

KRAMER VERSUS KRAMER

Screenplay
by
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Based on the novel by Avery Corman

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FADE IN:

1 INT. OFFICE, ADVERTISING AGENCY, MIDTOWN - EVENING

WIDE SHOT--A large and very comfortable office overlooking St. Patrick's Cathedral. At the moment the office is filled to bursting with men and women, slumped in chairs, sitting on desks, all of them very tense. Among the crowd of people we note: MURRAY FISHER, a young and very ambitious junior executive and PHYLLIS BERNARD, an attractive woman in her early thirties. She is a lawyer with the agency.

At the moment, TED KRAMER, nice-looking without being what you would call a matinee idol, paces back and forth. His tie is loosened, he checks his watch every fifteen seconds. Clearly he is very distraught.

TED
(predicting the worst)
They're not gonna call...I tell
you they're not gonna call. I
blew it. I don't know what I
did wrong, but I--

REVERSE ON JIM O'CONNOR--Ted's boss and good friend. He is in his middle fifties, nattily dressed with the slightly bleary look of a heavy drinker. He sits back in his chair with his feet propped on the desk and a drink in one hand.

O'CONNOR
(not unfriendly)
Ted, will you take it easy?
Revlon's not about to drop an
account that represents more
than two million in gross
billing receipts in a small
agency like this, without making
us sweat. Now just relax, okay?
Everything's gonna be fine.

TED
(at this stage,
nothing will help)
I don't think so, Jim. Maybe I
shouldn't have--

Sound-effect: the phone rings.
Everyone freezes. As O'Connor reaches for the phone,

CUT TO:

2A INT. CHILD'S ROOM, KRAMER APT. - EVENING

The room is dark, the only light coming from a small
night light. We SEE a beautiful five year old boy
(BILLY KRAMER). He lies in bed, half asleep. HOLD
FOR A BEAT as a beautiful woman (JOANNA KRAMER) leans
over, kisses the child and hugs him tightly to her.

JOANNA
(intense)
I love you, Billy...

BILLY
(drowsy)
I love you too, mommy...Good-
night...

ON JOANNA--She gets up from the bed and starts toward
the door of the child's room.

JOANNA
Sleep tight...

BILLY
Don't let the bedbugs bite...

Joanna stops in the doorway, silhouetted against the
light. She turns, takes a last look at her son, then
steps outside.

CUT TO:

3 INT. HALLWAY - EVENING

ON JOANNA--Now that the light is brighter, we can SEE her more clearly. In her mid-thirties, she is beautiful, dressed in a style that can best be described as Bloomingdale's. HOLD FOR A BEAT as she leans against the door. It is clear from her expression that she is terribly upset. Then, making up her mind, she crosses to a closet and takes out a suitcase.

4 THE CAMERA TRACKS WITH HER as she carries it into the bedroom, lays it out on the bed and opens it. PAN WITH HER as she crosses to a closet, grabs an armload of clothes and dumps them helter-skelter into the suitcase.

CUT TO:

5 INT. O'CONNOR'S OFFICE - EVENING

It is a few minutes later, the news has obviously been good because there is a general celebration in progress.

Jim O'Connor, now standing, raises one hand for silence, then making a toast.

O'CONNOR

Here's to Ted Kramer.

Cheers and good-natured jokes.

O'CONNOR

(putting an arm around
Ted squeezing him tight)

I wanna tell you something about this little runt. He went out there and sold the shit out of Revlon and that's why we got the account. It was his idea,

it was his concept, right down the line...

More hoots and cheers. People start to yell "Speech."

TED

(embarrassed, but
cannot stop grinning)

All I can say...All I can say

is this is maybe one of the five
best days of my whole life...

CUT TO:

6 INT. BATHROOM, KRAMER APT. - EVENING

Joanna stands at the medicine cabinet, going through it, packing things in a travel kit: rollers, deodorant, makeup, birth control pills. She starts to take a small bottle of perfume that has only an eighth of an inch of fluid left inside, hesitates, then puts it back.

CUT TO:

7 INT. O'CONNOR'S OFFICE - EVENING

Now some time has passed, most of the crowd has gone and only the regulars are left.

TED
(in the middle of
a story)
So anyway Jim and I are making
the pitch, right? And all of
a sudden this old guy starts to
cough and I keep on going and
he keeps on coughing and I
keep on going and he keeps on
coughing and--

Murray Fisher leans over, shakes Ted's hand.

MURRAY
(interrupting)
Congratulations, Ted. That was
a hell of a job.

TED
(surprised)
Where you goin' Murray, it's
early?

MURRAY
Got to get home.

TED
(glancing at his
watch)
Oh, Christ, I'm late...I gotta
get out of here.
(however, instead

of going, he
settles back and
resumes his story)
So anyway, I look over and this
old geezer is starting to turn
blue and I swear to God the only
thing I can think about is that
this poor sonofabitch is gonna
die on me and screw up the pitch.

CUT TO:

8 INT. KITCHEN, KRAMER APT. - EVENING

INSERT: A long and meticulous list that Joanna is making out of the phone numbers and addresses of doctors and hospitals, of what the various medicines are for, and of the foods that Billy is and isn't permitted to eat.

WIDER ANGLE--as Joanna puts the finishing touches on the list and carefully arranges it on top of the kitchen counter next to a box of unsweetened, whole grain cereal and a jar of honey.

Note: It is this same set of notes that Ted will later unthinkingly throw away.

CUT TO:

9 EXT. OFFICE BUILDING, MIDTOWN - NIGHT

WIDE SHOT--as the doors to the outer lobby open and Ted and O'Connor appear. Ted starts to hail a cab, O'Connor stops him.

O'CONNOR

Hey, what's the rush? C'mon,
walk me a couple of blocks.

TED

Jim, I've got to go. I'm
already late--

O'CONNOR

Listen, Ted...I just want to tell
you, when old man Schmidt retires
next year, I've got a pretty

good feeling they'll kick me
upstairs...

He turns and starts to walk off down the street, Ted,

of course, follows.

O'CONNOR

...and when they do, I just want
you to know I'm takin' you along
with me.

CUT TO:

10 INT. BEDROOM, KRAMER APT. - NIGHT

CLOSE ON JOANNA--as she goes through her jewelry case,
taking some things, leaving others. In the B.G. we
SEE a framed photograph of Billy, smiling, looking
into the camera.

CUT TO:

11 EXT. STREET - NIGHT

ON TED AND O'CONNOR--tracking with them as they walk.

O'CONNOR

(feeling no pain)

Y'know, Ted, I mean what I said
back there. You did a hell of a
job on this and I want you to
know I'm turning the whole
show over to you.

TED

(thrilled)

Wow!

O'CONNOR

I mean it Ted, you're running
this one.

CUT TO:

12 INT. BEDROOM, KRAMER APT. - NIGHT

WIDE SHOT--The suitcase is now full. Joanna zips it
shut and looks around to make sure that she hasn't
forgotten anything.

Then, she hefts her suitcase and starts out of the room.

CUT TO:

13 INT. FOYER - NIGHT

WIDE SHOT--Joanna carries in the suitcase, sets it by the front door, then she crosses to the living room and sits down at the dining table.

CLOSER IN ON HER--She takes out a list made on the back of an old envelope. As she begins to review it, checking off some items:

O.S. Sound: A key turning in the lock.

As Joanna looks up,

CUT TO:

HER P.O.V.: as the door swings open to reveal Ted Kramer, an enormous grin on his face, a bottle of champagne in his hand. He is so full of himself that he doesn't notice there is anything wrong.

Note: Throughout the entire scene he carries the bottle of champagne, never putting it down.

TED

I thought you might just like to know that at five-fifteen this afternoon we were officially handed the Fire and Ice account by Revlon.

CROSS-CUTTING BETWEEN THEM:

JOANNA

(she takes a deep breath, then:)

Ted, I'm leaving you.

TED

That represents a gross billing in excess of two million--

(hearing her)

What?!

Joanna opens her purse, takes out her keys and wallet.

JOANNA

Here are my keys. I won't be needing them any more.

Note: Ted does not for a moment believe that his wife will really leave him. All he can think of right now is that he will have to spend the rest of the evening

coping with one of her moods.

TED

(sardonic)

I'm sorry I'm late, all right?
I'm sorry I didn't call--I was
busy making a living.

CROSS-CUTTING BETWEEN THEM: Joanna doesn't even bother to look up at him. She opens her purse, takes out her wallet and begins removing credit cards.

JOANNA

My American Express...My
Bloomingdale's Credit Card...
My check book--

TED

(the martyr)

Okay, okay...What is it this
time? What did I do now?...

JOANNA

(ignoring this)

I took two thousand out of the
savings account. That was what
I had in the bank when we got
married.

TED

Joanna, whatever it is, believe
me, I'm sorry.

JOANNA

Here are the slips for the laundry
and the cleaning. They'll be
ready on Saturday.

TED

(hard lining it)

Now listen, before you do something
you'll really regret you'd better
stop and think--

JOANNA

(not bothering to
look up)

I've paid the rent, the Con-Ed
and the phone bill, so you don't
have to worry about them.

She checks off the last item on her list as her husband

watches, dumbfounded.

JOANNA

There, that's everything.

Joanna gets to her feet and starts toward the front door. In an instant Ted is after her.

TED

(panic starting)

For God's sake, Joanna, would you at least tell me what I did that's so terrible! Would you do me that little favor?

ON JOANNA--at the door.

JOANNA

Look, it's not your fault, okay? It's me. It's my fault--you just married the wrong person.

TED

(placating her)

So we've got problems. Everybody's got problems--that's normal--

Joanna opens the door and they step out into the hallway.

14 INT. HALLWAY OUTSIDE KRAMER APT. - EVENING

JOANNA

Ted, you're not listening to me. It's over, finished.

TED

I'm listening, Joanna--believe me, I'm listening. My wife is walking out on me after eight years of--

JOANNA

(bitter)

You just don't get it, do you?
(as though to a child)
I - am - really - and - truly -
leaving - you.

TED

I heard you, Joanna. I promise
I heard you.

JOANNA

No you didn't.

(quietly)

You didn't even ask about Billy.

TED

(stiffening)

What about Billy?

JOANNA

I'm not taking him with me.

TED

What?

JOANNA

(tears start)

Ted, I can't...I tried...I really tried but...I just can't hack it anymore...

TED

C'mon, Joanna, you don't mean that. You're a terrific mother--

JOANNA

(from her gut)

I am not! I'm a terrible mother! I'm an awful mother. I yell at him all the time. I have no patience. No...No. He's better off without me.

