

"WILLIE & PHIL"

by

Paul Mazursky

FINAL
May 17, 1979



"WILLIE & PHIL"

SCREEN IS BLACK

...then...1970, NEW YORK CITY

DISSOLVE TO:

MARQUEE OF MOVIE HOUSE

1

JULES AND JIM on the marquee...PAN DOWN

LOBBY OF SMALL ART HOUSE - NIGHT

2

as smallish crowd emerges...

NARRATOR

(voice over)

Willie and Phil met quite
accidentally coming out of an
art house in Greenwich Village...

WILLIE and PHIL bump into each other. They are both in their
mid-twenties.

WILLIE

Excuse me.

PHIL

Sorry, pal. It was my fault
...Some picture, eh?

WILLIE

(a bit uneasy at
this sudden
friendship)

It's a fine film.

PHIL

Fine? Hey, man, it's a mind
blower. This is my fourth time
around.

WILLIE

I loved it. I love Truffaut.

PHIL

You should see this one with a
lady.

By now they are outside the theatre lobby, on the sidewalk...

WILLIE

I know what you mean.

PHIL

I just broke up with a gorgeous thing.

Willie really wants to go home, but can't quite take a step away from this fellow.

PHIL

Aren't you going to ask me why?

WILLIE

I'm afraid not.

PHIL

Don't you have any compassion for your fellow man? I mean if you like Truffaut you ought to be a feeling fellow.

WILLIE

(smiles)

Why did you break up with a gorgeous thing?

PHIL

(smiles)

She wanted to get married. My name is Phil D'Amico.

WILLIE

Willie Kaufman.

They shake hands. OVER following narration, we see them stroll down the block...

NARRATOR

(voice over)

Willie and Phil became great friends. They shared a sense of humor...They hated the war in Vietnam and they loved Truffaut. Willie was a high school teacher...

INT. CLASSROOM - DAY

3

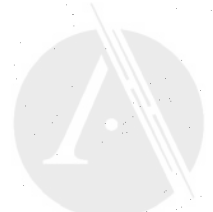
X

Willie teaching Shakespeare to a wild-looking class, mostly blacks.

NARRATOR

(voice over)

...who really wanted to be a jazz pianist...



REVISED - "WILLIE AND PHIL" - 4/5/79

3

INT. WILLIE'S APARTMENT - ANGLE ON KEYBOARD -
NIGHT

4

X

PAN UP TO Willie. Willie's fingers pounding out a jazz riff...

NARRATOR

(voice over)

Phil was a photographer.

INT. STUDIO - DAY

5

X

Phil snapping high fashion shots of two gorgeous blondes...

NARRATOR

(voice over)

...but he really wanted to be
a Jewish intellectual...

INT. SAME STUDIO - NIGHT

6

Willie and Phil drinking beer, sitting at table...photography lights illuminate the studio...

PHIL

What do you think of Plato?

WILLIE

A very fine man and a great
clutch hitter.

PHIL

Seriously.

WILLIE

I really don't know much about
Plato. Something to do with
caves and shadows.

PHIL

Shakespeare?

WILLIE

A very fine writer and a terrific
head for real estate investments.

PHIL

Don't talk down to me, Willie.

WILLIE

I think you're under the mistaken
notion that I'm an intellectual.

PHIL

You are.



WILLIE

When I was a kid I wanted to be
a baseball player. I still do...

PHIL

My predilection has always been
more to Dante, Botticelli and
Michaelangelo.

WILLIE

...What are the possibilities of
you calling up two of those
gorgeous Presbyterian models and
us getting laid?

As Phil reaches for the phone and his phone book...

OUT 7 X

INT. PHIL'S STUDIO - MORNING

8

Phil is in bed. KAREN, one of the blondes is getting dressed.

KAREN

I don't understand women who
feel guilty about going to bed
with men they're not in love
with. Sex is healthy for you.
It makes you feel good. It
makes me feel good, anyway.
I don't see why there has to
be love in every relationship.

PHIL

I agree.

Karen is dressed by now. She leans over and pecks Phil on
the cheek.

KAREN

Gotta go...Call me again, Phil.

INT. WILLIE'S PLACE - MORNING

9

Small bedroom...upright piano seen in other room...lots of
books...Willie is in bed...ELAINE, the other blonde, is
getting dressed.

Cont.



WILLIE

To say I feel guilty is probably the understatement of the century. I don't understand how a man can go to bed with a woman he's not in love with and not feel guilt. I don't want to feel guilt. I assure you. And I always think that this time it'll be different. It's not your fault. That's for sure. You were wonderful. You're an open book. You really made it easy. And yet, there was the old guilt again.

ELAINE

(dressed by now)

Gotta go...Call me again, Willie.

She leans over, pecks him on the cheek and exits.

INT. MADISON SQUARE GARDEN - ANGLE AT COURTSIDE 10 X
- KNICKS BASKETBALL GAME - DAY

Willie and Phil watching game...Screaming mob...

NARRATOR

(voice over)

Women were a puzzlement to both the men. They were having a good time, but they were miserable. They were looking for answers but they didn't know what the questions were...

WILLIE

Pass it, Clyde...Pass it...

PHIL

Do you want a hot dog?

(shouts)

I'm getting a hot dog.

WILLIE

Great shot, Willis! That's my man.

PHIL

I'm starving.

INT. GARDEN - ESCALATOR - LATER 11

As the men go down the escalator...

PHIL

...You take it too seriously.



WILLIE

Phil. Sports is the most serious thing in the world. We each have our team and what our team does is a matter of life and death. Without sports there would be five thousand murders a minute. Oh, yes, I would say that between basketball, baseball, football and soccer, the world has become a safer place.

PHIL

What about tennis?

WILLIE

Tennis players don't kill. They embezzle, do a little grand larceny maybe, but they are not prone to violence.

PHIL

Hitler loved sports. It didn't help his case.

WILLIE

Germans don't count.

A very large stoned BLACK KID moves up to them.

BLACK KID

You boys got any spare change?

PHIL

Beat it, kid.

BLACK KID

You looking for trouble man?

WILLIE

(reaching into
his pocket)

I come up with forty...no...
make that forty-five cents...
Peace, brother.

He hands the Kid the money and the Kid walks away.

PHIL

Why the hell did you do that?

WILLIE

Because I love sports.

Cont.

PHIL

I don't have any guilt about poor people. I don't care what color they are...A guy wants to get stoned, let him go out and work for it.

WILLIE

It's pretty hard to find jobs.

PHIL

Turtle shit.

WILLIE

You can't know what it's like to be black.

PHIL

Tell me about it.

INT. CLASSROOM - NEW YORK - DAY

12 X

Willie teaching English. High School. Most of the students are black. On the blackboard are printed the words... "HAMLET" by Wm. SHAKESPEARE...

WILLIE

How many in the class have read the assignment?

About one-third of the class raises their hands.

WILLIE

(counting)

Why didn't the rest of you read the play?

TALL BOY

I got no time. I work after school.

SHORT BOY

I saw the movie what you call it with that Lawrence Oliver.

WILLIE

(corrects pronunciation)

Oliviea. Did you like the movie?

SHORT BOY

I liked the part where he stab the old man.

Cont.



WILLIE

Where Hamlet accidentally kills
Polonius.

SHORT BOY

It was no accident.

WILLIE

He didn't know it was Polonius.
He thought it was Claudius.

THIN BOY

Where that movie playing?

SHORT BOY

It was on TV.

THIN BOY

My TV ain't worth shit.

WILLIE

We're not interested in your
television set, Collins.

THIN BOY

How the hell I gonna see Hamlet
if I ain't got no TV?

WILLIE

You can read it.

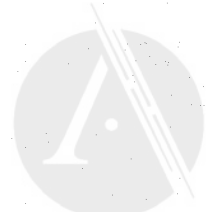
THIN BOY

You got to be jiving me.

WILLIE

Of those who read the play, does
anyone have any idea of why
Hamlet procrastinates so much?

Cont.



Handsome boy who is smoking stands up.

WILLIE

Put the cigarette out, Wilson.

WILSON takes one last drag and steps on the cigarette.

WILSON

The way I see it, this cat can't make a decision because he ain't getting enough.

Huge laughter from class.

WILLIE

I must say that's a new direction in Shakespearean criticism, Wilson. Can you explain that a bit further?

WILSON

Sure thing. The man is not getting laid. The man does not drink. The man does not get high. All the man does is worry. Now you know as well as I do that is no way to go.

WILLIE

Have you actually read the play, Wilson?

Chuckles from class.

WILSON

(smooth as silk)

'To be or not to be,
That is the question.
Whether 'tis nobler in the mind
To suffer the slings and arrows
of outrageous fortune,
Or to take arms against a sea of
troubles...'

Class goes insane as Wilson finishes the speech in magnificent fashion...Willie is very impressed.

WILLIE

Terrific, Wilson. Terrific...
So what you are suggesting is
that if Hamlet had been sexually
satisfied he would have been able
to make decisions?

WILSON

Wouldn't you?



ANGLE ON WILLIE

13

enlightened by what he has just heard.

(MUSIC...JAZZ PIANO OVERLAPPING.)

INT. WILLIE'S APARTMENT - DAY

14

X

He is playing piano...Phil is getting a beer from the frig.
It's the same day...talk is still going on... X

PHIL

Are you political?

WILLIE

Can I have a beer?

PHIL

'Cause if you're political we'll
bore each other to death.

Phil hands Willie his beer and gets himself one.

WILLIE

I would have fought in the Hitler
war, but this one doesn't hold
any attraction for me.

PHIL

I'm not political, but I don't
like this war.

WILLIE

How'd you beat it?

INT. DRAFT BOARD - DAY

15

X

Phil, younger, walks into Psychiatrist's Cubicle...Lots of
guys in their underwear seen in b.g....

INT. CUBICLE

16

PSYCHIATRIST is seated behind desk. One chair facing him.

PSYCHIATRIST

Sit down, Mr. D'Amico.

Phil sits down, but he misses the chair and falls on the
floor.

PHIL

I want to serve my country. I
really do.

(gets up; sits down
and misses the chair
again)

I don't know what's wrong with me
today.

The Psychiatrist is obviously skeptical of Phil's act.

PSYCHIATRIST

I think you could sit on that
chair if you wanted to,
Mr. D'Amico.

Phil makes a slow, very deliberate attempt to sit...

PHIL

I can do it...I know I can do
it...

He's almost on the chair but at the last split second he
misses and hits the floor again...

PHIL

(on the floor)

I want to serve my country...

EXT. VILLAGE STREET - DAY

17

Willie and Phil, in same clothes as Scene 14, walk towards
Jimmy Day's Bar.

INT. JIMMY DAY'S BAR - DAY

17-A

as they enter, find a table and sit. During the scene, a
waitress comes over and they order two beers.

WILLIE

He knew you were faking.

PHIL

Maybe not. Maybe I thought I
was faking. Maybe I really
wasn't. Maybe I knew I couldn't
handle it and the shrink knew it,
too. Also, it had to throw the
guy that I was Italian.

WILLIE

I don't follow.

PHIL

D'Amico...Italian...I wasn't
an obvious Jewish intellectual...
A commie...a red...a malingerer
that he could shove into a
pigeon hole.

WILLIE

Italians specialize in
malingering. You know the
Italian salute in World War Two?

Willie puts both hands on top of his head, as if surrendering.

PHIL

But the Italian is an open book to a shrink. He's a tough guy, a killer, a hit man. He's not a trickster.

WILLIE

And all he eats is spaghetti.

PHIL

Right. Spaghetti is the foundation of the Italian life.

WILLIE

I like spaghetti.

PHIL

Everybody likes spaghetti. But to an Italian it's his life's blood.

WILLIE

What are you talking about? My mother makes spaghetti and meatballs once a week.

PHIL

(sneers)

Does she make her own tomato sauce? Does she take a week just to shop for the tomatoes? To squeeze them and test them? To smell the fresh oregano?... You don't have to answer...My mother spends a month just on the sauce. Capish? Then, when the sauce is finished comes the tasting. The judgement. Is it good? How good? Is it great? Is this the best sauce ever made in the history of my mother's sauce? 'Cause if it isn't, it stinks...No, sir. Jews don't have spaghetti.

WILLIE

Ah...but we have the Bar Mitzvah. Bar Mitzvahs keep a Jewish family going forever...Studying, preparing ...where to have the affair...who to invite...who not to invite... Do you invite them to the synagogue and to the affair or just one of the above...

PHIL

We have Christmas.

WILLIE

Christmas is nondenominational.

PHIL

Did you have a tree as a child?

WILLIE

No, but...

PHIL

There's no buts. Either you had a tree or you didn't.

WILLIE

So you're saying that you beat the draft because you had a Christmas tree?

PHIL

Something like that. What's your story?

INT. DRAFT BOARD - PSYCHIATRIST'S CUBICLE - DAY

18

X

Psychiatrist and Willie seated opposite each other.

PSYCHIATRIST

How long have you been a homosexual?

WILLIE

(extremely tense)
I wouldn't consider myself a homosexual. I'm more bisexual.

PSYCHIATRIST

But you have had homosexual experiences?

WILLIE

Yes, sir.

PSYCHIATRIST

When did that start?

WILLIE

You mean how old was I?

PSYCHIATRIST

That's right.



WILLIE

Let's see...Well, a boy touched me...touched my...you know...he touched me in Junior High School.

PSYCHIATRIST

A boy touched your penis in Junior High School?

WILLIE

Yes, sir. That's what he touched.

PSYCHIATRIST

Lots of boys touch each other's private parts. It's very common practice.

WILLIE

Not in my neighborhood.

PSYCHIATRIST

Don't play games with me, Mr. Kaufman. I want to know about your so-called homosexual experiences. This is a very serious matter.

WILLIE

I'm extremely nervous and this is very difficult and embarrassing to me...It said on the form homosexual and I had to be honest and check it off. I'd be happy to go into the army. I'm just afraid I'd...you know...get aroused at the front or something...

PSYCHIATRIST

When did you last have a homosexual experience?

WILLIE

Let's see...Last Thursday.

PSYCHIATRIST

Where was this?

WILLIE

In Greenwich Village.

PSYCHIATRIST

...And what happened?

Cont.



WILLIE
I went to see a play and I met
a very attractive person during
the intermission.

PSYCHIATRIST
You met a man?

WILLIE
Yes, sir. That's right.

PSYCHIATRIST
Then what happened?

WILLIE
We went out and had a beer.

PSYCHIATRIST
And then what happened?

WILLIE
Then we had a homosexual experience.

PSYCHIATRIST
Where?

WILLIE
You mean where on my body or
where whose apartment?

PSYCHIATRIST
Both, Mr. Kaufman.

The Psychiatrist leans forward. He wants the truth. And Willie knows it. Willie crosses his legs in a slightly effeminate manner...he is truly about to faint...

WILLIE
It was at his apartment and on
my penis.

PSYCHIATRIST
He gave you a blow job?

WILLIE
Yes, sir.

Psychiatrist writes quickly on the form in front of him...

CUT TO:



16

EXT. VILLAGE - MORNING

19

Willie and Phil strolling...They stop at a newsstand. Huge pile of thick Sunday New York Times stacked up...

WILLIE

You want a Times?

PHIL

It's too heavy. Let's hit the park.

EXT. WASHINGTON SQUARE PARK

20

Not too crowded yet...Willie and Phil drift towards the circle...Willie is reading the sports section...Phil is eating pizza...

