

After the fourth time, he genuinely begins to get dizzy.

ROBERT

That's it. I'm acting like a child. There's a woman waiting for me. If I can just get this car to go straight.

-52- EXT. ELLEN'S HOUSE

-52-

The Porsche pulls up. ROBERT gets out and straightens himself up.

ROBERT

(determined again)

This is going to go well.

AT THE FRONT DOOR

He rings the bell. ELLEN answers. She's thirty-ish, okay looking, very nice. Maybe reminds ROBERT a little too much of his own family.

ROBERT

Hi. Ellen?

ELLEN

Robert. I can't tell you how good it is to see you.

-52- CONTINUED

-52-

ROBERT
(not wanting to go
inside)
Come on, let's go.

ELLEN
Wait one second.

ELLEN goes in and gets her coat and purse. ROBERT
stands there.

ROBERT
(mumbling)
I don't remember who she is.
Dammit. Where do I know this
girl? Where do I know this
girl?

ELLEN comes back to the door with her things. She
closes the door and they walk to the car.

-53- INT. PORSCHE

-53-

ROBERT
So, where do you want to eat?

ELLEN
It's up to you. Show me L.A.
like I've never seen it.

ROBERT
What do you mean? What are you
talking about?

ELLEN
That's what you said to me.

ROBERT
What?

ELLEN
Last night. It was so romantic.

ROBERT
Oh. Oh. Yes. Yeah. Well, what
parts haven't you seen?

-53- CONTINUED

-53-

ELLEN

I don't know. I mean, anywhere you want to eat is fine. Is something wrong? You seem different.

ROBERT

No. No, no, I'm fine. Why don't we go to the beach. We can eat at Moonshadows.

ELLEN

That would be nice.

ROBERT

Good.

-54- EXT. L.A. STREETS

-54-

ROBERT drives toward the beach. Once again, his left arm takes control as he has to go by MARY'S just to stare. They drive up MARY'S street, then up to Sunset, then head toward the beach.

-55- INT. PORSCHE

-55-

ROBERT

Ellen, I have to level with you. I don't remember who you are.

ELLEN

I gathered.

ROBERT

I like you. I mean, everything is fine, but where did we meet? I'm just curious.

ELLEN

Nickelodeon.

ROBERT

Bogdanovich's assistant! You were just divorced. I remember now...don't tell me...we met at the wrap party.

ELLEN

That's it.

-55- CONTINUED

-55-

ROBERT
Oh, Ellen, great. Still
divorced?
(she nods yes)
Great.

-56- EXT. MOONSHADOWS RESTAURANT

-56-

The Porsche pulls in. The parking lot ATTENDANT
takes the car. ROBERT and ELLEN go inside.

-57- INT. MOONSHADOWS

-57-

The restaurant is lively. People from the Marina.
ELLEN seems to know a few of them.

ROBERT and ELLEN sit down. They pick up the menus.

ELLEN
(looking at the menu)
You know, I don't eat meat.

ROBERT
Well, this is steak and lobster
place. I'm sure they have fish.

ELLEN
That's all right. I'm trying not
to eat today. I'll just have a
drink.

There is a pause. ROBERT realizes that he's made
a bad mistake.

ROBERT
You don't want to eat anything?

The WAITRESS comes over.

WAITRESS
Would you like something from
the bar?

ROBERT
Dinner, apparently. I don't
want anything to drink. Ellen,
what would you like?

-57- CONTINUED

-57-

ELLEN
I'll have a vodka Collins. A
double.

The WAITRESS walks away.

ROBERT
(trying to make con-
versation)
So, you drink.

ELLEN
I drink to have a good time.

ROBERT
I can't get over it. Every-
thing is clear now. Nickelodeon.
Did you work on his next film?

ELLEN
No one did.

ROBERT stares at her for a few seconds.

ROBERT
Well, I'm having a good time.

ELLEN
Me too.

ROBERT
Good.

CUT TO:

-58- INT. MOONSHADOWS

-58-

Forty-five minutes later. ROBERT is finishing a
lobster. He has his bib on. ELLEN has an empty
glass in front of her, and is half-way through
another one.

ROBERT
Do you want a bite? I mean, is
there any part of the lobster
that you like?

ELLEN
I'm fine.

ELLEN is now a little bit drunk, and getting
worse by the minute.

ELLEN(cont)

Robert, you were going...you know
that girl you were going with...
that girl you go with?

ROBERT

Went with.

ELLEN

Why don't you...what happened?

ROBERT

Oh, Ellen, I don't want to talk
about it now. It's over, and
I've got to move on. As a matter
of fact, this dinner is significant.
It's my first date since it's
been over.

ELLEN

I'm honored. Really. God. Why
don't you want to talk about it?
That generally means you're afraid.

ROBERT

No, I'm not afraid.

ELLEN

I think you two were a good match.

ROBERT

That's very sweet of you, Ellen,
but this is our date, so let's
just enjoy it. You want another
drink? No, you probably don't.

ELLEN

Yeah.

ROBERT

Okay. I'll tell you though, may-
be you should have a baked potato.
Just have a baked potato. Put
some coating down there, because
you don't want to throw up in the
Porsche, Ellen. It's hard to clean
up. I have cocoa mats, and it gets
right in between 'em...

ELLEN laughs as if ROBERT has made a funny joke. She
is approaching drunk.

ELLEN

Well, where is that girl? What
was her name?

-58- CONTINUED

-58-

ROBERT

Mary.

ELLEN

Well, where's Mary? What's she doing now?

ROBERT

(getting pissed)

Don't keep talking about Mary, Ellen. I don't even think you know her. So what difference does it make?

ELLEN

I know her. She was the only person I liked at that party.

ROBERT

What party?

ELLEN

At Paul's house, remember? On the Fourth of July?

ROBERT

That was two years ago.

ELLEN

Well, she stuck in my mind. She was so funny, and nice.

ROBERT simply stares at her, chewing his lobster nervously.

ELLEN(cont)

I also think she was real hot.

ROBERT

Ellen, I don't need another woman to tell me that she's hot. I'm aware of it. Please, don't do this now. I'm trying to have a good time.

A pause.

ELLEN

What's Mary doing now?

ROBERT

(taking off his bib)

That's it. I'm through. That's it. The lobster was good.

(calling the WAITRESS)

Check!

ROBERT

Ellen, I don't want to have any more, and I'm sure that you probably had enough. And I've got to get up early, because I'm working tomorrow. So, what do you say? Let's hit the road.

ELLEN

Well, I could eat something now.

ROBERT

Not now, Ellen.

ELLEN

I want to eat.

ELLEN is saying this more out of necessity than desire. She is beginning to get sick.

ROBERT

(standing up)

Come on, we'll stop at another place. We'll get a hamburger or something. Okay? I just want to get out of here. I don't like this place. It's ruined for me.

The WAITRESS comes over with the check. ROBERT takes out the cash, puts it on the table and starts guiding ELLEN towards the door.

ELLEN

Let me just get some bread. Let me just maybe get a loaf of bread.

ROBERT turns to the table next to him.

ROBERT

May I have some of your bread, quickly please. Just a little piece.

The PEOPLE at the table don't resist. They've never had that request before. ROBERT takes the bread from them and gives it to ELLEN. She takes the bread.

ELLEN

I've got to go to the ladies' room.

ROBERT

Fine.

(guiding her towards
the ladies' room)

It's Oysters. Go in where it says Oysters.

-58- CONTINUED

-58-

ELLEN, with the bread in her hand, walks into the bathroom.

ROBERT
(calling after her)
That's Clams! That's the men's
room! You want Oysters.

CUT TO:

-59- EXT. ELLEN'S STREET

-59-

The Porsche pulls up in front of her house.

-60- INT. PORSCHE

-60-

ELLEN is sitting in the car, looking very bad.

ELLEN
I had a lovely time.

ROBERT
I had a lovely time, too.

ELLEN
I hope this can be the first
of many dates.

ROBERT
For both of us.

-61- EXT. ELLEN'S STREET

-61-

ROBERT helps ELLEN out of the car, and walks her towards the front door.

AT THE FRONT DOOR

She takes out the key and opens the door.

ROBERT
Are you sure you're all right?

ELLEN
I'll be fine.

ROBERT
All right. You have some bread
here?

-61- CONTINUED

-61-

ELLEN

I'll be fine.

ROBERT

All right.