(unable to look at Ted)

Ted, I've got to go...I've got to go.

TED

(desperate)

Okay, I understand and I promise I won't try and stop you, but you can't just go...Look, come inside and talk...Just for a few minutes.

JOANNA

(pleading)

NO!...Please...Please don't make me stay...I swear...If you do, sooner or later...maybe tomorrow, maybe next week...maybe a year from now...

(looking directly

at him)
I'll go right out the window.

Sound-effect: The elevator approaching.

CROSS-CUTTING BETWEEN THEM--There is nothing more that can be done, this is the last moment of intimacy.

TED
(quiet)
Where are you going?

JOANNA
I don't know...

The elevator door opens, Joanna steps inside.

TED
Do you want me to help you get a
cab?

Joanna shakes her head. The elevator door closes behind her and it starts to descend.

ON TED KRAMER--He stands for a moment, stunned, unable to move. Then he turns and races back into the apartment.

15 THE CAMERA TRACKS WITH HIM as he rushes across to one of the living room windows, throws it open and leans out.

16 HIS P.O.V.: looking down to the street from the eighth floor. We SEE Joanna step off the curb and hail a passing taxi.

TED
(calling out)
Joanna!?... Joanna?!

Either she doesn't hear him or else she pays no attention. She gets into the cab, closes the door behind her and it drives away.

CUT TO:

17 INT. APT. - NIGHT

ON TED--as he stands for a moment watching the taxi as it disappears. Then, slowly, he closes the window, turns, and AS THE CAMERA TRACKS WITH HIM, walks into

the bedroom.

The bedroom is a mess: the closet door stands open, inside Joanna's section is empty except for some shoeboxes and a few dresses that are scattered across the floor. Several dresser drawers have been pulled out and their contents emptied. HOLD IN A WIDE SHOT-as Ted wearily picks up one of the dresses and hangs it back on its hanger in its proper place, ready for Joanna's return. As he continues straightening up the room,

THE CAMERA SLOWLY FADES TO BLACK.

FADE IN:

18 INT. LIVING ROOM - VERY LATE AT NIGHT

WIDE SHOT--Ted Kramer paces back and forth, eyeing the phone. Then, coming to a decision, he crosses to it, picks up the receiver and starts to dial.

CUT TO:

19 EXT. APT. BLDG. - LATE AT NIGHT

WIDE SHOT--The building is dark except for the Kramer apartment which is ablaze with lights. HOLD as we HEAR:

Sound: The phone ringing. Then:

WOMAN'S VOICE

(obviously asleep)

Huh.. Hello?

TED

(righteous)

All right, Thelma... That's it. I've had it. You can call your good friend Joanna Kramer and tell her enough is enough, okay? I mean, I don't know what I did, but you can tell her she's made her point.

WOMAN'S VOICE

Ted, what are you talking about?!

TED

Don't play innocent with me, Thelma. You know perfectly well what's going on.

WOMAN'S VOICE

(exasperated)

Ted, I don't understand a word
you're saying. Where's Joanna?

TED

Ha! You tell me.

Sound-effect, as Ted slams down the receiver.

20 Instantly a light is turned on two floors below.

CUT TO:

21 INT. FOYER, KRAMER APT. - NIGHT

ON THE FRONT DOOR--as we HEAR:

Sound-effect: the doorbell rings.

A moment later Ted opens the door and THELMA PHILLIPS enters. She is a neighbor (Apt. 6-B) and Joanna Kramer's best friend. About four months ago Thelma and her husband Charley were divorced. Until then the two families had been very close, the Kramer's son (Billy) being about the same age as the Phillips' daughter (Kim). With the divorce, however, the Kramers tried to remain friends with both Thelma and Charley and that has caused a certain amount of friction.

Thelma is an attractive woman in her mid-thirties. She dresses well, works out religiously at Jack LaLanne's and goes to a therapist twice a week. She is also given to acting the lay analyst with her friends. Thelma is generous with her advice, sharing the wealth so to speak. With all of this she is kind, loyal and a loving friend. At the moment, however, she is all business.

THELMA

(looking around,
suspiciously)

All right. What's going on?

ON TED--From his attitude it is clear that there is no love lost between them.

TED

All right, Thelma, you want to
know what's going on? I'll tell
you what's going on. I'll tell
you exactly what's going on.

THELMA

Look, Ted, all I--

TED

(starting to
really roll)

I came home tonight. We just got the Fire and Ice account at the agency. Do you know what that means?! Do you understand what that means? It means that it was maybe one of the five best days in my whole life.

THELMA

Ted, all I wanted to know was where--

TED

(not letting her get
a word in edgewise)

I walk in the house and before I can say "How are you?", "Did you have a nice day?" before I can say anything. Pow she's out the door.

THELMA

OhmyGod. Didn't she say anything? She must've said something.

TED

(sarcastic)

Yeah, she said it wasn't any use talking anymore.

THELMA

Ted, don't be so hostile.

Ted draws himself upright with the dignity of the Ambassador to the Court of St. James. However, during the following, he begins pounding the pillows on the couch into shape with real vehemence.

TED

Hostile?

(pow)

Me?

(whack)

Thelma, I'm not hostile.

(thud)

I am anything but hostile.
(sock)
But if you want to know what
I am. I'll tell you what I am.
What I am is, I am hurt. I am very
hurt. And I just want to know
one thing, okay? Just one thing
...Why? That's all I want to
know...Why?

THELMA
(how to say this)
Ted, Joanna and I used to talk a
lot and...well, she told me a lot
of...ah, things about the two of
you.

TED
(instantly nervous)
Things? What kind of things?

THELMA
(clearly she knows
more than she's
willing to say)
I mean...things. Ted, Joanna's
very unhappy and--

TED
(flash of anger)
Listen, Joanna Kramer's got a
goddamn good life. She's got a
husband that loves her. She's
got a terrific kid. She's got
a wonderful home--

THELMA
(getting mad herself)
What d'you know about how Joanna
felt? You went off to an office
every morning and you'd come
dragging home at seven or eight
every night and as long as dinner
was on the table you thought
everything was swell.

TED
Did it ever occur to you guys
that Joanna Kramer's not the
easiest person in the world to
live with?! Did it?! For one
thing she's always thirty minutes

late. You can set your watch
by it--

THELMA

(exasperated)

So she's late. What's the big
deal. That's just a way of saying,
"Pay attention to me."

TED

(not listening)

Two. She is getting to be a real
hermit or recluse or whatever it
is you call it. Thelma, do
you know where I could be in
this business if I had a wife
that entertained or went out
socially--

THELMA

Oh for shit's sake, Ted, you are
the most selfish human being I
have ever met. No wonder she
said you came first, then Billy,
then, if there was anything left
over, she got the scraps.

TED

Joanna said that?

Thelma nods.

TED

Then how come she never said
anything like that to me?

THELMA

Maybe she didn't feel like she
should have to. Maybe she
felt like if you'd been paying
any real attention to her to
start with, maybe you would've
noticed.

TED

(stung)

Boy, you guys are really something,
y'know? I'd like to know one
thing, okay--just one little
thing. Did you tell Joanna
she should leave me?

THELMA
(stiffly)

No.

She turns and starts toward the front door, Ted at her heel.

TED
Y'know something Thelma--you are the typhoid Mary of divorce. I mean it. Joanna and I never had any trouble until you and Charley split up.

THELMA
Ted, divorce is a terrible thing. I know, I went through it. You've got to believe I did everything I could to get Joanna to stay.

(pause)
But I'll tell you something. You may not want to hear it, but it took a lot of courage for Joanna to do what she just did.

TED
I'd like to know what the hell kind of courage it takes to walk out on your husband and your child?

CLOSE ON THELMA--That stops her dead in her tracks. She had always assumed that Joanna took Billy with her when she left.

THELMA
Joanna left Billy? She didn't take him with her?

Ted shakes his head. There is a long beat of silence.

THELMA
(stunned, quiet)
Oh Shit.

CUT TO:

FADE IN:

WIDE SHOT--It is a beautiful sunny morning and the super stands in front of the building hosing down the sidewalk. HOLD as a garbage truck enters FRAME and the garbage men begin loading sacks of trash into the back of the truck. As it begins to grind up the garbage with an ungodly sound, THE CAMERA PANS UP TO THE EIGHTH FLOOR WINDOWS.

CUT TO:

23 INT. BILLY KRAMER'S BEDROOM - EARLY MORNING

MED. SHOT--Billy Kramer lies in his bed, fast asleep. HOLD FOR A BEAT as we HEAR:

O.S. Sound: From the street below, the garbage truck grinding up garbage.

A moment later, Billy opens his eyes, struggles to his feet and, AS THE CAMERA TRACKS WITH HIM, trudges sleepily out of his room, across the hall and into the bathroom.

24 INT. BATHROOM - EARLY MORNING

As the child stands in front of the toilet, eyes closed, we HEAR:

O.S. Sound-effect: as the child pees noisily.

Then, when he is finished, he turns and, without bothering to flush the toilet, shuffles down the hall and into his parents' bedroom.

25 HIS P.O.V.: The bed is empty, there is no sign that anyone has slept in it.

ON BILLY--a look of suspicion on his face, he turns and starts back down the hall toward the living room.

26 INT. LIVING ROOM - EARLY MORNING

As Billy enters, looks around.

HIS P.O.V.: Ted Kramer, still fully dressed, looking like the wrath of God is asleep in the chair.

ON BILLY--as he marches across to his father.

BILLY
Where's mommy?

ON TED--His eyes open, he looks around startled.

TED
Huh?...Oh God...What time is it?

CROSS-CUTTING BETWEEN THEM:

BILLY
(suspicious)
The little hand is on the six and
the big hand is on the nine.
Where is mommy?

TED
(trying to pull
himself together)
Oh, Christ...Ah, yeah...you want
to know why mom's not here, right?

Billy nods.

TED
(bullshit)
Okay, I'm going to tell you...
It's like this. Mommy and daddy
had a little argument and mommy
decided she wanted to go off by
herself for a little while. You
know how sometimes you get mad
and want to go off and be by
yourself? Well, it's like that,
okay? Okay.
(subject closed)
Now how about some breakfast?

Ted struggles to his feet and THE CAMERA TRACKS WITH
THEM as they start toward the kitchen.

BILLY
When is mommy coming back?

TED
(lying)
Soon. Very soon.

