

THE FOUR SEASONS

Screenplay

by

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FADE IN:

1 EXT: EAST 75TH STREET - DAY 1

A station wagon pulls up to a New York Brownstone. The HORN is SOUNDED. NICK RASKIN and ANNE RASKIN come out of the brownstone carrying bags of groceries and overnight bags. Nick is handsome, athletic, charming and impulsive. He tosses the bags into the luggage compartment and climbs into the car with his wife. He's carrying an open can of beer. He kisses KATE, then gives JACK a big kiss on the cheek. Anne Raskin is somewhat compulsive, but cheerful and direct. She hugs the two people in the front seat of the station wagon. KATE BURROUGHS is at the wheel. She's clear-eyed and practical. She has a sharp eye for baloney in people but a good laugh to soften her criticism. JACK BURROUGHS is looking through one of the bags. Jack is quick witted and passionate. He loves to talk, to drink and to eat. He draws a loaf of bread from one of the bags. He holds it out lovingly.

CUT TO:

2 INT: STATION WAGON - DAY 2

JACK

Oh, look at this.

ANNE

That's for tomorrow.

Jack takes a lusty bite out of the middle of the bread.

KATE

With him there's no tomorrow.

NICK

Jack. Control yourself. Please.

Nick takes the bread from Jack and bites off the end.

ANNE

Hey, I stood in line twenty minutes for that.

She takes a large hunk of the bread for herself. Kate reaches around and grabs her own piece.

KATE

Let me have some of that.

She pulls away from the curb.

CUT TO:

3 EXT: NEW YORK STREET - DAY 3

The station wagon pulls away from the curb and moves down the street.

CUT TO:

4 INT: STATION WAGON - DAY 4

The car is travelling through the city. There's not much bread left. They chew enthusiastically and talk with full mouths (two conversations at once).

JACK

You bring the wok?

NICK

I got two woks. A big wok and a little wok.

SIMULTANEOUSLY:

JACK

I bought eight eggplants but I couldn't find any ginger. Is Danny bringing any?

ANNE

(to Kate)
You know about Janice and Hal?

NICK

You got all eight eggplants?

KATE

I can't believe it. How could he do that?

JACK

They're little ones. Chinese eggplants.

ANNE

How can you walk out on your kids like that?

KATE

How did he do it to them -- or to her. What goes through his mind?

JACK

What'd he do?

KATE

He went to a convention or something in Philadelphia and he never came back.

JACK

You're kidding.

ANNE

Last night, he called her from California.

KATE

He wants a divorce so he can marry a nutritionist.

4 CONTD

4

JACK
That guy is a jerk.

JACK
Should we stop for
ginger?

ANNE
Did he meet her in
California or was she
at the convention?

NICK
(holding up a
gnarled ginger X
root)
Don't buy any more ginger.
I got plenty of ginger.

KATE
Janice can't get him to
talk. He's acting like
it's her fault.

JACK
(lifting a bottle
of wine from the bag)
You know what would go
great with this bread?

ANNE
(grabbing the wine
from him)
That's for tomorrow.

CUT TO:

5 EXT: GREENWICH VILLAGE STREET - DAY

5

The station wagon pulls up to a small apartment building.
DANNY is waiting on the curb holding bags of groceries.

CUT TO:

6 INT: STATION WAGON - DAY

6

Danny gets in. There are greetings all around: hugging
and kissing. Danny puts the groceries and several over-
night bags in the car. DANNY ZELLER is warm, compulsive,
competitive, funny, stingy, hypochondriacal and a rich
source of arcane knowledge.

NICK
Danny, we're only going
away for the weekend.

X

DANNY
Don't worry about the egg-
plants. I got five of them.

JACK
Five eggplants? You mean baby
ones?

6 CONTD

6

DANNY
Baby ones? They're like
salamis.

NICK
13 eggplants?!

X

6

CONFID

6

DANNY (contd)

You can never have too many eggplants.

(to Kate)

Claudia's at her studio. We take a right on Sixth and a left on 13th.

The car starts moving. Danny takes a large dirty root out of his bag.

DANNY (contd)

Look at this. Is that beautiful?

He hands Nick the root.

X

NICK

Do we eat this or plant it?

X

DANNY

Celery root. A species known as celeria.

JACK

Did you get any ginger?

DANNY

Two pounds of ginger. And two pounds of garlic.

Anne leans back and moans, getting sick at the mere thought of it.

CUT TO:

7

EXT: VILLAGE STREET - DAY

7

HIGH SHOT -- station wagon makes its way down the street. Over this we HEAR:

DANNY'S VOICE

Who ate the bread? What the hell is this? You started without me?

8

EXT: 13TH STREET - DAY

8

The station wagon pulls up to the curb. CLAUDIA ZELLER is waiting for them holding a large unfinished painting and a box of supplies. She waves and smiles. Claudia is an Italian from the Bronx. Earthy, intelligent and strong. She gets in the car with the painting, passing it with difficulty over everybody's head as she gets it into the back of the car.

DANNY

You brought your work?

CLAUDIA

It's almost finished. I'm hot.
I'm cooking. I can't stop for
a whole weekend.

DANNY

I stopped my work for the week-
end.

CLAUDIA

Danny, please, you're a dentist.

DANNY

(to Anne)

You hear this? I can sculpt a
bicuspid that would fool God
himself, but I'm just a dentist.

CLAUDIA

I'll go out in the fields with
the cows. I'll stay out of
everybody's way.

She accidentally sticks the painting in Nick's face.
Nick grabs at his eye and winces.

CLAUDIA (contd)

Oh, Nick, I'm sorry. Are you
alright?

NICK

Fine.

(to Danny)

I'm glad you didn't bring your
dentist's chair.

JACK

You hear about Janice and Hal?

CLAUDIA

I just got off the phone with
her. It's a nightmare. Drive.
Let's get as far away from the
whole damn thing as we can.

The station wagon takes off.

CUT TO:

9

EXT: MERRIT PARKWAY - DAY

9

The station wagon moves down the highway past the greens and reds and yellows of spring.

SPRING MONTAGE:

Crabapple trees spraying blossoms like fountains.

Lilac branches sagging with purple buds.

Dark rain clouds passing over the sun.

Forsythia shimmering in a spring rain, its buds dropping under the weight of the fresh water.

Small wet birds in a nest shaking water drops from nearly featherless wings.

And finally, sunset in the woods. New leaves are everywhere. A rabbit crawls slowly out of its hole and surveys the place.

10

EXT: THE BARN - NIGHT

10

In the distance the station wagon pulls up to a barn that has been made into a house.

END OPENING TITLES.

CUT TO:

11

INT: THE BARN - LIVING ROOM - NIGHT

11

Kate, Anne and Claudia are relaxing on the couch and floor with glasses of wine. Anne has spread large photographs on the floor. They are extreme close-ups of vegetables.

KATE

(to Anne)

Did you try the Pegasus Gallery in Soho?

ANNE

Yesterday. God what a creep. I tell him I've been working on this series of pictures for three years. You know what he says? Three years of photographing vegetables -- don't you think that's a little constipated?

Kate kind of agrees with the gallery guy.

11 CONTD

11

CLAUDIA

Well, it depends on the vegetables.

They laugh, Anne included, and pour some more wine. There is laughter from the men in the kitchen.

KATE

You know, this isn't bad. I wouldn't mind letting them make dinner every night.

CLAUDIA

Every night? How could they? They've been planning this for two weeks.

KATE

I loved listening to the phone calls. 'I'll qeeze the garlic. You qeeze the ginger.'

ANNE

Qeeze?

KATE

Chop them in the Cuisinart.

CLAUDIA

I hope they don't qeeze their fingers.

KATE

Claudia, please. They're creating a work of art.

CUT TO:

12 INT: KITCHEN - NIGHT

12

Giant clouds of acrid smoke are rising out of the wok. Jack, Nick and Danny are crying and laughing.

NICK

Do something with it. Pour water on it.

DANNY

Pour water on hot oil? You're kidding, right?

NICK

My eyes are tearing. I can't see what I'm doing. We're gonna have chopped fingers in hot garlic sauce.

12 CONTD

12

Jack goes over to him and wipes his eyes with a wet towel.

JACK
How's that? Better?

NICK
Yeah. You rubbed it in really good. I'm blind.

Danny is looking at the wok.

DANNY
This oil's not hot enough.

NICK
Then why have I lost my eyesight?

DANNY
It's not hot enough. You cannot cook Chinese food unless the oil is 480°. This is a scientific fact.

JACK
Did Einstein say that?

DANNY
Newton. Isaac Newton. The inventor of Mushoo Pork.

CUT TO:

13 INT: BARN - LIVING ROOM - NIGHT

13

Anne is putting her pictures away.

KATE
(to Anne)
Listen, the magazine is doing a piece on the top ten executives in the country. How would you like to photograph them for us?

ANNE
God, I'd love to be in Fortune. When do you need them?

KATE
By June.

ANNE
You mean of this year?

CLAUDIA

That's two months from now.

ANNE

I don't work that fast.

X

KATE

Annie, how are you ever going to get published? You have to move.

CLAUDIA

(to Kate)

Why don't you just do a story on "The Top Ten Broccoli in the Country"?

Anne smiles at the joke.

CUT TO:

14 INT: KITCHEN - NIGHT

14

Jack is trying to read the cook book through tearing eyes.

JACK

Now we add the green onion, the ginger and the garlic.

Nick dumps a couple of bowls of ingredients into the wok.

JACK (contd)

Ha! Great!

NICK

How about the chicken salad? You have the rice things?

DANNY

Do it now and they'll all be ready at the same time.

(looking at his watch)

I've got this timed out scientifically.

JACK

(taking the rice noodles)

Okay, watch this. You ready?

He drops a bundle of noodles in the oil. With a LOUD NOISE they swell instantly and almost leap out of the pan. There are sounds of pleasure and amazement from the three cooks.

CUT TO:

15 INT: LIVING ROOM - BARN - NIGHT

15

The women are sitting talking as the men come into the room with large platters of food and head for the dining table.

JACK

Okay, first course.

The women look up and see the food. They're delighted. There is applause and appreciative laughter. They go to the table. Nick is opening a bottle of beer.

CLAUDIA

Look at that. I don't believe it.

ANNE

My God, the smell is incredible.

KATE

That is really, really beautiful. That is so beautiful. Did you leave out the MSG?

JACK

No MSG. Eat. Grab your sticks.
(passing plates around)
Here's rice ...

DANNY

Start with the chicken salad.
That's the appetizer.

ANNE

This is really incredible.

Claudia takes a bite and goes into eestasy.

CLAUDIA

Oh my God, that is fantastic.
Oh, Danny, oh my God.

She grabs Danny and kisses him all over his face.

As they take their first bites, they pound on the table, slap each other on the back, and applaud at the taste of the food. They're high on their own achievement and camaraderie. Jack rises with a beer in his hand.

JACK

Okay, toast. Toast.

The others quiet down.

JACK (contd)

To Nick and Anne -- To this
dinner ... which is wonderful ...

Everyone chuckles.

JACK (contd)

And to the reason we're here
tonight ... Not just to celebrate
your anniversary, but to that
deeper thing that brought us all
together ... Here's to what bonds
us and makes us huddle against
the cold winds of divorce that
have blown through the lives of
our friends. Here's to us and
to whatever threads our marriages
hang by -- let them be strong.

There is a little applause and some murmuring of approval
as people drink their beer. Anne Raskin raises her glass
to get everyone's attention.

ANNE

(warmly and pleasantly)

May I say something? I'd just
like to say that that was the
most depressing goddamn toast
I have ever heard in my life.

DANNY

Why? He got to the heart of it.
He faced it. Those are our fears.
That's why we're here.

ANNE

It's why I'm in analysis. It's
not why I'm eating dinner.

DANNY

Look, he's right. What brought
us all together? I don't get this
close with all my patients.

CLAUDIA

We didn't meet through you.

DANNY

Sure we did.

JACK

(to Nick)

Didn't I do some legal work for
(MORE)

15 CONTD

15

JACK (contd)

you -- and then we all started going out together.

NICK

No, I remember going over your estate with you.

ANNE

We didn't meet through the men at all. They think everything revolves around their work.

KATE

I met Anne when I bought one of her pictures at the Women Photographers Exhibition and then Anne and I met Claudia at a gallery.

CLAUDIA

(to Danny)

You didn't get at their teeth until months later.

ANNE

We met seven years ago in the first week in July. And my first appointment with Danny was for a filling on September 8. It was a Wednesday.

X

CLAUDIA

How can you remember that?

ANNE

I remember things like that. They're important.

DANNY

The point is -- What brings us together. It's the realization that we're the only people we know who have somehow managed to stay married this long. We owe the depth and breadth and height of this friendship to the world's most ancient emotions -- fear and panic.

(to Nick)

Am I right?

NICK

(eating)

I spent three hours buying this and four hours cutting it into little pieces. I'm not just gonna eat this stuff, I'm gonna make love to it. You keep talking -- I'll eat yours.

He starts to empty Danny's plate onto his own. Danny tries to protect his plate. Everyone else starts reaching into his plate with the chopsticks and eating from it.

CUT TO:

16 EXT: HILLSIDE NEAR THE BARN - DAY

16

Anne and Kate are sitting against a tree, drinking beer. Anne is taking a picture of a small rock.

Nick is driving in a circle on a beat-up old motor cycle. He is circling Jack who is hacking away at an even older motorcycle trying to bend the mudguard out of the way of the rear wheel.

Claudia is off in the distance painting.

Nick takes off up the hill to say hello to Anne and Kate. When he circles their tree he scares the hell out of them. They shoo him off.

KATE

Will you get out of here?

ANNE

What the hell's the matter with you? Are you nuts? You want to kill us?

NICK

I was just saying hello.

Jack gets the mudguard straightened out so that the wheel will turn.