He gives her a little kiss, on the mouth.

ROBERT

Boy, we've had a lot of alcohol,
Ellen. Have some bread, and
sleep well.

ELLEN

I will.

ROBERT

Stay way from an open flame.
Good night.

ELLEN

Good night.

ELLEN closes the door. ROBERT walks back to the
car and gets in.

-62- INT. PORSCHE

-62-

ROBERT just sits for a moment, trying to take deep
breaths. Trying to forget what has just happened.
Trying to forget about MARY. Trying to forget
about living. He starts the car.

-63- EXT. L.A. STREETS

-63-

Once again, the Porsche automatically takes him by
MARY'S house. All the lights are out, except for
the porch light. It's obvious that no one is home.

ROBERT continues to drive. He turns left on Sunset,
heading very fast towards a destination.

-64- EXT. THRIFTY DRUGSTORE - VERMONT & SUNSET

-64-

The Porsche pulls in. ROBERT gets out of the car
and goes inside the drugstore. Determined.

-65- INT. THRIFTY

-65-

There is a WOMAN behind the main counter. Also, there are quite a few assorted late-night L.A. people - people that hang around these drugstores. People that are in the Kaiser Medical Group that are still waiting to see a doctor.

ROBERT walks up to the counter.

ROBERT

(to the WOMAN)

Where are the stuffed animals, please?

WOMAN

Aisle four.

ROBERT

Where would the candy be?

WOMAN

Right here.

ROBERT

Okay, let me see...give me... do you have any candy in a heart-shaped box?

WOMAN

Not this time of year. It's not the season. But I do have a lovely assortment. What's it for?

ROBERT

It's just romantic. I want something as romantic as you got. Sweet, nice...I broke up with somebody, and I'm trying to get 'em back.

WOMAN

Well, all candy is romantic.

ROBERT

I know, but I want a romantic box. Do you have a heart-shaped box? Does anything in the store come in a heart-shaped box?

-65- CONTINUED

-65-

WOMAN

No. We have this crushed velvet box.

ROBERT

Okay, that's fine. Let me have that. Where are the stuffed animals?

WOMAN

Aisle four.

ROBERT takes a basket and pushes it towards aisle four.

AT AISLE FOUR

there are a variety of toys.. ROBERT picks up a doll. He pulls the string.

DOLL

I love you.

ROBERT

Oh, Jesus. Mary. Mary.

He puts the toy in the basket. He takes a stuffed animal - a giraffe - and puts that in the basket. He pushes the basket to another aisle.

AT ANOTHER AISLE

there's an assortment of artificial flowers. ROBERT is determined to buy every romantic item Thrifty sells. He puts the flowers in the basket and rolls on.

AT ANOTHER AISLE

are the clothes. ROBERT looks at a scarf and takes it. He looks at a pair of shoes and takes them. Takes a bathing suit. Anything he can find that has to do with women.

ROBERT stops and thinks for a minute, then moves on.

AT ANOTHER AISLE

is the cheap jewelry. ROBERT looks at a bracelet, tries it on his own wrist. It looks all right, so he throws it in the basket.

-65- CONTINUED

-65-

ROBERT heads back to the main counter.

AT THE MAIN COUNTER

ROBERT arrives with his basket full of this Thrifty bric-a-brac.

ROBERT
(to the WOMAN)
Can I get this gift wrapped?

WOMAN
Oh, no. No, no, we don't do
that. You can buy gift wrapping.

ROBERT
What aisle?

WOMAN
Aisle four.

ROBERT goes back to aisle four.

AT AISLE FOUR

he takes a roll of gift wrapping paper and he takes ribbon.

He pushes the cart back to the main counter.

AT THE MAIN COUNTER

the WOMAN hands him the candy. ROBERT pays for all of these goods and exits.

-66- EXT. THRIFTY PARKING LOT

-66-

ROBERT pushes his basket towards the Porsche. He opens the car and sits in the driver's seat with his feet on the ground. He takes the wrapping paper and, one by one, he wraps the gifts.

When he finishes wrapping the gifts, he sees one of those photo booths - four pictures for fifty cents.

-67- EXT. PHOTO BOOTH

-67-

His arms full of gifts, ROBERT walks into the booth.

-68- INT. PHOTO BOOTH

-68-

ROBERT takes a picture, smiling as if to say: "Mary, look at this".

-69- EXT. PHOTO BOOTH

-69-

ROBERT is waiting for the pictures to come out. A WOMAN and her CHILD are entering Thrifty. The CHILD sees this man with his arms full of presents.

CHILD

Santa!

MOTHER

No, it's just a man with presents.

The CHILD runs over to ROBERT.

CHILD

Santa! Santa!

ROBERT

(embarrassed)

No. No, no. My name is Robert.

CHILD

Santa! Santa!

ROBERT can't convince the CHILD that he is not Santa Claus. He takes one of the smaller stuffed animals and gives it to the CHILD.

CHILD

I want a bike!

The pictures come out of the machine. ROBERT takes the pictures and walks back to the Porsche. The CHILD runs after him.

CHILD

I want a bike! I want a bike!

MOTHER

(calling after the CHILD)

Come on. Don't bother that man.

CHILD

It's Santa! It's Santa!

-70- EXT. PORSCHE IN THE PARKING LOT

-70-

ROBERT and the CHILD reach the Porsche. ROBERT gets in, closes the door and starts up. The CHILD'S MOTHER has now come to get her son.

CHILD
Mommy, it's Santa!

ROBERT
(to the CHILD)
Look, you have fun with that little stuffed animal, and if you're a good boy, you'll get your bike.

MOTHER
Don't promise him a bike.

ROBERT
Well, don't have him call me Santa.

ROBERT pulls away.

-71- EXT. L.A. STREETS

-71-

The Porsche is moving through the streets. The closer he gets to MARY'S, the more he's hoping she'll be there.

-72- EXT. MARY'S HOUSE

-72-

The Porsche pulls up. No one is home. ROBERT takes all the gifts, and walks around to the back.

AT THE BACK DOOR

he places them on the steps, and walks back to the front.

AT THE FRONT DOOR

he pins up the four pictures of him holding the gifts. On the pictures he writes:

'Check your back door, there'll be a big surprise. Call me when you get home. I love you.'

ROBERT gets back into the car and drives home.

-73- EXT. ROBERT'S HOUSE

-73-

The Porsche pulls up. ROBERT gets out, and runs up the stairs.

-74- INT. HOUSE

-74-

ROBERT runs right to the telephone answering machine. The only message he ever wants to hear is the one from MARY.

He listens. It's his MOTHER. That's it. No other messages.

ROBERT walks into the living room, dejected. He goes over to the stereo. Before he has a chance to turn it on, the phone rings.

He's elated. He runs to the telephone and picks it up.

ROBERT

Hello.

MOTHER

Hello, dear.

ROBERT does not want to talk to anyone except MARY. The line must be left open.

ROBERT

I can't talk now, mom, there's ten...twenty people here. We're editing. We've got tons of work.

MOTHER

You're working so late? At home?

ROBERT

I tell you, it's crazy. Let me call you back.

(yelling to nobody)

Be right there, Bill.

MOTHER

How's it going, sweetie?

ROBERT

Great. Let me call you back, because we're right in the middle of something.

-74- CONTINUED

-74-

MOTHER

What happened with Mary?

ROBERT

Mary's fine. Bye.

ROBERT hangs up. The phone rings right away. It rings so fast, it almost scares him.

ROBERT

Oh, my God.

(he lets it ring again)

(he takes a deep breath)

This is it.

He picks up the phone.

MALE VOICE

Bob?

ROBERT

Hi, who is it? Can I call you back? I'm right in the middle of something.

VOICE

Okay, do you know who this is?

ROBERT

No. Who is it?

VOICE

Tommy.

ROBERT

Tommy, how are you? I'll call you right back, okay?

TOMMY

Okay. You don't know my number.

ROBERT

Oh yeah, you're right. Go ahead, give it to me. I'll write it down.

ROBERT doesn't even attempt to get a pencil.

TOMMY

6-5-5-0-1-3-0.

-74- CONTINUED

-74-

ROBERT is making a motion with his hand in thin air.

ROBERT

0-1-3-0. Got it. Call you
back, Tom.

ROBERT hangs up. He looks at the clock. It's 11:30.
He sits there. He takes a deep breath.