By now they are inside the kitchen, Ted looks around.

27 HIS P.O.V.: There, on the kitchen cabinet is a box of "natural grain" cereal, a jar of honey, some wheat germ, and a banana, with carefully written instructions from Joanna underneath.

ON TED--He takes one look at the note, crumples it up and tosses it in the wastebasket.

TED
(the camp counselor)
I'll tell you what, kiddo--why
don't I fix us some French toast?

BILLY
(impressed)
Wow! French toast, really?

TED
(the camp counselor)
Sure. Didn't I ever tell you
French toast was my specialty?
I'll bet I never told you that.
Now then, the first thing we
need is...
(trying desperately
to remember)
... eggs! Right?

Billy nods. Ted opens the refrigerator and takes some eggs.

TED
This is terrific ... isn't this
terrific?

As Ted begins the process of making French toast, it soon becomes obvious that he has no idea of what he is doing. What follows is a symphony in incompetence on Ted's part. He breaks the eggs into a bowl and ends up with most of the shell mixed up with the egg. Then he takes a piece of bread and drops it into bowl.

TED
(saying it will
make it so)
I'm having a good time...Are you
having a good time?

ON BILLY--watching all of this with increasing apprehension.

BILLY

You forgot the milk.

TED
(still the camp
counselor)

That's right. You're absolutely
right...It's been a long time
since I made French toast.

Ted takes a container of milk, pours it into the bowl
so that it is filled to the brim. Then he sloshes the
bread around until it is half-dissolved.

TED
Look at this, isn't this
something?!

He lops off a huge hunk of butter, drops it into an
omelet pan and turns up the flame.

ON BILLY--watching. He looks as though he is about to
throw up.

BILLY
What about my orange juice?

TED
(the counterman)
Right. One O.J. coming up.

He opens the refrigerator and starts to get the orange
juice. As he does, black smoke begins to billow
ominously from the frying pan.

BILLY
(scared)
Daddy!!!

Ted turns, spots the smoke.

TED
Don't worry.. Everything's
fine...

He lunges for the handle of the frying pan, which by
now is very hot. He grabs it, lets out a howl of pain
and the whole mess, frying pan, butter, bread, goes
crashing to the floor.

CLOSE ON TED--Suddenly all the rage comes pouring out.

TED
Goddam! Son of a bitch!

REACTION, BILLY--terrified.

WIDE SHOT--as Ted kneels down and begins to clean up the mess.

TED
(to himself as much as
to Billy)
It's okay. It's gonna be okay...
Everything's going to be all
right.

CUT TO:

28 EXT. STREET - DAY

ON A BUS--as it pulls to a stop. The doors open and a stream of mothers and children get off. Among them we spot Ted Kramer with Billy. As they start across the street, Ted reaches down and takes hold of Billy's hand. The moment they get to the far side, Billy takes his hand away from Ted's and wipes it on his pants. Clearly Ted's hands are very sweaty.

CLOSER IN ON THEM: As they start down the block toward Billy's school.

CLOSER IN ON THEM

BILLY
When is mommy coming back?

TED
Soon. I told you before, very
soon.

BILLY
(nervous)
Will she pick me up after school?

TED
No. If I'm not here, you go
home with Thelma and Kim.

BILLY
What if she forgets?

TED
(weary)

I'll call Thelma and remind her,
okay? Don't worry.

They walk in silence for a few steps, then:

BILLY

But what happens if she's on
her way to school and she gets
runned over by a truck and killed?
What happens them?

Ted looks at Billy in amazement.

WIDE SHOT--as the two of them enter the school and
disappear from view.

CUT TO:

29 INT. OFFICE, TED'S AGENCY- DAY

ON THE ELEVATOR DOORS--as they open and Ted steps out
looking like the wrath of God. THE CAMERA TRACKS WITH
HIM as he crosses the waiting room toward the inner
offices.

ON THE RECEPTIONIST--glancing up as he passes.

RECEPTIONIST

(cheerful)

Congratulations, Mr. Kramer.

ON TED--looking at her like she has lost her mind.
Nevertheless he continues on, passing through swinging
doors into a long corridor lined with secretaries'
desks and offices leading off of it. Suddenly a
younger man rushes up, grabs Ted's hand and starts to
pump it vigorously.

YOUNG MAN

Terrific news, Ted.

Another nut. Ted smiles at the man, humoring him and
continues toward his office. O'Connor appears, throw-
ing his arm around Ted, squeezing him in a bear hug.

O'CONNOR

Hey...Look who was out celebrating
last night.

Suddenly Ted realizes that all these people are con-
gratulating him for getting the Fire and Ice account.

TED
(trying to appear
nonchalant)
Uh, Jim...Can I talk to you?

CUT TO:

30 INT. O'CONNOR'S OFFICE - DAY

Ted and O'Connor sitting across from one another.
O'Connor has just heard the news.

O'CONNOR
Jesus Christ. That's a real
blockbuster.
(shakes his head)
I always figured you guys had
it made.

TED
(morose)
You want to know the real
kicker? The real kicker is,
for the first time in my life--
the first time--I feel like a
loser.

O'Connor nods sympathetically. Actually he is praying
that Ted won't start to cry.

O'CONNOR
(stiff upper lip)
Listen, don't let it get you down.
(doesn't believe
it for a second)
You're going to be fine.

TED
(toujour gai)
Me? I've never been better.
I mean having my wife walk out
on me after seven years of
marriage agrees with me just
fine.

O'CONNOR
Look, Ted, I'm the oldest whore
on the beat, okay? Three
marriages, two divorces... You're
gonna be okay.

TED

(wishful thinking)
I'm going to be okay. The way
I see it, Joanna'll come home,
it's just a matter of time.

O'CONNOR
(emphatically)
She'll be back...

Ted nods in agreement. There is a beat of silence as
both men consider Joanna's imminent return. Then:

O'CONNOR
(trying to be tactful)
But...just in case...I mean,
just on the off chance she doesn't.
What are you going to do about
the kid?

TED
(the wind goes
out of him)
I don't know, Jim. This whole
thing has happened so...Pow--
like that.

O'CONNOR
(a friend having to
say something very
difficult)
Look, it's none of my business,
so you can tell me to butt out,
okay? But if you want my advice,
you'll send Billy away to stay
with relatives for a while. Just
until you get yourself straightened
out.

TED
(doubtfully)
I don't know, Jim...

O'CONNOR
(the Dutch uncle)
Ted, this may sound a little
rough, but we've just landed the
biggest account in the history
of this agency, right? And now
it's up to us--that's you and me
--to deliver the goods. Ted,
you're my main man, and if I
can't depend on you a hundred

and ten percent, twenty-four hours a day, because you're worried about a kid with a runny nose--

TED

Jim, I appreciate what you're saying. I mean it, but I really think Joanna's coming back.

ON O'CONNOR--clearly he doesn't believe this.

O'CONNOR

I hope you're right, Ted...I really hope you're right.

CUT TO:

31 INT. FOYER, KRAMER APT. - DAY

INSERT: TIGHT ON AN ENVELOPE: It is postmarked Denver, Colorado. The letter is addressed to Billy Kramer and it is from Joanna.

ON TED--as he rips open the letter.

TED

Billy!

ON BILLY--He sits in the living room watching television, a chocolate doughnut in one hand and a remote control device for watching television in the other.

Off-screen Sound: a Saturday morning kiddie program from the television set.

BILLY

(focused on T.V.)

Uh, huh...

TED

You got a letter from mom.

Instantly, Billy turns down the volume of the television.

BILLY

(excited)

When is she coming home?!

ON TED--as he starts to read, slowly, carefully, so that Billy can absorb it.

TED

"My dear, sweet Billy: Mommy has gone away. Sometimes in the world daddies go away and mommies bring up their little boys. But sometimes a mommy can go away too, and you have your daddy to bring you up."

As Ted continues to read, Billy starts turning up the sound on the television, using the remote control device.

TED

(raising his voice
so he can be heard)

"I have gone away because I must find some interesting things to do for myself in the world. Everybody has to, and so do I. Being your mommy was one thing, but there are other things and this is what I have to do. I did not get a chance to tell you this, and that is why I am writing you now."

By now the volume from the television is so loud that Ted has to shout to make himself heard over it.

TED

"I will always be your mommy and I will always love you. I just won't be your mommy in the house. But I will be your mommy of the heart. And I..."

(he looks up, about
to tell the child
to lower the volume)

Billy.

HIS P.O.V.: Billy sits, watching television with an almost ferocious intensity on his face, doing his best to block out Ted's voice.

ON TED--He watches his son for a second, then carefully refolds the letter, puts it away.

TED

(as he reaches across,
turns down the sound
on the T.V.)

It's okay...It's okay. We'll talk
about it some other time.

CUT TO:

32 INT. KITCHEN, KRAMER APT. - LATER THAT DAY

CLOSE ON THELMA--reading Joanna's letter.

THELMA
Oh, God...OhmyGod...

She finishes the letter, looks up at Ted.

THELMA
What are you going to do?

TED
I don't know, Thel...This whole
thing has happened so...Pow,
like that.

THELMA
I mean, what are you going to do
about Billy?

TED
(stiff)
I'm gonna keep him, why?

THELMA
Look, this is nothing personal,
but I don't think you can do it.

TED
Thelma, I've lost my wife, I'm
not losing my child.

THELMA
(backing off)
All right...Okay...But let's
get something straight, right now.
I mean, I'm sorry about what
happened between you and Joanna,
but it's not my problem, understand?

REVERSE ON TED--he nods.

CROSS-CUTTING BETWEEN THEM:

THELMA
I'm not going to have you calling

every fifteen minutes just
because you can't find a hot
water bottle, understand?

Ted nods.

THELMA

I've got enough trouble raising
my own kid. I don't need another
one. Got it?

TED

Got it.

THELMA

You're on your own, understand?

TED

I understand.

THELMA

You're sure?

TED

I'm sure.

ON THELMA--a long pause, she looks at him with all the
warmth of a top sergeant facing a raw recruit. Then:

THELMA

All right. Who's Billy's
pediatrician?

ON TED--He hasn't the foggiest idea.

THELMA

(machine-gun delivery)
Ed Davies. 230 East 76th Street.
472-8227. Fifty bucks a house
call, thirty for an office visit.
Write this down: I'm not telling
you twice. What's the nearest
hospital?

ON TED--as he grabs a piece of paper and starts writing
frantically.

TED

Wait a minute! Wait a minute!