Nick looks down the long dirt road and sees Danny putting toward them on a motorbike.

NICK (contd)

Hey, he got the Johansons' motorbike.

KATE

Wonderful. Keep away from us.

Nick takes off to meet Danny. He kicks up dust on the dirt road and after he passes Danny, does a fancy skid and turn so that he's going in Danny's direction and catches up with him.

NICK

You look great.

DANNY

(nervously)

Don't get too close! Watch your foot!

NICK

Come on, I'll race you.

—DANNY—

(cautious, eyes on the road)

I'm going fast enough. I just wanted to dry my hair.

NICK

Come on. Let's see who can get to that tree first.

DANNY

Let's just see if we can get there. How about that?

17 EXT: HILLSIDE - DAY

17

ANOTHER ANGLE:

Jack gets his motorcycle started and moves out to meet Nick and Danny. For a moment, all three are aiming for a head-on collision. Jack veers off to the right, Danny veers off to the left. Unfortunately, Nick, in trying to avoid Jack, goes in the same direction Jack is going in. They narrowly miss hitting each other. Nick skids around in a field and finally drops his cycle and jumps away from it. Jack manages to cut a wide arc and suddenly realizes he's meeting Danny coming around from the other direction. They pass each other with inches to spare, both of them screaming at the top of their lungs. Nick rolls around on the ground, laughing at the both of them, in a helpless giggle. Finally Nick retrieves his motorcycle and moves down the road with Jack and Danny.

As they travel, Nick's chuckling at their expense begins to get under the skin of Danny and Jack. They trade glances and move a little faster than Nick. Nick catches up with them. They move a little faster. Before long they're in an all out race.

17 CONTD

17

When they get to the foot of the hill, they don't stop there. But try to go all the way up the mountain. Nick, with the more powerful machine is well in the lead, but he hits a ditch and takes a spill.

Jack, concerned for him, doesn't watch where he's going and plows into a large bush. He practically disappears inside it. Danny, paying no attention to either of them, chugs up the hill, till he gets to a plateau, stops his motorbike, gets off and does a victory dance.

DANNY

(arms upraised, feet
pounding the ground)

Hah! I won! I'm victorious!
I am the greatest! The sexy
dentist wins!

At the bottom of the hill, Kate and Anne are laughing as Anne pours beer on Nick's skinned leg. Kate opens her bag and removes a dozen items (bug spray, aspirin, etc.) until she finds some antiseptic, which she sprays on Nick's leg.

Jack staggers out of the bushes and goes to Nick to see if he's alright.

Across the fields, Claudia cups her hands to her mouth and yells to Danny who is still doing his dance.

CLAUDIA

(shouting)

Danny, you're wonderful. I
love you.

KATE

(to Jack, with sincerity
and admiration, making
the okay sign)

Boy, you guys are real jerks.

Jack grins.

CUT TO:

18 EXT: LAKE - DAY

18

The warm tones of the afternoon sun wash lightly over the trees and reflect in the placid waters of the lake. A large rowboat lazily drifts INTO VIEW. Lolling contentedly in it are our sixsome. They're sharing bread and cheese and passing the wine bottle to fill paper cups. Jack is

lying with his head in Kate's lap. Nick is sitting in one end of the boat with Anne and Danny is sitting at the other end of the boat with Claudia. Everyone is feeling very good.

JACK

What about Indian food next time?
We can make our own mango chutney.
Fry a little chapati?

NICK

How about Indonesian? We could
do a whole rice table.

DANNY

Wait a minute. I got it. Home-
made pasta, florentine chicken on
a bed of spinach, and a hot antipasto
of mussels in marinara sauce. How
about that?

CLAUDIA

Danny, please, I'm Italian.

DANNY

You don't think we can do it?
Didn't we make a great Chinese
meal last night?

CLAUDIA

Yeah, well, look, we're not
Chinese, you know? By us it
was Chinese -- what do we know?

DANNY

What?

JACK

Danny, please, she's Italian.

DANNY

I make a better sauce than your
mother.

CLAUDIA

My poor mother has arthritis.
Of course you make a better
sauce than her.

DANNY

Before her arthritis.

Everyone is laughing at them.

18 CONTD

18

NICK

Will you shut up. You're
depressing the birds.

They loll for a moment and listen to the birds.

JACK

How's your leg?

NICK

Fine. God, I've been banged
up so many times, I don't even
notice it anymore.

ANNE

In college, he played football
with a broken wrist. And then
two guys threw him on his head
and he was unconscious for three
hours. Ah, those were the days.

X

They laugh at Nick, then float quietly.

NICK

Listen to the water lapping
against the sides of the boat.
To be with friends sipping wine --
this is what it is to be happy.

X

KATE

(playfully)

This and being incredibly rich.

NICK

(shaking his head)

I'm a life member of Equitable's
Million Dollar Round Table --
I'm one of the most successful
estate planners in New York --
but that's nothing compared to
this.

ANNE

Nick, relax. He's always selling.

NICK

What are you talking about?

ANNE

You're an estate planner? You're
an insurance salesman.

NICK

I don't plan estates? I'm not
in the Million Dollar Round Table?

ANNE

(to the others)

You know what you get for being
in the Million Dollar Round Table?
A plastic statue and a weekend at
the La Cucaracha Hotel in Puerto
Rico.

They all chuckle. Anne kisses Nick. Jack takes the
bottle of wine and pours some for himself. He rises.

Everyone holds on to the sides of the boat.

JACK

I don't want to let this after-
noon disappear without something
to remember it by -- some memorial
of our affection for each other.

KATE

(steadying the boat)

Yeah, good, don't wave your arms,
okay?

Jack thinks for a moment.

JACK

Okay. I got it. This is for
all of you. So that we'll never
forget this day.

He takes a flying leap and jumps in the water, fully
clothed. The boat rocks like mad. They can't believe
what he's done.

KATE

What are you doing in the lake?

DANNY

You're liable to get your clothes
wet.

Nick stands. The boat rocks again.

NICK

Alright, I accept that gesture
from my friend and he's not going
to be alone in making it.

ANNE

Nick, sit down.

NICK

He is not gonna be the only one to remember this day.

(to Jack)

I'm with you, kid, and I'll go you one better.

He picks his sweater up off the floor of the rowboat and starts to put it on.

NICK (contd)

My only regret is that I'm not wearing my \$300 suit.

He jumps in the water. The boat rocks again. Danny stands, holding a large piece of french bread.

DANNY

Okay, that's it. I'm jumping in with my bread!

He flies off the boat and smacks into the water.

Claudia stands.

ANNE

You're kidding.

CLAUDIA

What the hell, come on.

Claudia jumps into the water. The men applaud her. Danny gives her a big hug and almost sinks with her.

Anne and Kate look at each other and one at a time they jump in as well. There's much cheering and applauding and kissing.

CUT TO:

19 INT: BARN - LATE AFTERNOON

19

Danny's in a bathrobe, trying to blow his nose. Kate is going through her bag of remedies.

KATE

Here. Time release Vitamin-C. It's the best thing for a cold.

19 CONTD

20

19

DANNY

I don't get colds. This is an irritation of the mucus membranes.

CLAUDIA

Is that the kind of irritation that lasts for a week and makes you blow your nose a lot?

X

DANNY

If we had a fire going in here I could dry my nose out.

KATE

Dry your nose out with these.

She gives him pills, which he reluctantly takes.

DANNY

I don't get colds.

KATE

Right.

He sniffles. Claudia starts drying his head with a towel.

CUT TO:

20

EXT: THE WOODS - LATE AFTERNOON

20

Nick and Jack are picking up stray pieces of wood and carting them in a canvas sling. Jack watches Nick for a moment.

JACK

Are you alright?

NICK

Sure.

JACK

You look distracted.

NICK

I'm okay.

JACK

You know, I think we're close enough to say anything to each other.

Nick smiles and nods.

JACK (contd)
Anything really.

Nick thinks about this for a moment.

NICK
Are you and Kate happy?

JACK
Yeah. Very.

NICK
I mean happy. Can you say
you're really happy?

JACK
Yeah -- but not every minute.
It goes in waves. There are
times that you hit lows ... and
you can't stand things about
each other. Like the way her
teeth click when she eats. Or
the way I smell my sweatshirt
before I put it on. Sometimes
we drive each other crazy. But
then we'll go through a period
like the one we're in now. It
comes over us like an unexpected
wave. Puppy love. I can't wait
to see her -- and when I'm with
her my heart beats faster. I
would expect it with a stranger,
but not someone I've known for
half my life. It's wonderful.

NICK
I wish I could feel that.

JACK
You will. It'll come back.
Just give it time.

NICK
I've never felt it. I shouldn't
have married Anne. I was crazy
as a kid and I thought she'd be
some kind of stability for me.
Well, she certainly is stable.
God. She doesn't do anything.
She doesn't think anything. I've
never heard one stimulating idea
come out of her mouth -- ever.

(MORE)

NICK (contd)

She took up photography. I said, finally, she's gonna do something. She spent three years photographing vegetables. She's not just stable, she's inert.

JACK

So work on it with her. Talk to her about it.

NICK

Jack, I've tried for twenty years. I get nothing. You know how painful it is to want to love someone? God, you don't know how lonely I've been. Look at her ... look at her.

He points down through a clearing in the trees.

21 EXT: BAR PORCH - LATE AFTERNOON
NICK'S POV

21

WE SEE Anne coming out on the porch of the barn. She picks up a chair to carry inside. Then she puts the chair down and picks up the cushion and knocks some crumbs off the cushion. Then before she puts the cushion back on the chair, she turns the chair upside down and knocks some more crumbs from it. She's meticulous and thorough about it, getting every last crumb out of the chair. One crumb leads to another. She won't give up.

NICK'S VOICE (VO)

She gets obsessed with things. She'll sit there all day long with the same thought -- turning it over and over in her head. She remembers the day she had her tooth filled. Can you remember that? Jesus, I can barely remember the first time I got laid.

22 EXT: THE WOODS - LATE AFTERNOON
BACK TO SCENE:

22

Nick heads back toward house. Jack follows.

NICK

I come home from a day of selling and she wants to talk about her work. Fine. You know what she

(MORE)

NICK (contd)
 talks about? Vegetables. For
 a year and a half we talked
 about zucchini. Then for a
 year -- green peppers. That
 was a nice change.

They come to a clearing near the house. Nick drops the
 wood near a chopping block.

NICK (contd)
 Last night was the end of twenty-
 one years. That's enough. Today
 is the beginning of a new life
 for me.

JACK
 What? X

NICK
 That's it, it's over. X

JACK
 You can't do that. You're just going
 to quit? What's the matter with you? X

Nick starts chopping the wood down to size.

NICK
 I want to make a new start.
 I want a new family.

JACK
 What about your old family?

NICK
 Lisa's eighteen. She can handle this.
 Jack, I want a woman I can be excited
 by.

JACK
 (realizing)
 You've got somebody else, haven't
 you? You've got somebody waiting
 in the wings.

NICK
 No I don't.

JACK
 Sure you do. You must.

NICK
 I swear to you I do not have
 somebody waiting in the wings.
 Why are you making this so hard
 for me? I thought I could tell
 you anything.

JACK

(appalled)

How can you throw her away like
this after twenty-one years?
What's she supposed to do now?

NICK

I thought if I did tell you,
you'd be happy for me. I even
had this fantasy that you'd
handle the divorce.

JACK

Handle the divorce? In the
first place, I'm not a divorce
lawyer. In the second place,
if I was, I'd represent Anne.
I can't believe you would do this.

Nick is moved to tears.

NICK

Jack, please. This is the
hardest thing I've ever gone
through in my life.

JACK

(softening)

Yeah, alright. I'm sorry.

They stand silently for a moment.

JACK (contd)

God, Nick, this is awful.

CUT TO:

23 INT: BARN - NIGHT

23

Everyone is eating dinner. There is some light banter,
but Jack's dark mood and Nick's tension have cast a bit
of a pall over the evening. Anne does not seem to have
noticed.

KATE

Danny, want some more beans?

DANNY

(putting some beans on
his plate)

You know beans are very much
misunderstood. They have a

(MORE)

DANNY (contd)

complex set of amino acids. If you eat beans together with rice, you'll never have to eat meat... or you can eat beans with cornbread. X

CLAUDIA

Danny loves to talk about beans. Go on, talk, sweetheart. Go ahead. X

DANNY

It's the combination that counts.

ANNE

You know, I've been thinking of that. Photographing vegetables in combinations, not just one at a time, you know? I'm not sure yet.

Somehow this sends everybody into silence. Everyone eats quietly. Outside a heavy rain starts. THUNDER.

KATE

(breaking the silence)

Hey, I did some research on sailboats for the summer. X

She gets her bag and goes to the bottom of it.

CLAUDIA

Already? We only talked about it a couple of days ago.

KATE

(to Nick)

Here, you ought to check these out. You're the sailor in the group.

She hands Nick a bundle of boat brochures.

DANNY

Where did you get all this stuff?

KATE

I called a couple of boat brokers. We can rent one in St. Thomas on July 18th and sail it to Jamaica. We fly home from there. The whole thing will take two weeks.

23 CONTD

23

NICK

(looking at the plan
of the boat)

Look at that 50 footer. These
are gorgeous.

CLAUDIA

This woman is fantastic.

ANNE

How much would that one cost --
with the blue bottom? God, they're
beautiful, aren't they?

NICK

(taking charge)

This is the kind of boat we want.

X

Anne rests her hand on Nick's as she looks at the
brochures. They all examine the pictures of the boats
animatedly. Jack looks at Anne's excitement. He catches
Nick's eyes. Nick looks away.

CUT TO:

24 INT: BEDROOM OF THE BARN - DAWN

24

It is raining. Jack is looking out the window.
Kate rises from the bed and comes over to him.