DISSOLVE TO:

Later. The clock tells us it's 12:25. ROBERT has
tried to relax on the couch, hoping he could go to
sleep. No such luck.

He gets up, takes his jacket, puts it on and exits
the house.

-75- EXT. HOUSE

-75-

ROBERT gets in the car and drives.

-76- EXT. L.A. STREETS

-76-

He's going as fast as he can to MARY'S. She's got to be
home. She's got to be home.

-77- EXT. MARY'S HOUSE

-77-

She's not. ROBERT sees the picture still attached to
the door. He's disappointed. He doesn't want to go
home again. He'll waste time driving.

-78- EXT. L.A. STREETS

-78-

He turns right on Wilshire. and heads toward the beach.
After ten minutes, he pulls into

-79- EXT. ALL-AMERICAN BURGER

-79-

ROBERT goes right to the phone booth and calls MARY.
There is no answer. He gets back in the car and con-
tinues to drive.

-80- EXT. L.A. STREETS

-80-

After ten minutes, he pulls into a Pup 'n' Taco.

-81- EXT. PUP 'N' TACO

-81-

Right to the phone booth. Makes the call. No answer.

-82- EXT. L.A. STREETS

-82-

More driving. It's now two in the morning. He has reached the beach.

-83- EXT. JACK IN THE BOX

-83-

He pulls in, goes into the phone booth, and makes the call. No answer. He is now crazy. He gets back into the car.

-84- EXT. L.A. STREETS

-84-

He's heading towards his house.

-85- EXT. MARY'S HOUSE

-85-

He drives by. No one is home. The picture is still attached to the door.

-86- EXT. ROBERT'S HOUSE

-86-

The Porsche pulls up. ROBERT gets out and runs up the stairs.

-87- INT. HOUSE

-87-

ROBERT runs in and runs to his answering machine. There is the message.

MARY'S VOICE

Hi. I just got home. Call me if you're up. If not, I'll talk to you in the morning.

-87- CONTINUED

-87-

ROBERT

How can a person be so goddamn
nonchalant. Call me in the morn-
ing.

ROBERT picks up the phone and calls MARY.

MARY

Hello.

ROBERT

Hi.

MARY

Did you just get home?

ROBERT wants to sound like his evenings are always
full and exciting.

ROBERT

Yeah. I just came in.

MARY

The presents made me cry.

ROBERT

(a slight pause)

Is that good?

MARY

(a slight pause)

I don't know. I don't know
if it's good.

ROBERT

Let me see you.

MARY

I don't know.

ROBERT

Please. I'll come over. Please.
Just don't say 'I don't know'.

There is another pause. This suggests a 'yes'.

ROBERT

I'll be right over.

He hangs up.

-88- EXT. MARY'S HOUSE

-88-

The Porsche - moving as fast as it's ever been driven - pulls up. ROBERT gets out and runs toward the door.

AT THE FRONT DOOR

He knocks. MARY opens the door. She looks beautiful. They kiss.

-89- INT. BEDROOM

-89-

They make passionate love. The audience knows that this is the one thing that they can do beautifully.

After the love, they are lying in bed.

ROBERT

We're back together again.

MARY'S expression says: 'I don't know'.

DISSOLVE TO:

-90- INT. BEDROOM

-90-

The next morning. ROBERT is still in bed. MARY is standing there. She's dressed in a stunning outfit. Every outfit is stunning, simply because this is the way she looks.

MARY

I've got to go. There's toast in there. I think there's jam, or honey. I'll talk to you later.

She kisses him on the cheek.

ROBERT

Wait a minute. What is that? What is that...is that a dress?

MARY

Do you like it?

ROBERT

Yes. But I mean, you can't wear that to a bank. If I was in a bank and I saw a woman in that dress, I would not put money in.

-90- CONTINUED

-90-

ROBERT(cont)

You can't do that. I mean,
people won't make deposits,
they'll just look at you.

MARY

You say that because you love
me.

ROBERT

Well, yes. But it's also be-
cause I can see your tits com-
pletely. I mean, the nipples
are clear - they're like eye-
balls.

MARY

I'll talk to you later.

ROBERT

Okay, but why don't you cover
...just cover them up...put a
sweater on. It's cold out any-
way.

MARY leaves.

ROBERT slowly gets out of bed and makes his way to
the bathroom.

-90A- IN THE BATHROOM

-90A-

ROBERT gets into the shower. He turns the water on
and wets his hair. He can't find the shampoo.

He gets out of the shower, puts a towel around himself,
and starts to go through the drawers, looking for the
shampoo.

He opens one drawer - he sees a razor and some bobby-
pins. He opens another drawer - no shampoo.

He opens another drawer - it's full of papers. We can
see that one is obviously a phone bill.

He sees it too. He choses to ignore it. He continues
to look for shampoo.

-90A- CONTINUED

-90A-

He can't really ignore it. It's just so clear, and neat, and done so well by a computer. Too easy not to read.

He opens the drawer again, and takes out the phone bill.

Here are her calls. Everything seems normal. However, there are two calls to New York. All other calls are fine, but not these two.

One call was made at eleven at night. The same number was re-dialed at eight the next morning. ROBERT doesn't know what this means, but it sure doesn't feel right.

ROBERT

How do you call somebody at eleven, and then at eight? Why do you do that? You've got to be close to somebody to do that. Jesus. This is a one-hour conversation. Jesus.

He goes to the phone. He calls the New York number. It's busy. He hangs up.

ROBERT

Oh, it's nothing. What am I doing? People are allowed to call. I make calls.

CUT TO:

-91- INT. EDITING ROOM

-91-

JAY is sitting at the Kem. He's looking over his work. ROBERT enters.

ROBERT

Hello, Jay.

JAY

Hey, welcome back. How're you feeling?

ROBERT

Good. I saw Mary last night, and I think we're back together.

JAY is more interested in the work that remains to be done.

-91- CONTINUED

-91-

JAY

Great. I told you. Listen, Marty's going to be here in two hours, so why don't you look at this, and I'll show you what I did, and see what you think.

ROBERT sits down at the Kem, and runs the reels. We can see that it is some form of science-fiction movie.

IN THE MOVIE

A group of men are on some other planet. The LEADER is speaking to them.

ZORON

Now you two shut up and listen. We may be trapped here, but we can do something about it. You're acting like little weasels. How did you ever make the Fleet? Now, listen to me.

(he takes a box
from his pocket)

I'm able to communicate with the Fleet Central Computer...if I can figure out the code. We've got to get that information..

ZEEON

I believe I know the code, sir.

ZORON

You know nothing. Now, I want all of you to spread out...

ROBERT stops the machine, and backs it up.

ROBERT

Okay, first of all, what cut did you make?

JAY

Remember, he went down the line and said to each one of them 'do you have it? do you have it? do you have it?' I cut that.

-91- CONTINUED

-91-

ROBERT
Great. Good. Yeah, that was
stupid. But I'm looking at
something, and I think this is
better.

ROBERT rewinds the film and watches it back.

IN THE MOVIE

ZEEON
I believe I know the code, sir.

ZORON
You know nothing. Now, I want
all of you...

ROBERT stops the machine.

ROBERT
I don't think it's necessary to
have that guy say he knows the
code. Because we find that out.
I've always felt this. Give me
his closeup. I'll show you. I
think this is going to help.

JAY goes to the wall of trims, and looks for the close-
up. While he is looking, ROBERT goes over to the phone.
He takes out a piece of toilet paper with the New York
number written on it. He dials.
This time, the number rings. A handsome-sounding MAN
answers.

MAN
Hello.

ROBERT
(a strange, affected voice)
Uh...is Dr. Harrison there?

MAN
Who?

ROBERT
I was calling a doctor. I'm sorry.

He hangs up.

JAY brings the trim over. ROBERT begins to re-assemble
the film.

-91- CONTINUED

-91-

ROBERT

You see, I think we should just have a reaction shot on that spaceman. That way, we don't know if, in fact, he knows the code or not. If he says 'I know the code', we know it an hour before the picture ends.

(he continues to cut)

I'll take out Zoron's line, 'you know nothing', and we'll cut back to him telling the people to go look for it. I think this is going to help. This is going to be good.

ROBERT re-assembles the film, and they watch it back.

IN THE MOVIE

ZORON.

I'm able to communicate with the Fleet Central Computer...if I can figure out the code. We've got to get that information.

CUT TO:

ZEEON. He is just staring.