THELMA

(not waiting)

Lenox Hill. 77th Street between
Park and Lex. The emergency
number is 327-0800.

TED
Slow down...Slow down...

CUT TO:

33 INT. TED'S BEDROOM - DAY

WIDE SHOT--Ted stands in the middle of the room, sorting
out a huge pile of dirty clothes. Thelma sits on the
edge of the bed, watching.

THELMA
Colors in one pile, white things
in another and shirts in a third.

In the BACKGROUND we SEE the bathroom door as it opens
and Billy Kramer steps out, freshly bathed and wearing
clean clothes.

THELMA
(without looking
around)
Brush the teeth. Hang up the
towel and flush the toilet.

Billy immediately turns on his heels and heads back into
the bathroom.

CUT TO:

33A INT. LIVING ROOM, KRAMER APT. - DAY

CLOSE ON A SILVER CIGARETTE BOX--that is inscribed, "Ted
and Joanna Kramer, Married April 4, 1970." HOLD FOR A
BEAT then Ted's hand reaches into FRAME and picks it up.

MED SHOT TED--as he takes the cigarette box and balances
it on a stack of scrap books, photographs, ash trays,
etc., etc., that he is carrying. He crosses to another
table, picks up a framed photograph of Joanna and Billy
and piles that on top of everything. We realize that
Ted is going through the apartment from top to bottom
and methodically cleaning out every trace of Joanna that
he can find.

CUT TO:

33B EXT. APARTMENT BUILDING - NIGHT

ESTABLISHING SHOT

CUT TO:

33C INT. LIVING ROOM, KRAMER APT. - NIGHT

WIDE SHOT--as Ted goes through the room, picking up Billy's clothes which have been strewn every which way. THE CAMERA TRACKS WITH HIM as he carries them into Billy's room.

33D INT. BILLY'S ROOM - NIGHT

Billy is fast asleep, the only light coming from the night lamp on the dresser. Ted dumps the soiled clothing in a hamper, hangs up Billy's jacket, then he neatly folds the boy's sweater and crosses to the dresser.

CLOSER IN ON THE DRESSER--as Ted opens a drawer and starts to put the sweater away. Suddenly he spots something.

CUT TO:

HIS P.O.V.: There, in the drawer, sitting on top of a pile of clothing is one of the photographs of Joanna that Ted put away this afternoon. Billy has retrieved it and hidden it here, hoping that Ted wouldn't find it.

CLOSE ON TED--as he takes a long look at the photograph, then turns to his son.

HIS P.O.V.: Billy asleep, tangled up in the covers.

ON TED--He removes the photograph from the drawer, crosses to the bed and places it on the nightstand nearby so that Billy will be able to see the picture of Joanna when he wakes up in the morning. He sits for a moment longer on the side of the bed and reaches across and smooths down his son's rumpled hair.

FADE TO BLACK:

34 INT. TED'S OFFICE - LATE AFTERNOON

ON TED--clearly in a rush, loading his briefcase with work to do that evening. He starts for the door and THE CAMERA TRACKS WITH HIM as he walks along the outer office corridor, heading for the elevator. As he passes the door to O'Connor's office:

TED
(calling out)
'Night, Jim.

O'CONNOR (O.S.)
(calling out)
Hey, Ted. C'mon in. I wanna'
talk to you.

Reluctantly Ted stops, turns around and walks back to the door to O'Connor's office.

CUT TO:

35 INT. O'CONNOR'S OFFICE - LATE AFTERNOON

O'Connor sits back in his chair, his feet propped on the desk a drink in one hand.

O'CONNOR
(jovial)
What's the big rush. C'mon in,
put your feet up, have a drink.

REVERSE ON TED--hanging in the doorway, clearly anxious to leave.

TED
Can't do it tonight. Gotta
pick up Billy. I'm late.

O'CONNOR

(paying no attention
to that)
Listen, I heard a terrific joke
today. There's this Polish
skydiver--

TED
(urgent)
Sorry, Jim I've got to go. I'll
talk to you tomorrow.

And before O'Connor can say anything he is gone.

REVERSE ON O'CONNOR--Obviously displeased. He sits for a moment, drumming his fingers on the desk top, then reaches for the phone and starts to dial. A moment later:

O'CONNOR
Murray? Jim O'Connor, why don't
you drop by and have a drink...

CUT TO:

36 EXT. OFFICE BUILDING - LATE AFTERNOON

WIDE SHOT--as Ted emerges from the building, starts
to hail a cab.

CUT TO:

37 EXT. APARTMENT HOUSE, EAST EIGHTIES -
LATE AFTERNOON

WIDE SHOT--as the cab pulls to a stop. Ted leaps out
and rushes inside.

CUT TO:

33 INT. HALLWAY, APARTMENT BLDG. - LATE AFTERNOON

The elevator doors open and Ted steps out. THE CAMERA
PANS WITH HIM as he crosses to the doorway of an
apartment, rings the bell.

CLOSER IN--as the door is opened by a pleasant-looking
woman in her thirties. This is MRS. KLINE. She has
the slightly haggard look of someone who has just sur-
vived a birthday party with eight five-year-olds. In
fact, behind her we SEE an abundance of crepe paper
and balloons.

TED
(apologetic)
Mrs. Kline, I'm sorry I'm late,
but--

MRS. KLINE
That's all right, but I'm afraid
Billy was a little nervous...
(she glances O.S.)

THEIR P.O.V.: Billy, his coat on, his goody bag in his
lap sits alone on a bench in the foyer.

The moment he sees his father, he gets up and starts
for the door.

BILLY

(to Ted, accusingly)
You're late.

TED
I'm sorry, pal, but I had a
meeting and--

BILLY
(to Mrs. Kline,
anxious to get
away)
Goodbye.

MRS. KLINE
Goodbye, Bill. Thank you for
coming.

(calling out to her
son in the next room)
Mark. Say goodbye to Bill.

MARK (O.S.)
(preoccupied)
Bye.

BILLY
Bye.

And he hustles his father out into the hallway. Once
door is shut behind them:

BILLY
(sullen)
I was waiting a long time.

By now they have crossed to the elevator. Ted rings
the bell.

TED
(this ain't exactly
the greeting he's
expected)
It wasn't so long, I'm only...
(checking his watch)
...twenty minutes late.

The elevator doors open.

BILLY
All the other mothers got here a
long time ago...

And the doors close, blocking them from view.

CUT TO:

39 INT. LIVING ROOM, KRAMER APT. - NIGHT

WIDE SHOT--Ted and Billy sit at the dining table, a large pizza between them. Ted is working hard, trying to establish some kind of rapport with his son. Billy is silent, he picks at the slice of pizza in front of him.

TED
(more of the camp
counselor)

How was school today?

BILLY
Okay...Same as usual...

TED
Billy, don't eat with your fingers.

BILLY
(morose)
Sorry.

There is a long beat of silence.

TED
(like pulling teeth)
Well, I see the Yankees finally
won a game.

BILLY
Mom, I mean dad?

TED
Yeah?

BILLY
Can I be excused? I'm not hungry.

I think I'll go to bed.

TED
Sure. Too much birthday cake,
right?

BILLY
(as he gets up from
the table)

I guess...

WIDE SHOT--as Billy shuffles off toward his room. Ted sits for a beat picking at the food on his plate.
THE CAMERA TRACKS WITH BILLY--as he gets up from the table and

40 walks into his room. HOLD IN THE DOORWAY as he takes off his shirt and pants and leaves them lying on the floor. The boy crosses to the closet, gets his pajamas and puts them on.

REVERSE ON TED--standing in the doorway, watching.

TED

Goodnight.

ON BILLY--He starts to crawl into bed.

BILLY

(aloof)

'Night.

ON TED, THE CAMERA PANS WITH HIM--as he crosses to where Billy dropped his clothes on the floor, picks them up.

TED

Listen, pal, I'm sorry, okay?

Silence.

TED

I know how you feel.

Silence.

Ted crosses, sits on the edge of the bed.

TED

Look, I remember one time when. I was a couple of years younger than you are now and...I was staying with this cousin of mine and my parents were supposed to come and pick me up by three, but it got later and later and they didn't and they didn't show up and I remember I got really scared that something had happened to them and I remember when they finally came instead of being happy to see them I was very

angry and...Billy, I promise I'll
never do that to you again,
okay?...

Silence.

TED
Billy? Okay?

C.U. BILLY--His face is turned to the wall. HOLD FOR A
BEAT as we SEE him nod.

41 INT. LIVING ROOM, TED KRAMER'S APT. - NIGHT

Note: The following scene, which is written as one,
is actually to be played so that each time we cut back
to the woman who is being interviewed as housekeeper,
it is a different woman: sometimes nervous and ex-
cited, sometimes large and lugubrious, with six shopping
bags, sometimes looking like a headmistress at Dachau.
They are uniformly (until the last) unappetizing.

Throughout this, we SEE Ted becoming increasingly
desperate.

WOMAN
(looking around
nervous)
It's very big...They didn't
tell me it was this big.

TED
(apologetically)
No...No, actually it's only two
bedrooms.

SECOND WOMAN
(sniffing)
Phew...This place is a real
pig sty.

TED
(defensively)
Look, my wife just walked out
on me. Okay? It's been a tough
week.

THIRD WOMAN
Don't tell me your troubles,
mister. I got enough of my own.

42 Note: With the FOURTH WOMAN we begin on a

CLOSE-UP and PULL BACK to REVEAL that we are in Ted's office and it is the middle of the afternoon.

INT. TED KRAMER'S OFFICE - DAY

FOURTH WOMAN

The first thing is, I don't do floors.

At that point the door behind her opens and O'Connor pokes his head in.

O'CONNOR

Ted.

FOURTH WOMAN

(ignoring him)

Or windows. I come in at ten and I get Wednesdays off.

O'CONNOR

Ted.

TED

(brisk)

I'll be with you in a minute, Jim.

(back to the woman)

You couldn't make that Saturday, could you?

CUT TO:

43 INT. LIVING ROOM, KRAMER APT. - NIGHT

ON THE FIFTH WOMAN (MRS. WILLEWSKA)--She is a slightly built attractive woman in her early sixties. There is a long pause as she looks around.

MRS. WILLEWSKA

What kind of boy is your son?

REACTION TED--This is the first person that ever asked about Billy.

TED

(taken aback)

Well, he's...ah, he's a good kid. He's shy and...I think he's probably very creative and...

MRS. WILLEWSKA

Could I see him?

TED

Sure. He's right in here.

