THE MARY TYLER MOORE SHOW

"The Lou and Edie Story"
Episode #7301

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Third Draft

ACT ONE

FADE IN:

INT. NEWSROOM - DAY

AS MARY AND MURRAY WORK, A TIMID SORT OF MAN SITS NERVOUSLY WAITING. MARY STOPS, LEANS OVER TO HIM.

MARY

Mr. Charney, I'm sorry Mr. Grant is a little late. [redacted] I can't imagine [redacted] why he's been at lunch for 4½ hours.

TED WALKS IN.

MARY

Ted...maybe you know. Mr. Charney here has been waiting for Mr. Grant ...you know, about that opening for a voice-over announcer...any idea where Mr. Grant would be.

TED

Don't know, Mair...(TO CHARNEY) Voice over announcer...that's a pretty important job here...you'd be the one to say 'And now here's Ted Baxter with the news'. Right?

THE MAN OPENS HIS MOUTH TO SPEAK. HE CAN BARELY BE HEARD: HE HAS A SEVERE CASE OF LARYNGITIS.

CHARNEY

(COMPLETELY LARYNGITISED) Yes, that's right.

THERE IS A LONG PAUSE, WHILE EVERYONE STARES AT HIM.

MARY

Look, Mr. Charney -- I really think you should come back another time.

CHARNEY

That's all right...I don't mind. I'm happy to wait. I told my wife this morning. I have this crazy idea today is ~~xxxx~~ going to be my lucky day.

LOU WALKS IN, VERY DISTRACTED.

MARY

Oh, Mr. Grant...

LOU

(UNDER HIS BREATH) Could you order me some lunch, Mary? I'm starved.

MARY

Oh...Mr. Charney here has been waiting, we didn't know where to find you...

LOU

Uh...well, see, where I was...I was...out.

MARY

(CONFUSED) Mr. Grant?

MURRAY

(QUICKLY) It really doesn't matter where you were, Lou. Right, Mary?

MARY

Oh, right. Right. It doesn't make any difference. I don't know why I even brought it up. (BREEZILY) So, anyway...Mr. Grant, this is Mr. Charney.

LOU

(DISTRACTED; TO CHARNEY; SHAKING HANDS) How ya doin', Charney. (OBVIOUSLY LYING) Well, actually, where I was, I...was at the barber's. I went to the barber's today.

MARY

The barber's. Sure.

MURRAY

Sure. A guy goes to a barber, and...that's where a guy goes.

TED (Laughs)

[redacted] You didn't go to any barber today. What was it? (SOTTO) A little Lore in the afternoon?

MARY

Ted---

TED

(WALKING AROUND HIM) If you went to the barber, how come there's no talc on your neck? [redacted] Huh, Lou? Huh? Answer me that.

MARY

Ted, I really don't think---

TED

And furthermore, how come I don't see any little tiny hairs around your collar? Where are all those little tiny hairs, Mr. Went-to-the-Barber-Today?

LOU

I...Well, I just got a shave.

TED

A shave? (SNIFFS THE AIR, THEN SNIFFS CLOSER TO LOU) "Fraid not, Lou. No bay rum. (CHUCKLING) No talc on the neck, no hairs on the collar; [redacted] no bay rum, no barber. I feel like Columbo. [redacted]

LOU

Ted, get away from me. I went to the barber and I don't want to hear any more about it.

TED
Sure, Lou.

LOU
(TO CHARNEY) Mr. Charney, I'm sorry about keeping you waiting. You seem fine for the job, in fact, you're probably perfect, so why don't you start tomorrow.

MARY
Mr. Grant... (POINTS TO CHARNEY)

CHARNEY

(AGAIN COMPLETELY LARYNGITISED)

Whoopee! You know, I told my wife it's crazy but I just felt today would be my lucky day. maybe today was a lucky day...

AND AS HE RAMBLES ON AND LOU STARES AT HIM,

DISSOLVE TO:

INT. LOU'S OFFICE - DAY

LOU IS EATING. MARY IS PUTTING A FILE ON HIS DESK, AS LOU LOOKS UP.

MARY

Mr. Grant, here's that file you wanted.

LOU (BRISKLY)

~~(THOUGHTFULLY)~~ Thanks. Mary, the reason I was late wasn't because I had to go to the barber. But it wasn't what Ted was getting at, either.

