

FADE IN:

INT. MIMS' LIVING ROOM / GREAT NECK - NIGHT (SPRING '62)

REBECCA "REBS" LITZER (34) a short-stature, brassy redhead, wearing the very latest fashion (a la Jackie Kennedy), restlessly drags on a nearly spent cigarette. She stares out the picture window of a lavishly decorated suburban home.

Her unkempt twins, GABRIEL and MICHAEL (11), wrestle nearby.

Rebs walks over to the coffee table, stubs out her cigarette, then goes to the bar and pours a martini. She grabs two olives from a tray, slides them onto a toothpick, and plops them in her drink. From a pocket she produces a blue pill, places it on her tongue and downs her martini.

REBS

Boys, I said no rough housing at
your bubbie's. You have one second
to stop before I--

The glare of headlights briefly illuminates the room.

REBS (CONT'D)

He's here!! Quick, off the floor...
Just look at the schmutz on you.

Rebs makes her way to the large wall mirror, inspects herself and smooths her hair, a stiff dome encircling her head.

REBS (CONT'D)

Wanda, bring my mother out here,
please! Everyone to the door.

Rebs and the twins assemble themselves before the front door. Rebs attempts to brush off the twins, but gives up.

She steps back into line and takes a deep breath.

BEGIN FLASHBACK:

INT. SANITARIUM / DOCTOR'S OFFICE - DAY

A disordered, book-filled office deep in a sanitarium.

DOCTOR BIRNBAUM (65), a portly, bespectacled man, paces.

Rebs, a cigarette in her mouth, sits in front of him and half listens. She digs in her purse.

BIRNBAUM

Mrs. Litzer, I'm not sure what triggered this latest regression. It's unusual for an individual to plunge into such a deep depression.

REBS

You've been our doctor how long? Call me "Rebs."

She discretely glances at her watch.

BIRNBAUM

I've initiated a new treatment involving music. I'm optimistic we'll see progress.

REBS

Do you have an ashtray?

The doctor slides a hideous, handmade ashtray toward her.

Rebs suspiciously eyes the crude, clay form, then gingerly stubs out her cigarette.

BIRNBAUM

A patient's creation. As I've told you before, if we fail to see any improvement, I'll need to consider drastic options. Any questions?

Rebs fusses with her earrings and shakes her head, "No."

END FLASHBACK

INT. MIMS' HOME / LIVING ROOM / GREAT NECK - SAME TIME

WANDA (50s), a black maid, enters with MAISIE "MIMS" SOLOMON (70), who is impeccably dressed, but "out to lunch".

WANDA

You stand here, Miss Mims... Now, don't go and get her all excited.

Wanda positions Mims in line with Rebs and the twins, falls back from the group, and stands with her arms folded.

REBS

Big smiles, everyone.

After a brief moment, the door opens and ABRAHAM, "ABE" (40), Rebs' husband, a particularly jowly, balding, mountain of a man, enters.

ABE

Look who I have with me.

Abe is followed by ISAAC SOLOMON (28), a pale man in a dowdy ill-fitting suit. Isaac timidly enters, carrying a suitcase. Isaac halts when he sees the "welcome party."

The "welcome party" stands fixed and stares back.

REBS

You remember your Uncle Isaac...
Gabriel, Michael, say hello.

Gabriel and Michael, poking at one another, don't respond.

REBS (CONT'D)

Mom, do you see? Isaac's back.

Mims blankly scans the faces in front of her.

MIMS

I hope he brought me cake.

REBS

This isn't one of her better days.
Everything's a skosh foggy.

ISAAC

It's great to be back home. I'll
put my bag in my bedroom.

REBS

No, you're not living here. You're
living with us, until you get your
own place. The doctor thought you
needed a closer eye.

ABE

No one told me that.

REBS

Well, Abe, I'm telling you now!

The group stands immobile, awkward glances all around.

REBS (CONT'D)

(to Isaac)

I suppose you'd like to freshen up
before everyone arrives.

Isaac sets down his suitcase.

ISAAC

For what?

REBS

I organized a little get re-acquainted with the neighbors, party, after the..., you know.

ISAAC

The nut house?!

ABE

Who needs a drink? I know, I do.

Abe heads to the bar, while the boys run off to the kitchen.

Mims wanders away to the living room sofa and sits.

REBS

It's light cocktails. I'll chase them out as quickly as I can.

The DOOR BELL RINGS.

Isaac, his anxiety visibly setting in, wrenches his hands.

ISAAC

I think I need the bathroom.

Isaac flees down the hallway.

WANDA

That's a fine welcome home after three and a half years.

REBS

No one asked for your opinion, Wanda. Just answer the door.

INT. MIM'S HOUSE / BATHROOM - NIGHT

Isaac, hyperventilating, stands before the sink and stares at himself in the mirror. The FAUCET RUNS at full force.

BEGIN FLASHBACK

INT. SANITARIUM / ISAAC'S CELL - DAY

Isaac, unshaven, hair mussed, sits still and expressionless in the center of a stark, windowless cell. He's illuminated by the sickly, yellow tone of a caged overhead bulb.

The deathly quiet is broken by the LOUD METAL CLICK of a HEAVY DOOR UNLOCKING AND OPENING.

NURSE (O.C.)
 Morning, sunshine! Breakfast!...
 Your bed isn't slept in again?!

A plump NURSE (30s) stands before him with a food tray. She moves a spoonful of grey oatmeal towards his mouth.

NURSE (CONT'D)
 You must be hungry. Open the
 hangar, here comes the plane.

Isaac clenches his jaw tight.

The nurse sets the tray on the bedside table, bends close, and looks directly in his eyes.

ISAAC'S POV --

The nurse's chubby face draws close.

NURSE (CONT'D)
 Come on! I know someone's home!

She steps back, arms akimbo, and shakes her head.

NURSE (CONT'D)
 I was told to let you be, if you
 won't eat. I don't know how this is
 supposed to help, but the doctor
 thought you could use some music.

The nurse moves to a knob on the wall and turns it. The
 "THEME FROM A SUMMER PLACE" erupts from a speaker.

NURSE (CONT'D)
 Don't let me catch you dancing.

BEGIN DAYDREAM:

Slowly the drab cell walls fade away and transform into a vast, bright blue, cloud-filled sky. The nurse floats off.

Isaac is surrounded by swirling clouds.

The slightest of smiles creeps upon his face.

END DAYDREAM/
 FLASHBACK

INT. MIM'S HOUSE / BATHROOM - NIGHT

Isaac, now calm, is brought back with a KNOCK on the door.

REBS (O.S.)
 Isaac, are you okay? The neighbors
 are wondering where--

Isaac yanks open the door. Rebs eyes him suspiciously.

REBS (CONT'D)
 You've been in here quite awhile.
 What are you doing?

ISAAC
 I'm mentally preparing myself to be
 ogled like a freak.

Isaac pushes past Rebs into the hallway.

INT. MIM'S HOUSE / LIVING ROOM - NIGHT

Isaac bursts into the room to find a small gathering of
 NEIGHBOR COUPLES, all close facsimiles of Rebs and Abe.

Isaac stops. The Neighbors cease conversing and stare at him.

ISAAC
 Go on, keep talking about me... By
 the way, I'm not suicidal, just a
 bit neurotic, who isn't, but is it
 really any of your business? Oh, if
 you're expecting some display of
 insanity, sorry to disappoint, but
 I won't be publicly defecating or
 anything of that nature tonight.

Isaac walks through the uncomfortably silent room and plops
 himself next to Mims on the sofa.

The Neighbors nervously CHATTER and return to their drinks.

MIMS
 Jakob, I've missed you. Where did
 you go? I was so worried.

ISAAC
 Mom, it's me, Isaac. Jakob's dead.

Mims takes Isaac's hand. He looks at her, tears in his eyes.

INT. REB'S HOME / LONG ISLAND - NIGHT

Rebs' family and Isaac enter the living room via the front
 door. The room is decorated like a life-sized Valentine,
 complete with pink curtains, red trim and white satin.

REBS

Off to bed. No *Dragnet* tonight.

The boys GRUMBLE, then head off with Abe. Isaac starts to follow them with his suitcase.

REBS (CONT'D)

No, Isaac, you're not, ummm... Your release caught us by surprise... I set up a corner for you in the basement. I hope it won't--

ISAAC

A corner in the basement? Is there at least a toilet?

REBS

What do you want me to say? This all happened so quickly.

ISAAC

It'll be just like the sanitarium. Do you mind if I piss on the floor?

REBS

Really, Isaac. Was I supposed to put the boys out of their rooms?

ISAAC

(opens door to basement)
Apparently not. Good night.

INT. REBS' LONG ISLAND HOME / BASEMENT - NIGHT

Isaac's "room", an open space, between stacks of boxes, lit by a bare bulb. A narrow cot is made up. Children's furniture completes the setting.

Isaac, in a bathrobe, brushes his teeth at a laundry tub. He rinses and spits.

He makes his way over to a stack of fruit crates and sets a small Smith-Corona typewriter on top. He sits, inserts a sheet of paper and begins to type. He nods. A smile covers his face.

RAISED, BUT MUFFLED, VOICES make their way down from the floor above. A DOOR SLAMS, then STOMPING FEET. Isaac stops typing. He listens.

A moment of silence... Another DOOR SLAMS, then more RAISED VOICES...

Another moment of silence... SOMETHING SMASHES.

Isaac stands, moves to his cot, lays down, covers his face with a pillow, and SCREAMS.

INT. REBS' LONG ISLAND HOME / BASEMENT - LATER THAT NIGHT

Isaac, asleep, is awakened by a hand placed on his mouth. He looks up to find Abe stooped over him.

Abe brings his face close and puts a finger to Isaac's lips.

ABE

Listen up, queer. I'm going to make this plain. Family or not, I don't want you in my house and I don't want you anywhere near my boys. So, make this stay short! Got it!?

Isaac nods his head.

ABE (CONT'D)

(holds up a sheet of paper)
And I better not find any more of this faggot filth laying around.

Abe crumbles the paper and drops it onto Isaac's face.

INT. REBS' LONG ISLAND HOME / KITCHEN - MORNING

Rebs, in curlers and a dressing gown, pours a cup of coffee.

Gabriel and Michael, at the kitchen table, eat breakfast and "shoot" at one another from opposite sides of a cereal box fortress.

GABRIEL

You're dead! I shot you right between the eyes. Mom!

MICHAEL

No, I'm not. Uh-uh! You missed me. Mom!

REBS

Boys! Please! It's too early for cops and robbers.

MICHAEL

Jeez, mom. We're playing *Gunsmoke*.

REBS

I don't care if it's *Have Gun-Will Travel*. You're making me insane!

The boys go back to eating, as Rebs sneakily pops a pill.

Isaac enters, dressed in a blazer and tie.

REBS (CONT'D)

You're up early. And dressed too.

ISAAC

I couldn't sleep. I've been awake all night. New environment--

REBS

Surely it's an improvement over that sewer of a hospital. I mean here you have hot water, clean clothes, fresh coffee.

ISAAC

You know I've never been a coffee drinker. I drink English Breakfast.

REBS

As if I don't have a million things occupying my brain. So sue me.

ISAAC

I'm going into the city. I need to start looking for work.

REBS

Will you be okay? All alone?

ISAAC

I've been going into Manhattan, alone, since I was twelve.

REBS

If you're interested, I saw a job in the Times.

Rebs pushes a note pad across the counter towards him.

ISAAC

(reads the note)

"Webster Publishing - Junior Copy Editor." Thanks, Rebs.

Abe enters the room wearing his golf clothes.

REBS

Uh-uh, Abe! I told you, you're supposed to keep the boys occupied.

ABE

Not today, I can't. Me and Mort are golfing with clients.

REBS

Go! I'll see the boys don't kill each other, while maintaining our social standing at the Ladies Auxiliary Club.

Abe leaves.

ISAAC

I don't suppose you can drop me at the train?

INT. LONG ISLAND RAIL ROAD CAR - DAY

Isaac looks out the window, as suburbia gradually morphs to urban decay.

A COUPLE IN THEIR TWENTIES seat themselves opposite Isaac. Immediately, they're all hands and tongues.

The Young Woman, turned toward Isaac, coyly smiles and winks.

Isaac gets up and moves to another row.

EXT. TIMES SQUARE - NIGHT

Isaac walks down Broadway, past strip clubs and greasy spoon diners. PASSERSBY rush past, bundled up against the drizzle.

Isaac stops and looks in the smudged window of a coffee shop.

He opens his wallet, counts the few bills, then enters.

INT. TIMES SQUARE / COFFEE SHOP- CONTINUOUS

Isaac seats himself at a table near the front window.

A haggard WAITRESS (40s) comes up to him.

WAITRESS

What'll it be? Coffee?

ISAAC

Actually, tea with lemon. A slice, not a wedge. A doily'd be nice too.

WAITRESS

Make a wrong turn on your way to the Plaza, Mr. Fancy?

The waitress walks away.

While he waits for the tea, Isaac spies, MARCOS (26), a swarthy young man, outside. Marcos, under-dressed for the weather, takes cover under the dripping awning.

Marcos notices Isaac and discretely waves. Isaac hesitates, then shyly waves back. Marcos smiles.

Soon, a MIDDLE-AGED MAN (40s) approaches Marcos. They talk.

The Waitress returns, slams down the tea. Isaac jumps. She bangs on the window and points at the two men outside.

WAITRESS (CONT'D)

You two! Get lost or I'll call the police! Goddamn degenerates...!

The men scurry off. Isaac watches them flee.

WAITRESS (CONT'D)

(walking away)

...creeping out of the gutter, like rats, nothing but trouble...

Isaac shrinks down, wraps his hands around the steaming cup of tea and pulls it closer.

EXT. GREAT NECK TRAIN STATION - NIGHT

The rain pours buckets, as Isaac huddles beneath the station eaves. The train platform is dark and deserted.

A CAR HORN HONKS.

Isaac darts to a Ford Falcon Coupe. He gets in.

INT. ABE'S FORD FALCON COUPE - NIGHT

Isaac closes the door. Abe is at the wheel. They pull away.

ISAAC

I thought Rebs was picking me up.

ABE

So? I'm not good enough for you?

Isaac tightens his jacket and sinks lower into the seat.

ABE (CONT'D)

(hands Isaac a thermos)

Rebs sent some chicken soup. Might not be much left. I helped myself on the way here.

Isaac opens a thermos, peers inside, then reseals it.

The SWOOSH of the WIPERS fills the silence.

ABE (CONT'D)

Well? Did you find a job?

ISAAC

No, but a publisher said they'd have an opening in a few weeks. It sounds promising.

ABE

That soon, huh? If you actually want work, I can get you a caddy position at the club. Tomorrow.

ISAAC

I envision myself in publishing. I want to write.

ABE

Does it pay much? Or do I continue to foot the bill?

Isaac turns towards his window. The passing neon signs cast washes of color across his face.

ISAAC

I could afford a studio. Some place in a cheap neighborhood. The East Village most likely.

ABE

If it's a slum you want to live in--

ISAAC

The city is where I belong... I don't see myself in Great Neck. I can't create here.