PHIL

Let's pick up a couple of girls.

WILLIE

The Yankees dropped a double-header.

PHIL

Remember, they want to be picked up. Also, don't take a rejection personally. If you strike out, go on to another one.

Willie and Phil look the scene over at the Circle...Phil spots something...

PHIL

I'm going for the cute blonde sitting on the steps...

ANGLE ON CUTE BLONDE

21

reading a book...she is alone...

ANGLE ON WILLIE AND PHIL

22

WILLIE

(looking around)

I think I'll hit on that truck driver.

ANGLE ON TOUGH-LOOKING GUY

23

eating an ice cream cone...

CAMERA PANS AWAY FROM him TO a dark-haired beauty, JEANNETTE, standing next to him.

WILLIE

(o.s.)

No, on second thought, I'll try the dark-haired beauty.



CIRCLE

as Willie and Phil approach their choices...Phil sits down next to the CUTE BLONDE...

PHIL

Hi...I'm Phil D'Amico and I'm very lonely.

CUTE BLONDE

That's sad.

PHIL

Yeah, I thought maybe we could have a cup of coffee.

CUTE BLONDE

I'm allergic to coffee.

PHIL

Tea? Hot cocoa?

By now the TRUCK DRIVER who was standing next to Jeannette has strolled over...

TRUCK DRIVER

Hi, Claire.

CUTE BLONDE

Hi, Johnny.

TRUCK DRIVER

There's a poetry reading over at the Figaro.

They get up and leave...Phil is left alone.

ANGLE ON WILLIE AND JEANNETTE

Willie stands next to Jeannette. She turns to him and smiles.

JEANNETTE

(slight southern accent)

Can I borrow the entertainment section for a minute?

WILLIE

(surprised)

You can have the entire paper.

JEANNETTE

Just the entertainment. Thanks.

(looks through it)

I'm looking for a movie.



WILLIE
Domestic or foreign?

She laughs.

JEANNETTE
You pick it.

She hands him the paper.

WILLIE
Are you serious?

JEANNETTE
No, I'm Jeannette and I'm lonely
today and I want to go to a movie.
What's your name?

WILLIE
Willie.

Phil arrives.

WILLIE
Oh, Jeannette. This is my
friend, Phil.

JEANNETTE
He can join us.

Phil is surprised.

CUT TO:

EXT. MOVIE HOUSE - LATE DAY 26
as the three of them emerge. Arty film...

PHIL
Boring.

WILLIE
I kind of liked it.

JEANNETTE
Let's go smoke a joint.

INT. ELEVATOR (PHIL'S LOFT BUILDING) - DAY 26-A

A delivery boy holds a carton of coffee and sandwiches.
Willie, Phil and Jeannette pass a joint back and forth. The
delivery boy smiles. Door opens and the trio exits.

INT. CORRIDOR - DAY 26-B

as they go to Phil's loft.

INT. PHIL'S LOFT - DAY

As they enter...

JEANNETTE

...It's obvious that the three
of us are going to be friends
for the next couple of decades.
...Question is: WHAT ARE WE
GOING TO DO WITH OUR LIVES???

Willie by now is playing different types of music to fit what
Jeannette is saying...Phil is now improvising a weird modern
dance to what she is saying, acting out various attitudes...

JEANNETTE

Will Willie become a famous
pianist and make his debut at
Carnegie Hall? Or will he instead
end up playing in front of
Carnegie Hall? Will Phil become
the all-time champ of photographers
or will he instead become a drug
addict or better still a Jesuit
monk?...And Jeannette? What will
become of her? Pretty...attractive,
at least...bright...witty...but no
driving ambition...She could teach
...'Good morning, boys and girls,
let's talk this morning about the
American novel'...Actress...'Is
this a dagger I see before me?'
...Singer?

(She sings a line or two from something by Cole Porter,
sitting on the edge of Willie's piano.)

Suddenly she stops singing...She looks very serious, even
depressed. Willie stops playing piano...Phil stops dancing...
The three of them plop down on the bed, Jeannette in the
middle...

CAMERA PANS CLOSE OVER the three faces...

NARRATOR

(voice over)

Something was wrong, but they
didn't know what. Something was
right, but they didn't know what...
They only knew that they had, by
some miracle, become a threesome...
their destinies interlocked forever.

JEANNETTE

...I think our destinies are
interlocked forever.

EXT. WASHINGTON SQUARE PARK - ANGLE ON
CHESS TABLE - DAY

Willie and Phil playing. Rapid moves. Rapid talk.

PHIL
Crazy lady, huh?

WILLIE
Lot of energy.

PHIL
Nice teeth.

WILLIE
Good legs.

PHIL
Sweet breath.

WILLIE
Gorgeous ass.

PHIL
I like her.

WILLIE
She likes you.

PHIL
You like her?

WILLIE
Checkmate.

Phil turns his King down.

PHIL
I think she's yours then.

WILLIE
You really like her, don't you?

Phil is scooping up the chess pieces and putting them into
a drawstring bag.

PHIL
You found her.

WILLIE
But you want her.

PHIL
Listen, goomba...

Cont.



They get up and walk.

PHIL

...A woman can never come between two men who are real friends. It's not allowed. You understand? It's fucking illegal. We can split an ice cream cone or drink from the same cup, but we don't share a woman.

WILLIE

You're crazy about her.

PHIL

She has a certain intrigue for me, yes...sort of like a Tennessee Williams lady.

WILLIE

I see her more as Anna Karenina.

They have walked close to the fountain area. Jeannette walks up to them...Terrific strides; she looks very appealing.

JEANNETTE

Hi, guys.

They sit on a bench, Jeannette between the two men.

PHIL

Willie is crazy about you.

JEANNETTE

I know.

WILLIE

Phil is projecting. He's in love with you.

JEANNETTE

I know.

PHIL

You're Willie's girl.

WILLIE

You have no obligations.

Cont.



JEANNETTE

I find both of your tones disgusting. Revolting would be a better word. Who the hell do you think you are? I don't belong to anybody. Just because I'm a woman doesn't mean you have the right to decide who I belong to. Do you understand that, you bastards???

WILLIE

I apologize.

PHIL

(contrite)
Sorry. I'm extremely sorry.

JEANNETTE

What do I really know about either one of you? Absolutely nothing.

WILLIE

We don't know much about you, either.

JEANNETTE

I'm twenty-two years old. I'm from Kentucky by way of Dallas, Galveston, Alice, and half a dozen other dreary towns. I came to New York six months ago to find out once and for all what life with a capital L was like. Either get it out of my system and go back home or stay and become an important young woman. So far all I've become is thinner.

WILLIE

Are you broke?

JEANNETTE

On my cute little ass.

PHIL

You can say that again.

JEANNETTE

Quiet...My rent is due tomorrow and there is no way, short of selling my body, that I can pay it ...So I need a place to live or it's back to the boon-docks.



WILLIE

Quite a predicament. You can stay with me.

PHIL

Mi casa es tu casa.

JEANNETTE

Are there any sexual strings attached to either offer?

WILLIE AND PHIL

(together)

Uh, huh...No, sirree...No way...
No sex...

Jeannette sees a PARK BUM approach. She gets up.

JEANNETTE

(to the Bum)

Can you spare a dime?...A nickel?
Anything, as long as it's a coin.

PARK BUM

(slightly
flabbergasted)

Here you go.

(reaches into torn
trousers, finds coin;
gives it to Jeannette)

You want a drink, too?

JEANNETTE

Thank you. No.

The Bum walks on...

JEANNETTE

Heads it's Willie. Tails it's
Phil...No strings.

She tosses the coin up in the air...as Willie and Phil watch it with very wide eyes...

DISSOLVE TO:

EXT. WEST VILLAGE STREETS - DAY

29

Willie and Phil and Jeannette are shoving a pushcart loaded with Jeannette's furniture and things...they move the cart down the middle of the street wherever possible...

Cont.

PHIL

You really have a lot of crap.

JEANNETTE

If it's too crowded, I'll give it to the Good Will.

WILLIE

Are you sure you really want to do this?

JEANNETTE

I'm sure.

PHIL

Let's grab something to eat.

They stop the pushcart and set it down. They cross to an open-counter-to-the-street pizza joint.

PHIL

What do you say, Dom?

DOM (the COUNTERMAN)

Hey, Phil. What do you say?

PHIL

Three slices of Sicilian.

DOM

How's your mother?

PHIL

She's good. Thank you, Dom.

DOM

(working)

I seen your brother last week. He's looking good.

PHIL

Yeah. His wife is pregnant again.

DOM

Yeah. So he told me. What does that make? Three or four?

PHIL

Four.

DOM

(serves the pizzas)

I hope it's a boy.



WILLIE
Your brother has three kids?

PHIL
Yeah.

WILLIE
How old is he?

PHIL
(pours huge
amount of
pepperoni)
Twenty-seven. He's a machine.

JEANNETTE
His wife is the machine.

DOM
(pissed)
His wife is a beautiful lady,
lady.

JEANNETTE
I'm sure she is. But does she
want four children?

DOM
(to Phil)
Where'd you find her?

PHIL
(to Dom)
You got to excuse her, Dom.
She's moving in with my friend
Willie here and she's a little
nervous.

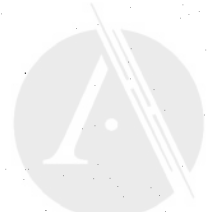
JEANNETTE
I'm not nervous.

WILLIE
She's just moving in. We're
not really living together.

DOM
You run with a strange crowd,
Phil.

JEANNETTE
Au revoir, Dom.

Cont.



DOM

The same to you.

As the three of them resume pushing the pushcart...

INT. WILLIE'S APARTMENT - LATE DAY

30 X

overcrowded now. They clink glasses of champagne. Place is really filled with stuff.

PHIL

To Willie and Jeannette.

JEANNETTE

To Willie and Phil and Jeannette.

They drink...

PHIL .

I'm off.

WILLIE

Where you going?

PHIL

I'm seeing Karen tonight.

WILLIE

Why don't we all get together?

PHIL

Let's play it by ear.

WILLIE

Maybe we'll all catch a movie.

PHIL

Give me a call. Right. So long.

JEANNETTE

Good-bye, Phil.

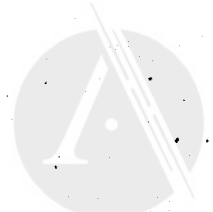
PHIL

(smiles)

The same to you.

Phil is gone...Willie is nervous and knows that Jeannette knows it. She pours another glass of champagne for Willie and for herself. Willie wanders over to the piano and begins to improvise...

Cont.



JEANNETTE

...I know you're nervous, Willie.
And you have a right to be. Some
strange lady you barely know moves
into your house. Can change your
rhythm. Drive you crazy. You may
want to be alone. Think your
thoughts...Stare at the window.
I don't know. But now you can't
do it. Strange lady in the house.

Willie keeps on playing.

JEANNETTE

I think it's possible to stay
here without any sex. It's
entirely possible. It could
drive you crazy, but it's possible.
On the other hand, I've been
thinking...No sex will make sex
too important. All we'll think
about is will we or won't we.
Right?

WILLIE

(still playing)
Right...I've been thinking, too.

JEANNETTE

Tell me.

WILLIE

What if the coin had come up
tails?

JEANNETTE

But it didn't...Where was I?
Right. No sex will make sex
too --

WILLIE

-- important.

JEANNETTE

(starts to take
her clothes off)
So if it's all right with you,
I want you to know it's all
right with me. It was bound to
happen sooner or later, so let's
make it sooner.

Cont.



WILLIE

(playing)

That makes a lot of sense.

Jeannette is down to the nitty gritty now. Completely undressed, she sits next to Willie at the piano.

JEANNETTE

Promise me one thing, Willie.

WILLIE

I'll be gentle.

JEANNETTE

(smiles)

You're so Jewish.

WILLIE

(still playing)

What should I promise?

JEANNETTE

Never tell me that you love me.
Just love me.

Willie stops playing. He takes her in his arms, rather awkwardly, because of their sitting on the piano bench, and he kisses her. She kisses him...their kissing becomes a real act of discovery...as they begin to get passionate...

NARRATOR

(voice over)

...Jeannette got a job demonstrating nail polish at Gimbels.

INT. GIMBELS - DAY

31 X

Jeannette is holding her hands out to some customers...

NARRATOR

(voice over)

She was paying half the rent and feeling very good. Things were moving quickly. They bought a bird.

INT. PET SHOP - DAY

32 X

Willie and Jeannette exiting with a mynah bird in a cage. The bird says "Hello. Hello. Good-bye. Good-bye."

NARRATOR

(voice over)

They went to a love-in in Central Park.

INT. VILLAGE BAR - NIGHT

Willie and Phil standing at the bar...they've been drinking a lot...

WILLIE

In some ways, living with a woman is like living with your mother. Except for the sex.

PHIL

You don't know my mother.

WILLIE

I feel a certain pressure.

PHIL

You strike me as a guy who's always felt a certain pressure.

WILLIE

True. But this a new kind. So much pleasure that I shouldn't be feeling pressure.

PHIL

Bourgeoisie guilt. Perfectly normal. I feel pressure, too.

WILLIE

Work, sex or just life?

PHIL

I find myself thinking about the future all the time.

WILLIE

Normal Italian anxiety.

PHIL

I want to change my life. I want a bigger charge. You know? I'm thinking about dropping acid.

Jeannette comes in and sits between Willie and Phil at the bar.

X

JEANNETTE

I just sold seventy-four dollars' worth of nail polish remover.

X

WILLIE

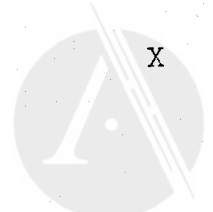
Phil is thinking of dropping acid.

X

JEANNETTE

It's about time.

X



INT. PHIL'S LOFT - NIGHT

Screen is white...hand holding glass of water is seen...PAN IN WITH the hand and...it's Jeannette, tongue sticking out with acid on it. She smiles, takes a sip of the water and swallows acid...As she hands the glass to her left, PAN WITH the hand as Willie takes water, his tongue sticking out too. He smiles, devilishly, sips water, swallowing acid...PAN WITH glass, TO Phil...Phil's tongue sticks out too, he raises glass to his mouth, crosses himself, swallows acid.

DISSOLVE TO:

INT. PHIL'S LOFT - HIGH WIDE ANGLE - ONE HOUR LATER 36

Threesome sitting around waiting for something to happen... Jeannette reading magazine...Willie is yawning...Phil nervously pacing, looks at others to see if something is happening, gets no satisfaction...Suddenly Willie bursts into laughter.

WILLIE

Ha-ha, ha-ha...

PHIL

You getting something?

WILLIE

Nope, just going ha-ha.

PHIL

That's not funny.

WILLIE

I don't feel a thing.

PHIL

Jeannette...?

JEANNETTE

It's like grass.

PHIL

This is top of the line acid. I'll tell you something, this could damage our minds forever.

JEANNETTE

Let's hope so.

PHIL

I'm serious.

WILLIE

This is really boring.

A moment passes...



PHIL
Wanna take in a movie?

Willie and Jeannette jump up and rush past Phil...Phil shrugs,
and follows them out...Lights go out...