MARY

I knew it wasn't

LOU

No, if it was that, it wouldn't take me the whole four hours.

MARY

Do you want to talk about it?

LOU

Yeah. I sure want to talk to somebody about it. I'm not sure it's you...Maybe it's Murray...(CONFIDENTLY) It's either you or Murray...Somehow I prefer you, but it can't be you because it has to be a man. ~~So that narrows it down~~ to Murray.

MARY

Mr. Grant, the whole idea of the "man to man thing" is dumb. ~~You can talk to me.~~

MARY (CONT'D)

We've confided in each other. I've told you things -- you've told me things...

LOU

No, you never told me anything this big. Mary, to even it up you'll have to tell me something ~~intimate.~~ big

MARY

(TAKEN BACK) Mr. Grant?

LOU

And it won't work if I'm calling you Mary and you're calling me Mr. Grant. Call me Lou.

MARY

Uh...is that just for the purpose of this conversation or for all time?

LOU

(THINKS) I'll decide later. (FROWNS) Do you think you can, Mary?

MARY

Call you...not Mr. Grant? Uh.. Sure.

LOU

Well, I'm glad it's okay...

MARY

Yes, it's okay...(WITH MUCH DIFFICULTY; TRYING, THEN GIVING UP) To say it.

LOU

Really --- Mary?

MARY

Yes -- (TRIES: THEN) Lou.

THERE IS A LONG SILENCE.

LOU

Call me Mr. Grant.

MARY

Thank you, Mr. Grant.

LOU

Maybe you'd better send Murray in. I can't talk to you about this.

MARY

Mr. Grant, please, I want to help.

LOU

Okay, Mary. Now you're going to tell me something to break down the barrier. Something so private it's hard to even think about, much less talk about to another human being, much less your boss who you have to face every day.

MARY

Okay, if this is the only way. Something intimate.

LOU

Yeah...yeah...

MARY

(THINKS: THEN) Uh...okay. Okay. Okay. (TAKES A DEEP BREATH) A couple of nights ago I came home from work and I was absolutely exhausted and there was a note under my door from Rhoda saying could she talk to me, it

nervous laughs

MARY (CONT'D)

was really important, and what I did, was, I pretended that I hadn't seen it.

(MORE)

MARY (CONT'D)

I actually did that. I actually did, Mr. Grant.

LOU

(AFTER A PAUSE) Mary. That's nothing, what you just said.

MARY

But Mr. Grant ---

LOU

Believe me, it's nothing. It's zero. It's not an intimate thing, it's not a getting closer thing, it's nothing. Completely nothing. Oh, maybe, I grant you, maybe it's a...crummy thing, maybe even a really crummy thing, shafting a friend like that, but Mary...You've got to tell me the real stuff. A really intimate thing.

MARY

A really intimate thing?

LOU

Yes.

MARY

But Mr. Grant...by a really intimate thing the only thing I think you can mean is...

THEY LOOK AT EACH OTHER FOR A BEAT. MARY TURNS, OPENS THE DOOR.

MARY (CONT'D)

(IN A STRAINED VOICE)

Murray, Mr. Grant would like to talk to you.

LOU (WAVES HER BACK)

Mary, hey,

MARY

(GIVING IN) Well...

MURRAY ENTERS.

MURRAY

Yeah, Lou?

LOU

Have a seat.

Well, now you're both here. And there's something I'd like to tell you. First of all, you know, I didn't go to the barber today.

MURRAY

(PRETENDING ASTONISHMENT) Well, how do you like that. You sure put one over on us, Lou.

LOU

See, where I went was, well, things have been getting pretty bad with Edie and me so, well -- we've been going to a marriage counselor.

MARY

Oh, Mr. Grant..!

MURRAY

A marriage counselor.. [redacted]

LOU

[redacted] Well, I just wanted to tell you, and I've told you.

MARY

I'm glad you did, Mr. Grant.

LOU

(RISES) Just wanted to get it off my chest. (THEY RISE; HE CONTINUES; FALSELY HEARTY) And you know, I feel better. Just like they say. Just by getting it off my chest and everything. (MARY AND MURRAY STAND LOOKING AT HIM) Hey, boy, what a difference. Listen, I can't thank you enough. (DISMISSING THEM) Thanks, Thanks.

