

"MOONSTRUCK"

by

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Final Draft

FADE IN:

INT. ZITO'S BREAD STORY - DAY

standing on
on end

Products
month is
been
formica
counter,
fat
THE

Several dozen loaves of golden Italian bread are
end in a shaft of morning sunlight. They are standing
in bins. In the window, ZITO'S can be read in reverse.
We leave the loaves and DRIFT DOWN TO a Progresso
calendar, which hangs from the wall by a nail. The
November. Various phone numbers and delivery dates have
penned in in a rough scrawl. Now WE GO TO a white
counter, scuffed and pocked from long use. On the
in a rinsed out olive jar filled with water, are three
red roses. The TITLE APPEARS IN BLACK SCRIPT AGAINST
WHITE BACKGROUND.

MOONSTRUCK

low

Now WE FAINTLY HEAR THE VOICE of Zito himself, and a
TAPPING SOUND. SOME CREDITS ROLL.

ZITO'S VOICE

(barely discernable)

Three times they cancel the order
with me, and three times they come
back. Who they kidding? They cheap,
cheap, cheap. The other bread they
get is no good. They save pennies.
Everybody complain and they come
back. "Zito, your bread is the best."
They're like children stupid in school

who cannot learn. The water. It's
the water. You buy bread in Hoboken,
you get Hoboken water. Hoboken water
is dry. Ask anybody who knows. Ask
your father. He knows.

MOVE
efficiently
the

During Zito's plaintive words, WE LEAVE the roses and
DOWN the counter TO a calculator being tapped very
with the eraser end of pencil. When the results appear,
pencil notes the figure in a threadbare old ledger.

NOW WE SEE ZITO

it's
hours,

He's a middle-aged Italian man with a kind face. But
early in the day, and he's already been working for
so he's a little tired and disgruntled.

ZITO

You want me to make you some coffee?

NOW WE SEE LORETTA FOR THE FIRST TIME

LORETTA is
flecked
clothes

She's entering a few final figures in the ledger.
Italian, 37. Her hair black, done in a dated style, is
with grey. She's dressed in sensible but unfashionable
of a dark color.

LORETTA

What d'you know about coffee? Gimme
a loaf of bread.

EXT. ZITO'S BREAD STORE - DAY

bookkeeping
She

Loretta emerges with her little weathered leather
satchel and a loaf of Zito bread in a white paper bag.
moves off briskly.

EXT. A.J. CONTI FUNERAL CHAPEL - DAY

This is a little Italian funeral parlor.

INT. THE "WAKE" ROOM"

wreathes,
front,
and
We
rises.

over

A generic little room filled with many flowers and many folding chairs, a few OLD PEOPLE sitting and, up the star of the show, the CORPSE on display in his gold formica casket. Before the casket is a little kneeler. We discover an OLD LADY there, who crosses herself and rises. She goes and sits by RUBY, another old women. She leans over and says.

OLD WOMAN

He looks great.

RUBY

That Al Conti is a genius.

INT. OFFICE OF THE FUNERAL PARLOR

ALFONSO

First WE SEE a name plate on a desk. The plate reads CONTI. We HEAR his VOICE.

CONTI'S VOICE

I am a genius.

half
steaming
Loretta's

The SHOT WIDENS TO INCLUDE the loaf of bread which is cut up and being buttered. Next to the bread are two mugs of coffee. We HEAR the subdued TAPPING of tabulations.

LORETTA'S VOICE

If you're such an artistic genius, why can't you keep track of your receipts? How am I going to do your income tax?

CONTI'S VOICE

I am an artistic genius.

mugs of

The SHOT WIDENS and now we can see Al Conti and Loretta sitting at the desk having Zito's buttered bread and

entering coffee. Loretta's got her calculator going and is figures in Al's black, gold-lettered ledger.

LORETTA

If you're an artistic genius, how come you got butter on your tie?

He looks down and sees the stain. He's at a loss.

LORETTA

Give it here. I'll give you this, Al, you make good coffee.

has She downs her coffee, accepts the stained tie which Al taken off, and slams the ledger shut.

INT. ROBERT'S DRY CLEANERS - DAY - MORE CREDITS ROLL

They We are looking at a wall of dry-cleaned clothes bags. are hanging from an automated grid. As we watch, the wall starts to move off to the left. A gap appears where no clothes are hung. The gap creates visual frame. In the frame is shift. ROBERT. He is operating the grid with a little stick frame, He stops it and takes down a garment. He leaves the that heading off to the counter. When he moves away, WE SEE in a Loretta is behind him, working her calculator, entering goes. ledger. She slams the ledger shut, waves goodbye, and something After beat she reappears, produces Conti's tie, says to Robert, who is out of view, leaves the tie, and

INT. BUTCHER SHOP - DAY

chopping WE SEE a cleaver whacking an oxtail into section. rabbits, Now WE SEE Loretta, a few feet away, tabulating on a block that is partially obscured by a row of hanging unskinned.

INT. A FLORIST SHOP - DAY

HEAR the A long white box is being filled with red roses. We

FLORIST'S VOICE.

FLORIST'S VOICE

Red roses. Very romantic. The man
who sends these knows what he's doing.

on the Now WE SEE Loretta tabulating and the Florist working
box of roses.

LORETTA

The man who sends those spends a lot
of money on something that ends up
in the garbage can.

The Florist gives her a look and then smiles.

FLORIST

I'm glad everybody ain't like you,
Loretta. I'd be outta business.

LORETTA

Without me, you'd be out of business.
I like flowers.

first She gives him a sudden, brief, blinding smile. It's the
of time we've seen her smile. She has gold work around one
red her two front teeth. The Florist grunts and hands her a
rose. Camera moves close to Loretta and the rose.

END OF CREDITS

DISSOLVE TO:

EXT. THE GRAND TICINO - AN ITALIAN RESTAURANT - NIGHT

A red neon sign hangs in the window.

Village. A It's a quaint downstairs restaurant in Greenwich
interested YOUNG COUPLE stop, look at the menu, become more
in each other, kiss, and decide to go in.

INT. THE GRAND TICINO - NIGHT

by the
because
bustles

White tablecloths and dark green walls, a tiny bar up door. The WAITERS all look a little alike. That's they're all related. The place is about half full, and along pleasantly.

MUSIC

A VIOLIN PLAYS a melancholy Neapolitan air.

quietly.

MR. JOHNNY and Loretta sit at a table for two talking

Johnny is
threatens
wearing a
face, a
is
flecked
and
who

They have their menus and glasses of red wine. Mr. Italian, around 42. His wavy salt-and pepper hair is impeccably combed back; but there is so much that it to fall forward someday and engulf his face. He is pinky ring, a dark suit, a gold watch, and, on his mustache and a look of incredible seriousness. Loretta is Italian, 37. Her black hair, done in a dated style, is with grey. She is wearing a dark blouse, black skirt, high heels. One of her teeth is framed with gold work. Mr. Johnny is really timid of life, an overgrown boy, hides these qualities behind a veil of dignity.

life.

Loretta is tough and efficient, loyal and watchful; she watches out for Mr. Johnny, and defends him against

their

BOBO, an Old World Italian waiter, comes over to take order.

BOBO

Are you ready?

MR. JOHNNY

Hello, Bobo. How are you tonight?

BOBO

Very good, Mr. Johnny.

MR. JOHNNY

We will both have the Salad Ticino.

BOBO

Uh-huh

MR. JOHNNY

And I'll have the special fish.

LORETTA

You don't want the fish.

MR. JOHNNY

No?

LORETTA

It's the oily fish tonight. Not before the plane ride.

MR. JOHNNY

Maybe you're right.

LORETTA

Give him the manicotta, Bobo. Me, too.

BOBO

Yes, Miss Loretta.

LORETTA

(to Mr. Johnny)

That will give you a base. For your stomach. You eat that oily fish, you go up in the air, halfway to Sicily you'll be green and your hands will be sweating.

MR. JOHNNY

(smiles)

You look after me.

They HEAR a distinguished MAN'S VOICE rise out of the babble.

They turn and look. The man's name is PERRY.

PERRY AND PATRICIA FROM LORETTA'S POV

Perry is a university professor. PATRICIA is his

years

girlfriend/student. He's in his 50's. She's about 25
younger. She's getting her coat on in a huff.

PERRY

Patricia, please don't go!

PATRICIA

What do you think I am, a talking
dog?

PERRY

I was just making a point about the
way you said... the way you stated
your aspirations.

PATRICIA

You can kiss my aspirations!
Professor!

She storms out, leaving Perry muttering to himself.

PERRY

Kiss my aspirations. Oh, very clever.
The height of cleverness. Waiter!

An abnormally SHY WAITER stops.

SHY WAITER

Yes?

PERRY

Could you do away with her dinner,
and any evidence of her, and bring
me an big glass of vodka?

SHY WAITER

But absolutely!

THE SHY WAITER begins to efficiently clear.

MR. JOHNNY AND LORETTA EXCHANGE A GLANCE

Mr. Johnny is amused. Bobo serves them their salad.

MR. JOHNNY

A man who can't control his woman is
funny.

LORETTA

She was too young for him.

Mr. Johnny considers this a point well taken.

BOBO AND HIS NEPHEW EDDIE STAND NEAR THE KITCHEN

look
Which can be seen through a serving window. They can
out over the restaurant tables. Bobo is melancholy and
philosophical. EDDIE is a young waiter.

EDDIE

What'samatter, Uncle Bobo?

BOBO

Tonight Mr. Johnny's gonna propose
marriage.

EDDIE

How you know that?

BOBO

He arranged it with me. When he asks
her, then he'll wave to me and I'll
bring champagne. Good bachelor
customer for twenty years. But who
knows? Maybe he'll lose courage.

EDDIE

Heavy duty stuff.

PERRY, FEELING NO PAIN, COLLARS THE SHY WAITER

He holds out his empty glass.

PERRY

Can I get another one of these?

SHY WAITER

Definitely!

Perry takes his arm.

PERRY

May I presume to ask you a question?

SHY WAITER

Sure!

PERRY

Do you have a girlfriend?

SHY WAITER

I am alone in the world.

commiserate

Perry lets go of his arm. He and the Shy Waiter
a moment. Then, wordlessly, the Shy Waiter goes.

PERRY

That's very sad.

He's

BOBO IS CLEARING THE REMAINS OF MR. JOHNNY'S DINNER.
already cleared Loretta's.

BOBO

How's things?

LORETTA

Fine, Bobo. We'll take the check.

MR. JOHNNY

No, I want to see the dessert cart.

BOBO

Very good.

Bobo goes. Loretta is surprised.

LORETTA

You never have dessert.

MR. JOHNNY

Never is a long time.

Mr. Johnny is uneasy. He massages his head.

LORETTA

What's the matter?

MR. JOHNNY

My scalp is not getting enough blood
sometimes.

dessert
of the

Loretta looks at him strangely. Bobo rolls up the
cart. WE SEE Loretta and Mr. Johnny through the frame
dessert cart. They turn and look at the desserts.

MR. JOHNNY

Have Something.

LORETTA

I shouldn't.

MR. JOHNNY

Will you marry me?

LORETTA

What?

MR. JOHNNY

Will you marry me?

LORETTA

Bobo, take the cart away.

He does.

LORETTA

(continuing)

Are you proposing marriage to me?

MR. JOHNNY

Yes?

LORETTA

You know I was married and that my husband died. But what you don't know is I think he and I had Bad Luck.

MR. JOHNNY

What do you mean?

LORETTA

We got married at the City Hall and I think it gave bad luck the whole marriage.

MR. JOHNNY

I don't understand.

LORETTA

Right from the start we didn't do it right. Could you kneel down?

MR. JOHNNY

On the floor?

LORETTA

Yes, on the floor.

MR. JOHNNY

This is a good suit.

LORETTA

I helped you buy it. It came with two pairs of pants. It's for luck, Johnny. When you propose marriage to a woman, you should kneel down.

MR. JOHNNY

Alright.

Mr. Johnny slowly gets out of his chair. There's not enough room for him to kneel down. He has to ask two off-duty PRO WRESTLERS who are eating dinner to move their chairs. They do so with bemused expressions. Their names are BOB and MOOK.

SHY WAITER BRINGS PERRY A FRESH GLASS OF VODKA ASKS THE SHY WAITER

PERRY

Is that man praying?

MR. JOHNNY ON HIS KNEES ADDRESSES LORETTA

JOHNNY

So. Will you ma...

LORETTA

(interrupting)
Where's the ring?

MR. JOHNNY

(at a loss)
The ring?

BOB AND MOOK ARE WATCHING MR. JOHNNY'S PERFORMANCE

They are deadpan mugs.

BOB

(to Mr. Johnny)
A ring. That's right.

MOOK

I woulda sprung for a ring if it was me.

BOBO AND EDDIE STAND NEAR THE KITCHEN WATCHING

BOBO

She's got him on his knees. He's
ruining his suit.

LORETTA AND MR. JOHNNY

LORETTA

You could use your pinky ring.

MR. JOHNNY

I like this ring.

LORETTA

You propose to a woman you should
offer her a ring of engagement.

Mr. Johnny takes off the ring and holds it out to her.

MR. JOHNNY

Loretta. Loretta Castorini Clark. On
my knees. In front of all these
people. Will you marry me?

She meekly accepts the ring from him and takes his
hands.

LORETTA

Yes, Johnny. Yes, John Anthony
Cammareri. I will marry you. I will
be your wife.

Mr. Johnny slowly stands up, brushes off his knees. The
restaurant has fallen utterly silent. Loretta smiles.
They embrace. Loretta kisses him quickly.

**A MIDDLE-AGED WOMAN, SUSAN, IS MAUDLIN FROM THE
PROPOSAL**

Bobo stands very near her table. She is about to
applaud the proposal. She brings her hands together. Bobo's hand
flashes out and neatly captures her hands before they can part
again.
The single sound dies abruptly in the silent room.

LORETTA AND MR. JOHNNY

Mr. Johnny is in control now. He looks around once,
regally.

MR. JOHNNY

Bobo! The check!

PERRY AND THE SHY WAITER LOOK AT MR. JOHNNY AND LORETTA

PERRY

I feel like I have just witnessed a car accident.

The Shy Waiter sits down at Perry's table.

SHY WAITER

When I was twenty-seven years old, in Jersey City, I asked a woman to marry me. She had red hair. She smelled a jasmine. She wore black shoes with pointy white tips.

PERRY

What happened?

SHY WAITER

She didn't hear me. She asked me to repeat, so she could understand what I said. But I wouldn't repeat it. Outta shyness. So I'm a bachelor.

MR. JOHNNY AND LORETTA

He's helping her on with her coat.

LORETTA

What time is it?

MR. JOHNNY

Seven-thirty.

LORETTA

So we'll pick up the car, we'll make the plane in plenty of time.

Mr. Johnny puts on his coat.

MR. JOHNNY

My mother will be happy I'm getting married.

Bobo approaches with the bucket of champagne. He's flustered.

BOBO

I forgot to bring the champagne, Mr.

Johnny.

MR. JOHNNY

I forgot to wave. We'll have it at the wedding.