CUT TO:

ZORON

I want all of you to spread out and look...

ROBERT stops the machine.

JAY

Oh, that's great. That's great.

ROBERT

Yeah, I think so.

CUT TO:

-92- INT. EDITING ROOM

-92-

Another MAN is in the room with them. It's the director of this picture. He's a nervous man, who talks very fast. The kind of guy who can change his mind three times in the same sentence. His name is MARTY.

MARTY

Okay, stop it. This is wrong.
There's something wrong here.
What did you do, exactly?

JAY

Well, first we cut out Zoron
going down the line...remember?
When he asks everybody if they
have the code?

MARTY

Yeah, yeah, that's good. That's
good, but...

(he snaps his fingers)
but where's the guy who has the
code?

ROBERT

Well, we still have him. It's
just a reaction shot now.

MARTY

Yeah. Where's his line? He says
he knows the code.

ROBERT

I don't think we need that line.
Watch again.

ROBERT rewinds the Kem and they watch the scene
again. ROBERT stops the machine.

ROBERT

I mean, he finds the code any-
way. The audience may think he
did it, some of them may think
he didn't. Why not add that
added mystery?

MARTY

It's not a mystery, it's a space
picture.

ROBERT

I know. I just think it's super-
fluous.

MARTY

It's not superfluous. We also lost the captain's line - 'you know nothing'. That's a great character line.

ROBERT

Oh, you don't lose his character. He's captain - his costume tells us.

MARTY

Okay, you may be right. Let me just see it back the way it was.

ROBERT

Fine. Jay, re-assemble it.

MARTY sits down at the Kem, running the rest of the film, as JAY goes to get the trim.

While they are involved, ROBERT goes over to the telephone. He dials.

VOICE

Fidelity Bank.

ROBERT

Mary Harvard.

VOICE

She's out to lunch. Is there a message?

ROBERT

No. Thank you.

ROBERT hangs up. He walks back over to the Kem. The trims are just being put back in.

IN THE MOVIE

ZORON

I'm able to communicate with the Fleet Central Computer... if I can figure out the code. We've got to get that information.

ZEEON

I believe I know the code, sir.

ZORON

You know nothing. Now, I want...

-92 CONTINUED

-92-

MARTY stops the Kem.

MARTY

Okay, that's it. Great. Great. Great. So, that first cut's great, he doesn't have to go down the line...but, you see what I mean about the captain's authority?

ROBERT

(MARTY'S the boss)

Sure. It's fine. Let's see how it works at the preview.

MARTY

Okay, so then that's easy, and the effects on eight? You got those easy?

JAY

Yeah, that was no problem.

MARTY

(rambling and nervous)

Okay, so I don't have to be there tomorrow...you'll just fix those two things and...and we're ready and...and we'll probably talk later. Walk with me to the car, will you Bob? I just want to talk to you for a minute.

ROBERT and MARTY exit the editing room.

-93- EXT. PARKING LOT

-93-

ROBERT and MARTY are walking towards MARTY'S car.

MARTY

Is it good? Is it as good as I think? Is it? Come on, what do you think?

ROBERT

I think it's fine.

-93- CONTINUED

-93-

MARTY

I like it. I like the ship. Don't you think...I mean, I think we made the spaceship into a character. I like it. It...it has a life of its own, even if the scene doesn't work, the ship's there.

ROBERT

Yes. I think it's great. I think it's fine.

MARTY

Okay, but let me ask you something...we refer to the bowels of the ship...they store all the equipment in the bowels of the ship, right?

ROBERT

Yeah?

MARTY

Okay, I saw "Alien" last night on cable...and...and that monster hid in the bowels of the ship...and they kept calling it the bowels of the ship. Now, do you think...like, is it going to be too much like "Alien"? That's what I'm afraid of. 'Cause we can dub in 'basement' where it says 'bowels'. Bowels is so distinctive.

ROBERT

Every ship has bowels. It's just a term. And "Alien" was years ago.

MARTY

Yeah, but it was on TV...

ROBERT

Yeah, but still, you know...listen, we'll go down to Texas. They'll tell us. I don't think we should anticipate trouble.

MARTY

You're right. Okay. And the music is gonna help.

ROBERT

Definitely.

MARTY

Yeah. Oh. Oh, listen, come over tonight, okay? 'Cause some people are going to come over. And bring your girlfriend, and....we'll have some fun, okay?

ROBERT

Um...okay. Maybe we will. But you know, I'm going to get up early tomorrow to do the dub, and I just kind of got back with Mary and maybe we want to take a drive or something. But we'll see.

MARTY

Aw...come on over. Just come over. Big deal.

ROBERT

Okay, all right, we'll try.

MARTY gets into his car and drives away.

CUT TO:

-94- INT. PORSCHE

-94-

ROBERT and MARY are driving towards some secluded home in Mulholland. The house where MARTY lives.

MARY

Who's going to be at this party?

ROBERT

I don't know. I'm sure some friends of his.

Silence. Very few things are said. These people have never done well in a car.

ROBERT

So...what did you do today? You went out to lunch today, right?

-94- CONTINUED

-94-

MARY

Of course.

ROBERT laughs. They continue to drive.

ROBERT

I've got to tell you something. Last night, after I left your house, I went to this party. And I called you. Real late. And I'll tell you something, I must love you. Because it freaked me out when you weren't home. I mean, I kept thinking 'My God, what's a person doing out until three in the morning, right after they've broken up. Don't they feel horrible?'

MARY

What were you doing out?

ROBERT

I wasn't doing anything. I was sitting making all these calls. I just didn't want to be home making them. All I'm saying is that isn't it interesting how upset that gets me. I guess it's good. I guess that's good.

MARY

I didn't get home that late, anyway. What time did you call?

ROBERT

Well, what time did you get home?

MARY

I don't know. One o'clock?

ROBERT

No, no, I don't think so. I mean, I know I called you after two. It was well after two. Maybe like 2:30.

MARY

No, I got home well before 2:30. I'm sure of it. I looked at the clock in the kitchen. I think it was 1:30.

ROBERT

No. No, no, it really wasn't. We might be on daylight savings time - one of us - but it was not 1:30. I know that.

MARY gives him a look as if to say: 'I hope we're not going to talk about this for the rest of our lives'.

ROBERT

See, I only remember this because where I was - at this party - somebody had this watch. It was like more than digital it was so accurate. And that was the point. He kept showing it off to everybody, and I just remember that it was very accurate. Like a second a year...

MARY

I'm sure a second a month.

ROBERT

No, no, a second a year. That's the whole point of it. I know a second a month...it's a second a year.

MARY

I don't think watches are that accurate.

ROBERT

That's what I'm saying. That's why this guy was showing his watch to everybody. Anyway, the point is that it was like 2:51 and 4/100ths of a second. And that's when I made the call.

MARY

Well, what difference does this make?

-94- CONTINUED

-94-

ROBERT

It doesn't make a difference.
I'm just wondering...how does
a person stay out late if they
feel bad?

MARY

I didn't go out.

ROBERT

What do you mean? You were all
dressed up.

MARY

I was just at some people's
house. It was like being at
home.

ROBERT

Oh. You can feel at home in
someone else's house? That's
great. God; that's a good
quality. Well, whoever they
were, they were goddamn lucky,
because you were looking better
than I've ever seen a human be-
ing look. I'll tell you some-
thing. I hope they had a
sewing machine, just to sew up
all that stuff. But you looked
very nice. Where did you go?
What friends?

MARY

They're just friends from work.
The assistant manager of the bank.

ROBERT

Oh, I think I met that guy. Jim?

MARY

Yes, Jim.

ROBERT

He's what...do you like him?

MARY

I work with him.

ROBERT

Oh, well, yeah, I know. So,
who else was there?

-94- CONTINUED

-94-

MARY

Well, there was a lawyer who's a friend of his.

ROBERT

What kind of lawyer?

MARY

He's a show business attorney. He handles Rod Stewart.

ROBERT (alarmed)

Oh, don't meet Rod Stewart. Don't get involved with rock people, Mary. There's drugs and stuff, and I just don't think you should do it.

MARY

Rod Stewart wasn't there.

ROBERT.

I know, but his lawyer represents him. It's the same thing. I bet there was a lot of drugs, huh?

MARY

The lawyer had some coke. What are you doing?