THEY ALL NOD. THEY BEGIN TO LEAVE.

LOU (CONT'D)

It all started to happen about four months ago. (THEY STOP) Well, maybe four, four and a half months ago. On a Sunday. Yeah.

THEY LOOK AT HIM FOR A BEAT.

LOU (CONT'D)

(DISMISSING THEM AGAIN) Hey, listen, thanks again. It really helped.

THEY STAND AROUND UNCERTAINLY.

MARY

Mr. Grant, if you want to talk about it later, I'm around. And so is Murray.

LOU

(STRAINED SMILE) No, no, it's really much better. (NODDING) Really it is. Really.

MURRAY AND MARY START OUT AGAIN.

LOU (CONT'D)

It was right after breakfast. Orange juice, fried eggs over easy, sausages and buttermilk pancakes...

THE TWO OF THEM LOOK AT HIM DOUBTFULLY AS THE INTERCOM BUZZES. LOU GETS IT.

LOU (CONT'D)

(INTO PHONE) Yes? What? (TO MARY AND MURRAY) Wait! (INTO PHONE) I'll be right out. (PUTS PHONE DOWN) Edie's out there. Right now. (NERVOUSLY) Okay, okay. We're all going to act very natural now.

(MORE)

LOU (CONT'D)

If it comes up we'll say we were all in here talking about... (THINKING) about a news show. A news show...(HE'S GOT IT) Our news show! Yes! We were all in here talking about our news show!

MURRAY

(WONDERINGLY) Inspired, Lou.

LOU

Everybody very natural, now. Let's walk out.

MARY

Okay.

MURRAY STARTS TO OPEN THE DOOR, MARY BEHIND HIM.

LOU

(HISSES) Wait! (MURRAY STOPS) Who'll go first? Okay, let's just do it the way it is -- so it'll look natural. Murray, Mary and me.

MURRAY

Boy, girl, boy. Okay...

MURRAY OPENS THE DOOR, STARTS TO WALK OUT.

RESET TO:

INT. [illegible] - DAY

AS THE CREW STARTS TO CHEER-CONTINUOUSLY THE DAY OF THE ATLANTIC TO THE [illegible] COUNTY AND TOURNEY LO DOWN THE [illegible] [illegible] IS AN [illegible], [illegible], FEMININE VOICE.

TED

They're coming right out. If you're wondering where he was at lunch today, he was at the barber's.

EDIE

Oh, really, Ted.

TED

[illegible] (SOUND UP, SPOR[illegible]) Oh, [illegible] (TO LOU) [illegible] (TO EDIE) Edie, if you ever decide to ditch this guy, you-know-who's waiting in the wings. The old silver fox himself. (CHUCKLES)

LOU

Okay, Ted. (TO EDIE; QUIETLY) Hello, Edie.

EDIE

Hello, Lou.

TED

Listen, stranger things have happened. You may just decide to kick this bum out. Who needs him? (CHUCKLES)

LOU

Okay, Ted. (TO EDIE) Edie, let's go inside.

LOU AND EDIE EXIT INTO LOU'S OFFICE.

TED

(TO MARY & MURRAY) Boy, that really burns me up, you know. Lou has a sweet, wonderful wife like that. And he still feels he has to go to a barber.

TED EXITS.

DISSOLVE TO:

INT. MARY'S APT. KITCHEN

MARY IS IN AND RHODA ~~ARE~~ IS SITTING ON THE COUCH. RHODA IS HOLDING A MAGAZINE.

RHODA

~~Hey,~~ Well, Come on Mary are you going to take this test or not?

MARY

I said I would.

RHODA

Okay. "How Romatic Are You?" Number One: If you were shipwrecked on a desert island what would you want? a) a first aid kit b) a portable stove or c) a violinist?

MARY

A. a first aid kit.

RHODA

Mary, you're going to flunk this test.

MARY

(IN HER OWN DEFENSE) Well I ~~always~~ step on things/on the beach.

RHODA

I'd pick the violinist.
(SHE STARTS TO CHECK THE BACK OF THE MAGAZINE FOR THE ANSWER)

MARY

Hey -- no cheating.

MARY CROSSES TO RHODA

RHODA

I'm only going to look at this one answer.