NIGHT

EXT. MIDTOWN TUNNEL - A CREAM COLORED LTD SPEEDING -

INT. THE CREAM LTD - NIGHT

the
Loretta driving and Mr. Johnny sitting beside her. In
back seat are two suitcases.

LORETTA

What about the wedding?

MR. JOHNNY

My mother is dying. When she is dead, I'll come back and we'll be married.

LORETTA

How near is she to death?

MR. JOHNNY

A week. Two weeks. No more.

LORETTA

Then let's set the date.

LORETTA

How about a month from today?

MR. JOHNNY

Must it be so definite? Can't we just say that we will be married when I get back?

LORETTA

Where? At the City Hall? No! I want the whole wedding or we will have Bad Luck. For a whole wedding to be planned, a date must be set.

MR. JOHNNY

Alright. A month. In a month.

LORETTA

A month from today?

MR. JOHNNY

Yeah.

LORETTA

I'll take care of it, Johnny. I'll take care of the whole thing. All you have to do is show up.

NIGHT

INT. A TERMINAL AT KENNEDY INTERNATIONAL AIRPORT -

CLOSE UP ON TV MONITOR - VIDEO INSERT

Peck

Dialogue on clip: (Close-up on Ava Gardner & Gregory kissing. Length of clip is 1:25)

AVA

Oh, you're not going. You're staying.

GREGORY

No, I'm going.

AVA

The Shawfish?

GREGORY

Just across the bay, at the fuel depot. The men wanted to try to get home. I can't explain.

AVA

Then, I suppose the time has come say it's been nice Dwight Lionel. It's been everything. Oh, Dwight, I'm frightened.

GREGORY

I know, I am so sorry for so many things. I love you, Moira. I love you. I love you.

INT. A TERMINAL AT KENNEDY AIRPORT - NIGHT

board the

Many PEOPLE, most of them Italian, are lined up to plane. A VOICE can be heard over the P.A. system.

VOICE

(over P.A. System)
International Flight Number Six-ohfour
boarding for Rome and Palermo at
Gate Twenty-six.

MR. JOHNNY AND LORETTA ARE SAYING GOODBYE

LORETTA

Call me when you get in.

MR. JOHNNY

I'll call you when I get to Mama's house.

LORETTA

You've made me very happy, Johnny.

He takes a piece of paper from his wallet.

MR. JOHNNY

There's one thing about this wedding I want you to do. Call this number. It's a business number. Ask for Ronny. Invite him to the wedding.

LORETTA

Who is he?

MR. JOHNNY

He's my younger brother.

LORETTA

You have a brother?

MR. JOHNNY

We haven't spoken in five years. There was some bad blood. I want you to call him and invite him to the wedding. Will you do it?

LORETTA

Sure.

VOICE

This is the last call for International Flight Number Six-ohfour boarding at Gate Twenty-six for Rome and Palermo.

MR. JOHNNY

I've got to go.

He clumsily kisses her. Then he quickly turns and leaves.

She waves, but he doesn't look back.

EXT AIRPORT RUNWAY - NIGHT

slowly
Close shot on plane's wheels and under belly as it
begins to move. Red lights are flashing.

AN OLD ITALIAN CRONE IS LOOKING OUT THE TERMINAL WINDOW

was
Loretta
crone
In the background we see the accordion like ramp that
loading to the departing aircraft, slowly fold up.
walks up beside her, and looks out the window, too. The
is dressed in black and has a black scarf on her head.
The Crone notices Loretta.

CRONE

Do you have someone on that plane?

LORETTA

Yeah.

(smiles)

My fiancé.

CRONE

I have put a curse on that plane. My
sister is on that plane. I have put
a curse on that plane that it should
explode. Burn on fire and fall into
the sea. Fifty years ago she stole a
man from me. Today she told me that
she didn't even love him. She took
him to feel strong with me. Now she
goes back to Sicily. I have cursed
her that the green Atlantic water
should swallow her up.

LORETTA

I don't believe in curses.

CRONE

(smiles)

Neither do I.

All
The plane takes off. Loretta looks after it anxiously.
her hopes are on that plane.

INT. A PARKING GARAGE IN LITTLE ITALY - NIGHT

An

The LTD pulls into the entrance and Loretta gets out.

ATTENDANT appears.

ATTENDANT

Mr. Johnny's, right?

LORETTA

Right. The key's in it.

ATTENDANT

Good night.

LORETTA

Night.

Loretta walks of into the night.

EXT. THE SWEETHEART LIQUOR STORE - NIGHT

Camera frames the window with a sweetheart in neon.

EXT. THE SWEETHEART LIQUOR STORE - NIGHT

Loretta walks up the street and enters the store.

INT. THE SWEETHEART LIQUOR STORE - NIGHT

who

Loretta walks in. IRV and LOTTE, the middle-aged couple own and run the place, are having an argument.

LOTTE

I've seen how you look at her and it isn't right.

IRV

How do I look at her?

(to Loretta)

Can I help you?

LORETTA

A split of Moet.

LOTTE

(to IRV)

Like a wolf.

IRV

(getting the split)

Like a wolf, huh? You never seen a

wolf in your life.

IRV

(to Loretta)

That's seven-fifty-seven.

Loretta pays and waits for her change.

LOTTE

I seen a wolf in everybody I ever met and I see a wolf in you.

IRV

(giving the change)

That makes ten. Thanks. Have a nice night.

LORETTA

You, too.

Loretta walks out.

IRV

You know what I see in you, Lotte?

LOTTE

What?

IRV

The girl I married.

Lotte, caught off-guard, blushes.

EXT. THE CASTORINI HOUSE - NIGHT

one
courtyard
balconies.
It's a big, old eccentric, three-story corner house. To
side, it's got a gated arch that leads to an inner
where three cars could park. It's got two cast-iron
About a third of the windows in the house are lit.

CARR
goes
From within can be HEARD the faint strains of VICKI
SINGING and one DOG BARKING. Loretta appears, carrying
champagne, approaches the front door, unlocks it, and
in.

INT. THE CASTORINI HOUSE - THE FRONT HALL - NIGHT

MUSIC

VICKI CARR is SINGING "IT MUST BE HIM."

There's a
umbrella
floor is

couple

The front hall is typical of big old brownstones.
big old oak coat rack with a built-in mirror and an
stand. There are several coats hanging from it. The
littered with boots. There's also a side table.
On the table is a large cut-glass bowl filled with a
of pounds of hard candy.

HOWL
DOGS

LEO

Loretta comes in and takes off her coat. A single MAD
is HEARD, followed by a PANDEMONIUM OF BARKING. FIVE
charge into the hall to greet Loretta. They are totally
cockeyed, crackpot mutts. Their names are JUDAS, LUCY,
FATBOY, AND JONES.

LORETTA

Hello, boys and girls. Guess what
happened to me?

upstairs.

The VOICE of the OLD MAN is heard calling out from

OLD MAN'S VOICE

How long must I wait? Quanto tempo
devo aspettare?

stairs

The Five Dogs turn away from Loretta and charge up the
toward the voice. Loretta walks toward the living room.

INT. THE CASTORINI HOUSE - LIVING ROOM - NIGHT

just
turning
with a
wearing
blue

This is the source of the Vicki Carr song, which is
ending. COSMO CASTORINI, Loretta's father is just
off the old stereo. He is a powerful man, about 65,
huge shock of white hair and gold wire glasses. He's
a big old red silk robe over blue pajamas, and royal

furniture,
holes
dying
beside

slippers. The room is filled with lumpy upholstered
once grand, now threadbare; shawls and doilies cover
in failing fabric. There's a fireplace containing a
fire. Cosmo's wing chair, with his newspaper on it, is
a lit fringed lamp. Cosmo sees Loretta as she comes in.

COSMO

Hi.

He sits in his chair and puts his feet up on an old
needlepoint ottoman. He starts to read the paper.

LORETTA

Where's Ma?

COSMO

Bed.

LORETTA

You're not sleepy?

COSMO

I can't sleep anymore. It's too much
like death.

LORETTA

Pop, I got news.

ottoman.
Cosmo puts down the paper and takes his feet off the

COSMO

Alright. Let's go in the kitchen.

continues
Cosmo gets up and heads for the kitchen. He hums and
as Loretta opens champagne.

INT. THE CASTORINI HOUSE - KITCHEN - NIGHT

tin
two old-
bitters.
Loretta and Cosmo sit at the kitchen table. It's a big
table with a black-and-white design. Loretta has put
fashioned champagne glasses on the table, the split of
champagne, a bag of sugar cubes, and a bottle of

into
of the

She pours the champagne, drops a little lump of sugar
each glass, and adds a dash of bitters. She hands one
drinks to Cosmo.

LORETTA

Here.

(She Toasts)

Ti amo.

(Translated: I love
you.)

COSMO

Ti amo.

LORETTA

You look tired.

COSMO

What's your news?

LORETTA

I'm getting married.

COSMO

Again?

LORETTA

Yeah.

COSMO

You did this once it didn't work
out.

LORETTA

The guy died.

COSMO

What killed him?

LORETTA

He got hit by a bus.

COSMO

No! Bad luck! Your Ma and I been
married fifty-two years an nobody
died. You were married, what, two
years, and somebody is dead. Don't
get married again, Loretta. It don't
work out for you. Who's the man?

LORETTA

Johnny Cammareri.

COSMO

Him? He's a big baby. Why isn't he here with you telling me?

LORETTA

He's flying to Sicily. His mother's dying.

COSMO

More Bad Luck! I don't like his face, Loretta. I don't like his lips. When he smiles I can't see his teeth. When will you do it?

LORETTA

In a month.

COSMO

I won't come.

LORETTA

You've got to come. You've got to give me away.

COSMO

I didn't give you away the first time.

LORETTA

And maybe that's why I had the Bad Luck. Maybe if you gave me away, and I got married in a church, in a wedding dress, instead of at the City Hall with strangers standing outside the door, maybe then I wouldn't had the Bad Luck I had.

COSMO

Maybe.

LORETTA

I didn't have no wedding cake, no reception or nothing. Johnny got down on his knees and proposed to me at The Grand Ticino.

COSMO

He did?

LORETTA

Yeah.

COSMO

That don't sound like Johnny. Where's the ring?

Loretta shows it.

Cosmo examines it.

LORETTA

Here.

COSMO

It looks stupid. It's a pinky ring. It's a man's ring.

LORETTA

It's temporary.

COSMO

Everything is temporary. That don't excuse nothing.

LORETTA

So you'll come to the wedding, right?

COSMO

Let's go tell your Mother.

She smiles. He doesn't. They rise from the table.

THE CASTORINI HOUSE - DARKENED MASTER BEDROOM - NIGHT

dimly
followed
The door to the hall opens, and the light from without illuminates a massive four-poster bed. Cosmo enters, by Loretta. He speaks into the dark a calm and measured summons.

COSMO

Rose. Rose. Rose. Rose.

her
tresses
A lamp is switched on by the bed. By ROSE. Rose is in 60'S, and is very, very beautiful. Her abundant white frame a face of porcelain delicacy.

nightgown. She's wearing an old and richly beautiful white

ROSE

Who's dead?

COSMO

Nobody. Loretta is getting married.

ROSE

Again? Johnny Cammareri.

Cosmo goes and sits on the bed.

COSMO

I don't like him.

ROSE

You're not gonna marry him, Cosmo.
Do you love him, Loretta?

LORETTA

No.

ROSE

Good. When you love them they drive
you crazy cause they know they can.
But you like him?

LORETTA

Oh yeah. He's a sweet man. I wanna
have a big church wedding, Ma. And a
reception.

ROSE

And who's gonna pay for that?

LORETTA

Pop.

COSMO

WHAT?

Rose starts laughing.

LORETTA

Father of the bride pays.

Cosmo walks out.

COSMO

I have no money!

ROSE

You're rich as Roosevelt. You're just cheap, Cosmo.

Cosmo shouts from the stairs.

COSMO

I won't pay for nothing.

ROSE

He didn't used to be cheap. He thinks if he holds on to his money, he will never die.

LORETTA

It's his duty as a father to pay for my wedding, Ma ...

MUSIC

VICKI CARR, SINGING "IT MUST BE HIM", starts playing.

Rose

looks weary.

ROSE

Now he's gonna play that damn Vicki Carr record. And then when he comes to bed, he won't touch me.

EXT. THE CASTORINI HOUSE - MORNING

house. The first golden rays of sunlight touch the great old

camera The front door opens. Close shot of dogs coming into
is as door opens. The OLD MAN comes out. The Old Man, who
Dogs Cosmo's father, is 83 years old. He is taking the Five
bundled out for their morning walk. He has their five leashes
cloudless in one hand. In the other hand, even though it is a
down November morning, he open black umbrella. He walks off
the block with the dogs.

EXT. A SMALL CITY PARK SURROUNDED BY HURRICANE FENCE -

DAY

park. He
already
Old
Man
BARKING

The Old Man and the Five Dogs appear and enter the
approaches a park bench where FELIX and LUCY are
sitting. Felix and Lucy are about the same age as the
Man. They each have a well-behaved DOG. When the Old
sits down, he lets the Five Dogs go. The Dogs run off,
like mad.

FELIX

It's wrong to just let them go.

OLD MAN

(ignoring Felix)

Good morning, Lucy.

LUCY

Good morning.

FELIX

They run around, they mess up the
whole park.

OLD MAN

What do you want me to do? Pick up
after five dogs? I'm eighty-three
years old. God in his heaven
understands that I cannot pick up
after five dogs.

FELIX

You have too many dogs.

they're
The dogs can be HEARD in the distance. It sounds like
killing each other.

OLD MAN

(goes back to ignoring
Felix)

Lucy. There are big things going on
in my house. My granddaughter Loretta,
the only daughter of my son Cosmo,
has engaged herself to be married a
second time.

LUCY

I have heard that Johnny Cammareri
got down on his knees in The Grand

Ticino and proposed to her.

OLD MAN

My son does not like this Johnny Cammareri. He says he is a big baby.

FELIX

You should have one dog. Like Lucy. Like me. I wish I had a gun. If I had a gun, I would shoot four of your dogs.

The Old Man makes a low, threatening noise.

LUCY

Don't fight.

OLD MAN

My granddaughter wants my son to pay for the wedding. But he does not want to pay.

LUCY

He should pay.

OLD MAN

I don't know.

LUCY

He owes her a wedding from the first time when there was none.

OLD MAN

Maybe. I don't know. He has not asked my advice. If he asks my advice, I don't know what I will say.

The SOUND of the DOGS becomes intense again.

FELIX

I won't have to shoot those dogs. They will kill each other.

OLD MAN

You think so, huh, Stupid? Those dogs love each other.

EXT. THE CASTORINI HOUSE - DAY

The gates in the big archway are opened from the inside.

an
black
he
and
Man
umbrella.

It's Cosmo. He's wearing a good but old-fashioned suit, overcoat, and a homburg. He's pulled his car, a 1965 Buick, up to the gate. Now that he has the gates open, he gets in the car and drives out to the curb. He gets out and goes back to lock the gates. As he does this, the Old Man approaches the house with the Five dogs and the open umbrella.

house.

