



**INTERIORS**  
Woody Allen, 1978

**Dialogue Transcript**

**0:00:00 CREDITS**

**0:02:17 ARTHUR**

ARTHUR

I had dropped out of law school when I met Eve. She was very beautiful. Very pale, cool in her black dress, with never anything more than a single strand of pearls. And distant. Always poised and distant. By the time the girls were born, it was all so perfect, so ordered. Looking back, of course, it was rigid. The truth is she'd created a world around us that we existed in, where everything had its place, where there was always a kind of harmony. Great dignity. I will say... it was like an ice palace.

Then suddenly one day, out of nowhere, an enormous abyss opened up beneath our feet and I was staring into a face I didn't recognise.

**0:03:18 MIKE, EVE, JOEY**

MIKE

"The basic popularity and appeal of Mao for so-called American Marxists." This is supposed to go in the sequence... in under the sequence in reel two about South Africa... Um... what we wanna do is get two examples. The idea is his style was Marxist-Leninist - Mao's style - but that he was accessible to the lower classes because of his use of homilies. An example is: "The hardest thing is to act properly throughout one's whole life." What the hell does that mean? Or, even worse... [Somebody rings the door bell] Eve. I wasn't expecting you.

EVE

I hope I'm not disturbing you.

MIKE

No. I just couldn't imagine who it was.

EVE

Is Joey here? Where's Joey?

MIKE

In the shower. Can I get you anything?

EVE

Oh, just some coffee, if you don't mind.

MIKE

No, it's no trouble at all.

EVE

I think I've found a very nice vase for the foyer.

MIKE

Uh-huh.

EVE

You'll probably think it's an extravagance, but it's not, all things considered. These pieces are becoming increasingly rare. Isn't that exquisite? I hope you like it, because it's perfect for the foyer.

EVE

We already have a vase in the foyer, Eve.

MIKE

Yes, but this will never look right when we redo the floors. I've never understood why they have to be redone.

EVE

What? We discussed all that, Michael. Don't you remember? You agreed.

MIKE

It costs money to have these things done and redone two and three times over.

EVE

But the... It's such a large floor space. We agreed the paler tones would make a more subtle statement. Pale woods would be lovely.

MIKE

I never agreed about anything. I'm always being told.

EVE

I wouldn't put it that way.

MIKE

How would you put it? First the living room was finished, then it wasn't. Then the bedroom needed more work. Now the floors have to be stripped. You picked the sofa, then you hated it.

EVE

It was a lovely piece. It just was the wrong scale. This is not an exact science. Sometimes you just have to see it, then you get the feel of it.

MIKE

You didn't like that in the bedroom?

EVE

I get better use out of it here. If you utilised it in here, that's fine. It's meant to be used, but it was part of what we were doing in the bedroom. It's the shade and the bedspread, they set each other off so nicely. I thought...

EVE

How much is the vase?

MIKE

They're asking \$ 400.

EVE

Give me a break, Eve.

MIKE

All right, Michael. I'll return it. Would you mind closing the window? The street noises are just unnerving.

JOEY  
I hope you aren't having an argument.

EVE  
Not at all.

JOEY  
Oh, I love that suit. It's a unique colour.

EVE  
Renata calls it ice grey.

JOEY  
It makes you look very beautiful. Isn't she beautiful, Michael?

MIKE  
Very lovely.

EVE  
I don't feel lovely. I've been running up and down Second Avenue all day.

JOEY  
Oh, wow. Is this for us? It's exquisite.

EVE  
No. I was just showing it to Michael.

MIKE  
It's too expensive.

JOEY  
Really? Well, that's too bad.

MIKE  
Eve, let's keep it.

EVE  
No, no.

MIKE  
Yeah. It's very beautiful. We'll work something out.

EVE  
No, I was just carried away by it. I don't know why. Guess it's because it's so unique. But it is an extravagance. I'll just look for something along the same lines at a better price. But this really belongs in the bedroom because it's too insignificant a piece for in here. The shade is just wrong against all these slick surfaces.

MIKE  
I'll put it back.

EVE  
No. I want to try it in a different spot. I can fix something for you, something more inexpensive. I've seen some nice pewters. Um, maybe gunmetal. And I can make the shade in a smoother fabric, if you prefer. But we should stick with my beiges and my earth tones.

MIKE  
Beiges and...

JOEY

Stop picking on her.

MIKE

Nobody's picking on her.

JOEY

She's a sick woman.

**0:07:39 BEDROOM. JOEY, EVE**

JOEY

That's great.

EVE

Yes, it's nice.

JOEY

So how do you feel?

EVE

I'm fine. I'm just a little tired, that's all.

JOEY

Coffee.

EVE

Oh, thank you... Oh, I tell you, so many jobs. It's just exhausting.

JOEY

Yeah, I know. I can't get over how you sort of jump right in and do it.

EVE

Well, I like it. I like to be busy. And I think I can say that my comeback is over the shaky period. Wouldn't you say?

JOEY

I think so. I think your work is better, in fact, than it's ever been.

EVE

Do you?

JOEY

Yeah.

EVE

Well, I have to admit that I have received some rather special compliments lately.

JOEY

Oh, yeah?

EVE

Uh-huh. Yes. Well, my spirits are high. I'm feeling good about myself. Not to say that I don't run into an occasional setback, but I haven't really felt so confident in a long time.

JOEY

You look better than you have in ages.

EVE

Oh. Have you talked to Dad lately?

JOEY

No. He's still in Greece.

EVE

When he comes back, I hope you'll corroborate the state of my wellbeing.

JOEY

Of course.

EVE

I've pulled myself together in a way that he never thought possible.

JOEY

I mean, you're really impressive.

EVE

Oh... Well, maybe a reconciliation could finally be discussed. Think so?

JOEY

Well, it hasn't been that much time. I really don't... I don't know.

EVE

Why are you always so negative?

JOEY

I don't think that was negative.

EVE

Oh, you're always reluctant to encourage me. I don't know why.

JOEY

Mother, I know that you're optimistic, but it's important for you to be realistic, too.

EVE

Is there something you're not saying?

JOEY

No.

EVE

Dr Lobel doesn't think it's unrealistic to hope that your father and I might reconcile. It's just a goal.

JOEY

Fine. I didn't say anything to get in the way of that.

EVE

You always make it sound as though it's impossible.

JOEY

I didn't say it was impossible.

EVE

Yes, you did. You imply that a lot. Renata thinks it's going to happen.