~~MARY TAKES HER HAND AND COVERS THE REST OF THE PAGE.~~

RHODA (CONT'D)

I don't believe it...how can a first aid kit be romantic?

MARY

(THOUGHTFULLY) Oh, Rhoda, I keep thinking about Mr. Grant. I feel so terrible for him.

RHODA

Poor Lou...Did he say why the marriage is in trouble, or anything?

MARY

No. You know him...he doesn't open up that much. But at least he's going to a marriage counselor.

THERE IS A SOUND AT THE DOOR THAT MIGHT BE A KNOCK.

MARY (CONT'D)

Was that a knock?

RHODA

I don't know...Was it a knock?

MARY

It would've been a knock

LOU'S VOICE

(OFF-SCREEN; [illegible]) It was a knock.

MARY

Mr. Grant!

MARY GOES TO THE DOOR, OPENS IT.

LOU

Hello, Mary...Rhoda...well, I don't want to interrupt anything.

MARY

No, no, we were just sitting around.

LOU

Go on with what you were doing. Don't pay any attention to me. (M) Can I talk you out? No. (HE SITS DOWN) Go on. I said, go on.

MARY AND RHODA LOOK AT EACH OTHER FOR A BEAT. RHODA PICKS UP MAGAZINE AGAIN.

RHODA

(READING) Number 2. IF you were having a man over for dinner for the first time what would you serve? Franks and beans...a giant health salad with alfalfa sprouts ...or duck?

Franks & beans.

LOU

I obviously have had a few drinks under my belt. I've got troubles... are you gonna sit there and do some dumb test??

MARY

(DEFENSIVELY) Well, you said to ---

LOU

(INTERRUPTING, A LOUD, MOURNFUL SIGH) Oh, boy. Some life, huh?

MARY

(SORROWFULLY) Oh, Mr. Grant...

LOU

Some life, huh?

MARY

(NOT KNOWING WHAT TO SAY) Yeah. Yeah, it sure is. It's ... some life.

LOU

(GESTURING WITH HIS HEAD TO RHODA) Does she know what I mean when I say some life?

RHODA

Well, actually, Lou, Mary told me a little bit about it. (UNDER LOU'S GAZE), Everything.

MARY

(HASTILY) Mr. Grant, I realize that you respect privacy, but well, we're all kind of friends, and I didn't think there was any reason to keep secrets from each other.

LOU

No, no, it's quite all right. We're all ~~We are~~ friends here-- we should have no secrets. Rhoda, by the way, Mary was home last month when you left the note under her door. She just pretended she wasn't.

~~Boy, what a [illegible] have any secrets (LIGHTLY) Mary, [illegible] Lou~~ ..

MARY Pantomimes "T[illegible]

LOU (CONT'D)

You ever been to a Marriage counselor [redacted] Mary? ...~~Rhoda?~~

MARY

(SHAKES HER HEAD) No...

~~(LOOKS AT RHODA)~~ — (R) Rhoda?

RHODA

(SHAKES HER HEAD) No, but I dated one ~~went with one though~~.

LOU

Well, we get there around one, the couple ahead of us is a basketball center and his wife. I know what their problem is... He's two feet taller than she is... that man isn't going to help them. (Pause x looks Rhoda to point of view) Anyway, we sit down in the waiting room, [redacted] I say, "Edie..." and she says, "Why don't we wait till we get inside." Then, we go inside and Edie pours out our guts to him for an hour. You know what bothers me...my marriage counselor isn't married...never has been. And you're supposed to be honest, so I told him that sort of bothered me and he made a little joke, ...he said "You don't have to be a whale to write Moby Dick." That's my life now, Mary... $40 an hour and he tells me I don't have

[redacted] Mr. Grant, these marriage counselors, they really do get results.

LOU

Well, I guess we did get a result already.

MARY

Did you?

LOU

Yeah. Edie's moving out.

MARY

(SHOCKED) What?

LOU

Yeah, Edie's marriage counselor thinks we should try a trial separation.

MARY

Oh.

SILENCE.

RHODA

(AFTER A LONG BEAT) My sister, Brenda, had a trial separation.

LOU

How'd it work out?

RHODA

It didn't. They got back together.