As they start toward the child's room.

CUT TO:

44 INT. BILLY'S ROOM - NIGHT

In the darkness we can SEE Billy, all scrunched up in the covers. HOLD FOR A BEAT as the door opens and the light from the hall falls across the sleeping boy.

ON THE DOOR--Ted and Mrs. Willewska stand silhouetted against the light.

MRS. WILLEWSKA

Oh,...He's very beautiful.

ON BILLY--as he stirs, in his sleep.

MRS. WILLEWSKA (O.S.)

Mr. Kramer, you are a very lucky man.

REACTION, TED--This is the first time since Joanna left that this has occurred to him.

TED

Mrs. Willewska, could you start on Monday?

CUT TO:

45 INT. SUPERMARKET - DAY

ON BILLY AND TED, TRACKING JUST IN FRONT OF THEM--as they wheel a shopping cart along the aisle. Ted has a shopping list in his hand.

Ted stops, takes a box of detergent off of the shelf, starts to put it in the shopping cart, when:

BILLY

(worried)

Mom, I mean dad...

TED

(his mind elsewhere)

Uh huh...

BILLY

That's not the right soap. We use the kind in the green and yellow box.

TED

C'mon, there's not much difference--

BILLY

(firmly)

We use the green and yellow.

Ted looks at his son for a moment, then carefully replaces the detergent that he had originally picked and reaches for the green and yellow kind. They continue on for several steps and Ted stops again, this time looking for a dishwashing liquid. He starts to reach for one, stops, looks around at Billy.

Billy shakes his head.

Ted points to another.

BILLY

(shaking his head again)

The pink stuff.

Ted takes a bottle of the pink stuff, puts it in the shopping cart and consults his shopping list.

TED

Okay, what color cereal do we get?

CUT TO:

46 EXT. PLAYGROUND, CENTRAL PARK - DAY

WIDE SHOT--It is that same afternoon and Billy (his clothes are much dirtier by now) is running back and forth with a group of other children.

MAN'S VOICE (O.S.)

Walk him over to Bethesda Fountain and buy him an ice.

ON TED--He sits on one of the playground benches, the work he took from the office stacked beside him on the bench. Sitting next to him is a personable-looking man

of about Ted's age. He is nattily dressed in a suit complete with vest, tie and polished Gucci loafers. We will call him THE SATURDAY FATHER.

Note: The Saturday Father and his daughter (a pretty young girl of about ten) will appear from time to time throughout the film. He is a divorced father, putting in his time, not giving a shit about the child. The Saturday Father insists on treating Ted as though they were members of the same secret fraternity. And he comes to represent Ted's nightmare of what might happen to him.

TED
(looking in the
direction of the
voice)

What?

SATURDAY FATHER
Walk him over to Bethesda Fountain,
buy him an ice. It'll kill
twenty minutes.

TED
I've got a lot more than twenty
minutes to kill.

SATURDAY FATHER
Tough...
(checking his watch)
...I get off duty at five-thirty.
(bored, anxious to
make conversation)
How long you been divorced?

TED
(surprised)
Three months. How can you tell?

SATURDAY FATHER
You've got that look. My lady
and I split two years ago in
August and I'm an old pro at
this shit. First thing, stay away
from the Children's Zoo. It's
pure hell--if I never see another
chicken, I'll be happy.
(calling out to his
daughter O.S.)
I'm here, darling. Don't worry...

CLOSER ON TED--finding this distinctly unpleasant.
He glances around, looking for Billy.

HIS P.O.V.: The sprinkler area. Other children are
running around, but there is no sign of Billy.

TED
(calling out)
Billy?

HIS P.O.V.: Another area of the playground. Billy is
nowhere in sight.

WIDER ON TED--as he grabs his stuff and starts toward
the exit of the playground.

TED
(louder)
Billy?

HIS P.O.V.: Looking in another direction. Nothing.

WIDE ON TED--standing among a crowd of people just out-
side the entrance to the playground. He is looking
around wildly.

TED
Billy?!

HIS P.O.V.: There in the distance is Billy Kramer,
running as hard as he can away from Ted.

ON TED, TRACKING IN FRONT OF HIM--as he starts to chase
after Billy.

HIS P.O.V.: TRACKING FORWARD--It is clear that Billy
is running with a purpose.

TED (V.O.)
Billy!

Billy pays no attention to him.

ON TED, TRACKING IN FRONT OF HIM--as he continues to
chase his son.

HIS P.O.V.: TRACKING FORWARD--Closer now, we can SEE
that ahead of Billy is a woman that, from behind, looks
remarkably like Joanna.

CLOSER ON TED--as he realizes what is about to happen.

CLOSER ON BILLY--catching up to the woman.

BILLY
Mommy! Mommy!

A moment later he gets close enough to grab onto her skirt. As the woman turns around:

C.U. WOMAN--quite clearly it is not Joanna.

CLOSE UP BILLY--His face becomes impassive again. All the excitement vanishes.

BILLY
Oh. I thought you were my mommy.

C.U. TED--His face reveals all of the pain that Billy's can't.

CUT TO:

47 INT. CLASSROOM, NURSERY SCHOOL - DAY

CLOSE ON A HOMEMADE CURTAIN--as it opens and Billy Kramer, wearing an outsized moustache, a makeshift cape and a stovepipe hat made from construction paper. He stands for a moment, looking around, finally he spots someone, grins and begins waving.

HIS P.O.V.: across the room eighteen to twenty mothers (Ted Kramer is the only man present) are gathered, sitting on tiny chairs and at work tables watching as their children put on a show.

ON BILLY--Suddenly he forgets his lines, looks around nervously. A moment later a very pretty young teacher leans over, whispers in his ear.

TEACHER
Ladies and gentlemen...

BILLY
Ladies and gentlemen...

TEACHER
Welcome to the greatest show on earth.

BILLY
Welcome to the...
(he forgets again)

REVERSE ON TED--He leans forward mouthing the words as the teacher prompts Billy.

TEACHER
Greatest.

BILLY
Greatest...

TEACHER
Show.

BILLY
Show...

TEACHER
On earth.

BILLY
On earth.

Ted breathes a sigh of relief, his son having gotten through it.

CROSS-CUTTING BETWEEN THE CHILDREN PUTTING ON THE SHOW AND TED KRAMER SITTING IN THE AUDIENCE WATCHING--A look of total pleasure on his face. From time to time when Billy does something particularly difficult, Ted nudges the woman next to him.

Note: In all of the shots of Billy we SEE the teacher there guiding, helping, over and over and over we cannot help but notice how attractive she is. Toward the end of the show Ted's P.O.V. occasionally follows the teacher rather than the child.

DISSOLVE TO:

WIDE SHOT--The show is over and the parents and children mill around eating popcorn, drinking lemonade from paper cups. Ted stands off to one side, talking to the teacher as Billy runs around.

CLOSER IN ON THEM:

TEACHER
Mr. Kramer, I just wanted to tell you what a wonderful boy your son is.

TED

(clearly attracted
to her)
I don't know...I've been worried...
(glancing around,
making sure Billy
is out of earshot)
I mean, with what he's been through
and everything. I--

TEACHER
(solicitously)
No...No...Billy is doing just fine.

TED
(giving himself
a few points)
Well, you know it's not easy
raising a kid on your own and
I thought if we could get
together and, uh, discuss--

At that moment one of the class mothers interrupts,
reaches across Ted and takes hold of the teacher's hand.

WOMAN
(effusive)
Barbara! Congratulations! When
is the baby due?

TEACHER (BARBARA)
Oh, God. Not 'til August.

CLOSE ON TED--inadvertently glancing at the teacher's
stomach, nothing shows.

ON THE TEACHER--as she turns back to Ted.

TEACHER
Excuse me. You said you wanted
to talk, Mr. Kramer.

TED
(embarrassed)
Yes, but...ah, not now...
(checking his watch)
I've got an appointment...I forgot
all about it...

As Ted begins beating a hasty retreat,

CUT TO:

48 EXT. STREET - DAY

ON TED, TRACKING IN FRONT OF HIM--as he walks down the street carrying a large and elaborate papier mache art thing that Billy made in school.

CROSS-CUTTING BETWEEN TED AND HIS POV, as he manages to notice every single pretty girl that passes, thread his way through the crowd and still balance Billy's enormous work of art.

CUT TO:

49 INT. AGENCY - DAY

ON THE ELEVATOR DOORS--as they open, Ted squeezes off and AS THE CAMERA TRACKS WITH HIM, he crosses the waiting room and enters the offices proper. He pauses at his secretary's desk and deposits Billy's papier mache thing. She jumps up from her desk, takes the papier mache thing and her notebook in hand, and follows Ted as he walks down the corridor towards O'Connor's office.

SECRETARY

Mr. O'Connor called. There's a meeting with the Revlon people in the board room and you're fifteen minutes late.

TED

(in a rush)

I know....I know.

SECRETARY

Mr. Schmidt can't have the figures on the television buy until Monday.

TED

No. Uh, uh. Tell him I asked for it Friday. I want it Friday. Period.

SECRETARY

Mr. Lombardo from packaging wants to meet on Friday.

TED

Fine.

50 By now they have reached the board room. He enters without knocking, his secretary still in tow.

SECRETARY

And Mrs. Kelsey called to ask if Billy can come to Stephanie's birthday party on Tuesday.

CUT TO:

50 INT. BOARD ROOM - DAY

The room is filled with executives in three piece suits and O'Connor who is doing a lot of backing and filling.

TED

(as he enters)

Yes. Remind me to pick up a "Crying Chrissie" doll at lunch on Tuesday.

ON O'CONNOR--Clearly he is very irritated at this.

O'CONNOR

(sardonic)

If it's all right with you, Mother Kramer, can we get down to work now?

CUT TO:

51 INT. PHYLLIS BERNARD'S OFFICE - DAY

It is a real mess, legal files and law books scattered everywhere. In the midst of all this chaos sits PHYLLIS BERNARD, as we said before, she is about thirty, very pretty in spite of her glasses.

ON PHYLLIS--She looks up as Ted enters. It is clear from their attitude that they have known one another for a long time and are very relaxed together.

PHYLLIS

Hello, Kramer.

ON TED--He drops into a chair and shoves a stack of papers across the desk to her.

TED

Hiya, Phyllis. These are the Revlon contracts. I thought you ought to check them out.

PHYLLIS

Sure.

She takes the papers and starts to rifle through them, stopping every so often and making a note in the margin. As she does, we notice that the second and third buttons of her blouse have come undone and that she is not wearing a bra.