JOEY

I'm sure she didn't say that.

EVE

She did. She implied that.

JEY

Maybe you read into it.

EVE

No. She just looks on the bright side.

JOEY

Oh, great. That's wonderful. I just don't think you should delude yourself either.

EVE

So there's no chance your father will want to live with me?

JOEY

I didn't say that.

EVE

Renata thinks there's a good chance.

JOEY

Just wait and see.

EVE

You just refuse to encourage me.

JOEY

Why don't you discuss it with Renata?

EVE

I will, thank you. I will.

**0:11:00 RENATA (to someone)**

RENATA

Mother paced all the time. She... Um... She was an insomniac. You could, um... always hear her upstairs pacing in the middle of the night. But that was more when she... got back from the hospital. [Sob] I, uh... I saw her... the first day that they brought her back. Um... She'd had all this... electric shock therapy and... her hair looked grey. [Cry] And I couldn't believe it. It was... It was like... she was a stranger. After that, she was always sort of, um... coming in and... going out. I guess you... you never knew. Before her breakdown, she was very successful. She was very demanding. She, uh... she put Dad through law school and financed the start of his practice. So in a sense, it was like he was her creation. We kept getting shuffled around to aunts and cousins. And I guess Joey had the worst of it, cos... As a kid, Joey was very high-strung. She was a bright kid, you know? She... She was very sensitive. We'd spend some time with Dad, mostly long Sunday breakfasts. I always resented his relationship to her. I always felt that he favoured Joey. It just seemed that they were very close and that I was left out.

**0:13:05 EVE, ARTHUR, RENATA, JOEY HAVING BREAKFAST**

EVE

I like Frederick. He has dignity... and promise as a writer. My own strength is visual. Your images are visual, Renata. And in all candour, I much prefer Frederick to Mike.

JOEY

Mike's fine, Mother.

EVE

Well, he uses a very strong aftershave. It permeates the house.

JOEY

I don't wanna talk about it.

EVE

Do you think that if I bought him another kind of cologne he would switch?

JOEY

Can we talk about something else?

EVE

Well, let me give him some. Then we won't have to talk about it. It'll just be my gift.

JOEY

Could we please talk about something else?

ARTHUR

Look, I wanna say something. I'm gonna be very direct. I think the occasion calls for it. I've done a lot of thinking about this matter and a great deal of soul-searching. Now that the girls are all on their own, I feel that for my own self I must come to this decision, though I don't take it lightly. I feel I've been a dedicated husband and a responsible father, and I haven't regretted anything I've been called upon to do. Now I feel I want to be by myself for a while. And consequently, I've decided to move out of the house. I don't know how I'll feel about it when I finally do it, and it's not irrevocable, but I feel it's something I have to try... Now, as I say, it's not an irrevocable situation. It's a separation. It may be for the best. It may not. But I wanted to lay it on the table so that everything is open and as direct as possible.

EVE (to Joey)

Will you please not breathe so hard? I'll move out.

ARTHUR

What does that mean?

EVE

I don't want to live in this house.

ARTHUR

Eve, think about it.

EVE

I'll move out!

ARTHUR

Look, it's not irrevocable. It's a trial separation.

EVE (sob)

I can't be alone.

ARTHUR

Eve...

EVE

I don't wanna discuss the details now. It's a very bad time for me.

**0:15:17 RENATA (to someone)**

RENATA

My impotence set in a year ago. My paralysis. I suddenly found I couldn't write any more. Rather, I shouldn't say suddenly. Actually, it started happening last winter. Increasing thoughts about death just seemed to come over me. Um, these, uh... A preoccupation with my own mortality. These... feelings of futility in relation to my work. I mean, just what am I striving to create anyway? I mean, to what end? For what purpose, what goal? I mean... Do I really care if a handful of my poems are read after

I'm gone? Is that supposed to be some sort of compensation? I used to think it was, but... now, for some reason... I can't... I can't seem to... I can't seem to shake the real implication of dying. It's terrifying. The intimacy of it embarrasses me.

**0:17:41 MIKE, JOEY**

MIKE

What's the matter? You still thinking about your mother?

JOEY

I can't believe Renata encourages her. She fills her full of false hope.

MIKE

She's just trying to keep her spirits up.

JOEY

I wanna quit my job.

MIKE

Oh, Joey!

JOEY

I can't keep my mind on it. I can't concentrate. I sit there all day, reading other people's manuscripts, and I lose interest. I get headaches. Then I'm meant to write an opinion. It's not fair to the authors.

MIKE

A month ago you said you finally found something you enjoyed.

JOEY

Well, I was wrong. I think about going back to acting... I'm not an actress. Can't do that again. Flynn's the actress in this family.

MIKE

Why don't you work with me?

JOEY

Because political activity is not my interest. I'm too self-centred for that.

MIKE

That's my whole point. It would get you off yourself.

JOEY

Sometimes I think if we had a child... Oh, God. I mean, that really makes me anxious. I mean... it's totally irrevocable.

MIKE

Whatever happened to your photography? You used to be so hot on that.

JOEY

I hate it. It's stupid. I feel a real need to express something but I don't know what it is I want to express or how to express it.

**0:19:16 RENATA, FRED**

RENATA

It's always so difficult getting Mother a birthday present. It's impossible.

FRED



Please, let's not stay forever at the party. I wanna finish proofreading those galleys.

RENATA

Oh, come on, Frederick. Really, I hardly ever see Mother. I hardly ever spend time with her at all. It won't be so terrible. Flyn will be there.

FRED

Terrific. We get caught up on the latest Hollywood gossip.

RENATA

Oh, come on, Frederick. You know Flyn likes you. And don't behave condescendingly. I think she senses you talk down to her.

FRED

I don't talk down to Flyn. I love hearing about her hair and her weight and the latest piece of TV junk she's done.

RENATA

Well, that's her life. And anyway, you have to admit she is a sexy little girl.

FRED

No. Flyn is the opposite of sexy. Hey, what about a scarf?

RENATA

No.

FRED

Flyn suffers from the same thing my last book suffered from. She's a perfect example of form without any content.

RENATA

That's very profound. And you haven't even started drinking yet.

FRED

I am profound. But I'm not the award-winning writer. You're supposed to be giving me insights into sex and other phenomena. [He kisses her] Really.

RENATA

Really? C'mon, let's go. Frederick.

### **0:20:32 EVE'S APARTMENT. HER BIRTHDAY PARTY**

FLYN

You look fabulous, Mother. But the main thing is that you're feeling well.