The Old Man and the Dogs go to the front door of the

and
respective
the
motion.

Cosmo goes to the door of his car. The two men, father son, see each other at the moment they grab their door handles. They each raise a hand in greeting; it is the same gesture for both men, an eccentric chopping motion.

disappears

Then they open their respective doors. The Old Man disappears within the house. Cosmo drives slowly away in his car.

INT. THE CASTORINI HOUSE - KITCHEN - DAY

A RED-HOT, WELL-SEASONED CAST IRON FRYING PAN

around
bread
pan.

Receives a big lump of butter with a hissing gasp of satisfaction. A wooden spoon pushes the sinking lump around until the pan is coated. Two square slices of yellow bread with round holes punched in their middles land in the pan.

spatula
on the

Two circles of green pepper land next to the bread. A spatula flips over the bread which has become glistening gold on the cooked side.

holes in

Two eggs are broken and dropped sunnyside into the holes in the bread.

spatula,
eggs.

The circles of green pepper are pushed around by the
scooped up deftly, and each is made to frame one of the

slash
results
plates.

A WOMAN'S HAND garnishes each bright yellow yolk with a
of red pimento. The spatula reappears and lifts the
from the pan, and slides them onto two small dark blue

tin
the
speckled
comes
wearing a
thoughtful.

Now WE SEE that Loretta is just finishing setting the
table for two. In the b.g., Rose is turning away from
big, old-fashioned six range gas stove where an old
coffee pot is steaming up a sun-drenched window. Rose
toward the table with the laden blue plates. She's
nice old apron over a blue housedress. She's

work
As
Loretta,

As Rose comes to the table, Loretta in a blue denim
shirt and pants, goes to the stove and gets the coffee.
Rose puts breakfast on the table, she speaks to
who's at the stove.

ROSE

Will you live here?

LORETTA

No.

ROSE

Why not?

LORETTA

Pop don't like Johnny.

pours.

Loretta returns with the coffeepot to the table, and

Then she takes the pot back to the stove.

ROSE

So we'll sell the house.

LORETTA

I got married before, you didn't sell.

Loretta comes to the table. They sit down to breakfast.

ROSE

Grandma was still alive. Chiro was still home going to school. Now he's married and gone to Florida. If you and Johnny moved in, had a baby...

LORETTA

I'm thirty-seven years old.

ROSE

What's thirty-seven? I had Chiro after I was thirty-seven. It ain't over till it's over.

LORETTA

Johnny has a big apartment. We'll live there.

ROSE

And we'll sell the house.

LORETTA

I'd like to stay, Ma. I love the house. But Pop don't like Johnny.

ROSE

No. He don't.

answers The WALL PHONE in the kitchen RINGS. Loretta goes and
it.

LORETTA

Hello? Yea, this is Loretta Castorini - yeah. Is that you Johnny?

INT. A DARKENED BEDROOM IN PALERMO - DAY

In the Johnny's Mr. Johnny is calling on an old European-style phone.
b.g. is the sickbed. In the sickbed lies VESTA, Mr.
mother, her grey hair spread out on a golden pillow.

black.

All
Johnny
is

By the bed are THREE MOURNERS, old crones dressed in

One clutches a missal, the other two clutch rosaries.
three are grieving in a steady low wordless whine. Mr.
speaks into the phone in a confidential manner. There
some long-distance CRACKLE.

MR. JOHNNY

Ssh, it's me. I'm calling from the
deathbed of my mother.

LORETTA ON THE PHONE

LORETTA

How was your plane ride?

MR. JOHNNY ON THE PHONE

MR. JOHNNY

The waitresses were very nice.
(glances over at his
mother)
My mother is slipping away.

LORETTA ON THE PHONE

VESTA

(calling to the Heavens)
Quanto tempo devo aspettare?
(now she aims more at
Johnny)
How long must I wait?!

MR. JOHNNY

I can't talk long.

LORETTA

Have you told her we're getting
married?

MR. JOHNNY ON THE PHONE

MR. JOHNNY

Not yet. I'm waiting till a moment
when she's peaceful.

We HEAR Loretta's VOICE over his receiver.

LORETTA'S VOICE

Just don't wait until she's dead.

MR. JOHNNY

Have you called my brother?

LORETTA'S VOICE

Not yet.

MR. JOHNNY

Will you do it today? Call him, make him come to the wedding. Five years is too long for bad blood between brothers. Nothing can replace your family. I see that now.

LORETTA ON THE PHONE

LORETTA

Alright. I'll call him. Today. Listen, Johnny. Call me after you tell your mother. Alright? Alright. And don't stand directly under the sun. You've got your hat, use your hat. Alright. Bye-bye.

from the

Loretta hangs up the phone. She thinks. Rose speaks
table, where she's still sitting.

ROSE

How's the mother?

LORETTA

She's dying. But I could still hear her big mouth.

ROSE

Did he tell her?

LORETTA

Not yet. That old lady makes him sweat.

(to herself)

Where's that card?

fishes
Johnny

Rose gets up and takes the dishes to the sink, Loretta
in her pocket and comes out with the business card Mr.
gave her. She dials the number.

ROSE

Who Are you calling?

INT. CAMMARERI PASTRY SHOP - DAY

(INTERCUT W/LORETTA IN KITCHEN)

CHRISSY, a woman with a Queens accent, answers.

CHRISSY

Cammareri's Bake Shop.

LORETTA

Is Ronny there?

CHRISSY

Hold on.

(yells into intercom)

Ronny, the phone!

INT. CAMMARERI PASTRY SHOP - OVEN ROOM - DAY

(INTERCUT W/LORETTA IN KITCHEN)

RONNY

Yeah, this is Ronny.

LORETTA

I'm calling for your brother Johnny.
He's getting married and he wants
you to come.

with
There's a long pause. Ronny's voice returns, hoarse
emotion.

RONNY

Why didn't he call himself?

LORETTA

He's in Palermo.

RONNY

What's wrong can never be made right.
(hangs up phone)

LORETTA

Let me come and talk to you.

again,
Loretta hangs up the phone. She looks at the card
makes a decision and pockets the card.

THE TOWNHOUSE/INT. THE BUICK - DAY

As Cosmo drives away. He's in a very good mood. He's WHISTLING. He laughs to himself.

CAMMARERI'S PASTRY SHOP - DAY

wearing
up at
enters

And the street in front of it. Loretta arrives. She's a long, navy-blue cloth coat and a knit hat. She looks the sign and at the business card in her hand, and the shop.

INT. CAMMARERI'S PASTRY SHOP - DAY

CHRISSEY,
counter.

It's a nice Italian bake shop. Three Italian women, BARBARA, and MA wait on THREE WOMEN SHOPPERS at the

30's; MA

CHRISSEY and BARBARA are in their late 20's or early 30's; MA is old, old. Loretta comes in and speaks to CHRISSEY.

LORETTA

Is Ronny Cammareri here?

CHRISSEY

He down at the ovens. What do you want?

LORETTA

I would like to speak to him.

EXT. CAMMARERI'S PASTRY SHOP - DAY

to
Chrissy

Chrissy comes out and Loretta follows. They walk around an outdoor staircase that descends into the sidewalk. Chrissy shouts down.

CHRISSEY

Hey, RONNY.

EXT. AN OLD DOOR AT THE FOOT OF THE STAIRCASE - DAY

a few

The door slides open, revealing ROCCO, a baker missing a few

teeth. He is surrounded by bread.

ROCCO

What!

CHRISSEY'S VOICE

Somebody to see Ronny.

Loretta
quarters

Rocco slides back the door all the way. Chrissy and
make their way past him. He slides the door three
shut behind them.

INT. THE BASEMENT OVEN ROOM - DAY

the

There are two coal-fired ovens, one at either end of
room. There is a large wooden table roughly center. And
various pieces of baking equipment, dough-mixers, etc.,
scattered willy-nilly. And everywhere there is bread.

long

PIETRO, a baker, is working at one of the ovens with a
wooden spatula. RONNY is working at the other oven.

baking
streaked
gloves,
haired,

Actually, he is just staring in the open door at the
bread and burning coals. He's dressed in black jeans
with flour, a white restaurant shirt, white cotton
and around his neck, a red handkerchief. He is black-
handsome and intense.

ROCCO

Ronny!

RONNY

What!

ROCCO

Somebody here to see you.

Ronny turns and takes in Loretta.

RONNY

Have you come from my brother?

LORETTA

Yes.

RONNY

Why?

LORETTA

I'm going to marry him.

RONNY

You are going to marry my brother?

LORETTA

Yes. Do you want...

RONNY

I have no life.

LORETTA

Excuse me.

RONNY

I have no life. My brother Johnny took my life from me.

LORETTA

I don't understand.

Everything in the oven room has stopped and everyone is watching.

RONNY

And now he's getting married. He has his, he's getting his. And he wants me to come? What is life?

He picks up the wooden spatula and slides it into the oven.

LORETTA

I didn't come here to upset you.

Ronny slides a bunch of loaves out of the oven on the spatula, turns them around, and slides them back in.

RONNY

They say bread is life. So I bake bread, bread, bread.

(He's picking up loaves of bread from one of the boxes on the floor, and casually tossing them across

the room.)
And the years go by! By! By! And I
sweat and shovel this stinking dough
in and outta this hot hole in the
wall and I should be so happy, huh,
sweetheart? You want me to come to
the wedding of my brother Johnny?!!
Where is my wedding? Chrissy! Over
by the wall! Gimme the big knife!

CHRISSY

No, Ronny!

Barbara appears in the doorway and comes down the
stairs
into the room.

RONNY

Gimme the big knife! I'm gonna cut
my throat!

LORETTA

Maybe I should come back another
time.

RONNY

No, I want you to see this! I want
you to watch me kill myself so you
can tell my brother on his wedding
day! Chrissy, gimme the big knife!

CHRISSY

I tell you I won't do it!

RONNY

(to Loretta)
Do you know about me?

BARBARA

Oh, Mr. Cammareri!

RONNY

Nothing is anybody's fault, but things
happen.

(holds up his left
hand to Loretta)
Look.

He pulls off the glove. The hand is made of wood.

RONNY

It's wood. It's fake. Five years ago

I was engaged to be married. Johnny came in here, he ordered bread from me. I put it in the slicer and I talked with him and my hand got caught cause I wasn't paying attention. The slicer chewed off my hand. It's funny 'cause - when my fiancé saw that I was maimed, she left me for another man.

LORETTA

That's the bad blood between you and Johnny?

RONNY

That's it.

LORETTA

But that wasn't Johnny's fault.

RONNY

I don't care! I ain't no freakin monument to justice! I lost my hand, I lost my bride! Johnny has his hand, Johnny has his bride! You come in here and you want me to put away my heartbreak and forget?

with
next.

He goes to the big table, which is floured and covered bread. He sweeps everything off the tabletop during the

RONNY

Is it just a matter of time till a man opens his eyes and gives up his one dream of happiness? Maybe. Maybe. All I have... Have you come here, Stranger, Bride of my Brother, to take these last few loaves from my table? Alright. Alright.

away,
hear a
side.

The table is bare. He stares at it blankly. He wanders to the back room where the flour sacks are kept. We single sob escape him from that room, and then silence. Everyone in the oven room looks after him. Then Chrissy approaches Loretta. She holds the big knife at her

CHRISSY

This is the most tormented man I have ever known. I am in love with this man. He doesn't know that. I never told him cause he can never love anybody since he lost his hand and his girl.

She holds out the knife.

CHRISSY

Here. Why don't you just kill him? It would be so much more kind than coming here and inviting him to a wedding like he'll never have.

do,
Loretta considers Chrissy, decides what she's going to and goes to the flour room.

INT. OF THE FLOUR ROOM - DAY

electric
daylight
by his
him.
Many 50 lb. bags of flour are stacked under a bare bulb. A rough stone staircase opposite is lit by from above. Ronny, quietly distraught, stands leaning forehead against a stack of flour. Loretta approaches She feels for him.

LORETTA

Where you live?

He points to the stone staircase.

RONNY

Upstairs.

She touches his shoulder.

LORETTA

Come on.

He follows her up the stairs.

EXT. THE STAIRCASE ENTRANCE ON THE STREET

Loretta and Ronny emerge. He gestures. They enter the apartment building behind the bakery.

INT. THE PEACOCK CAFE — DAY

Reproductions
back is
the
place is

It's a dark Italian coffee and dessert house.
of Roman statuary adorn grottos and alcoves. In the
a glass case displaying various desserts, and behind
case, a big burnished gold cappuccino machine. The
almost empty.

MUSIC

cafe's

An album of "NEAPOLITAN FOLK SONGS" is PLAYING on the
SOUND SYSTEM.

wall,
COMES
is

The CAMERA TRAVELS along the face of an exposed brick
DISCOVERING busts of Romans occasionally, and then IT
TO the figure of COSMO. He's sitting at a table which
inset into a nook, so we cannot see who he's with.

DARK NOOK IN THE CAFE

with
Italian
looks

At a little table away from prying eyes, Cosmo sits
MONA, his girlfriend. Mona is a pretty but overripe
woman in her late forties. She's all done up, and she
at Cosmo with adoration.

COSMO

And then there is copper, which is
the only pipe I use. It costs money.
But it costs money because it saves
money.

MONA

And what did they say?

COSMO

The man understood me. The woman
wanted to be cheap, but the man saw
that I was right.

MONA

You have such a head for knowing.

You know everything.

COSMO

I brought you something.

He takes out a small velvet box and hands it to her.

COSMO

It's a present.

of She opens the box. It's a gold bracelet with a pattern stars and birds.

MONA

Oh, Cosmo!

COSMO

They are little stars and birds.
Birds fly to the stars, I guess.

EXT. RONNY'S APARTMENT BUILDING - DAY

A three-story walk-up above Cammareri's Bakery.

INT. RONNY'S APARTMENT - DAY

Ronny's
fringed in
faded,
decorated
painting
the
Boheme
a
It's a two-bedroom apartment. The decor reflects love of the opera. The furniture is overstuffed, the colors of Italian passion. But it is all a bit the remains of an old flamboyance. The walls are with opera posters; and over the fireplace there is a depicting a scene from "La Boheme": Mimi is standing in snow. Ronny stares at the picture of Mimi in the La poster. Loretta comes in from the kitchen and sets down a cup of coffee.

LORETTA

You ready for the coffee?

watches Loretta moves back into the kitchen. Ronny turns and as she walks down the hall.

RONNY

Loretta. What's that smell?

LORETTA

I'm making you a steak.

RONNY

You don't have to help me.

LORETTA

I know that. I do what I want.

RONNY

I like it well done.

LORETTA

You'll eat this bloody to feed your blood.

INT. RONNY'S APARTMENT -DINING ROOM - DAY

a
switches
CU of Ronny's artificial hand, holding a fork stuck in
steak. With his right he is cutting his steak. He
hands and eats hungrily. Loretta watches.

RONNY

This is good. Uhh...

LORETTA

Loretta.