Abe gives Isaac a sidelong glance and shakes his head.

ABE

At least there aren't any perverts.

ISAAC

That's arguable.

ABE

You haven't forgotten our little conversation, have you?

ISAAC

How could I? I remember it like it
was yesterday.

INT. REBS' LONG ISLAND HOME / BASEMENT - SAME DAY / LATER

Isaac, in his damp, suit enters the basement. He removes his jacket and shirt and hangs them from the ceiling pipes.

Isaac sits down in front of his typewriter and looks at the blank page in the cradle. Next to the typewriter is a undisturbed ream of blank paper.

A DOOR SLAMS somewhere in the house; RAISED VOICES follow.

Isaac shoves the stack of paper to the floor.

INT. REBS' LONG ISLAND HOME / BASEMENT - MORNING

Isaac, now sporting a goatee, his face fuller and his hair longer, sleeps on his tiny cot.

He is awakened by a PHONE RINGING, followed by KIDS ROUGH-HOUSING from the floor above. Isaac covers his head with a pillow and turns on his side.

A moment later, his cot is jolted by a KICK. Isaac, startled, flips over to find Abe leering over him.

Isaac recoils.

ABE

The phone's for you. Something
about a dictionary.

Isaac leaps from the cot and runs upstairs.

INT. REBS' LONG ISLAND HOME - KITCHEN - DAY

Isaac rushes into the room and grabs the phone off the counter.

Rebs and the boys watch him.

ISAAC

Hello?... Yes... Uh-huh... Sure...
Got it.... Right... Thanks.

He hangs up the phone.

REBS

Good news?

ISAAC

You're looking at the newest,
junior assistant, dictionary copy
editor at Webster Publishing.

TITLE CARD - "LOWER EAST SIDE STORY"

MONTAGE:

A) Rebs and Isaac drive over the Manhattan Bridge. The car is full of boxes, a small pile of clothes and his typewriter.

B) Isaac types at a desk, in a tiny high-rise office.

C) Isaac, alone on a bench, in Tompkins Square. A group of BEATNIKS play BONGOS near the fountain. The leaves are just changing to Fall colors.

INT. ISAAC'S STUDIO APARTMENT - EVENING

Isaac, sits at his desk, lost in thought. He mindlessly twirls his fork in a plate of spaghetti. A RADIO PLAYS.

The sun rests just below the skyline.

There's a KNOCK at the door.

Isaac jumps up, startled, and crosses to the door. He slides the chain into the lock and puts his eye to the peephole.

ISAAC

Who is it?

CLAUDIA (O.S.)

It's Claudia Fitzpatrick, your neighbor, Mr. Solomon! I'm the sixth floor welcoming committee.

ISAAC

Give me a second! Hold on!

Isaac rushes around the apartment. He attempts to straighten up and shoves discarded clothes in a drawer.

He returns to the door and opens it, the chain still intact.

In the hallway stands Claudia (33), a striking brunette with a Cleopatra hairdo and coal-lined eyes. She wears a simple

black sweater and slacks. Claudia holds a bouquet of daisies.

CLAUDIA

Excuse my popping by unexpected.
I've been in Cleveland tending to
my sick mother and I just got back.
So, delayed as it may be, welcome
to the East Village, one enormous
family of misfits... Italian?

ISAAC

No, Jewish.

Claudia GUFFAWS and points at the spaghetti sauce stained
napkin stuffed in Isaac's collar.

Isaac grabs the napkin and jams it in his pocket.

ISAAC (CONT'D)

(undoing the chain)
Oh, I thought... Come in.

CLAUDIA

(enters and looks around)
I see you're keeping with the
minimalist look. Kind of austere
meets beige. I like it... Well,
these aren't fragrant, but they
certainly are bright and cheery.

Claudia thrusts the daisies at Isaac. Isaac takes them.

CLAUDIA (CONT'D)

So, this is your first time living
in the city, huh?

ISAAC

How did you know that?

CLAUDIA

Machete Maya, our building super,
the jalapeño hot line. She likes
knowing absolutely every juicy
detail about every tenant.

ISAAC

Machete Maya?!

CLAUDIA

That's what I call her. She keeps a
huge knife by her door and is con-
stantly threatening to lop off the
privates of anyone who misbehaves,
well, only the male tenants. I

(MORE)

CLAUDIA (CONT'D)

think she has a strong dislike for Caucasians, too. Who can blame her? Immigrants have a rough enough time in New York. It's not all dancing on roof-tops like *West Side Story*. She has strict rules about questionable goings-on. So, be discrete or it's chop-chop!

A DOOR BUZZES down the hall.

ISAAC

I promise to be on my best--

CLAUDIA

(shushing Isaac)

That's my buzzer. I'd love to stay and chat, but I'm hosting a tiny soiree... Let's meet for a pow-wow soon. Ciao!

Claudia rushes out the door and closes it behind her.

Isaac, a bit awestruck, stands, flowers in hand.

The PHONE RINGS.

Isaac sets the flowers next to his typewriter and answers the bedside phone.

ISAAC

(a la Groucho Marx)

Solomon's Mortuary. We add spiff to every pasty stiff.

INT. REBS' LONG ISLAND HOME / LIVING ROOM - SAME TIME

Rebs, in a dressing gown, a little pasty herself, sans make-up, sits on the sofa.

REBS

That was vile. I hate when you do that. What if it wasn't me?

INTERCUT BETWEEN ISAAC AND REBS

ISAAC

When isn't it you?

REBS

That's not the point... Listen, I'll be in the city tomorrow--

Abe steps up in front of Rebs. He is dressed in trousers and an unbuttoned, white shirt.

ABE

Enough with the girl talk. You don't even have your face on.

REBS

I'm talking to Isaac.

Abe makes an effeminate gesture, limp wrist and all.

REBS (CONT'D)

Go finish dressing, you dumb ape.

Abe saunters off.

REBS (CONT'D)

Can you meet for lunch?

ABE (O.C.)

Where is my sport coat?!

REBS

(yelling, to Abe)

For heaven's sake, it's behind the door! Try looking for once.

(to Isaac)

What do you say? Does noon work?

ISAAC

Okay. But I choose where we eat. I can't stand those overpriced places you like to frequent.

REBS

You're agreeable.

ISAAC

My neighbor dropped by. It put me in a good mood.

REBS

In that part of the city, she must be a shiksa.

ISAAC

We can't all be shining examples of Judaism, like you.

REBS

Either way, she must be a beatnik, a drug addict or Catholic.

ISAAC

I'm guessing those aren't boxes on the country club application.

REBS

Ha-ha, Henny Youngman. Are you taking the Valium Dr. Birnbaum prescribed?

Rebs pops a blue pill.

ISAAC

No. You're the champion pill-popper of the family, not me.

Abe comes back. He wears a sport coat and holds his bow tie. He impatiently taps his foot.

REBS

I have a prescription.

ABE

Rebs. Let's go.

REBS

Gotta run. Big baby can't tie his own tie.

INT. ISAAC'S APARTMENT - NIGHT

Isaac types under a circle of light that emanates from a desk lamp. He pauses for a moment.

MUFFLED FEMALE VOICES can be heard from next door.

He goes to the kitchen, puts his ear to the wall and listens. After a few seconds, he turns on the water and drinks from the faucet.

As he turns off the water, a GROUP OF LAUGHING WOMEN are audible through the wall.

INT. WEBSTER PUBLISHING / EXECUTIVE RECEPTION - DAY

BRIDGET (early 30s), a buxom secretary, chats with NED (30s), a smarmy co-worker. Behind Bridget, gilded lettering reads "*Harold Lowenstein - Editor-In-Chief*" on a frosted door.

BRIDGET

Mr. Lowenstein has an opening at 9:45 tomorrow morning. That's the best I can do.

Isaac walks up. Bridget holds up her index finger, indicating "hold-on-a-sec". Isaac nods. Ned steps in front of Isaac.

NED

Great, Bridget. Do you like French crullers or chocolate raised?

BRIDGET

Crullers! You're a real peach, Ned.

Ned turns and gives Isaac a smug look.

NED

You're out of luck, bud. The lady doesn't like cream puffs.

Ned LAUGHS and walks away.

BRIDGET

He can ply me all he wants with pastry. I'll never go out with him. Never... What about you, doll? Are you single?

ISAAC

I'm just dropping off copy for Mr. Lowenstein. Then it's lunch.

Bridget stands, rests her breasts on the counter in front of her, and exposes ample cleavage.

BRIDGET

Business or pleasure?

Isaac averts his eyes and hands her a stack of papers.

ISAAC

Neither. I'm meeting my sister.

EXT. CORNER OF FIFTH AVE. & 43RD ST. - DAY

Isaac paces and constantly checks his watch. He steps over to the curb and looks down the street.

Isaac steps back from the curb, as a taxi pulls up. Rebs emerges from the taxi, loaded down with shopping bags.

REBS

Bergdorf's was having a sale. I couldn't control myself.

She hands Isaac the bags.

ISAAC

I can already hear Abe kvetching
when you come home with this heap
of shmatte.

REBS

I was hoping you could hold onto at
least a couple bags, until--

ISAAC

I live in a studio the size of a
closet. Do I look like a putz?

REBS

Don't be so testy. I'm only asking.

ISAAC

Can we go to lunch? I'm starving.

INT. DINGY 5TH AVE. AUTOMAT - DAY

Rebs and Isaac sit at a small table along a banquette. They
eat Cobb salads and drink iced tea. A slice of lemon meringue
pie sits close to Rebs.

Rebs' shopping bags are heaped next to her.

TWO LADIES (50s), at the adjoining table, WHISPER and stare.

REBS

This certainly isn't the Palm Room.
Just look at this filthy table.
(slides closer to Isaac)
So, I'm still waiting for you tell
me about this neighbor girl.

ISAAC

She may or may not be single. Her
mother lives in Ohio. She's in
sales... That's all I've got.

Rebs leans in even closer.

REBS

That's it? What college did she
attend? Does she have a trust fund?
Who's her analyst? Is there money?

ISAAC

You're unbelievable. Do you hear--?

The Lady closest to Isaac stands and squeezes by their table.
She looks down at Rebs and Isaac.

Her lunch partner, also stands.

They glance back, WHISPER to one another, then leave.

REBS

Finally, some privacy. I thought those goyim would never leave... I'm not sure you've noticed, but I'm doing my best to take some interest in your life.

ISAAC

Fine. She's a lovely girl. But, I'm not interested. Can we move on?

REBS

With that attitude, it's no wonder, after all the expensive treatment you received, Abe still thinks you're a--

ISAAC

Screw what Magilla Gorilla thinks!

A waitress walks up with water. Rebs waves her away.

Rebs reaches for a bag and digs through the contents. She hands Isaac a small box.

REBS

I bought you a little something.

ISAAC

I'm not ignoring Abe the Ape's--

REBS

Don't call him that... Now, would you please open my gift?!

Isaac opens the box and pulls out a Star of David tie clip.

ISAAC

That's subtle. As if I don't look Jewish enough.

REBS

It's what you are!... You don't like it? I'll return it.

Rebs puts out her hand for the tie clip.

ISAAC

I know you feel responsible for me, what with mom's mental state. But

(MORE)

ISAAC (CONT'D)

how I live my life has nothing to do with you. I moved to the city to find myself. Not feel smothered.

Rebs looks around to see if anyone is listening.

REBS

I'm aware the doctor advised you live on your own, but is the East Village the wisest choice? I suggested the Upper West Side, but that was too bourgeois for you. And may I remind you, exactly who set you up in that horrid studio?

ISAAC

And here it is, the long-awaited tirade of what I'm doing wrong.

Isaac settles back in his chair, arms folded.

REBS

Honestly, what kind of future is there in encyclopedia research? If you want to be a writer, then write. But do you really need to live in squalor to do that? What you need is a strong Jewish girl--

ISAAC

I have enough of those in my life.

REBS

I'm going to ignore that... It's really not my place, but when was the last time you bothered to visit mom?

ISAAC

It's been awhile. I've been meaning to go.

REBS

What do you want me to tell you? She's not getting any better.

ISAAC

I'm aware. If you're done with the lecture, my lunch hour is over.

Isaac stands to go and knocks over a water glass.

REBS

Look what you...

Rebs grabs a napkin and mops up the spill.

REBS (CONT'D)
You must have a teensy bit of room
for two bags. Pretty, please.

ISAAC
All right. Hand 'em over.

Rebs pushes four bags toward Isaac and offers her cheek.

Isaac avoids the kiss, takes the bags, and leaves in a huff.

Rebs digs into her purse, pulls out a pill bottle, promptly
pops two pills in her mouth and chases them with a mouthful
of lemon meringue pie.

INT. ISAAC'S TINY OFFICE - EVENING

Isaac types at his desk, hidden behind a stack of books.

Bridget peaks in and TAPS on the open door.

ISAAC
(his head pops up)
Were you aware cows have four
stomachs?

BRIDGET
We should all be so lucky... I'm
about to lock up. You'll need to
ask the janitor to let you out.

ISAAC
Gotcha. Thanks!

Isaac goes back to his work. Bridget remains in the doorway.

BRIDGET
Before I go, I can make coffee or
grab something from the deli.

ISAAC
I won't be long.

BRIDGET
I can wait for you. I have a bit of
filing to--

ISAAC
That isn't necessary.

Bridget steps further into the office.

BRIDGET

I don't have plans. It wouldn't be a problem.

ISAAC

I couldn't ask you to do that.

BRIDGET

Sure, you could. I wouldn't mind.

ISAAC

No. I really need to finish this and I'm behind on my deadline.

BRIDGET

Oh, okay, then... good night.

Bridget gives Isaac a pathetic smile and walks out.

Isaac looks up at the ceiling and shakes his head.

INT. TIMES SQUARE / COFFEE SHOP - NIGHT

Isaac seats himself at a table near the window. The same Waitress comes up to him.

WAITRESS

Oh, look, it's Mr. Fancy. Tea with a lemon slice and a doily, right?

ISAAC

That's me. The one and only!

WAITRESS

(walking away)

In New York? There are others. But you're the only princess who has to have a doily.

While he waits for his tea, Isaac impatiently looks out the window and taps his fingers on the table.

The waitress returns with the tea.

WAITRESS (CONT'D)

Get you anything else?

Isaac shakes his head "no." The Waitress walks away.

After a moment, Marcos walks up to the curb outside and lights a cigarette. Isaac watches him.

A considerably OLDER MAN (60s) walks up to Marcos and they talk. Marcos gestures up the street and they walk off.

Isaac quickly grabs his coat, throws a dollar on the table, and exits the coffee shop.

EXT. TIMES SQUARE / ALLEY - NIGHT

Isaac turns down a dank alley, just as Marcos and the Older Man disappear into a darkened doorway.

Isaac stops, looks around a moment, starts toward the darkened doorway, hesitates, then returns to the street.

INT. WEBSTER PUBLISHING / CAFETERIA - DAY

Isaac sits alone, eating a sandwich. He reads while he eats.