X

KATE

Can't you sleep?

JACK

Nick is getting a divorce.

KATE

How do you know?

JACK

He told me yesterday when we
were getting firewood.

X

KATE

That son of a bitch. Does he
have somebody else?

JACK

He says he doesn't.

KATE

Why does he have to leave her?
Why can't they fight it out?

Jack just shakes his head, not knowing why either. Kate
gets in under Jack's arm and moves in very close to him.

24 CONTD

24

KATE (contd)

Hold me.

Jack holds her closer to him. They look through the window. CAMERA PANS to what they see:

25 EXT: BARN - DAWN

25

The leaves dripping with water in the blue dawn.

The swollen brook rushing past the barn and under the old collapsed foot bridge.

CUT TO:

26 EXT: SUMMER MONTAGE - DAY

26

The brook joins another brook. This larger stream rushes over rocks.

Sunlight begins to play on the water as the stream becomes a river, then rapids.

Full sunlight as a wave crashes against a shore.

It is now summer.

White beaches extend for miles. The warm sun plays on the green tufts that are the Virgin Islands.

Pale green waters gently run their frothy fingers across the velvet sand.

Beneath the surface of the sea, in a misty light, a black and yellow sergeant-major fish moves lazily past the darting lavender of the needle-nose.

A sting-ray wafts its way across the bottom, a pilot fish never leaving its post just above the ray's head. A giant turtle lumbers gracefully through the water.

The CAMERA TAKES ITS EYE OFF the turtle and RISES UP through the water, as if behind a swimming mask. It SLIDES THROUGH the surface of the ocean into open air where WE SEE a sailboat, bobbing gently at anchor, near a lush green island.

OMIT SCENE 27

CUT TO:

28 EXT: SAILBOAT - DAY

28

Jack in the water, wearing a snorkling mask. He swims toward the sailboat. Kate comes out on deck, leans over the side and gives Jack a kiss. She has a pot of coffee.

KATE

You got up early.

JACK

It's gorgeous. There's this enormous turtle down there.

KATE

You didn't try to ride him, did you?

JACK

Ride a 500 pound turtle?

(beat)

I was thinking of it, but I got scared.

X

Jack climbs on to the boat and takes off his fins. they pour some coffee.

X

JACK

Hey
(lowering his voice)
could you sleep last night?

KATE

Not very well. What is it with them?

Danny sticks his head out of the cabin. He's wearing white ducks, a shirt with thick horizontal blue and white stripes and a captain's hat.

DANNY

I thought I smelled coffee.

Claudia comes out from the cabin. She's walking awkwardly.

CLAUDIA

Oh my God. Sunlight.

DANNY

(explaining her condition)

Claudia thinks she's seasick.

28 CONTD

29

28

JACK
(to Claudia)
Are you?

CLAUDIA
No, I'm trying out this new
green makeup.

DANNY
It's just a lack of sleep.

CLAUDIA
Danny, it's nausea. Lack of
sleep doesn't make your stomach
crawl into your throat.
(to Jack)
What are you doing? What's
that smell?

JACK
Coffee. You want some?

CLAUDIA
(even more ill)
Oh, God. Can't you make the
boat hold still? Can't you tie
it to something?

DANNY
Claudia, you're not nauseated.

CLAUDIA
How come you're allowed all
these psychosomatic illnesses,
but when I throw up in my tote
bag at two in the morning it's
just my imagination?

KATE
Did anybody sleep last night?

CLAUDIA
You're kidding, right? With all
those mating calls coming from
the master bedroom?

JACK
All night long.

CLAUDIA
Who would have guessed that it
could be so distressing to listen
to other people humping?

DANNY

A little old fashioned humping would have been okay. They were doing grand opera.

Claudia puts her head between her knees.

CLAUDIA

I didn't know you could have a hangover without getting drunk first.

The cabin door opens and Nick emerges. He's happy and bright, and at one with nature. He takes a breath of air.

NICK

What a morning. What air, huh? This is how the world should live. I slept like a baby last night. Wasn't that a great night?

The others murmur their agreement ... "Oh, great." "Wonderful." "Terrific." Jack can't bring himself to lie. He says nothing.

NICK (contd)

(to Jack)

Wasn't it peaceful? Bobbing around on the water like that?

JACK

Well, some parts of the boat bobbed more than others.

Everyone but Nick shoots him a look. Nick has turned his attention back towards the cabin.

NICK

Honey? Throw on your suit and come on up. Coffee's on.

X

Nick takes a cup of coffee and sits down, closing his eyes and sticking his face into the sun contentedly. The other four turn their attention to the cabin door, waiting for it to open. In a moment it does and GINNY PEARSON emerges. She's absolutely wonderful looking and wearing a very, very small bikini, carrying a duffle bag. She's fourteen years younger than Nick -- a decent woman who's warm and generous and bright and everybody likes her. On the other hand, nobody can stand her because she isn't Anne. She isn't even Anne's age.

X

GINNY

Hi, anybody hear anything on the weather?

NICK

(to Jack)

You listen on the radio yet?

JACK

It's supposed to be clear.

NICK

I say we head for St. Croix right after breakfast.

CLAUDIA

You want to move the boat?

NICK

When you get used to it, you're going to be the most intrepid sailor of the bunch.

JACK

I don't think we're gonna get very far unless we can get the anchor up.

NICK

Well, we'll just pull it up.

RATE

We can't pull it up. Isn't that why we stayed here last night? Because we couldn't get the anchor up?

NICK

You just give it a yank, that's all. Come on.

CLAUDIA

You boys go pull on your anchor for a while. We'll be back here.

The men go to the other end of the boat.

CLAUDIA (contd)

If that anchor comes out of the water there is no God.

During the following, Ginny picks up suntan lotion and proceeds to apply it to her body.

GINNY

(looking at Nick)

Nick just amazes me. I mean he's so accomplished. He can sail, he knows wines. You know he's just about the most successful estate planner in New York?

KATE

Is that so?

GINNY

He's a life member in the Million Dollar Round Table.

X

CLAUDIA

I hear they send you to Puerto Rico for that.

GINNY

He goes all over. We met on my flight to L.A. I sat with him for an hour after the dinner service and, God, I'd never met anyone who knew so much about actuarial tables.

KATE

He's a charmer.

GINNY

Is Danny a sailor, too?

Claudia just chuckles.

GINNY (contd)

How about Jack?

KATE

Jack saw "Two Years Before the Mast" when he was twelve. Guess you don't remember that.

X

29 EXT: SAILBOAT - DAY

CUT TO:

29

Jack, Nick and Danny trying to pull the anchor out of the water.

The three of them pull hard and bend back a piece of iron on the deck of the boat.

GINNY

Nick, maybe we better not go anywhere. Everybody's worried that we don't know what we're doing.

NICK

I know what I'm doing.

(he kisses her on
the nose)

You're starting to get a red nose. You ought to put something on it.

GINNY

(reaching in her duffle
bag)

I think if everybody's nervous, we ought to stop and talk about it.

(she holds up a gift-
wrapped box)

What's this?

NICK

Gee, I don't know.

(a twinkle in his eye)

She opens it.

GINNY

Shalimar! You sweet man. Look at that, he's given me a gift a day since we left St. Thomas.

(to Nick)

You could easily make me fall in love with you.

JACK

(under his breath)

You mean it could get worse?

Danny hoists a jib.

X

NICK (contd)

Wait a minute -- you're supposed to hoist the main sail first.

DANNY

Why? What for?

29 CONTD

29

As if in answer to his question, the jib catches the wind, the clew starts flailing, hits Jack and whips him off the boat into the water.

DANNY (contd)

Oh my God. Jack, are you alright?
Jack? Jack?

Everybody begins reaching past each other trying to grab a line to throw to Jack. Meanwhile, the boat continues to move forward under the power of the motor and the wind. Claudia is the first to notice that they're headed directly for the beach.

CLAUDIA

Oh my God, stop the boat! Turn
the wheel!

The boat runs around and everyone pitches forward. Jack is treading water, watching calmly.

JACK

You go ahead, folks, I'll catch
up.

CUT TO:

30 INT: GALLEY - AT SUNSET

30

Everyone is cramped and grumpy, trying to get past one another in the tiny galley as they prepare dinner. Danny is doing figures on a pocket computer. The boat lists at a severe angle, forcing everyone to hold on to things as they walk to keep from sliding into the wall. Nick is finishing a scotch and getting a beer. X

DANNY

(to Ginny)

Wait a minute. No salt. Okay?
Just put the salt on the side
for whoever wants to poison
themselves.

CLAUDIA

He doesn't eat salt.

GINNY

Salt is bad for you?

DANNY

I haven't touched salt or mucus
products for three years and I feel
great. X

GINNY

Who eats mucus?

CLAUDIA

He means cheese and milk.
Danny, say what you mean, will
you? You're talking to humans
here.

GINNY

(to Danny)

Well, don't worry. This recipe
doesn't call for mucus.

Nick is crowding Jack again.

JACK

Now what?

NICK

I need an opener.

DANNY

(holding his nose
in pain)

I think I'm going to die from
this sun. Why am I always
having trouble with my nose like
this?

Kate has gone into her bag. She pulls out a long thorny
leaf.

KATE

Here, put this on. You'll be
fine.

DANNY

You want me to put that green
thorny thing on my nose?

KATE

You squeeze the juice out. Just
pat that on your skin. It's a
Hawaiian Aloe plant.

She breaks the plant in half.

JACK

Look, it's kind of crowded in
here -- ow!

He backs away from her.

KATE

What's the matter?

JACK

You stabbed me with that god-damned Hawaiian plant.

KATE

I'm sorry, it's crowded in here.

JACK

(to Nick)

Excuse me, would you excuse me.

He reaches for a pan behind him. Danny finishes figuring on his computer.

DANNY

Okay, Jack and Kate owe Nick and me \$123 each for provisions except for the wine and beer, which Nick brought which everybody owes him \$47 each for.

JACK

Why don't I just subtract the 47 from 123?

DANNY

No, no, no. That'll screw it up. I've got this very carefully worked out. And I'd just like to tell you that we are \$350 over budget, each. I don't see any trip to Jamaica unless we have a meeting first.

CUT TO:

31 EXT: BOAT - SUNSET

31

In the warm, red tones of the sunset, the boat CAN BE SEEN nosed up on the beach.

JACK (VO)

Yeah, well I don't picture us seeing Jamaica unless it floats by.

GINNY (VO)

Nick. When is high tide?

NICK (VO)
(just a little testy)
I don't know when high tide is.
For all I know, we're sitting
in it.

KATE (VO)
Well, if a higher tide doesn't
come in two or three days, I
think we should call the coast
guard.

CUT TO:

32 INT: BOAT - JACK AND KATE'S SLEEPING QUARTERS - NIGHT 32

KATE
I can't believe he brought her.
How could he do that to Anne? How
could he do it to us?

JACK
But, you know, she's really
nice. I like her.

KATE
She's wonderful. You can't
even enjoy hating her. Who the
hell needs that?

JACK
Danny is driving me crazy. He
has to be the expert on every-
thing. What is the matter with
him?

KATE
He's very needy, that's all.

JACK
Needy? He's hypochondriacal,
stingy, bossy, selfish, compulsive,
and paranoid. He's the Muhammed
Ali of mental illness.

KATE
Sshhh. Quiet.

CUT TO:

33 INT: DANNY AND CLAUDIA'S SLEEPING QUARTERS - NIGHT

33

DANNY

Look, if they don't want me to keep the finances, I won't. But there's something wrong with them. These people are vicious. They're ill. We're travelling with a group of ill people.

CLAUDIA

I just can't believe he would bring her on the boat with us.

DANNY

Everytime I make a suggestion, everytime I say something they're ignorant of, do you see the way they look at each other? They discuss me behind my back.

CLAUDIA

She walks around with that shoelace around her waist that's supposed to be a bathing suit -- my God, I'm so depressed every time I look at her.

DANNY

These people are vicious.
Vicious and ill.

He holds still for a moment, listening.

DANNY (contd)

No, I don't believe it ...
they're at it again.

Quiet, but unmistakable moans from the other end of the boat can be heard.

DANNY (contd)

They never stop. Those two are gonna kill themselves.

CUT TO:

34 INT: JACK AND KATE'S SLEEPING QUARTERS - NIGHT

34

They're listening intently.

JACK

I cannot believe my ears.

KATE

They're louder tonight. I didn't think that was possible.

JACK

I'm gonna say something.

KATE

Now?

JACK

(he looks at her oddly)
What would I say now? Of course not now. I'll talk to him tomorrow.

KATE

How can you say anything?

JACK

Well, we're supposed to be close. We're supposed to be able to talk about anything, to be open.

KATE

God, don't get him to be more open than this.

More moans.

JACK

They're driving me crazy.

KATE

Talk about something else. Something serious and complex. We won't even notice them.

JACK

(trying not to listen to the groaning)
Something serious and complex.

KATE

Tell me about the Simmons suit.

JACK

Uh. The Simmons suit. It all depends on a ruling from the judge. How he interprets the environmental impact study ...
(he can't stand it anymore)
God, what is she doing to him?

KATE

You're not concentrating. I'll tell you about a piece I'm editing on inflation. Now pay attention, okay?

JACK

Yeah.

KATE

According to Lester C. Thurow at M.I.T., part of the problem is that the production of goods and services per man hour of work is falling at a rate of 3% a year.

JACK

(trying to concentrate)
Uh, huh.

KATE

So if productivity falls 3%, then wages have to fall 3%. But if wages don't fall 3%, then the cost of production rises -- because it takes more hours of work to produce the same goods. Are you listening?

JACK

I'm listening. That's great. Keep going.

KATE

So the extra costs of less efficient production have to be passed along to the consumer in the form of higher prices.