LOU

Yeah, ~~one of my daughters~~ had a trial marriage, but then they went through with the ceremony. I guess it's because she was ~~expecting~~ trial ~~expecting~~. (HE STANDS TO LEAVE) You know...I was sitting alone, having a few and I thought to myself, don't sit here feeling sorry for yourself...get a woman's point of view...go see Mary. I was even hoping you'd be here, Rhoda. ~~(NOW AT THE DOOR)~~ You know what? ~~(BEAT)~~ You were no help at all.

HE EXITS.

FADE OUT

END OF ACT ONE

FADE IN:

INT. NEWSROOM - NIGHT

A FEW DAYS LATER, ABOUT 7 PM, AFTER "THE NEWS". LOU AND MURRAY ARE TALKING.

MURRAY

Listen, if there's anything I can do to help...

LOU

Look, I shouldn't talk about it anymore. This is a place of business. Let's go back to work.

MURRAY

Sure, Lou.

LOU

(SUDDENLY) She's leaving tonight.

MURRAY

Tonight? Oh, Lou. Well. What can I say, Lou. What can I say?

LOU

Yeah.

MURRAY

I mean what is there to say. What words are there. What can you say to a man at a time like this.

LOU

I don't know.

MURRAY

There's nothing to say, Lou. Nothing to say.

LOU

Yeah.

MURRAY

Yeah. Well, Lou, I just wanted to...say that.

LOU

Thanks, Mur.

MURRAY HANGS UP PHONE, AS TED COMES UP.
THE TWO OTHERS, DISTRACTED, MURMUR HELLOS.

TED
Hi, guys.
MURRAY
Hi, Ted.

TED

(LOOKING FROM ONE FACE TO ANOTHER)

Something's happening here. I can tell by your faces.

(MORE)

TED(CONT'D)

I hate it when everybody knows something I don't know. What is it? I want to know, too.

LOU

You want to know everything, Ted? Edie's leaving me tonight, Ted. Okay, now you know.

TED

Oh, Lou. Lou, Lou, Lou. What can I say? (WHEELING TO MURRAY) What'd you say, Mur?

MURRAY

I said there's nothing to say, Ted.

TED

(QUICKLY LOOKS BACK TO LOU) Lou, there's nothing to say. Nobody can truly know what another person is really feeling.

LOU

Sure. Sure.

TED

But what I can say is that there <u>is</u> a kind of crazy coincidence -- my maid quit last week.

MURRAY

Your <u>maid</u>?

TED

Hey, I'm not saying it's precisely the same thing--All I'm saying is,

LOU

Okay, okay. Thanks.

TED

Even if it's after hours. Even if it's the middle of the night. 3:00...4:00...5:00...5:30... Even if it's early morning... 6:00...6:30...7:00...7:30... Well, actually, I'm up by then...

LOU

Okay, Ted, you made your point.

TED

I just want to say, I'm there whenever you need me. Oh, if it's some little thing, maybe related to work or something, well, frankly, that's another story. I'd just as soon you waited until I came into the office. Let's not take advantage, how about it.

MURRAY

Let's just talk around him, Lou. You want to talk around him?

TED

And, Murray, I want you to know that I'll be there for you, too, if Marie ever leaves you, knock wood, but it's possible.

MURRAY

Terrific, Ted. Terrific. (TO LOU; THOUGHTFULLY) Boy, Lou... I wish I could think of some magic solution for you...some way to work it out.

LOU

Well, Murray, what do you do when you and Marie have a problem? Do you fight? Do you talk it out?

MURRAY

No...

LOU

Well, what do you do?

MURRAY

Well, I don't know how to [redacted] ...[redacted] just say we go to bed [redacted] incredibly early.

TED

Murray! Well, talk about still waters running deep.

LOU

[illegible]

That's great, Murray. So it's still the same?

MURRAY

Better, Lou. Better.

LOU

(MOVED) That's great, Murray. That's just wonderful.

TED

Well, I don't know if I should butt in my 2¢ worth here - I mean I'm not a married guy like you guys - but I find, with me, when I'm dating a girl for a while, ~~it~~ things keeps getting better, too. Better and better and better. LOU Ted--

~~[illegible]~~ TED (THOUGHTFULLY) Particularly me.

[illegible]

[redacted]

MARY ENTERS WITH CANS OF FILM.

LOU

Hi, Mary. How does the [redacted] look?

MARY

Oh, great. [redacted] How come everybody's still here so late?