CLOSER ON TED--as he realizes this.

ON PHYLLIS--She glances up to ask Ted a question about some point or other, notices the direction of his gaze and, unselfconsciously buttons up her blouse.

She goes back to her papers as Ted continues to watch her.
ON PHYLLIS--not looking up from her papers.

PHYLLIS

Yes.

TED

(baffled)

Yes, what?

PHYLLIS

(looks up, serious)

Yes, I'll have dinner with you.

CUT TO:

52 INT. TED KRAMER'S BEDROOM - LATE AT NIGHT

ON THE BED--Although the room is dimly lit, we can SEE quite clearly that Ted and Phyllis are in bed together. They have finished making love and Ted lies back, half asleep. Phyllis reaches across to the nightstand, puts on her glasses and checks her watch.

PHYLLIS

Kramer, I've got to go. I've got an eight o'clock closing tomorrow down on Centre Street.

TED

(half asleep)

Mmmnph...I'll get you a cab...

But he makes no move to get up.

Phyllis gets to her feet and in the dim light we can SEE that, except for her glasses, she is naked.

PHYLLIS
(as she crosses the
hall on the way to
the bathroom)
That's okay. It's just that I've
got these clients that are--

CUT TO:

53 INT. BATHROOM - NIGHT

There is Billy Kramer, standing by the toilet, buttoning his pajamas. He looks up at Phyllis.

His P.O.V.: There stands Phyllis, naked as the day she was born, a look of stunned amazement on her face.

PHYLLIS
(softly to herself)
Oh, God.

Too startled to cover herself.

ON BILLY--He looks her up and down, then:

BILLY
(very serious)
Do you like fried chicken?

ON PHYLLIS--suddenly remembering to cover herself.

PHYLLIS
(hoping desperately
it is the right answer)
Ah.. .Yes.

SHOT--Phyllis and Billy.

BILLY
So do I...

And he shuffles off to bed. Phyllis waits, frozen until he disappears into his room. Then, she turns and flees back into the bedroom.

CUT TO:

54 INT. BEDROOM - NIGHT

ON PHYLLIS--as she bursts into the room, closes the door behind her, leans against it.

PHYLLIS
(eyes wide)
I just met your son.

ON TED--who has leapt out of bed and is scrambling into his pants.

TED
Like that?!

Phyllis nods.

TED
And?

PHYLLIS
He wanted to know if I liked
fried chicken.

TED
Do you?

Phyllis nods rather frantically.

TED
(grinning)
So what's your problem?

CUT TO:

55 INT. KITCHEN, KRAMER APT. - EVENING

ON TED AND THELMA--stand side by side. He is cutting, chopping, making some kind of stew. Thelma stands nearby watching, sipping a glass of white wine.

FROM O.S. we can hear Billy and Kim running around, playing.

TED
You ever think about getting
married again?

THELMA
No, not really...
(she thinks for
a moment, then:)
I guess it's different if you
don't have children, but...I
dunno, even if Charley and I
don't live together, even if

we're sleeping with other people,
even if Charley was to marry
again...He'd still be my husband.
That stuff about "Till death do
you part?" That's really true.

TED
(nodding toward a
cookbook that is
propped open nearby)
How many onions does it say to
use?

THELMA
(without bothering
to look in the book)
Three. And add some basil.

TED
(as he does)
D'you think you and Charley'll
ever get back together again?

THELMA
No. I don't think so.

TED
C'mon, Thel. So Charley had a
little fling. So what? All in
all he was a pretty good husband.

THELMA
Look, I know this isn't gonna
make any sense, okay? I mean
forget the logic part...But I
keep thinking if Charley really
loved me, he wouldn't have let
me divorce him.

CUT TO:

56 EXT. CENTRAL PARK - DAY

WIDE SHOT--The Saturday Father and his daughter, clearly
with nothing to say to one another, stand eating ices
from a nearby vendor. THE CAMERA PANS AWAY FROM THEM
across to Billy, Ted and Phyllis. She is dressed in a
very nice suit, silk blouse, high heeled shoes and looks
distinctly out of place in Central Park on a Saturday
afternoon.

At the moment, Ted is trying to teach Billy how to bat.

TED

Now look, you hold it like this...
(he places Billy's hands
on the bat just so)
...and you swing like this...
(taking him through
the motions)

ON PHYLLIS--watching. She can't believe what she's seeing. Finally, she can't stand it any longer.

PHYLLIS

(impatient)
No, no, no, Kramer. That's not
how you do it. Look....

She crosses to Billy, gently takes the bat from him and demonstrates.

PHYLLIS

...you hold it like this...
(showing him her grip)
Farther down the bat. And you
swing like this...
(to Ted)
Throw me one.

ON TED--as he gives Billy a look that says, we have to humor her. He throws a ball.

ON PHYLLIS--as she swings, connects and slams a ball in a long, looping fly that goes at least two hundred feet.

ON TED--watching the ball disappear in the distance, he turns back to Phyllis, open-mouthed.

CLOSE ON PHYLLIS--Embarrassed, she grins, shrugs and hands the bat back to Billy.

CUT TO:

57 INT. O'CONNOR'S OFFICE - DAY

WIDE SHOT--O'Connor, Murray and the Art Director are in O'Connor's office as the door opens and Ted enters, carrying a pile of papers, charts, graphs, etc., etc.

TED

Okay, Jim. Here's the report
on.

He stops in mid-sentence, looks around.

HIS P.O.V.: On the walls are a series of mock-ups of the various Fire and Ice ads, none of which are what Ted and O'Connor had agreed upon.

TED
(surprised)
What the hell is this?

O'CONNOR
(innocent)
Murray had some ideas about the Fire and Ice campaign and he had the art department make up a few roughs...
(weakly)
I think they're kind of interesting.

TED
(bugged)
I don't. Jim, this isn't anything like what we talked about. It's not even close.

MURRAY
(oily)
Ted, basically it's still your concept.

O'CONNOR
(chiming in)
Murray just added a few things, that's all.

TED
Now hold it right there, I'm the one that went in and sold Revlon on this idea to start with, remember? You said I was going to be--

Sound-effect: the phone rings.

O'Connor picks it up.

ON TED

O 'CONNOR
Yeah?

He listens for a moment, then hands the phone to Ted.

O'CONNOR

It's for you.

ON TED--as he takes the receiver.

TED

(puzzled)

Yes?

Then, embarrassed, he turns his back and lowers his voice.

TED

Look, Billy, I told you before,
one hour of T.V. a day, that's
the rule...No...

(clearly, Billy is
giving him an
argument)

I don't care what the other
mothers do...Listen, I can't
talk now, I'm in a meeting...

(firm)

Billy, I'll talk to you later,
good-bye.

Note: during the phone call, the CAMERA PANS AWAY TO
MURRAY & O'CONNOR, looks of bored condescension and smug
superiority on their faces.

Ted hangs up the phone and turns back around.

MURRAY

(smooth)

Ted, I appreciate what you're
saying, but I really think you're
just too close to it right now.

O'CONNOR

(quickly)

Murray's right.

(reassuring)

Look it's just some ideas, okay?
I mean nothing's locked in cement.
I promise you this is your show...

ON TED--Not very reassured.

O'CONNOR

Trust me on this one, Ted...

CUT TO:

58 INT. LIVING ROOM, KRAMER APT. - NIGHT

Ted is sitting at the dining room table, working. Spread out all across the table are layouts, rate sheets, etc., etc. Billy sits across from him drawing on a pad with felt-tipped pens. HOLD FOR A BEAT, then:

BILLY
(worried about something)
Mom, I mean dad...

TED
(busy)
In a minute...

A beat of silence then:

BILLY
What do you do when an elephant sits on your fence?

Silence.

BILLY
You get a new fence.

TED
(he hasn't heard a word)
C'mon, Billy. I'm trying to work for God's sake...

Another beat of silence, then Billy reaches for his glass of Hawaiian Punch and accidentally tips it over, spilling purple liquid across all of Ted's papers.

Instantly, Ted is on his feet, yelling.

TED
Goddamnit, can't you watch what you're doing!

CROSS-CUTTING BETWEEN THEM:

BILLY
(quiet)
I'm sorry.

TED

Je-sus Christ! I catch all kind
of shit at the office because
I'm not pulling my weight
because I'm busting my butt
trying to be a decent goddamn
father and--

BILLY

I'm sorry.

TED

(sardonic)

That's terrific. That's really
terrific, but I notice I'm the
one that's cleaning up this--
(noticing an
important paper
covered with
grape juice)
Oh, crap, I'll have to do this
one over.

BILLY

(starting to help)

I'm sorry.

By now there is nothing the boy can do right.

TED

Look, it's after your bedtime,
okay? Just do me a favor and
go to bed, okay?

Billy gets to his feet, collects his stuff and

59 walks into his bedroom. HOLD ON TED who sits
for a moment, then gets wearily to his feet and
as THE CAMERA TRACKS WITH HIM crosses to the door of
Billy's room. He stops in the doorway, looks O.S.

HIS P.O.V.: Billy struggling to get his pajamas on,
having a hard time.

CROSS-CUTTING BETWEEN THEM

TED

Look, I'm sorry I yelled, okay?

BILLY

(quiet)

That's okay.

TED

It's just...I've been catching
a lot of flack at the office...

BILLY

That's okay...

60 INT. OFFICE - DAY

ON THE DOOR TO O'CONNOR'S OFFICE--as it opens and
Phyllis comes out. In the B.G. in O'Connor's office
we SEE O'Connor and Murray, talking, laughing. THE
CAMERA TRACKS ALONGSIDE PHYLLIS as she walks to Ted
Kramer's office and opens the door without knocking.

PHYLLIS

How about lunch, Kramer. I'm
buying.

CUT TO:

61 INT. RESTAURANT, MIDTOWN - DAY

ON TED AND PHYLLIS--as they sit across from one another.
A waiter stands over them, setting drinks in front of
them.

WAITER

Perrier and lime...
(placing a drink
in front of Phyllis)
...and scotch with soda.
(putting Ted's drink
in front of him)

The waiter bustles away.

TED

Okay, Phyllis, what's up?

PHYLLIS

Kramer...

She breaks off, uncertain whether or not to go on.
Then, making up her mind, she reaches across, takes
Ted's scotch and soda and drinks half of it down in
one gulp.

PHYLLIS

(in a rush)
O'Connor's out to get you. He's
going to take the Fire and Ice
account away from you.