The sounds from the other cabin are too much. Unable to contain themselves anymore, they've started to laugh. She keeps on trying to talk, however.

KATE

(in between her laughing)

So if ... productivity falls ...

JACK

(laughing)

Yeah --

Three ... KATE

 JACK
Three percent, yeah?

 KATE
Then inflation can only be ...
prevented ...

 JACK
Yeah?

 KATE
If everyone's income falls ...
three ...

 JACK
Three percent.

Helpless with laughter -- they hug and forget about the whole thing.

CUT TO:

35 EXT: SAILBOAT - TWILIGHT

35

Boat is grounded and slightly askew. We hear the sounds of four people whispering animatedly and two people groaning. It has a certain music.

CUT TO:

36 EXT: SAILBOAT - DAY - THE NEXT MORNING

36

Jack and Kate come out on deck. They're both exhausted. Jack flops down and stretches out on a deck seat. X

 KATE
You want some breakfast?

 JACK
I'm too sleepy to eat. Those people are killing me.

 KATE
I'm going to make some coffee and try to wake up.

 JACK
If I lie in the sun, maybe I'll go back to sleep.

37 EXT: WATER - DAY

37

He closes his eyes. After a moment he hears the SOUND OF SPLASHING WATER. He sits up and looks out over the water. He spots the unmistakable sight of two bare bottoms frolicking in the sea.

JACK

Oh my God.

38 EXT: SAILBOAT - DAY

38

He goes over to the galley and brings Kate out on deck. Kate looks out at the ocean.

39 EXT: WATER - DAY

39

KATE

Oh my God.

40 EXT: SAILBOAT - DAY

40

Danny pokes his head up from the galley.

DANNY

Hi. Is the coffee ready? I can't get my eyes open this morning.

KATE

Come here. This'll get your eyes open.

Danny goes to the railing.

41 EXT: WATER - DAY

41

DANNY

They're swimming already? Where do they get the energy?

JACK

Keep looking.

DANNY

What am I supposed to see?

The swimmers roll under the water, flashing bare bottoms. Danny is stunned for a moment. Finally he speaks:

42 EXT: SAILBOAT - DAY

42

DANNY

Ah hah.

42

CONTD

43

42

Claudia comes out of the galley and looks at Jack, Kate and Danny all leaning over the railing.

CLAUDIA

Is everybody sick?

Danny beckons her over. She goes and takes a look.

CLAUDIA

Oh my god.

X

KATE

(with a little awe)

Where do they get the energy?

DANNY

You know when you think about it, there really isn't anything sexual about it. It's natural. People go to their doctors. They take their clothes off. It doesn't mean a thing.

CLAUDIA

Meanwhile he hasn't taken his eyes off her for a second.

43

EXT: WATER - DAY

43

Nick and Ginny see them on the boat, wave and say 'hi'.

Kate, Jack, Danny and Claudia feel caught staring at them. They wave back and say 'hi' as cheerfully as they can.

Nick and Ginny start swimming toward the boat.

44

EXT: SAILBOAT - DAY

44

KATE

Oh my God. They're swimming over.

DANNY

Just act casual.

CLAUDIA

You mean like you?

KATE

I'm going to go make breakfast. I don't want to look at my friends naked. It makes it hard to have dinner with them later.

She goes into the galley.

JACK

I think I'll get some sun.

Jack lies down and closes his eyes.

CLAUDIA

I think maybe I'll read a book.

She puts on a pair of dark glasses and gets into a chair. She looks over at Danny who is still staring out over the railing.

CLAUDIA (contd)

Okay, Danny, we've all got something to do.

DANNY

What is everybody acting so crazy about? You can't see anything.

JACK

Then what are you standing there for?

CLAUDIA

He's hoping she'll turn over and do the back stroke.

He turns away from the railing and sits in a chair.

DANNY

I was just enjoying their playfulness. They're like a couple of porpoises. The pure animal pleasure of having fun. That's all. That does not indicate a prurient interest in two fellow people.

45 EXT: WATER - DAY

45

Nick calls to them from the water.

NICK

Can somebody throw us our bathing suits?

46 EXT: SAILBOAT - DAY

46

Danny leaps up out of his chair, all enthusiasm.

DANNY

You bet. Where are they? Where did you put them? Oh yeah, I got them. Hold on. Here they come.

47 EXT: WATER - DAY

47

He tosses the bathing suits to them in the water. They wave their thanks. He waves back and keeps looking at them.

48 EXT: SAILBOAT - DAY

48

CLAUDIA

Danny, will you for Christ's sake sit down.

DANNY

(coming back to his chair)

What is the matter with this woman?

Kate begins laughing at him from the galley. He looks at Jack as if to say 'why do they accuse me of this?'

CUT TO:

49 EXT: BEACH - DAY

49

Everyone but Claudia is pushing on the boat, trying to get it afloat in the water.

Claudia is at the wheel.

They shout encouragement to each other and edge the boat off the beach into the water. There is cheering as they move it and it finally floats.

They swim out to the boat, but before they can get on, the wind picks up, driving it ahead of them.

Claudia starts turning the wheel, first one way, then the other, trying to control the boat. She finally gets it under control and brings it around to them.

They cheer her and indeed she looks very proud of herself.

CUT TO:

50 EXT: WATER - DAY

50

SHOTS of boat sailing. Our people on deck sunning themselves.

CUT TO:

51 EXT: BOAT - LATE IN DAY

51

The boat is at anchor (an auxiliary anchor) in a gorgeous bay. The couples are lounging around the deck as the boat rocks leisurely. Nick is below.

X

JACK

Why do you think we love this boat so much?

Everyone shrugs.

JACK (contd)

You know why I think we like this boat so much?

Kate laughs.

KATE

I knew it. He only asked us so he could tell us his theory.

(she kisses him)

Go ahead, Jack, why do we like this boat so much?

JACK

Because it represents our primeval desire to control water.

KATE

Oh. See?

JACK

Think about it. All our beginnings are wet. Sloshing around in the womb. Baptism. The first life that came from the warm soup of the ocean. From the moment we rose from the slime as aligators we've been trying for dominion over water.

There is a long pause. He has stopped all conversation.

JACK (contd)

You know?

CLAUDIA

(trying to be encouraging)

Mmmmm.

KATE

(chuckles)

Jack loves ideas. And he can do so much with them. I've seen him take one idea at a dinner party and bring the conversation of a dozen people to a complete halt.

JACK

Water and contemplation are forever intertwined. X

KATE

(puts hand over Jack's mouth)

Let's see if you can enjoy this place without describing it. X

(removes hand from Jack's mouth) X

JACK

...Herman Melville. X

Nick comes out of the galley with a tray full of clams on the shell and a glass of scotch.

NICK

Ladies and gentlemen, Clams Casino.

CLAUDIA

Oh, God, I love them.

(to Jack)

I have this insatiable need to have dominance over the clam.

Jack laughs at her.

JACK

It so happens that Venus rose from the sea on a clam shell. Sexuality was born in wetness.

CLAUDIA

It's easier that way.

Jack starts to talk again. Kate pushes a clam in his mouth.

KATE

Here, eat.

51

CONTD

51

Nick offers a clam to Danny.

GINNY

Mine's all closed up.

NICK

How did that happen? Open it
up.

Ginny gives him a curious look. She senses there's
something special about this clam.

NICK (contd)

Open it.

Ginny slowly opens it. She looks inside. Her eyes become moist. She looks at Nick lovingly.

GINNY

Oh, Nick.

KATE

That must be some clam.

Ginny shows them what's in her clam shell. A pearl ring.

GINNY

He did it again.

JACK

What a guy.

CLAUDIA

I'm beginning to feel left out.

Kate fishes something out from between her teeth.

KATE

Mmm.

CLAUDIA

You get something too?

KATE

A little sand.

(Kate kisses Jack)

X

CLAUDIA

Ahh -- Jack --

X

JACK

That's all right.

X

Ginny is obviously moved by the gift. She puts her hand on Nick's. Nick leans over and kisses her tenderly.

GINNY

(To others)

I'm just so touched. I'm sorry ... X

I'm going inside for a moment.

She rises and goes to her cabin. After a beat, Nick rises.

NICK

I'm going to see how she is.

Nick goes to their cabin. The others sit silently for a moment looking towards the cabins. There's a short pause.

CLAUDIA

You think they're gonna do it again? X

KATE

You know I'm real pissed off at him for what he did to Anne, but I have to tell you, I get a funny feeling watching two people who are that much in love.

CLAUDIA

How do you suppose we lost that?

JACK

We didn't. Just because they're bumping into furniture and we're not, doesn't mean we've lost interest.

CLAUDIA

(to Kate)

Is he still thoughtful?

KATE

(patting Jack affectionately)

Sure, Jack is thoughtful. He gives me sand. X

CLAUDIA

Yeah? Does he observe good bathroom etiquette?

KATE

Like what?

CLAUDIA

Does he leave the seat up or does he put it down?

(she looks at Danny)

It's funny how people tend to forget little things like that.

DANNY

You're not talking about me?
I always put the seat down.

CLAUDIA

Sure. You know how many nights in the dark I fall that extra inch onto the porcelain? X

Kate laughs. She reaches over and pats Danny on the cheek affectionately. Claudia looks off after Nick and Ginny and becomes quiet.

DANNY

Well, I don't think they're all that adorable. They're making this trip kind of difficult.

JACK

They're not even on this trip. They're mooning around, making goo goo eyes. Jesus, if one of them farts the other thinks it's Guy Lombardo.

KATE

So what do we do? Throw them overboard?

JACK

I don't know. I want us all to feel like we did before.

CLAUDIA

I want to feel like them.

Claudia and Danny look at each other for a moment. She looks away. After a moment she rises and goes to the other end of the boat.

DANNY

You know what I love about her? When she feels something, she feels it with every cell in her body.

Danny rises and goes after her.

JACK

It's not the same anymore. What's different about everybody?

KATE

Well, in the first place, you're jealous of Nick.

JACK

No, I'm not.

KATE

Of course, you are. You wish you had an adoring younger woman who believed everything you told her about yourself.

JACK

I'm jealous?

KATE

You preen for her.

JACK

I do not.

KATE

You do. You hold in your stomach, you comb your hair, you shave. So who cares? Enjoy your fantasies.

JACK

I don't have any fantasies about her.

KATE

(unconvinced)

Oh, yeah?

JACK

Well, no serious fantasies.

KATE

You know, for someone who likes to get to the heart of things, you have an incredible knack for denying your own feelings.

JACK

You wish I were jealous of him so that would alleviate what you feel about her.

KATE

Oh, God, if you're angry, get angry. Don't start analyzing.

JACK

I am not angry.

KATE

And you're not clenching your teeth, either, right?

JACK

All right, that's a problem I have. Sometimes when I get angry, I analyze.

KATE

You certainly do.

51 CONTD

51

JACK
 (analytically)
 You know why I do that?

KATE
 I don't care why. Look, just
 sit there and hate for a while.
 Don't try to explain it, just
 revel in it.

JACK
 I don't hate and I'm not angry.
 So just shut up about that, okay?

She looks at him for a moment, not believing him --
 then she puts back her head and laughs. Her laughter
 throws him for a moment -- then he softens somewhat.
 He takes her hand.

JACK (contd)
 (smiling)
 Come on. Shut up.

A LOUD SPLASH is heard O.C. followed by another LOUD
 SPLASH.

Jack and Kate look up toward the other end of the boat.

Danny and Claudia's bathing suits and shirts are hanging
 from a couple of ropes. They look down at the water.
 Danny and Claudia are swimming naked. They look incredibly
 embarrassed and vulnerable, but happy.

52 EXT: WATER - DAY

52

CLAUDIA
 What the hell. We thought
 we'd try it.

53 EXT: SAILBOAT - DAY

53

Jack and Kate laugh and applaud them.

54 EXT: WATER - DAY

54

DANNY
 (good naturedly,
 waving them off)
 Don't look. Watch the fish.
 They're not wearing any clothes
 either.

Danny and Claudia turn and start to swim off together.
Nothing much shows.

55 EXT: SAILBOAT - LATE AFTERNOON 55

The couple on the boat applaud and cheer them. X

Their laughter drifts out over the water which reflects
the deep red of the sunset.

The CAMERA PANS SLOWLY over the firey color.

DISSOLVE TO:

56 EXT: AUTUMN MONTAGE - DAY 56

The reds and yellows of autumn shimmer on the surface
of a pond as a deer laps water at the pond's edge.

A ribbon of highway, down which a Mercedes travels fast
through the brilliant colors of fall in Connecticut.

CAMERA FOLLOWS a leaf as it falls from a tree to the
ground.

Leaves fall onto the surface of a slowly moving stream.

As the car zips along the tree lined road, WE HEAR VOICE
OVER: (The view thru the rear window is blocked by
coats, hand luggage, presents for kids.) X

KATE

Danny, believe me, there is no rush.

JACK

You know, we're all going to die
anyway someday, there's no need
to make it this afternoon.

DANNY

You don't understand the soul of
a car like this. It was born
for speed. I'm in complete control.

The car squeals around another curve. Claudia screams.

CLAUDIA

Ahh! Danny, SLOW DOWN.

JACK

Nick, an you put your leg
someplace else?

56 CONTD

56

NICK

Where? Out the window?

CLAUDIA

What are we cramped up in here for? We could have taken their station wagon.

CUT TO:

57 INT: MERCEDES - DAY

57

The six people are squeezed into five seats. Danny and Nick are in the front. Jack straddles the hump. The women are in the back.

DANNY

Look, a station wagon is a car. A Mercedes is a thoroughbred. Every so often it needs to be taken out on the open road and challenged.

(He looks at Jack who has been given a sandwich by Kate.)

Don't eat, don't eat!

JACK

Why not?

DANNY

The crumbs get into the upholstery. You can't get them out. The car'll look like the bottom of a birdcage.