MURRAY

(STARTING TO LEAVE) I'm leaving now. Lou, when is Edie...uh...

LOU

When I get home from work. We made a deal that she'd wait till I got home from work so that I wouldn't have to come home to an empty house.

MURRAY

Well, I'll be home all night tonight. You know...If...

LOU

Thanks, Murray.

MARY

Mr. Grant, would you like to go out for a drink or something before you leave?

LOU

Oh, no thanks, Mary. I've got some work to catch up on. A lot of really important stuff.

MARY

Oh...Well, yeah, maybe I'll Catch up on work and stuff, too

LOU

Mary, you're not staying on my account?

MARY

Oh, no. No, really. I'm staying on...you know...my own account. Really.

MARY BEGINS TO DO A LITTLE BUSYWORK, AS TED SIDLES UP TO LOU.

TED

Lou, I'd like to speak to you about something...man to man...

LOU

Yes, Ted?

TED

(WORRIEDLY) Lou. I don't want to burden you. I know this is an emotional and momentous time for you. I mean, how many times in a man's life does his wife leave him---

LOU

(IRRITATED) What is it, Ted?

TED

(TROUBLED) Well, Lou, it occured to me that I said something before and I don't know if it caused anything...See, I was just kidding around, and as a joke I said to Edie if she ever decided to leave you I said that I'd be waiting in the wings, Lou, [illegible] if she calls me, what'll I do?

(LOU EXITS. TO CLOSED DOOR)

TED

We'll chat about it another time. 'Night, Lou.

TED SCAMPERS OFF, AS LOU SHAKES HIS HEAD AND STARTS FOR HIS OFFICE, AND MARY BEGINS WORK.

DISSOLVE TO:

INT. NEWSROOM - NIGHT (9:25 PM)

IT IS LATE. MARY HAS JUST FINISHED WORK. SHE PUTS HER PENCIL DOWN, LOOKS AT THE CLOCK, SIGHS RESTLESSLY, THEN DECIDES TO WALK OVER TO LOU'S OFFICE. SHE KNOCKS ON HIS DOOR.

MARY

Mr. Grant? ...I was wondering---how much more work do you think you have left?

LOU (OS)
Come in.

INT. LOU'S OFFICE - NIGHT (RESET)

MARY HESITANTLY WALKS INTO LOU'S OFFICE. ONE LIGHT IS ON. LOU IS STANDING NEXT TO HIS ~~DESKTOP~~ TV SET, FROWNING THOUGHTFULLY.

[redacted]

LOU

(PONDERING) How do you think this [redacted] would look over near the wall.

HE STARTS PUSHING THE BOOKCASE.

MARY

Uh...Mr. Grant ---

LOU

(TALKING AS HE MOVES IT) Sure It'll give the room a more spacious look.

HE IS FINISHED.

LOU (CONT'D)

There. What do you think?

MARY

Mr. Grant, uh, there's sort of no way to get to your file cabinet.

LOU

Then I'll just move the file cabinet. Sure. It'll give the room a more spacious look.

HE STARTS TO MOVE IT.

MARY

Mr. Grant...It is almost nine thirty...and I think I'll probably ...take off now. Uh...Mr. Grant, your, uh, file cabinet is blocking the drawer...

HE IS MOVING THE FILE CABINET AND DOESN'T ANSWER.

MARY(CONT'D)

Don't you think maybe it'd be better if you went home, too... and kind of faced whatever...you know...happens...Please be all right ---

LOU

You're right, Mary. It would look better the other way.

AS LOU PUTS FURNITURE BACK THE WAY IT WAS,

CUT TO:

INT. MARY'S APT. - NIGHT

MARY AND RHODA ARE TALKING.

MARY

And it was really sad, Rhoda... He just wouldn't leave. The last time I saw him he was uncoiling the telephone cords.

RHODA

Poor Lou. He's not still there, you don't think?

MARY

No...I called the office just a little while ago, and there was no answer. He finally got himself to go home.

THERE IS A KNOCK AT THE DOOR.

RHODA

Or, on the other hand...

MARY

(WORRIEDLY) Oh, Rhoda.

MARY GOES TO THE DOOR, OPENS IT. LOU STANDS THERE.

LOU

Hello, Mary...Rhoda...

MARY

Hello, Mr. Grant.

RHODA

Hi, Lou.