OFFICE WORKERS, including Bridget and Ned, sit across the room at a long table. Ned WHISPERS to them. Everyone LAUGHS, except Bridget, and look towards Isaac.

BRIDGET

That's a horrible thing to say!

Bridget stands up, looks over at Isaac, and leaves the room.

INT. ISAAC'S APARTMENT BUILDING / HALLWAY - NIGHT

Isaac stands at Claudia's door. Sounds of a GATHERING come from within. Isaac KNOCKS. The VOICES inside the apartment suddenly quiet.

After a moment, Claudia opens the door a crack.

ISAAC

Sorry to intrude. I thought you might enjoy some cookies.

Isaac presents a box tied with a string.

Claudia opens the door a little wider. Isaac peers past her. There are numerous BUTCH WOMEN seated throughout the room. They all stare blankly back at Isaac.

CLAUDIA

(takes the box)
How thoughtful. Thanks.

ISAAC

Another soiree tonight?

CLAUDIA

This? It's... It's a sales training meeting... We're discussing, um, negotiations... I should get back.

ISAAC

Sure... Go get 'em, ladies. It's a jungle out there. Although none of you look like the type to take "no" for an answer.

Claudia closes the door.

ISAAC (CONT'D)

Another time, maybe.

Isaac, dejected, returns to his apartment.

EXT. TOMPKINS SQUARE - DAY

Isaac sits on a park bench, watching the beatniks play their bongos. He nibbles on a bagel.

MARVIN (35) a scruffy, sandal and beret-wearing beatnik, with a satchel slung over his shoulder, approaches Isaac.

MARVIN

Like, seems you might be interested in alternative influences.

Marvin reaches in his satchel and hands Isaac a small red book. Isaac reluctantly takes the book and examines it.

ISAAC

I thought you were going to offer me narcotics. What's this?

MARVIN

Ruminations for the enlightenment of mankind... It's poetry.

Isaac puts the book in his breast pocket.

MARVIN (CONT'D)

Loosen up, Daddy-o! Khrushchev's gonna drop the bomb and you're nowhere near hip to life.

ISAAC

Is that my problem? I was thinking it was irregular constipation.

MARVIN

That's cool. I dig a cat with an acute sense of humor. Like, I have a built-in laugh track myself. I'm Marvin X, as my modest tome states. What did the universe pin on you?

ISAAC

Are you asking my name?

MARVIN

Yeah! Your I.D., moniker, label, Hello, I'm fill in the void. Dig?

Isaac feels his lapel.

ISAAC

I left my name tag at the office. I'm Isaac.

They limply shake hands.

Isaac points at Marvin's feet.

ISAAC (CONT'D)

Do your feet get cold or are they warmed just knowing you're free of societal strictures?

MARVIN

No, I own a pair of socks.

ISAAC

(tapping the book)
Thanks. I'll ingest your pages.

MARVIN

Cool! Maybe they'll help improve the flow. Like, see you around!

Marvin SNAPS HIS FINGERS, once, and returns to his group.

INT. REBS' LONG ISLAND HOME / LIVING ROOM - DAY

Rebs and her Ladies Auxiliary Club members - DOROTHY, DAPHNE, DEEDEE (the triple D's), all variations of Rebs in style, stature, girth and age, hold court around the coffee table.

REBS

You didn't hear it from me, but Abe won't be caught dead selling in that neighborhood, unlike Mort.

DEEDEE

My Mort says that's where homes are
affordable. Outside Harlem.

A BLACK MAID (40) parks a rolling cart of canapés and
cocktails nearby and leaves. The ladies serve themselves.

DOROTHY

Still, who would even want to live
there, Deedee? It's full of them.

REBS

Dorothy's right. What with all the
crime, the juvenile delinquents,
the noise from the expressway.

The triple D's all nod in agreement.

DAPHNE

Girls, it's either that or they
move in next door. And I, for one,
don't want them as neighbors.

REBS

Sorry to be the bearer of bad news,
but Abe informed me a group of them
bought two blocks over.

The triple D's GASP.

DEEDEE

Wait. Who are we talking about?

REBS

Really, Deedee?! Must I spell it--

A LOUD CRASH is heard. Gabriel and Michael come running in
from the other room. The maid rushes in after them.

MAID

Mrs. Litzer, the crab salad--

The triple D's GASP again.

REBS

(to the boys)
What did you do?

The boys both point at one another.

GABRIEL

He did it. Yes, he did.

MICHAEL

No, I didn't. He pushed me.

The PHONE RINGS.

REBS

Enough!

(to the maid)

I know you're only the caterer, but
would you mind answering that?

The maid walks over to the phone.

REBS (CONT'D)

(to Gabriel and Michael)

Out! Go play *Rawhide* in the yard.

GABRIEL

We hate that show, Mom.

MICHAEL

Yeah. It's boring.

REBS

How am I supposed to know that?
It's Westerns day and night with
you two. Go and study for your Bar
Mitzvah then!

Gabriel and Michael leave. Rebs smiles at her guests.

REBS (CONT'D)

My darling, little angels!

MAID

Excuse me, ma'am, it's your
mother's housekeeper.

INT. HOSPITAL / MIMS' ROOM - NIGHT

Mims, unconscious, lays in bed. She is surrounded by Isaac,
Rebs, Abe and Dr. Birnbaum.

BIRNBAUM

We'll keep your mother sedated and
under observation. But, with her
dementia, I'm not sure we'll see
improvement.

ABE

How long does she have?

REBS

Really, Abe? She's right here.

ABE

She can't hear us! Can she?

REBS
Why don't you ask her?!

ISAAC
You two. Out in the hall.

Rebs pulls Abe out of the room. Isaac sits next to Mims.

BIRNBAUM
How are you, Isaac?

ISAAC
Better. I like my job. I'm trying
to be more social. I'm adjusting.

BIRNBAUM
That's good. I knew the move to the
city would be right for you.

ISAAC
Tell Rebs. She's not convinced.

Dr. Birnbaum pats Isaac on the back.

BIRNBAUM
She'll come around. You'll see.

ISAAC
Thanks, doctor. But I doubt it.

Dr. Birnbaum leaves. Isaac takes his mother's hand.

ISAAC (CONT'D)
Mom, it's me, Isaac. I'm sorry I
haven't visited. I don't have any
excuses. I just get overwhelmed.

Rebs comes back in, unbeknownst to Isaac.

ISAAC (CONT'D)
I'm lonely. I need someone to love
me. Rebs acts like she does, but
all she wants is to exert control
over every aspect of my--

REBS
What's this? A little baring of the
soul? Just remember, I'm the one
who's been there for you. Not her.
She put you in that place!

Isaac looks back at her, expressionless.

REBS (CONT'D)
And do I ever get a thank you?

Isaac gets up to go. Rebs grabs his arm.

ISAAC
I never asked you to--

REBS
But it's expected. Big sister will see you're unburdened by anything concerning family.

Isaac yanks himself from her grip and leaves.

INT. WEBSTER PUBLISHING / CAFETERIA - DAY

Isaac, seated away from the others, eats a sack lunch. Fellow workers are gathered in the corner, by the coffee maker.

BRIDGET
(walks up to Isaac)
What's for lunch, doll?

ISAAC
Katz's liverwurst. Care for a bite?

BRIDGET
I can't stand the stuff. I'm here for cake. It's Ned's birthday.

A chorus of "HAPPY BIRTHDAY" fills the room.

BRIDGET (CONT'D)
Join me for a piece?

ISAAC
Okay!

They walk over and join everyone SINGING.

NED
(cutting the cake)
You already have my address. I expect to see everyone there.

Isaac looks around. Everyone's in on the fun, CHATTING and distributing slices of cake.

BRIDGET
(whispering to Isaac)
I'm not going to his party. Maybe we could have dinner instead?

ISAAC
 Sure. Why not?!

Everyone departs, leaving Isaac alone. Isaac throws his cake in the garbage.

INT. GREASY SPOON CHINESE RESTAURANT - EVENING

Isaac, hunkered down in a booth, reads Marvin's book. He glances at his watch, then goes back to reading.

Bridget hurriedly walks up.

BRIDGET
 Sorry I'm late. Chinatown always turns me around.

Bridget takes off her coat and slides into the booth.

ISAAC
 I ordered already. I just assumed you weren't coming.

A WAITER delivers a tea pot and cups. Isaac serves the tea.

BRIDGET
 Don't let the appearance fool you, it's the best food in Chinatown.

ISAAC
 The cockroaches are big enough to have their own booth.

BRIDGET
 My mother would be horrified. When she visits, she's afraid they'll crawl into her luggage and make the journey home on Amtrak. Schenectady would be so lucky to have Manhattan cockroaches; otherwise it's a complete cultural void.

ISAAC
 Do you read poetry?

BRIDGET
 I was an English major.

ISAAC
 A kooky, sandal-wearing beatnik in Tompkins Square gave me this.

Isaac pushes Marvin's book toward her.

ISAAC (CONT'D)
 It's entitled "Investigating
 Perversity in the Twilight of
 Civilization." Look what was tucked
 between the pages.

Isaac reveals a joint.

BRIDGET
 Is that reefer? You're not going to
 smoke that, are you?

ISAAC
 I haven't decided. Hey, look at us,
 we didn't toast!

Bridget raises her tea and Isaac raises the joint.

ISAAC (CONT'D)
 Here's mud in your eye.

BRIDGET
 Put that away! Do you want to get
 us arrested?

They toast.

The waiter returns with soup and leaves. Bridget serves the
 soup and they both begin eating.

ISAAC
 I know about this shindig in
 Greenwich Village. My neighbor
 invited me. You should come.

Bridget shakes her head.

BRIDGET
 I need to clean my apartment.

ISAAC
 On a Friday night?

Bridget appears unsure.

ISAAC (CONT'D)
 You live in the world's greatest
 city with endless possibilities...
 You expect me to believe you'd
 rather spend your weekends
 scrubbing your kitchen floor?...
 Come with me. It might be fun.

INT. GREENWICH VILLAGE APARTMENT - NIGHT

Isaac and Bridget are densely packed, along with a CROWD OF BOHEMIANS, into a tiny, smoke-filled apartment.

The mood is raucous and unruly. A DIN OF EXCITEMENT cuts through the DEAFENING JAZZ playing on the hi-fi.

Bridget and Isaac are jostled by passing merry-makers.

Bridget takes advantage of the tight quarters and pushes up against Isaac.

BRIDGET

I've heard about these bohemian parties. I'm told they can get out of hand. My cousin ended up pregnant after she attended one.

Isaac tries to avoid physical contact with her.

ISAAC

You know it doesn't work that way, right?

Claudia comes up behind Bridget, winks at Isaac and mouths, "Who is this?"

BRIDGET

I do... How many more people can they get in here? I can't breathe.

CLAUDIA

This is nothing. You should have been here two months ago. It was so crowded, I cracked a rib.

Bridget turns and comes eye to eye with Claudia.

CLAUDIA (CONT'D)

I always judge a party by what's destroyed at the end of the night. Nothing will beat the time we broke the bathtub.

ISAAC

Bridget, this is my neighbor, Claudia.

BRIDGET

I can barely hear myself. How do you stand it?

CLAUDIA

I've become acclimated. You kids don't have drinks?

ISAAC

We haven't gotten that far yet.

CLAUDIA

(to Bridget)

Kitten, you look like you know your way around a bar. Would you hit the kitchen for refreshments? Just squeeze in that general direction. I'll keep your spot toasty warm.

Claudia points Bridget toward the kitchen, nudging her away.

Bridget gets swallowed up by the crowd.

CLAUDIA (CONT'D)

Are you on a date?

ISAAC

No. Bridget's just a friend.

Marvin comes up behind Claudia.

CLAUDIA

She doesn't think so. I say, dump her. She's absolute dullsville.

MARVIN

Who's dullsville?

Claudia turns to him.

CLAUDIA

Marvin! What are you doing here?

MARVIN

When you and Karl split I moved in. Shouldn't you be home with Jaq?

CLAUDIA

I can't let Karl's and my petty differences put the kibosh on our social lives. And as you know, I'm not one to miss one of his nefarious debaucheries. What would everyone say?

MARVIN

Karl landed the Pollock in the divorce, huh?

Claudia looks at a modest Pollock painting behind them.

CLAUDIA

That ugly thing? It's on loan. Karl just can't part with it. He says it reminds him of me. Frankly, I don't see a resemblance. To anything.

MARVIN

It looks like the inner workings of your psyche to me. Dig?

CLAUDIA

You're starting to sound like Karl.

MARVIN

(to Isaac)

It's rare to find Claudia without her six foot watch dog.

Claudia glares at Marvin.

CLAUDIA

Isaac hasn't met Jaq.

MARVIN

Does Jaq know the canary has fled the cage?

CLAUDIA

Jaq detests parties. So, I'm solo tonight. I invited Isaac. He's new to the scene.

Marvin squeezes in between Isaac and Claudia.

MARVIN

Then you won't mind my cutting in on the discourse, since I'm the unofficial guru of the underground.

ISAAC

We met before in Tompkins Square. You gave me your book.

MARVIN

Right! Critique? Lay it on me!

CLAUDIA

Can we please not talk about that tiresome diatribe again?

Bridget returns with three indistinguishable drinks.

BRIDGET

They're serving vodka stingers. But
the contents look questionable.

Isaac and Claudia both take a drink from Bridget.

MARVIN

I need one of those. Sayonara,
cats!

Marvin heads off to the kitchen.

ISAAC

Why haven't I met this Jack?

LOUD VOICE (O.C.)

Claudia! Meu amor!

The three turn toward VINICIUS (30) a swarthy, curly-haired man, dressed in chinos and a Hawaiian shirt. He pushes his way through the room towards them.

CLAUDIA

Vinicius! Doll!

He bursts through the remaining people blocking his path.

VINICIUS

(in a Brazilian accent)
Mais linda! You are beautiful more
when I see you, every time.

Vinicius dips Claudia, vigorously embracing her.

CLAUDIA

(swooning)
Vinicius. You Brazilian god!

Vinicius beams, still holding Claudia reclined in his arms.

CLAUDIA (CONT'D)

Gang, this is Vinicius, Brazil's
version of Nureyev. Vince, baby,
this is Bridget and Isaac.

Vince returns Claudia to an upright position. He goes to dip Bridget, but she hits him. Vince kisses her hand instead.

VINICIUS

I am delighted, senhorita. So much
beauty in one space.

Isaac extends his hand to Vince. Vince forcefully grabs Isaac's hand and pumps it.

ISAAC

Don't I get a kiss too?

Vince slaps Isaac on the back. Isaac drops his drink.

VINICIUS

Americans, so generous with humor.
It is why I love everything about
America. Here everyone is free to
live as they please.

ISAAC

Blacks in Birmingham, Alabama would
disagree.

Isaac's comment is met with silence.

ISAAC (CONT'D)

Somebody needs another drink.

Isaac walks off.

The hi-fi has stopped and a FOLK SINGER begins PLAYING A
GUITAR.

VINICIUS

(shouting)

Merda! What is the shit I hear?

Everyone around them stares at Vince, who swings around and
confronts the Folk Singer.