EVE

Yes, but I tire so easily.

FRED (to Joey)

Can I help with something?

RENATA (to Eve)

Joey says you're thinking about taking on some decorating projects.

EVE

Yes. Joey pushes me. But I'm not going to accept anything until I'm sure I can maintain the level that I expect of myself.

FLYN

Mother, I can't believe this view. It's just beautiful.

EVE

I'm getting used to it. I miss the sea.

FRED

I can't get over how sexy Flyn got.

JOEY

Yeah. She looks beautiful, doesn't she?

EVE

Your new film is in Arizona?

FLYN

No. It's in Denver. I leave tomorrow. I have to be ready to shoot on Monday. I have so many lines to learn. But it's just a television movie.

EVE

Did you speak to Dad?

FLYN

Yeah. I've spoken to him on the phone.

EVE

Did he mention anything?

FLYN

He said he visits you.

EVE

Just now and then. [Faints]

FLYN

Mom?

EVE

Nothing to live for any more.

FLYN

Don't say that.

EVE

It's true.

FLYN

You know that's not true. Mother, look... It's all right, Mom.

RENATA (getting close)

What's the matter?

FLYN

Nothing. She's fine. Mom, it's a trial separation. Of course it is. We've been through this before. Everything'll work out.

JOEY

Renata.

RENATA

It's her birthday, let her enjoy it.

JOEY

I don't think that's exactly the right way.

**0:22:10 EVE GETS FLYN'S PRESENT**

EVE

Ah!

FLYN  
You like it?

EVE  
Oh, now, that's lovely. That's lovely.

MIKKE  
That's pretty.

FLYN  
It's exactly like yours.

EVE  
Very nice. Thanks.

JOEY  
Lovely.

FLYN  
I'm so glad. I hope it fits. I think... I'm pretty positive it will.

**0:22:25 EVE, RENATA AND FREDERICK**

RENATA  
Frederick has finished what I've already told him is his best work by far.

FRED  
That's what you said about the last one.

RENATA  
But I really feel that this one comes off. It's terribly concise...

FRED  
You said the same thing. Concise. Spare.

RENATA  
Well...

FRED  
You couldn't think of anything you liked, so you had to call it something.  
Concise. Spare. Pithy. Lean.

RENATA  
OK. Well, you just can't handle a compliment, that's all.

FRED  
Guess I can't.

JOEY  
We gotta go.

RENATA  
We hardly had any chance to speak.

JOEY  
I know.

RENATA  
So how are you doing? You seem... You look OK.

JOEY

I'm good. I read something of yours in a magazine. New Yorker, I think. Poem called "Wondering". It was very beautiful.

RENATA

It's an old poem. I redid it. And now when I reread it, I find it much too ambiguous. Nah. I may redo it again.

**0:23:20 FRED AND FLYN**

FRED

We're starting our drive back. Can we drop you someplace?

FLYN

I have to catch a plane really early tomorrow morning.

FRED

Oh, right. I heard you're shooting a movie in the cold Rocky Mountains of Colorado.

FLYN

Couldn't be some place like Acapulco. That's my idea of fantasy. Lie around on the beach. Get waited on hand and foot.

FRED

Really? I can't take Mexico. I always think I'll get shot just walking down the street.

[Door bell]

FLYN

What was that?

**0:23:50 WHITE ROSES FOR EVE**

EVE

"Happy birthday. Love, Arthur."

RENATA

They're beautiful.

EVE

I like white roses better than any other flower on earth.

JOEY

There you are. I knew he wouldn't forget.

RENATA

Mom. And you were worried?

EVE

They're a good sign. Don't you think?

**0:24:11 APPARTMENT. FRED, RENATA**

RENATA

Well? Are you getting dressed or what? Frederick, are you talking to me?

FRED

We said everything.

RENATA

Don't blame me. I've been nothing but understanding.

FRED

You don't help by patronising me.

RENATA

I wasn't. Your work is great. Who cares what the critics think?

FRED

That's easy for you to say. You get encouragement. You're their little darling.

RENATA

They're lenient with me, obviously, because I'm a woman.

FRED

No. It's because you're so damn good.

RENATA

So are you. The book didn't get the response it deserved. I hate to tell you how often they've missed the boat.

FRED

Stop lying to me. I count on you for honesty, not flattery.

RENATA

I'm not lying. I'm not lying. And who cares what anybody thinks?

FRED

They think what I think. My work once showed promise and I haven't delivered.

RENATA

Your work's not fashionable. You should be thankful for that, for God's sakes. What are you after? The superficial acclaim of some little book reviewer in some room somewhere? We've always talked about fine work that means something in the long run.

FRED

I don't care about fine work! I don't wanna wait 25 years. I wanna be able to knock somebody over now!

RENATA

They're stricter with you because you attempt more. They refuse to take that...

FRED

Stop looking for excuses, all right? I'm not writing for a time capsule. And half the stuff that's written, it's garbage, they praise sky-high.

RENATA

The baby-sitter will be here in a minute.

FRED

I told you, I'm not going.

RENATA

We can't not go. What is the matter?

FRED

I'm not in the mood for your lesbian friends and a lot of vacuous gossip about New York poetesses.

RENATA

Will you stop pitying yourself so much? I'm going.

FRED

Look, why can't you just once in a while consider my feelings and my needs?

RENATA

I'm sick of your needs! I'm tired of your idiosyncrasy and competitiveness. I have my own problems!

FRED

There'll be chitchat about the nature of poetry, your symbolism, your contribution to whatever.

RENATA

We never see Marion and Gail. I don't understand. You used to like them.

FRED

I can't stand 'em. They're so enthusiastic. College kids. I get embarrassed.

RENATA

Oh, well, don't get embarrassed. Don't come. Drink yourself unconscious. That's one cliché of being a novelist you have no problem with.

FRED

Yeah, I sure can drink.

RENATA

You're fine as long as I keep everything going.

FRED

What?

RENATA

Sh.

FRED

You mean the cheques from Daddy so you can write yourself into immortality?

RENATA

I also raise the family that you wanted. Or thought you wanted.

FRED

Hey, you made some noises about experiencing motherhood. I'm sure you thought it was great raw material. Well, now you got another human being.

RENATA

It wasn't my idea, and I'm not ashamed to be subsidised either. I turn things out.

FRED

Yeah, you do. You turn things out. You're incredible.

RENATA

Frederick... Frederick, you have so much to offer. I wanna help, not hurt.