CUT TO:

INT. MOVIE HOUSE - NIGHT

37

Jeannette seated between Phil and Willie. All eating popcorn.
Occasionally CUT TO the film (something from the period)...
Willie, Phil and Jeannette are now laughing a lot definitely
getting out of control...people seated nearby shush them, but
they can't stop laughing...the acid is working, obviously...
Finally, unable to control themselves they get up and dance
out of the theatre, laughing all the way...someone calls out:
"Junkies."

INT. TAXI - NIGHT

37-A

(Windows wet from the rain, which has stopped. This and the
rest of this night work should show signs of the rain.)
Jeannette sits between Willie and Phil. She is sobbing. It's
no longer funny. Willie and Phil try to comfort her. Cab
stops and we PAN the trio OUT.

EXT. WILLIE'S STREET

37-B

as Willie and Phil almost carry Jeannette down the stairs and
into Willie's place.

INT. WILLIE'S APARTMENT

38

as they burst in...only by now Jeannette is weeping and the men
are trying to calm her down...

WILLIE
I'll make you some hot tea.

JEANNETTE
I want to go home.

WILLIE
This is where you live now.

PHIL
There's nothing to be afraid of.

JEANNETTE
(crying)
My hands are coming off.
(runs to a mirror,
holds her hands out,
she is frightened)
My hands are flying away...

Phil tries to calm her down but she pushes him away.

PHIL

Jeannette, I feel a little crazy
myself so don't push me please.

JEANNETTE

You're a bastard.

WILLIE

(brings her tea)
Drink this, baby.

She flings the cup against the wall.

JEANNETTE

I want my hands back.

WILLIE

She's flipping.

PHIL

So am I.

WILLIE

What's the matter?

PHIL

My head weighs a ton.

JEANNETTE

(lies down)
I never should have come to
New York.

WILLIE

(to Phil)
Are you okay?

PHIL

Maron! I think my fucking head
is going to come off. There
must be TNT in this shit.

WILLIE

I don't feel a thing.

Suddenly Jeannette begins to laugh.

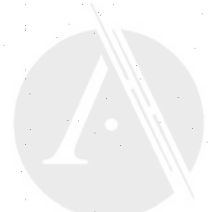
JEANNETTE

My hands just flew back...
(giggles)
But my nose is beginning to get
longer.

PHIL

If this is it forever, I'm in
a lot of trouble.

Cont.



WILLIE

Where are the beautiful colors and
the psychedlic shapes?

Phil lies down with Jeannette, holds her in his arms...Willie
plays the piano...

ANGLE ON PHIL AND JEANNETTE

39

holding each other.

PHIL

How's my Jeannette?

JEANNETTE

(crying again, but
quietly now)

I really want to go home.

ANGLE ON WILLIE

40

playing piano. The acid is beginning to do something to him
now. Strange look on his face, almost a smile...

FULL SHOT

41

Willie playing...Phil now kissing Jeannette...They are
beginning to make love...Willie watches it and begins to
laugh...He suits the music to their actions...as CAMERA
BEGINS TO SLOWLY DOLLY FROM PHIL AND JEANNETTE TO CLOSEUP OF
WILLIE...

NARRATOR

(voice over)

Willie was beginning to feel the
drug. It was beautiful...and
watching Phil and Jeannette make
love made Willie feel very happy.

INT. SAME ROOM - MORNING

42

Willie and Phil are sleeping in the same bed. Jeannette is
making coffee. She is fine. The toast pops up and Jeannette
butters it. Willie stirs, gets up.

JEANNETTE

Good morning.

WILLIE

Hello, there.

Willie gets up and goes to the bathroom.

JEANNETTE

Do you want coffee?

Yeah. WILLIE

Toast? JEANNETTE

WILLIE
(calls from bathroom)
Five slices with a lot of
marmalade.

Willie comes out of the bathroom and sits at table near
Jeannette, who serves the coffee.

How are you? JEANNETTE

Tired. But nice. It was nice. WILLIE

...I guess I should say I'm not
responsible for anything that
may have taken place last night. JEANNETTE

You don't have to say anything. WILLIE

I knew what I was doing, Willie. JEANNETTE

Of course you did. WILLIE

I enjoyed the sex, Willie. JEANNETTE

Sex is meant to be enjoyed. WILLIE

I didn't plan it, but when it
happened it felt like that was
why we did it...it seemed
inevitable. JEANNETTE

I'm not angry, Jeannette. WILLIE

Jeannette comes over and kisses Willie.

It probably won't ever happen
again, but I don't want to make
any promises. JEANNETTE

WILLIE

Promise you won't make any promises.

Phil gets up. He looks like shit and is terribly embarrassed.

WILLIE

Bon giorno.

PHIL

What do you say?

Willie pours a cup for Phil and brings it to him.

PHIL

You want to smash me in the face, that's okay with me. I'm an asshole.

WILLIE

I'm not angry, Phil.

PHIL

I don't deserve to walk on the same earth as you. I'm a terrible human being.

WILLIE

You may not deserve to walk on the same earth as me, but you're really a very nice fellow.

PHIL

Hit me, for Christ's sake.

WILLIE

Don't be so Italian.

Phil is in tears now...

PHIL

(to Jeannette)

I'm sorry, kid. I'm really sorry.

(turns his head

away from Jeannette)

I can't look at you.

Jeannette sits on bed...they are all on bed now.

Cont.



JEANNETTE

Phil...Nothing has changed except
we all know each other a little
bit more now...

WILLIE

We're not embarrassed about what
happened, Phil.

PHIL

(sips his coffee)
Everything stays the same?

WILLIE

Right.

PHIL

It won't happen again. I swear.

JEANNETTE

We agreed not to make any promises.

PHIL

(philosophically)
...What the hell...I guess all
that really happened is we...
we touched genitals.

WILLIE

It got pretty wild there for
a while.

PHIL

(guilty again)
Jesus...Just smash me in the
kisser.

WILLIE

(rises)
I've got to go to school...

PHIL

Just make me one promise.

WILLIE

No promises.

PHIL

Just one...Don't tell my mother
or any other member of my
immediate family.

As they all start to laugh...

SHOTS OF BABOONS PLAYING WITH EACH OTHER (MOVIE FOOTAGE)

NARRATOR

(voice over)

A year passed...Jeannette got a job as an assistant film editor...

PULL BACK FROM FOOTAGE ON A MOVIOLA:

INT. EDITING ROOM - NEW YORK

44

See Jeannette looking over shoulder of the editor...

NARRATOR

(voice over)

Most of her work was routine, but she enjoyed it.

Jeannette walks over to a counter and begins to wind reels of film...

NARRATOR

(voice over)

Phil got into film, too. He shot his first television commercial.

INT. COMMERCIAL SOUND STAGE

45

CLOSE ON heads of half a dozen funny-looking dogs, (Basset Hounds, etc.) The dogs are eating out of a large bowl on the floor. We see Phil's head as he crawls through the dogs rearranging the bowl and the package of Dog Food. As Phil rises, satisfied, we DOLLY BACK as Phil gets behind the camera and shouts "Action." A second goes by and Phil, angry, shouts "Cut" and rushes back to the dogs to rearrange the box. One of the dogs snaps at Phil and nips him.

NARRATOR

(voice over)

It wasn't exactly art, but the money was very good. Phil was excited about the possibilities of film. And Willie was excited about the spiritual life.



INT. LOFT - NEW YORK - DAY

46

X

An Eastern Indian is conducting a class in Hatha Yoga. Half-a-dozen men and women are doing the exercises... One of them is Willie. His hair is long, worn in a ponytail. He is doing a breathing exercise and is very adept at it.

NARRATOR

(voice over)

He had discovered Yoga and was finally finding peace of mind.

ANGLE ON WILLIE

47

in bliss.

NARRATOR

(voice over)

But he found himself wanting to be closer to nature, so he decided to buy a car.

EXT. USED CAR LOT - LONG ISLAND - DAY

48

Willie and Phil looking at cars. Willie is dressed in white Indian-style clothes, hair in ponytail...SALESMAN is not too thrilled.

SALESMAN

(to Willie)

My son's got hair like yours. He looks like Veronica Lake. Remember Veronica Lake? She had the long blonde hair over her face.

WILLIE

Tell him to tie it with a rubber band.

SALESMAN

You guys are putting the barbers out of business.

PHIL

What about a Volkswagon?

SALESMAN

That's a great little car.

They go to a red VW.

PHIL

What is this, a sixty-five?



SALESMAN
Sixty-four. She's got
forty-thousand miles which is
nothing for this car.

Phil gets into the car.

SALESMAN
This car is good for life.

WILLIE
I don't know about a German
car.

SALESMAN
...You Jewish?

WILLIE
Sort of.

SALESMAN
Listen, kid, I was in Israel
last year and all you see there
is Volkswagons.

PHIL
Can we take her out for a drive?

SALESMAN
Sure...What do you mean, sort of?

WILLIE
Huh?

SALESMAN
(gets the keys
and gives them
to Phil)
You said you're sort of Jewish.

WILLIE
I mean I was Bar Mitzvahed and I
go to a Passover Seder once a
year, but that's about it.

SALESMAN
Is your mother Jewish?

WILLIE
Yeah.

Cont.



SALESMAN

Then you're Jewish, kid.
Just like me. You got a
little more hair than me,
but it's Jewish hair.

WILLIE

(smiles)

How much is the car?

SALESMAN

For a goy, two thousand dollars.
For a nice Jewish boy, seventeen
hundred. Cash.

WILLIE

(to Phil)

What do you think, Morris?
Is that a good price, Morris?

(to Salesman)

My friend, Morris, who is
practically orthodox, knows
all about cars.

SALESMAN

Oh, I knew he was Jewish. You
were the one I couldn't figure
because of all the hair.

PHIL

Let's take her out.

Willie gets in beside Phil.

SALESMAN

(to Phil)

Don't you think he should drive
it since it's going to be his
car?

WILLIE

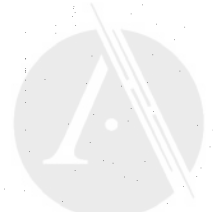
I can't drive.

As the car pulls out...

NARRATOR

(voice over)

So Willie bought a car. The
only problem was parking. He
didn't want to get a ticket, so
Phil had to park the car for him
until he learned how to drive.



REVISED - "WILLIE AND PHIL" - 5/1/79

41

HIGH SHOT - STREET - DAY

X

49

(CHERRY PICKER) Down below we see the VW moving from one side of the street to the other.

GROUND LEVEL - STREET - DAY

50

Willie is wearing a bathrobe. He indicates a spot for Phil to park in. Phil parks the VW into the spot.

HIGH SHOT - STREET - ANOTHER DAY

50-A

(CHERRY PICKER) Down below we see the VW move from one side to the opposite side.

GROUND LEVEL - STREET - DAY

50-B

Willie and Jeannette (different clothes for Willie) helping Phil park.

HIGH SHOT - STREET - ANOTHER DAY

50-C

We see the VW moving from one side to the other. A fire engine comes roaring down the street and has to stop because of the VW.

EXT. GROUND LEVEL STREET - DAY

51

This time Phil and Jeannette (different clothes) are desperately trying to help Willie, who is at the wheel of the VW. The fire engine is making a lot of siren noise. Willie pulls into a spot, ramming the rear of the VW.

NARRATOR

(voice over)

This took quite a while. But Willie finally got his License and they celebrated by going to the country.

INT. VOLKSWAGON - COUNTRY ROAD - DAY

52

Willie at the wheel, Phil next to him. Jeannette is in the back with a large supply of food for the outing. The bird is in a cage next to Jeannette.

WILLIE

On your right is a tree.

PHIL

Where?

WILLIE

The thing with all the branches.

INTERCUT OCCASIONALLY WITH:

P.O.V. SHOT - TREES

PHIL

You mean the large thing with
the greenish leaves?

WILLIE

Yeah. That's a tree.

PHIL

You're going too fast, kid.

WILLIE

Should I downshift?

PHIL

No. Just let up on the
accelerator.

Willie presses down on the accelerator and car lurches
forward.

PHIL

(nervous)

Let me drive.

WILLIE

Relax.

He slows the car down.

EXT. MEADOW - DAY

54

Blanket is spread. They are munching on the remains of
their picnic. Phil is snoozing. Willie is meditating.

JEANNETTE

...When I was a little girl we had
a pony. He was brown and black and
had a white spot on his forehead.
We called him White Spot. My
sister called him Wypot. She couldn't
pronounce the S.

PHIL

Where was all this?

JEANNETTE

In Kentucky, honey. Right near
Louisville.

PHIL

Where's your sister now?

JEANNETTE

Still in Kentucky.



PHIL

Is she married?

JEANNETTE

She's only nineteen. She says she's going to be an airline stewardess.

PHIL

Is she beautiful?

JEANNETTE

Very. She looks like my father did.

Phil lights a joint.

PHIL

You grew up in Kentucky?

JEANNETTE

All over the South, honey-chile. My Daddy was a travelin' salesman.

PHIL

(passes her
the joint)

Sounds nice.

JEANNETTE

Mostly it was sad. Every time we'd find a home we'd get up and move three months later. We lived in a trailer.

PHIL

I'd love to live in a trailer.

JEANNETTE

We turned over twice.

WILLIE

(opens his eyes)

Tell him about the King snake.

JEANNETTE

We had a pet King snake. We were living near Galveston and my daddy kept a King snake on the property.

Cont.



PHIL
(Southern accent)
Your Daddy sounds pretty weird.

JEANNETTE
King snakes aren't dangerous.
And they kill rodents.

PHIL
(takes a toke
of the joint)
I should have told my old man
to buy a snake.
(high now)
'Hey, Maria. I'm home. What's
for dinner? I'm starvin'. Oh
yeah. I forgot to tell ya. I
bought a nice King snake to
kill the rodents.'

He tosses the imaginary snake to the imaginary mother and shrieks. They are both very high by now and laugh... Willie is happy. He gets up and walks, enjoying the scenery.

PHIL
So how are you, kid?

JEANNETTE
Truckin' along.

PHIL
Happy?

JEANNETTE
Sometimes...You?

PHIL
Sometimes...What about Willie?

JEANNETTE
Very serious. He says he wants
to go to India.

PHIL
I hope he doesn't drive.

JEANNETTE
When are you going to find a
girl friend?



Phil sits up.

PHIL

You been talking to my mother?

JEANNETTE

You're in love with me, aren't you?

PHIL

No.

JEANNETTE

We don't lie to each other,
Phil.

PHIL

I love you like a sister.

JEANNETTE

You never made love to your
sister.

PHIL

...You're not going to let me
forget about that, are you?

JEANNETTE

How can you forget it?

PHIL

But we agree that it was nothing
but sex.

JEANNETTE

It was. But we know each other
differently now.

PHIL

Are you telling me you're in love
with me?

JEANNETTE

No, Phillie...I love you, you know...
But not like that...You just seem
kind of hung up on me. Part of me
likes it and another part of me
wants you to stop it.

WILLIE

(from a distance,
shouts)

I found water...Let's go swimming...

PHIL

Hey...I love Willie and I love you.
And the only way I'll stop loving
you is to kiss off.

They both get up and run towards Willie. Willie has taken his clothes off and is stark naked. Jeannette and Phil take off their clothes and jump into the water...All three are laughing, swimming...It's very beautiful...

By now the three of them have formed a circle in the water and are holding each other, Jeannette in the middle...they dance 'round and 'round in the water...CAMERA GOES 'ROUND WITH them...