ROBERT

No, I'm just...you know...wondering. It's amazing. Everybody in the world has coke. It's all over the place. I'll tell you why he has coke. 'Cause those guys also deal. That's how they get it all the time, they keep their share of it. And you don't want to get involved with those people. They're just crazy. It's just not a good thing to get involved with. I know. I run into them.

MARY

Look, let's just have a good time tonight, please.

-94- CONTINUED

-94-

ROBERT

Come on, we'll have a great time.
I'm just...I'm just protecting
you.

CUT TO:

-95-EXT. MARTY'S HOUSE - COLDWATER CANYON

-95-

The Porsche pulls up. There are other cars in the driveway. ROBERT and MARY get out of the car and walk to the front door.

AT THE FRONT DOOR

ROBERT

Let's just stay for a little while, okay? 'Cause I'm going to get up real early. And I got to dub those reels, okay?

MARY

You're very tense.

ROBERT

No, I'm not tense. I'm just... never mind. I'm all right.

He rings the bell. MARTY opens the door, and they enter.

-96-INT. HOUSE

-96-

A nice, small Hollywood party is in progress. Groups of PEOPLE, making meaningless conversation.

SOMEONE offers them a joint as soon as they walk in. Normally, ROBERT would take the joint; but, because MARY is there (and he has just given his drug lecture), he declines.

Across the room, ROBERT sees a bunch of PEOPLE in the corner doing more drugs.

ROBERT walks towards the buffet to get something to eat.

MARY goes off in the opposite direction, trying to meet new people - something she can do easily.

-96- CONTINUED

-96-

ROBERT starts a conversation with some of the PEOPLE at the buffet. A few minutes later, he looks across the room again, and there's MARY in the corner. SOMEONE is giving her cocaine. She's talking to these PEOPLE as if she's known them her entire life.

Seeing this, ROBERT becomes ill. He sits down on the couch with his food.

Some boring PERSON sits next to him, and begins a conversation. Even if ROBERT had his life entirely in order he would not want to have this conversation; right now he can't even hear it. He nods 'yes' to questions that don't require a 'yes' answer.

Finally, ROBERT puts his plate down. He can't take it. He makes his way across the room, and approaches the group - trying to look as normal as possible.

ROBERT
(to MARY)

Hi.

MARY

Hi.

ROBERT
You have some white on your nose.

MARY
Oh God, Robert, stop it.

ROBERT
Come on, I think we should go.

MARY
I'm having fun. Do you know these people?

ROBERT
No, I don't. But I'm very tired.

MARY
Tired?

-96- CONTINUED

-96-

One of the MEN in the group walks over and puts his arm around ROBERT

MAN

Hey, listen, if you want to go, I'll give her a ride home.

ROBERT does not answer. He moves away from this MAN'S embrace. He looks at MARY, hoping for some kind of response.

MARY

Um...I mean, I'll go if you want...but I'm kind of up.

ROBERT

I wonder why. Look, I just have to be up early and work tomorrow, and I think Marty will be pissed if I'm not alert.

MARY

Marty's here.

ROBERT

So what? He's not coming in to work. I have to go do the dubbing. So I just think that I should go home.

A pause.

MARY

Oh, I'll go with you.

ROBERT

No, no, no, it's all right.

MARY

No, I'll go with you. Just a minute.

(to the group)

It was nice meeting you.

MAN

Where did you say you worked?

MARY

Fidelity Savings.

-96- CONTINUED

-96-

MAN

Well, great. I'll have to
make a deposit some time.

They laugh a little bit. ROBERT and MARY leave.

-97- INT. PORSCHE

-97-

ROBERT is driving in dead silence, quite stiff.

ROBERT

You know, if you really wanted
to, you could have stayed.

MARY

No, I didn't want to stay. I
was just enjoying talking to
those people.

ROBERT

What did that guy do that was
going to put his money in the
bank?

MARY

He's an accountant. He's Marty's
business manager..

ROBERT

Oh. So, you had a nice time,
huh?

MARY

Yeah, I had a nice time. Did
you?

ROBERT

Yes, yes I did. It was good
food.

-98- EXT. MARY'S HOUSE

-98-

The Porsche pulls up. ROBERT and MARY get out and
walk towards the front door.

There's just silence. They arrive at the front door.

MARY

Do you want to stay over?

-98- CONTINUED

86.

-98-

ROBERT

No, I'll just sleep alone in the bushes here. Yes. I do want to stay over. You don't have other plans, do you?

MARY

No, I just knew you had to get up early. I wanted to do what was most comfortable. Come on.

-99-INT. MARY'S HOUSE

-99-

MARY turns off the lights. They both get undressed and get in bed.

They kiss. It's not the most passionate kiss, but it's good. They kiss again. It's a little better. Third time; it's even better.

CUT TO:

-100-INT. BEDROOM

-100-

The next morning. The alarm rings - it's seven o'clock.

ROBERT gets up. MARY is half asleep.

ROBERT

I love you. I love you.

MARY smiles.

ROBERT

Come on, you can say it back to me. I'm leaving now.

MARY

I love you.

ROBERT

Okay. If you need me, I'm going to be at Todd-A-0. We're dubbing probably most of the day.

MARY

Okay.

ROBERT

Do you think you might need me?

-100- CONTINUED

-100-

MARY
I'll call you if I do.

ROBERT
Okay, sweetheart.

He kisses her and goes out.

-101- EXT. TODD-A-0

-101-

The Porsche pulls up. ROBERT gets out and walks into the building.

-102- INT. TODD

-102-

ROBERT walks down a hallway and on to the big dubbing stage.

-103- INT. DUBBING STAGE

-103-

JAY is already there. This is the place where motion pictures are mixed. All the sounds and effects are done here.

A giant screen, three MEN sitting in the back in chairs behind a large console. Each one has a specific job.

ROBERT
(to the head mixer)
We're going to do about five minutes of reel two, and some effects that we have on reel eight, and we're fine. There is one problem. You'll see coming up on reel two, one of these characters was miked about two days later and it's miked differently. I don't think we matched the echo exactly, so whatever you can do to help me there would be great.

MIXER
Where is this? On the ship?

-103- CONTINUED

-103-

ROBERT

Yeah. In the same place as most of the movie.

MIXER

You know, I'll tell you something. The sound changes throughout the whole goddamn movie...what did they do, mike it one year and film it the next?

The other two MIXERS laugh.

ROBERT

Well, I know. But I think we'll get away with most of it. Anyway, anything you have at all...maybe running that air conditioner noise throughout the scene would help.

MIXER #2

They have air conditioning on spaceships?

The other two MIXERS laugh. This is all they do - make these jokes and laugh.

CUT TO:

-104- Later in the day. They are well into the mixing. -104-

We can see the screen, we can see the picture stop, back up, start again. We can hear the echo get better.

The audience will actually learn how this is done in a very short time.

It is now eleven o'clock. As the mixing continues, ROBERT goes over to the telephone. He dials.

VOICE

Fidelity Savings.

ROBERT

Mary Harvard, please.

A pause.

MARY

Hello.

-104- CONTINUED

-104-

ROBERT

Hi. How are you?

MARY

I'm fine. Can I call you
right back? I'm busy.

ROBERT

Oh, okay. I'm at Todd-A-O.
Do you want the number?

MARY

I think I have the number.
I'll look it up.

ROBERT

Okay, I'll just give you the
number. 465.0830.

MARY

All right.

She hangs up. He hangs up.

ROBERT

She didn't take the number
down. I know it. That's
okay.ROBERT goes back to the console. He watches a bit
more of the dubbing.ROBERT checks the clock. It is now 11:45. He goes
back to the telephone. He dials the number.

MALE VOICE

Fidelity Savings.

ROBERT

Mary Harvard, please.

VOICE

(away from the phone)

Mary...telephone. Boy, you
look beautiful. That's a
beautiful dress, Mary.

MARY

(to the VOICE)

Thank you.

(into the phone)

Hello.

ROBERT

He likes your dress, huh? I told you. I'm telling you... those dresses...

MARY

Hey, I'm real busy. May I call you right back?

ROBERT

You were going to call me back. That's why I called you. What do you want to do later? Maybe I'll pick you up. We'll do something.

MARY

I might have to work. There are these people coming in, and Jim wants to take them for dinner. He asked if I'd come along.

ROBERT

Oh. But...you got to tell Jim you're going with somebody. You can't...you know, you can't 'come along'.