TED
(stunned)
What?!?

Phyllis nods.

TED
(angry)
I don't believe it! That's
crazy! Why would Jim do something
like that?

Phyllis polishes off the rest of Ted's drink.

PHYLLIS
(angry herself)
You want to know why? I'll tell
you why...
(signaling to
the waiter)
Another scotch and soda for
the gentleman.
(back to Ted)
I'll tell you exactly why.
Because you're not his buddy
anymore. Because he can't
count on you to sit around the
office every night until eight
or nine and shoot the shit with
him.

TED
I can't. I've got Billy to
take care of.

PHYLLIS
(exasperated)
You dope. O'Connor doesn't
give a damn about Billy. All
he wants is somebody that'll
hang around with him every night
so he won't have to go home.

TED
(stiff)
I don't believe you.

The waiter sets Ted's drink on the table in front of him.
He starts to reach for it, but Phyllis is quicker.

PHYLLIS

(taking a stiff drink)

All right. Okay. But tell me something, Kramer. Who do you think is palling around with O'Connor these days?

Ted shrugs.

TED

How should I know?

PHYLLIS

Murray.

REACTION, TED--stunned, but trying to be nonchalant.

TED

So...what's so terrible about that?

PHYLLIS

(would like to take him by the shoulders and shake him until his teeth rattle)

Oh, for God's sake, Kramer. You have got to be the world's most naive human being.

(leaning forward)

Murray has gone in and changed every single ad you've done on the entire Fire and Ice campaign. Every layout...Every idea...Every single thing, right down the line.

TED

No. No, I don't believe it. Jim O'Connor would never let anything like that happen. He gave me my shot in this business. If it wasn't for Jim O'Connor I'd be--I don't know where I'd be. He's a wonderful man...

PHYLLIS

(apologetic for having upset Ted)

Kramer, I'm sorry. All I was

trying to do was--

TED
(cutting her off)
I don't want to hear another
word against him. Not another
word. He's a wonderful man
...a wonderful man...

CUT TO:

62 INT. TED KRAMER'S OFFICE - DAY

INSERT: The finished proof of the ad that Murray had
done, that Ted had seen in O'Connor's office.

ON TED, TRACKING WITH HIM as he steams out of his door
and marches along the corridor to O'Connor's office.

SECRETARY
(as Ted brushes past her)
I'm sorry, Mr. O'Connor is in
conference.

But it is too late. Ted barrels into O'Connor's office
without bothering to knock.

CUT TO:

63 INT. O'CONNOR'S OFFICE - DAY

O'Connor is alone in the office. He looks up startled
as Ted comes barging in.

TED
(furious)
All right, Jim. You said I was
running this show, right? You
said no decisions without my
approval, right?
(brandishing the ad)
Well what the hell is this?
What's going on, Jim?

O'CONNOR
(embarrassed)
Well, ah...I thought it over and
I decided we're doing it Murray's
way.

TED
Jim, this is garbage. This isn't

anything like what we talked
to Revlon about. None of it.
You can't--

O'CONNOR

(tough)

That's my decision, Ted and that's
final.

CUT TO:

64 INT. DINING AREA, KRAMER APT. - NIGHT

ON BILLY--who sits looking down at the plate of food in
front of him as though it was a coiled rattlesnake about
to strike.

BILLY

What is it?

ON TED--preoccupied, jumpy. He is eating, but he
doesn't taste a thing.

TED

Salisbury steak.

BILLY

I hate it.

TED

You don't hate it. We had
Salisbury steak last week
and you liked it fine.

BILLY

(stubborn)

No I didn't. I hate the brown
stuff. It's gross.

TED

(strained patience)

All it is is onions and gravy.

BILLY

I'm allergic to onions.

TED

You are not allergic of onions.

You've had them lots of times.

BILLY

(sullen)
I want a pizza.

TED
(trying not to lose
patience)
No. This is fine. Just take
a bite, you'll like it fine.

Reluctantly, Billy takes a tiny bite. He barely puts
it in his mouth before he spits it out with a great
show of being physically ill.

BILLY
I think I'm going to throw up.

TED
(getting pissed off)
Oh, for God's sake...Here.

He reaches across and scrapes most of the sauce off of
the meat.

TED
There, okay? Now that's just
plain old hamburger.

BILLY
Some of the brown stuff is still
there.

TED
(through clenched
teeth)
Then eat around it.

BILLY
No.

TED
(anger building)
Now listen to me, young man.
Do you know what I had to go
through to put this goddamn
food on the goddamn table?

BILLY
(obstinate)
I don't care. I hate it. I
want pizza.

TED

(blowing up)
Not on your life. That's it.
I've had it with crap around
this house. From now on, no more
pizza! Get it? Starting right
now you can eat real food like
a normal human being!

BILLY
No!

By now both of them are out of control.

TED
You want to know something?!
You are a spoiled selfish little
brat! Now eat--

Billy takes his plate and looking his father straight
in the eye deliberately overturns it, spilling food
everywhere.

ON TED--He is out of his chair like a shot, crosses to
Billy and jerks him to his feet.

TED
(yelling)
Goddamnit! Go to your room!

He half-carries, half-drags the child kicking and
screaming into his room. THE CAMERA TRACKS ALONGSIDE
THEM.

BILLY
(at the top of his
voice)
Owww... You're hurting me...
You're hurting me... I hate you
...I hate you...

TED
(seething)
You're no bargain either, pal.

BILLY
I want my mommy... I want my
mommy..

65 By now they have reached Billy's room. Ted dumps
him on the bed unceremoniously and starts out of
the room.

BILLY
(sobbing)
I want my...mm...ommy...I want
mmy...mommy...

TED
(at the door)
Tough shit. You're stuck with
me.

And he slams the door behind him.

CUT TO:

66 WIDE SHOT--the dining area. Ted sits down
and tries to resume his meal alone.

BILLY (O.S.)
(sobbing, fighting
to catch his breath)
I want my...mmy...mmy. I want
mmy mmy...mmy...

CLOSER IN ON TED--as he lifts his glass to take a
drink and we can SEE that he is shaking like a leaf.

CUT TO:

67 INT. KITCHEN - NIGHT

ON TED--as he finishes doing the last of the dishes,
dries his hands and looks around to make sure that
everything has been put away. He flips off the light
and, as THE CAMERA TRACKS WITH HIM, he walks from room
to room, turning off the lights, until he reaches the
door to Billy's room which is still closed. Ted
hesitates for a moment, then eases open the door and
steps inside.

CUT TO:

68 INT. BILLY'S ROOM - NIGHT

TED'S P.O.V.: Billy lies sprawled across the bed, all
tangled up in the covers.

ON TED--as he crosses to the sleeping child and starts
to straighten the covers.

BILLY
(tentatively)

Daddy?

TED
(all anger gone)
Yeah?

BILLY
I'm sorry...

TED
(kisses him)
That's okay, pal. Go back to
sleep. It's very late.

He starts to get up, when:

BILLY
Daddy?

TED
Uh huh?

BILLY
(very quiet)
Are you...gonna go...away?

ON TED--stunned at the question.

TED
Of course I'm not going away.
I love you very much. I'll
be right here.

There is a beat of silence, then:

BILLY
(it comes pouring
out)
That's why mommy left...isn't
it? 'Cause I was bad...

The boy begins to weep.

TED
(he puts his arm
around Billy and
holds him close)
Oh, Christ...Oh, Christ...
(he thinks for
a moment, then:)
No, pal. Your mom loves you
very much. The reason she left

didn't have anything to do with you.

(pause, this is
very painful)

Look, I don't know if this will make any sense to you, okay? But I'll try and explain. You see the reason your mom left was because... Well, I guess it was because I kept trying to make her into a certain kind of person... Make her be the way I thought a wife was supposed to be. Only she wasn't like that. She was...

(smiles to himself)

Well, she wasn't like that. And now, when I think about it, I can see she tried very hard to be like I wanted--very hard. And when she couldn't, then she tried to tell me about it. Only I wouldn't listen. I guess I thought that if I was happy, that meant she was happy too. Only she wasn't. The truth is, the only reason she didn't leave a lot sooner was because she loves you so much. Joanna stayed until she couldn't stand me any longer and then she left... But it wasn't you, pal. It wasn't you.

There is a long beat of silence as Billy thinks about this. Clearly an enormous burden has been lifted from his shoulders. Finally:

BILLY

Is mom ever coming back?

TED

You mean for good?

Billy nods.

TED

I don't think so.

BILLY

(thoughtfully)

Oh...

Ted gets to his feet, starts for the door.

TED
Now go to sleep. It's very late.

BILLY
Good night.

TED
Sleep tight.

BILLY
Don't let the bedbugs bite.

TED
See you in the morning light.

BILLY
Dad?

Ted pauses in the doorway, smiles.

TED
Yes?

BILLY
I love you...

CUT TO:

69 EXT. CENTRAL PARK - DAY

A SERIES OF TRACKING SHOTS--as Ted runs along beside Billy, who is learning to ride a bike. Then, in the last shot, Ted lets go of the bike and runs along just behind. Slowly as Billy gains confidence he speeds up, leaving Ted farther and farther behind. Finally, as Billy glances over his shoulders.

CUT TO:

TED'S P.O.V.: As the boy, by now a considerable distance away, turns and waves.

ON TED--Waving back, a grin of enormous pride on his face. He glances around, embarrassed to make sure no one is watching and wipes tears from his eyes.

CUT TO:

70 EXT. STREET - DAY

ON A BUS--as it pulls to a stop and a mob of mothers and children get off. Among them we spot Billy and Ted Kramer. THE CAMERA PANS WITH THEM as they cross the street and enter the school building. THE CAMERA CONTINUES IT'S PAN across the street, to a Coffee Shop with large plate glass windows facing the school. There, standing in the window, watching, is Joanna Kramer. HOLD As THE CAMERA SLOWLY ZOOMS IN ON HER and we SEE a look of overwhelming pain on her face.

CUT TO:

71 EXT. PLAYGROUND, CENTRAL PARK - AFTERNOON

ON TED AND THELMA--sitting on a bench, the area around them is stacked high with toys that the kids have brought with them to the park.

O.S. we can HEAR Billy and Kim racing around, playing.

TED

(a little too casual)

Thel, you ever hear from Joanna?

THELMA

(also with deliberate nonchalance)

Not for a couple of months.

The last time I heard from her she was living in San Francisco.

TED

(surprised)

California?