FRED

I can't go out. I'm not in the mood. I'm liable to kill somebody.

RENATA

I'm going. Bye.

**0:27:55 EVE'S APARTMENT. ARTHUR, EVE**

ARTHUR

You look as good as I've seen you in a long time. And in no time at all you've turned this place into a lovely home.

EVE

I saw Joey last week. I may be working on her apartment. Mike seems amenable. He isn't really what I had in mind for Joey. But I'm getting more used to him.

ARTHUR

She has no direction. I expected such great things from her. She was an extraordinary child.

EVE

And how are you getting along, Arthur?

ARTHUR

Fine. I'm fine. Busy. It's important to keep busy.

EVE

Did you like the Matisse drawing? It was on sale at Parke-Bernet.

ARTHUR

Oh, yes. It's lovely. So delicate. Well... We'll talk, Eve.

**0:30:59 HOSPITAL. ARTHUR, RENATA**

ARTHUR

She's got to go back to the sanatorium, for a while at least.

RENATA

Oh, poor Joey. Poor Joey. She spent so much time with her, and... I don't know. What's the point? We can't watch her constantly. There's no way you can be with her all the time.

ARTHUR

How is Joey? I worry about her. She seems to be floundering.

ARTHUR

I don't know. I guess she hasn't found herself yet.

ARTHUR

Couldn't you help her? She looks up to you.

ARTHUR

I do, Dad, I try. I try to be supportive. I try to encourage her.

ARTHUR

I'm not criticising, but it just seems to me there's always been an antagonism between you two.

RENATA

Well, you know Joey. She tends to be competitive with me.

ARTHUR

Well, you're very successful. I think you kinda hold that over her.

RENATA

Come on, Dad. That's not true.

ARTHUR

No, Renata, I'm not blind. I see what's going on. You seclude yourself in Connecticut, acting the aloof artist, and no one can get near you.

RENATA

I don't wanna discuss this right now. Just avoid the subject. I'm upset. You're upset.

ARTHUR

Joey had such potential. And now it's come to nothing.

RENATA

It's so typical. As usual, you're obsessed with Joey while Mother is lying...

ARTHUR

Now, don't blame me for that. That's nobody's fault.

**0:32:40 JOEY, RENATA, EVE. THEY WALK**

EVE

How's Frederick?

RENATA

Oh, fine. He's going to be teaching at Barnard.

EVE

Oh, how nice.

JOEY

I read something he wrote recently in Sunday Times Review, I think. It was very nasty, but very funny.

RENATA

It's a giraffe... enormous. Cory would love it. It's probably way too much money but I'd like to buy her one. She's so cute. She sits and has conversations with the television set. She's such a pretty thing. [Renata, Joey] How's Mike?

JOEY

Fine. We'd love to see you and Frederick.

RENATA

Oh, well, that'd be great, but it's been sort of a rough week for me.

JOEY

It doesn't have to be this week.

RENATA

I gotta give Frederick a chance to get settled in at Barnard.

JOEY

Renny, why do you keep pushing me away?

RENATA

Well, I don't.

JOEY

Yeah, you do. It's like you don't want me near you.

RENATA

Oh, Joey, come on. You know I've had work problems. I need isolation. I need to be alone. The creative thing, it's very delicate.

JOEY

That's great. You hide behind your work, Flynn's never here, and I inherited Mother.

RENATA



I see Mother too. I phone her.

JOEY

Yeah. But you're in Connecticut, and I end up with all the dirty work.

RENATA

I can't help it if you feel guilty about your feelings toward Mother. I mean, you can't seem to do enough to make up for it.

JOEY

What's that supposed to mean?

RENATA

You know. You could never stand her.

JOEY

I don't believe this. My whole life, I've only wanted to be her.

RENATA

Yeah. Well, for a while there, you were her, weren't you?

JOEY

I don't know what you're talking about.

RENATA

Oh, Joey, you know. All those headaches every time she'd come home. You never wanted her home.

JOEY

This is incredible. I mean, you twist everything I say. I give up.

**0:34:31 FRED, RENATA**

FRED

You OK?

RENATA

I just experienced the strangest sensation.

FRED

Well, you look kinda pale.

RENATA

It was as if I had a sudden... clear vision where everything seems... sort of awful and predatory. It was like... It was like I was here and the world was out there, and I couldn't bring us together.

FRED

Could you have had one of those dreams?

RENATA

No. No, because the same thing happened last week when I was reading upstairs. I suddenly became hyper aware of my body. And I could feel my heart beating, and I began to imagine that... I could feel the blood sort of coursing through my veins and my hands and in the back of my... neck. I felt precarious, like I was a machine that was functioning but I could just conk out at any second.

FRED

You're not gonna conk out. You gotta put those kind of thoughts out of your head.

RENATA

Yeah. It frightens me, too, you know, because... I'm not that far from the age when Mother began showing signs of strain.

FRED

You're not your mother. You're not. You're not. You've been under stress and you haven't been sleeping well. Things like that.

RENATA

What are these? Are these Joey's photographs?

FRED

Oh, yeah.

RENATA

Let me see.

FRED

They're not very good, I'm afraid.

RENATA

No. She doesn't really have an eye.

FRED

She's gonna wanna know what you think, so you'd better get ready.

RENATA

Poor Joey. She has all the anguish and anxiety of the artistic personality without any of the talent. And naturally, I'm put in the position of having to encourage her.

FRED

Tell her the truth. Get it over with. Don't lead her on.

RENATA

I don't lead her on. I mean, God, I can't break her heart. And you know how competitive she is with me.

FRED

I always think it's better to level with a person. Wish you'd done that with me more.

RENATA

I did.

FRED

No, you didn't. You flattered me, and I liked it.

RENATA

Frederick, you're good, and I've never hesitated to say it.

FRED

There's something missing from my work. I don't know. I don't know if I've lost it or I never had it, or what.

RENATA

You're capable of being extraordinary and you've stopped for spite.

FRED

No, not for spite! I'll get back to it someday.

RENATA

You throw everything away to spite me.

FRED

Let's not talk about it. OK?

RENATA  
Fine.

FRED  
What are you gonna say to Joey?

RENATA  
She should marry Michael and stop her worrying about being so damn creative. Sometimes she just annoys me.