MARY

Robert, this is work. I'm just going to have dinner with clients. I'll be through early. It's not even for sure.

ROBERT

Yeah, but the thing is, you'll already have eaten, and then what'll I do? You don't want to sit while I eat.

MARY

Well, look, why don't you go eat. Anyway, this isn't for sure, but I'm real busy. Let me call you back.

ROBERT

Well, I'll call you back.

-104- CONTINUED

-104-

MARY

All right.

She hangs up. He hangs up, and walks back to the console.

HEAD MIXER

I think this computer sound effect you got stinks.

ROBERT

Yeah? Well, it's good enough. What do you have? Do you have anything better?

MIXER

I can give you the one we used in "Star Wars".

ROBERT

Okay.

MIXER

(into a squawk box)

You know that stuff we used for the robot effect in "Star Wars"?

VOICE

(from the box)

Yeah.

MIXER

(into the box)

See if you can find it, will you. And put it up on track...put it up on six.

VOICE

(from the box)

Okay.

Now there's nothing to do. As they wait, everyone is idle. They try to make conversation.

HEAD MIXER

(to ROBERT)

So, how's life been treating you? Getting good money for this job, huh?

-104- CONTINUED

-104-

ROBERT
Everything's going fine.

MIXER
You still go with that cute
little blonde?

ROBERT
Yeah. How did you know?

MIXER
Remember? Over at the Formosa
Cafe? You two were eating?

ROBERT
Oh, that's right, that's right.
Yeah.

MIXER
Yeah, I remember. Boy, she's
a looker.

MIXER #2
What does she look like?

MIXER
We're talking Penthouse.

On hearing the word 'Penthouse', ROBERT turns and
walks back to the telephone. He dials.

ROBERT
Mary Harvard, please.

A pause.

MARY
Hello.

ROBERT
I just called to say that I
think you're beautiful.

-104- CONTINUED

MARY
All right. Bye.

ROBERT
I love you.

MARY
All right.

ROBERT
Come on, say it.

MARY
Look, I'm...

ROBERT
You're with a lot of people.

MARY
Yes.

ROBERT
Come on, say it anyway. Jim
won't mind. Just say it.
I'll say it. I'm with people.
I love you.

MARY
(whispers)
I love you.

ROBERT
Great. Thanks. I'm sure a
lot of people heard that. I'll
talk to you later.

He hangs up. He goes back to work.

-105- The clock tells us it's a quarter to five. The last bit of the film is now dubbed. They're getting up to go home. -105-

ROBERT still hasn't heard from MARY.

HEAD MIXER
Okay, that's it. When do you
guys go down to Dallas?

JAY
Monday.

-105- CONTINUED

-105-

MIXER

Uh-oh, dangerous Dallas!

The other MIXERS laugh. This refers to the many pictures that preview in Dallas and bomb.

ROBERT

Well, I think it will go well. See you guys later.

ROBERT walks over to the phone. He makes his call.

MALE VOICE

Fidelity Bank.

ROBERT

Mary Harvard, please.

VOICE

She's gone for the day.

ROBERT

Oh, no, no, no. I'm sure she's still there. Would you look around, please.

VOICE

Nossir, she's gone.

ROBERT

Did she go home?

VOICE

That I don't know. I just know she's gone.

ROBERT

Do you have any idea where she might have gone?

VOICE

Uh...who is this?

ROBERT

Um...I'm her brother. This is Mary's brother and I wanted to talk to her. It's an emergency.

VOICE

Well, I...they all went out... a lot of people...I think they went for dinner...I'm not positive.

-105- CONTINUED

-105-

ROBERT

Okay. I mean, I do have to get her. There's some sickness and I have to tell her. Where maybe do you think they're eating?

VOICE

I don't know, sir...maybe the Cock 'n' Bull. I think it is the Cock 'n' Bull. It was a funny name, and I remember hearing it.

ROBERT

Thank you very much.

ROBERT hangs up.

CUT TO:

-106- EXT. COCK 'N' BULL

-106-

The Porsche pulls in. ROBERT gets out. He enters the restaurant.

-107- INT. COCK 'N' BULL

-107-

It's now 6:15. ROBERT enters.

MAITRE D'

Yes, sir.

ROBERT

(looking around)

I'm just...looking for...

Before he can finish the sentence, he sees them.

AT A TABLE

There she is with five MEN. Two of them are Japanese. They're laughing, and they're touching her. She's Auntie Mame; she's the hit of the table.

ROBERT stands there for a moment, debating whether or not to go over. He decides not to.

ROBERT

(to the maitre d')

I'm...I'll just sit at the bar.

-107- CONTINUED

-107-

ROBERT walks over and sits down at the bar.

BARTENDER

Yes, sir.

ROBERT

Never mind.

ROBERT decides to go over to the table. He gets up and walks towards the group.

ROBERT

Hello.

MARY

(surprised)

What are you doing here?
How...what are you doing
here?

ROBERT

I thought we had a date. I
just didn't want you to eat with-
out me. What are you doing
here?

MARY

(to the table)

Excuse me for a moment.

She gets up and walks away.

ROBERT

(to the table)

Excuse me. We'll be right
back.

He follows her.

ROBERT and MARY go towards the front door. They stand
by the door.

MARY

What are you doing? Why are
you here?

ROBERT

You said we had a date.

MARY

No, I didn't say we had a date.
I told you I was busy later. I
thought I had something to do.
This is what I'm doing. Working.

-107- CONTINUED

-107-

ROBERT

But, remember I said I didn't want to eat alone, so you were going to wait...or something. I mean, I didn't hear back from you.

MARY

I tried to call, and the line was busy. I tried twice.

ROBERT

It shouldn't have been busy. They have a big switchboard. Maybe you mis-dialed.

MARY

I don't know.

ROBERT

Well, look...why are there no other women here? Why are you the only woman at that table?

MARY

What do you mean?

ROBERT

I'm just saying...why do they always want you to entertain? Why do you have to do this?

MARY

I work for these people, don't you understand? Don't you deal with people you work with?

ROBERT

Yes. But I've never dealt with six women only. There's always lots of men there. See, this is ...all right, this is silly. This is a silly argument. Come on, say good-bye, let's go. We'll go eat.

MARY

You don't seem to understand. I'm working now, and I'm going to eat here. All right?

-107- CONTINUED

-107-

AT THE TABLE

All the MEN are staring at the two of them at the door.

BACK TO SCENE

MARY

I've got to get back there.
I'll call you when I'm through,
okay?

ROBERT

Mary, I just... I might be acting unreasonable, but I just feel this is wrong. And I think... I mean, this hangs me up.

MARY

(losing her temper)
I'm sorry for hanging you up.
You shouldn't have come here like this. You're embarrassing me.
This is my job. What if I just dropped by the editing room?

ROBERT

You'd never drop by the editing room. I'd be thrilled if you dropped by the editing room. You don't care that much.

MARY

I'm getting very angry now. And I'm going back there. And I'm going to finish this dinner, and I'll talk to you later.

MARY starts back toward the table. She gets half-way back.

ROBERT

(shouting after her)
Mary, I still don't know what the hell we're doing.

MARY turns around and walks back to him.

MARY

Don't yell in this restaurant.
I am not kidding. I wouldn't do this to you.

-107- CONTINUED

-107-

ROBERT

You wouldn't do this to me? You did it to me. What are you talking about? I'm here. I've got nothing to do now. I feel horrible. Why can't you just sit down and eat with me?

MARY

What did you expect to find when you came in here? What did you think? That I'd be fucking all these people? Is that what you thought? You thought I'd just take my boss and give him head on the table?

MARY

(whispering)

Mary, don't talk like that, please.

MARY

But that's what I think you believe.

ROBERT

Well, you're wrong. You're wrong, okay? I came here for a specific reason. I made reservations. I planned a whole weekend. It was going to be the most romantic weekend anybody ever dreamed of. Okay? I came here to tell you that.

MARY

You didn't make any reservations.

ROBERT

I did, Mary, I really did. May God strike me dead if I didn't. That's all right. Go ahead. Go back to work. See you later.

ROBERT turns and starts to walk out. He gets near the door. He stops and turns around.

ROBERT

Aren't you going to stop me?
Aren't you going to say 'hold it'?
Don't let me just leave. Jesus.

MARY walks back to the table.

-107- CONTINUED

-107-

MARY
(to the group)
Would you excuse me? I'll
be right back.