VINICIUS (CONT'D)

You! Folk singer! Stop with the
shit song. Where is your heart?

The Folk Singer stops strumming the guitar.

Vince turns back to Bridget and Claudia.

VINICIUS (CONT'D)

I should return to Rio with such
shit. I would be the disgrace. My
friends would feed me to piranhas.
(to the crowd)
Have you not heard the Bossa Nova?

Everyone exchanges blank stares. The room is deadly quiet.

INT. GREENWICH VILLAGE APARTMENT / KITCHEN - NIGHT

Isaac enters the packed room. A couple locked in an embrace
block his path to the open refrigerator. He edges by.

The refrigerator door closes to reveal Marcos, the young man from the coffee shop. He smiles at Isaac.

ISAAC
Hello... I'm Isaac.

MARCOS
I am Marcos.

ISAAC
Find anything to drink in there?

Marcos holds up a single Reingold beer.

MARCOS
It's the last. We can both drink.

ISAAC
When in Rome.

MARCOS
This is New York.

ISAAC
It's an expression. It means...
nothing important, really.

Marcos opens the beer and hands it to Isaac, who drinks and passes it back.

Marcos, without pause, sips, while meeting Isaac's glance.

Isaac grins and blushes. Marcos seductively smiles back.

VINICIUS (O.C.)
(shouting)
Move aside! Please make the space!
I will show you! Saia do caminho!

A BOSSA NOVA SONG starts to play on the hi-fi.

MARCOS
My brother. He overflows with
passion. It's in our blood.

ISAAC
How about you?

APPLAUSE and CHEERS come from the other room.

MARCOS
Come. You must see.

Marcos takes Isaac's hand and leads him into the other room.

INT. GREENWICH VILLAGE APARTMENT - NIGHT

Vince has cleared a space in the center of the room. He leads Claudia through the dance steps. They dance the Bossa Nova.

Marcos and Isaac, in the doorway, witness the spectacle.

MARCOS

You are hearing the genius of Jobim
and Gilberto.

ISAAC

I like it.

The guests CLAP, as the couple show off their moves.

VINICIUS

Vêm, todo mundo. Dança!

Bridget watches Isaac and Marcos from across the room.

EXT. GREENWICH VILLAGE STREET CORNER - NIGHT

Isaac, Bridget and Claudia watch Marcos and Vince, as they horseplay, SING and stagger down the sidewalk.

CLAUDIA

Siblings.

ISAAC

My sister and I don't behave like
that. She would have my head be-
tween her knees, screaming "Uncle."

BRIDGET

I should really be going home now.

Isaac, engrossed with Marcos and Vince antics, ignores her.

VINCE

Bêbado.

MARCOS

We have too much drink.

Marcos falls into Isaac, who catches him.

ISAAC

Easy there, fellow.

Marcos slips from Isaac's grasp, turns, and jumps on Vince's back. They spin wildly, LAUGHING, and stagger off the sidewalk, into the street and oncoming traffic.

A taxi slams on its BRAKES and HONKS. Everyone SCREAMS.

TAXI DRIVER
(leaning out window)
Goddamn queers!

Vince and Marcos LAUGH hysterically.

CLAUDIA
Who are you calling queer?!
Asshole!

TAXI DRIVER
Next time, I won't stop.

The taxi speeds away.

Vince and Marcos step back onto the sidewalk.

VINCE
Now we go. Marcos! Vamos!

Marcos jumps off Vince and latches on to Isaac. Vince pulls on him from the opposite side.

MARCOS
(to Isaac)
Boa Noite, gato!

Marcos kisses Isaac on the cheek. Isaac turns a bright red.

VINCE
(dragging Marcos away)
Beautiful ladies. Gentle man. Good
night, amigos! Vêm, homem louco.

Isaac, Bridget and Claudia watch them stagger off.

CLAUDIA
Those two are something, huh?!

BRIDGET
They're a little forward, for my
taste. So loud. And all that
unnecessary groping and kissing.

The two women direct their attention to Isaac.

ISAAC
I'll hail you a taxi.

EXT. ISAAC'S APARTMENT BUILDING - EARLY MORNING

Claudia and Isaac creep up the steps to their building. Out of the darkness comes--

VOICE (O.C.)

Do you know what time it is?

Claudia and Isaac, both startled, SCREAM.

JACQUELINE, "JAQ" (mid-30s) Claudia's very tall, Black girlfriend, steps out of the darkness. She blocks the door.

CLAUDIA

Jeezus, Jaq. You scared us.

ISAAC

This is Jaq?!

JAQ

Do you know how worried I've been?

CLAUDIA

We were at Karl's party. I told you where I was going.

JAQ

You know I don't like when you go to your ex's. It's been an awful night. His phone hasn't stopped ringing. I haven't been able to sleep. I almost went to my mom's.

ISAAC

I wonder what that's about.

Isaac goes to open the front door. Jaq moves in front of him, blocking the door.

JAQ

You better not be getting my girl into trouble. I know people.

CLAUDIA

Jaq! Isaac's a good guy.

ISAAC

It's true! I promise!

JAQ

I'll be the judge of that... I'm watching you, mister.

Isaac slides past Jaq and goes into the building.

CLAUDIA
Really, Jaq! You need to cool off!

INT. ISAAC'S APARTMENT - NIGHT

The phone is RINGING. Isaac rushes in and goes to the phone.

ISAAC
Hello?... What's wrong?... I'll
leave right now... Yes, I'll bring
the Bloomingdale's bag.

EXT. GRAVEYARD / MIMS' FUNERAL - DAY

A SMALL GROUP is gathered graveside. The service ends and the group disperses. Abe leads Gabriel and Michael away.

REBS
I won't need my plot next to mom.
It's yours to do with what you
want. Although, I can't imagine why
you'd ever need both.

ISAAC
Maybe they can cut me in half...
(nudges Rebs)
Did you notice the man by the
mausoleum?

Rebs looks toward an OLD MAN IN A FEDORA, who stands, far off, in the shade of a nearby mausoleum.

ISAAC (CONT'D)
He's been watching us through the
entire service.

Rebs shrugs.

ISAAC (CONT'D)
He looks like zeyde... from mom's
old family photos.

REBS
A bit. That's odd... And absurd.
Zeyde's been dead years.

ISAAC
I'm going over there.

Isaac walks toward the Old Man, who slips out of sight.

Isaac stops, looks around, then turns back.

INT. REBS' LONG ISLAND HOME / LIVING ROOM - DAY

The mirrors are covered with black cloth and floral tributes are placed throughout the room.

Isaac, Rebs, Gabriel and Michael, dressed in black, sit on the sofa. The twins fidget and poke one another.

Abe presents FANNY and ESTHER, (70s) two dotty, old ladies.

ABE

You remember, Fanny and Esther.

REBS

It's so good to see you.

FANNY

Your mother, god rest her soul, suffered so. Why, the stories she would tell about you two would shock Methusela.

ESTHER

(loudly, to Fanny)

Is this one the feygele?

Abe restrains a LAUGH. Isaac shoots him a look.

REBS

Ladies, refreshments are in the dining room. Abe, would you?

ESTHER

I hope you have Manischewitz. I only do Kosher!

Abe escorts Fanny and Esther away. Rebs CHUCKLES.

ISAAC

Oh, so that's funny to you?

Claudia comes in the front door and glances around the room.

REBS

Who is she?

ISAAC

That's my neighbor, Claudia.

Isaac goes over to Claudia. Rebs keeps an eye on them from across the room.

ISAAC (CONT'D)

I'm glad you're here. This is hell.

CLAUDIA
I can't imagine.

ISAAC
Are you ready to face the dragon?

CLAUDIA
Does she breath fire?

ISAAC
When provoked.

Isaac leads her over to Rebs, who is busy with the twins.

REBS
This is your bubbie's shiva. I told
you to sit still. Is that too much
to ask?... Go eat.

The boys run off to the dining room.

ISAAC
Rebs. This is Claudia.

Claudia extends her hand, but Rebs doesn't extend hers.

REBS
Funny, you don't look like you're
in sales. Retail, that is.

CLAUDIA
Funny, you don't look like you're a
day under forty.

Isaac attempts to shuffle Claudia off. Claudia stands firm.

ISAAC
It's very thoughtful of you to come
all this way.

CLAUDIA
It's the least I could do.

REBS
We all make sacrifices, dear. I
should know, just ask my brother.

Claudia goes to respond, but Isaac dissuades her and points
her toward to the dining room. Claudia walks away.

ISAAC
That was rude! Claudia's my friend.

REBS
I don't like her.

ISAAC
I don't care.

They sit silently for a moment, as guests pass by paying their respects. Isaac and Rebs acknowledge the well-wishers.

ISAAC (CONT'D)
When were you going to tell me
about the reading of the will?

REBS
I suppose I'd eventually get around
to it. You never answer your phone.

MR. LOWENSTEIN (50s) Isaac's boss, enters with TILLY (32), a trophy wife, overdressed in a mink hat and stole.

ISAAC
Why is my editor here?... And
what's Tilly doing with him?

Isaac gives Rebs, who pops a pill, a questioning look.

REBS
Oh, my, that is Tilly.

Isaac walks over and greets Mr. Lowenstein and Tilly.

ISAAC
Mr. Lowenstein! Tilly!

MR. LOWENSTEIN
We came to offer our condolences.

Isaac and Mr. Lowenstein shake hands.

ISAAC
It's kind of you to come, Sir.

MR. LOWENSTEIN
Please, today it's Harold.

ISAAC
I had no idea you two were an item.

Tilly looks past Isaac, and removes her hat.

TILLY
You obviously don't read the social
page.

(MORE)

TILLY (CONT'D)
 (turning toward Rebs)
 Rebs, you poor, poor dear.

Tilly rushes over to her. Rebs bursts into exaggerated tears.

ISAAC
 If you'll excuse me, Harold.

INT. REBS' LONG ISLAND HOME / DINING ROOM - DAY

Gabriel and Michael skulk by the buffet. Gabriel spits into a sandwich and puts it back on the serving tray.

Isaac enters the dining room and approaches Claudia, who nibbles on a plate of appetizers in the corner.

ISAAC
 (gesturing to nephews)
 I wouldn't eat anything with those filthy brats around. You never know what they've been up to.

Claudia puts down her plate.

CLAUDIA
 I want to apologize for Jaq. She's a little overprotective at times.

Isaac pulls her away from the boys and draws her close.

ISAAC
 I just wish you'd told me about her. When you said Jaq, I thought you meant, male Jack.

CLAUDIA
 I was planning on telling you, in time. I needed to test the waters. Also, um, my training sessions are code for lesbian activist meetings.

ISAAC
 Aren't you full of surprises?!

CLAUDIA
 That's what makes life interesting.

ISAAC
 Something strange is going on. My boss is here with Rebs' best friend from high school.

CLAUDIA
I'm intrigued.

ISAAC
Rebs told me she saw my job listed
in the Times. But, now, I'm
thinking she pulled a few strings.

EXT. EAST VILLAGE STREET - EARLY EVENING

Claudia and Isaac walk down the sidewalk. As they near their building, Isaac grabs Claudia's arm and stops.

The Old Man in the Fedora stands on the bottom step.

CLAUDIA
What's wrong?

ISAAC
That man was at the funeral.

CLAUDIA
Who is he?

ISAAC
A family ghost.

Claudia and Isaac walk up to the steps, where UNCLE JAKOB (70s), smartly attired in a suit and fedora, waits for them.

ISAAC (CONT'D)
Uh, Claudia, will you excuse us?

CLAUDIA
I'll go check on Jaq. Good night.

Uncle Jakob tips his hat to Claudia.

Claudia goes up the steps, looks back, then goes inside.

ISAAC
Uncle Jakob, this is incredible. I
can't believe it's actually you.

JAKOB
(thick German accent)
It's me, in the flesh. You may
pinch me to confirm.

ISAAC
That's not necessary. Please, come
inside. We have so much--

JAKOB

I prefer we go elsewhere. I don't want to be an inconvenience.

ISAAC

Of course. Whatever you like.

JAKOB

Some place warm would be a comfort.

INT. EAST VILLAGE CAFE - LATER THAT EVENING

Isaac and Jakob are cosily seated in a corner booth.

ISAAC

Everyone thought you were dead. Rebs won't believe me, when I--

Jakob grabs Isaac's hand.

JAKOB

I must request your sister not learn of my existence.

ISAAC

Why? I don't understand. She'd be so pleased to see you.

JAKOB

I'll attempt to explain.

Jakob stirs his coffee and takes a moment before he speaks.

JAKOB (CONT'D)

You see, before the war, when our family fled Germany, I remained to sell the business. To tie up loose ends, you would say. But the war started and, being Jewish, our assets were seized. Only after I concealed a large sum of money.

ISAAC

Why didn't you join your family?

JAKOB

I was foolish in my youth, thinking Berlin was a sanctuary. At first, the Nazis turned a blind eye to we bohemians. But, it did not remain so. Soon they outlawed our decadent ways. Frightening, violent purges

(MORE)

JAKOB (CONT'D)

came, institutions that had forged a path for those who were different were shuttered or burned to the ground. Men who had tried to change minds were arrested and executed. For nine months, I was imprisoned at Spandau. I avoided transfer to a camp, because the Nazis knew I had much money and badly wanted it. I agreed to surrender our fortune if I was allowed my freedom.

ISAAC

Why didn't we know about this? Did my mother know?

JAKOB

Only your grandfather knew. But he hid his knowledge out of shame. I was denied my heritage, my birth-right. I was considered dead.

ISAAC

But, you were his son.

JAKOB

My boy, I am schwule. In English, you say homosexual. My father discarded me. Like so many, I was tossed aside, as if garbage. I had no place to go. I had to follow a different path. Make a new life.

Isaac reaches over and places his hand on Jakob's hand.

JAKOB (CONT'D)

You're very kind, young man... You don't know how much I've longed to know you and your sister, to rejoin my family. But, much has prevented such a thing.

ISAAC

It's not too late. We can be--

JAKOB

No. No. I must insist this meeting remain our secret.

ISAAC

That doesn't make any sense.

JAKOB

If I am present, others will say I am seeking what's left of the family fortune. I'm here to at last say goodbye to my sister. To make a gesture of peace. Our last meeting was strained. We had a divisive quarrel about money, about my way of living. She did not agree.

ISAAC

How did you learn she died?

JAKOB

Our rabbi's son was my intimate in Berlin. He escaped Germany and managed to find me years later in France. All these years, we have maintained a correspondence. He has kept me informed of your family.

ISAAC

Uncle, I have something to tell you, something about myself.

Jakob now takes hold of both Isaac's hands.

JAKOB

We are alike. I know. I've learned of your suffering. The hospitals. Your mother's shame... But you must know, your mother's mind was always fragile, even as a girl. You are not to blame for her condition.

ISAAC

I want to believe that, so much.

JAKOB

I assure you. I am certain.

EXT. EAST VILLAGE STREET - LATER THAT EVENING

Isaac and Jakob stand in front of Isaac's building, under a street lamp. A light rain falls.