RONNY

Where'd Johnny find you?

LORETTA

He knew my husband who died.

RONNY

How'd he die?

LORETTA

Bus hit him.

RONNY

Fast.

LORETTA

Instantaneous.

RONNY

When you get engaged?

LORETTA

Yesterday.

Ronny drops his knife and fork and turns away. Loretta
is not surprised and does not move.

RONNY

Why?

LORETTA

Why what?

RONNY

I don't know.

LORETTA

(smiles)

So. Five years ago your hand got cut
off and your woman left you for
another man. No woman since then?

RONNY

No.

LORETTA

Stupid.

RONNY

When your husband get hit by the
bus?

LORETTA

Seven years ago.

RONNY

How many men since then?

LORETTA

Just Johnny.

RONNY

Stupid yourself.

LORETTA

No. Unlucky. I have not been lucky.

RONNY

I don't care about Luck, you
understand me? It ain't that.

LORETTA

What? Do you think you're the only one ever shed a tear?

RONNY

Why you talking to me?

LORETTA

You got any whiskey? How 'bout giving me a glass of whiskey?

EXT. STREET NEAR BAKERY - DAY

SHOT OF COSMO & MONA IN THE BUICK

The car has just come to a stop. We see Cosmo & Mona
kiss.

She exits car. Cosmo glances around with a slightly
guilty look and pulls away.

LORETTA AND RONNY AT THE TABLE WITH A BOTTLE OF WHISKEY

Camera is close on Scotch being poured into two
glasses.

Loretta picks up her glass and swallows a healthy dose.

RONNY

She was right to leave me.

LORETTA

You think so?

RONNY

Yes.

LORETTA

You really are stupid, you know that.

Loretta pours herself another shot.

RONNY

You don't know nothing about it.

LORETTA

I was raised that a girl gets married young. I didn't get married until I was twenty-eight. I met a man. I loved him. I married him. He wanted

to have a baby right away. I said no. Then he got hit by a bus. No man. No baby. No nothing! I did not know that man was a gift I could not keep. I didn't know... You tell me a story and you think you know what it means, but I see what the true story is, and you can't.

(she pours them both
another drink)

She didn't leave you! You can't see what you are. I can see everything. You are a wolf!

RONNY

I'm a wolf?

LORETTA

The big part of you has no words and it's-a wolf. This woman was a trap for you. She caught you and you could not get away.

(She grabs his wooden
hand)

So you chewed off your foot! That was the price you had to pay to be free.

(throws his hand down)

Johnny had nothing to do with it. You did what you had to do, between you and you, and I know I'm right, I don't care what you say. And now you're afraid because you found out the big part of you is a wolf that has the courage to bite off its own hand to save itself from the trap of the wrong love. That's why there has been no woman since that wrong woman. You are scared to death what the wolf will do if you make that mistake again!

RONNY

What are you doing!

LORETTA

I'm telling you your life!

RONNY

Stop it!

LORETTA

No!

RONNY

Why are you marrying Johnny? He's a fool!

LORETTA

Because I have no Luck!

RONNY

(pounding on the table)

He made me look the wrong way and I cut off my hand. He could make you look the wrong way and you could cut off your whole head!

LORETTA

I am looking where I should to become a bride!

RONNY

A bride without a head!

LORETTA

A wolf without a foot!

grabs
table
arms.
air.
Ronny stiff-arms everything off the dining table and Loretta. They kiss passionately. He pulls her up on the table and over the table to him. They are in each other's arms. They are on fire. Loretta pushes him away, gasping for air.

LORETTA

Wait a minute! Wait a minute!

stop
breathed.
She changes her mind and lunges into another kiss. They again after a long moment. They really haven't

and
They both suck in air and look at each other in wonder and fear and passion.

RONNY

It's like I'm falling! It's like I'm in the ocean!

They kiss again. When they pull apart again, Loretta is

crying.

LORETTA

I have no Luck!

He picks her up in his arms.

RONNY

Son of a bitch!

LORETTA

Where are you taking me?

RONNY

To the bed.

LORETTA

Oh. Oh God. I don't care about anything. I don't care about anything! Take me to the bed.

He carries her away, into the bedroom.

MUSIC: "O SOAVE FANCIULLA", from "La Boheme." The MUSIC CONTINUES THROUGH THE NEXT SCENE.

INT. RONNY'S APARTMENT - BEDROOM

Ronny is laying her down in the bed. He is over her.

They

look into each other's eyes.

RONNY

I can't believe what is happening.

LORETTA

Me neither.

RONNY

I was dead.

LORETTA

I was dead, too.

They kiss. When they part there is a drop of blood on Loretta's lips.

RONNY

Your blood.

LORETTA

All my life I have never reached a

man. I knew that I would reach my husband, but I took my time and he was dead. Ronny.

RONNY

Loretta.

LORETTA

I want to cut you open and crawl inside of you. I want you to swallow me.

RONNY

I've got you.

LORETTA

Get all of me. Take everything.

RONNY

What about Johnny?

LORETTA

You're mad at him, take it out on me, take your revenge on me! Take everything, leave nothing for him to marry! Hollow me out so there's nothing left but the skin over my bones. Suck me dry!

RONNY

Alright. Alright. There will be nothing left.

have
together.

Their eyes are boiling with fierce animal tears. They opened their souls to each other and they are coming

The MUSIC SWELLS to a terrible triumph.

EXT. THE CASTORINI HOUSE - NIGHT

Dog whines over exterior.

INT. THE CASTORINI HOUSE - AN UPSTAIRS BEDROOM - NIGHT

on
other

With five beds for dogs. Four of the beds are empty and the fifth Judas is whining. He looks around at the beds. Where is everybody? He goes out the bedroom door.

THE CASTORINI STAIRCASE - NIGHT

FOLLOW
the
Judas is running down the stairs and into the hall. We
HIM down the hall. The hall is only dimly lit. He finds
four other dogs. They are crowded at a narrow doorway.
From the doorway comes a golden light.

INT. THE CASTORINI HOUSE - DINING ROOM - NIGHT

THE PLEASED FACE OF COSMO THROUGH A VEIL OF STEAM

head
baked
loaves of
table
fifties.
wife,
head
are
The CAMERA PULLS BACK.
We are in the Castorini dining room. Cosmo sits at the
of the table, a napkin tucked into his shirt.
Rose has just laid down a massive platter of steaming
fish. Already on the table is a platter of pasta,
bread, a big bowl of salad, two bottles of wine, and an
appetizer plate of salami and pimento. Seated at the
is COSMO, the Old Man, and RAYMOND and RITA CAPPOMAGGI.
Raymond is rotund, moon-faced, bald, somewhere in his
He has a pencil-thin mustache over his small mouth. His
Rita, looks very like him, except she has hair on her
and none on her lip. Raymond is Rose's brother. There
two empty places at table, for Rose and Loretta.

COSMO

Where's Loretta? We're gonna start
without her.

ONE OF THE ENTRANCE WAYS TO THE DINING ROOM

the
There is an accordion gate across it. Behind the gate,
Five Dogs stare at the people having dinner.

ROSE'S VOICE

She must be eating out.

RAYMOND'S VOICE

She don't know what she's missing.

ROSE'S VOICE

It's not like her not to call.

RITA'S VOICE

Well, she's got a lot on her mind.

THE DINING TABLE - RITA IS LOADING UP HER PLATE

RITA

I mean, can we talk about it, Rose?
Everybody's heard. She's getting
married again.

COSMO

I don't wanna talk about it.

RAYMOND

Johnny Cammareri. I think it's great
and about time. What's she gonna do
with the rest of her life she don't
get married?

COSMO

I don't wanna talk about it.

stands
their
Man
the

The Old Man has piled his plate high with food. Now he
up, walks over to the Dogs, and puts the plate down in
midst. The Dogs attack the food and each other. The Old
walks back to the table and sits down. He looks down at
empty place in front of him, a little sad.

COSMO

My father needs a plate.

front
fill

Rose gets another plate from a sideboard and puts it in
of the Old Man. He immediately, methodically begins to
his new plate. Rose goes to her place and sits down.

RAYMOND

Cosmo. Many years ago, when they
told me you were marrying my sister,
I was happy. When I told Rose I was

marrying Rita, she was happy.

RITA

Marriage is happy news.

The Old Man laughs uproariously, subsides, goes back to filling his plate.

COSMO

Rose, pass the wine.

RAYMOND

I never seen anybody so in love like Cosmo back then! He'd stand outside the house all day and look in the windows. I never told you this cause it's not really a story. But one time I woke up in the middle of the night cause this bright light was in my face. Like a flashlight. I couldn't think a what it was. I looked out the window, and it was the moon! Big as a house! I never seen the moon so big before or since. I was almost scared, like it was gonna crush the house. And I looked down, and standing there in the street was Cosmo, looking up at the windows. This is the funny part. I got mad at you, Cosmo! I thought you brought this big moon over to my house cause you were so in love and woke me up with it. I was half asleep I guess and didn't know no better.

COSMO

You were altogether asleep. You were dreaming.

RAYMOND

No. You were there.

Raymond stares at Cosmo, nodding, remembering. There's
a lull at the table, the SOUND of SILVERWARE.

COSMO

I don't wanna talk about it.

ROSE

(suddenly angry)
Well, what do you wanna talk about!

COSMO

Rita. Pass the wine.

ROSE

Why you drinking so much?

heads
The Old Man gets up with his newly filled plate and
for the Dogs.

ROSE

Old Man, if you give another piece
of my food to those dogs, I'm gonna
kick you till you're dead!

chair.
The Old Man reverses direction and heads back to his

He sits down and starts to eat.

EXT. THE CASTORINI HOUSE - NIGHT

Over the house is a great big full moon.

INT. THE CASTORINI HOUSE - MASTER BEDROOM - NIGHT

bed, in
looks
The lights in the bedroom are still on. Cosmo is in
his pajamas, asleep. Rose comes in her nightgown. She
at Cosmo. He's snoring lightly.

ROSE

Cosmo?

through
He doesn't stir. She goes to him and runs her hand
his hair.

ROSE

You drank too much and now you sleep
too hard, and later you'll be up
when you should be down.

When
She
at the
She kisses his cheek. Then she turns out the lights.
the electric lights go out, moonlight floods the room.
goes to the window and looks out through the curtains

cries.

moon. Rose puts her face in her hands and quietly

NIGHT

EXT. ROSE'S POV SHOT OF MOON FROM CASTORINI HOUSE -

(Rose

RESUME INT. CASTORINI HOUSE - MASTER BEDROOM - NIGHT
crying.

INT. RONNY'S APARTMENT - BEDROOM - NIGHT

a

The bedroom is flooded by moonlight. Loretta wakes up,
little alarmed.

LORETTA

What's that?

Ronny wakes up, a little alarmed.

RONNY

What?

LORETTA

That light.

RONNY

I don't know. I think it's the moon.

from the
moonlight

Loretta goes to the window wrapped in a white sheet
bed. The window is glowing with moonlight. The
strikes her, and she is caught in its spell.

LORETTA

Oh.

in

Ronny appears behind her, pulling on a robe. They speak
low voices, as if they were in church.

RONNY

It's so bright.

LORETTA

I've never seen a moon like that.

RONNY

It makes you look like an angel.

apart. She turns and looks at him. They kiss. They break

Ronny looks up at the moon.

RONNY

Yeah. Looks like a big snowball.

EXT. THE CAPPOMAGGI HOUSE NIGHT

Shot of the house with the moon overhead.

INT. RAYMOND AND RITA CAPPOMAGGI'S BEDROOM - NIGHT

There is a big window right by the bed, and in the window is the moon. Raymond and Rita are in their bed, asleep. Raymond wakes up, and sees the moon in the window. He's stunned and excited, but he too speaks in this low voice of respect.

RAYMOND

Rita. Rita.

RITA

(waking up)

What? What?

RAYMOND

Look.

RITA

Oh.

RAYMOND

It's Cosmo's moon.

RITA

What are you talking about, Raymond?
Cosmo can't own the moon.

RAYMOND

I mean it's that moon I was talking
about at dinner.

(looks through the
window, down into
the street)

Is he down there? No.

RITA

Is who down there?

RAYMOND

Cosmo.

RITA

What would he be doing down there?

RAYMOND

I don't know.

RITA

You know, in this light, and with that expression on your face, you look about twenty-five years old.

Raymond smiles at her meekly.

EXT. THE CASTORINI HOUSE - NIGHT

front
Dogs.
Over the house is still the great big full moon. The door opens and out comes the Old Man with the five

smoking
plume
the
The Old Man is in a greatcoat and a felt hat, and he's a cigar. He stops on the top step and lets go a huge of cigar smoke. Then he starts off with the Dogs down street.

EXT.. EAST RIVER - NIGHT

it
water.
The moon and nothing else. Then a cigar is thrown into and sends it shimmering. It was the moon reflected in

the
gleams up
Now the CAMERA PULLS BACK and WE SEE the Old Man and Five Dogs are standing on a ruined pier. The moon from the Hudson River. The Old Man speaks to the Dogs.

OLD MAN

Alright now. Howl. Howl.

demonstration,
The Dogs do not howl. So the Old Man, by way of

They howls at the moon. He looks to the Dogs to follow suit.
do nothing. He howls at the moon again.
until The Dogs do nothing. The CAMERA CONTINUES TO PULL BACK
Dogs on WE CAN SEE the whole pier, with the Old Man and the
now, it, and the moon above them. The Old Man, frustrated
cries out.

OLD MAN

How long must I wait? Quanto tempo
devo aspettare!

Hatter The Dogs start to HOWL. The Old Man, pleased as the Mad
he is, laughs and laughs.

EXT. EAST RIVER - DAY

Transition from moon reflecting in the water to dawn.

INT. RONNIE'S APARTMENT - BEDROOM - DAY

wakes up. Morning sun floods the room. Close on Loretta, she

LORETTA

Oh my God.

RONNY

What?

herself, Loretta jumps from bed, grabs her clothes to cover
and backs into closet.

LORETTA

What? What have we done?

RONNY

(perturbed)
Take it easy.

LORETTA

(from closet as she
hurriedly gets dressed)
This time I was trying to do
everything right.

RONNY

(he grabs a bathrobe,
pulls it on, puts it
on and moves towards
the closet.)

Don't just become excited.

LORETTA

I thought if I stayed away from the
City Hall, I won't have that Bad
Luck I had again.

RONNY

You're trying to make me feel guilty.

LORETTA

I'm marrying your brother!

RONNY

All right, I'm guilty. I confess!

LORETTA

You're invited to the wedding! It's
in a few weeks. Why didn't you do
like him and be with your dying mother
in Palermo?

RONNY

She didn't like me.

LORETTA

You don't get along with anybody!

RONNY

What did you do?

LORETTA

What did I do?

RONNY

You ruined my life.

LORETTA

That's impossible! It was ruint when
I got here! You ruint my life!

RONNY

Oh no I didn't!

Loretta emerges from the closet, tucking in her blouse.