DISSOLVE TO:

INT. SMALL HOUSE - DINING ROOM - DAY

55

This is the dining room of Willie's parents' house in Flatbush. Middle-class, pleasant. Willie's parents are in their mid-fifties. Willie, Jeannette and MR. and MRS. KAUFMAN are seated around the table, eating.

MRS. KAUFMAN

You can't buy chopped liver like this anymore.

JEANNETTE

It's delicious.

MRS. KAUFMAN

In the old days, there was a wonderful delicatessen around the corner that made better chopped liver than me. Today, they sell Hot Tamales.

MR. KAUFMAN

It's still a nice neighborhood.

MRS. KAUFMAN

It's nice if you have a police dog with you at all times of the day.

JEANNETTE

Is this where Willie was born?

MRS. KAUFMAN

In this house?

JEANNETTE

Yes.

MRS. KAUFMAN

Willie was born in the Brooklyn Jewish Hospital.

WILLIE

I was born in the Willie Kaufman wing.

Cont.

JEANNETTE

I was born in my house.

MRS. KAUFMAN

Was there a doctor in attendance?

WILLIE

No. She was delivered by a field hand.

MRS. KAUFMAN

My son, who has an IQ of a hundred and fifty-three, makes bad jokes for a living.

JEANNETTE

(laughs)

I was supposed to be born in a hospital, but it all happened so fast that by the time my father got the car started I was halfway out of my mother's womb.

MR. KAUFMAN

What kind of car was he driving?

JEANNETTE

A Ford, I think. But it was attached to a trailer. We lived in a trailer.

MR. KAUFMAN

I'd like to rent a trailer one of these days and take a trip across the country.

MRS. KAUFMAN

You're not eating, Willie.

WILLIE

I'll wait for the salad, Mom.

MRS. KAUFMAN

I spent all day making this chopped liver.

WILLIE

I'm sure it's good, Mom. But I'm not eating meat these days.

MRS. KAUFMAN

(to Jeannette)

Do you mind if I get personal, Jeannette?

JEANNETTE

Not at all.

MRS. KAUFMAN

Are you two going to get married?

JEANNETTE

I don't know.

WILLIE

Mom, I told you all about our situation.

MR. KAUFMAN

We don't mean to pressure you Willie. We understand that these are not the old days. It's just a little confusing to us, that's all.

WILLIE

It's pretty confusing to us, too. But that's the way it is.

MRS. KAUFMAN

We don't object to the sexual side of it. We know that these days young people experiment... live together...

MR. KAUFMAN

And it's probably a good thing. A lot of marriages that shouldn't ever happen are avoided.

MRS. KAUFMAN

Absolutely. Plenty of people we know probably wouldn't have gotten married if they'd lived together.

MR. KAUFMAN

Half of them!

MRS. KAUFMAN

(smiles)

...So when are you getting married?

JEANNETTE

I'll be honest with you, Mrs. Kaufman. I may never get married.

WILLIE

(gets up)

I'm getting the salad.

Cont.



MRS. KAUFMAN

(getting angry)

Then what's the point? If your mind is already made up, what's the point?

WILLIE

Mom, please. We came here so that you could meet Jeannette. No secrets.

MRS. KAUFMAN

(to Willie)

And what about you? Do you ever want to get married?

WILLIE

I really don't know. I'd like to find out more about myself before I make that kind of commitment.

MRS. KAUFMAN

You were a very intelligent child, Willie, but something has happened to your mind.

WILLIE

I agree.

MRS. KAUFMAN

(pulls herself together)

All right. It's your life... But let me ask you a question...

WILLIE

Sure, Mom.

MRS. KAUFMAN

How would you feel if you brought Jeannette over to meet your father and myself and we weren't married? He was just some man I was living with for twenty-nine years. We were living together twenty-nine years while we were trying to find out about ourselves.

MR. KAUFMAN

It'll be thirty in January.

Willie and Jeannette exchange smiles...

WILLIE

That is a wonderful question, Mom.

Cont.

MRS. KAUFMAN

I hope you can give me a wonderful answer.

WILLIE

I would probably be embarrassed, but I would hate myself for feeling that way.

MRS. KAUFMAN

(triumphant)

Aha!

WILLIE

I am a very bourgeoisie character. But I am working on it...

MRS. KAUFMAN

(to her husband)

...I blame it all on television. That's where they get their ideas...

CUT TO:

EXT. WASHINGTON SQUARE PARK - CHESS TABLES - DAY 56

Willie and Phil are playing chess. Rapid fire moves. Rapid fire dialogue.

PHIL

Get married.

WILLIE

No.

PHIL

She loves you.

WILLIE

She doesn't want to get married.

PHIL

So she says.

WILLIE

Mind your own business.

Cont.



PHIL
I'm making money.

WILLIE
Good.

PHIL
What does it mean?

WILLIE
Security.

PHIL
What do you want?

WILLIE
Answers.

PHIL
Forget it.

WILLIE
How's your sex life?

PHIL
Exhausting.

WILLIE
We're going to Kentucky to
meet her mother.

PHIL
Drive carefully.

CUT TO:

EXT. HIGHWAY - SOUTH - DAY

57

The red VW moving down a Kentucky road...green hills...
tobacco country...Willie at the wheel...Jeannette singing...

WILLIE
Is this where you go after
you die? Is this heaven?

JEANNETTE
That's what I said when I
first saw New York.

The car disappears down a country road...

DISSOLVE TO:



EXT. FRONT PORCH OF SMALL HOUSE - KENTUCKY - DAY 58

Jeannette's mother, WANDA, and her sister, PATTI, are coming out of the front door, elated...The VW is parked in front of the house and Willie and Jeannette walk to the porch...

WANDA

Hello, darling.

PATTI

Hi, big sister.

A lot of kissing and hugging...Willie is seeing new types of humanity. Thick Southern accents. "You look wonderful..." "Was the trip good?" "What kind of car is that?"

JEANNETTE

Mother, Patti...this is Willie.

WILLIE

Hello.

WANDA

It's nice to finally meet you, Mr. Kaufman.

WILLIE

Please call me Willie.

PATTI

My God, are all the Jewish boys in New York this cute?

WANDA

Hush.

PATTI

(to Willie)

You've got beautiful eyes, honey. And your hair. I wish I had hair like that.

WILLIE

I use a creme rinse every other day.

WANDA

Please don't judge the south by my youngest daughter, Mr. Kaufman...Willie.

WILLIE

(smiles)

Where should I put the luggage?



PATTI
In my bedroom, honey. Follow
me.

Willie follows Patti into the house.

JEANNETTE
How are you, Mother?

WANDA
Nervous as a jackrabbit. I
broke out in shingles last week
just thinkin' about this visit.

JEANNETTE
He's cute, isn't he?

WANDA
I thought he'd be wearing a
hat. Don't Jewish men wear
hats?

JEANNETTE
(laughing)
Only if they're Orthodox.

They go into the house.

INT. HOUSE - LATE DAY

59

Pleasant...some nice antiques...

WANDA
I don't rightly know what to
feed him. I've made a turkey,
yams and three kinds of biscuits.
(lights a cigarette)
...Well, you certainly look fine.

JEANNETTE
I thought you quit smoking.

WANDA
I did. But I gained twelve pounds
in two weeks.

JEANNETTE
The doctor said you shouldn't
smoke, Mother.

WANDA
You look happy, honey.

Cont.



JEANNETTE

He's a nice man.

WANDA

Does he want to marry you?

JEANNETTE

I don't know.

WANDA

Do you want to marry him?

JEANNETTE

Are you sure you're not a
Jewish Mother?

WANDA

I'm not telling you what to
do. I know things are different
these days...If your father was
alive, he'd probably have a
shotgun out by now.

JEANNETTE

Is that what happened with
you two?

WANDA

No. We had a long and proper
courtship. Your father took me
to a picture show. Then he
drove me home and tried to kiss
me. My daddy leaned out the
window and saw it. Your father
proposed right then and there.

Willie and Patti come down the stairs.

WILLIE

It's a beautiful house.

WANDA

Thank you, Willie. You'll have
Jeannette's old room and Jeannette
will stay with Patti.

Cont.



PATTI

He can stay with me, if he wants.

WANDA

Southern girls can get very silly, as you can see, sir. But they're mostly a lot of talk.

EXT. WANDA'S HOUSE - MAGIC HOUR

60 X

We can see the trees and the fields...Crickets are loud... X
Willie and Jeannette sit on a swinging porch seat for two.

WILLIE

I like your mother.

JEANNETTE

She likes you, too.

WILLIE

I never met a mother like her. She seems more like a distant relative. I don't mean that critically. There's just none of that high-powered emotion I'm used to.

JEANNETTE

My father had all the emotion.

WILLIE

It's the opposite of the Jewish family.

JEANNETTE

There's plenty of emotion. But it's not considered good manners to express it.

WILLIE

(kisses her)
...Do you love me?

JEANNETTE

Mind your manners.

She takes his hand and they get up and walk.



as they walk...

WILLIE

...Sometimes I think my life
is a dream.

JEANNETTE

This used to be a tobacco field.

WILLIE

(laughs)
You don't like it when I get
poetic, do you?

JEANNETTE

My Uncle Webster owned this
place.

They sit on the ground, under a tree.

JEANNETTE

He was a terrible gambler.
They'd have big poker games
in the barn. One day he had
an awful losing streak and ran
out of money. So he put up this
field as collateral. He had a
full house, see. Nines over
threes. Poor Uncle Webster.

WILLIE

He lost?

JEANNETTE

To four fives.

WILLIE

Wow.

JEANNETTE

It took him three years to buy
the field back and by then the
land went bad and it was practically
worthless. Let's make a baby,
Willie.

Willie looks at her, stunned.

JEANNETTE

It's time.

Cont.



WILLIE
But...

JEANNETTE
I want a girl.

They begin to kiss...slowly...lying on the ground...touching
...kissing...

DISSOLVE TO:

EXT. CITY HALL - NEW YORK - DAY

62

NARRATOR
(voice over)
Willie and Jeannette decided
to get married.

We see Phil, Patti, Willie and Jeannette walking up the
steps. Jeannette is eight months pregnant and looks it.

INT. WAITING ROOM AREA

63

Crowded. Mostly ethnic types waiting to get married. Willie
is extremely nervous, Phil calming him...Patti is thrilled
with everything she sees...Jeannette is calm...standing...
A Puerto Rican Couple stand nearby...the woman is also
quite pregnant...

The PUERTO RICAN GIRL comes over to Jeannette.

PUERTO RICAN GIRL
What month are you in?

JEANNETTE
Eighth. How about you, honey?

PUERTO RICAN GIRL
Seventh. I feel him moving
all the time.

JEANNETTE
She kicked me this morning.

PUERTO RICAN GIRL
You want a girl, eh?

JEANNETTE
Yes.

Cont.



PUERTO RICAN GIRL
(indicates future
husband)
He wants a boy. Me, I don't
care as long as it's healthy.

JEANNETTE
Is this your first child?

PUERTO RICAN GIRL
Sure...You?

JEANNETTE
First.

CLERK
(motions to Willie)
Next.

As Willie goes to the CLERK to get the form, Mr. and
Mrs. Kaufman rush into the room.

MRS. KAUFMAN
Willie. We're here.

WILLIE
Hi, Mom. Hello, Dad.

MRS. KAUFMAN
Hello Jeannette.

CLERK
The ceremony is in there, please.

He indicates door to the "chapel".

INT. CHAPEL - DAY

64 X

Simple room with wooden dais...OFFICIAL CLERK (man in early
forties) stands there. Phil, Jeannette, Patti, Willie,
Mr. and Mrs. Kaufman enter, talking...

JEANNETTE
I'm glad you came.

MR. KAUFMAN
What's right is right. I
talked her into it.

MRS. KAUFMAN
It's like getting married on
the subway.

Cont.



CLERK
(to Mr. Kaufman)
Can I have the document, please?

MR. KAUFMAN
Not me, my friend...Him.

He points to Willie.

CLERK
(slight stammer)
Just stand in front...front...
front of the dais, please.

PATTI
(whispers)
I'm Jeannette's sister, Patti.

MRS. KAUFMAN
Pleased to meet you.

MR. KAUFMAN
Hello, Patti.

CLERK
Can we have some qui...qui...some
quiet, please.

MRS. KAUFMAN
(to Phil)
Who are you?

PHIL
I'm Phil D'Amico.

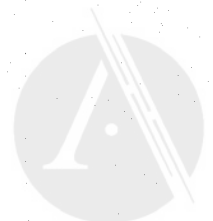
MRS. KAUFMAN
Oh, yes. Willie's Italian
friend.

CLERK
Do you, Jeannette Sutherland
take this m...m...man to be
your lawful wedded...wedded...
wedded husband?

JEANNETTE
I do.

CLERK
Do you William Kauf...Kauf...

WILLIE
Kaufman.



CLERK

Kaufman take this woman to
be...to be...to be...

WILLIE

I do.

CLERK

Not yet. To be your lawful,
wedded...wedded...

WILLIE

I do. I do.

CLERK

Wife?

WILLIE

I do.

CLERK

By the power invested in me
by the State...the State...
the State of New York, I now
pronounce you man and wife.

MRS. KAUFMAN

That's all?

CLERK

You can kiss the bride.

Willie kisses Jeannette. Mr. Kaufman kisses Jeannette.
Phil kisses Jeannette. He is close to tears. The Clerk
opens the door for them to leave. Patti hugs Jeannette.
Mrs. Kaufman kisses Willie. The Puerto Rican Couple step
into the doorway. Mrs. Kaufman sees that the Girl is
pregnant.

MRS. KAUFMAN

It's like a maternity ward
in here.

...Phil and Mr. Kaufman have brought rice and they toss it
over the heads of the wedding couple...

The room fills with the Puerto Rican family for the next
wedding.

OUT 65



EXT. WILLIE'S BACKYARD - DAY

Phil, Patti, Jeannette, Willie and the Kaufmans. Remains of wedding party...champagne, etc...on small table...The Kaufmans are leaving. Saying good-byes to Phil and Jeannette ...Willie and Jeannette follow the Kaufmans into the house from the backyard...

JEANNETTE

Please take a piece of wedding cake.

MRS. KAUFMAN

We're both on a diet.

MR. KAUFMAN

As a matter of fact, we've both been on a diet for the past ten years.

MRS. KAUFMAN

Good-bye, kids. We love you both.

WILLIE

'Bye, Mom. So long, Dad.

JEANNETTE

Thanks for everything.

We see the Kaufmans walk out. Willie and Jeannette go back out to the yard.

PHIL

...I'm going to California.

Cont.



WILLIE
When?

PHIL
In a week or so.

WILLIE
For how long?

PHIL
For good. I'm splitting.

WILLIE
What are you talking about?

PHIL
I've got an offer. Commercials.
Good money.

JEANNETTE
(with humor)
Big bread?

PHIL
(with humor)
Great deal.

WILLIE
You'll die out there, Phil.

PHIL
Listen, kid, there are a lot
of very bright people out on
the coast.

WILLIE
There are a lot of bright
people in Germany, but I don't
want to live there.

PHIL
California is not Germany.

PATTI
Why don't I understand what
they're talking about?

JEANNETTE
Phil is in love with me and
he wants some distance.

Cont.



WILLIE

(to Phil)

Is that true?

PHIL

You're bad, Jeannette.