ISAAC

Will we meet again?

JAKOB

The future is not mine to tell... I must go now. Dampness is cruel to an old man's bones.

Isaac grabs him and holds him tight.

ISAAC
Uncle, I'll always cherish this
time we've had.

JAKOB
So shall I. Now, one final look at
your beautiful face.

Jakob pulls back. They sadly smile at one another.

JAKOB (CONT'D)
Be strong, young man. Simply
discover love in all that exists.

Jakob kisses Isaac's forehead, then pulls a large envelope
from inside his coat; he presses it into Isaac's hand.

JAKOB (CONT'D)
Open this when I'm gone. Auf
Wiedersehen, mein lieber Neffe.

Jakob walks away. Just as he is about to round the corner, he
turns back and waves, then disappears into the night.

INT. ISAAC'S APARTMENT - NIGHT

Isaac, teary-eyed, knees pulled to his chest, rocks on his
bed. He looks at the city through the rain streaked window.

Isaac picks up Jakob's envelope. He begins to tear open the
flap, but stops and places it back by his side.

INT. LAWYER'S OFFICE - DAY

Isaac and Rebs sit at a long oak desk. Behind the desk a
LAWYER (40s) pushes forward a stack of papers.

Rebs eagerly grabs the papers.

REBS
If I understand you correctly, in
order to receive the inheritance,
we need to wait for the sale of the
house to finalize the will?

LAWYER
That's correct.

REBS

Just so you're aware, my husband's a broker. He can speed up the sale.

LAWYER

The estate requires an independent party complete the transaction.

REBS

How long will that take?

ISAAC

Rebs, will you please sign!

REBS

All right. I'm only asking. Don't rush me. You know how I am. I like everything neat and tidy.

Rebs signs the papers and slides them to Isaac, who signs immediately.

INT. LAWYER'S OFFICE / RECEPTION AREA - DAY

Isaac and Rebs enter from the office. Abe joins them.

ISAAC

I should go. I'm late for work.

Isaac leaves.

ABE

Don't tell me the pansy is entitled to half.

REBS

Of course, he is.

ABE

After all the years you spent caring for your mother and him?

REBS

The will was filed before mom lost her marbles.

ABE

You're going to contest it, aren't you? You deserve every cent. If I know you, you must be cooking up--

REBS

Would you relax? I'm working on it.

INT. ISAAC'S TINY OFFICE - EVENING

Isaac sits at his desk, leaning back. He gets up, puts on his jacket and turns off the desk lamp. Bridget pops her head in.

BRIDGET

Headed out?

ISAAC

I am.

BRIDGET

Fancy that. I'm off to the theater and, if you're interested, I happen to have an extra ticket to a one act a college friend wrote. If you like, we could get a bite before.

ISAAC

Okay. But, I'll pay for dinner. And no place too pricey. I'm still waiting for my raise to go through.

INT. CAFE VICINO / GREENWICH VILLAGE - NIGHT

A crowded bohemian coffee house/theater, with collage-covered walls and paper lanterns strung over each table.

Isaac and Bridget sit at a tiny two-top table, squeezed into a corner. Bridget looks away, shielding her eyes.

A NAKED ACTOR, on a wooden platform, stands facing the room.

NAKED ACTOR

"Witness my insanity, my solitude, my desolation. Can't you see I'm slipping away? I don't want to be who I am... I am beautiful. I will never grow old. Tonight I'm aflame, ... I am glorious! I am sublime!... Still, I'm lost! Let me go home. Please, someone, just lead me home!

The AUDIENCE APPLAUDS, all except for Bridget.

The Naked Actor bows, his buttocks directly facing Bridget.

EXT. CAFE VICINO / GREENWICH VILLAGE - NIGHT

Isaac and Bridget stand on the sidewalk as the crowd exits.

BRIDGET

I'm so embarrassed. I never would have come, had I known.

ISAAC

If you knew my history, you'd know I don't shock easily.

BRIDGET

I was mortified... I need to leave before my friend spots me. I'm not sure what I'd say... Do you want to come over for a night cap?

ISAAC

Not tonight. I think I'll pass.

BRIDGET

Well, I guess it's good night then.

Bridget puckers and leans forward for a kiss. Isaac extends his hand. They shake hands.

ISAAC

See you on Monday. Good night.

Isaac quickly slips away with the crowd, abandoning Bridget.

EXT. TIMES SQUARE / COFFEE SHOP - NIGHT

Isaac loiters outside the coffee shop, dodging PEDESTRIANS.

Inside, the same Waitress bangs on the window. Isaac looks at her.

She points up the street. Isaac shrugs.

WAITRESS

(comes outside)

Can't you queers take a hint?

ISAAC

What? I'm looking for someone.

WAITRESS

The cops chased your kind to 53rd.

ISAAC

They did? Thanks!

He hurries off.

EXT. 53RD STREET - NIGHT

Isaac walks along the deserted street. He stops briefly and looks around, then heads toward a lone figure standing on the distant street corner.

As he nears the corner, it becomes clear the figure is Marcos. Isaac approaches him.

ISAAC

It is you.

Marcos turns and looks at Isaac. Marcos smiles.

MARCOS

Olá, meu amigo.

ISAAC

What are you doing out here?

MARCOS

I wait for you.

ISAAC

You don't need to wait any longer.

Marcos grabs Isaac's hand, pulling him closer to the darkened buildings. When they shrink into the shadows, they kiss.

INT. REBS' LONG ISLAND HOME / BEDROOM - NIGHT

Rebs lays awake in bed. Abe, by her side, SNORES loudly.

Rebs flicks on the bedside lamp. The clock reads 11:40. She picks up the bedside phone, begins to dial, then hangs up.

She gets up and tiptoes to the bathroom.

INT. REBS' LONG ISLAND HOME / MASTER BATH - NIGHT

Rebs turns on the light and stands before the mirror.

She puts her hands to her cheeks and pulls the skin taut. She repeats the gesture around her eyes.

Next, she grabs the small amount of sagging flesh under her chin and tugs on it. She emits a pathetic SIGH.

She opens the vanity and removes a pill bottle. From the bottle she takes the last two pills, then tosses the pill bottle in the waste basket.

EXT. ISAAC'S APARTMENT BUILDING / ROOF - NIGHT

Isaac and Marcos stand near the ledge. A half moon, rising over the Manhattan Bridge, casts a glow across the rooftops.

MARCOS

This is like the "*West Side Story*."

ISAAC

(singing)

"I LIKE TO BE IN AMERICA!
O.K. BY ME IN AMERICA!"

MARCOS

(playfully slugs Isaac)

It's why I come to New York, but I don't know I'm the Shark.

ISAAC

Has it been difficult for you?

MARCOS

My English is not good. I can't find jobs. We live in a room in a hotel. Vinicius works three jobs for us to eat.

ISAAC

Is that why you hustle?

MARCOS

It's my way for surviving. Vinicius is lucky. It was his plan to come here. He is a dreamer. He wants to dance. I am happy to leave Brazil.

ISAAC

What about your family?

MARCOS

Our mother died two years past. She wanted us to go from the Favela. My father I don't know. He was gone.

Isaac puts his arm around Marcos' shoulders.

ISAAC

I didn't grow up with a father either. He left when I was a child.

Marcos cosies up to Isaac and lays his head on his shoulder.

ISAAC (CONT'D)
 I suppose we're all orphans looking
 for a family.

Isaac runs his hand through Marcos' hair. They gaze off at the skyline.

EXT. ISAAC'S APARTMENT BUILDING / STREET - DAY

Rebs pulls up in the Falcon. She remains in the car.

Claudia and Jaq exit the building and playfully walk down the street. Rebs discretely watches from her car.

When Claudia and Jaq are some distance away, Rebs gets out of the car and sneakily enters the building.

INT. ISAAC'S APARTMENT - DAY

Isaac and Marcos sleep intertwined in the narrow Murphy bed.

They are awakened by a KNOCK on the door.

Isaac raises his head and looks at the clock; it's 10:50. He sits up and rubs his eyes.

A LOUDER KNOCK.

Isaac, in his boxers, groggily walks toward the door.

He puts his eye up to the peephole and reels back, panic stricken. Isaac rushes over to Marcos, rousing him.

REBS (O.C.)
 Isaac! I know you're in there. I
 just saw your shadow.

ISAAC
 Hold on, Rebs!

As he pulls Marcos from the bed, Isaac gestures to keep quiet, and moves Marcos toward the bathroom.

ISAAC (CONT'D)
 (whispering)
 Get in the shower and keep quiet.

Isaac pushes him into the bathroom and closes the door.

ISAAC (CONT'D)
 Coming!

Isaac locates Marcos' clothing and tosses it on top of the Murphy bed. He lifts the bed back into place.

While going to the door, he slips on pants and a tee-shirt,. He unchains the lock and opens the door, keeping hold of it.

Rebs stands there, looking impatient.

ISAAC (CONT'D)

Rebs! What are you doing here?

REBS

Paying you a long overdue visit...
Were you talking to someone?

ISAAC

No. What do you want?

Rebs ducks under Isaac's arm, boldly entering.

REBS

Do I need a reason to drop by?

ISAAC

Considering you only visit for more
shopping bags--

REBS

Oh, don't nitpick. I'm here now,
aren't I? No strings.

Rebs wanders to the windows, inspecting the view.

ISAAC

What are you looking for?

Rebs picks up an ashtray with two cigarette butts.

REBS

You're smoking now?

Isaac takes the ashtray, and quickly disposes of the butts.

ISAAC

Those are a friend's. He smokes.

REBS

He? A him?

ISAAC

Yes, a him. Does it matter what
gender my--?

REBS
Of course not. Just curious.

Rebs wanders over to the kitchen.

ISAAC
Prying eyes will see what they--

REBS
Is there something to see? I don't see... anything.

Rebs looks toward the bathroom.

ISAAC
Enough with the act.

REBS
What act? I'm here to take my only living relative to breakfast.

ISAAC
I can't today. I have plans.

REBS
You'd think, after coming all this way, I'd get a happier reception.

ISAAC
I am happy. But, what's the angle? With you, there's always an angle.

REBS
I know it's not my place--

ISAAC
Can I quote you on that?

REBS
May I finish? Please?

Isaac folds his arms.

REBS (CONT'D)
I never hear from you. I call and call and you never pick-up.

ISAAC
I take the phone off the hook. I like to write undisturbed.

REBS

If you ask my opinion, that seems anti-social and you know what Dr. Birnbaum says about isolation.

Rebs wanders around the room, glancing in the kitchen.

ISAAC

I get plenty of social interaction. I just needed some distance and I don't see that as isolation.

REBS

(acting hurt)
Distance? That's what you need?

ISAAC

Right now, I do.

Rebs pulls out a handkerchief and dabs her eyes.

ISAAC (CONT'D)

Those can't be real tears!... I'm sorry. Rebs, I needed a break from family, especially after mom died.

REBS

Even Abe has asked about you!

ISAAC

How heartwarming. I swear I'll call more. Now, I have plans and need--

REBS

Fine. I'll take a few bags, since I'm here. Abe's out golfing.

ISAAC

I'm not doing this much longer.

REBS

Grab both the Bloomingdales'.

Isaac retrieves two shopping bags and hands them to Rebs.

Rebs gives him a peck on the cheek and leaves.

Isaac closes the door and gains his composure. When the coast is clear, Isaac opens the bathroom door.

ISAAC

You can come out. She's gone.

Marcos comes out of the bathroom. He appears terrified.

ISAAC (CONT'D)
 Don't let her frighten you. She's
 all bark and no bite.

EXT. ISAAC'S APARTMENT BUILDING - DAY

Rebs sits in her car, smoking. She keeps a vigilant eye on Isaac's building.

She stubs out her cigarette and drops the butt out the car window onto an accumulating pile next to the car.

A BURLY MAN (40s) taps on the passenger window.

Rebs leans over and rolls down the window.

BURLY MAN
 Who's gonna clean up your mess?

REBS
 My what?

BURLY MAN
 Your mess, lady! We take pride in
 keeping our neighborhood clean. And
 that heap of butts, it ain't gonna
 clean itself up!

REBS
 Manhattan doesn't have street
 sweepers? Go kvetch someplace else!

The Burly Man bangs on the hood of her car, gives her the Italian gesture for "Fuck You", and storms off.

Rebs starts the car and drives away.

INT. ISAAC'S APARTMENT BUILDING / ENTRY - SAME TIME

Isaac and Marcos, inside the entry, peer out to the street.

ISAAC
 I knew she'd be waiting to pounce.
 We're safe now.

MACHETE MAYA (O.S.)
 Safe from what?

Isaac and Marcos jump and turn toward the voice.

MACHETE MAYA (50s) the building super, an imposing figure, in dungarees and a man's flannel shirt, blocks the stairway. She holds a mop in her hands like a billy club.

ISAAC

Machete, uh, Maya! How long have you been there?

MACHETE MAYA

Long enough. Who's outside?

ISAAC

Uh, no one, really.

MACHETE MAYA

You look like two guilty boys afraid of being caught.

ISAAC

We're not afraid of anything.
(to Marcos)
Are we?

Marcos nods, "yes." Isaac nervously LAUGHS.

ISAAC (CONT'D)

His English isn't very good. We're just going out.

MACHETE MAYA

I don't want any trouble in my building and this stinks like trouble. So, strike one. Two more and it's snip-snip.

Machete Maya makes a cutting gesture with her fingers.

Isaac hustles Marcos out the door.

EXT. WASHINGTON SQUARE - DAY

Isaac and Marcos walk through Washington Square and join SPECTATORS watching a demonstration near the Arch.

A RADICAL (20s), on a wooden box, speaks through a megaphone.

RADICAL

The disruption of peaceful protests must end. Village coffeehouses are raided, musicians are routinely
(MORE)

RADICAL (CONT'D)
 fined, students holding rallies are
 arrested, while Mayor Wagner and
 city council members turn a blind
 eye to these injustices.

A small phalanx of POLICEMEN saunter up to the crowd.

Marcos situates himself on the other side of Isaac, away from
 the police. He ducks down and conceals his face.

ISAAC
 What's wrong? Why are you hiding?

MARCOS
 I know one of them.

ISAAC
 Who? The police?

MARCOS
 The blond policeman in front. He
 can't see. We met. He paid me.

Isaac steps in front of Marcos, hiding him.

RADICAL
 Right now, the police are gathering
 to shut down this demonstration. As
 citizens of New York City, we must
 demand our right to publicly voice
 our opinions. We must fight back
 against the forces of oppression.

The police make their way through the onlookers. RUMBLINGS OF
 DISPLEASURE rise from the crowd, as they are pushed aside.

RADICAL (CONT'D)
 It is our duty to stand up--

The BLOND POLICEMAN (30s) yanks the megaphone from the
 Radical's hands.

MARCOS
 We must go.

Isaac and Marcos flee the park, as the crowd disperses.

RADICAL (O.C.)
 It is our right to assemble! This
 harassment will not be tolerated!

INT. REBS' LONG ISLAND HOME / LIVING ROOM - DAY

Rebs sits poised on the couch, the phone pressed to her ear.