**0:40:32 EVE WATCHES TV**

INTERVIEWER  
Jimmy's getting excited. It's an exciting thing to be a Christian, and I have a gentleman who's a friend of mine, a fairly new friend, but our friendship goes way back to the cross of Calvary. Roy Schwartz, it's a delight to have you here today. Now, Roy, you are by birth what nationality?

ROY  
A Hebrew.

INTERVIEWER  
A Hebrew. When I was talking about God's chosen people you're probably aware, you've studied your history, you're involved in this. What part did the Jewish people and the nation of Israel have in God's timepiece today?

**0:41:14 MIKE, JOEY**

MIKE  
You're late.

JOEY  
I'm sorry.

MIKE  
It's 45 minutes.

JOEY  
The traffic was unbearable. I'm sorry.

MIKE  
You should take that into account.

JOEY  
Could we drop this? My head is splitting.

MIKE  
What's the matter?

JOEY  
What do you think? I'm pregnant.

MIKE  
Thought you might be.

JOEY  
I'm goddamned annoyed!

MIKE  
We'll take care of it.

JOEY  
Naturally, we'll take care of it.

MIKE  
Joey, I said we'll take care of it. It's nothing.

JOEY  
I'm so stupid! How can I be so careless?

MIKE  
All right, it happens. We could have the kid. It wouldn't be the end of the world.

JOEY  
For me it would be.

MIKE  
I'm sorry you feel that way.

JOEY  
Oh, Michael. I've thought about it. It's absurd. How could we have a kid? I don't even know where my life is going.

MIKE  
Maybe it's not such a great idea.

JOEY  
You don't think so either?

MIKE  
I guess not.

**0:42:00 EVE'S APARTMENT. EVE, JOEY, MIKE**

EVE  
Well, what happened to you?

JOEY  
Nothing. I'm sorry.

EVE  
We found something for the bedroom.

MIKE  
This won't be too expensive, I hope.

EVE  
It's a little more...

MIKE  
We had this...

JOEY  
Can we not get into a financial dispute?

EVE  
It's right over here. I think you'll like it. Your father's back from Greece.

JOEY  
Is he?

EVE

You know he's back. You're having dinner with him tomorrow at Renata's. Renata told me. Were you not going to?

JOEY

Yes. I just know how you are on that.

EVE

Will you talk to him? He listens to you.

JOEY

He's a grown man. He makes his own decisions.

EVE

But he puts great store by what you have to say.

JOEY

If he wants to move back in with you, he will. If he doesn't, he won't.

EVE

Why are you so reluctant to help me?

JOEY

Reluctant? I do nothing but cater to you.

EVE

It's as though you don't care if we're together.

JOEY

Why wouldn't I want you to be happy? But you shouldn't delude yourself.

EVE

Will you tell him how well I've been doing? That my work is flourishing again? That my mood swings are less rapid?

JOEY

He doesn't care.

EVE

He just wants to know that I'm on an even keel, that's all.

JOEY

Leave me alone.

EVE

Joey...

JOEY

Just leave me out of this!

EVE

Where are you going?

**0:43:14 CAB. MIKE, JOEY**

MIKE

Maybe it wouldn't be so bad to have a child.

JOEY

Oh, please.

MIKE

Sometimes just taking...

JOEY

I can't. OK?

MIKE

You mean you won't.

JOEY

Why do you stay with me? I don't understand. I give you nothing but grief.

MIKE

You should take the job at the advertising agency, and we should maybe get settled.

JOEY

Yeah, right! If I start writing copy and having kids, I'd never get out of it. I'd be swallowed up in some anonymous lifestyle. I wanna do something with my life... Now I'm guilty cos I left my mother.

MIKE

She'll be fine.

JOEY

Oh, a lot you care.

MIKE

It's your mother that can't stand me.

**0:44:28 RENATA, FRED. JOEY, MIKE**

RENATA (with Cory)

I hope the cat isn't in the kitchen. Cory's gonna go upstairs and play for a while. I'll see you later, all right? Bye-bye.

FRED

I could get 'em out in a month.

MIKE

Then you wouldn't have anything left to say. Right?

[Doorbell]

JOEY

Dad.

RENATA

He was so excited when I spoke to him. He saw that terrible movie that Flynn was in on the plane.

ARTHUR (off)

Good to see you.

FRED

Come in.

ARTHUR

The traffic in this town is getting impossible.

MIKE

Hi.

ARTHUR

Mike. Hi, Joey.

JOEY

Hi, Daddy.

ARTHUR  
Renata.

RENATA  
Hello, Dad.

ARTHUR  
Hi. This is Pearl.

MIKE  
Hello.

PEARL  
Hi.

MIKE  
I'm Mike. This is Joey.

PEARL  
Glad to meet you. Hi.

RENATA  
Hello.

FRED  
Frederick.

PEARL  
Hi.

RENATA  
Um, would you like anything to drink?

PEARL  
Whatever Arthur's having's fine.

FRED  
Why don't you sit there? It's the only comfortable place in the house.

ARTHUR  
It's good to be back.

FRED  
I'm sure you must have enjoyed Athens.

ARTHUR  
You can't beat Greece for sand and blue water.

PEARL  
And the food! I could eat lamb six times a day. And that's with an ouzo.

ARTHUR  
The only problem I had was nobody spoke English.

PEARL  
Everybody understood what was important.

JOEY  
Did you get a chance to see any of the temples, architecture?

ARTHUR

Oh, yes. It's so wonderful. You're steeped in history. We saw some great examples from the fifth century BC. [To Pearl] Remember that temple? Beautifully preserved.

PEARL  
Tell you the truth, I prefer the beaches.

ARTHUR  
She could sit in the sun all day.

PEARL  
That's enough ruins. How many ruins can you see? But that hot sand, blue water... That's for me.

RENATA  
Maybe we should continue this conversation in the other room.

PEARL  
First time I went to Europe, with my first husband, years ago, all we saw was churches. One cathedral led to another. They were beautiful but... you see two or three, then enough already. All the day...

JOEY (to Renata)  
You knew he was bringing someone?

RENATA  
Yes. Didn't I mention it?

#### **0:46:36 DINING ROOM**

PEARL  
Give me a good sirloin anytime. Charcoal. They talk about club steaks and porterhouse? Sirloin, charcoal and blood rare.

ARTHUR  
Pearl's husband was something of a chef.

PEARL  
He was an amateur chef. He was in the jewellery business, my first husband, may he rest in peace. Adam, my second, was an orthodontist.

RENATA  
How many have you had?

PEARL  
Two. Adam had a massive coronary. Rudy was an alcoholic. [To Arthur] More gravy?