LOU

I can't go home, Mary. I can't do it.

MARY

I know...it's hard.

LOU

I'm not speaking about hard. I'm speaking about impossible. I can't do it. [redacted]

Tell me to go home, Mary.

MARY

Go home, Mr. Grant.

LOU

I can't go home, Mary.

RHODA

(GENTLY) Lou, I just wanted to say.. .

LOU

(GRUFFLY) Yeah. Thank you.

(QUICKLY) I'm sorry, Rhoda. I'm just on edge tonight, what with my life blowing up and all.

RHODA

Lou, what do you do when you're home, and you feel you just might <u>possibly</u> begin to get angry. What do you do?

LOU

Well, if I feel I might get a little angry,

I go out and trim the hedges. You know those wispy little hedges around the house?

MARY

Yes...

LOU

They used to block out the sun. (BEAT) You know what really kills me?

LOU LOOKS AROUND. FINALLY,

RHODA

What really kills you, Lou?

LOU

I've been up every night for four months pacing my room, searching my mind trying to figure out why Edie's not happy with the marriage, and there is no reason. There is just no reason.

MARY

Maybe you don't talk to her enough.

LOU

That's it! But you know why I can't talk to her? Because she starts saying some of those things to me and I get angry with her.

MARY

Mr. Grant, I don't want to be a little Miss-Fix-it, but----

LOU

Go ahead, Mary. You're hot.

MARY

I just want to say that I think you can't play games with your wife.

LOU

Wait a minute! This is all so new to me. (PONDERS) Okay so far.

MARY

That you really have to let it all out. All your feelings.

LOU

Let it all out. Okay.

MARY

That the only way you can get close to Edie is if you let her know how truly angry you are. And that's what I really think.

LOU

Thanks, Mary. A lot of people would be afraid to take the responsibility for a man's whole life.

AND AS HE STARTS OUT THE DOOR,

CUT TO:

INT. GRANT LIVING ROOM - NIGHT

LOU UNLOCKS THE FRONT DOOR AND WALKS IN.

SHE CALLS OUT IN A STRAINED CHEERFUL VOICE:

LOU

Hi, honey. Rotten day at the office.

A MOMENT LATER EDIE SHE IS CURIOUS ABOUT THE LATE HOUR BUT DOESN'T WANT TO APPEAR NEGATIVE AT THIS MOMENT IN THEIR RELATIONSHIP.

EDIE

(TENTATIVELY) Hello, Lou.

EDIE

[redacted], I froze up some dinners for you. They're in tin foil in the freezer. Also, I left the address and number of the hotel I'm going to, on your dresser.

LOU

(TRYING TO GET OFF THE SUBJECT; QUICKLY) Right, right, right.

EDIE

Then when I move to an apartment I'll tell you the new....

LOU

(DISTRACTEDLY) Right, right, right. [redacted]

EDIE

Oh, and I'm not taking the [redacted] suitcase, after all -- the little things broke when I was trying to fasten it.

LOU

What little things?

EDIE

Those little things. You know, those things you fasten it with. What do you call it. The click-y things. They broke.

LOU

(EXPLODING) Damn it, those clicky things have no business breaking.

EDIE

(SOOTHINGLY) Lou...

LOU

(IN A RAGE) And anyway why isn't there a name for those things in the first place? Why is it necessary for a grown man to have to go around saying words like "clicky things".

EDIE

(AFFECTIONATELY) Lou, if you're angry at me, just tell me. You don't have to keep going on about the suitcase.

LOU

(WIDE-EYED) Angry at you? [illegible] not angry at you. [illegible] you never known me to be angry [illegible] at you?

HE REACHES OVER TO A BOWL OF FRUIT, PICKS UP AN ORANGE.

EDIE

But you are angry, Lou. Don't keep shutting me out all the time--let me know how you feel.

LOU

I'm not angry, Edie. [illegible]

I'd tell you if I [illegible] not. Anyway, = Lou

EDIE

(GESTURING TO HIS HAND WHICH IS HOLDING THE ORANGE IN A DEATH-GRIP AND SQUEEZING) Lou...the pits...they're running down your arm...