JEANNETTE

Remember when we first met?
That first crazy night?

PHIL

Our destinies are interlocked
forever?

JEANNETTE

We can't help ourselves.

PHIL

We can try.

PATTI

I still don't get it.

WILLIE

We all love each other.

PATTI

What do you mean by love?

JEANNETTE

Affection, emotion, passion,
sex, desire, laughter, friendship,
longing, lust, boredom, tears,
hatred, sadness, joy, sex, desire
...You know. Love.

WILLIE

(sings)

'What is this thing called love?'

PHIL

(sings)

'This crazy thing called love.'

Willie, Phil and Jeannette finish the song together. Patti is laughing...She applauds.

PATTI

I just love the Big Apple.

Cont.



JEANNETTE

(to Phil)

Stay until the baby is born.

PHIL

Sure.

(to Patti)

Come on, kid. Let's go dancin'.

Patti and Phil leave with a couple of good-byes.

WILLIE

I love Phil as much as I love you.

JEANNETTE

I know.

WILLIE

But why? I'm certainly not a homosexual. I don't really have a yen for Italians. I'm crazy about you.

JEANNETTE

Why does everything have to be explained?

WILLIE

(tosses money on the table)

...You think Phil is going to sleep with your sister?

JEANNETTE

I don't think he has much choice.

As they get up to leave...

CUT TO:

INT. PHIL'S LOFT - DAY

67 X

Phil and Patti are in bed. They've just made love. Patti is very animated.

PATTI

You're the first Italian I've ever slept with. As a matter of fact, you're the first man from New York City I've ever slept with...As a matter of fact, you're the first man who wasn't from the South I've ever slept with.



PHIL

Was it different?

PATTI

It was super...Just glorious
...it was wonderful, Phil.

PHIL

How many men have you slept
with?

PATTI

Promise not to tell?

Phil nods.

PATTI

You're the second.

Phil starts to laugh...

PATTI

I'm mostly a lot of show.
Jeannette is the wild one.
She went through the entire
football team her senior term.
Oh, she's not loose. She's
just...sort of freer than I am...
Oh, Phil...(suddenly she is
upset)Do you think what I've done is
incestuous?

PHIL

I'm not your brother.

PATTI

But you're such good friends
with my sister.

PHIL

That's still not incest.

PATTI

Are you sure?

PHIL

For Christ's sake, sure I'm sure.

PATTI

Then let's do it again.

She goes after Phil...As they begin to tussle in bed...

EXT. TAXI CAB - NIGHT

INT. TAXI CAB - NIGHT

Willie, Jeannette and Phil in the rear. Jeannette is having labor pains (Phil's 16mm camera on his lap).

PHIL

You both have the right to hate me. Just smash me in the face. I can't keep my hands off other people's women.

WILLIE

Patti is not other people's women.

JEANNETTE

(deep breathing)
I'm getting close.

PHIL

But she's Jeannette's sister. Doesn't that make it kind of incestuous?

JEANNETTE

If you don't shut up, Phil, I'll have the baby right here in the cab.

PHIL

I guess I'm just an animal.

WILLIE

(to Jeannette)
Are you okay, honey?

JEANNETTE

...Remember. Zelda if it's a girl. And Webster if it's a boy.

WILLIE

(to Driver)
What do you think of those names, Driver?

DRIVER

(Latin)
Zelda and Webster?

WILLIE

Right.

DRIVER

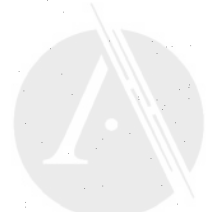
What's the last name?

WILLIE

Kaufman.

DRIVER

Kaufman?...Personally, I like Debbie and Bill...



WIDE ANGLE

69

...as the cab pulls up in front of a hospital...

INT. HOSPITAL WAITING ROOM - MORNING

70

X

Willie and Phil seated on bench. A VERY NERVOUS MAN sits nearby, getting up every few moments and pacing...Occasionally he will look over to Willie and Phil, confused about exactly who is the expectant father.

PHIL

Maybe it works for the dudes in India. But they've been at it for five thousand years.

WILLIE

What will be will be.

PHIL

Goat shit. I shape my own destiny. If I don't I may as well pack it all in.

WILLIE

I don't want to sound pompous, so I won't say anything like life is a river and we all flow with it and you can't really fight the flow it's too strong so you may as well accept and just go along with it...I won't say anything like that.

PHIL

Good. I'm glad you didn't say anything as horse-manurey as that or I'd stroke out right here in the waiting room.

NURSE comes in.

PHIL

(to Nurse)

How is she?

NURSE

Very close.

WILLIE

Is she all right?

NURSE

Just fine.

Cont.



Willie and Phil are both pleased and thank the Nurse.

VERY NERVOUS MAN

(to Nurse)

What about my wife?

NURSE

I think you have at least
another hour or so.

Nurse exits.

VERY NERVOUS MAN

This is even worse than the
first kid. I didn't think I'd
be nervous this time.

PHIL

(put on)

This is our first time.

VERY NERVOUS MAN

Oh, your first kid?

PHIL

In a manner of speaking, yes.

The Very Nervous Man is very confused, but doesn't know
what to say...He paces, smoking...

WILLIE

I must say I feel very peaceful.

PHIL

You're a nervous wreck. But
you're covering it with all
the yogi baloney.

WILLIE

Your hostility is only a form
of love.

PHIL

I'm not hostile. I'm just
nervous.

WILLIE

I really love you, Phil.

Very Nervous Man looks over...

Cont.



PHIL

Frankly, I'm crazy about you.

Willie kneels down on the floor. Phil joins him and kneels down next to Willie. Then, slowly, the two of them, do a headstand. The Very Nervous Man smiles as if to say... "They're both nuts"...The following is on their heads...

WILLIE

...You're a natural.

PHIL

I must say I'm beginning to see you in a different light.

A DOCTOR walks in...He has obviously just come from the Delivery Room. He sees the two men standing on their heads.

DOCTOR

Mr. Kaufman?

Both men roll over into a seated position.

WILLIE AND PHIL

Yes?????

DOCTOR

Mrs. Kaufman is fine and you have a healthy baby girl. Six pounds three ounces.

Willie and Phil embrace each other...They both are very close to tears.

WILLIE

I love you, old friend.

PHIL

Wow...It's a Zelda!

DOCTOR

You can come see the baby and Mrs. Kaufman.

Willie and Phil get up, saying "Thank you, thank you"...The Very Nervous Man just doesn't know what the fuck is going on.

VERY NERVOUS MAN

(to Doctor)

What about me?

Cont.



DOCTOR

(smiles)

I'm sorry, but I don't think
I'm your doctor.

They all exit, leaving a very perplexed Very Nervous Man.

INT. JEANNETTE'S HOSPITAL ROOM - CLOSEUP -
BABY ZELDA - MORNING

71

X

HAND-HELD FOOTAGE...ZELDA...VERY CLOSE...MOVING BACK a little,
eyes barely open...CAMERA MOVES TO Jeannette...She is lying
in bed holding Zelda...CAMERA PANS TO Willie, who watches
in wonderment...CAMERA MOVES BACK...SHOWING Willie,
Jeannette and Zelda...As Jeannette picks up baby and begins
to breast-feed it, CAMERA MOVES INTO CLOSE SHOT OF Zelda
sucking Jeannette's breast.

NARRATOR

(voice over the
previous)

The kid was a miracle to all
of them. They had seen other
children, but they were not
prepared for the extraordinary
beauty of Zelda.

WIDER ANGLE

72

as Phil puts the hand-held camera down.

PHIL

(covering his
emotions)

Okay. I'll send you a print
of this as soon as I get it.
No long good-byes. So long,
Jeannette.

(kisses her)

So long, Zelda.

(touches the baby
with one finger)

So long, Willie.

Phil pats Willie on the head and exits the room. Willie
turns and watches Phil go...

WILLIE

So long, Phil.

JEANNETTE

He'll be back.

Cont.



WILLIE
California...I don't know.

Jeannette takes Zelda off her breast. The baby cries.

WILLIE
Zelda Kaufman is crying.

JEANNETTE
So is Jeannette Kaufman.

She begins to cry.

WILLIE
What's the matter?

JEANNETTE
Nothing.

WILLIE
Then why are you crying?

JEANNETTE
I don't know.

Willie starts to cry. Now the three of them are crying...the baby is really wailing...A NURSE walks in, concerned...

NURSE
Anything wrong?

Willie and Jeannette just shake their heads, but continue to cry...The Nurse picks up the baby and pats her...quieting her down...She's seen it all, the Nurse...

JEANNETTE
...Soon as we get home, I want to take violin lessons.

WILLIE
(after a moment)
Of course.

QUICK FADE TO:



FADE IN

INT. WILLIE'S APARTMENT - DAY

73

Jeannette playing violin...doing very well...Willie accompanying her at the piano...Zelda sitting up, standing in one of those net playpens...Occasionally, the Macaw (Scott) says something...Zelda is ten months old...

NARRATOR

(voice over)

Ten months passed. Jeannette learned to play the violin. Zelda learned to walk. Scott, the Macaw, learned to sing.

The Macaw sings.

NARRATOR

(voice over)

Willie quit his job as a teacher.

EXT. LAUNDROMAT - DAY (RAIN)

74

Jeannette taking clothes out of dryer and handing them to Willie, who folds the clothes...Baby Zelda sits in a little stroller. Nearby a man waits for his clothes to wash. The man has a large Afghan on a leash and a small plant in his lap.

JEANNETTE

...What'll we live on?

WILLIE

We'll grow our own vegetables.
We'll make our own bread.

JEANNETTE

Yeah, but what'll we live on?

WILLIE

I'll find work.

JEANNETTE

You're not a farmer.

ZELDA

(pointing)

Tree. Tree.

WILLIE

Yes, darling, that's a tree.
Poor kid never saw a tree.

JEANNETTE

I will die of boredom.



WILLIE

There is no air in that city,
Jeannette.

JEANNETTE

I ran away from all that stuff.

ZELDA

More tree...more tree.

WILLIE

We'll try it. If it's no good,
we'll go back. Try it...Please.
Not for me. For Zelda.

JEANNETTE

Six months.

WILLIE

A year. At least time for our
crops to come in.

Jeannette can't help laughing.

JEANNETTE

Our crops...Oh, Willie. You are
the funniest man I've ever known.

WILLIE

I'm just your average itinerant
Jewish farmer.

EXT. GEORGE WASHINGTON BRIDGE - DAY

74-A

The VW pulling a U-Haul loaded with the Kaufman's stuff...
crossing the bridge...

DISSOLVE TO:

EXT. FIELDS - SMALL HOUSE - SUMMER - DAY

75

Willie working the fields...planting...has a beard now...
Zelda, naked, wandering around...Scott on the front porch of
the small house -- Jeannette playing the violin on the porch
...(Mozart)...We see a car driving up the road towards the
house...Willie stops his planting and watches the car
approach...

Willie picks Zelda up. The car pulls into the driveway in
front of the house (a dirt road)...Lots of dust as
Mr. and Mrs. Kaufman get out of the car.

Cont.

MRS. KAUFMAN
(waving the
dust away)
It's like Tobacco Road.

WILLIE
Hi, folks.

MR. KAUFMAN
Hello, Willie. Let me see my
baby.

He picks up Zelda and kisses her...

Cont.



Mrs. Kaufman truly doesn't like what she sees, but she is on her best behavior.

MRS. KAUFMAN

(kisses him)

You need a bath.

JEANNETTE

We don't have a bath.

MRS. KAUFMAN

Hello, Jeannette.

SCOTT (THE MACAW)

Hello, hello.

MRS. KAUFMAN

You still have the meshugina bird.

WILLIE

You look fine, Mom.

MRS. KAUFMAN

(takes Zelda from

Mr. Kaufman)

Let me see my little sweetheart

...What a trip we had.

MR. KAUFMAN

I took a wrong turnoff at Woodstock.

JEANNETTE

(goes into house)

Let me get you some lemonade.

MRS. KAUFMAN

Oh...We brought a few things.

Harry, get the stuff.

As Harry opens the trunk and begins to unload a huge amount of food, clothing, toys and, finally, a large rubber plant.

MRS. KAUFMAN

Please don't make any jokes,

Willie. Since we figured you're

starving, we brought supplies.

I don't mind you looking like

Mahatma Ghandi, but I won't let

my grandchild starve.

WILLIE

Zelda is not starving, Mom.

She eats more than you do.



MRS. KAUFMAN

Does she eat protein? Please, Willie, no arguments. A child needs protein.

WILLIE

There's protein in vegetables. There's protein in fruit.

MRS. KAUFMAN

Jeannette. Is he sound of mind?

Jeannette has come back with two tall glasses of lemonade on a tray.

JEANNETTE

You brought up a mystic, Mrs. Kaufman.

MRS. KAUFMAN

It's because he was an only child. When will you call me Momma? Mother? Anything but Mrs. Kaufman.

JEANNETTE

Okay, Mom...

MR. KAUFMAN

(sips the lemonade)
Delicious. Taste this. It's the real homemade stuff.

JEANNETTE

It's frozen.

WILLIE

You can't grow lemons in this climate.

MRS. KAUFMAN

What can you grow here except a beard???

MR. KAUFMAN

Jean.

WILLIE

Mom. Pop. I'm glad you're here. In fact, I'm happy. But let's not judge each other. This is our trip. We're not asking you to take it. Just enjoy us. Let's enjoy each other. Okay?

Cont.



MRS. KAUFMAN

All right, Willie. You're absolutely right. This is your life. And you've given us a beautiful grandchild. So I'm happy, too. Besides, who am I to judge somebody else's trip?

Jeannette laughs...Willie laughs...The Kaufmans laugh...
Zelda begins to laugh and laugh and laugh...Scott whistles loudly...

DISSOLVE TO:

INT. THE HOUSE - WINTER - NIGHT

76 X

Snow outside...Willie weaving...Jeannette playing the violin
...Zelda playing...idyllic...even the Macaw looks happy.

WILLIE

(weaving)

I figure if I can make two ponchos a week we'll have almost fifty by summer. And I think we can get about thirty dollars apiece. Which would give us a profit of about a thousand dollars. If the crops come in we'll have enough to get us through the summer.

Jeannette stops playing. Zelda is crying. Jeannette changes her diapers.

JEANNETTE

(changing diapers)

...I won't be here.

WILLIE

You said you'd give it a year.

JEANNETTE

I'm taking Zelda.

WILLIE

You're not taking my kid anywhere.

JEANNETTE

Oh, yes I am.

WILLIE

Where?

Cont.



JEANNETTE
Anywhere there are some people.

WILLIE
Do I bore you?

JEANNETTE
I hate my life.

WILLIE
(joins her in
diapering Zelda)
...I guess I'm all ego. My
trip. My fantasies. Pushing
too hard to find the answer.

JEANNETTE
There is no answer.

Jeannette puts Zelda down...Willie puts his arms around
Jeannette.

Willie kisses her...she doesn't return the kiss.

WILLIE
...Do you hate me?

JEANNETTE
No. I'm just tired of feeling
sad.

WILLIE
I really wanted to see my
strawberries come in.

JEANNETTE
You're free to stay, Willie.

WILLIE
I get the feeling you really
don't care what I do.

JEANNETTE
That's not true.

WILLIE
Do you want me to go with you?