ARTHUR  
No, no, no. It's too heavy.

PEARL  
Ah, what are you worried about? It's delicious. Try it.

MIKE  
Where are you from, Pearl?

PEARL  
Florida. Oh, we lived all over the place when I was younger, but I prefer a warm climate. I even lived in Australia for a year. With my sister Fay, when Adam died. I went nuts. It's dead there.

MIKE  
I was in Sydney, Australia, once.



PEARL

Oh. Was I lying? Did you like it?

MIKE

It was just a vacation. I was only there a couple of days.

PEARL

Lucky. It's like a morgue. Nothing to do at night, no pizzazz. I couldn't take that.

ARTHUR

Here's a woman who could go dancing every night.

PEARL

You know what I say: You only live once, but once is enough if you play it right.

RENATA

Do you have any children, Pearl?

PEARL

Oh, yes. I have two sons. Lewis and John. Lewis is in real estate. John runs an art gallery. In the lobby in Caesars Palace in Las Vegas. It's not exactly a gallery, it's more a concession.

JOEY

Paintings of clowns on black velvet?

PEARL

That's right, junk. Oh, it's pure junk, but people like it. They get a kick out of it. He does very nicely.

ARTHUR

Pearl collects African art.

PEARL

Oh. Oh, I love black ebony. I own some statues. Actually, they're from Trinidad. Oh, I love those real primitive statues with the big hips and the big breasts. Oh, I even have some voodoo masks. I believe in that stuff. I could tell your fortune, but I need cards. Later, maybe.

### **0:48:35 TEA**

ARTHUR

This couple we met were raving about it, so I cabled from the office to get tickets. I'm glad I did. It was fabulous.

RENATA

We thought it was interesting.

ARTHUR

But depressing as hell. It was pessimistic to the point of futility. Fashionable pessimism is all the rage nowadays. When they sentenced those Algerians to death, I thought it was a good ending.

RENATA

You call that fashionable, but it's hard to argue that in the face of death, life loses real meaning.

PEARL

It is?

RENATA

Well, I can't argue it succinctly, but if you've read Socrates or Buddha, Schopenhauer, even Ecclesiastes, they're very convincing.

PEARL

Well, they should know. I don't read that much.

MIKE

What struck me was the way the terrorists only killed if they had to. Never wantonly, just if they had to, to achieve their aims. I was very moved when that Algerian boy said he killed in the name of freedom. It gave me chills.

RENATA

It's killing for an abstraction.

MIKE

Why? You value the life of a single person over the lives of thousands of others?

RENATA

I don't know. I mean, who are those thousands? It's another abstraction.

FRED

To me, the conflict over the giving of the information between the French doctor and the Algerian was the best part of the play.

JOEY

I know. The writer argued both sides so brilliantly you didn't know who was right.

PEARL

I didn't get that. I mean, to me, it wasn't such a big deal. One guy was a squealer. I liked the guy that wasn't.

FRED

It's a little more complex than that, don't you think?

PEARL

Why? You liked the squealer? Did I miss something?

JOEY

That's what made me anxious about the play. I mean, how do you figure out the right thing to do? How do you know?

PEARL

How do you know? I don't know. You just know, you feel it. I mean... You just don't squeal. I don't know.

FRED

Anyway, it was a good evening in the theatre for a change.

ARTHUR

I'd love another piece of cheesecake but...

PEARL

Well, have it. What are you worried about? You'll live to be 100 if you give up all the things that make you want to.

JOEY

Am I the only one or is it hot in here? Can we open a window?

**0:50:50 PEARL, MIKE, FRED. PEARL DOES CARD TRICKS**

PEARL

OK. Ready?

MIKE  
Uh-huh.

PEARL  
OK. Pick a card... Any one.

MIKE  
There you go.

PEARL  
OK. Put it back. Any place, any place. All right. OK. Watch.

MIKE  
I'm ready.

PEARL  
All right. Now we shuffle.

MIKE  
Now you... All right.

PEARL  
What?

MIKE  
No, nothing. Just go ahead.

PEARL  
Is it that?

MIKE  
No.

PEARL  
That?

MIKE  
No.

PEARL  
That?

MIKE  
Wrong.

PEARL  
It's none of those three.

MIKE  
None of those.

PEARL  
OK. Not that one.

MIKE  
Not that one.

FRED  
No.

PEARL  
That one.

FRED

Jesus, that's fantastic. How did you do that?

PEARL

Oh, what's the difference?

MIKE

That is a miraculous card trick. And I was watching really closely. Where did you learn that?

PEARL

I'm a gal that's been around. I've picked up a lot of useless information.

FRED

You tell fortunes. You do card tricks. You do séances, too?

PEARL

Nuh-uh. Not me. I figure whatever's out there, it's their business. Besides, you think I wanna bring back my ex-husband?

**0:51:55 ARTHUR, RENATA, JOEY**

ARTHUR

As soon as possible, Pearl and I are gonna get married.

JOEY

Oh, God. That's gonna sink Mother.

ARTHUR

She'll get over it.

JOEY

Easy for you to say.

ARTHUR

It's not easy.

RENATA

How long have you known her, Dad?

ARTHUR

Now, a month.

JOEY

A month? Isn't that a little hasty?

ARTHUR

We've spent a lot of time together.

RENATA

That's a lot of time?

ARTHUR

I expect you all at the wedding. Flyn, too. I insist that Flyn fly in and meet Pearl.

RENATA

The whole thing does seem a bit fast.

ARTHUR

It's gonna be fine. She's a nice woman. She's kind. She's affectionate. Christ, I'm 63 years old, I wanna relax. I'm happy just to lie on the beach with her. I like it that she's full of energy and demonstrative and open.

JOEY

You just met her. She's a widow, and you're a wealthy man.

ARTHUR

So she's after my money?

RENATA

She's not saying...

JOEY

Why? Is that so far-fetched?

ARTHUR

I won't dignify that.

RENATA

Don't get upset. A man in your position has to be careful.

ARTHUR

You don't know her yet. She's a fine woman, and I love her.

JOEY

It's going to be the worst possible thing that could happen to Mother.

ARTHUR

I can't believe she imagines we'll get back together.

JOEY

She imagines it because everyone except me leads her on.

RENATA

I don't wanna hear that story.

JOEY

It's true. [To Arthur] And all that talk about a trial separation? You were never coming back.

ARTHUR

I wanted to let her down easily. She's such a fragile thing.