JACK

Danny, I'm starving.

DANNY

One loaf of french bread and the resale value goes down 500 dollars. You want to eat a 500 dollar sandwich, it's up to you.

JACK

Can I just eat the insides for a dollar?

58 EXT: HIGHWAY - DAY

58

The car swerves around a turn. We hear the people in the car moan anxiously.

CUT TO:

59 EXT: CAMPUS - DAY

59

The car pulls into the gates of a small college. They pile out of the car and walk together.

KATE

Claudia, after we find our kids, why don't you and Danny drop us off and go see Mike at Wesleyan.

CLAUDIA

We'll see him tomorrow. It's Saturday night. He's probably out trying to get laid.

DANNY

What makes you think your son is always doing something sexual?

CLAUDIA

Please, I'm Italian.

KATE

There's Beth! Oh God, doesn't she look great?

Beth sees them and runs over to the car: She gives her mother a big kiss.

BETH

Hi, guys.

Jack gives Beth a kiss.

BETH (contd)

(to the others)

Hi. Lisa's down there somewhere.

(then to Kate and Jack, as they all walk together)

Guess what -- I got an A in History!

Jack and Kate are almost as excited as she is. "Wonderful". "That's great".

BETH (contd)

And this teacher is such a jerk! You wouldn't believe it -- he wouldn't even tell us what to write about. I had to figure the whole thing out by myself.

59 CONTD

59

KATE

Well, he was probably just trying to get you to think for yourself.

BETH

No, Mom, this guy is such a jerk, if the jerks had their own country, this guy would be President.

Jack smiles at his daughter with adoration.

BETH (contd)

There she is.
(calling)
Lees ... Lisa!
(to car)
I'll go get her. Don't go away.

Beth takes off.

KATE

God, she's wonderful.

DANNY

That kid takes a real bite out of life.

GINNY

How do you think Lisa's doing?

NICK

Lisa's doing great. Lisa's a strong happy kid. She's resilient.

CUT TO:

60 EXT: CAMPUS - DAY
ANOTHER ANGLE:

60

Beth is walking with Lisa, pointing excitedly to her and smiling at the group.

Lisa, on the other hand, is the essence of depression. Behind her horn rimmed glasses, which give her an owlish look anyway, she is dour, gloomy and morbid.

They walk over to the car. Everyone enthusiastically greets Lisa, who barely manages a "hi" in return.

NICK

Hiya, babe. You look great.

LISA

Hi, Dad.
(to Ginny)
Hi.

BETH

Mom, can I ask you something?

Beth takes Kate aside.

NICK

(to Lisa)

You getting enough sleep? And food and everything? You look just great.

LISA

(not showing any signs of life)

Thanks.

NICK

(to Kate)

Doesn't she look great?

(to Lisa as they walk to the car)

So, can you have lunch with us now? We can eat at the Inn, okay?

LISA

Sure.

JACK

You want to pile in with us?

LISA

I'll go with Beth in her car.

JACK

Okay, meet you there. You know where it is.

They all climb into the car.

NICK

She looks great. Doesn't she look great?

JACK

You didn't think she looked a little ... depressed?

60 CONTD

60

NICK

Lisa? Are you talking about
Lisa?

JACK

Yes, Lisa.

NICK

She has a slow metabolism. This
is up. She's up today.

Nobody quite believes this.

GINNY

(quietly to Nick -- and gently)
Why don't you have a talk with her?

NICK

Look, that kid is a survivor.

GINNY

Just a little talk. You could
make her feel so much better.

NICK

Okay.

The car pulls away.

CUT TO:

61 EXT: CONNECTICUT INN - DAY

61

They walk from the parked car toward the inn.

KATE

Did you know that Anne is here
this weekend?

NICK

Anne is here?

JACK

Are you sure?

KATE

(to Nick)
Beth told me.

DANNY

Oh, my God. How did that happen?

NICK

Anne is grown up. She can take it.

JACK

What makes you think we can?

KATE

(to Claudia)

Did you know she was coming?

CLAUDIA

I talked to her Tuesday. She said she was going to work it out with Nick.

KATE

I called her as soon as we said we'd come up here just so this wouldn't happen.

CLAUDIA

I don't understand this. You didn't tell her that you and Ginny were coming up here and she didn't tell you?

NICK

I don't know. She might have mentioned she was thinking of it. She never does what she says she's gonna do. She's very unreliable. I don't listen half the time.

KATE

Well, that might be a small problem right there.

GINNY

I don't want to talk her down, but you know, she is unreliable. Nick's made three appointments with her to meet him at his lawyer's office and she's never shown up. She didn't even call.

CLAUDIA

Ginny, no offense, but 21 years ago Nick made an appointment to be there on the other side of the bed every morning, and for the last six months he hasn't kept his appointment either.

JACK

Alright, let's calm down. It's not all that bad. It's just a little embarrassing.

61 CONTD

61

NICK

I don't see what the big problem is. We're all adults. We'll just ... say hello and ... uh ...

DANNY

... have a nervous breakdown.

Ginny's eyes have welled up. She's holding back tears. Claudia puts her arm around her.

CLAUDIA

Listen, I'm sorry. There's a lot of strain in this situation, and I get passionate sometimes.

GINNY

That's okay. I know you're just trying to be fair to everybody.

CLAUDIA

(leans over to Nick)

You were the one I wanted to make cry.

CUT TO:

62 INT: LOBBY - CONNECTICUT INN - DAY

62

Nick and Ginny go to the desk with the others just behind them.

NICK

(to desk clerk)

You have a reservation for Raskin, please?

The clerk smiles.

CLERK

You're all registered, Mr. Raskin.

NICK

I'm all registered?

CLERK

Mrs. Raskin checked in a few minutes ago.

Nick backs away from the front desk as if from a hot stove just as the others get to him.

JACK

Is everything alright?

"THE FOUR SEASONS"

61

62 CONTD

62

NICK
Everything is just fine.

DANNY
Do they have our rooms?

NICK
Just one minute ...

He goes to the clerk.

NICK (contd)
Can I see you over here for a
moment please?

He takes the clerk to the other end of the desk and
talks in hushed tones with him.

KATE
What's the matter?

GINNY
As far as I can make out, Anne
just checked into our room.

CLAUDIA
Oh my God.

JACK
I hope he's asking for an extra
cot.

GINNY
Look, we'll go someplace else.

KATE
On Parent's Weekend? Everything
is booked within 50 miles of
here. X

GINNY
I'll sleep in the car. I'll
sit up all night in a diner.
Maybe the earth will open up
and swallow me.

63 INT: CONNECTICUT INN - DAY
ANOTHER ANGLE:

63

Anne is coming down the stairs and sees the crowd.
She walks to them.

ANNE
Hi, everybody.

63 CONTD

63

Everyone is still for a moment.

CLAUDIA

Annie, hi. How are you?

She gives Anne a hug and a kiss.

ANNE

I'm fine.

They all kiss her on the cheek.

JACK

Anne, this is Ginny Pearson.

They gingerly shake hands.

ANNE

I think we've spoken on the phone.

GINNY

Yes, I think we have.

Nick turns from the front desk and comes over to the group.

NICK

Okay, I've got it all worked out.

Anne turns and he sees her. He suddenly gets terribly formal.

NICK (contd)

Hello Anne. How are you?

ANNE

Fine, Nick. How are you?

NICK

Fine.

There's a little pause.

JACK

Well, now that we're all fine, is there anything else we ought to talk about?

KATE

Jack, just let it lay there. Don't get to the heart of things.

JACK

Why are we all pretending this isn't embarrassing? Why don't we just say how we feel?

ANNE

(quietly)

I feel like I wish you would sort of shut up.

NICK

Lisa's on her way over. We're having lunch with her. Is that okay?

ANNE

(coldly)

All right. I'll have dinner with her. Nice to see you all. Goodbye.

Everyone says a lame goodbye. Anne leaves. They all look at Nick.

NICK

See? What was wrong with that?

Nick picks up his bags and moves off with Ginny.

KATE

(to Claudia)

Let's see how she's doing.

Danny and Jack go to the front desk to register -- as Anne, Kate and Claudia go to the door.

CLERK

There won't be any more Zellers coming in, will there.

CLAUDIA

(pleasantly)

There better not be.

CUT TO:

64 EXT: CONNECTICUT INN - DAY

64

Claudia and Kate come out of the hotel and see Anne. They go over to her.

CLAUDIA

That must have been murder for you in there.

ANNE
I'll get used to it.

KATE
Should we talk? I have a feeling
we should.

ANNE
Well ... actually, I have a
feeling you're all deserting me.

CLAUDIA
Deserting you?

ANNE
Well, you had that party on Labor
Day and you asked Nick, but not
me.

CLAUDIA
Because he was with her. We
couldn't have you at the same
party together. We'd have been
nervous wrecks.

KATE
Anne, we love you. Let's have
dinner next week, okay? We'll
see a movie or something.

ANNE
Good. I'd like that.

KATE
You know, it's true. We've talked
on the phone a few times -- but
for the past couple of months,
we've let you slip out of our lives.

CLAUDIA
What's it been like for you?

ANNE
Not bad. Well, actually, it's
been pure shit. But I guess it
could be worse.

KATE
What are your days like?

ANNE
I do my work. But I tend to
lose track. I get on a bus
(MORE)

ANNE (contd)

and forget where I'm going. I watch the streets go by and hope that one of them will remind me of what I'm doing there. I'm kind of numb from time to time.

CLAUDIA

We should have been calling you every day.

ANNE

Well, it's not all bad. I've been trying to get out of my rut. I've been thinking about going to Czechoslovakia.

CLAUDIA

Why?

ANNE

Because I've never wanted to go there. It's something new. I'm trying very hard to be less compulsive ... to be a little more spontaneous. On the spur of the moment last week I bought a snake.

KATE

You bought a snake?

ANNE

It felt a little strange for a while -- but once you get used to him, he's kind of a nice pet.

CLAUDIA

Yeah?

ANNE

Yeah -- Well, it was kind of disgusting at first. They eat mice.

KATE

You've really gone through a wringer, haven't you?

ANNE

I'm alright. In a way, I'm stronger than ever.

(her eyes start to well up)

(MORE)

64 CONTD

64

ANNE (contd)

The funny thing is, every time I think about going to Czechoslovakia I start to cry.

Kate hugs her. Claudia puts her arms around both of them.

ANNE (contd)

I'll come back later for Lisa.

CLAUDIA

We'll call you Monday for dinner.

ANNE

Okay.

KATE

Annie, call me at the office. Maybe I can have an assignment for you. Or I can make some calls.

ANNE

Don't tell Nick about the snake, okay? He thinks I'm nuts as it is.

X

She starts to go, then turns back to them.

ANNE (contd)

You know what? The hell with him. Tell him it's a goddamned boa constrictor.

They smile. Anne goes to the car.

CUT TO:

65

INT: HALLWAY - CONNECTICUT INN - DAY

65

Danny and Jack are carrying bags down the hall.

JACK

I don't understand him. How could he do that to her?

DANNY

Listen, he's got a long history of doing that to her. He's been having affairs with other women all along. Dozens.

Jack stops in amazement.

JACK

What!

DANNY

How could you not know? They even slept in your apartment once.

X

JACK

Where was I?

DANNY

You gave him your apartment keys so he could water your plants and feed your cat when you went away for the weekend. You didn't notice that funny look on the cat's face when you got home?

JACK

That son of a bitch. He told you all this?

DANNY

He told me some of it. Some of it came out when he was under gas.

They walk for a moment in silence.

DANNY (contd)

I'll tell you, I've lost all my illusions about that guy. Every time I think about him I get angry and depressed. I don't know. Maybe it's just this time of year. I've always hated autumn. Everybody says it's so beautiful, but for me it's always just been a time of death. I always get psoriasis in autumn.

JACK

Danny, believe me, you're not going to die from psoriasis.

DANNY

What's that supposed to mean?

JACK

I'm just trying to comfort you. Don't get paranoid.

DANNY

How come everybody thinks I'm paranoid? You discuss this behind my back, don't you?

Jack puts his arm on Danny's shoulder.

JACK

Danny, relax, will you? You know if you could just realize what a terrific person you are, you wouldn't think everyone was out to get you.

DANNY

Don't analyze me, okay? First of all, I'm not your patient, and second of all, you're not a doctor.

JACK

I'm trying to help.

DANNY

You're not helping, you're patronizing me. Just cut it out, okay?

JACK

Jesus, don't get so overwrought. What can I do for you?

DANNY

Well, first of all, take your arm off my shoulder and stick it up your ass.

He stops at his door and goes in. Jack looks at him for a moment, then goes on.

CUT TO:

66 EXT: CONNECTICUT INN - DAY

66

Lisa and Nick are unpacking the car. Lisa looks morose.

NICK

Look, sweetheart, I know what you're going through. My parents separated when I was a kid, too. I hated them for it. I promised myself when I grew up I would

(MORE)

NICK (contd)

remember what it was like to be a kid and I would never do that to mine. The trouble is, here I am an adult, and I see things from the other side. But you're very mature for your age, Lisa. You're resilient. This will pass and one day you'll be singing and laughing. Believe me, you're gonna be laughing.

She doesn't say anything. She just looks like a corpse. They walk toward the hotel.

NICK (contd)

Look, your whole world doesn't revolve around me. You have your own life to live. You've made friends in your dorm, right?

LISA

Not really. Most of the people I've met here have a peculiar idea of a good time.

NICK

Like what?

LISA

They get drunk and piss off the balconies.

NICK

Oh. Well, what about the girls?

LISA

I'm talking about the girls.

Nick gives her an odd look.

NICK

You're kidding me, right?

LISA

I'm kidding you? You think it's a joke to walk home from the library on a clear night -- carrying an umbrella?

They sit on a log.

NICK

Don't you have any friends here?