LORETTA

Oh yes, oh yes you did! You've got those bad eyes like a gypsy! Why didn't I see it yesterday! Bad Luck! Is that all I'm ever gonna have? Why didn't I just pick up a stone and kill myself years and years ago? I'm gonna marry him!

RONNY

What?

LORETTA

Last night never happened, you hear me? I'm gonna marry him anyway and last night never happened, and you and I are gonna take this to our coffins!

RONNY

I can't do that!

LORETTA

Why not?

RONNY

I'm in love with you!

studies
dissatisfied

Loretta stares at him in alarm, slaps his face, then his face to see the effect of the slap. She is and slaps him again.

LORETTA

Snap out of it!

RONNY

I can't!

LORETTA

Alright. Then I must never see you again. The bad blood will have to stay there between you and Johnny for all time. You won't come to the wedding.

RONNY

I'll come to the wedding.

LORETTA

I'm telling you you can't.

RONNY

But he wants me to come!

LORETTA

But that's cause he don't know!

RONNY

Alright. I will not come. Provided one thing.

LORETTA

What?

RONNY

That you come with me tonight. Once. To the Opera.

LORETTA

What are you talking about?

RONNY

I love two things. I love you, and I love the Opera. If I can have the two things that I love together for one night, I will be satisfied to give up the rest of my life.

LORETTA

Alright.

RONNY

Alright. Meet me at the Met.

LORETTA

Alright. Where's the Met?

CATHOLIC CHURCH IN LITTLE ITALY - DAY

Camera moves from stained glass windows to confessional.

into
curtained
into

Loretta is next in line of THREE SINNERS waiting to go the confessional. A FORGIVEN WOMAN emerges from the booth and walks off to pay her penance. Loretta goes the booth.

INT. CHURCH - CONFESSIONAL - DAY

FACE can

Loretta kneels. The slide opens and an OLD PRIEST'S
be seen in outline through the screen.

LORETTA

Bless me, Father, for I have sinned.
It's been two months since my last
confession.

PRIEST

What sins have you to confess?

LORETTA

Twice I took the name of God in vain,
once I slept with the brother of my
fiancé, and once I bounced a check
at the liquor store -- but that was
really an accident.

PRIEST

Then it was not a sin. But what was
that second thing you said, Loretta?

LORETTA

I... a... slept with my fiancé's
brother.

PRIEST

That's a pretty big sin.

LORETTA

I know.

PRIEST

You should think about this.

LORETTA

I know.

PRIEST

Alright. This is your penance. Say
two rosaries and... be careful,
Loretta. Reflect on your life.

LORETTA

Alright.

PRIEST

I absolve you in the name of the
Father, and of the Son, and of the
Holy Spirit, Amen.

INT. CHURCH - DAY

She
woman's
aisle, and

Loretta comes out of the confessional and enters a pew.
crosses herself. Then she recognizes the back of a
head a few pews down. She gets up, walks down the
kneels down next to her mother, Rose.

LORETTA

Hi.

ROSE

(looking up from her
prayers)
Where you been?

LORETTA

I don't wanna talk about it.

ROSE

Just like your father. I lied to
him. He thinks you came home last
night.

LORETTA

Thanks. What's the matter with you?

ROSE

Cosmo's cheating on me.

LORETTA

What! How do you know?

ROSE

A wife knows.

LORETTA

Then you don't know. You're just
imagining it. He's too old.

the

Rose starts to reply, but then decides it's not worth
argument.

LORETTA

I won't be home for dinner.

Rose

Loretta crosses herself quickly, gets up, and leaves.
looks after, and then goes back to her prayer.

INT. CAMMARERI'S BAKERY - DAY

blue
bride

Feminine hands apply the final decorative touches of icing to a wedding cake. Then the hands set the plastic and groom on the pinnacle. The CAMERA PULLS BACK.

the
WITH
where
hands him

Barbara is viewing her handiwork, a wedding cake on a stainless steel wheeled cart. She's in the back part of bakery. Barbara is pleased with her creation. We TRAVEL HER as she rolls the cart out to the front of the store where Chrissy is waiting on a huge man named HARVEY. She hands him a tiny box, which he takes meekly.

HARVEY

See you tomorrow, Chrissy.

CHRISSY

Okay, Harvey.

store
attention

Harvey lumbers off as Barbara enters the front of the store with the cake on its cart. Barbara calls Chrissy's attention to the cake.

BARBARA

So what do you think?

CHRISSY

About what?

BARBARA

The cake!

CHRISSY

(without enthusiasm)

Where's Ronny? How come he ain't come down?

BARBARA

How should I know?

The PHONE RINGS. Chrissy answers it.

CHRISSY

Hello, Cammareri's? Hi. Uh-huh. Okay.

She hangs up.

CHRISSY

That was Ronny. He don't feel good.
He ain't gonna be down today.

staring at
Chrissy comes out from behind the counter. She's
the cake.

BARBARA

What, is he still upset?

groom
Without warning, Chrissy whacks the little bride and
off the cake and on to the floor.

CHRISSY

It's that bitch!

Barbara looks at her, shocked.

EXT. CAPPOMAGGI'S ITALIAN PROVISIONS - DAY

An Italian specialty store in Little Italy.

INT. CAPPOMAGGI'S STORE - DAY

is a
displaying
are a
the
In
lunch.
Provolones and salamis hang from above. To the one side
deli counter, to the other a series of tables
cheeses by the pound, packaged cakes, etc. In the back
few tables and a kitchen with counter. Up front, behind
deli counter, stands Rita Cappomaggi in a blue apron.
Out by the tables, Raymond unpacks some jars of olives.
the back, a TRUCK DRIVER can dimly be seen eating his

RAYMOND

(to Rita)

I feel great I got no sleep but I
feel like Orlando Furioso!

RITA

(looks around)

cautiously, then
speaks)
You were a tiger last night.

RAYMOND

And you were a lamb. As soft as milk.

RITA

Shut up. They'll hear you in the
back.

RAYMOND

So what? The pleasure of marriage is
you sleep with the woman and then
you don't worry about nothing. Hey,
how about a date tonight, Rita. Let's
eat pasta and roll around.

RITA

(scandalized)
Raymond, Raymond, lower your voice!
What's got into you?

RAYMOND

I don't know! That moon! That crazy
moon Cosmo sent over!

Loretta walks in.

LORETTA

Hi.

RAYMOND

Hey there
(sings)
...YOU WITH THE STARS IN YOUR EYES...

LORETTA

(to Rita)
What's the matter with him?

RITA

You got me.

RAYMOND

You see that moon last night?

LORETTA

(suspicious and guilty)
What about the moon?

RAYMOND

Did you see it?

LORETTA

(she lies, nervous)

No.

RAYMOND

Oh.

LORETTA

Listen, I gotta go. I'll take the deposit to the bank but I'll do the books tomorrow. I gotta go.

RAYMOND

You gotta date?

RITA

What are you talking about, you fool? Her fiancé's in Palermo.

RAYMOND

Oh. Right.

LORETTA

I got things to do.

RITA

Sure you do. You got all that wedding stuff.

LORETTA

Right.

RAYMOND

Well, that's romantic, too.

(SINGS)

...ISN'T IT ROMANTIC...

He is walking towards the back now. He shouts to somebody in the kitchen.

RAYMOND

HEY. Make me a bowl of minestrone.

The women are left alone.

RITA

What's the matter? You look crazy.

LORETTA

I got a lot on my mind, Aunt Rita.

INT. A CHURCH BASEMENT

wheels
game
contents of
them --

It's been set up for a church bazaar. There are several of fortune, many stuffed animals, coffee urns, cakes, a of ring toss, etc. AS THE CAMERA inventories the the various stands -- a LITTLE NUN sleeps in one of we HEAR the Old Man's VOICE.

OLD MAN'S VOICE

I've got a lot on my mind. Things are getting bad in my house. My daughter-in-law is mad at my son because he will not pay for the wedding.

A TUB OF APPLES FLOATING IN WATER

dries it
hand
the Old
drives
hammer.

An old, gnarled hand reaches in and pulls one out, with a towel. The CAMERA PULLS BACK REVEALING that the belongs to Lucy, who is standing behind a table with Man and Felix. She hands the apple to the Old Man, who a small wooden stake into it with a little wooden

dips
candy
tray
But the
forever
Felix.

Then the Old Man hands this staked apple to Felix, who it into a deep metal pot. It emerges shining with red goo. Then Felix sets the candled apple onto a papered where a dozen already sit. They repeat this process. Old Man, because his thoughts are elsewhere, takes to drive the stake into the apple. This frustrates

OLD MAN

At dinner, my daughter-in-law threatened to kill me. Things are very bad in my house.

FELIX

Hurry up.

LUCY

Don't fight.

OLD MAN

If I hit the stick too hard, the apple will split. If I am too timid, the apple will fall off the stick.

FELIX

We're supposed to do fifty apples. We only got twelve done.

OLD MAN

I don't know what to advise my son. I think he should pay for the wedding, but it is important that he don't look ridiculous.

LUCY

Don't make yourself sick.

OLD MAN

Cosmo drank five glasses of wine at dinner.

LUCY

Talk to him.

OLD MAN

I will. But I must find the right moment.

LUCY

Did you see the moon last night?

The Old Man's eyes light up. He looks at Lucy.

OLD MAN

Yes!

FELIX

(in despair)

Hurry up, hurry up. We open in five minutes.

INT. CAPPOMAGGI'S STORE - DAY

EIGHT NEAT STACKS OF MONEY BEING RUBBERBANDED

filled
into a
INCLUDE a
The
for
sees

By a woman's hands. The last stack is topped with a
out deposit slip. The banded stacks are then stuffed
night-deposit bag. The CAMERA PULLS BACK a bit to
ledger. A last entry is made, and the ledger is shut.
CAMERA PULLS BACK more, and now WE SEE Loretta reaching
her coat. She puts it on, picks up the deposit bag, and
Rita.

LORETTA

Bye, Aunt Rita.

RITA

Bye, bye, honey. See you tomorrow?

LORETTA

Yeah, I'll be in.

Loretta goes out the door, with Rita looking after,
thoughtful.

EXT. THE CINDERELLA BEAUTY SHOP - DAY

CINDERELLA

Loretta walks-down the street and comes to the

BEAUTY SHOP, fidgets a moment, looks around to see if
anybody's looking, and goes in.

handles
back

WE SEE her through the window talking to MILDRED, who
appointments. Mildred nods, points, and Loretta goes
into the store.

INT. CINDERELLA BEAUTY SHOP - DAY

with
little

WE DISCOVER an uneasy Loretta sitting in a beauty chair
BONNIE, her hairdresser about to start. Bonnie is a
bored.

BONNIE

So? You want the usual?

LORETTA

I want you to get rid of the grey.

TRANSFORMATIONAL MUSIC STARTS HERE AND CONTINUES

THROUGH THE

is
beautiful
and

FOLLOWING SCENES. This music should convey that Loretta turning from a frumpy pumpkin into a sleek and coach. Bonnie wakes up upon hearing this startling news gets very excited.

BONNIE

I've been wanting to do this for three years! Let me show you some magazines! You've got to get a manicure! And your eyebrows! Sheila! I'm gonna need help!

get
do,
with

SHEILA, another beautician, joins Bonnie, and they both very excited and start showing Loretta and each other magazines. They argue merrily about what they should leaving Loretta far behind. A MANICURIST joins them, her stuff and starts soaking Loretta's nails.

A MONTAGE FOLLOWS

They're plucking her eyebrows.
They're cutting and dying her hair.
They're painting her nails.

EXT. CINDERELLA BEAUTY SHOP-DAY

much
if

Loretta comes out. Her hair is jet black and done in a more stylish way. She looks great. She looks around as she has committed a crime, and walks off quickly

EXT. A DOWDY DRESS SHOP - DAY

walks on.

Loretta looks in the windows, is dissatisfied, and

EXT. A BOLD DRESS SHOP - DAY

in

A stylish dress shop called INSINUATION. Loretta looks

passes. the window, is intimidated, and walks on. A moment

She reappears. Tentatively, she enters.

INT. INSINUATION - DAY

Mer Loretta
Loretta
convey
she
Loretta approaches a young woman, MER, who works there.
is about thirty, trendily dressed, and French. Mer and
greet and talk. Loretta makes vague gestures trying to
what she wants, but the truth is she doesn't know what
wants. Mer takes the situation in hand.

dresses in
her
the
There follows a MONTAGE of Mer showing Loretta various
dresses, some outlandish, some beautiful, some
incomprehensible. Loretta tries on several of the
a big triple mirror. Some horrify her, some frighten
because they're so sexy, one bores her. We don't see
dress that she ultimately does buy.

EXT. INSINUATION - DUSK

away
Loretta walks out with a big shopping bag. She walks
down the street.

BRIDAL
stops
and
bride.
WE FOLLOW Loretta away down the street. She comes to a
SHOP with a big bride dummy shown off in the window She
and looks at the bride. She walks close to the window
stares in hard. Then she slowly backs up from the

dummy,
apology,
shop
Two NUNS are walking by. Loretta, backing up from the
bumps into the Nuns. She's flustered, makes a brief
and hurries away, casting a furtive last glance at the
window.

END OF MUSIC

THE TRANSFORMATIONAL MUSIC COMES TO A CLOSE.

EXT. THE CASTORINI HOUSE - DUSK

Night is falling. Loretta appears and enters the house.

INT. THE CASTORINI HOUSE - THE FRONT HALL - NIGHT

off
As Loretta enters she drops her bag and, as she takes
her coat, calls.

LORETTA

Ma! Grandpa! No? Okay.

looks
A SINGLE BARK is HEARD from the top of the stairs. She
up.

A WOODEN ACCORDION GATE SEALS OFF THE TOP OF THE STAIRS

Visible behind the gate are a couple of dogs.

INT. THE CASTORINI HOUSE - KITCHEN - NIGHT

opens
scotch
understated
kitchen.
Loretta goes through a door and into the kitchen. She
the refrigerator and a cabinet, and makes herself a
on the rocks. She sips it and starts to HUM in an
way. She takes her drink and wanders out of the

LORETTA WALKS INTO THE LIVING ROOM

There
are many table and standing lamps throughout the room.

LORETTA IS LIGHTING THE FIRE

wall.
Which was already built in the fireplace. It catches on
nicely. She puts her drink down and gets a big standing
antique mirror on rollers from its place against the

Satisfied, she
and
She wheels it to a central place in the room.
picks up her drink again, leaves the room for a moment,

chair.
albums.

then returns with her shopping bag. She throws it on a
Then she goes to the stereo and looks through the
She selects one and puts it on.

MUSIC

with
her

Loretta waltzes around in front of the mirror, flirting
herself in a very serious way. She starts to unbutton
blouse.

EXT. THE CASTORINI HOUSE - NIGHT

CAMERA
THE

The moon is overhead as music continues to PLAY. The
SOARS UP CLOSE to the moon, until it completely FILLS
FRAME with its magic. The moon dissolves into:

INT. THE CASTORINI LIVING ROOM - NIGHT

touches on
BACK.
evening
The
kisses

CLOSE-UP of LORETTA'S FACE as she puts the final
her make-up. Music continues to PLAY. The CAMERA PULLS
WE SEE her full figure. She has changed into her
dress and put on her heels. She's swaying to the music.
evening dress is sensational. She leans forward and
the mirror.