JOEY

She is not a thing! We all treat her like a hospital patient. She's a human being.

RENATA

Your idea of treating her like a human being is to throw cold water on her hopes.

JOEY

What hopes?

RENATA

It was bound to happen. The most that we could do was postpone it a little bit.

JOEY (to Arthur)

You're all she lives for.

ARTHUR

Don't give me that...

JOEY

Now you're abandoning her for this...

ARTHUR  
Joey, don't you go any further!

RENATA  
Dad, don't get upset. Don't get all riled up.

ARTHUR  
And don't think I don't notice you looking at her in a judgmental, superior way.

RENATA  
You're imagining things.

JOEY  
We knew about your affairs before, but your choices were a little more discreet!

RENATA  
Joey, shut up! Dad, she's upset.

ARTHUR  
Joey, you know how much your opinion means to me.

JOEY  
She's a vulgarian.

RENATA  
Joey, be quiet!

ARTHUR  
I don't wanna discuss this.

JOEY  
I think you should do as you feel, with our blessing.

ARTHUR  
Joey, I count on you.

JOEY  
I'm sorry. I can't help it.

RENATA  
Will you tell him it's OK? Obviously it's your approval he needs.

JOEY  
He had no trouble getting yours.

RENAT  
It doesn't mean as much as yours.

ARTHUR  
I want the support of all my daughters! I'm not just here to make sacrifices and foot the bills. It's time you thought of me!

## **0:54:49 CHURCH. EVE Y ARTHUR**

EVE  
I'm sorry to hurry lunch, but I wanted you to see this before the place gets cluttered up with people. When you wrote from Greece you were telling me about the mosaics in the Orthodox churches. But look at this, all these mosaics. There, behind the altar. And in a Romanesque church. Isn't that amazing? And look at that. And here in New York. It's really incredible.

ARTHUR

Quite surprising.

EVE

It makes me homesick for our trips. All those churches, you must have seen a lot when you were there.

ARTHUR

Yes.

EVE

Be so marvellous to forget everything and take a nice slow trip to the Far East. It might get us back on the right track.

ARTHUR

Eve, I said I had something I wanted to say to you.

EVE

What?

ARTHUR

I think we should finalise our divorce.

EVE

You do?

ARTHUR

Yeah. Sooner or later we've got to face reality and try to make new lives for ourselves.

EVE

It's very funny, because I thought that's what might be on your mind.

ARTHUR

It's not the end of the world.

EVE

It's not? I think it's goddamn terrible!

ARTHUR

Eve, everything's going to be just fine.

EVE

Oh, I know that it's a little... soon perhaps to talk about a reconciliation, but I don't see why we have to finalise our divorce. I don't see why we can't just go on the way we are.

ARTHUR

We should be free to make other plans.

EVE

Like what?

ARTHUR

Well, in the event that we meet other people, become involved.

EVE

You wanna remarry? Is that it?

ARTHUR

I'm not discussing that.

EVE

Have you met someone?

ARTHUR

No.

EVE

Oh, you're lying. Of course you've met someone. Why don't you be honest?

ARTHUR

Yes, I have. But if you're gonna make...

EVE

I don't wanna hear any more.

ARTHUR

I talked with your doctor.

EVE

You talked to Dr Lobel behind my back?

ARTHUR

Not behind your back. Discreetly.

EVE

You've discussed this with Dr Lobel behind my back. It's so humiliating.

ARTHUR

Eve, it's your doctor and myself. Now, how private can one be?

EVE

And he assured you that I can handle it. Is that right? How humiliating!

ARTHUR

You're not humiliated.

EVE

Oh, I just wanna die.

ARTHUR

Now stop that.

EVE

I just hate my life! Oh, I can't... I can't breathe!

## **0:57:50 WEDDING DAY. FAMILIAR HOUSE**

RENATA, JOEY

Flyn!

FLYN

Hi. Oh. Ahh. Oh, God, it's good to see you.

RENATA

No, it's good to see you. You look terrific.

FLYN

You really do. That's a great sweater.

RENATA

Oh, no.

FLYN

It really is.

RENATA

You've seen this sweater before.



FLYN

No, I haven't. It's terrific. Are you tanned, Renny? You been somewhere?

RENATA

Why? Do I have on too much make-up?

JOEY

You're the one that looks great.

FLYN

I don't. I'm heavy. No. I've gained weight. My plane flight was so bumpy, I thought I was gonna die. I made such a fool of myself with the man next to me. Really did.

RENATA

Have you met Pearl?

FLYN

Yes. She's not what I expected.

RENATA

No. God. God, isn't it strange being back in the house again?

FLYN

Yeah.

RENATA

Have you spoken with Mother?

FLYN

Oh, yes. We're gonna have dinner one night this week. How's she holding up?

RENATA

Better than we expected. Right, Joey?

JOEY

She took it very badly at first. But after the initial shock, she seemed to come out of it.

RENATA

Joey feels that all of her Jesus Christ nonsense is a help.

FLYN

Whatever works.

MIKE

Hello, Flyn.

FLYN

Michael. Gosh, hi.

MIKE

Nice to see you.

FLYN

It's good to see you, too. Joey, you have to tell me what you're up to.

JOEY

Yet another job. In an ad agency.

FLYN

That's fabulous.

JOEY

No. But it's temporary.

PEARL

Here we are. I made some cocktail franks and meatballs.

MIKE

About time. I'm starved.

PEARL

We have everything your little heart desires.

MIKE

Good.

FLYN

Are you and Dad staying here or are you gonna take a place in town?

PEARL

Well, it's a little quiet out here, but Arthur loves it. It means redoing so much of the house.

JOEY

In what way?

PEARL

Oh, I don't know. There's just the two of us and it's kinda pale. Besides, I have so much furniture and pictures, this place'd be like a warehouse. Would you like to hear some music?

**0:59:42 BEACH. FLYN, RENATA**

RENATA

Do I look older?

FLYN

Older?

RENATA

Yeah, I mean it. Do you think I look older?

FLYN

No. Why would you think that?

RENATA

I don't know. I don't know, I... I look in the mirror and I feel discouraged. Now I see you and you don't change at all.

RENATA

No, you don't change. Your skin, it's like cream. Look at your skin.

FLYN

I work at it.

RENATA

No, I don't think that's it.

FLYN

I have a few good years, then my youth will be frozen on celluloid for TV movies.

RENATA

Come on, Flyn. You're more than just beautiful. You know you have talent.