JEANNETTE
Are you saying you'll go?

WILLIE
(smiles)
It's my destiny.



JEANNETTE

Are you sure, Willie?

He kisses her...She kisses him...

JEANNETTE

I never want you to say I made
you go.

He kisses her again...again...they begin to get passionate.

WILLIE

I think I'm getting a hard on.

JEANNETTE

It's about time...

They move to the bed, lying down...kissing, holding...
touching...

JEANNETTE

Where will we go?

WILLIE

To see Phil...

DISSOLVE TO:

INT. PHIL'S MALIBU BEACH HOUSE - ANGLE ON CHRISTMAS 77 X
TREE - DAY

Beautifully decorated...artificial snow on it, etc....gifts
under it...A hand puts several more gifts down...GO WITH the
hand and it is Phil, looking very much like an Angeleno.
Great tan, hip jeans, no shoes, etc....As Phil turns we see
Willie and Jeannette and Zelda. And the Pacific Ocean...Phil's
pad is on the beach near Malibu...Very hip, very funky...

PHIL

...The first year I hated it.
It was like a graveyard. No
people. Only cars. Fucking
sun almost stroked me out. I
was on the verge of coming back
every other day.

An incredibly gorgeous eighteen-year-old girl in a bikini
enters. She carries one half of a cardboard box filled with
grass.

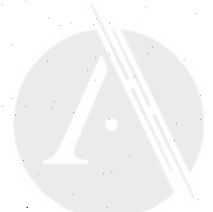
GIRL (RENA)

I'll make us a number, Poppa.

PHIL

Thank you, Momma.

Cont.



Willie looks from Phil to RENA to Jeannette. Rena rolls a joint.

PHIL
(to Willie and
Jeannette)

...I was making the bucks but I hated the town. Then I got so busy with the work thing I forgot where I was. The next thing you know I'm taking tennis lessons. I thought of you both a hundred times. I figured you'd laugh. Phil D'Amico in his white shorts learning how to serve and volley. But I dug it.

Rena lights the joint, takes a huge toke, passes it to Phil, who does likewise and passes it to Jeannette.

PHIL
Then I met the Big Rena...

He holds his arms out to Rena who comes over and sits on his lap.

Jeannette has taken a toke on the joint and passed it to Willie who takes a couple of hits and walks it back to Phil.

PHIL
(to Rena)
Love ya, Momma.

RENA
Love ya, Poppa.

They kiss...A biggie, wet and long...

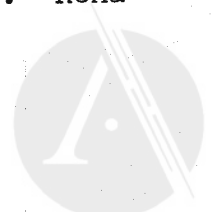
PHIL
This child taught me how to live. Talk about Be Here Now. I was nowhere.

RENA
He was a worry wart.

PHIL
Now every day is a joy.

Phil gets Rena off his lap. He gets up and picks up Zelda. During the following they all go out onto the beach. Rena stays and rolls another joint.

Cont.



PHIL

(to Zelda)

You're going to get to know
your Uncle Phil...We're going
to teach you how to swim and
get some color on your bones...

ANGLE ON THE BEACH

78

Phil puts Zelda down...

PHIL

You got no money problems.
Hear? You can stay with me
for a year. Mi casa es tu casa.

WILLIE

Thank you, Phil.

Phil puts his arms around Jeannette and Willie as they walk
by the water.

PHIL

Maybe it's the grass talking,
but I love the both of you so
much I want to cry...

(starts to laugh)

Look at us...Willie and Phil
and Jeannette on the beach at
Malibu...

(shouts)

It beats the subway!!!!!!

(suddenly grabs

Willie)

Quick...See that chick near the
blue house?

He points...we see a chick.

PHIL

The one in the purple shorts?
See her?

WILLIE

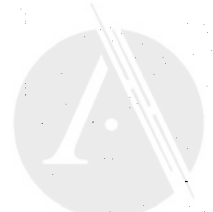
I see her.

PHIL

Natalie Wood!

WILLIE

Zelda. Come quickly and see
Natalie Wood.



FILM FOOTAGE

79

Gorgeous Model in gown on top of gigantic mesa in Grand Canyon...brand new car (of the period) on the mesa, too...(It's a TV commercial for the car...)

INT. EDITING ROOM - DAY

80

Phil's commercial headquarters. Sharp, hip posters, etc.... Phil is at a Kem machine, Jeannette standing behind him watching the footage...They both like what they see...

NARRATOR

(voice over
the previous)

A year passed. Jeannette got a job working with Phil. She was happy to be active again. Willie still wasn't ready to go to work...

INT. SMALL APARTMENT - VENICE - DAY

81

Willie and Zelda (who is almost three now) on their way out... The Macaw says "Good-bye."

EXT. BEACH - ANGLE ON BICYCLE PATH - DAY

82

X

Willie riding bicycle. Zelda sits on back of bike in a special little seat.

WILLIE

Now it's entirely possible that when we die it's all over. Nobody knows for sure. There is no scientific proof of an afterlife. But I tend to think that when I die I'll come back as a sea gull.

Zelda laughs.

WILLIE

Can you imagine being a sea gull? You wouldn't have to pay for airplane tickets. If you wanted to go to Miami all you'd have to do is get up in the morning and fly there.

ZELDA

I want to go to Miami.

WILLIE

And if you were hungry all you'd have to do is fly out to the water and find some nice clean garbage.



ZELDA
I want to be a pussycat.

WILLIE
Why do you want to be a pussycat?

ZELDA
So I could purr and clean myself.

WILLIE
Makes a lot of sense.

ZELDA
I can already purr and clean myself.

Zelda purrs like a cat and licks her shoulder...Willie turns and watches her...He smiles...When he turns back he sees Rena coming towards him riding a bike...They both stop. Rena looks different somehow.

RENA
Hi, Willie. Hello, Zelda.

WILLIE
I haven't seen you in a long time, Rena.

RENA
I've been getting my act together. How's Phil?

WILLIE
Mr. Hollywood? He's getting very rich.

RENA
He's a very sweet man, but the money thing is like an obsession with him.

WILLIE
And how are you?

RENA
I'm going to Maui. Some friends of mine started a commune. Really beautiful people.

WILLIE
Grow their own food, live off the land...that sort of thing?

RENA
There's just so much aggression in L.A. You know?

ZELDA
My daddy wants to be a sea gull.

RENA
Tell him to fly to Maui.



RENA (Cont.)
(to Willie)
Say hello to Jeannette.

Rena rides away...Willie rides o.s. in the other direction...

INT. WILLIE'S AND JEANNETTE'S APARTMENT - LATE DAY 83 X

Willie, Phil and Jeannette at the table, eating...tension in the air...

JEANNETTE
I don't want to go to Maui.

PHIL
You'd go nuts in two weeks, kid.
It's a retirement village for old hippies.

WILLIE
Maybe I'm just an old hippie.

JEANNETTE
You're feeling very sorry for yourself.

WILLIE
It's a Jewish tradition.

PHIL
You need a job, gumba.

WILLIE
Why do I find myself feeling hostile all the time? Not just to this ridiculous excuse for a city, but even to you...the both of you...

PHIL
A little hostility is a healthy thing.

WILLIE
I truly hate that cliché.

PHIL
(angry)
How about a good old-fashioned go fuck yourself???

WILLIE
Now you're talking.

PHIL
Let me find you a job. You start bringing home the bacon and you'll feel like a million bucks.

WILLIE
Bringing home the bacon??? Feel like a million bucks??? Oi vey is meir!

JEANNETTE

I want to work, Willie. I want to function. I don't want any more of those endless forty-eight hour days.

WILLIE

(very sad)

I understand. I truly do.

(looks at Jeannette)

You are an extremely beautiful person.

(now to Phil)

And you...you are in reality a saint reborn as an Italian Alfred Hitchcock...

JEANNETTE

Willie...

WILLIE

Look, dear friends. Either I'm having a nervous breakdown or I'm on the verge of a very important discovery. Either way, Willie has to go away. As they say in the jargon, Willie has to find his own space for a while.

PHIL

...Talk to my shrink, Willie. Just one session.

WILLIE

Thanks, Phil. But I made a vow when I was bar mitzvahed that I would not seek psychiatric help ...there I go again with the hostility.

Zelda wanders in, sleepy-eyed...She purrs and licks herself, purrs and licks herself...She sits on Willie's lap, purring and licking.

ZELDA

I'm a pussycat.

Jeannette starts to cry. Phil and Willie look at each other. Phil smiles, sadly.

PHIL

...Whatever happened to our destinies are interlocked forever?

WILLIE

(smiles)

Oh, they are.

Willie purrs to Zelda...They purr and purr and lick themselves...

EXT. STREETS OF BEVERLY HILLS - DAY

Phil driving open sports car. Jeannette next to him, Zelda (who is four) on her lap.

JEANNETTE

We got a letter from daddy,
today.

ZELDA

Daddy Willie?

JEANNETTE

Willie is your only daddy, honey.

ZELDA

Isn't Uncle Phil my daddy, too?

PHIL

I'm not your real daddy, honey.

ZELDA

Then why do we live with you?

PHIL

This kid goes right to it,
doesn't she?

JEANNETTE

Uncle Phil is the man mommy lives
with now.

ZELDA

I like Uncle Phil.

PHIL

I love you, kid.

ZELDA

(to Jeannette)

Do you love Uncle Phil?

JEANNETTE

(laughs)

I like him a lot...Anyway, daddy
says he misses you and he loves
you.

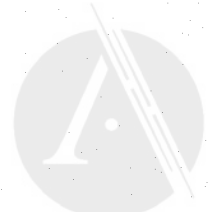
ZELDA

Then why doesn't he come home?

PHIL

...I don't think I can handle
this much guilt.

Cont.



ZELDA

Read me daddy's letter.

JEANNETTE

Okay, honey.

PHIL

Is that a smart thing to do?

JEANNETTE

No secrets, Phil.

(takes a letter out
of her purse and
begins to read it)

'Dear Family, I was glad to hear
that you're all together now.
You're all beautiful people and
it was inevitable that what has
happened would happen. Don't
feel any guilt, gumba.'

Phil grimaces.

JEANNETTE

'Your destiny has always been
to please women. Jeannette,
you are my wife, my mother and
my sister. I love you.'

ZELDA

Daddy is silly.

JEANNETTE

'And you, Zelda. You are my
pussycat. I hope you are purring
all the time...As I told you,
friends, Maui was getting too
complicated. A lot of sex,
drugs and guavas.'

EXT. BENARES INDIA - CLOSE SHOT - WILLIE - DAY 85 X

He is bathing in water.

WILLIE

(voice over)

So I have come to India.

CAMERA SLOWLY PULLS BACK OVER THE FOLLOWING PORTION OF THE
LETTER. WE SEE that Willie is bathing in the Ganges (India).
He is one of thousands in a fantastic panorama of humanity...

Cont.

WILLIE

(voice over)

It's almost as crowded as the Catskills on Labor Day. But there is a special feeling in the air. A spiritual feeling. Everything seems possible. Reincarnation is the national pastime here. Speaking of the national pastime, how are the Yankees doing?...

MED. SHOT

86

Willie finishing his ablutions...

WILLIE

(voice over)

Well, I'm off to an ashram for a while. I love you all. Willie.

EXT. CAR DRIVING - DAY

87

X

Phil is pulling the car up in front of a day nursery.

ZELDA

Daddy didn't say he missed me.

JEANNETTE

That's what he meant, honey.

The car stops. Jeannette gets out with Zelda and takes her to the day nursery.

ANGLE ON JEANNETTE AND ZELDA

88

ZELDA

Where is daddy?

JEANNETTE

India.

ZELDA

Are there cowboys there?

JEANNETTE

I wouldn't be surprised.

As Jeannette and Zelda go into the nursery...lots of kids playing...TEACHER (Woman) coming to get Zelda, smiling...

DISSOLVE TO:



INT. PHIL'S PLACE (BEACH) - BEDROOM - NIGHT

Phil and Jeannette in bed, each one reading by lamp on their side of bed...She is reading a script; he is reading a letter.

JEANNETTE

This would be a good script if the dialogue were better, if there was a story and if it were interesting. Otherwise, it's just wonderful.

PHIL

Wait till you get to the scene where the kid becomes possessed by the devil.

JEANNETTE

That's 'The Exorcist.'

PHIL

Ah, but this kid is a boy...My folks want to come out for a visit.

JEANNETTE

Good. When?

PHIL

Over the holidays...I can put them up at the Holiday Inn.

JEANNETTE

They can stay here.

PHIL

It's too tight...Besides, I think they would get nervous about us.

JEANNETTE

What are you saying, Phil?

PHIL

They're old-fashioned people.

JEANNETTE

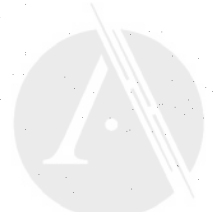
Are you ashamed of us?

PHIL

Come on, Jeannette...My father is a shoemaker.

JEANNETTE

What are you saying, Phil?



PHIL

What the hell is this what are you saying routine? I'm saying we're living in mortal sin and I don't want to see two nice old Italian people stroke out on the beach.

JEANNETTE

Do you want me to go to the Holiday Inn?

PHIL

Christ...If your mother showed up you'd be up tight about it, too.

JEANNETTE

My mother knows about us.

PHIL

Knowing and seeing are two different things.

JEANNETTE

Okay, I'll ask my mother to come out, too. Then we'll get the whole thing over with.

PHIL

...I get the feeling Willie is laughing at us.

JEANNETTE

What are you saying, Phil?

PHIL

(explodes)

One more 'what are you saying' and I flip. Where the hell did you learn that? At that women's group?

JEANNETTE

You are a gigantic, bourgeoisie, chauvenistic turd!

PHIL

That's a nice way to talk to the man you live with...And don't say 'What are you saying?'...

JEANNETTE

I never made any promises, Phil.

PHIL

We gotta get married, that's all there is to it.

JEANNETTE

That would be bigamy.

PHIL

You gotta write Willie and get a divorce.

JEANNETTE

No.

PHIL

Why not?

JEANNETTE

I'm not sure...Maybe because one marriage is all I want... maybe because I think it would hurt Willie...

PHIL

Maybe because you still love him.

JEANNETTE

I'll always love Willie. You know that.

PHIL

So will I. You know that.

JEANNETTE

This is the best I can do.

PHIL

We're not hiding anything from him...

JEANNETTE

Phil...Everything I've ever done is without thinking...I just did...No guilt, no recriminations ...Whether it was sex or work or even love...I'm not an intellectual...I just want to be happy.

PHIL

(smiles)

What are you saying, Jeannette?

Cont.



Jeannette kisses Phil on the head.

PHIL

...Is this the way it'll be forever?

JEANNETTE

I seriously doubt it.

PHIL

I'll tell my folks they can stay with us...Why is it my mother always makes me feel six years old?

JEANNETTE

That's what Willie used to say...

She puts her light out...He kisses her...Puts his light out...

DISSOLVE TO:

EXT. FREEWAY - DAY

90

Phil's car...Phil is driving. His MOTHER and FATHER sit next to him. The rear of the sports car is filled with their luggage and a bag with half a dozen huge salamis sticking out...Phil's parents are about sixty. They are dressed simply...Phil is very nervous.

PHIL

So if all goes well, I'll actually be directing my own picture.

FATHER

That's good, Phillie.

PHIL

That's a Rolls Royce, Pop.