REBS

Tilly, darling? It's Rebs! I need a small favor. How about lunch?

EXT. TILLY'S CENTRAL PARK APARTMENT - DAY

Tilly and Rebs are seated on a spacious high-rise balcony overlooking Central Park. They eat lunch.

REBS

I can't believe your view. Mine is our filthy swimming pool.

TILLY

Harold's ex took forever to leave. I was ready to come over here and throw her over the railing.

REBS

Splat!

They HOWL with laughter.

TILLY

Oh, Rebs. You're as wicked as ever.

REBS

Stop, you'll give me a swollen ego! Now, shall we get down to business?

TILLY

I'm all ears.

EXT. WEBSTER PUBLISHING MAIN OFFICE - DAY

Isaac walks up to Bridget. She coldly looks up at him. Isaac places a small paper bag on her desk.

ISAAC

It's my apology for abandoning you on the curb. I got you three types of sprinkles.

Bridget grabs the bag and peers inside. Her face lightens.

BRIDGET

I'll buzz Mr. Lowenstein.

INT. MR. LOWENSTEIN'S OFFICE - DAY

Mr. Lowenstein paces behind his desk. A BUZZER interrupts his concentration.

BRIDGET (O.S.)
Sir? Mr. Solomon is here.

He leans over his desk and pushes the button on the intercom.

MR. LOWENSTEIN
Send him right in.

Mr. Lowenstein sits at his desk. After a brief moment, Isaac enters the office.

MR. LOWENSTEIN (CONT'D)
Young man, please close the door
and take a seat.

Isaac closes the door, crosses the room, and sits.

MR. LOWENSTEIN (CONT'D)
Isaac, I received some particularly
disturbing news. I'm sorry, but
Webster's can no longer employ you.

INT. ISAAC'S TINY OFFICE - DAY

Isaac gathers a few personal items from his desk and places them in a cardboard box.

Bridget watches from the doorway.

Isaac puts on his jacket, stops, and looks at Bridget. She goes to hug him, hesitates, then draws back.

Isaac takes his belongings and leaves.

EXT. TOMPKINS SQUARE - DAY

Isaac, with the box by his side, slouches on a bench, both arms folded across his chest. His head hangs down. The Spring grass is emerging and the trees are blossoming.

Marvin and his Beatniks, nearby, play their BONGOS and pass a joint amongst them. Marvin breaks away and walks up to Isaac.

MARVIN
Hey, dad! What's with the frown?

Isaac doesn't look up.

ISAAC
I just got canned.

Marvin sits down next to Isaac and assumes the same posture.

MARVIN
Sounds like liberation, baby. Like,
it's shout hallelujah time.

Isaac doesn't respond. Marvin scoots closer to Isaac.

MARVIN (CONT'D)
I get it's drag-city, like, a real
come down. But dig my galaxy. Like,
they pick up on the scene. Ain't
got bread? No need to cut out. They
just stay with the action. You dig?

Isaac still doesn't respond.

MARVIN (CONT'D)
Shake it, daddy-o. Like, the
establishment is apocalyptic. You
dodged the ultimate lobotomy.

ISAAC
You don't know the half of it.

Marvin stands up and gestures for Isaac to follow.

MARVIN
Spot on, dad. Now, let's blow the
jets with the other cats.

Isaac goes with him, abandoning his box on the bench.

As soon as he is among the Beatniks, someone passes him a
joint. Isaac takes a drag and immediately starts coughing.

The Beatniks CHEER and the BONGOS increase in volume.

EXT. ISAAC'S APARTMENT BUILDING - EVENING

Isaac, his tie loosened and his jacket slung over his
shoulder, walks down the street towards his building.

Marcos waits on the steps, a grocery bag at his side.

ISAAC
There's a welcome sight.

MARCOS
I was at your job. You didn't come.

ISAAC
I got fired. I've been walking,
trying to clear my head. Turns out
this did the trick instead.

Isaac pulls a joint from his pocket.

MARCOS
I have food to cook.

ISAAC
That's good, because I'm famished!

INT. ISAAC'S APARTMENT / KITCHEN - EVENING

Marcos wears a frilly apron and SINGS softly, as he cooks.

ISAAC
What do you call this?

MARCOS
Feijoada. My mother cooked it.

Isaac sticks his finger in the pot. Marcos swats it away.

ISAAC
My mother? She made martinis.

The phone RINGS.

Isaac wipes his hands on Marcos' apron, plops on the bed, and
picks up the phone.

ISAAC (CONT'D)
Solomon's deli. Where New York's
posh opt to nosh.

INT. REBS' LONG ISLAND HOME - KITCHEN - SAME TIME

Rebs is cooking liver. She looks a mess, her hair stringy,
with sweat forming on her brow and upper lip.

REBS
You're surprisingly cheery.

INTERCUT BETWEEN ISAAC AND REBS

ISAAC
Am I?

REBS

Who is that singing?

Isaac gestures for Marcos to keep quiet.

ISAAC

It's the radio. What do you want?

REBS

I'm clearing out mom's house on Saturday. Come by, if you want any of what's left.

ISAAC

It better be worth the trip.

REBS

Nobody's twisting your arm... So, don't you have some news?

ISAAC

Nothing worth mentioning.

REBS

Getting fired isn't worth--?

ISAAC

Who told you? Tilly? It's so kind of her to spread the news.

REBS

She said Harold was forced to let you go. She said he feels awful, you being family, sort of.

ISAAC

Is that what she told you?

REBS

I'm sure it wasn't personal.

ISAAC

I disagree. In fact, my psychiatric history was discussed.

REBS

Well, you must have done something. What about finding another job?

ISAAC

With the inheritance coming soon, I'll have plenty of time to look and write. I'm hanging up.

Isaac hangs up and goes over to Marcos, who feeds him a spoonful of the Feijoada.

ISAAC (CONT'D)
Mmmmm. What was this called again?

EXT. MIM'S HOUSE / LONG ISLAND - DAY

Isaac, with Jaq and Claudia, pull up in Claudia's black Opel. They get out of the car and stand on the lawn.

A black-face lawn jockey, holds a lantern, close-by.

JAQ
This is where you grew up?

CLAUDIA
Swanky!
(indicating the jockey)
Except for him. He's offensive.

Jaq cosies up to the lawn jockey and pats it on the head.

JAQ
You go in. I'll stay right here and confer with Dr. King.

CLAUDIA
Uh-uh. You're coming inside too.

INT. MIMS' HOUSE / LIVING ROOM - SAME TIME

The house is nearly empty, save for a stack of boxes in the middle of the room, a few picture frames and assorted lamps.

Rebs and the three D's (Daphne, Deedee and Dorothy) stand looking out the picture window at the threesome on the lawn.

DOROTHY
You didn't tell me he's friends with one of them.

REBS
You need to be more specific about which "them" you mean.

DAPHNE
Is that a man or woman?

REBS
Oh, that one! Who can tell?!

Isaac, Jaq and Claudia enter. Rebs and her friends stand eyeing them, their arms folded in judgement.

ISAAC

I see your committee is present.

REBS

Moral support.

Jaq and Claudia remain behind Isaac.

ISAAC

Ladies, meet my sister's friends,
Moe, Larry and Curley.

Rebs and the three D's all GRUMBLE.

REBS

Hilarious... That's yours.

Rebs points to a heap of junk in the corner.

ISAAC

I came all the way out here for a
pile of junk?

(moves to stack of boxes)

What are these?

REBS

Claimed.

ISAAC

I'll dig through my heap. Maybe
there's something salvageable.

Isaac and Jaq go to the corner and sort through the pile.

REBS

I'll be out back. If you need any-
thing, just yell... Girls.

Rebs and the three D's go out the back door.

CLAUDIA

Do you mind if I look around?

ISAAC

Feel free. My room was the last
door on the left. Don't let the
clown wallpaper frighten you.

Claudia wanders off down the hall.

JAQ
 (holding up a lamp)
 This might work, if you paint it,
 buy a new shade, fix the cord.

Jaqu places the lamp back on the pile.

JAQ (CONT'D)
 On second thought, I think you
 should help yourself to her pile.

EXT. MIM'S HOUSE / BACK PATIO - SAME TIME

Rebs and her friends are gathered around the patio table.

REBS
 I had no idea he'd show up with
 that group of freaks.

Claudia, framed in the window above, discretely eavesdrops.

REBS (CONT'D)
 Did I mention I got him fired? My
 girlfriend, Tilly, told her husband
 to do that.

DOROTHY
 Well, it's just a matter of time
 and everything's yours.

REBS
 I have something else planned. And
 then it's back in the nut house.

INT. CLAUDIA'S OPEL - DAY

Claudia drives, with Isaac in the passenger seat. Jaqu rides
 in back with her arm around the lawn jockey.

JAQ
 In Harlem these guys are white.

Isaac digs through the contents of the box on his lap.

CLAUDIA
 Gutsy move there, fella.

ISAAC
 She won't miss just one box.

CLAUDIA
 Are you sure you should cross her?

ISAAC

I can handle Rebs. I've been doing
it my entire life.

Isaac reveals an inexpensive jewelry box.

CLAUDIA

Don't you think she'll miss that?

ISAAC

My mother wore costume jewelry. It
can't be worth... Hold on!

JAQ

Find something good?

ISAAC

My mother's diaries.

JAQ

Bingo!

EXT. ISAAC'S APARTMENT BUILDING / HALLWAY - DAY

Isaac frantically POUNDS on Claudia's door.

The door opens. Claudia stands there looking perplexed.

CLAUDIA

What's wrong?

ISAAC

I'm an absolute idiot! Read this.

Isaac pages through the diary and points to an entry.

Claudia pulls Isaac inside, takes the diary and reads to
herself.

BEGIN FLASHBACK:

MONTAGE:

1) Rebs (19) enters the kitchen, where Mims (55) is mixing a
cocktail. Rebs points towards the hallway.

2) Mims rushes down the hallway, with Rebs behind her, and
throws open Isaac's door to reveal Isaac (13) and a friend
(16) in a compromising position. The boys scramble to
separate. Isaac's friend darts past Mims and leaves.

3) Mims ushers Isaac into Doctor Birnbaum's office. Mim's

places Isaac firmly in a chair and the Doctor stands.

4) Isaac is strapped to a gurney, surrounded by HOSPITAL STAFF. A rubber tongue depressor is inserted in his mouth. A NURSE rubs petroleum jelly on the electrodes. Doctor Birnbaum places the electrodes on Isaac's temples. The Nurse switches on the device. Isaac's body stiffens and he violently seizes.

END FLASHBACK

INT. CLAUDIA'S APARTMENT - MINUTES LATER

Claudia closes the diary.

ISAAC

When my mother didn't like my behavior, she'd send me away. She used it as a means to control me. But Rebs was the instigator.

CLAUDIA

That nasty bitch!

ISAAC

For 12 years, I was in and out of that hell. Nobody knows it better than me.

CLAUDIA

Isaac, I think you need to sit down for this.

Isaac moves to the couch and sits down.

ISAAC

What?

CLAUDIA

I hate to add to your distress, but you need to know what I heard today.

INT. ISAAC'S APARTMENT - DAY

Isaac is digging in the closet and pulls out five shopping bags. He tosses the bags to the floor. Marcos sits watching.

There's a KNOCK at the door. Isaac peeks through the peephole and opens the door.

Claudia stands in the hallway, holding a handful of mail.

CLAUDIA

I intercepted the mailman.

Claudia hands Isaac two pieces of mail. Isaac glances at the first piece of mail and sets it aside.

ISAAC

Con Ed. That can wait.

CLAUDIA

You must be devastated after what I told you yesterday. Are you okay?

ISAAC

I don't know. I'm still trying to wrap my head around everything.

Isaac opens the second piece of mail.

ISAAC (CONT'D)

(shows it to Claudia)

Ha! It's a Bar Mitzvah invitation from my nephews.

CLAUDIA

You're not going, are you?

ISAAC

Of course, not.

CLAUDIA

(pointing to the bags)

Have you two been shopping?

ISAAC

No, it's my sister's hoard. She hides her extravagant purchases here, then sneaks them home without her husband knowing. It's all going in the trash.

CLAUDIA

Can I have a look? Since you're throwing them out.

ISAAC

Go ahead. Take what you want.

Claudia settles in next to Marcos and opens a bag. From the first bag she pulls out a medium-sized box. From the box she pulls out an expensive looking, floral print dress.

CLAUDIA

That's pretty. Not something I'd wear, but Marcos, with your figure, you'd look marvelous in it.

(hands the dress to him)

Are there any hats? I'm a hat girl.

Isaac grabs a hat box from the closet and tosses it to her.

Claudia fumbles the box and it hits the floor, spilling open. Seven pill bottles roll across the floor.

ISAAC

(grabbing a bottle)

Holy Moses! What have we here?

(reads the bottle)

Valium.

CLAUDIA

(reads another bottle)

Dexedrine. Your sister's being a naughty girl.

ISAAC

It's Rebs' pharmacy. What else is she hiding in here?

They open the remaining boxes, finding a black sleeveless cocktail dress, a powder-blue Chanel suit and a leopard coat.

ISAAC (CONT'D)

I changed my mind. I think we're all going to a Bar Mitzvah.

INT. REBS' LONG ISLAND HOME / POOLSIDE - NIGHT

An extravagant party is taking place poolside. GUESTS mingle, as WAITERS pass hors d'oeuvres and drinks.

A QUARTET, near the end of the pool, plays COCKTAIL JAZZ.

KIDS, mostly boys, run wild in their swim trunks, SCREAMING, and jumping into the pool. The entire atmosphere is chaotic.

Rebs holds court with the 3 D's at her side.

REBS

Weren't my boys just marvelous?

DAPHNE, DEEDEE, DOROTHY

Wonderful! Remarkable! Amazing!

ABE

(coming up to Rebs)
 Would you calm the natives? I paid
 good money for that band and I
 can't hear a goddamn thing.

REBS

(to the kids)
 Kids! Enough with the screaming and
 horseplay! We can't hear the music.

The kids ignore her and the NOISE INCREASES.

Rebs throws up her arms in defeat.

Isaac enters with Claudia, Jaq, and Marcos. Isaac wears a
 suit, the three others wear clothes from Rebs' shopping bags:
 Claudia, in the Chanel suit, Jaq, squeezed into the leopard
 coat, and Marcos, in subtle drag, in the floral print dress.

Daphne immediately points at them.

DAPHNE

Dear God! Would you look at that!

Rebs and the other two 3 D's turn and look. Their jaws drop.

Isaac approaches Rebs.

REBS

What's all of this?

ISAAC

The invitation said plus one, but I
 brought two extras. I knew you
 wouldn't mind. The more, the--

REBS

You know what I'm referring to.

ISAAC

(to his friends)
 Go get drinks. I won't be long.
 (pulling Rebs aside)
 It's time we had a talk.

Isaac's friends go off to the bar.

REBS

What is that trash doing in my--?

ISAAC

Here in front of your guests? Or in
 private?

INT. REBS' LONG ISLAND HOME / LAUNDRY ROOM - NIGHT

Isaac and Rebs enter the room. Rebs SLAMS the door.