WE SEE THE LIPSTICK KISS ON THE MIRROR

fire.

In the mirror, all around the kiss, is reflected the

EXT. EAST RIVER NIGHT

of the
river.

The moon is reflected in the water as WE SEE the dock
night before. We can SEE Jersey lit up across the

huge
lights

But then something starts to replace Jersey. It's a
white liner coming down the river now, all of her

along
the

burning, heading back out to sea. FLASHBULBS go off
the deck. We watch the length of the great ship pass as

MUSIC PLAYS

END OF MUSIC

EXT. LINCOLN CENTER PLAZA - NIGHT

LINCOLN CENTER - LORETTA'S POV

created
filled
grand
House.
left,
marvelous

CROWDS OF PEOPLE in beautiful clothes fill the plaza
by the three great buildings. A glorious fountain
with lights forms the centerpiece. Behind the fountain,
and splendidly lit, is the magical Metropolitan Opera
Two huge Chagalls, one to the right and one to the
inhabit the face of the building, filling it with
color.

LORETTA COMES TO THE FOUNTAIN

lights
larger

The fountain is quiet and dark now. Loretta is puzzled.
She remembers that it was going. While she looks, it
up. Then small jets of water begin to appear. Then
jets.

higher
with her
water,

Then with a roar the central shaft of water rises high,
into the night sky. She follows the column of water
eyes up into the sky. Right above the crest of the
like a beanball on a seal's nose, is the moon.

FROM OVER LORETTA'S SHOULDER WE SEE THE RUSHING WATER

for
nothing

Forming an opaque wall before her. Then the fountain,
its next piece of aquatic choreography, drops away to

opposite

quite suddenly. And there, facing Loretta, on the side of the fountain, is Ronny.

tuxedo and
raises

He's looking incredibly handsome and dashing in a topcoat and, of course, gloves. He smiles slightly and a hand in greeting. Loretta, caught off guard, smiles brilliantly at him. Then she remembers her situation

and

starts to put on her usual serious expression. But the fountain has rushed up into the sky again, obscuring

her

attempt at composure from, Ronny.

around

Ronny COMES INTO VIEW again, walking toward Loretta the fountain's perimeter. He comes close to her.

RONNY

Hi.

LORETTA

Hi.

RONNY

You look beautiful. Your hair...

LORETTA

I thought I'd try it.
(grudgingly)
You look good.

RONNY

Thank you.

He goes to kiss her. She takes a step back.

LORETTA

I said I'd go to the opera with you.
Nothing else.

they

Ronny immediately relents, gently takes her arm, and walk off in the direction of the opera house.

MET

ONE OF THE CHAGALL'S FROM IMMEDIATELY IN FRONT OF THE

Ronny and Loretta looking up at it.

LORETTA

Who painted that?

RONNY

Marc Chagall. A Russian.

LORETTA

Kinda gaudy.

RONNY

He was having some fun. Yeah, well
he's dead.

(he smiles)

Come on, let's go in.

Ronny and Loretta join the crowd streaming into the
building.

INT. THE OPERA HOUSE - NIGHT

Ronny and Loretta enter, giving tickets to usher.

INT. OPERA HOUSE - COATCHECK - NIGHT

Ronny and Loretta checking their coats. Ronny's coat is
already off, and he's helping Loretta off with hers. He
hands
turns
her coat to the CHECKER and pockets the check. Then he
and sees Loretta in her dress for the first time.
He's stunned by her beauty. He's at a loss. He mumbles.

RONNY

Thank you!

LORETTA

For what?

RONNY

I don't know. For your hair. For
your beautiful dress. For... you
know, I feel like a man again. You
know I love the Opera. You know it's
been a long time since I've been to
the Opera.

His eyes are bright with tears. Loretta is touched and
starts
to put her hand out to him. But she stops herself.

LORETTA

So. Where are we sitting?

RONNY

Come on.

and He takes her arm. They pass under the great chandelier
go into the house.

THE OPERA HOUSE - NIGHT

THE CAMERA PICKS OUT A SERIES OF COUPLES

distinguished The first couple is PEGGY and CLIVE, a very
They are pair of silver-haired lovers dressed magnificently.
hands. in their seats, delighted to be where they are, holding

son, Next is the CELEBRITY COUPLE. Maybe Jackie O and her
John. They are seated and people are looking at them.

down, Next is Cosmo and Mona. Cosmo is helping Mona to sit
wearing something she could probably handle herself. He's
makes good but old-fashioned suit. She is in a dress that
her look like a big piece of hard candy.

first row Next is Ronny and Loretta. They are sitting in the
of the First Circle; in other words, very good seats.
They are holding their programs. Loretta opens her
program.

THE OPEN PROGRAM - LORETTA'S POV

into The opera is LA BOHEME. But then the page fades away
the dark as the house lights go down.

WE SEE RONNY AND LORETTA FROM BEHIND

Ronny leans his head toward her and whispers.

RONNY

Here we go.

CONDUCTOR
turns to
NEXT.

As the lights come up in the orchestra pit. The
takes his place. The AUDIENCE APPLAUDS. He bows and
the orchestra. The OVERTURE begins and PLAYS UNDER

EXT. THE GRAND TICINO - NIGHT

then
enter

The OVERTURE PLAYS THROUGH this ESTABLISHING SHOT and
FADES AWAY at the start of the NEXT SHOT. WE SEE Rose
the restaurant.

INT. THE GRAND TICINO - NIGHT

occupied.

The dinner crowd is in and most of the tables are

The entranceway door opens and Rose enters.

quickly

She's got herself up very nice. The host, JIMMY,
approaches her. She's very dignified.

JIMMY

Hello, Mrs. Castorini. Who's coming?

ROSE

It's just me. I want to eat.

JIMMY

Okay.

JIMMY

I got a table for you right now.

Jimmy leads her to a table for two against the wall.

JIMMY

This alright?

ROSE

Fine.

He seats her.

JIMMY

Enjoy your meal.

against the
POV,
SHEILA,

head, and
Rose's

Jimmy breezes off. There's another table-for-two wall to Rose's front. WE SEE a woman's back from Rose's and a pretty head of hair. This woman, whose name is is having an argument with the man across from her. But the man's face is blocked by Sheila's back and the argument is too low to be made out. Bobo approaches table.

BOBO

Good evening Mrs. Castorini. You eating alone tonight?

ROSE

Hello, Bobo. Yes. Let me have a martini, no ice and two olives.

BOBO

Very good.

table
becomes a

Bobo heads off for the bar. The couple at the next catches Rose's attention again, and their argument little louder.

SHEILA'S VOICE

I'm trying to explain to you how I feel. Every time I try to explain how I feel, you explain how you feel. I don't think that's really much of a response.

UNSEEN MAN'S VOICE

Well, its the only response I've got.

Bobo reappears with the martini and serves it.

BOBO

You wanna see a menu?

ROSE

Not yet. I'll wave.

argument at

Bobo is gone. Rose is mildly intrigued with the

see the
argument

the next table now. She tries to see past Sheila, to
man, but she can't without making too big a move. The
goes on.

SHEILA'S VOICE

I really do hate it though, when you
take that tone with me. Like you're
above it all and isn't it amusing.

MAN'S VOICE

But it is, isn't it?

SHEILA'S VOICE

Not to me! This is my life, no matter
how damned comical it may seem to
you. I don't need some man standing
above the struggle while I roll around
in the mud!

MAN'S VOICE

I think you like the mud and I don't.
That's fair, isn't it? If I don't
care to...

in the
chair and
seconds.

Sheila stands up abruptly and flings a glass of water
man's face. She pulls her coat off the back of her
stalks off. This whole operation took about two

visible to
his
the
with

When she stalks off, the face of the man becomes
Rose for the first time. It's Perry, the professor in
50's, who appeared and was treated in a similar way in
earlier scene in this restaurant. His face is covered
beads of water. He pats his face with his napkin and
apologizes to CUSTOMERS at neighboring tables.

PERRY

Sorry about that, folks. She's a
very pretty mental patient.

himself.

The Shy Waiter arrives to assist Perry in drying

PERRY

Don't mind about me. But could you do me a favor and clear her place and take away all evidence of her, and bring me a big glass of vodka?

SHY WAITER

Absolutely!

Perry
The Shy Waiter heads for the bar. For the first time,
notices Rose.

now.
They are facing each other with no obstacles in the way

PERRY

I'm sorry if we disturbed you.

ROSE

I'm not disturbed. By you.

PERRY

My lady friend has a personality disorder.

ROSE

She was just too young for you.

The Shy Waiter serves Perry his drink.

PERRY

(to the Waiter)

Thanks, comrade.

SHY WAITER

It's nothing!

The Shy Waiter goes.

PERRY

(Rose's comment strikes home)

Ouch. Too young! I just got that. You know how to hurt guy. How old are you?

ROSE

None of your business.

He drops his posturing.

PERRY

Sorry. That was rude.

ROSE

Will you join me for dinner?

PERRY

Are you sure?

She nods.

PERRY

Then I'd be delighted. I hate eating alone, and it's amazing how often I end up doing just that.

ROSE AND PERRY ARE HALFWAY THROUGH THEIR DINNER

ROSE

What do you do?

PERRY

I'm a professor. I teach communications at N.Y.U.

ROSE

That woman was a student of yours?

PERRY

Sheila? Yes she was. Is. Was.

ROSE

There's old saying my mother told me. Would you like to hear it?

PERRY

Yes.

ROSE

Don't shit where you eat.

PERRY

(taken aback, then
recovering)

I'll remember that. What do you do?

ROSE

I'm a housewife.

PERRY

Then why are you eating alone?

ROSE

I'm not eating alone. Can I ask you a question?

PERRY

Go ahead.

ROSE

Why do men chase women?

PERRY

(considers)

Nerves.

ROSE

I think it's because they fear death.

PERRY

Maybe. Listen. You wanna know why I chase women? I find women charming.

PERRY

I teach these classes I've taught for a million years. The spontaneity went out of it for me a long time ago. I started off, I was excited about something and I wanted to share it. Now it's rote, it's the multiplication table. Except sometimes. Sometimes I'm droning along and I look up, and there's this fresh young beautiful face, and it's all new to her and I'm this great guy who's just brilliant and thinks out loud. And when that happens, when I look out among those chairs and look at a young woman's face, and see me there in her eyes, me the way I always wanted to be and maybe once was, then I ask her out on a date. It doesn't last. It can go for a few weeks or a couple of precious months, but then she catches on that I'm just a burnt out old gasbag and that she's as fresh and bright and full of promise as moonlight in a martini. And at that moment, she stands up and throws a glass of water in my face, or some action to that effect.

ROSE

What you don't know about women is a

lot.

INT. THE OPERA HOUSE-LOBBY-NIGHT

INTERMISSION. THRONGS OF PEOPLE talking, talking,
talking.

Piled up at the bars to get drinks.

INT. OPERA HOUSE - LOBBY/WOMEN'S BATHROOM - NIGHT

Outside the women's bathroom, with its huge line
waiting to
get in.

INT. OF THE WOMAN'S BATHROOM

Loretta and THREE OTHER WOMEN freshen their makeup
before a
mirror. The woman next to Loretta leaves and is
replaced by
Mona. Mona and Loretta stand side by side freshening
their
makeup.

INT. OF THE OPERA HOUSE - LOBBY - NIGHT

MANY PEOPLE pressing to the bar to buy drinks. Cosmo
and
Ronny achieve the bar's perimeter at the same moment,
and
start to order.

INT. OPERA HOUSE - LOBBY - NIGHT

A CONCESSIONAIRE selling special glossy LA BOHEME
programs.

ELSEWHERE IN THE LOBBY DURING INTERMISSION

Ronny and Loretta are standing by a column holding
drinks.

Loretta is looking around.

LORETTA

They get some turnout for this stuff.

RONNY

It's the best thing there is.

LORETTA

I like parts of it, but I don't really
get it.

and

IN ANOTHER PART OF THE LOBBY DURING INTERMISSION Cosmo
Mona are sitting on a bench.

MONA

You haven't once said you like my
dress.

COSMO

I like your dress.
(he thinks)
It's very bright.

He looks around.

MONA

Why you looking around so much?

COSMO

I don't know. I got a feeling.

MONA

I'm wearing your bracelet.

He nods, still looking around.

CHIMES SOUND THROUGHOUT LOBBY

to

Indicating the end of intermission. The Audience starts
file back into the theatre.

EXT. THE GRAND TICINO - NIGHT

Rose and Perry emerge from the restaurant.

PERRY

May I walk with you a ways?

ROSE

Sure.

They set off to the left.

EXT. THE CASTORINI HOUSE - NIGHT

coat

The door opens, and the Old Man comes out, in his great

right. and hat, with the Five dogs. He strikes off to the

EXT. STREET I - NIGHT

They Rose and Perry come around a corner and pass a store.
window. pause and look at the Christmas decorations in the

They continue walking.

EXT. STREET II - NIGHT

Which The Old Man and the Dogs have stopped by a big tree.
the dogs adore.

EXT. STREET I - NIGHT

Rose and Perry walking. They exit camera left.

EXT. STREET II - NIGHT

off The Old Man drags the Dogs away from the tree and sets
camera right.

EXT. STREET I - NIGHT

Rose and Perry walking to the left.

EXT . STREET II - NIGHT

The Old Man and the Dogs walking to the right.

EXT. STREET I - INTERSECTION

OUTSIDE LAUNDROMAT - NIGHT

short, Rose and Perry are walking towards camera. Rose stops
stunned and alarmed by what she sees before them.

NIGHT
EXT. STREET II - INTERSECTION OUTSIDE OF LAUNDROMAT -

before The Old Man pulls up the Dogs. Aghast by what he sees
him.

EXT. STREET III - INTERSECTION OUTSIDE LAUNDROMAT

Perry and Rose face the Old Man and the dogs.
In a silent standoff. Perry is puzzled, but has the
sense to say nothing. After a long moment, the Old Man silently
steers his dogs past them. He walks away down the dark street,
never silently disappearing into the gloom. Perry and Rose
move, but follow his slow progress until he disappears.

PERRY

You knew that man?

ROSE

Yes.

INT. OPERA HOUSE - NIGHT

THE STAGE - THE OPERA IS IN PROGRESS

It's the SCENE in which MIMI is standing in the falling
snow.

She SINGS to RUDOLPH. It is a beautiful, poignant
moment.

The snow is falling, falling. Mimi is SINGING her
heartbreaking aria of farewell. The lighted tavern
window is behind them, glowing with a golden light.

WE SEE RONNY'S FACE

He's staring intently at the stage with shining eyes.
He wants to share this moment with Loretta, but he is
timid she will not feel as he does.

WE SEE LORETTA'S FACE

A single tear trails down her cheek. Otherwise, she is
almost succeeding in hiding that the opera is moving her. She
notices Ronny's hand creeping towards hers, but makes no move
towards it.