MARY walks back to ROBERT and takes him outside.

-108- EXT. PARKING LOT

-108-

MARY
(a little more tender)
Come here.
(she puts her hands
on his shoulders)
You have to learn to trust me
a little bit. This kind of
thing can't continue to happen.
I can't function this way.

ROBERT
I love you, Mary. I mean, just
go away with me for the weekend.
Okay? Let's go away.

MARY
Where did you make reservations?

ROBERT
I didn't make reservations. But
I will. And if God strikes me
dead because of that, I'll take
it. That's how much I love you.
Okay? Now, where do you want me
to make reservations.

MARY
(she sighs)
Look, I don't want to go away in
this kind of a mood. I don't want
to fight. I've got a lot of work
to do. So do you. Why don't we
just take a week. Maybe we can go
next weekend.

ROBERT
Do you love me, Mary?

MARY
I love you.

-108- CONTINUED

-108-

ROBERT

Then come away with me.

A pause.

MARY

All right.

ROBERT

Really? Great! Okay, great.
Great. That's it. That's
what I wanted. That's great.
I will make reservations, now.
I'll take care of everything.
I'll surprise you. Tomorrow,
all right? Better yet, let's
leave now. You don't have to
go back in there.

MARY

I can't leave now.

ROBERT

All right, okay. I'm acting
irrationally. Go in. Finish
your meeting. And call me if
you don't get through too late.

MARY

All right.

ROBERT

You're not going to call me,
are you?

MARY

I'm going to be late. I'll
probably just go home and go
to sleep. We'll go away to-
morrow.

ROBERT

Okay. But call me if it doesn't
get too late, okay? Really, call
me. I'm going to be up, and I do
want to see you. I want to see
you all the time. So give me a call.

MARY

Robert, I'll work, I'll go home
and I'll go to sleep. Okay?

-108- CONTINUED

-108-

ROBERT

Well then maybe I'll come over later.

MARY

Not tonight. We'll go away for the whole weekend. Let's just go home, and we'll go to sleep tonight.

ROBERT

Okay, you're right. I love you, Mary.

MARY

I know you do.

ROBERT

Oh, great. Confirmation.

CUT TO:

-109- EXT. FIDELITY SAVINGS - THE NEXT DAY

-109-

ROBERT pulls up in front of the bank. It's 3:30.

MARY comes out with her suitcase, saying good-bye to various people.

She gets in the car and they're off.

-110- INT. PORSCHE

-110-

ROBERT has a little basket of flowers, and some things to eat. Apparently he had nothing to do on Friday, so he went to the Farmers' Market.

MARY notices the flowers.

MARY

Oh, this is lovely.

ROBERT

I love you.

MARY leans over and gives him a hug.

-111- EXT. FREEWAY

-111-

They're heading somewhere towards the desert.

-110- CONTINUED

-110-

INT. PORSCHE

They're warmed up. They're both feeling good.
Still, they have nothing to say.

ROBERT

Give me one of those figs.
Yeah, that's it. That one.
(eating the fig)
So, what did you do today?

MARY

Well, the people that we ate
with last night came and gave
the bank their entire account.

ROBERT

What do they do?

MARY

They work for Yamaha.

ROBERT

The pianos?

MARY

The motorcycles.

ROBERT

It's the same thing, isn't it?

MARY

Yes, but they work for the motor-
cycles. Anyway, they're going to
make some kind of deal to construct
motorcycles in California, and the
money is going to go through our
bank.

ROBERT

Oh.

Silence. ROBERT turns the radio on.

ROBERT

You know, they're going to get
AM stereo I hear.

MARY

Don't they have that now?

-110- CONTINUED

-110-

ROBERT

No, no, they have FM stereo.

MARY

Oh.

More silence.

MARY

So, what did you do?

ROBERT

Well, we just fixed the two reels, and everything's done. And we're going to go down to Dallas, and it'll be exciting. You want to come? You want to come to Dallas with me?

MARY

I don't know if I can. Next week's going to be hell.

ROBERT

Well, all right. I mean, if you can come, it'll be fun. It's a preview. You know, it's kind of a big thing. It would be nice to have you there.

MARY

Well, let's see what's going on. When is it?

ROBERT

It's Monday.

MARY

I don't know.

ROBERT

Well, let's not worry about it now.

ROBERT obviously does worry about it for the rest of the drive.

After a while:

MARY

Where are we going?

-110- CONTINUED

-110-

ROBERT

All right, I'll give you a clue.
High in the mountains, still
close to L.A. Snows in the win-
ter, warm in the summer. Babbling
brook by the door. Where is it?

MARY

Where?

ROBERT

Come on, let's play. I'll give
you another hint. Did I say
mountains? Snows in the winter?

MARY

No, I know...I have no idea.
Where?

ROBERT

Idylwild.

MARY

Where is that?

ROBERT

Don't you know Idylwild? Where
they have the summer music festi-
val? It's near Palm Springs, but
you go up in the mountains instead
of the flats. So, instead of heat,
it's that incredible place in the
mountains.

MARY

It snows there? Near Palm Springs?

ROBERT

No, it's not near...I mean, that's
...you see, it's up in the mountains.
We'll get there. I'll show you.
You'll like it. I love you.

MARY

It sounds beautiful.

More silence. The drive continues.

-112- EXT. SAN BERNARDINO MOUNTAINS

-112-

The drive continues.

-110-INT. PORSCHE

-110-

The periods of no talking are getting longer and longer.

ROBERT

What are you thinking about?

MARY

I was thinking about that account.

ROBERT

You mean the Yamaha?

MARY

Yes.

ROBERT

Oh.

More silence.

MARY

What are you thinking about?

ROBERT

What if I told you I was thinking about that account, too? Wouldn't that be something? Actually, I was thinking about work. I was getting a little nervous about that preview. And I was thinking about the trip here.

MARY

I'm anxious to see this place.

ROBERT

We're getting there. I love you. Give me a kiss.

She leans over and they kiss. ROBERT almost drives off the road.

MARY

Be careful!

ROBERT

Mary, I'm not going to crash. Come on. A kiss is more important than life anyway, isn't it?

-110- CONTINUED

-110-

He reaches over, trying to kiss her again.

MARY

Robert, we'll kiss when we get there. Please. This makes me nervous.

ROBERT

Okay, but a kiss is more important than life, isn't it?

CUT TO:

-113- EXT. IDYLWILD

-113-

The Porsche pulls up in front of a lovely group of cabins. ROBERT gets out of the car. He leans in.

ROBERT

Wait here. I'll check in.

MARY

This is beautiful.

ROBERT

I told you. I told you. And do you know how close we are to L.A.? Look, I know where to take you, believe me.

ROBERT walks into the office to check in.

CUT TO:

-114- INT. CABIN

-114-

The door is open. ROBERT and MARY enter.

It's a beautiful little place. A bed to make love, a fireplace to sit in front of.

MARY

This is beautiful. It snows up here?

ROBERT

Yeah, I'm telling you.

ROBERT goes into the kitchen. He puts the food into the refrigerator.

-114- CONTINUED

-114-

ROBERT

Even this kitchen is pretty.
Look at the view from this window.

MARY walks into the kitchen.

MARY

It's beautiful. Listen, I just remembered, I have to call Susan.

ROBERT

Why?

MARY

She's keeping my cat, and I forgot to tell her to give him ear drops.

ROBERT

What's the matter with the cat's ear?

MARY

It's an infection.

ROBERT

Oh.

MARY

I'll be right back.

MARY exits.

-115- EXT. CABINS

-115-

MARY walks about fifty yards to a pay phone.

-116- INT. CABIN

-116-

ROBERT can see the phone. He watches her walk.

ROBERT

(mumbling)

She's beautiful. God. She's beautiful.

-117- EXT. PHONEBOOTH

-117-

MARY enters the phonebooth. We can see her make the call. She is laughing and joking on the telephone.

-116- INT. CABIN

-116-

ROBERT can see her face. Something seems strange to him. Why would you tell someone to give a cat eardrops and then laugh about it?

MARY talks a little longer than ROBERT thinks is necessary.

-117- EXT. PHONEBOOTH

-117-

MARY hangs up. She seems to be in a better mood than before she made the call.

She walks back to the cabin.

-118- INT CABIN

-118-

MARY enters.

ROBERT
Is it all right?

MARY
Yes, it's fine.

