THE FOUR SEASONS

Screenplay
by
Alan Alda
FADE IN:

EXT: EAST 75TH STREET - DAY

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:

INT: STATION WAGON - DAY

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:
EXT: NEW YORK STREET - DAY

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

CUT TO:

INT: STATION WAGON - DAY

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?

        NICK
        You got all eight eggplants?

        JACK
        They're little ones. Chinese eggplants.

        ANNE (to Kate)
        You know about Janice and Hal?

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

        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.
CONT'D

JACK
That guy is a jerk.

JACK
Should we stop for ginger?

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

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

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

Danny gets in. There are greetings all around: hugging and kissing. Danny puts the groceries and several overnight 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.

DANNY
Don't worry about the eggplants. I got five of them.

JACK
Five eggplants? You mean baby ones?
DANNY
Baby ones? They're like salamis.

NICK
13 eggplants?!
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.

NICK
Do we eat this or plant it?

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:

EXT: VILLAGE STREET - DAY

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?

EXT: 13TH STREET - DAY

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 weekend.

CLAUDIA
Danny, please, you're a dentist.

DANNY
(to Anne)
You hear this? I can sculpt a bicuspoid 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:
EXT: MERRIT PARKWAY - DAY

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.

EXT: THE BARN - NIGHT

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

END OPENING TITLES.

CUT TO:

INT: THE BARN - LIVING ROOM - NIGHT

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.
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 queeze the garlic. You queeze the ginger.'

ANNE
Qeeeze?

KATE
Chop them in the Cuisinart.

CLAUDIA
I hope they don't queeze their fingers.

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

CUT TO:

INT: KITCHEN - NIGHT

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.
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

CUT TO:

INT: BARN - LIVING ROOM - NIGHT

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.

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

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:
INT: LIVING ROOM - BARN - NIGHT

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 ecstasy.

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)
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 Photog-
raphers 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.

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:

EXT: HILLSIDE NEAR THE BARN - DAY

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 (cont'd)
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?

EXT: HILLSIDE - DAY

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.
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:**

**13 EXT: LAKE - DAY**

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.
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.

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.

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 Cucharacha 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 afternoon disappear without something to remember it by -- some memorial of our affection for each other.

KATE
(steading 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:

INT: BARN - LATE AFTERNOON

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.
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?

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.

Right.

KATE

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

CUT TO:

EXT: THE WOODS - LATE AFTERNOON

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?

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.

EXT: BAR PORCH - LATE AFTERNOON
NICK'S POV

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.

EXT: THE WOODS - LATE AFTERNOON
BACK TO SCENE:

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?

NICK
That's it, it's over.

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

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

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.

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

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.

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.
NICK  
(looking at the plan  
of the boat)  
Look at that 50 footer. These  
are gorgeous.

CLAUDIA  
This woman is fantastic.

ANNÉ  
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.

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

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

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.  

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.
Hold me.

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

EXT: BARN - DAWN

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:

EXT: SUMMER MONTAGE - DAY

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 lavenders 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:

EXT: SAILBOAT - DAY

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.
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.
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.

KATE
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.

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.

CUT TO:

EXT: SAILBOAT - DAY

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.

NICK (contd)
Wait a minute -- you're supposed to hoist the main sail first.

DANNY
Why? What for?
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:

INT: GALLEY - AT SUNSET

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.

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.
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-dammed 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:

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

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 everything. 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 Muhammad Ali of mental illness.

KATE
Sshhh. Quiet.

CUT TO:
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:

INT:  JACK AND KATE'S SLEEPING QUARTERS - NIGHT

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 ...

(Jack 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:

EXT: SAILBOAT - TWILIGHT

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:

EXT: SAILBOAT - DAY - THE NEXT MORNING

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

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.
EXT: WATER - DAY

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.

EXT: SAILBOAT - DAY

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

EXT: WATER - DAY

Oh my God.

KATE

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.

EXT: WATER - DAY

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:

EXT: SAILBOAT - DAY

Ah hah.

DANNY
CONT'D

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.

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.

EXT: WATER - DAY

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.

EXT: SAILBOAT - DAY

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 cabin.
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 (cont'd)
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.

EXT: WATER - DAY

Nick calls to them from the water.

NICK
Can somebody throw us our bathing suits?

EXT: SAILBOAT - DAY

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.
EXT: WATER - DAY

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

EXT: SAILBOAT - DAY

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:

EXT: BEACH - DAY

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:

EXT: WATER - DAY

SHOTS of boat sailing. Our people on deck sunning themselves.
EXT: BOAT - LATE IN DAY

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.

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 alligators 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)

Mmm.
"THE FOUR SEASONS"

51 CONTD.

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.

KATE
(puts hand over Jack's mouth)
Let's see if you can enjoy this place without describing it.
(removes hand from Jack's mouth)

JACK
...Herman Melville.

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.
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.

Open it.

NICK (cont'd)
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

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.
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.

EXT: WATER - DAY

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

EXT: SAILBOAT - DAY

Jack and Kate laugh and applaud them.

EXT: WATER - DAY

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.

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**EXT: SAILBOAT - LATE AFTERNOON**

The couple on the boat applaud and cheer them.