LISA

They don't interest me.

NICK

There must be somebody. Didn't you mention a girl from Ohio?

LISA

Yeah. Marilyn Oupenski. She was great. We're very much alike. But her parents made her go home.

NICK

Why?

LISA

(shrugging casually)
She tried to swallow a bottle of pills.

Nick is stunned.

NICK

Why didn't you tell me?

LISA

What would you have done about it?

NICK

I would have comforted you. Don't you think I care about you?

LISA

Do you?

NICK

Lisa, if the one person you identify with tries to swallow a bottle of pills, don't you think I'd be mildly interested?

LISA

Well, you keep making all these decisions that affect my life without asking me. But that doesn't seem to bother you.

NICK

All right, I'm sorry I wasn't straighter with you. But you have to be straight, too. All I'm getting from you is emotional blackmail. I'm trying to appeal to your sense of maturity and intelligence, and you sit there like the bride of Frankenstein and talk about suicide.

He quiets down and comes very close to Lisa.

NICK (contd)

Come on, Lisa. You're not as morose as all that and you know it. You've got a smile down there somewhere but you're just not letting it out. Come on, give in, let's have a nice big smile.

She just looks at him impassively. Nick tries to wheedle it out of her.

NICK (contd)

I know you've got one in there. It's just dying to come out, isn't it? Look at it, there it is, curling up at the corner of your mouth ... here it comes. Here comes the smile.

Her expression hasn't changed a millimeter. She just stares at him.

NICK (contd)

In about two seconds, you're gonna be bursting with laughter. Ha ... there it goes ... here comes a great big laugh ... here it comes ... smile, Goddammit!

Nothing from her. He gets up.

NICK (contd)

Alright, don't!

CUT TO:

INT: HOTEL ROOM - DAY

Nick and Lisa enter. Ginny is unpacking. Sullenly, Nick reaches into his suitcase and takes out a bottle of scotch.

GINNY
 (looking at the scotch)
 Nick, it's not even lunch time yet.

NICK
 Ginny, will you stop with this pathological fear of alcoholism? I'm just going to have a sip, that's all. Two ounces.

GINNY
 Aren't you the one who told me to remind you not to drink too much?

NICK
 Yes, too much. You remind me all the time. And it's getting on my nerves.

He pours himself a shot of whiskey.

NICK (contd)
 And you know what I do when I get nervous.

Needling her, he dumps a second dollop of scotch in the glass.

GINNY
 You can pickle yourself for all I care.

She walks out of the room and slams the door. Nick looks over at Lisa. She's finally smiling.

CUT TO:

68 INT: HALLWAY - CONNECTICUT INN - DAY

68

Danny is coming out of his room as Ginny passes him. She's obviously upset. Danny goes back into his room.

CUT TO:

69 INT: DANNY AND CLAUDIA'S ROOM - CONNECTICUT INN - DAY 69

Claudia is putting on lipstick in the mirror as Danny enters.

DANNY
 She's in tears again.

CLAUDIA

Who?

DANNY

Ginny. I think you should
aploogize to her.

CLAUDIA

For what? I got excited, I spoke
my mind and I said I was sorry.
It's over and done with.

DANNY

I don't see how you can hurt
someone so utterly guileless
and vulnerable as Ginny.

Claudia turns to him.

CLAUDIA

She sure took on a lot of mystical
qualities once you saw her
swimming naked.

DANNY

(offended)

How can you say that?

CLAUDIA

(shrugging)

I just say what I think.

DANNY

You always have to say what you
think? You think your thoughts
should just plop down from your
brain onto your tongue like a
gumball machine?

CLAUDIA

Danny, I am not going to start
watching what I think or what
I feel. I'm Italian.

Danny starts parading around the room holding his hair
with his hands. He speaks in a guttural growl of frenzy:

DANNY

I know you're Italian! I don't
want to hear any more how you're
Italian. Here ... wait ...

He goes to the window and opens it. He screams out the
window.

DANNY (contd)
Hello, out there. This woman
is Italian!

He turns to Claudia.

DANNY (contd)
Alright? It will no longer be
necessary to announce your ethnic
origin in this state. Everybody
in Connecticut knows you're
Italian. As soon as we cross the
border into New York, I'll take
out an ad in the New York Times.

Danny opens the door, preparing to leave the room.

DANNY (contd)
But, let me tell you, Ms. Ciaffano,
I'm terribly sorry you seem to
feel you married beneath your
passion. You may think it's
charming to express yourself
willy-nilly no matter who it
hurts. Well, I don't think it's
charming. I think it's stinky.

He leaves the room with true depth of feeling.

CUT TO:

70 INT: HALLWAY - CONNECTICUT INN - DAY

70

The room clerk is staring at him. He goes back into
the room.

CUT TO:

71 INT: DANNY AND CLAUDIA'S ROOM - CONNECTICUT INN - DAY 71

Danny closes the door behind him.

DANNY
(awash with guilt)
The room clerk heard everything
I said.

CLAUDIA
(in mock concern)
Oh, my God. Now the whole world
will know you say words like
stinky.

CUT TO:

...the watching her face and her soul seems open and honest.

KATE:

Oh, how do we move through the
...rooms just now. I had this tremendous
feeling of being in those old buildings
...full of books. People
...handing me a book.

KATE:

Say, how's your social life?

BETH:

...with boys?

When you were in high school,
you used to be on the phone with
her every night.

Not any more.

BETH

She's always been so hard to
I mean, I try so hard to be
just leave her alone. So I
ask her to go places with me.
And she acts like I'm pushing
myself on her.

It's like she's trying
to test me and see how much shit

BETH

I do. The trouble is that what she is is a bitch.

KATE

When she acts like that maybe you can just laugh at her. Like she was a character in a story.

BETH

Mom, that's impossible.

KATE

Why?

BETH

Because it is. Forget it. Change the subject.

KATE

Why can't you just say to yourself that's the way she is. Try it.

BETH

No. It's stupid.

KATE

Try it once. See what happens.

BETH

No. Talk about something else.

KATE

Okay.

(beat)

What other friends do you have?

Playfully, but with impatience, Beth screams:

BETH

Aggrrhhh! Stop. Be quiet.

She picks up a pillow and puts it over her mother's face.

BETH (contd)

Time to stop talking. I'm closing off your breath now.

They roll on the bed laughing.

CUT TO:

73 INT: HOTEL SITTING ROOM - DAY

X 73

Jack enters and sees Nick looking through a window.
Jack walks away. Nick follows down the hall.

NICK
What's the matter?

JACK
I'm sorry, I just feel very let
down by you.

NICK
Why? What have I done to you?

JACK
What is your idea of a close,
intimate friendship? What does
that mean to you?

NICK
I don't understand. I've hurt
you in some way?

JACK
I happen to know you've betrayed
your wife dozens of times.

NICK
Well, if I did, that's what I did
to her. What did I do to you? X

JACK
You didn't tell either of us.

NICK
Let's take you one at a time.
You can understand my not telling
her, right?

JACK
I can't understand you on the
one hand saying you could tell
me anything, and on the other hand
not telling me a goddamn thing
except what suits you. I feel
as betrayed as she does.

They walk to:

74 INT: HOTEL LOBBY - DAY

X

74

74 CONTD

74

NICK

Jack, all I've ever gotten from you is judgement and disapproval. And you expected me to come and tell you every time I had an affair with a hat check girl? X

JACK

(truly shocked)

That's who you were having affairs with? Hat check girls?

NICK

(losing patience)

No. They were all intelligent worthy women -- the top people in their field. I can't tell you all their names, but two of them were Margaret Thatcher and Indira Gandhi.

JACK

When you want to talk intelligently, I'll talk. Otherwise, forget it.

Jack goes into the Dining room.

75 INT: HOTEL LOBBY - DAY

75

Claudia enters the lobby with Danny. X

DANNY

I'm just asking you to think before you talk. You know, a little guilt can be a wonderful thing.

CLAUDIA

(firmly)

Danny, why don't you go back upstairs and scream out the window for a while.

She goes. Nick approaches Danny.

NICK

Thanks a lot. Jack thinks I'm some kind of sexual shark.

75 CONTD

75

DANNY

If you're ashamed of what you did,
you shouldn't have done it.

X

NICK

What did I do that was so terrible?
I was suffering. I was in pain.

DANNY

Anybody who has two dozen women in
three months and is still in pain
is a virtuoso masochist.

NICK

Will you lower your voice? It
was ten at the most.

DANNY

(in mock seriousness)

God, ten women. That must have
been excruciating.

Danny goes into the Dining Room. After a beat, Nick follows.

CUT TO:

76 INT: HOTEL DINING ROOM - DAY

76

The Dining Room is crowded and noisy. Our three X
couples and Beth and Lisa are finishing lunch in
absolute silence. It is clear that no one has said
a word from the time they sat down. The only sound
is of forks against plates and Danny's figuring on
his pocket calculator. Jack is slicing an apple.
Ginny, Beth and Lisa are eating ice cream sundaes.
Nick has a scotch. X

DANNY

\$23 from Nick. \$24.50 from Jack.
And \$16 from me, but let's split
it three ways.

NICK

Then why mention what everybody spent?

DANNY

If there was a discrepancy in
anyone's share it would benefit
everyone to know.

NICK

How would I know what my share was?
Unless I compulsively added up my
bill the whole time I was eating?

DANNY

Oh, now I'm compulsive? Ten minutes
ago I was paranoid.

NICK

Look, give me the whole check. I'll pay
it.

DANNY

I'm sorry. I'm not in the Million
Dollar Round Table, myself. Here,
you want the check? You got it.

NICK

For crying out loud, you're a successful
dentist.

DANNY

That's right. This is a checkup and
cleaning. You know how long I have
to scrape, poke and polish to make that?

KATE

Danny, calm down.

DANNY

Please, don't tell me to calm
down! That's the second time
today somebody has told me to
calm down.

KATE

I'm sorry. It's only my first.

Nick, Jack and Danny all start talking at once:

JACK

Look, he wants to keep the books - Let
him keep the books.

DANNY

I don't want to keep the books!

NICK

I said I'll pay the check - I'll pay it!

JACK
(to Danny)
Don't get upset.

DANNY
Again? I'm not upset!

JACK
(to Nick)
Don't upset him.

NICK
I didn't upset him - you did!

DANNY
I told you - I'm not upset!

NICK
Look, you want the check? Here's
the check.

DANNY
I don't want the check!

JACK
Don't take it so personally. It's
just a lunch check.

DANNY
I'm not upset!

NICK
He doesn't need any help to get
upset anyway.

Beth leans over to Kate during the above.

BETH
I see how it works. It's just
a question of loving acceptance.

Kate smiles at her daughter and quiets everyone down.

(CONTD)

KATE

Wait a minute. Hold it.
(she takes a piece
of paper out of her bag)
I just want to remind everyone
that we have a deposit on three
cabins at the Timberlake Lodge
in Vermont on January 20th. How
are we going to spend a week
together if we can't even have
lunch anymore?

DANNY

You made the deposit already?
You committed money?

KATE

Yes, I committed money. No one
else seemed to want to take charge
of this. You all wait for me to
do these things so I do them.

DANNY

(quietly)
All right, fine. Don't get so
touchy.

CLAUDIA

You know what I love? We keep making
plans that throw us together like
peas in a pod, and, all six of us are
totally incompatible in any conceivable
situation.

JACK

No, I'm sorry. I can't accept
that. I think we have six very
good friendships here.

DANNY

Thirty-six.

JACK

What?

DANNY

There are thirty-six permutations
on a six person group.

JACK

(after a beat)
I hate it when you do that.

CLAUDIA

You see what I mean? I love it!

X

JACK

Look, let's not quit. I think we should go to Vermont this winter. Even if it means a lot of yelling. Okay?

He looks at Nick.

NICK

Okay.

JACK

Ginny?

GINNY

I think we can work it out.

Jack looks at Kate.

JACK

Kate.

KATE

Yes. Sure.

JACK

Claudia?

CLAUDIA

Look, I like yelling.

Finally, he looks at Danny.

JACK

How about it, Danny?

DANNY

Of course I'm going. You think I'm going to lose my deposit?

CUT TO:

A parent/student soccer game is in progress. The sixsome is joined by their two daughters and several other parents and kids. Jack, Kate and Danny are on one team; Nick, Claudia and Ginny are on another. There is an air of

CUT TO

Danny starts moving the ball down the field. Nick gets it away from him. Everyone applauds him.

Jack moves in to go after the ball. Nick brushes past him casually knocking Jack in the chest with his shoulder. Jack is nearly thrown off balance. Nick scores a goal.

Some of the players cheer, but the crowd remains a little more serious about the game.

Jack passes the ball to Danny, who doesn't pass it to him. Jack takes it away from him. The other players look puzzled at teammates competing with each other for possession of the ball.

What are you doing? We're on the same team.

JACK

When pass me the ball.

Jack takes the ball down the right. Nick knocks Jack down. Jack falls on the ground, beginning to get pissed off. He goes after Nick and

knocks him down with a flying kick. The crowd is in a state of amazement.

CUT TO

JACK

Did reaction from here look off a lot of skin.

CONFIDENTIAL

I wonder if they have any
of those things in the

you
you see?

are you mad at me?

the door is closed and

the door is closed and

the door is closed and

the door is closed and
the door is closed and
the door is closed and

think there's anything wrong
with the paper.

JACK

is going to be calm about this
if he ever gets into a room.

JACK

is going to be calm about this
if he ever gets into a room.

including everything
in it. He wants to also don't
like having to guess your
does which you don't give a damn
about. He don't like to
what needs do you have that I
don't give a damn about?

what needs do you have that I
don't give a damn about?

Doesn't you ever get into a room
someplace else with me?

JACK

Don't you ever get into a room
with them?

been kind to one person at a
time. I don't know any more.