ROBERT
You seem happy.

MARY
What do you mean? I feel happy.

ROBERT
No, no, no, but I mean you seem happier since the phone call.

MARY
What are you talking about?

ROBERT
Who were you talking to?

MARY
I was talking to Susan.

ROBERT
Okay. Look, accidentally, when I stayed at your house two days ago, I was looking for shampoo. I came across your telephone bill, and...Mary, who do you call? I don't know...how do you call somebody who's in New York? I just want to know who you call at eleven and then at eight in the morning and talk for two hours. Are you in love with somebody?

-118- CONTINUED

-118-

MARY

(incensed)

Why don't you just go through
the rest of my fucking mail?

She walks out of the cabin, slamming the door.

-119- EXT. CABINS

-119-

It is now night. Dark. Hard to make your way
through the brush. MARY is walking away, up the
hill.

ROBERT comes out of the cabin and follows her.

ROBERT

Just a minute. I wasn't looking
through your mail. I was looking
for shampoo.

A light goes on in one cabin. People are beginning
to hear this argument.

MARY

(yelling back at him)

Right! If you want to know any-
thing about my life, I would tell
you. But you don't want to know
anything about it anyway. So
what the hell difference does it
make who I call?

Another light goes on in another cabin.

ROBERT

No, I want to know about it. We
just don't seem to find the level
on which to communicate. Anyway,
I was looking for shampoo.

MARY

We'll never find a level on which
to communicate.

ROBERT

Mary, would you come back here,
please. You're going to hurt your-
self. There are snakes up there.
Now, just please come back in the
cabin. I don't think we ought to
yell out here.

MARY stops. She turns around and comes back down
the hill.

-120- INT. CABIN

-120-

MARY walks in and sits down. She's crying. ROBERT follows her in.

MARY

I don't want to talk about anything. I think we should go back.

ROBERT

Oh no, no, no. We're not going to go home. I don't want to go home. Look, I swear to God, I was looking for shampoo. What if you came across my phone bill? You'd look at the numbers. You're an accountant. It's your life, numbers.

MARY

What the hell difference does it make. Okay, you want to know who that is? It's my brother's girlfriend.

ROBERT

Okay. All right. So then I asked a question, you answered.

MARY just stares.

ROBERT

Look, you don't have to tell me it's your brother's girlfriend if it's not, Mary. You can tell me the truth. Let's get it over with. I don't care. Hurt me. Who is it?

MARY

There's something wrong with you.

ROBERT

There's nothing wrong with me. I'm in love.

MARY

That's not it.

-120- CONTINUED

-120-

ROBERT

I am in love.

He hugs her.

ROBERT

(during the embrace)

I called the number, okay? And a guy answered. Now, obviously, a guy is not your brother's girlfriend.

-MARY breaks the hug.

MARY

I'm going home.

ROBERT

Oh, come on, why? Because I called? I couldn't help calling. I called because I love you. You'd call too. All you do is press a few numbers, and it's done. I didn't mean to do anything bad.

MARY

How could you call that number?

ROBERT

I'd want you to call the number. Don't you understand? I'd want you to feel that way.

MARY

That's an invasion of privacy.

ROBERT

What should be private?

MARY

We weren't even together then. You left me, remember? What was I supposed to do? Not make friends?

ROBERT

I didn't make any friends. I didn't make one long distance call. And anyway, this has nothing to do with making friends. I mean, it's just...oh, forget it. Okay. All right. I don't want to talk about leaving. We're here, let's have a good time.

-120- CONTINUED

-120-

MARY

Goddammit, we can't even have
one happy night, can we?

ROBERT

We can have a happy night. We're
just trying to get through this
shit. That's how you do it. We're
just trying. Please.

MARY

I'm angry now.

ROBERT

Don't be angry. Listen to me.

They look at each other. He kisses her. They look
at each other again. They kiss again. It does not
move MARY the way it should.

MARY

Look, I really want to get back
to the city. I mean, nothing bad
has happened, we can go to a movie
or something. I just don't want
to stay up here. We fought, and
I feel trapped right now.

ROBERT

(blocking the door)
You're not trapped.

MARY

Don't you understand what I'm saying?

ROBERT

I just think you're still angry.
I wish you'd forget it. I'm sorry.

MARY

It's all right. I understand.

MARY starts to re-pack the few things she brought
with her.

ROBERT

What are you doing?

MARY

I said I'd just like to go back
to the city.

-120-CONTINUED

-120-

ROBERT

But you said you understand.

MARY

I do understand. Please, Robert.

ROBERT goes for the few things he brought.

ROBERT

Okay. I mean, we paid for it.
It's okay to fight, you know.
You get over it, and it would
be nicer to get over it here
than in some smog-filled room.

MARY

Yes, I know.

-121- EXT. CABINS

-121-

MARY exits the cabins, walking toward the Porsche.

ROBERT

(calling after her)

Do you want me to bring the
food?

There's no answer.

ROBERT

Well, I'll leave the food here,
because maybe we'll just take a
little ride, and then we'll come
back. So, I'll leave the food.
But to prove to you that I'm on
your side, if you want to go back
to the city, I'll take my clothes.
So all we'll waste is the food.

ROBERT comes outside with his clothes.

-122- INT. PORSCHE

-122-

They're driving around the mountain roads. Dead
silence.

ROBERT

I have a surprise for you.

(getting out a cassette)

Your favorite. I went to three
record stores to find this.

-122- CONTINUED

-122-

He puts the cassette in.. It's a Sinatra song - one that's very hard to find - recorded twenty years ago.

MARY listens. It actually touches her a little bit. Not enough, but a little bit.

MARY

It's nice.

They drive on. They're winding down the mountain. Sinatra is coming from the stereo.

MARY

Pull over for a second, will you.

She turns off the music. ROBERT looks at her. He's not sure what she wants. He pulls over.

They are on one of those bluffs that overlook the entire San Bernardino valley. It's night. The lights are sparkling. It's beautiful.

ROBERT

Look at that. That's beautiful. Look how clear it is.

MARY

I don't think we should go together any more. I can't do this. It's too painful.

ROBERT

Mary...I want you to be my wife. Marry me. Tonight.

MARY is taken aback; this is one threat she's never heard.

MARY

Marry you?

ROBERT

Tonight. Please.

MARY

(genuinely touched)
Robert...

ROBERT takes her hands in his. They stare at each other with loving intensity. A long beat.

-122- CONTINUED

-122-

ROBERT
(never breaking the stare)
But you did sleep with that guy
in New York, didn't you? Not
that I care, just for my own
peace of mind.

MARY tries to pull her hands away.

MARY
You're mentally ill. Let me out
of this car.

ROBERT
What's wrong?

MARY frees herself. She gets out of the car and slams
the door.

(BEGIN END THEME MUSIC)

MARY
You're sick.

MARY begins to walk down the hill.

ROBERT
I'm sick?

ROBERT gets out of the car and follows her.

-123- EXT. MOUNTAIN ROAD

-123-

Our camera stays with the Porsche. ROBERT and MARY
get smaller and smaller, until they fade out, as we
hear:

ROBERT
I just asked you to marry me.

MARY
Don't come near me. I'm going
home. It's over.

ROBERT
It's not over. What are you
going to do, walk home? We're
in San Bernardino. Mary, come
back will you. Jesus Christ. Why
do you have to get so mad?

(BEGIN END CREDITS)

ROBERT

I mean, okay, all right, wait a minute. Let's just start from the beginning. This whole thing started because of shampoo, and you're pissed off. I just asked you to marry me. That takes a lot of guts.

MARY

I don't want to talk to you any more. I really don't want to talk to you. I think you should see a doctor.

ROBERT

Yeah, you should see a doctor too.

MARY

Fine, I'll see a doctor too.

ROBERT

Let's see a doctor together. Come on, let's walk to Vegas. Let's do something big. Let's make a stand.

MARY.

Stay away from me.

They are now gone from the picture. We just hear their voices.

ROBERT

Stay away from you? What are you going to do? Do you think I'm worse than anyone else you'll find out here? There's bears out here. Come on, I'll drive you back. You don't ever have to talk to me again. I'll never ask any more questions.

MARY

I'm warning you...

ROBERT

I will not leave you alone. I'm going to marry you. You're going to be my wife. You're acting irrationally. Now get back in the car.

(FINISH END CREDITS)

And now, in fact, it's over.