FLYN  
Don't pump me up.

RENATA  
Why do you say that?

FLYN  
I know what I am. Look, I'm not treated seriously. When really classy projects come along I get passed over. If it wasn't for the stupid television industry...

RENATA  
You have always been so self-deprecating. You know that.

FLYN  
No.

FLYN  
No, you're the gifted one in this family, Renny. I'm proud of you.

RENATA  
I wish you lived here, I really do. Every time I see you, I... It just reminds me how much I do miss you.

FLYN  
How's Frederick?

RENATA  
He's angry. He's teaching when he really wants to be writing. Teaching can't be taught anyway. He's taking his rage out in these critical pieces under the guise of high standards. I don't know. I guess I... I don't think I've been very good for him.

FLYN  
Oh, Renny, he idolises you. We ought to get back.

RENATA  
No, I think I'm gonna stay a while longer.

FLYN  
OK. I'll see you back there.

RENATA  
Hi.

**1:01:57 INTERIOR. JOEY, ARTHUR**

JOEY  
You know I want you to be happy. I want you both to be happy.

ARTHUR  
Tell her. Tell Pearl. I know she puts on a gay facade, but... she knows how you feel. Tell her. Will you?

JOEY  
OK.

**1:02:55 BEDROOM. FRED DRINKS. FLYN ENTERS**

FLYN  
You look deep in thought.

FRED

I'm deep in vodka.

FLYN

Would you help me get my boots off?

FRED

That's the best offer I had all year.

FLYN

I paid 200 bucks for these boots and they kill my feet.

FRED

I did a terrible thing last week. I wrote about this friend's book. Not a very good book. I pointed that out. Which is what I was getting paid to do. But I was extremely cruel about it. And I took great pleasure in my cruelty. My anger scares me. I don't like what I'm becoming.

FLYN

I happen to think you're a very impressive person.

FRED

Oh. I think you have very impressive feet.

FLYN

And I happen to think you're very drunk.

FRED

Come on, not yet.

FLYN

Yes. Thank you.

## **1:05:10 WEDDING**

JUDGE

We are gathered together here in the presence of this company to join this man and this woman in the bonds of matrimony. Arthur, will you have this woman as your wedded wife, to live together in the ordinances and estate of matrimony? Will you love her, comfort her, honour and keep her in sickness and in health, and, forsaking all others, keep you only unto her so long as you both do live?

ARTHUR

I will.

JUDGE

Pearl, will you have this man as your wedded husband, to live together in the ordinances and estate of matrimony? Will you love him, comfort him, honour and keep him in sickness and in health, and, forsaking all others, keep you only unto him so long as you both do live?

PEARL

I will.

JUDGE

In as much as Arthur and Pearl have consented together in wedlock, and have witnessed the same before this company, and thereto have pledged each to the other, and have declared the same by joining of hands, I, in accordance with the authority invested in me by the law of the State of New York, do announce that they are husband and wife. You may kiss the bride... Well, Arthur, friends... Congratulations.

## **1:06:36 PEARL AND ARTHUR DANCE "KEEPIN' OUT OF MISCHIEF NOW"**

RENATA

Jesus. I don't think I've ever seen him dance before in his life.

ARTHUR

Ow.

PEARL

OK. Don't forget.

ARTHUR

Let me get you some champagne.

PEARL

That would be perfect.

ARTHUR

Come on, baby.

PEARL

Oh, my!

JOEY (shouts)

Jesus Christ, be careful!

MIKE (shake Joey)

You've had too much to drink.

JOEY

Just cos I don't act like an animal!

ARTHUR

That's enough!

JOEY

Oh, please! Just leave me alone!

### **1:09:55 FLYN AND FRED IN A CAR. HE KISSES HER**

FRED

What?

FLYN

Oh, Frederick, you're drunk.

FRED

C'mon. You're always flirting with me.

FLYN

No.

FRED

Yes. You flirt. You like to be looked at. Otherwise you don't exist, except in somebody else's eyes.

FLYN

Stop it, Frederick. You're drunk.

FRED

No, I'm celebrating. You got a new mother. She's a hot number. Can't you feel the heat?

FLYN

No.

FRED

It's been such a long time since I made love to a woman I didn't feel inferior to. Or am I being tactless?

### **1:13:29 INTERIOR. NIGHT, DARKNESS, SILENCE**

JOEY

Mother? Is that you? You shouldn't be here. Not tonight. I'll take you home. You look so strange and tired. I feel like we're in a dream together. Please don't look so sad. It makes me feel so guilty. I'm so consumed with guilt. It's ironic... because, uh... I've cared for you so... And you have nothing but disdain for me, and yet I feel guilty. I think you're... really too perfect to live in this world. I mean, all the... beautifully furnished rooms, carefully-designed interiors, everything's so controlled. There wasn't any room for any real feelings. None. Between any of us. Except Renata, who never gave you the time of day. You worship Renata. You worship talent. Well, what happens to those of us who can't create? What do we do? What do I do, when I'm overwhelmed with feelings about life? How do I get them out? I feel such rage toward you! Oh, Mother. Don't you see? You're... not just a sick woman. That would be too easy. The truth is... there's been perverseness and wilfulness of attitude in many of the things you've done. At the centre of a sick psyche there is a sick spirit. But I love you. And we have no other choice but to forgive each other.

PEARL

Are you talking to someone?

JOEY

Yes, uh...

PEARL

I thought I heard voices.

JOEY (to Eve)

Mother?

PEARL

Yes?

JOEY

What?

PEARL

You said "mother" and I said "yes".

JOEY

Mother?

### **1:18:05 EVE WALKS TOWARD THE SEA**

JOEY

Mother! [Run behind Eve] Mother!

### **1:22:40 EVE'S FUNERAL**

JOEY (writes in his diary)

After the funeral service, we all returned to the beach house. I couldn't help experiencing some very nostalgic memories. Naturally, of my mother... and, pleasantly, of the few warmer moments we'd known. I recalled how beautiful she was, dressing to go out for the evening with my father. And of how Renata looked up to her, and her ideas about art. And how Flynn was

so impressed as a tiny girl when Mother decorated a Christmas tree. I felt compelled to write these thoughts down. They seemed very powerful to me.

**1:25:40 RENATA, JOEY, FLYN LOOKING THRU THE WINDOW**

JOEY

Water's so calm.

RENATA

Yes. It's very peaceful.

[OTROS SCRIPTS Y RESEÑAS DE WOODY ALLEN](#)