JACK

been kind to one person at a
time. I don't know any more.

I adore them. But it's getting so
I can't breathe. Anne doesn't know X

how truly one is to be out.

...probably ...
...to everything you're ...

...and ...

...and ...

...and ...

...and ...

...everything like three ...
...people know ...

...and ...

...and ...
...and ...

JACK
I don't surprise you with
daffodils? You know I do.

KATE
When you feel like it. When
it makes you feel good. Not
when I need them.

JACK
Goddammit, Kate.
- blood is
running down my leg -- and
we're talking about daffodils!

KATE
Because I also resent you for
hurting yourself.

JACK
And that's not irrational.

KATE
You think I like to see you
so jealous of Nick that you
have to tackle him? You
think that makes me feel good?

JACK
(calmly)
I think we ought to get to
the heart of this. X

KATE
The heart of it is you wish you
had some blond nymph adoring X
you like he does. So go find
one. Christ, how long are you
going to hang on to these fantasies?
The reality is, you're married to
a middle aged woman with a good
sense of humor and dry skin. If
you don't like it, then go find
yourself a nymph. Just do me the
courtesy of telling me. In other
words -- and I mean this in the
most loving way -- shit or get
off the pot.

78 CONTD

78

There is a beat.

JACK

Katherine, I'm sorry to say
this...

KATE

What? Say it.

JACK

You're making me furious.

KATE

Is this furious?

JACK

I'm enraged.

KATE

How can you tell? I can't
see the difference. Maybe
you could learn to stamp
your foot as a signal.
Look -- try this.

She gives him a sample angry scream.

JACK

(whispering hoarsely)

Will you shut up? You know
how your voice carries?

KATE

When you're mad at me, I
expect to see it. I don't
want to read about it two
years from now in your
diary.

Jack takes an ice bucket and goes to the door, too angry
to speak. He turns in a calm of fury.

78 **CONTD**

78

JACK

You know how our good times
together come in waves? I would
say that right now we're in a
very deep trough.

He goes.

CUT TO:79 **INT: HOTEL HALLWAY - NIGHT**

79

Jack comes down the hall. Danny is filling up a towel
with ice from the ice chest. Jack digs into the ice chest,
ignoring Danny. Ginny comes over with a plastic bag
which she fills up with ice. She smiles.

GINNY

Boy, is Nick sore. Poor guy.
He loves to be babied.

She clearly enjoys babying him. Nick and Danny look at
each other, sharing their jealousy.

CAMERA CLOSES IN ON the ice.

DISSOLVE TO:80 **EXT: WINTER MONTAGE - DAY**

80

Icicles hanging on a tree.

LONG SHOT:

Bare trees in frozen stillness as the outline of hills
crisscross in the distance.

Fences sagging against fresh snow.

Frozen branches in a silver lacework.

CUT TO:81 **EXT: SKI TRAIL - DAY**

81

AN EXPANSE OF WHITE

From a ridge line in the distance, a little dot approaches
the CAMERA. It is someone cross country skiing expertly.

82 **EXT: SKI TRAIL - DAY**

82

CLOSER

WE SEE it is Nick. He passes us, taking the CAMERA TO:

82 CONTD

82

who can be SEEN struggling toward US on his skis on one side of the FRAME as Nick moves AWAY FROM US like a gazelle on the other side.

After a moment or two, Jack falls over onto the snow. He gamely gets up and tries again. He falls again. Meanwhile:

Nick moves gracefully forward.

83 EXT: SKI TRAIN - DAY

83

ANOTHER PART OF THE TRAIL:

Danny is struggling to gain mastery over his skis. He's not quite making it but he's coming close.

CUT TO:

84 EXT: SKI TRAIL - DAY

84

A SLIGHT INCLINE:

Down which Kate and Claudia are skiing. Their knees are bent, their heads are down, like downhill racers. They're not going very fast, but they're thrilled by it.

CUT TO:

85 EXT: SKI TRAIL - DAY

85

ANOTHER PART OF THE TRAIL:

Ginny, alone, is trying to make her way between a couple of trees. She hasn't judged her distance very well and tries to make herself very small as she goes past them. She clumps around a little, trying to regain her balance, loving every second of it.

86 EXT: SKI TRAIL - DAY

86

ANOTHER PART OF THE TRAIL:

Jack is just beginning to get the hang of it. He's exaggerating the rhythm that Nick does so well, but doing it. He's very pleased with himself to be erect. After a moment, though, he's passed by Danny, who is doing even better. He watches him go then, trying to beat Danny, Jack moves on, trying to go down a slight hill. He tumbles. At the bottom of the hill he rolls across Ginny's skis. She helps him up, laughing and enjoying his effort.

86

CONTD

86

Jack tries to get back up the hill and has to struggle not to ski backward all the way down again.

CUT TO:

87

EXT: SKI TRAIL - DAY

87

ANOTHER PART OF THE HILL:

Danny is moving forward better and better. Nick passes by Danny and does a little jump off a small elevation in the trail. Danny observes this without commenting. He's not getting drawn into a competition that's over his head.

Nick makes his way back to Danny and makes another little jump. Danny smiles at him and moves on.

Nick makes his way over to Jack. He does a little jump for Jack's benefit. Jack tries his best to ignore him.

CUT TO:

88

EXT: SKI TRAIL - DAY

88

ANOTHER PART OF THE TRAIL:

Kate and Claudia pause by a tree, taking off a couple of outer layers of clothing, and stuff them in a crook of the tree and move on, warmed and cheered by their skiing.

CUT TO:

89

EXT: SKI TRAIL - DAY

89

NICK AND JACK:

Nick is really knocking himself out challenging Jack. He does yet another jump. This one fairly dangerous. He lands hard but recovers.

Jack can't resist. He peels off a couple of layers of clothes and starts tramping up the hill in order to have a long run at Nick's jumping off point.

Jack arrives at the top of the hill and looks down.

90

EXT: SKI TRAIL - HILLTOP - DAY

90

JACK'S POV:

It is an extremely steep run to the jump.

91 EXT: SKI TRAIL - HILLTOP - DAY

91

ANOTHER ANGLE:

Jack is all determination as he bends his knees and pushes off with his poles. He starts down the hill. Within a few feet he's picking up a lot more speed than he can handle. He keeps low and keeps moving. He gets to the jump, rises in the air and we HEAR those two words that signal tardy reconsideration:

JACK

Oh shit!

Jack lands like a box of matches. Ski poles, skis, arms and legs stick out in angular disarray from a rolling mass of incompetence.

He comes to rest with a giant moan. Everyone rushes to him. Nick is the first to arrive and starts to help him up. Jack cannot stand on his left leg. He's back on the ground in no time.

They start to lift him. Jack moans.

CUT TO:

92 EXT: SNOW-COVERED FIELDS - DAY
LONG SHOT:

92

Snow-covered fields -- the women are carrying the skis. Danny and Nick are carrying Jack.

CUT TO:

93 INT: X-RAY ROOM - DAY

93

It is a very small x-ray room in a very small hospital. Jack is being x-rayed. As they help Jack up from the table, Ginny notices that Nick is limping.

GINNY

What's that?

NICK

What?

GINNY

That -- the limping stuff.

NICK

I got a little blister.

GINNY

(to Doctor)

You think you could take a look at his leg?

93 CONTD

93

93

DOCTOR

Sure. Hop on the table.

NICK

There's nothing wrong with me.

GINNY

You landed pretty damn hard once.
I saw you.

NICK

Alright, look, you want to x-ray
my foot, go ahead. Here, take
my picture.

He grins at Ginny indulgently. The others help Jack to
a chair. He's hopping on one foot.

CUT TO:

94 EXT: HOSPITAL STEPS - DAY
CLOSE UP - A FOOT

94

in a large cast makes its way down the steps.

CAMERA PULLS BACK to REVEAL that the foot in the cast is
attached to Nick Raskin. Jack follows behind him, hopping
on crutches. Danny is beginning to hold his stomach in
some discomfort. They all help each other into the station
wagon and drive off.

CUT TO:

95 INT: HOTEL DINING ROOM - THAT AFTERNOON

95

The three couples are the only people in the room. They
are finishing dinner.

Danny takes a thermometer out of his mouth and checks his
temperature.

DANNY

It's climbing a quarter degree
an hour.

Jack and Kate smile at Danny's intense concern over his
thermometer. He shoots them a look and they quiet down.

DANNY (contd)

I'm not going out in the cold
anymore, I'll tell you that.

KATE

Well, that's exactly half of us felled by disaster on our first day. What do we do now?

JACK

How about if we talk? Ever since we saw the kids at school, we've been walking on eggs. We have dinner -- we talk about the news, we talk about our children -- but we haven't really talked. X

KATE

(not too sure she wants to hear this)
About what?

JACK

About us. You're gonna jump all over me -- but I think we should clear the air. X

They groan and laugh at him.

DANNY

Please -- some of us aren't feeling too well. X

CLAUDIA

The last time we cleared the air there were bodies strewn all over Connecticut.

KATE

The thicker the air is the longer we'll last.

JACK

Well, I'm sorry, I don't think we're the kind of people who pal around to kill time. We have the ability to go deeper. I think we long for a certain kind of warmth that you can only get from close friendship. And I think we should sit down and hash this thing out.

NICK

Could I suggest something that would really reveal our inner selves -- how about a few hands of seven card draw with deuces wild?

95 CONTD

95

JACK

We have a chance to talk about our pain and fears and anxieties and you'd rather play cards?

NICK

I'd rather have my teeth drilled. What the hell do you want to dig up a bunch of worms for?

JACK

Because I thought it was worth it. Forget it.

CUT TO:

A96 INT: LOBBY - NIGHT

A96

They are sitting glumly around the fire. Claudia is sketching. Nick hands Jack a copy of Fortune Magazine.

NICK

Did you see this?

JACK

I saw it.

NICK

Anne has pictures in it. She's working. She's meeting people. She's never been better. And you'll notice these are picture of people, not kumquats.

JACK

I saw it.

Nick puts the magazine down. Ginny comes into the room with coffee.

GINNY

Hey guys, why don't we have some fun? You know that roadhouse about 15 miles from here? They must have music tonight. We can't dance, but we can listen and have a beer. Maybe it'll relax us.

KATE

I think that's a great idea.

JACK

(a little grimly)

Fine. I'm not against having a good time. Let's have fun.

KATE

Don't hurt yourself laughing.

They get up.

96

EXT: HOTEL - NIGHT

96

They leave the hotel and make their way to the station wagon.

NICK

(to Jack)

When are you going to forgive me for marrying Ginny? Ever?

JACK

You can do anything you want.

NICK

Yeah, but where's that warmth you keep talking about? You're as cold as that frozen lake out there.

JACK

Listen, I adore Ginny. I have nothing but the deepest affection for both of you.

NICK

But you won't forgive me.

JACK

(to Danny)

Is this man crazy or what?

DANNY

No, he's not crazy. You want us to level with one another?

(to Nick)

The truth is we're all mad at you. We love Ginny, but we're upset because Anne is gone.

JACK

Well, maybe they're mad at you, but I'm not.

DANNY

Well, good, as long as we're all honest and open.

KATE

Is this the fun part? Are we having fun yet?

They get in the car and drive off.

CUT TO:

97

INT: ROADHOUSE - NIGHT

97

It's crowded and noisy. Our couples enter and look for a table. There is a trio playing that is trying hard, but kind of lousy. They sit down. A waitress comes over to them.

WAITRESS

What can I get you folks?

JACK

(to the others)

Beer?

They all agree.

NICK

Yeah. And give me a J&B on the rocks, too.

Ginny gives him a look. He ignores her. They listen to the music which is getting even worse.

DANNY

Great band.

KATE

I always wondered what happened to the old Glenn Miller arrangements.

(to Ginny)

He used to be a band leader.

X

GINNY

I know ... My mother told me.

X

JACK

So, you don't think I'm honest, huh?

DANNY

Jack, forget it, okay? I'm sorry I said anything.

JACK

Come on, say what you think.

DANNY

You really want me to?

(gently)

I think sometimes you are a little cold. There's always a little part of you that hangs back -- and judges. You always want to get to the bottom of things -- but only so long as you make the rules.

JACK

I see.

DANNY

Look, that's all right. It's human.

JACK

Right. Okay, I'm human. I don't mind being human as long as we recognize that you're human, too.

DANNY

Yes, I'm human.

JACK

As long as we realize that it's also human to be the world's foremost authority on everything from who ordered the roast beef at lunch to the nervous system of newt. To be so completely obsessed with your own body that you take your temperature at the dinner table.

KATE

Hey, let's cool this off before it goes too far.

DANNY

Let me tell you something, Jack. I'm ten years older than you. And I just hope, when you get to be my age, that you don't smell the foul breath of death and disintegration over your shoulder the way I do over mine. I go to sleep at night and lie down on an ache that won't go away. I wake up in the middle of the night, sweating, hearing my bones decaying. I have shifted into a state of entropy that is progressing geometrically.

X

X

JACK

See? Entropy. Progressing geometrically. You sound like a bad textbook. Why can't you just talk English?

X

Danny almost shakes with anger.

DANNY

Goddammit! I just told you my deepest fear, why can't you listen to what I'm saying instead of how I'm saying it? Do you have any idea what it's like to be afraid of death? I can't eat a bowl of cereal anymore because I have an irrational fear of milk. I just stand there in

(MORE)

DANNY (contd)
hallways because I'm afraid to
press strange elevator buttons.
Last week I almost threw out
all my jockey shorts because of
a fear of elastic.

In spite of herself, Kate laughs.

GINNY
Don't laugh at him.

DANNY
No, laugh. Go on. I'm a fool
to you. A collection of eccen-
tricities. You think because
I'm quirky, I don't hurt. Well,
you have it wrong. I'm quirky
because I hurt.