REBS

How dare you go through my things.

ISAAC

Your things have been crowding my closet for months.

REBS

You had no right to go through--

ISAAC

Didn't I? Consider it payback for getting me fired.

REBS

I don't know what you're talking about. You're sounding delusional.

Isaac has Rebs backed up against the washer.

ISAAC

If you've got some grand scheme to send me back to the hospital, I'll die before that happens.

Rebs LAUGHS in his face.

ISAAC (CONT'D)

When I get my share of mom's money, all of this, us, we're done.

REBS

You're not going to see a nickel. I'll make sure of that.

ISAAC

I'm getting my share, Rebs. And one more thing.

Isaac reveals a bottle of pills. Rebs grabs for them, but he opens the bottle, pours the contents onto the floor, and stomps on the scattered pills.

Rebs drops to her hands and knees, scrambling after them.

ISAAC (CONT'D)

Get some help!

Isaac leaves. Rebs remains behind, visibly shaken.

EXT. REBS' LONG ISLAND HOME / POOLSIDE - MOMENTS LATER

Isaac's friends observe the poolside spectacle. Isaac walks up to Claudia.

ISAAC

Did you manage to switch her pills?

CLAUDIA

I did. But they're not a perfect match.

ISAAC

In her state, she won't notice. Just wait until she pops a few Dexedrine, thinking it's Valium.

Claudia hands him a cocktail. Isaac promptly downs it.

ISAAC (CONT'D)

Now, we wait for the show to begin.

INT. REBS' LONG ISLAND HOME / MASTER BATH - SAME TIME

Rebs rushes in and goes straight for the vanity. She wrenches the drawer open, violently digging for her pill bottles.

She pulls out a bottle and spills three pills into the palm of her hand. She shoves them into her mouth, gulping them down with handfuls of water from the faucet.

INT. REBS' LONG ISLAND HOME / DINING ROOM - MOMENTS LATER

Rebs, looking wild-eyed and manic, comes into the dining room. She spots the 3 D's and rushes up to them.

REBS

Where's my brother?

Daphne points outside.

A HORRIFYING SHRIEK comes from the pool.

EXT. REBS' LONG ISLAND HOME / POOLSIDE - MOMENTS LATER

There is a huge commotion by the poolside. The kids flee the water in a panic, adults plucking them out of the pool. The band has ceased playing.

REBS (O.C.)

Let me through! Get out of my way!

Rebs bursts through the wall of Guests, who stand looking at the pool, aghast.

REBS (CONT'D)
What's going on?

Michael runs up to Rebs and points at the water.

MICHAEL
Mom! There's poop in the pool.

There, bobbing in the center of the sparkling blue pool, is a sizeable nasty brown mass.

Rebs reels around, her face searching the crowd.

REBS
Who did this?! Who would do such a horrible, disgusting thing?!

The Guests back away from her, protecting their children.

REBS (CONT'D)
Isaac?! Show yourself!

Abe rushes up and attempts to subdue her.

ABE
Rebs, calm down, you're making a--

REBS
You can't hide from me! Isaac!

ABE
(under his breath)
What's gotten into you? You're acting completely nuts.

REBS
Me, nuts?! I'm not crazy! I know crazy. My entire life I've been surrounded by insanity.

Abe grabs her arm and tries to pull her toward the house.

REBS (CONT'D)
Let go! I need to find Isaac!

Rebs yanks her arm free and launches herself into the pool. She creates a huge splash that drenches the Guests.

Eventually, Rebs surfaces, her hair a drenched, matted mess, her mascara smeared and running.

REBS (CONT'D)
 Everyone out! The party's over!
 Abe, get me out of this pool!

EXT. REBS' LONG ISLAND HOME / FRONT YARD - MOMENTS LATER

Isaac and his gang run away from Rebs' house.

ISAAC
 That couldn't have gone any better.
 The neighbors will be talking about
 that spectacle for years.

CLAUDIA
 Your sister has done some awful
 things to you, but don't you think
 that went a little far?.

They reach Claudia's car.

ISAAC
 If you mean the fecal party favor,
 I had nothing to do with that; it
 was likely one of my nephews.

CLAUDIA
 If that was me, I'd never be able
 to show my face in public again.

ISAAC
 Claudia, you were complicit the
 minute you put on that dress. That
 goes for all of you.

Jaq pulls Claudia away from Isaac and tries getting her into
 the car.

ISAAC (CONT'D)
 Every little despicable thing she's
 done has led up to this. Why are
 you defending her?

CLAUDIA
 I'm not defending... Just make sure
 you don't let yourself become her.

Isaac begins to respond, then takes a beat.

ISAAC
 I hear you. Loud and clear... I
 appreciate that.

They get in Claudia's car.

EXT. MANHATTAN STREET / PHONE BOOTH - DAY

Rebs stands in a phone booth, across from Isaac's building. The phone is pressed to her ear. She taps her fingernails furiously on the glass. A PHONE DIMLY RINGS in the earpiece.

EXT. ISAAC'S APARTMENT BUILDING - DAY

Isaac and Marcos, carrying Rebs' shopping bags, emerge from the building.

They go to a trash can and stuff the bags in the garbage.

Rebs, unhinged, darts out of the phone booth and rushes across the street toward them.

REBS

So, you were home, after all.

Isaac and Marcos immediately freeze and turn toward her.

REBS (CONT'D)

(pointing at Marcos)

Who is that?

ISAAC

(shielding Marcos)

My friend.

REBS

He was the one in my pink floral last night! You disgust me! You're perverted! Do you know that? Sick!

ISAAC

Nobody cares what you think.

REBS

Oh, you'll care soon enough.

Rebs storms up the steps to Isaac's building. Isaac follows.

ISAAC

Where are you going?

REBS

Your landlady will appreciate knowing about the depravity going on right under her nose in 6B.

ISAAC

Rebs, I wouldn't do that.

REBS

Just you try and stop me.

Rebs has reached the front door and is about to open it, when Machete Maya steps onto the threshold.

MACHETE MAYA

What is this awful screeching?

Isaac has caught up with Rebs, who is face to face with Machete Maya.

ISAAC

My sister's upset. She's having trouble at home.

Isaac tries holding Rebs back, but she breaks free.

REBS

That's an outright lie.

(to Machete Maya)

You look like a reasonable person and I'm certain you aren't the kind to harbor degenerates.

Machete Maya blankly looks at both of them.

ISAAC

Ignore her. She's on medication and probably missed her--

Machete Maya silences Isaac with an outstretched palm.

MACHETE MAYA

(to Isaac)

No más! I want to hear what the rich white lady has to say.

REBS

Thank you.

(takes a deep breath)

You see, my brother's a complete sicko. He's depraved. He came to my sons' Bar Mitzvah last night, and ewwww, he shat in my pool, in front of my guests. And his degenerate friends, they're worse. They stole all of my clothes and, you should have seen them, showing up to my party dressed like a pack of bozos in Coco Chanel. And the one in my floral print had a penis!

Machete Maya looks at Isaac and winks.

REBS (CONT'D)

All that was missing was a teensy
clown car and monkeys with hats...
Wait! What was that wink for?

Rebs looks from Machete Maya to Isaac and back.

REBS (CONT'D)

You don't believe me! You think I'm
making this up?! That I'm insane?!

Machete Maya backs Rebs up to the edge of the first step.

MACHETE MAYA

Lady, you white people think the
whole world is concerned with your
problems. Well, look around. We
couldn't care less. So, get your
bony ass off my steps, because it's
almost time for *As The World Turns*.

REBS

But... you need to know about my
brother and what he's been...

Machete Maya goes back inside, closing the door in Rebs'
face. Rebs stands looking at the closed door.

ISAAC

You need to leave now.

Rebs pivots round and sticks her finger in Isaac's face.

REBS

I don't want you anywhere near me.
Abe was right! We should have left
you in the sanitarium.

Rebs runs to the garbage, rescues as many shopping bags as
she can carry, retreats to her car, gets in, and speeds away.

MARCOS

Your family is all louco like her?

ISAAC

Yeah, I'm afraid so.

INT. ISAAC'S APARTMENT BUILDING / ENTRY - SAME TIME

Isaac and Marcos enter the building.

Machete Maya is waiting at her door.

MACHETE MAYA

What did I say about trouble in my building?

ISAAC

I'm sorry. I promise she won't come back here again.

MACHETE MAYA

That's strike two. Still, it was fun. I don't see that every day.

INT. REBS' LONG ISLAND HOME - DAY

Rebs, agitated, sits chain smoking. She is joined by LOU (50s), a gruff, not terribly bright-looking private detective.

Lou jots on a small note pad.

REBS

You have to be careful, Lou. He can't suspect anything.

LOU

It's what I do. I'm like a mouse.

REBS

I'm sure you're very discreet. But you must know, he's no dummy.

LOU

I'll keep that in mind. Now is this your everyday kind of surveillance?

REBS

What other kind is there? I don't know.

LOU

That's why you called a pro. Now, what is it exactly I'm looking for?

REBS

Unseemly behavior.

LOU

That's all I see. I need specifics.

REBS

Anything, you know...
(coughing up the word)
homosexual.

LOU

Oh, now I've got you. Sheesh. It's amazing what married men will do behind their wives--

REBS

I'm not talking about my husband! God, no!! It's my brother.

LOU

Aaah, gotcha! Do you have a photo? I like to know who I'm supposed to be tailing.

Rebs hands her wedding photograph to Lou; in the photo, she and Abe, hand in hand, are flanked by Mims and Isaac.

LOU (CONT'D)

(eyeing the photo)

Uh, which one's the perv?

Rebs points at the photo.

REBS

See the groom, next to the bride?
(she looks at Lou)
Not him.

INT. NEW BOWERY THEATER / PROJECTION BOOTH - NIGHT

Vince, Marcos, Jaq and Claudia are crowded into the booth.

Vince changes reels on the projector.

Marcos peers through the small window at the flickering light inside the theater.

MARCOS

What is the movie?

VINICIUS

It's a man sleeping for five hours by Andy Warhol.

CLAUDIA

Warhol wanted to do my portrait, but after Jackson Pollock pounced when I was posing for him, I told Andy to find another girl.

JAQ

Warhol is a homosexual.

CLAUDIA
I didn't know at the time.

Isaac, visibly distraught, bursts into the booth.

JAQ
What's wrong?

ISAAC
My uncle died.

Isaac starts sobbing. Marcos rushes over and holds him.

INT. DINER / EAST VILLAGE - DAY

Isaac, Jaq, Claudia and Marcos sit, silently eating. A DINER WAITRESS walks up, with a pot of coffee.

DINER WAITRESS
Refills, anybody?

Everybody shakes their head, "No." The waitress slides a bill onto the table.

DINER WAITRESS (CONT'D)
Pay up front.

JAQ
See the creep in the booth? He's been watching us since we got here.

Jaq jerks her head toward Lou, who sits nearby, watching from behind a newspaper. Lou quickly acts like he's reading.

Isaac discretely turns and looks over his shoulder. Claudia acts like she's yawning and looks as well.

ISAAC
He was outside our building today.

CLAUDIA
I saw him last week in the bodega. He must live in the neighborhood.

JAQ
Well, I don't like his face. I'm going to give him a talking to.

CLAUDIA
Jaq, don't do anything stupid.

Jaq walks over to Lou's booth and slips in opposite him. She leans forward and slowly pulls down the newspaper.

JAQ
Hello. You and me, we're going to
have a little chat.

LOU
Uh, that seat's occupied.

JAQ
Listen, creep. Whatever you're up
to, I don't like it. You got me?

LOU
You have the wrong guy. I don't
know what--

JAQ
Cut the crap! I know you do... So
don't mess with me. I'm watching
you.

Jaq slides out of the booth, stands towering over Lou a
moment, then proudly saunters back to her friends.

INT. ART GALLERY OPENING / UPTOWN - NIGHT

An OPENING CROWD stand before a Warhol dance-diagram silk
screen. The back of WARHOL'S head is visible above the crowd.

Isaac, Marcos, Jaq and Claudia view a different silk screen.

ISAAC
Which dance is this?

CLAUDIA
It's a rhumba; a basic box step,
like the Bossa Nova. I'll show you.

ISAAC
Not me. Marcos is the dancer.

CLAUDIA
(grabs Marcos)
I'll lead... Ready?

They demonstrate the steps. Isaac and Jaq APPLAUD.

Marcos takes Isaac's hand.

MARCOS
Now us. I lead.... One, Two, Three,
Four,.. Mais uma vez.

Isaac eventually gets the steps. Marcos counts faster.

MARCOS (CONT'D)
Muito bom. One, Two, Three,...

Isaac suddenly stops dancing and pulls away from Marcos.
There stands Bridget and Ned, looking at them in disgust.

NED
See! Like I said! A queer.

Isaac proudly takes Marcos' hand and resumes dancing. Claudia grabs Jaq and they join in.

Ned walks away. Bridget eventually turns and follows him.

INT. ISAAC'S APARTMENT - DAY

Isaac sits at his desk typing. He is disturbed by POUNDING on the door.

Isaac opens the door. Claudia and Jaq stand there PANTING. Claudia supports Jaq, whose face is swollen and bruised.

ISAAC
What happened?

CLAUDIA
Remember our friend from the diner?
Well, Jaq spotted him, behind a tree. He was taking our picture.

JAQ
He won't be trying that again.

Jaq holds up a smashed camera.

INT. REBS' LONG ISLAND HOME / KITCHEN - NIGHT

Rebs, disheveled and in her bathrobe, talks on the phone. She puffs on a cigarette, her hands shake.

REBS
What do you mean you haven't got any photos?... Your camera was destroyed?... Go buy another one... Listen, Lou! I'm paying you to dig up dirt. And my patience is paper thin... No, you can't have another month... I need proof!

Rebs slams down the phone, stubs out her cigarette, then pulls out a pill bottle and pops two pills.

She darts over to the stove, where smoke is rising from the pots and pans. She yanks the largest pot off the burner.

REBS (CONT'D)
Abe! Boys! Dinner! Now!

INT. ISAAC'S APARTMENT - NIGHT

Vince, Jaq and Claudia sit comfortably on Isaac's bed.

Isaac turns off the lights, then goes to his desk, aiming the lamp at the bathroom, creating a pathetically dim spotlight.

ISAAC
Are you ready in there?

MARCOS (O.C.)
Some help. Por Favor.

Vince, a joint in his mouth, runs over to the bathroom and passes the joint to an outstretched, evening glove covered hand, reaching out, from inside the darkened doorway.

VINCE
Senhorita.

The hand takes the joint, disappearing behind the door frame.

MARCOS (O.C.)
Obrigado.

Vince resumes his place with the others.

MARCOS (O.C.) (CONT'D)
Música, maestro!

Isaac, next to the hi-fi, drops the needle on the record. The opening chords of "THE GIRL FROM IPANEMA" burst forth.

Marcos slinks into the light. He wears Rebs' black cocktail dress, black evening gloves, and holds a long cigarette holder. He is **Holly Golightly** in "Breakfast At Tiffany's".