LOU

(IN A RAGE) Pits. Damn pits anyway. Why do they make things with pits in the first place. [illegible] Charlie, [illegible] all of 'em...they can all go to hell. Go to hell, grapefruits... half the time all you're thinking about when you're eating them is if you should spit the pit out or if you should try to store the stupid thing in one part of your mouth while you're eating with the other part...You can't even [illegible] on what you're eating half the time...

EDIE

L.....

LOU

(UNSTOPPABLE) And even after you finished eating the [illegible] thing then you have to worry about where you're going to put the pit [illegible] like if you put it in an ashtray it's disgusting and ashes get all over it and it doesn't even look like fruit anymore it looks like some furry grey dead thing and it gets even more disgusting---

okay! Okay! [illegible] You want to know? You want to know? How can you leave me, Edie! How can you do it!

EDIE

(HALTINGLY) Lou...It's not you...It's me...I'm forty-five years old, Lou. You only go around once, and I want more.

LOU

[illegible] That's a beer commercial, Edie!

[illegible]

LOU (Continued)

Are you telling me you're leaving me for a beer commercial, Edie?

EDIE

Lou, when I married you, I was nineteen years old and I thought you were the most wonderful man I ever met. I still think so. But, Lou, I want to learn more about the rest of me, not just the part that's your wife. I want to know what I'd do with a whole week to myself...What I'm like when I'm depressed and scared and don't have you to make it all right again. I may hate it and I may screw it up, but I want to have time to get to <u>know</u> Edie McKenzie Grant.

LOU

(AFTER A PAUSE) You keeping the Grant?

EDIE

I'm keeping the Grant.

LOU

You won't have to get new stationery.

EDIE

(SMILES) Right.

LOU

It's not supposed to turn out this way. I had it all figured out. See, the way it really goes is you change your mind and you don't leave.

EDIE

I came close, Lou. I came so close.

EDIE PICKS UP THE SUITCASE IN ONE HAND. THE MAKE-UP KIT IN THE OTHER.

LOU

I love you, Edie.

EDIE

I love you, Lou.

THEY EMBRACE. SHE OPENS THE DOOR AND WALKS OUT. LOU WATCHES HER GO AND STANDS THERE SILENTLY FOR A MOMENT. THEN HE CALLS OUT THE DOOR.

LOU

(CALLING AFTER HER) [illegible] if you want to come crawling back to me, I'm warning you, I'll take you right back...right back. [illegible]

AS HE STANDS THERE, THE PHONE RINGS. HE WALKS SLOWLY TO IT, PICKS IT UP.

LOU (CONT'D)

(INTO PHONE) Hello? Oh... Mary...Hello, Mary. Yeah... She did. Just a minute ago. But she'll be back. [redacted] that [redacted] [redacted]. No, I'm not just saying that---she has to come back. I ripped all the distributor wires out of her car.

AND AS HE BEGINS TO PERK UP, WE

FADE OUT:

END OF ACT TWO

TAG

FADE IN:

INT. LOU'S OFFICE - DAY

MARY IS PUTTING SOME PAPERS ON LOU'S DESK.

MARY

Well, Mr. Grant, everybody was kind of wondering how's it all...going?

LOU

Not bad, not good, she's coming over Tuesday, we're going to talk, she sounded fine on the phone, but I'm not getting my hopes up. Pass it on.

MARY

(SMILES) Okay.

THE DOOR OPENS, CHARNEY WALKS IN.

LOU

Oh. Charney. Good. I wanted to see you. I understand your throat thing is all cleared up and I thought if you'd like, you could start on the show. How does tomorrow strike you?

CHARNEY

(HE HAS A HIGH-PITCHED, NASAL SQUEAKY VOICE) Oh, Mr. Grant, that'd be great.

ON LOU'S LOOK WE:

FADE OUT:

END TAG

dc Forest Research
August 7, 1973
For: MARY TYLER MOORE

RESEARCH ON: "THE LOU & EDIE STORY" BY TREVA SILVERMAN

CAST	COMMENT
Ken Charney	No conflicts.

PAGE	COMMENT
4	'Fraid not, Lou. No bay rum. I feel like Columbo here - Reference to character played by Peter Falk on NBC Mystery Movie.
44	McClosky's Bar - Used in previous scripts.
56	You only go around once! That's a beer commercial, - Slogan of Schlitz television commercial.
59	You look like something out of "Death of a Salesman" - Allusion to play of Arthur Miller's.