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

The CAMERA PANS SLOWLY over the firey color.

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**EXT: AUTUMN MONTAGE - DAY**

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.)

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?
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

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

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

CUT TO:
EXT: CAMPUS - DAY

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.
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:

EXT: CAMPUS - DAY

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 drear, 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?
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

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.
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

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?
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.

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.

INT: CONNECTICUT INN - DAY

ANOTHER ANGLE:

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

ANNE  
Hi, everybody.
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 (cont'd)
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:

EXT: CONNECTICUT INN — DAY

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 compul-
sive ... 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
wringler, haven't you?

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

(More)
ANNE (cont'd)
The funny thing is, every time
I think about going to Czecho-
slovakia I start to cry.

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

ANNE (cont'd)
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.

She starts to go, then turns back to them.

ANNE (cont'd)
You know what? The hell with
him. Tell him it's a goddamned
boa constrictor.

They smile. Anne goes to the car.

CUT TO:

INT: HALLWAY - CONNECTICUT INN - DAY

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.

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

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 (cont'd)

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 (cont'd)

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:

67  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
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
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 apologize 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 gutteral 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
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
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:
When you were in high school, you had to be a certain way.

I said, 'Hey, you don't go around just asking her to go places with you. And she acts like I'm pushing myself on her.'

It's just hours. It's like she's trying to tell 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:
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?

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:

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

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 Ghandi.

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

Jack goes into the Dining room.

INT: HOTEL LOBBY - DAY
Claudia enters the lobby with Danny.

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

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:

INT: HOTEL DINING ROOM - DAY

The Dining Room is crowded and noisy. Our three 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.

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.

(CONT'D)
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!

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:

EXT: SOCCER FIELD - DAY

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
Jennette is going to the ball down the line, but Jack gets by without a challenge. Everyone applauds him.

Jack kicks the ball to his teammate, who brushes past him casually knocking Jack in the chest with his shoulder. Jack is nearly thrown off balance, but scores a goal.

The opposing team is questioning about the game, and Jack is trying to explain to the other players that his teammates outcompete each other for possession of the ball.

"What are you doing?" Jack exclaims.

"Well, the same thing we do every game," the opposing team mate responds.

"But we're trying to pass the ball to you."
I thought you liked them.

I don't know. But it's getting so I can't breathe. Anne doesn't know how really it is to be out.
I don't surprise you with daffodils? You know I do.

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

Goddammit, Kate.

-- blood is running down my leg -- and we're talking about daffodils!

Because I also resent you for hurting yourself.

And that's not irrational.

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

(calmly)

I think we ought to get to the heart of this.

The heart of it is you wish you had some blond nymph adoring 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.
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.
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:

INT: HOTEL HALLWAY - NIGHT

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:

EXT: WINTER MONTAGE - DAY

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:

EXT: SKI TRAIL - DAY

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

CLOSER

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

EXT: SKI TRAIN - DAY

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:

EXT: SKI TRAIL - DAY

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:

EXT: SKI TRAIL - DAY

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.

EXT: SKI TRAIL - DAY

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

CUT TO:

EXT: SKI TRAIL - DAY

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:

EXT: SKI TRAIL - DAY

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 crock of the tree and move on, warmed and cheered by their skiing.

CUT TO:

EXT: SKI TRAIL - DAY

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.

EXT: SKI TRAIL - HILLTOP - DAY

JACK'S POV:

It is an extremely steep run to the jump.
EXT: SKI TRAIL - HILLTOP - DAY

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:

EXT: SNOW-COVERED FIELDS - DAY
LONG SHOT:

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

CUT TO:

INT: X-RAY ROOM - DAY

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?
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

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

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 (cont'd)
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.

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.

They groan and laugh at him.

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

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?
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.

A96 INT: LOBBY - NIGHT
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.
EXT: HOTEL - NIGHT

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:

INT: ROADHOUSE - NIGHT

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.

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

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

CUT TO:

98
EXT: HOTEL - NIGHT

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

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:
INT: KITCHEN - NIGHT

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:

INT: LOBBY - NIGHT

Kate and Ginny enter.

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

NICK
(crosses to Ginny)

What's the matter?

GINNY
I'll tell you what's the matter. I'm mad.

(MORE)
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 every-
body ignores me. I'm like a
leper -- a blank spot where
Annie used to be.

(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

Ginny disappears into the night.

CUT TO:

103 INT: HOTEL LOBBY - NIGHT

NICK
I hope she's all right out
there.

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

CLAUDIA
What happened?

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

CUT TO:
EXT: HOTEL - NIGHT

NICK
(calling)
Ginny!

Kate and the others come outside after Nick.

NICK (cont'd)
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?

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.

INT. HOTEL LOBBY - EARLY MORNING

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.
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.

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.

JACK

(Stewing)

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

Danny puts on his ski jacket.

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

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

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.
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:

EXT: HOTEL - DAY

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?
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

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.

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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
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 (cont'd)
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 (cont'd)
Oh, my God. My Mercedes.

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

DANNY (cont'd)
How could you drive my Mercedes on thin ice?

He begins to cry.

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

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.