THE STAGE - MIMI STILL SINGING SADLY IN THE SNOWFALL

She and Rudolph join hands.

RONNY AND LORETTA

grab each other's hand fiercely.

she
admits it.

At last, they look at each other. She is admitting that
is affected by the opera. He is grateful that she

INT. OPERA HOUSE - AUDIENCE - NIGHT

Audience exits.

INT. OPERA HOUSE-LOBBY - NIGHT

The lobby overflowing with the AUDIENCE coming out.

INT. OPERA HOUSE - COATCHECK - NIGHT

eyes

Ronny and Loretta at the coatcheck. Loretta dabs her
and blows her nose.

LORETTA

That was just so... awful!

RONNY

Awful?

LORETTA

Beautiful. Sad. She died!

RONNY

(giving the check to
the checker)

Yeah.

LORETTA

I couldn't believe it! I didn't think
she was going to die. I knew she was
sick...

Ronny gets the coats and helps her on with hers.

RONNY

She had TB.

Ronny is putting on his coat.

LORETTA

I know. She was coughing her brains out. And still, she had to sing all the time...

before Loretta has stopped suddenly, transfixed by the sight her.

and Loretta and Ronny are standing face-to-face with Cosmo and Mona. Mona's wearing a coat like a wrapper for hard candy.

hat on. Cosmo is wearing his coat and has his hat in his hand. Stunned at seeing Loretta, he unconsciously puts his

looks at Then he thinks about it and takes it off again. He Ronny. Then he looks at Mona.

LORETTA

Pop?

Ronny looks at Loretta. He waits to follow her lead.

COSMO

Wait for me by the doors, Mona.

Mona obeys after looking curiously at Loretta.

LORETTA

Pop? What are you doing here?

Cosmo approaches Ronny.

COSMO

Excuse me.

for a He takes Loretta's arm and steers her a distance away confidential exchange.

LORETTA

Mona?

COSMO

What'd you do to your hair?

LORETTA

I got it done.

COSMO

What are you doing here?

LORETTA

What are you doing here?

COSMO

Who is this man? You're engaged!

LORETTA

You're married.

COSMO

You're my daughter. I won't have you acting like a tramp!

LORETTA

You're my father.

COSMO

Alright. I didn't see you here.

LORETTA

I don't know whether I saw you or not.

looks at
off.

Cosmo puts on his hat again. He glares at Ronny. He Loretta, but he's at a total loss. At last, he stalks Loretta looks after him, angry and disturbed.

COSMO AND MONA GOING OUT THE DOORS FROM LORETTA'S POV

LORETTA LOOKING AFTER THEM, STRICKEN

Ronny appears at her side, solicitous.

RONNY

Let's get outta here. I'll buy you a drink.

Loretta, still looking after, slowly shakes her head.

LORETTA

That wasn't my mother.

EXT. CASTORINI HOUSE - NIGHT

dimly
house.

Rose and Perry stand on a sidewalk under a street light
shining. About half a block away stands the Castorini

through
can be

They regard it. Over the house hangs the moon, cut
now with a sharp grey cloud. Rose and Perry's VOICES
heard.

ROSE'S VOICE

That's my house.

PERRY'S VOICE

You mean the whole house?

ROSE'S VOICE

Yes.

PERRY'S VOICE

My God, it's a mansion!

ROSE'S VOICE

It's a house.

PERRY'S VOICE

I live in a one-bedroom apartment.
What exactly does your husband do?

ROSE'S VOICE

He's a plumber.

PERRY'S VOICE

Well. That explains it.

The SOUND of the WIND can be heard rising up.

NOW WE SEE ROSE AND PERRY CLOSE UP

The rising cold wind stirs their hair. They both shiver
slightly.

PERRY

Temperature's dropping.

ROSE

Yes.

PERRY

I guess you can't invite me in?

ROSE

No.

PERRY

People home.

ROSE

No. I think the house is empty. I can't invite you in because I'm married and because I know who I am. You're shaking.

PERRY

I'm a little cold.

ROSE

You're a little boy and you like to be bad.

PERRY

We could go to my apartment. You could see how the other half lives.

ROSE

I'm too old for you.

PERRY

I'm too old for me. That's my predicament.

ROSE

Good night.

She kisses him on the cheek.

PERRY

Good night. Can I kiss you on the cheek, too?

ROSE

Sure.

He kisses her on the cheek.

PERRY

I'm freezing

ROSE

Good night.

looks She walks away, towards the house. Perry, shivering,

after.

INT. THE BOERUM CAFE - A BROOKLYN BAR - NIGHT

finishing a
drinks.
Ronny and Loretta sit at the bar. They are just
couple of Old-Fashions. The barman, AL, inspects their

AL

Another Old-Fashion?

RONNY

Loretta?

LORETTA

No thanks.

RONNY

(to Al)

I think that's it.

Al nods and walks off. Ronny leans forward to Loretta.

RONNY

What do you want to do now?

LORETTA

I wanna go home.

EXT. A COLD AND EMPTY MANHATTAN STREET - NIGHT

out in
Ronny and Loretta are walking. Their breath is coming
long plumes.

LORETTA

It's really cold.

RONNY

Yeah. It smells like snow.

They walk in silence for a moment, then Loretta speaks.

LORETTA

My mother guessed that my father was
seeing somebody and I told her she
was crazy. She looked like a real
piece of cheap goods. But who am I
to talk?

Her eyes are full of tears.

RONNY

What's the matter?

LORETTA

How can you ask me that?

RONNY

You're making me feel guilty again.

LORETTA

You are guilty. I'm guilty.

RONNY

Of what? Only God can point the finger, Loretta.

LORETTA

I know what I know.

RONNY

And what do you know? You tell me my life? I'll tell you yours. I'm a wolf? You run to the wolf in me, that don't make you no lamb! You're gonna marry my brother? Why you wanna sell your life short? Playing it safe is just about the most dangerous thing a woman like you could do. You waited for the right man the first time, why didn't you wait for the right man again?

LORETTA

He didn't come!

RONNY

I'm here!

LORETTA

You're late!

RONNY

We're here.

EXT. RONNY'S APARTMENT BUILDING - NIGHT

She looks. It's Ronny's building.

LORETTA

This is your place.

RONNY

That's right.

LORETTA

This is where we're going!

RONNY

Yeah.

LORETTA

The deal was if I came to the Opera with you you'd leave me alone forever.

She looks for his response. He makes none.

LORETTA

I went with you.

(pause, nothing)

Now I'm gonna marry Johnny and you're gonna leave me alone.

(pause, nothing)

Right?

(nothing)

A person can see where they've messed up in their life, and they can change how they do things, and they can change their Luck. Maybe my nature does draw me to you, but I don't haveta go with that. I can take hold of myself and say yes to some things and no to something that's just gonna ruin everything! I can do that. Otherwise, what is this stupid life that God gave us for what?

(pause, nothing)

Ronny? Are you listening to me?

RONNY

Yeah.

LORETTA

I'm really afraid.

RONNY

Why?

LORETTA

I'm afraid of who I am.

RONNY

I was.

LORETTA

And you're not now?

He shakes his head.

LORETTA

Why not?

RONNY

I don't know. Everything seems like nothing now against that I want you in my bed. I don't care if I burn in hell. I don't care if you burn in hell. The Past and Future is a joke to me now. I see that they're nothing, I see they ain't here. The only thing that's here is you. And me. I want you to come upstairs. Now. I tried to take everything last night, like you told me, but I couldn't. I couldn't take everything in a hundred years. It's the way we are. We compound each other.

LORETTA

Let me go home.

RONNY

No.

LORETTA

Let me go home.

RONNY

No.

LORETTA

I'm freezing to death.

RONNY

Come upstairs. I don't care why you come. No, that's not what I mean. Loretta, I love you. Not like they told you love is and I didn't know this either. But love don't make things nice, it ruins everything, it breaks your heart, it makes things a mess. We're not here to make things perfect. Snowflakes are perfect. The stars are perfect. Not us. We are here to ruin ourselves and break our hearts and love the wrong people and

die! The storybooks are bullshit.
Come upstairs with me, baby! Don't
try to live your life out to somebody
else's idea of sweet happiness. Don't
try to live on milk and cookies when
what you want is meat! Red meat just
like me! It's wolves run with wolves
and nothing else! You're a wolf just
like me! Come upstairs with me and
get in my bed! Come on! Come on!
Come on!

Loretta follows Ronny into his building.

NOW WE SEE THE STREET

in
side of
the
lighted

Just as the door shuts. A moment passes. Lights go on
Ronny's apartment. Out of a doorway on the opposite
the street steps the figure of a woman. She walks to
middle of the deserted street and looks up at the
windows.

BAKERY **NOW WE SEE THE WOMAN CLOSE UP -- IT'S CHRISSY FROM THE**

looks

Her heart is about to break. She loves this man. She
up at the lighted windows, her feelings hanging by one
slender, slender thread.

MUSIC

It's "MIMI'S ARIA"- from the snow scene in LA BOHEME.

WE SEE THE STREET WITH THE FIGURE LOOKING

tableau
in
long
Chrissy
She
walks

At the lighted window above. "MIMI'S ARIA" PLAYS. This
reminds us of the scene in the opera where MIMI stands
the snow. The MUSIC PLAYS and the WOMAN SINGS for a
moment. Then, the lights in the apartment go out.
shudders almost imperceptibly. Her heart has broken.
hangs her head. Then she lifts her head and slowly

away down the street.

EXT. KENNEDY INTERNATIONAL AIRPORT - RUNWAY - NIGHT

With a great and abrupt ROAR, a big jet is landing.

INT. KENNEDY INTERNATIONAL AIRPORT - TERMINAL - NIGHT

plane.
PASSENGERS are pouring into the terminal from the

Most of them are Italian or Italian-Americans.

Suddenly, Mr.

to

action.

Johnny appears out of the shifting crowd, up very CLOSE
the CAMERA. He looks alert, determined, geared up for

MR. JOHNNY AT THE LUGGAGE CAROUSEL

quick

He pulls his two suitcases off the carousel with one
powerful jerk.

EXT. KENNEDY INTERNATIONAL AIRPORT - TERMINAL - NIGHT

rushes

Mr. Johnny sticks out his hand and a cab immediately
to him.

INT. OF THE CAB

very

Mr. Johnny leans forward to the DRIVER and says in a
definite, determined way.

MR. JOHNNY

19 Cranberry Street.

EXT. KENNEDY INTERNATIONAL AIRPORT - NIGHT

The cab rushes off into the night.

EXT. CASTORINI HOUSE - NIGHT

room

SINGING

his

The cab pulling up to the Castorini house. The living
windows are all lit up. VICKI CARR can be made out
"IT MUST BE HIM". Mr. Johnny gets out of the cab, gets

BELL.

luggage, and heads for the front door. He RINGS THE

The door opens. It's Rose. MUSIC floods out around her.

MR. JOHNNY

Hello. I'm sorry to call so late...

Rose is a little tipsy.

ROSE

Moving in?

MR. JOHNNY

I came right from the airport.

ROSE

Come on in.

She holds the door open for him and he goes in past her carrying his suitcases. She closes the door.

INT. CASTORINI HOUSE - THE FRONT HALL - NIGHT

MR. JOHNNY

Can you wake up Loretta? I need to talk to her.

ROSE

She's not home yet. Take off your coat and come in the living room. I'll make you a drink. I wanna talk to you.

INT. CASTORINI HOUSE - LIVING ROOM - NIGHT

one. Rose comes in with two scotches on the rocks. He takes

MR. JOHNNY

Thank you.

from She turns off the stereo, and then sits down across him.

ROSE

So.

MR. JOHNNY

Where is she?

ROSE

Out. I don't know where. I was waiting up for my husband.

MR. JOHNNY

It's late.

ROSE

Yes.

There's a pause. Mr. Johnny is uncomfortable with it.

MR. JOHNNY

Maybe I should go?

ROSE

What are you doing here? You're supposed to be in Palermo.

MR. JOHNNY

That's what I came to tell Loretta. There's been a miracle.

ROSE

A miracle. Well, that's news.

MR. JOHNNY

My mother's recovered.

ROSE

You're kidding?

MR. JOHNNY

The breath had almost totally left her body. She was as white as snow. And then she completely pulled back from death and stood up and put on her clothes and began to cook for everyone in the house. The mourners. And me. And herself! She ate a meal that would choke a pig!

ROSE

That's incredible.

MR. JOHNNY

Yes.

then
The front door can be HEARD SLAMMING, out of view, and
the
Dogs can be HEARD BARKING. Mr. Johnny and Rose look to

Five

entranceway. The Old Man appears there, holding the
Dogs.

ROSE

Hello Pop.

and

disappears.

The Old Man looks at Rose. He is a specter. He stares,
then he makes a long low accusing NOISE. Then he

MR. JOHNNY

Who was that?

ROSE

That was my father-in-law, who has a
wrong idea in his head. Listen,
Johnny, there's a question I want to
ask you. And I want you to tell me
the truth if you can. Why do men
chase women?

MR. JOHNNY

Well. There's the Bible story. God
took a rib from Adam and made Eve.
Maybe men chase women to get the rib
back. When God took the rib, he left
a hole there, place where there used
to be something. and the women have
that. Maybe a man isn't complete as
a man without a woman.

ROSE

But why would a man need more than
one woman?

MR. JOHNNY

I don't know. Maybe because he fears
death.

Rose leaps up, very excited.

ROSE

That's it! That's the reason!

MR. JOHNNY

I don't know.

ROSE

No, that's really it. Thank you for
answering my question.

the

The FRONT DOOR SLAMS again. Mr. Johnny and Rose look to
entranceway. Cosmo appears there.

COSMO

Hi.

(taking in Mr. Johnny)

Hi.

MR. JOHNNY

Hello, Mr. Castorini.

ROSE

Where you been?

COSMO

I don't know, Rose. I don't know
where I've been, and I don't know
where I'm going.

(to Mr. Johnny)

You should have your eyes opened for
you, my friend.

MR. JOHNNY

I have my eyes open.

COSMO

You do, huh? Stick around. Don't go
on any long trips.

MR. JOHNNY

I don't know what you mean.

COSMO

I know you don't. That's the point.
I'll say no more.

MR. JOHNNY

You haven't said anything.

COSMO

And that's how much I'm saying.

ROSE

Cosmo?

COSMO

What?

ROSE

I just want you to know. No matter

what you do. You are going to die,
just like everybody else.

COSMO

Thank you, Rose.

ROSE

You're welcome.

COSMO

I'm going to bed now.

Mr. Johnny stands up. Cosmo walks off, out of view.

MR. JOHNNY

I'm going.

COSMO'S VOICE

(from top of stairs)

Good!

ROSE

(to Mr. Johnny)

He doesn't like you. Thank you for
answering my question.

MR. JOHNNY

You don't know where Loretta is?

ROSE

No idea.

MR. JOHNNY

Then tell her I'll come by in the
morning. We need to talk.

ROSE

Okay, I'll tell her.

EXT. THE CASTORINI HOUSE - DAWN

We watch the effect of the sun coming up on the house.
It begins in darkness, and goes through the many
graduations of light very quickly until it's lit by the light of
bright morning.