A Rolls goes by.

FATHER

Looks like a Pontiac.

MOTHER

Where are the streets?

PHIL

Who said anything about streets?

Cont.

FATHER

Where are the people?

PHIL

They're in air-conditioned rooms making deals. So how's Dom?

MOTHER

He's fine. His wife is expecting again.

PHIL

What is that? Four or five?

MOTHER

Five. Thank God for Dom.

PHIL

What does that mean?

MOTHER

We don't understand you, Phillie. You make a lot of money, but you don't have a family.

PHIL

What has making money got to do with me having a family?

The car pulls off the freeway onto the Pacific Coast Highway. The ocean is beautiful.

FATHER

Momma. Look at the ocean.

MOTHER

You're almost thirty.

FATHER

This ocean was discovered by a Spaniard. Momma mia, what an ocean. Makes the Atlantic look a puddle.

PHIL

I don't want to argue, Momma.

MOTHER

We're trying to be modern, Phillie. We want to love this woman you live with... This woman with the child who's still married to your best friend.



FATHER
Look! Another Rolls Royce!

MOTHER
(tears now)
But we're ashamed. We're ashamed.

PHIL
You promised no scenes, Momma.

MOTHER
Maybe God will be good to me
and we'll crash into a truck.

PHIL
(insane)
My head is blowing up like a
balloon.

FATHER
Stop it, Momma. We're here on
a vacation.

MOTHER
Dear God in Heaven, what did I
do???

As they continue to argue...weep...placate...

EXT. FRONT OF PHIL'S BEACH HOUSE

91

as the car pulls up...Zelda comes rushing out, super happy.

ZELDA
Uncle Phil! Uncle Phil!

PHIL
Hi, Zelda...This is my --

ZELDA
Daddy Willie is coming home.
Daddy Willie is coming home.

By now, Jeannette has come out.

PHIL
What is the kid saying?

JEANNETTE
Willie called. From Hawaii.
He's coming back tomorrow.

FATHER
Introduce us, Phillie.



PHIL

Jeannette. This is my father
and my mother.

FATHER

We're happy to meet you, Jeannette.

MOTHER

We heard a lot about you.

PHIL

I figured all along I would pay
for this...Maron, my head is
coming off.

JEANNETTE

Let's take the bags inside.

ZELDA

Daddy's staying with us. He's
going to sleep on the floor.

PHIL

He can have the bed. I'll be in
the ocean six feet under...

Jeannette takes one bag out of the car.

FATHER

Maybe we should go to a motel.

MOTHER

How many bedrooms do you have?

JEANNETTE

Two. You can have our room.
We'll sleep in Zelda's room.
And Willie will take the couch
in the living room.

PHIL

(gets the other bag)
One big happy family.

MOTHER

(no tears, simply)
Take us back to the airport, Phillie.

PHIL

What are you talking about?

FATHER

Momma, we just got here. We
didn't see anything.

MOTHER

I saw all I want to see, Sal.
(to Jeannette)
We're simple people. We work hard and we go to church on Sunday. Maybe that's against the rules out here. Maybe the modern way is better. But there is no way that Mrs. Salvatore D'Amico is going to sleep on the same bed her son is having mortal sin with his best friend's wife while the best friend is sleeping on the couch. No way!

The Father takes the bag from Jeannette and puts it back in the car.

FATHER

Take us back to the airport, Phillie.

PHIL

(pleading)

Mom.

She slaps him across his cheek. Wham! Zelda starts to cry. Jeannette picks Zelda up and comforts her.

JEANNETTE

Take them to the airport, Phil.

MOTHER

See! She didn't want us here in the first place.

The Father takes the Mother's arm and they get into the car.

FATHER

(tough now)

Maria! Stop!

Phil gets into the car and turns on the engine. The Mother is crying now. The Father is soothing her. Zelda is crying. Jeannette is soothing her. As the car starts to pull away...

PHIL

I should have been a priest.

The car drives o.s....

DISSOLVE TO:

INT. L.A. AIRPORT - DAY (NEXT DAY)

HIGH ANGLE, WIDE...SHOOTING DOWN...

NEW ANGLE...Near the tunnel opening...Phil, Jeannette and Zelda, standing with others waiting...for the arrival of the Hawaiian plane passengers...nothing yet...Phil is nervous, smoking like a chimney...Finally, the first passenger appears down the end of tunnel. It is a turbaned, bearded Indian in a wheelchair, being pushed by a stewardess.

ZELDA

Is that Daddy Willie?

Phil gloms a look at the Indian.

PHIL

I don't think so, kid...

Now more passengers begin to emerge...Mostly tourists returning from their Hawaiian vacation...Leis, cameras, gifts, pineapples...the works...Phil, Jeannette and Zelda crane their necks looking for a sign of Willie. A white, bearded Maharishi-type in a long robe, sandals and sunglasses appears.

ZELDA

Is that Daddy Willie?

JEANNETTE

No, honey.

PHIL

Are you sure this is the flight?

JEANNETTE

He said one-twenty.

...And then there is Willie. His hair is shorter, like it was in the old days. Nice tan, looks trim, dressed simply, but not far out. He even has a lei around his neck.

ZELDA

Daddy! Daddy!

She runs to Willie who picks her up...Jeannette and Phil can't quite believe their eyes.

And now the four of them are together. Zelda has her arms tight around Willie's neck. She is purring and meowing. Willie purrs and meows back to her.

WILLIE

You got to be a big cat...

Cont.



Now Willie kisses Jeannette. They smile at each other...

WILLIE

Love ya, Momma.

JEANNETTE

Love ya, Poppa...

Now Willie embraces Phil...

WILLIE

I really missed you.

PHIL

You don't look Indian to me.

WILLIE

I want a corned beef sandwich, a bagel with cream cheese and lox, a hot fudge sundae and a New York Times.

JEANNETTE

(smiles)

Are you enlightened, Willie?

WILLIE

No. I just lost a few pounds.

JEANNETTE

You look nice.

WILLIE

Feel nice.

By now they are walking to the escalator...

PHIL

What were you doing in Hawaii?
I thought you were in India.

WILLIE

Remember Rena?...She married a bartender in Honolulu. I went to the wedding...She sends her love to both of you.

PHIL

Far out.

Cont.



As the foursome gets on the down escalator...

NARRATOR
(voice over)
Willie told them about his
adventures. A month in Maui with
Rena...

EXT. HAWAII BEACH - DAY

93

Willie and Rena locked in a wild embrace.

NARRATOR
(voice over)
...Confusion...A month in
Calcutta...



REVISED - "WILLIE AND PHIL" - 4/5/79

96

EXT. CALCUTTA STREET - DAY

94

X

Willie stepping over mass of sleeping bodies, etc...

NARRATOR

(voice over)

Despair...Three months in an
ashram...

EXT. ASHRAM - DAY

95

X

A jolly guru lying on a mat talking to his disciples, among
them Willie...

NARRATOR

(voice over)

Enlightenment...A month in
Bombay...

EXT. PACIFIC COAST HIGHWAY - DAY

96

as Phil drives Willie, Jeannette and Zelda home...They are
listening to Willie's story...He tells it with humor and they
laugh with him...

NARRATOR

(voice over)

Confusion...Always looking for
the answer. Finding it, losing
it, finding it, losing it...And
then one day, Willie's real
enlightenment...

INT. BARBER SHOP IN INDIA - DAY

97

X

Crowded...Long-haired Willie the only occidental...Sits in a
chair and gets a haircut.

NARRATOR

(voice over)

With each snip of the scissors,
Willie got his humor back...

Willie begins to laugh in the chair...

NARRATOR

(voice over)

He knew it was time to go home...

INT. PHIL'S HOUSE - LATE DAY

98

X

as they all come in...

WILLIE

So here I am.

Scott, the Macaw, whistles and says "Hello, hello."

DISSOLVE TO:

INT. ZELDA'S BEDROOM - NIGHT

Jeannette putting her to bed. Willie and Phil stand there.

JEANNETTE

Good night, sweet girl.

She kisses her.

PHIL

Good night, kid.

He kisses her.

WILLIE

Sweet dreams, pussycat.

He kisses her. Purrs...

ZELDA

'Night Mommy, 'night Uncle Phil.
'Night Daddy Willie.

She purrs.

INT. LIVING ROOM - NIGHT

as Phil, Jeannette and Willie enter...

PHIL

I got to be honest with you.
I think this is confusing to
the kid.

JEANNETTE

What are you saying, Phil?

PHIL

(to Willie)
She learned a new phrase while
you were gone.

WILLIE

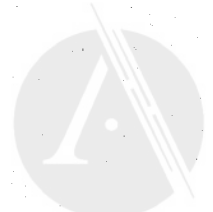
There's nothing to be confused
about. I'm only staying for a
few days.

JEANNETTE

Then what happens?

WILLIE

I'm going back to New York. I
want to teach again. Maybe get
my doctorate and eventually
teach college level.



JEANNETTE
You're full of surprises.

WILLIE
I'm thirty.

PHIL
Who isn't?

WILLIE
Phil. Everything that happened
was supposed to happen.

PHIL
You're still a mystic.

WILLIE
I'm here to say hello to three
people I love. Then I'm on my
way to look for a job. That's
all there is to it.

PHIL
You still love Jeannette?

WILLIE
Of course.

PHIL
Then what is all this 'that's
all there is to it' crap?

WILLIE
I still love you, too.

PHIL
But you're not married to me.

WILLIE
(smiles)
Do you want to get married?

PHIL
To you? Sure. Hey, Mom. Pop.
Great news! Willie and I are
getting married!

WILLIE
(to Jeannette)
He's right. We should get a
divorce.

JEANNETTE
I don't want a divorce.



PHIL

She's still crazy about you...
I ought to be put in jail for
life! I stole my best friend's
wife!

WILLIE

I'm the one who left.

PHIL

Yeah, but I'm the one who did
the dirty deed!

JEANNETTE

Damn both of you!...I'm the one
who made the decisions. I did
what I felt like doing. The
two of you are still one big
male ego. You did. You did...
I did, too...

WILLIE

I'll come out summers and see
Zelda.

JEANNETTE

You're running away because you're
afraid.

WILLIE

It's possible, but I don't think
so.

PHIL

You stay, Willie...I'm the one
who should go.

JEANNETTE

I think we all have to stay and
figure this thing out once and
for all.

(sits on the floor
pillows, suddenly
tired)

...Maybe the only way to work it
out is to end it all...

Phil, concerned, sits next to Jeannette on the pillows.

PHIL

You mean suicide?

JEANNETTE

(smiles)

No, Phillie. Just we all go
our own way.

Willie joins them on the pillows.

WILLIE
Stay with Phil, honey.

PHIL
Stay with Willie, honey.

She lies down on her back...Now the three of them are on the pillows, lying down. Phil and Willie and Jeannette in the middle.

JEANNETTE
Is life before death possible?

WILLIE
What do you want, Jeannette?

JEANNETTE
Peace of mind and instant gratification...Stay awhile, Willie...

(puts her arms
around both of them,
still lying on
the pillows)
You too, Phil...

WILLIE
Menage a trois' are notoriously dangerous.

JEANNETTE
Does that mean you'll stay?

WILLIE
For a while. Okay.

JEANNETTE
Phil.

PHIL
I always was a glutton for punishment.

JEANNETTE
(smiles)
Fine and dandy...
(suddenly sits up)
Well, I've got to get up early tomorrow.
(to Willie)
I'm finally getting into the editors' union.

Cont.

WILLIE

Great.

Jeannette gets up and says "Good night" to both of them and goes into the bedroom...Willie and Phil are definitely uncomfortable...

WILLIE

(finally)

Good night, Phil.

PHIL

Good night, Willie.

Neither man makes a move.

WILLIE

Go into your bedroom, Phil.

PHIL

No way.

WILLIE

I'm sleeping on the couch.

PHIL

I'll take the floor.

WILLIE

Whatever you say.

They both begin to undress...

PHIL

This is crazy.

WILLIE

...Absurd.

PHIL

(smiles)

See you in the morning, kid.

WILLIE

(smiles)

Good night, gumba...

They both lie down and put out the lights...

DISSOLVE TO:

INT. LIVING ROOM - DAY

101

Phil is making spaghetti in the kitchen area of the room. He sings as he cooks. Willie is playing piano. Jeannette is playing the violin. Zelda is playing a toy drum...The song is "What Is This Thing Called Love?"

DISSOLVE TO:

REVISED - "WILLIE AND PHIL" - 4/5/79

102

EXT. BICYCLE PATH (VENICE) - DAY - (SONG
CONTINUES OVER)

X
102

Willie, Phil and Jeannette on a bicycle built for three, Zelda
on a tricycle...

EXT. BEACH - DAY (SONG CONTINUES OVER)

102-A

Zelda has buried the trio in sand up to their necks. We see
Willie, Phil and Jeannette's heads. Zelda can't stop laughing.

EXT. SURF - DAY (SONG CONTINUES OVER)

103

Jeannette riding a horse...Willie, Phil and Zelda chasing
the horse along the shore...

DISSOLVE TO:

EXT. TROMP L'OIEL BUILDING (VENICE) - MAGIC HOUR
(SONG CONTINUES OVER AND ENDS)

104

Willie, Phil and Jeannette disco roller-skating...

DISSOLVE TO:

INT. PHIL'S PLACE - NIGHT

105

As the trio enters, carrying their roller skates. A fourteen-
year-old baby-sitter sits waiting for them. Her name is JILL.

WILLIE

Hi, Jill. Everything okay?

JILL

Fine, Mr. Kaufman. She went
to sleep right after The Brady Bunch.

JEANNETTE

(paying Jill)

Thanks Jill. We'll call you again.

JILL

Sure thing. You guys have fun?

PHIL

I think I twisted my back out.

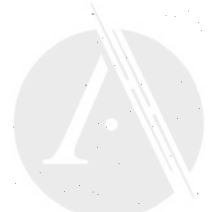
JILL

That's what happened to my father.
'Night.

Jill exits...Phil pours himself a shot of bourbon.

PHIL

Anybody for a nightcap?



JEANNETTE

No thanks. I'm meeting Helen tomorrow real early.

PHIL

Helen who?

JEANNETTE

Thorakis. She's got a project she wants to talk to me about.

WILLIE

What does she do?

JEANNETTE

She's a filmmaker. She wants to do a low-budget movie about Russian immigrants in New York.

WILLIE

Sounds interesting.

JEANNETTE

It is. See you guys in the morning.

She kisses each of them on the cheek and goes up to her bedroom. During the following, the men walk out to the patio ...it's their nightly routine, hot-tub and backgammon.

PHIL

(pours himself
a shot)

I wish I had her energy.

WILLIE

(getting the
backgammon set)

Phil. You are free to go. So am I.

EXT. PATIO - DAY

105-A

As they walk to the hot-tub...

PHIL

(resigned)

Leopard shit. We're prisoners. Remember the Bunuel movie, 'Exterminating Angel?'

WILLIE

Where all the people are at the New Year's party and can't leave?



PHIL

Right. The party is over and they want to split. But they can't.

WILLIE

Great movie. I love Bunuel.

PHIL

They don't know why they can't, but they can't. They just cannot walk out the door.

WILLIE

We can walk out anytime we want to.

PHIL

...No way! We're stuck like two dogs in heat!

WILLIE

They finally got out by recreating the party from the beginning.