Everyone APPLAUDS and CHEERS.

MARCOS (CONT'D)
(lip-synching)
"TALL AND TAN AND YOUNG AND LOVELY,
THE GIRL FROM IPANEMA GOES WALKING
AND WHEN SHE PASSES, EACH ONE SHE
PASSES GOES, "AAAH." "WHEN SHE
WALKS, SHE'S LIKE A SAMBA THAT
SWINGS SO COOL AND SWAYS SO GENTLY,
(MORE)

MARCOS (CONT'D)
THAT WHEN SHE PASSES, EACH ONE SHE
PASSES GOES, "AAAH..."

Marcos stumbles and falls to the floor in a FIT OF LAUGHTER.

Isaac rushes over to him and helps him up.

ISAAC
You've had enough of this.

Isaac takes the joint away from Marcos.

CLAUDIA
That was fabulous, Marcos, but we
should be leaving for Isaac's play.

MARCOS
My clothes. I must change.

Claudia stops him from leaving the room.

CLAUDIA
You look gorgeous. All you need is
a wrap and a tiara.

MARCOS
I would be embarrassed.

ISAAC
You're with the playwright. You'll
be safe. I'll protect you.

Marcos scans his friends' encouraging faces.

MARCOS
Okay... I do it.

EXT. SIDEWALK / CAFE VICINO - NIGHT

Isaac and his friends are gathered on the sidewalk in front of the cafe. They LAUGH and joke around, discretely passing around a joint.

INT. PHONE BOOTH / ACROSS FROM CAFE VICINO - SAME TIME

Lou, concealed in a phone booth across the street, watches. He picks up a receiver and dials.

LOU
It's your lucky night!... It's me,
Lou! The P.I.!

EXT. SIDEWALK / CAFE VICINO - SAME TIME

Marcos parades around, garnering reactions from passersby. The gang LAUGHS at his antics.

JAQ
 (signalling everyone)
 Hey, that sleaze-bag with the
 camera is back.

Jaq takes off across the street toward Lou.

INT. PHONE BOOTH / ACROSS FROM CAFE VICINO - SAME TIME

Lou looks up. Jaq is rushing toward him.

LOU
 I delivered. Mail me my check.

Lou quickly hangs up, exits the phone booth, and runs away.

JAQ
 (reaching the booth)
 You better run, asshole! Didn't you
 learn your lesson last time?!

INT. REBS' LONG ISLAND HOME - KITCHEN - NIGHT

Rebs, her hair a mess, talks on the phone. A cigarette with an inch-long ash dangles from her lips.

The BONANZA THEME SONG plays loudly in the other room.

REBS
 Turn down that damn TV! I'm on a
 call.

The TV volume decreases.

REBS (CONT'D)
 Yes, I'm reporting a crime... What
 kind?.. I'm not exactly sure. But,
 I'm told it involves depravity and
 narcotics... Well, you'll just have
 to go and find out, won't you!

The sound of GUNSHOTS comes from the other room.

REBS (CONT'D)
 Yes, those were gunshots... It's
 Bonanza... No, this isn't a prank!

INT. CAFE VICINO - NIGHT

Isaac, Marcos, Claudia, Jaq and Vince sit in the back of the cafe. Their faces, lit by stage lights, are fixed on TWO MALE ACTORS, who are locked in an embrace on a crumpled bed.

Suddenly, the lights come up and the performance stops. The startled AUDIENCE looks around.

The Blond Policeman rushes on stage and separates the Actors.

BLOND POLICEMAN
This cafe's being shut down for
promoting obscene material.

The doors of the cafe burst open and in floods a POLICE SQUAD. Chaos ensues as the Crowd scatters and tries to leave.

EXT. SIDEWALK / CAFE VICINO - NIGHT

The Blond Policeman forces PATRONS from the cafe onto the sidewalk. Flashing police lights illuminate the scene.

Isaac and his friends, sans Marcos, emerge from the cafe.

ISAAC
Do you see Marcos? I lost him.

CLAUDIA
We got separated in the scuffle.

A Policeman brings Marcos out of the theater in handcuffs.

MARCOS
Isaac!

Isaac rushes over to him, followed by his friends.

BLOND POLICEMAN
What do we have here?

Marcos avoids making eye contact with the Blond Policeman.

POLICEMAN 1
A sexual deviant. He was hiding
under the espresso bar.

The Blond Policeman apprehends Marcos.

ISAAC
Why are you arresting him? He
didn't do anything.

BLOND POLICEMAN

He violated subsection 4 of section 240.35 of the New York Penal Code.

ISAAC

What's that?

BLOND POLICEMAN

He's dressed like a broad and, from what I can tell, he ain't wearing nothing a real man would wear. Now move aside or you're going to the station too.

Marcos is shoved in the police van, along with the Actors.

Marcos looks back with a frightened and desperate expression.

The doors SLAM SHUT and the police van pulls away, leaving Isaac, alone, in the street.

INT. PRECINCT 9 / MANHATTAN - NIGHT

Isaac, Claudia, Jaq and Vince stand at the police counter. A POLICE WOMAN (30s) handles the paperwork.

POLICE WOMAN

With his prior record he won't be released. Bail's been denied.

ISAAC

A prior record? For what?

POLICE WOMAN

Loitering and solicitation. Along with the indecency and narcotics charges, it's back to Brazil.

The group pull back from the counter and confer in a huddle.

ISAAC

This is all my fault. I encouraged him to go out dressed like that. I told him he'd be safe. Poor Marcos.

Jaq puts her arm around Isaac and pulls him close.

VINCE

I gave him the marijuana.

JAQ

That creep with the camera had something to do with this. I know it.

INT. ISAAC'S APARTMENT - DAY

Isaac places Mim's jewelry box and diaries in a box.

Claudia and Jaq come in the open door.

CLAUDIA
We're coming with you.

JAQ
And we won't hear otherwise.

ISAAC
I'll be finished here in a minute.

CLAUDIA
We'll see you downstairs.

Claudia and Jaq leave.

Isaac closes the box and looks around the quiet apartment.

BEGIN FLASHBACK:

INT. ISAAC'S APARTMENT / KITCHEN - NIGHT

Marcos stands at the stove stirring a steaming pot. Isaac comes up behind him and kisses him on the neck. Marcos turns and kisses him back, then pushes Isaac toward the bed. They fall together onto the mattress.

END FLASHBACK

INT. ISAAC'S APARTMENT - MOMENTS LATER

Isaac, teary, picks up the box and leaves the apartment.

EXT. STREET / REBS' LONG ISLAND HOME - DAY

Claudia's Opel pulls up in front of Rebs' house. Isaac gets out of the car.

JAQ
(handing him the box)
Be strong. We're right here.

Isaac takes the box and makes his way toward the house.

EXT. REBS' LONG ISLAND HOME / FRONT PORCH - DAY

As Isaac approaches the house, Rebs emerges from the front door. She has dark circles under her eyes, her hair is a mess. She holds a cocktail and appears a little unsteady. Rebs stands and glares at Isaac.

ISAAC

I came to return these.

Isaac sets the box at Rebs' feet. Rebs glances at the box.

REBS

So, that's what you took. If this is some pathetic attempt at a peace offering, it isn't going to work.

ISAAC

I'm not here to fight.

REBS

(gestures toward car)
What are they doing here?

ISAAC

You have your moral support, I have mine.

REBS

That's laughable... You returned what you stole, now go.

ISAAC

Rebs, I have something to say to--

REBS

What could you possibly say that would make any difference?

ISAAC

I know you were the reason mom put me in the mental hospital. She was weak, but you manipulated her.

REBS

Is that what you discovered in her little diaries?

ISAAC

I came to tell you, you win. You can have it all. I don't want anything. All I ever wanted was a family that loved me. But you stole

(MORE)

ISAAC (CONT'D)

that from me. You turned my mom against me.

REBS

You turned your back on your family when you chose to live your life as a degenerate.

ISAAC

Family turned its back on me a long time ago. I'm sure you wish I'd been lobotomized and left to rot.

REBS

My brother, the homosexual, always so dramatic. Do you honestly think they would have accepted you?! They would have spit on you and thrown you in the trash. That's what you deserve.

Isaac turns to go, then stops. Slowly he turns back to Rebs.

ISAAC

However much you despise me, however much you've hurt me, I still don't hate you. I won't. Because, if I did, then I'd be just like you and I refuse to be consumed by bitterness and hate.

REBS

(trembling)
I've heard enough.

Rebs turns to go back into the house.

ISAAC

(weeping)
I love you, Rebs.

Rebs stops, gripping the door handle.

ISAAC (CONT'D)

But, I'll never forgive you for what you did to Marcos. You may have betrayed me, but you ruined another person's life, a person I love.

She pauses a moment, then continues inside, closing the door.

EXT. STREET / REBS' LONG ISLAND HOME - DAY

Isaac walks across the lawn towards Claudia's Opel.

Claudia waits at the end of the walk. As Isaac approaches her, he begins to crumble. Claudia rushes up and grabs him.

Claudia signals for Jaq to join her. Jaq exits the car and assists Claudia. Isaac collapses.

The women support Isaac, lead him to the car and place him in the back seat. Jaq gets in beside him.

Claudia climbs into the driver's seat.

INT. REBS' LONG ISLAND HOME / LIVING ROOM - DAY

Rebs, ashen, leans with her back to the closed door.

An ENGINE STARTS, then CRUNCHING OF GRAVEL of a car driving away.

Rebs straightens up and walks to the center of the room.

She stands, briefly inspecting her reflection in the mirror above the sofa.

After a moment, she takes a deep breath, then hurls her cocktail at the mirror.

The mirror shatters, raining silver shards onto the carpet.

Rebs emits a HORRIBLE WAIL and sinks to the floor.

EXT. GRAVEYARD - DAY

Isaac and Claudia stand next to Mims' grave, looking at a neighboring plot.

ISAAC

I hope she's happy with her brother
by her side.

Isaac kneels and places a bouquet of flowers on the grave.

ISAAC (CONT'D)

Well, Uncle, at long last, you're
reunited with family.

The stone reads, *"Jakob Weismann, 1892 - 1964, Beloved Brother and Uncle" "Simply discover love in all that exists."*

Isaac picks up a stone and places it atop the gravestone.
A CAR HORN HONKS. Isaac and Claudia turn toward the sound.
Jaq, Vince and **Marcos** stand next to Claudia's Opel.

MARCOS

Come on! The beach waits!

Isaac, shocked, looks to Claudia, who shrugs her shoulders.

Isaac jumps up and takes off running toward the car.

Marcos runs toward Isaac.

They meet halfway and embrace.

The rest of the group join them.

ISAAC

How did you get released? How is
this possible?

MARCOS

Claudia helped me.

CLAUDIA

It's amazing what a lawyer with an
infatuation will do, especially
when a priceless Pollock is in-
volved. I may have offered him a
fair price for a tiny favor.

INT. SANITARIUM / DOCTOR'S OFFICE - MORNING

Doctor Birnbaum paces, while Abe attentively listens.

BIRNBAUM

Your wife's case is complicated.
She is addicted to Dexedrine and
Valium. She exhibits extreme anti-
social behavior. Yesterday, a
violent outburst forced us to put
her in restraints. And, the nurses
inform me, she refuses to eat.

ABE

Sounds like the last thirteen years
of marriage.

BIRNBAUM

I may need to resort to electro-
convulsive therapy.

ABE

Do what you need to, Doc.

BIRNBAUM

I've been administering a treatment involving music. This therapy tends to lift a patient's mood. Although, she seems particularly resistant... Do you have any concerns?

Abe shakes his head.

INT. SANITARIUM / REBS' CELL - MORNING

Rebs, in a soiled straightjacket, sits surrounded by padded, windowless walls. Her hair is a matted, lopsided mess.

Her isolation is disturbed by the metal click of a HEAVY DOOR UNLOCKING AND OPENING.

A Nurse enters with a food tray.

NURSE

Lunchtime!... Oh, good lord, Mrs. Litzer! Did you do what I think you did? Ooo, what a stink!

Rebs does not react.

NURSE (CONT'D)

Until you're cleaned up, no lunch for you. I'm getting fed up with this crap... Get it?! Crap?!.. You are one sorry case.

The nurse bends close to Rebs, looking directly in her eyes.

NURSE (CONT'D)

Hello! I know you can hear me. You're not fooling anyone, honey.

REBS' POV --

The nurse's chubby face draws nearer.

NURSE (CONT'D)

Still nothing?.. Here's today's musical selection, just like the doctor ordered.

The nurse moves to a knob on the wall and turns it. The "THEME FROM A SUMMER PLACE" blares from overhead.

BEGIN DAYDREAM:

The walls gradually dissolve to a blue sky, but halt and revert to the padded cell. The nurse turns and leaves.

END DAYDREAM

EXT. FIRE ISLAND BEACH - EVENING

The sun, perched on the horizon, fills the sky with brilliant color. A FEW PEOPLE walk along the shore. The waves CRASH.

Isaac, Marcos, Claudia, Jaq and Vince are seated on a blanket, the remainders of a picnic spread before them.

CLAUDIA

Are you ready?

ISAAC

I am.

Isaac takes Jakob's envelope from his beach bag. He tears it open, pulls out a yellowed letter and unfolds it.

ISAAC (CONT'D)

"My dearest nephew..."
(choking up)

"I leave with you two items. One a reminder of the past and the other a hopeful message for the future."

Isaac reaches into the envelope and reveals a yellow felt Star of David and a pink felt triangle. Both items are dirty and worn, threads hanging from their edges.

Isaac gently lays them on the blanket.

ISAAC (CONT'D)

"I was forced to wear these as a prisoner, but I was never ashamed to be labeled a Jew or homosexual. What they tried to denigrate and spit upon, I chose to shove right under their noses. What I truly am, they could not destroy. There is no shame in being what God created..."

Isaac, overcome with emotion, cannot continue and hands the letter to Claudia.

CLAUDIA

"So, I urge you, be true to yourself, live bravely, forgiving those who do you harm. Life is fleeting and leaves no time for hate. Now, finally, from your friends build your own true family. L'chaim!"

Claudia lifts her paper cup. She is quickly joined by the others.

CLAUDIA (CONT'D)

To our own true family!

EVERYONE

L'chaim!

They toast.

MARCOS

(snuggling up to Isaac)
Read the poem I like.

ISAAC

(picks up a typewritten sheet)

"Listen here, now, perhaps I'll stay awake all night, witnessing the glorious display of stars, or else dive into the depths, full to the brim with anxiety, or peaceful calm, now jangling empty bottles, or adrift far off Rockaway, flat on my back, without a single care."

Isaac places the letter by his side. He takes the star and triangle from the blanket.

Isaac stands and goes to the sea. He enters the water, wading up to his waist.

As the waves gently splash against him, he holds the star and triangle in front of him, like an offering.

ISAAC (CONT'D)

I'll see the world never forgets.

He bends and lays the star and triangle gently on the waves.

The tattered felt mementos catch the ebbing tide and drift away, gradually becoming lost in the fading glint of the setting sun.

FADE OUT.