KATE
Danny, I'm sorry.
(she smiles again, in
spite of herself)
Come on ... you were afraid of
your underwear?

DANNY
I'm dying and she's laughing.

GINNY
We're not laughing, Danny.

Danny drops the whole thing.

DANNY
Forget it. Listen to the music.

Kate is laughing and trying not to. Danny smiles
indulgently.

GINNY
Come on, let's dance.

She pulls Danny to his feet.

DANNY
No -- thanks.

CLAUDIA
Dance. Go ahead.

Reluctantly he does. Kate is still laughing. They
look at her.

97 CONTD

97

KATE
Well, I'm having one hell of a
time.

CUT TO:

98 EXT: HOTEL - NIGHT

98

They get out of the station wagon. They're a little high and singing a song that the band had been playing -- and laughing. Danny doesn't join in. He's not sulking -- just quiet. Ginny notices his silence.

They enter the hotel.

CUT TO:

99 INT: HOTEL LOBBY - NIGHT

99

They move into the room. Some of them go to the fireplace. Nick tosses on a log.

CLAUDIA
I wonder if we can get some
coffee. Hello? Anybody home?

KATE
Claudia, be quiet. It's five
in the morning.

CLAUDIA
Well then, how about bacon and
eggs.

They giggle at that.

NICK
You trying to get us thrown out?

CLAUDIA
They don't sleep here. I don't
think there's anybody in this
building but us.

Ginny notices Danny by himself. He picks up a magazine.

KATE
I'll get us something.

Kate goes into the kitchen and Ginny follows.

CUT TO:

100 INT: KITCHEN - NIGHT

100

Kate enters and puts a pot of water on the stove. Ginny comes in and helps.

GINNY

I think Danny's upset.

KATE

He's all right.

GINNY

We've been laughing all night and he hasn't joined in. I think he's hurt. I think maybe we owe him an apology.

KATE

You mean because I laughed at him?

GINNY

Well, yes.

KATE

Look, Ginny, when people have been friends as long as we have, it's not such a terrible thing to kid somebody out of a depression. So don't get upset about what you don't understand.

Kate leaves the room. Ginny follows her out.

CUT TO:

101 INT: LOBBY - NIGHT

101

Kate and Ginny enter.

GINNY

Alright, I've just about had it with you people. X

NICK

(crosses to Ginny)
What's the matter? X

GINNY

I'll tell you what's the matter. I'm mad. (Ginny steps away from Nick to group) X
I fell in love with this man and then all of a sudden in addition to him, I had four constant companions. I have to work out a new relationship with

(MORE)

101 CONTD

101

GINNY (contd)

somebody who's going through the worst period of his life, only I can't do it privately. I've got to do it in front of four other people. And it's not as if my privacy has been invaded. You let me know every day that I'm intruding on your territory. Let me tell you something, as far as I'm concerned, you're all demanding and unforgiving. Every single one of you. Everybody's warm and sweet and civil -- and everybody ignores me. I'm like a leper -- a blank spot where Annie used to be.

X

X

(she lets that sink in a moment)

I'm going to take a run in the snow.

She gets her ski jacket and goes out the front door. The others are quieted by her passion. There is an embarrassed silence.

Nick hobbles to the door and looks out after her.

CUT TO:

102 EXT: SNOW COVERED FIELDS - NIGHT

102

Ginny disappears into the night.

CUT TO:

103 INT: HOTEL LOBBY - NIGHT

103

NICK

I hope she's all right out there.

KATE

You know, I wish I hadn't said that.

CLAUDIA

What happened?

X

Kate gestures as if to say "forget it".
Nick goes out the door.

X

CUT TO:

104 EXT: HOTEL - NIGHT

104

NICK
(calling)
Ginny!

Kate and the others come outside after Nick.

NICK (contd)
I'm going after her.

KATE
You've got a cracked metatarsal --

NICK
She's liable to fall down in
the dark.

CLAUDIA
So what? She fell down in the
daylight and she didn't hurt
herself.

NICK
Yeah, well in the dark she could
get hurt.

Nick hobbles after her, trying to see her. Jack and
Danny follow.

JACK
Nick, she'll be all right. Rest
your foot.

NICK
Look, I'm not going to take the
risk of her falling down out
there.

DANNY
Why not?

NICK
Because she's pregnant.

There is a slight pause.

JACK
Because she's pregnant?

NICK
(to Danny)
Watch this, some real heartwarming
acceptance.

JACK

You're 43 years old and you're
going to start having babies?

X

NICK

I don't believe this. Do I have
to check everything with you?
And as a matter of fact, I told
you I wanted to start a new
family.

JACK

With babies?

NICK

With what? Airedales?

JACK

Look -- do what you want.

NICK

Thank you, I appreciate that.

KATE

Fellas, we're going to freeze
out here. Let's go inside.

DANNY

Come on, you can't go after her
like that.

Reluctantly, Nick follows them in.

105 INT: HOTEL LOBBY - EARLY MORNING

105

They are sitting before the dying fire in silence.
Danny pours the last of the coffee. Nick looks out
the window.

NICK

It's starting to get light out.
Where the hell is she?

CLAUDIA

Come here, sit down, Nick.
She's just running it off.

105 CONTD

105

Nick sits near Kate, Distracted

KATE

Nick, I didn't realize how rough I was on her. I'm sorry.

Nick nods.

NICK

Yeah, okay.

KATE

(To everyone)

You know, when she ran out of here I started to think of all the friends we've had over the years who have jogged out of our lives. All the ones who have been - inconvenient - to stay friendly with. And it scares me. They've moved to another state - or gotten divorced - or else we've just gotten close enough to them to realize that they're kind of a pain in the ass. And pretty soon we never see them again. I'll tell you Jack, I don't want to be one of two people alone in the world at the end of my life. I want to have friends. When I get old I'd like you all to still be there.

X

She's moved by this, and so are they. Claudia puts an arm around her.

KATE

(to Jack)

Okay? Why don't we just let them be.

X

JACK

(Stewing)

In other words, I'm the problem. I have to do things my way, I'm unforgiving and cold and judgmental, right?

X

DANNY

Right.

JACK

We're talking about me?

KATE

Jack, you know those probing questions you ask all the time? You're the only one who ever answers them. Everybody dances to your tune.

JACK

That makes me sound like a tyrant.

CLAUDIA

(smiling)

So what?

JACK

I am not a tyrant, goddammit.
(he slams down a book)
No matter what kind of crap I get from people all I do is smile. I never give a response that's anything but rational, and fair and cheerful.
(he hits the coffee table with an ashtray on each word)

DANNY

Hey! Careful.

KATE

Why don't you let your anger out once in a while?

JACK

You want anger?

He throws a sculpture at the wall. Everyone ducks.

JACK (contd)

There. There's some anger.
How's this?

He tries to break a chair against the fireplace. He throws it into the flames.

JACK (contd)

Is that angry enough? Huh?

105 CONTD

105

Danny pulls the chair out of the fireplace.

DANNY

You know how much this will cost?

JACK

How about this?

He starts throwing vases and lamps at the walls.

DANNY

I'm not paying for this. This is your expense.

JACK

I expect closeness and warmth and unconditional acceptance from you and all I get is secretiveness, and neurosis and a lot of people telling me that I'm judgemental!

He pulls a moose head off the wall and tries to pull the antlers off.

Nick and Danny grab him and subdue him. They hold him immobile.

NICK

Quiet. Come on, quiet down.

JACK

God damn it. God damn it.

His arms held to his sides, he quiets down, but is still upset.

They comfort him for a moment and let him go. They all sit there spent.

CLAUDIA

I wonder what other people do on their vacations.

Jack is appalled at what he's done.

JACK

God, I'm sorry. Jesus, look what I did.

NICK

Alright -- so you freaked out a little. So what?

JACK

I lost complete control of myself.

KATE

Jack ... nobody cares. You're not the best little boy in the world, and ... I hate to break this to you ... but you're not the worse little boy in the world either.

Jack looks at her with tenderness.

JACK

You know, sometimes when you say things like that ... I really hate you.

KATE

(after a beat, glad he's honest with her)
Thank you. Sometimes I hate you, too.

They smile. Nick is at the window, looking out. He gets his ski jacket and starts putting it on.

CLAUDIA

What are you doing?

NICK

I'm going to find her.

JACK

Wait a minute. You stay. I'll find her.

NICK

I can do it.

JACK

With a cracked metatarsal?

Jack puts on his ski jacket.

KATE

Jack, don't be ridiculous.

JACK

He's got a broken foot.

KATE

You've got a torn ligament.

CLAUDIA

What do you guys think a pregnant woman is, an invalid?

DANNY

You guys wouldn't get ten feet in that snow.

JACK

(pointing to Nick)

I can get farther than he can.

DANNY

Well, I can get farther than both of you.

NICK

Look, she's my wife -- and I'll go after her.

X

Danny puts on his ski jacket.

KATE

How long are you going to keep trying to outdo one another?

X

CLAUDIA

Can I remind you that the reason you're all laying around immobilized is this stupid need you have to see who's the biggest jerk in the bunch?

DANNY

I'll be back in two minutes.

(to Jack)

See if you can fix this place up, will you? That moose will cost a fortune.

He leaves.

CUT TO:

106 EXT: SNOW COVERED FIELDS - DAY

106

Danny comes out of the inn and jogs across the fields. He sees Ginny jogging across the frozen lake and calls to her.

DANNY

Ginny ... Ginny ...

She turns and looks at him.

106 CONTD

106

DANNY (contd)
Wait right there.

Ginny is puzzled. Danny runs to her, taking charge, rescuing her.

DANNY (contd)
Just stay right there. Don't
move. I'll be right there.

He doesn't get very far before he plunges right through the ice and goes splashing into the icy water.

He lets out a wild call of distress. Utter panic. He tries to climb out, only to break off more thin ice. He's stuck.

Ginny is dumbfounded. She looks at him, confused.

DANNY (contd)
Go to the lodge and get help.
I can't get out.

She takes off for the inn as fast as she can. Danny continues to struggle, and scream after her.

DANNY (contd)
Run, go faster.

CUT TO:

107 EXT: HOTEL - DAY

107

Ginny runs to the inn and enters, breathless. Through the window, we see the others rush over to her.

NICK
Are you okay?

GINNY
Danny went through the ice.
He can't get out.

CLAUDIA
Oh, God.

They rush for their coats.

KATE
What do we do? How do we get
him out?

107 CONTD

107

NICK

We'll throw him a line and pull
him out with the car.

JACK

What line? Where do we get a line?

CLAUDIA

He keeps rope in the car. Come
on.

They rush out.

NICK

Who has a key?

CLAUDIA

Here.

(she tosses him a key)

They head for the Mercedes and take off in it.

CUT TO:

108 EXT: ROAD TO LAKE - DAY

108

They go skidding across the lake. We HEAR:

JACK (VO)

Careful. Go slow, will you?
There's thin ice here.

NICK

I'm all right. Where is he?
Do you see him?

GINNY

There. He's over there.

109 EXT: FROZEN LAKE - DAY

109

They get near Danny -- who's still struggling. They
get out of the car and gingerly get closer. Claudia
has a lap blanket from the car.

Danny is starting to choke and cough. They toss him one
end of the rope and tie the other to the car. Offering
him encouragement as Nick backs the car up, with much
spinning of wheels -- they slowly pull him from the water.

They rush to him and work feverishly. He's almost

109 CONTD

109

unconscious. They lay him on his back. Nick gives him mouth to mouth resuscitation. After a moment, Danny fights him off and throws up. They are all relieved.

CLAUDIA

Danny, are you all right?

DANNY

Yeah ... yeah.

NICK

God, he almost drowned.

DANNY

I'm all right. I'm all right.
Thank you. I'm okay. Thank
you.

He takes Nick's hand and squeezes it in gratitude.

DANNY (contd)

I almost died. God. Thank you.

Danny looks through their legs, and sees the car slowly sink backward into the lake. He lets out a cry of pain.

DANNY (contd)

Oh, my God. My Mercedes.

He gets to his feet. The car goes under and disappears.

DANNY (contd)

How could you drive my Mercedes
on thin ice?

He begins to cry.

DANNY (contd)

Oh God, a diesel! It's brand new.
In three years it'll be worth twice
what I paid for it.

X

They put their arms around him. Claudia puts the blanket around his shoulders.

NICK

(comforting him)
We'll get somebody to fish it
out, Danny.

DANNY

(pulling away)

What the hell am I going to do
with a rusty Mercedes? Oh, God,
it's gone. It sank like a stone.

He cries and tears his hair and clothes.

CLAUDIA

Danny, you're alive. You have
your life -- and you have us.
And we love you. Now shut up.

Danny calms down. He pats their arms gratefully.

DANNY

I'm sorry, I went a little crazy.
What do I care about a car?
You're what I care about. You.
(bursting out again)
Oh, God, you sank my car!

They hug him and calm him.

Finally, he lets them console him and hugs them back.

DANNY (contd)

Alright. Okay. The hell with
the car. I love you. Thank you.

They all kiss and hug. Then they turn and, arms around
one another, they hop, hobble and lurch across the lake
toward their cabins as the blue dusk embraces them.
As they walk, their backs to CAMERA, their figures
diminishing in size, WE HEAR:

DANNY (contd)

What'd you bring it on the ice
for?

NICK

Will you shut up, for Chrissake?
We saved your goddamned life.

GINNY

What were you rescuing me for,
anyway? I was perfectly all
right.

KATE

I am so fed up with this macho
bullshit. No more stunts, all
right?

CLAUDIA
You guys really piss me off,
you know that?

JACK
All right, we get the point,
okay?

DANNY
(yelling)
It's gone! I'll never see it
again! It was a classic. A
classic!

Their voices are raised in impatience -- but they're
holding on to one another for dear life.

FADE OUT.