THE FRONT DOOR OPENS AND THE OLD MAN AND THE DOGS COME

OUT

carries He's got them on their leashes and, over his head, he
the black umbrella. He walks off toward the park and
disappears.

EXT. STREET - DAY - LORETTA IS WALKING

wreck. Along a sidewalk a couple of blocks away. She is a

hasn't She's still in her clothes of the night before. She
the slept. Her hair's a bit funny. And she's tormented by
looks complications in her life. And, at the same time, she
has great. She looks like she's been loved up and down. She
is a hickey on her neck. Her eyes are dreamy and her walk
crunched slow, utterly careless, and sexual. She's carrying,
SINGING. in her hand, her program from La Boheme. She starts
We follow her as she SINGS and walks.

WE WATCH LORETTA WALKING FROM THE BACK NOW

kicks lt. She's still muttering. She comes to a tin can. She
She comes to it again. She kicks it again.

EXT. THE CASTORINI HOUSE - DAY

and Loretta appears kicking her can. She abandons the can
enters the house.

INT. THE CASTORINI HOUSE - KITCHEN - DAY

and Rose is at the stove. The kitchen is filled with steam
sunlight. Rose is stirring a pot filled with oatmeal.
shuffles Another range has the coffeepot heating. Loretta
into the kitchen, goes to the tin table, and sits down.
There are red roses on the table. Rose sees Loretta.

ROSE

What the hell happened to you?

LORETTA

Well. I don't really know where to start.

ROSE

Your hair's different.

LORETTA

Everything's different.

ROSE

Are you drunk?

LORETTA

No. Are you drunk?

ROSE

No. But I have a hangover.

LORETTA

Where's pop?

ROSE

Upstairs. Johnny Cammareri showed up last night.

Loretta is suddenly electrified.

LORETTA

What? He's in Sicily!

ROSE

No more he's not.

LORETTA

He's with his dying mother!

ROSE

She recovered.

LORETTA

WHAT!! She was dying!

ROSE

It was a miracle.

LORETTA

A miracle? This is modern times!
There ain't supposed to be miracles any more!

ROSE

I guess it ain't modern times in Sicily. He came right from the airport. He wanted to talk to you. You got a love bite on your neck. He's coming back this morning.

With a long low MOAN, Loretta lowers her head to the table.

EXT. STREET - DAY

Loretta
he
brown
starts

Ronny is walking along the same stretch of sidewalk as just was. He looks like hell, too. His hair is wild and hasn't slept. He's thrown on an old leather jacket and leather gloves. He has a love bite on his neck, too. He starts to SING "O SOAVE FANCIULLA". He SINGS it any old way, occasionally getting a good attack, occasionally just muttering his way through. SINGS as much of it as he remembers, which is a lot.

WE WATCH RONNY WALKING FROM THE BACK NOW

passes an
recognize
to a
other
back

He's SINGING away, carelessly sauntering along. He passes an ITALIAN COUPLE of middle age. They smile as they recognize what he is singing. They start to SING along with him. They SING till they get to the ceiling of the aria, and to a resting place a little beyond. Then they nod to each other appreciatively and go on their ways, Ronny turning his back to the CAMERA, and they WALKING INTO IT.

EXT. THE CASTORINI HOUSE - DAY

waits, and
him

Ronny appears and approaches the door. HE KNOCKS, then RINGS THE BELL. Rose answers the door and invites in.

INT. THE CASTORINI HOUSE - KITCHEN

the

Rose walks in with Ronny behind her. There's no one in kitchen. Rose calls out.

ROSE

It's not Johnny.

She's

Loretta comes out of a closet, where she was hiding. very surprised to see Ronny.

LORETTA

Ronny!

RONNY

Is Johnny here?

LORETTA

He's coming.

RONNY

Good! We can get this out on the table.

(to Rose)

I'm Ronny, Johnny's brother.

(Shakes her hand)

ROSE

Nice to meet you. You've got a love bite on your neck. Your mother's recovered from death.

RONNY

Oh. Good. We're not close. I'm not really moved.

LORETTA

You've gotta get outta here.

RONNY

No. I'm gonna wait.

LORETTA

(arguing with Ronny)

Ronny, please...

ROSE

Would anyone like some oatmeal?

LORETTA continues arguing.

RONNY

(ignores Loretta)
Yes, I would like some oatmeal.

Ronny and Loretta sit down and Rose serves them
oatmeal.

COSMO WALKS IN dressed for business. He regards the
trio,
puts on his hat in shock and then takes it off again.

ROSE

Cosmo, this is Ronny, Johnny's
brother.

COSMO

His brother.

Cosmo sits down. Rose puts a bowl of oatmeal in front
of
him. He absently begins to eat it. A silence reigns.
Then he
puls down his spoon.

COSMO

You're Johnny's brother?

RONNY

Yeah.

Cosmo picks up his spoon and they all eat silently once
more.

The SOUND OF DOGS BARKING comes up and then fades away.

THE OLD MAN WALKS IN

He looks at the assemblage. The assemblage looks at
him.

He points at Rose. Then his pointing drifts to Cosmo
and his
hand opens in a gesture of supplication.

OLD MAN

I am old. The Old are not wanted.
And what they say has no weight.
But, my son, I must speak. You should
pay for the wedding of your only
daughter. You are breaking your house
through pride. There. I've said it.

COSMO

It's okay, Pop. If she gets married,
I'll pay for the whole thing.

The Old Man lets go a great noise of relief, sits down
at the table, and waits. Rose brings him a bowl of
oatmeal.

He is content now, and eats his oatmeal with great
relish.

The others eat with a more meaningful silence. Rose
puts down her spoon. She looks at the table, but she is
speaking to Cosmo.

ROSE

Have I been a good wife?

COSMO

Yes.

ROSE

I want you to stop seeing her.

Everyone stops eating. A tremendous silence falls. An
old clock goes tick, tick, tick. Suddenly Cosmo smashes his
fists to the table and stands. He doesn't look at Rose during
this. Then slowly, he sits down.

COSMO

Okay.

ROSE

And go to confession.

COSMO

(still not looking at
her)

A man... under stands one day...
that his life is built on nothing.
And that's a bad, crazy day.

ROSE

Your life is not built on nothing.
Ti amo.

She puts her hand across the table to him.

COSMO

Ti amo.

lifts
been
RINGS.

He slides his hand out and takes her hand. Slowly, he
his eyes. Their eyes meet. It's the first time he's
able to hold her gaze in this whole story. The DOORBELL

LORETTA

It's Johnny. I'll get it.

Loretta's tone is fatal.

RONNY

I'll get it.

Rose gets up.

ROSE

I'll get it.

She goes to answer the door.

RONNY

(goes for the door)

No, I'll tell him.

LORETTA

No, I'll tell him.

(to her father)

What am I going to tell him?

COSMO

Tell him the truth, Loretta they
find out anyway.

Loretta looks at her father.

LORETTA

I love you Pop.

It's a private moment.

the

But who appears at the kitchen door is not Johnny. It's

CAPPOMAGGIS.

They have their coats on and they look very serious and
concerned and timid.

RITA

Hi Loretta.

LORETTA

Hi.

RAYMOND

Hi, Loretta.

LORETTA

Hi. Why ain't you at the store?

RITA

Is there anything you want to tell us, honey?

LORETTA

You? No.

RAYMOND

We just come from the bank.

LORETTA

The bank. OH MY GOD, I FORGOT TO
MAKE THE DEPOSIT!

RITA

(to Raymond)

She's got it.

RAYMOND

I knew she had it.

Loretta runs out of the kitchen and reappears with her everyday bag. She takes out the night deposit bag and

hands

it to Raymond.

RITA

We didn't know what to think. You were so weird yesterday, and then this morning, we go to the bank and no bag.

RAYMOND

(a sudden outburst to
Loretta)

WE NEVER SUSPECTED YOU!

meanwhile

Raymond covers his face to hide his emotion. Rita,

is clearing the oatmeal bowls.

ROSE

Listen. Who wants coffee?

There is a general acknowledgment. Everybody wants
coffee.

Rose passes out white mugs and begins pouring steaming
drafts
of coffee. Raymond and Rita are standing. The rest are
sitting.

RITA

So what are we doing?

ROSE

We're waiting for Johnny Cammareri.

Rita nods. A silence.

RONNY

I'm his brother.

TA

(taking and shaking
his hand)

Nice to meet you. I'm Rita Cappomaggi.

RAYMOND

(taking and taking
his hand)

I'm Raymond Cappomaggi. I'm Rose's
brother.

RONNY

Nice to meet you.

Silence. Then the Old Man erupts.

OLD MAN

Somebody tell a joke!

The DOORBELL RINGS. And RINGS AGAIN. Everyone is frozen
for
a moment, then Rita mobilizes.

RITA

I'll get it.

She goes. Loretta puts down her coffee and deep
breathes,

preparing herself.

LORETTA

I'm getting palpitations!

She pushes away her coffee.

RAYMOND

I thought he was in Palermo.

RITA APPEARS WITH MR. JOHNNY IN TOW

Rita continues into the room, leaving Mr. Johnny in the doorway. He is in a dark, vested suit. He is a little bewildered by the crowd of people, but succeeds in

hiding

most of his discomfort.

RITA

It's Johnny Cammareri.

LORETTA

Johnny.

MR. JOHNNY

Loretta...

RONNY

Johnny...

MR. JOHNNY

Ronny! Our mother has recovered from death!

RONNY

Good.

MR. JOHNNY

Have you come to make peace with me?

RONNY

Well. Yeah. You may not want to.

MR. JOHNNY

Of course I want to.

LORETTA

I don't know. But Johnny, how did your mother recover? She was dying.

MR. JOHNNY

We should talk alone.

LORETTA

I can't. I need my family around me now.

MR. JOHNNY

Well. I told my mother that we were to be married. And she got well. Right away.

RONNY

I'm sure she did.

MR. JOHNNY

It was a miracle!

LORETTA

Johnny, I have something to tell you.

MR. JOHNNY

I have something to tell you. But I must talk to you alone.

LORETTA

I have no secrets from my family.

MR. JOHNNY

Loretta, I can't marry you.

LORETTA

WHAT?

MR. JOHNNY

If I marry you my mother will die.

The Old Man laughs a loud sudden laugh, and then subsides.

LORETTA

What the hell are you talking about? We're engaged.

RONNY

Loretta, what are you talking about?

LORETTA

I'm talking about a promise. You proposed to me!

MR. JOHNNY

Because my mother was dying! But now

she's not.

RONNY

You're forty-two years old, Johnny,
and Mama is still running your life.

MR. JOHNNY

And you are a son who doesn't love
his mother!

LORETTA

And you're a big liar! I've got your
ring here!

MR. JOHNNY

I must ask for that back.

Loretta struggles and pulls off the ring.

LORETTA

Here! Take your stupid pinky ring.
(she throws it at
Johnny)
Who needs it? The engagement's off.

Mr. Johnny retrieves the ring.

MR. JOHNNY

In time, you will see that this is
the best thing.

LORETTA

In time, you will drop dead, and I
will come to your funeral in a red
dress.

RONNY

Loretta?

LORETTA

What!

RONNY

Will you marry me.

MR. JOHNNY

What?

LORETTA

Where's the ring?

Ronny looks to Mr. Johnny a little sheepishly.

RONNY

Could I a... borrow that ring.

Mr. Johnny, in shock, hands it over to Ronny.

RONNY

Thanks.

He kneels down before Loretta. He presents the ring to her.

RONNY

Will you marry me, Loretta Castorini Clark?

LORETTA

Before all these people, yes, I will marry you, Ronny Cammareri!

She takes the ring. Ronny and Loretta kiss.

ROSE

Do you love him, Loretta?

LORETTA

Yeah, Ma, I love him awful.

ROSE

Oh God, that's too bad.

Ronny and Loretta enter into a long kiss. The Old Man starts to cry. Cosmo leans forward to the Old Man solicitously.

COSMO

What's the matter, Pop?

OLD MAN

(Lifts his head and cries out)

I'M CONFUSED !

Loretta pushes Ronny away, breaking the kiss. They have both neglected to breathe the whole time they were kissing. They are both gasping for air, especially Loretta.

LORETTA

Wait a minute! Wait a minute!

diving
ocean.
But then she looks at Ronny, and lunges back to him,
into another kiss like a mermaid diving into the bluest

MUSIC

engulfs
the lovers, the family, the world.
"O SOAVE FANCIULLA" from "La Boheme," COMES UP and

and
WE SEE the faces of the lovers swirl away into a golden
diamond light, and

DISSOLVE

INTO:

EIGHT FULL CHAMPAGNE GLASSES

is
bitters
in
surrounded.
Glistening in sunlight on the white tabletop. Into each
dropped a lump of sugar. A bottle of recently employed
sits nearby with its cap off (like a respectful peasant
aristocratic company. And the roses in the center.
Now the CAMERA PULLS BACK. WE SEE the table is

last
are
sits,
Mr.
Cosmo is dropping the last of the sugar cubes in the
glass of champagne. Rose is by him. Rita and Raymond
side by side, as are Ronny and Loretta. The Old Man
staring at his son, intent and approving. But where is
Johnny?

COSMO

Everybody take a glass.

up
Everybody takes a glass. The Old Man takes one and gets

OLD MAN

(to Cosmo)

Wait.

of
somewhat

The Old Man takes the glass and walks over to a corner
the kitchen where Mr. Johnny, deeply disturbed and
catatonic, sits on a step-ladder.

OLD MAN

(continuing; to Mr.
Johnny, offering the
glass)
Here.

MR. JOHNNY

I don't want it.

glass

But the Old Man, wise and merry and tough, presses the
on Mr. Johnny, who takes it.

COSMO, THE HEAD OF THE FAMILY NOW, LIFTS HIS GLASS

COSMO

To... the family. Right? Ti amo.

They all lift their glasses.

CLOSE-UP OF ROSE'S FACE

ROSE

Ti amo.

CLOSE-UP OF RAYMOND AND RITA

RAYMOND

That's right.

Rita nods.

CHAMPAGNE

A CLOSE-UP OF RONNY AND LORETTA DRINKING THEIR

And looking into each other's eyes.

CLOSE-UP OF THE OLD MAN

glittering

Who knocks back his drink lustily, and then with a
eye looks away from the table.

MR. JOHNNY FROM THE OLD MAN'S POV

long

Mr. Johnny sits without moving, holding his glass. A

hear

moment passes. Mr. Johnny is thinking. Then he nods to himself. He lifts his glass and murmurs for no one to

MR. JOHNNY

To family.

CLOSE-UP OF THE OLD MAN LOOKING AWAY FROM MR. JOHNNY

CAMERA

And he laughs his laugh. This laugh could kill him. The

over the

PULLS BACK a little. He pounds the table and knocks roses.

CLOSING

A CLOSE-UP OF THE RED ROSES ON THE WHITE TABLETOP

BLACK CREDITS ROLL AGAINST THE WHITE BACKGROUND.

OUT:

FADE

THE END