By now they are both in the hot-tub, playing backgammon.

PHIL

Until they get to the point where the lady plays piano, like she did at the beginning of the party.

WILLIE

Your roll.

PHIL

Maybe we have to start from the beginning again.

WILLIE

(laughs)

You want me to move in with my parents?

PHIL

I'm going crazy, Willie.

WILLIE

I know.

PHIL

Let me go.

WILLIE

Okay.

PHIL

...I can't.

WILLIE

You want me to go?



PHIL
Not really.

WILLIE
I know.

PHIL
Jesus Christ!

DISSOLVE TO:

EXT. BEACH HOUSE - DAWN 105-B

INT. LIVING ROOM (PHIL'S PLACE) - DAWN 105-C

We see the sleeping figures of Phil and Willie on the floor. But FROM A CLOSER ANGLE we see that while Phil is sound asleep, Willie is wide awake. Willie looks over to see if Phil is sleeping and then, very furtively, he rises and tiptoes up the staircase.

INT. JEANNETTE'S BEDROOM - DAWN 106

Jeannette is sound asleep. In the b.g. we see Willie coming up the staircase and into the bedroom. He sits on the bed... taps Jeannette's leg. Slowly, she wakes up...

JEANNETTE
What's the matter?

WILLIE
I have to talk to you.

JEANNETTE
(looks at clock)
It's a quarter after five, Willie.

WILLIE
Sorry. We never have time to talk alone.

JEANNETTE
Can it wait till later?

WILLIE
Phil is flipping.

JEANNETTE
He's all right.

WILLIE
Not only is he guilty, he's guilty about being guilty.

JEANNETTE
Let's talk about it in the morning.



WILLIE

I think you should take him
back to your bed.

JEANNETTE

I don't want to sleep with
Phil.

WILLIE

Do you want to sleep with me?

JEANNETTE

No...

WILLIE

I'm not horny, Jeannette, but
we have to break this bind we're
in.

JEANNETTE

No sex Willie.

WILLIE

What if I insisted on it?
You're still my wife.

JEANNETTE

But you won't insist.

WILLIE

...You are a sphinx.

JEANNETTE

Why don't you go then, Willie?

WILLIE

Do you want me to go?

JEANNETTE

No.

WILLIE

Then what do you want?

JEANNETTE

I'm not sure, but it's getting
clearer.

WILLIE

Do you want us to stop loving you
so you can go?

JEANNETTE

No.



WILLIE

...Are you getting into a gay thing?

JEANNETTE

Women?...No.

WILLIE

Should we flip another coin?

JEANNETTE

That would be too easy. I know it sounds mysterious, Willie. But I think it will all unravel in its own way...

Phil comes in...

PHIL

Sorry. I thought you were alone.

WILLIE

We were just talking.

PHIL

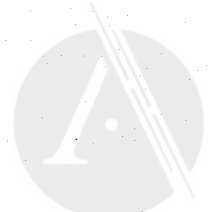
You sure I'm not interrupting something more dramatic?

JEANNETTE

Ssshhh! You'll wake Zelda.

PHIL

...I had a nightmare. There were three giant salamis hanging in a store window. You, me and Jeannette. Nobody would buy us. We just hung there in the window. For years and years. Pretty soon, we began to cry. Then people came from far and near to see the three crying salamis. The church ordained us a miracle. But that didn't help. Nobody wanted us. In fact, now it was worse. We had become a holy shrine. The Shrine of the Crying Salamis...



SHOT OF THREE SALAMIS IN A STORE WINDOW

107

...tears rolling down the three salamis...People weeping at the sight...INCLUDING Phil's parents.

PHIL

(voice over)

Then one day another miracle occurred...One of the salamis disappeared...

SEE a salami disappear...

PHIL

(voice over)

And then there were only two salamis.

INT. BEDROOM AGAIN - DAWN

108

X

PHIL

And the two salamis lived happily ever after...I'm splitting in the morning...

WILLIE

No, Phil. I'm going. The dream is about Italians. You stay.

JEANNETTE

I'm not a salami.

PHIL

You can't change my mind. I'm going.

WILLIE

So am I.

JEANNETTE

See you in the morning.

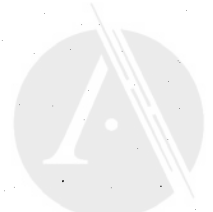
PHIL

I'm really going.

WILLIE

Me too.

Cont.



109

108 Cont.

JEANNETTE

It really is time to go to sleep.

The two men just stand there looking at Jeanette, then they turn and exit...

DISSOLVE TO:

INT. PSYCHOLOGIST'S OFFICE - DAY

109

Willie, Phil and Jeannette sit on one side of a desk. On the other side is the psychologist. His name is MURRAY and he is very hip. Bearded, open shirt collar...He is Phil's therapist.

MURRAY

It's as if you all wanted permission from some authority figure to leave. Well, I'm afraid I can't do that for you.

JEANNETTE

I told you it would be a waste of time.

MURRAY

Not necessarily...I admit I've never had a case quite like this, but you'd be surprised how many complicated situations come into my office.

PHIL

Do you think we're crazy, Murray?

MURRAY

Not at all. You're in an abnormally stressful situation, but you're not crazy.

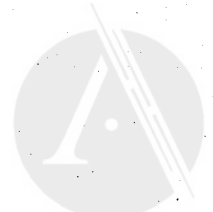
WILLIE

I have to be honest with you, I don't have much faith in therapy.

MURRAY

But you're here, aren't you?

Cont.



WILLIE

(smiles)

I think so.

MURRAY

Jeannette. Why don't you live alone?

JEANNETTE

Willie is the father of my child and Phil is the man I've lived with and I feel very close to both of them.

MURRAY

You haven't answered my question.

JEANNETTE

Why don't Phil and Willie live alone?

MURRAY

They seem to have formed a unique dependence on you.

JEANNETTE

Is that my fault?

MURRAY

There is no fault implied, Jeannette.

PHIL

If it's anyone's fault, it's mine.

MURRAY

No reason to feel guilty, Phil.

PHIL

Hey, Murray. Let's get one thing straight. I could go to you for another ten years and I'll still feel guilty.

MURRAY

That's a pretty hostile thing to say to me.

Cont.



PHIL

I think you're a great shrink.
You've straightened out a lot
of things in my life. But this
mother is too big for any shrink.

MURRAY

...Phil, you know how I feel
about the word 'shrink.'

PHIL

Sorry, Murray.

MURRAY

That's okay...Well, we're running
out of time for today.

(gets up)

I'd be happy to continue to see
the three of you...

PHIL

What about my private sessions?

MURRAY

We'll continue those, Phil...But
this thing is too complicated
to work out one to one...

WILLIE

(gets up)

Somehow I think this is not
the answer.

JEANNETTE

(gets up)

But thank you for listening.

PHIL

(gets up)

See you tomorrow at eight,
Murray. Thanks.

MURRAY

Good-bye...If you change your
minds my door is always open.

The three of them exit...Murray sits at his desk and buzzes
the intercom.

MURRAY

(to intercom)

Send in the Kramers, will you,
Janet...

DISSOLVE TO:

EXT. BEACH - EARLY MORNING

Willie and Phil standing near the water with Zelda. She holds each of them by one hand. They are watching some kids surf... Jeannette comes walking towards them, drinking a cup of coffee.

JEANNETTE

Good morning.

Zelda breaks free and runs along the water's edge.

WILLIE AND PHIL

Good morning...

JEANNETTE

I had a dream.

They look at her, knowing that something big is up.

JEANNETTE

Remember when we first met? I dreamt I was in the park again and I wanted to go to the movies only no one showed up. No Willie, no Phil...My father was there. I was ten years old and I was sitting on Wy-Pot. I was sitting on my pony in Washington Square Park. Then all of a sudden, I was crying because everyone was laughing at me. So I rode away on my pony. Faster and faster. It was wonderful! Then we started to fly...We were flying over Manhattan, me and my pony. My father was screaming at me to come down. That it was dangerous. I would get killed. But I just kept on flying.

LITTLE JEANNETTE FLYING ON A PONY OVER MANHATTAN 111

She is happy. Confident. The city is magically below her. She waves to the crowd below.

JEANNETTE

(voice over)

There was no way I was going to come down. I wasn't afraid of anything.

EXT. BEACH

Jeannette takes Willie and Phil by the hand...

Cont.



JEANNETTE

I called Helen a few minutes ago and told her I'm going to work with her in New York. I'm taking Zelda. I haven't the slightest idea of what's going to happen next. But I have to do what I'm doing.

WILLIE

How did the dream end?

JEANNETTE

It didn't. I just woke up.

PHIL

New York is brutal in the summer.

JEANNETTE

(calls)

Zelda!

(kisses Phil on
cheek)

See you, Phil.

(kisses Willie on
cheek)

See you, Willie. I love you both.

Jeannette, filled with emotion, takes Zelda by the hand and walks back to the house.

PHIL

Just like that!

WILLIE

...How else?

PHIL

But nine years. Nine crazy years!

WILLIE

Nine is a very significant number.

PHIL

Significant my asshole.

WILLIE

You're shouting at me.

PHIL

She walked out on us.

Cont.



WILLIE

She's doing us a favor.

PHIL

At least we could've had a say
in the matter.

WILLIE

This was the only way. Don't
you see that, Phil?

PHIL

Turtle shit! You could've left.
I could've left.

WILLIE

No way. It had to be Jeannette.

PHIL

How did this happen to me? How
did a gumba like me get into this
predicament?

WILLIE

We all made our own choices,
Phil.

PHIL

You know something? I think
you're glad she's splitting.

WILLIE

I am.

PHIL

What kind of man are you? Your
wife walks out on you with your
kid and you're glad.

WILLIE

At this moment you are not a
rational human being, Phil.

PHIL

You're fucking A I'm not rational.
I'm a hot-blooded fucking dago
and I'm proud of it.

WILLIE

What is that supposed to mean?
Is that some sort of anti-Semitic
remark?

Cont.



PHIL

It's whatever you think it is!

WILLIE

Spaghetti head!

PHIL

Matzoh balls to you!

WILLIE

(crazy now, too)
Take that back!

PHIL

(crazy laugh)
Make me!

WILLIE

Jew hater!

PHIL

Eat a bagel!

WILLIE

Anti-Semite!

PHIL

Christ killer!

Willie swings at Phil and lands one on his nose. Phil swings back and cracks Willie on the mouth. They slug away, completely irrational. It's an awkward, crazy fight... Willie falls to the sand...Phil leaps on him...they roll over and over, punching away...Willie gets up, somehow... But Phil tackles him and they fall again...they roll over and over, shouting...gasping...rolling...and then, somehow, they find themselves holding each other...both men are gasping, tears in their eyes, they know the fight is over...

WILLIE

...Matzoh balls is the one that
got me angry.

PHIL

Oi vie is meir, I think you
broke my tooth.

Willie kisses Phil.

WILLIE

I'm sorry, Phil.

A gay jogger passes by, sees the kiss and the two men embracing. He smiles at Willie and Phil...

REVISED - "WILLIE AND PHIL" - 4/5/79

116

X

AERIAL VIEW OF MANHATTAN SKYLINE - DAY

113

from a helicopter...Incredible SWOOPING SHOT...COMING DOWN TO a gorgeous model holding a jaguar on an automobile on top of a skyscraper...

INTERCUT WITH:

SHOTS OF PHIL

114

in the helicopter shooting the scene...

NARRATOR

(voice over)

A year went by...Phil was back in the Big Apple shooting commercials.

INT. CLASSROOM - NEW YORK - DAY

115

Willie teaching class. Most of the high school students are Hispanic. On the blackboard are written the words "Tomorrow and tomorrow and tomorrow..." A tough-looking Kid is standing up and doing a fair job with the soliloquy...

NARRATOR

(voice over)

Willie was teaching English in the South Bronx...

INT. OLD WEDDING HALL - DAY

116

MUSIC:

HAND-HELD CAMERA is MOVING FROM dancer TO dancer...

(HELEN) operating the hand-held camera...Jeannette is the script clerk, taking notes...The rest of the small crew is half men, half women...

NARRATOR

(voice over)

Jeannette was working on a low-budget film...She had fallen madly in love with Igor, a Russian immigrant who drove a taxi and loved to dance...

CLOSE ON IGOR

117

one of the dancers in the film they are shooting. He smiles wickedly at Jeannette...



117

ANGLE ON JEANNETTE

118

She winks at Stavros...

NARRATOR

(voice over)

Zelda was a happy child...

ANGLE ON BIRTHDAY CAKE - SEVEN CANDLES

119

CAMERA PULLS BACK as Zelda blows out the candles. We are in:

INT. JEANNETTE'S APARTMENT - NEW YORK - DAY

120

It's a small place in West Beth...(West Village)...Zelda and half a dozen other children...Willie, Phil, Igor, Jeannette, Helen the filmmaker, several other men and women ...As the Narrator speaks Zelda cuts a piece of cake and brings it to a birdcage where Scott the macaw sits. She feeds the bird some cake.

NARRATOR

(voice over)

She loved Willie, she loved Phil, she loved Jeannette, she loved Igor and she loved her bird. Willie and Phil were happy for Jeannette...

EXT. WASHINGTON SQUARE PARK - DAY

121

jammed with action...music, magicians, card hustlers, guitar players...Sunday in the park...Willie and Phil strolling... Willie carrying the New York Times...Phil is eating pizza.

NARRATOR

(voice over)

They loved her but in a different way. The mystery was over. They didn't understand it. But that was perfectly normal for them.

As they stroll:

WILLIE

...I think Catfish Hunter is finished.

Cont.



PHIL

(eating)

What do you say we pick up a couple of sex fiends and maybe take in a movie?

WILLIE

Foreign or domestic?

PHIL

As long as they're built.

By now they are at the circle...they look the scene over...

ANGLE ON GIRL PLAYING GUITAR AND SINGING

122

Guitar case is on the ground...some dollar bills and coins in it.

PHIL

(o.s.)

What about the folk singer?

WILLIE

(o.s.)

A little too funky for my taste.

CIRCLE

123

as Phil and Willie prowl around...

WILLIE

There's a beautiful creature.

ANGLE ON GORGEOUS BLACK WOMAN

124

chatting with another woman.

PHIL

(o.s.)

She's more your type.

WILLIE

You're a totally prejudiced human being.

PHIL

My God! Look at that!

WILLIE

(looks)

Very attractive, but a little too liberated for my taste.



REVISED - "WILLIE AND PHIL" - 4/5/79

119

ANGLE ON LIBERATED WOMAN

X

125

really just an attractive Woman with frizzed hair.

PHIL

(o.s.)

She looks great to me.

CIRCLE

126

WILLIE

Then make a move.

PHIL

I think she'd get serious on me.

WILLIE

(points)

There's a beauty...

PHIL

(looks)

She's about twelve.

WILLIE

No. I meant the mother...

By now they are strolling away from the circle...

NARRATOR

(voice over)

So Willie and Phil went to the movies...

EXT. MOVIE THEATRE - NIGHT

127

Same one they met at originally. Large crowd on line to see midnight performance of "Rocky Horror Picture Show." Many of the kids in "Rocky" makeup. Willie and Phil emerge from theatre, passing the crowd on line.

NARRATOR

(voice over)

Eventually, they got married, had children and lived very ordinary lives.

Willie and Phil walk away from us...down the block.

FADE OUT

THE END