THELMA

(watching him)

Uh, huh...She said she had a good job, was playing a lot of tennis. She wanted to know all about Billy.

There is a beat of silence, then:

TED

(the real question)

She ever ask about me?

THELMA

(lying)

Uh, huh...Yeah...

TED
What d'you tell her?

THELMA
I told her you're doing a

pretty good job.

BILLY (O.S.)
Daddy! Daddy!

Ted glances around:

HIS P.O.V.: Billy and Kim are standing near the jungle
Jim. Billy has a toy airplane in his hand.

BILLY
Daddy, look! Presenting Billy
Kramer's Fantastic Superjet!

And he begins to race around the area, making jet
noises and holding the airplane in his hand.

REVERSE ON TED--watching him, smiling.

ON BILLY--weaving in and around the benches. He
turns and starts back towards Ted. As he does:

QUICK CUT: INSERT: Billy's foot, as he trips.

ON BILLY--as he starts to fall, still holding onto the
airplane.

QUICK CUT, TED--watching, horrified.

ON BILLY--as he hits the concrete.

ON TED--He leaps to his feet, starts toward the boy.

ON BILLY--as he looks up.

JUMP CUT IN, TO EXTREME CLOSE UP--There is a terrible-
looking gash running from his cheek into his hairline.

Kim screams at the sight of the blood.

BILLY
(terrified)
Daddy!

CUT TO:

72 EXT. ENTRANCE TO CENTRAL PARK - AFTERNOON

ON THE ENTRANCE--as Ted, carrying Billy, wrapped in his coat, comes barreling out of the park, nearly knocking over several people with shopping bags, and begins running like hell WITH THE CAMERA TRACKING JUST IN FRONT OF HIM. In the B.G. we SEE Thelma and Kim chasing after him. THE LENGTH OF THE TRACKING SHOT SHOULD BE MUCH LONGER THAN WE EXPECT. IT SHOULD, IN FACT, COVER THE THREE CITY BLOCKS BETWEEN THE KRAMER APARTMENT AND THE HOSPITAL, ACROSS STREETS WITHOUT STOPPING FOR THE LIGHT, ALONG CROWDED SIDEWALKS WITHOUT STOPPING, ENDING FINALLY ON THE EMERGENCY ENTRANCE TO THE HOSPITAL. IT MUST BE GENUINELY SUPERHUMAN, GENUINELY HEROIC.

CUT TO:

73 INT. EXAMINATION ROOM, EMERGENCY SECTION,
HOSPITAL - DAY

ON TED KRAMER--He is covered with Billy's blood, it is on his face, his shirt, his trousers. At the moment 'he stands helpless, watching as, Off-Screen, a surgeon examines Billy's wound.

SURGEON (O.S.)

(calm, reassuring)

That's good, Billy...That's a
brave boy...Now then, how's that?
Now we've cleaned it out...

WIDER SHOT--Billy lies on the examining table with the doctor bending over him.

SURGEON

There. That wasn't so bad, was
it?

Billy doesn't say anything.

SURGEON

Now then, you just wait here,
Billy. I want to talk to your
dad for a minute.

The doctor motions for Thelma to wait with Billy and he crosses to Ted who stands in the doorway.

CLOSER IN ON THEN

SURGEON

(low voice, again calm)

and reassuring)
Your boy is very lucky, Mr.
Kramer. One inch over and it
would have caught the eye.

REACTION TED

SURGEON
But I'm going to have to take
some stitches.

TED
(flat)
How many?

SURGEON
Ten.

Ted closes his eyes, there is a sharp intake of breath.

SURGEON
Because of the position of the
wound and your son's age, I
don't think there will be much
of a scar. Otherwise I'd call in
a plastic surgeon.

Ted nods.

SURGEON
Now, I'd advise you to wait
outside. It'll be eas--

TED
(like a shot)
No.

SURGEON
(reasonable)
Mr. Kramer, there's--

TED
(softly, but with
real vehemence)
Fuck you. He's my son. I'm
staying with him.

CUT TO:

CLOSE ON TED--He holds his son tightly while the doctor
stitches up the boy's wound. From THIS CAMERA ANGLE
we can SEE Ted's face, but only the back of Billy's

head. Although we do not see the stitches being made, we do SEE the doctor's hand, with the needle and surgical thread as it moves into and out of view with a slow, steady rhythm. Billy's hand clutches Ted's so tightly that the knuckles are white.

BILLY
(softly, as each
stitch is taken)
Ohhh...Ohhhh...Ohhhh...

TED
(whispering to his
child)
It's okay, son...I'm here...
Just a little more to go...
Don't worry, son...I'm here...

FADE TO BLACK:

74 EXT. KRAMER APT. BLDG. - NIGHT

WIDE SHOT--It is late, only a few lights are still on.

CUT TO:

75 INT. BILLY'S ROOM - NIGHT

ON BILLY--He lies in bed, fast asleep, his head swathed in bandages. THE CAMERA PANS AWAY FROM HIM across to Ted, who sits in a nearby rocking chair, watching his son. HOLD FOR A BEAT, then Ted gets to his feet, walks quietly to the door and steps out into the hall, closing the door behind him.

CUT TO:

76 INT. KITCHEN - NIGHT

WIDE SHOT--Thelma having washed and dried the dishes is now wiping off the top of the counter top, more to keep busy than anything else. She looks around as Ted enters.

THELMA
How is he?

REVERSE ON TED--standing in the doorway. He hasn't changed his clothes and he is still covered with blood.

TED
(nods)
He's okay...Thel, can I ask you

a favor?

THELMA

Sure.

TED

I don't mean a little favor.
mean a big F favor.

Thelma nods. She watches Ted closely. He doesn't look at her.

TED

Thelma, if I die--

THELMA

(aghast)

What?

TED

(quickly)

I didn't say I'm going to die,
but if I should--

THELMA

(deeply upset)

Don't say that! I don't want to
hear you say that!

TED

(firmly)

Thel, listen to me. If, on the
million to one shot that I
should--

(correcting himself)

That anything should happen to
me. Would you take care of
Billy?

THELMA

(amazed)

Me?! You want me to take care
of Billy?!

TED

I thought about it a lot and
you're the only person I know
that I trust with him. I mean,
if anything happened to me,
he'd be okay with you. You're
a good mother.

Silence. Thelma looks away from him.

TED
(hastily)
I know it's not an easy thing to
answer.

Silence. She still cannot look at him.

TED
Look, if it's too much
responsibility--

Thelma nods, unable to speak.

TED
You're sure?

She nods again.

TED
Thank you, Thel. Thank you
very much.

CUT TO:

77 INT. BILLY'S ROOM - EARLY MORNING

MED. SHOT ON BILLY--as he lies in bed asleep. Some time has passed and Billy's bandage is much smaller. HOLD ON HIM as we HEAR

O.S. Sound: From the street below, the regular six-forty-five garbage truck that serves as Billy's alarm clock.

HOLD ON BILLY as he wakes up, struggles to his feet. THE CAMERA TRACKS WITH HIM as, eyes closed, he stumbles into the bathroom, pees, and still not remembering to flush the toilet walks into the bedroom and wakes his father. As the child turns and walks toward the kitchen, THE CAMERA HOLDS ON TED. He heaves himself to his feet and, eyes closed, in much the same manner as his son, stumbles into the bathroom. He automatically flushes the toilet without bothering to look, walks into the living room, opens the front door and picks up the paper. As he starts into the kitchen, he meets Billy coming the other way carrying two plates, a doughnut on each.

THE CAMERA NOW TRACKS WITH BILLY as he walks into the living room, carefully sets the plates on the dining

table, crosses to the television set, and turns it on. He returns to the table, and sits down as Ted appears carrying two glasses of orange juice and vitamins. He takes a seat in the chair opposite Billy and opens his paper and starts to read.

HOLD ON THEM as they sit without talking, eating their breakfast--the only sound, a children's cartoon program coming from the T.V. From time to time Ted glances up from his paper to look across at the cartoon.

HOLD ON THEM as we SEE that they have become roommates in the best sense of the word.

78 EXT. TED'S OFFICE BLDG. MIDTOWN - DAY

WIDE SHOT--It is a gray, cloudy day in mid-November.

Snow is falling.

Sound-effect: a telephone ringing. Then:

TED'S VOICE
Hello?

JOANNA'S VOICE
Ted?

TED'S VOICE
Joanna?

CUT TO:

79 INT. RESTAURANT, ISLE OF CAPRI - NIGHT

ON THE DOOR--as Ted enters, looks around. The Maitre d'hotel approaches. From his attitude, it is clear that Ted and Joanna were regular customers.

MAITRE D'HOTEL
Good evening, Mr. Kramer. We haven't seen you for a long time. Mrs. Kramer, she waits for you in the back.

TED
Thank you, John.

THE CAMERA TRACKS WITH TED as he walks toward the back room of the restaurant. Several waiters approach and

say hello, the piano player looks up and smiles. As he reaches the door to the back room.

CUT TO:

80 INT. BACK ROOM

TED'S P.O.V., JOANNA: She sits against the wall, a glass of white wine in front of her. She is dressed simply and no longer has a tan. Nevertheless, Joanna is still stunningly beautiful. HOLD ON HER FOR A BEAT as she looks up, smiles.

ON TED--He stands watching her, his knees weak. It is impossible not to fall in love with her all over again.

TWO SHOT--as he crosses to her table, sits down.

JOANNA
Hello, Ted. You look well.

TED
So do you.

The waiter appears, carrying a scotch and soda. He sets it down on the table in front of Ted.

WAITER
The usual, Mr. Kramer.

TED
(not taking his eyes
off Joanna)
Thanks, Gino.

The waiter nods and promptly disappears.

JOANNA
How's the new job?

TED
Fine.

There is a self-conscious pause. From the bar, the piano player begins playing a new song. From Ted and Joanna's reaction, it is clearly a song that has meant a great deal to them in the past. They listen for a moment, then:

TED
Look at us, Joanna. Just like
any old married couple having

dinner. Who would believe it.

JOANNA

Yes...How's Billy?

ON TED--The question he has been dreading.

TED

He's great...except...

(not looking at
her)

...Except he had...he fell and
he cut his face. He...He has a
scar, Joanna, from about here to
here.

(indicating where
and how big)

There is a beat of silence. A moment of shared feeling.

TED

(he has to say it
to someone)

I can't help but feel somehow...
it's my fault. I keep thinking
I could've done something--
stopped it...

JOANNA

You can't tell it from a distance,
Ted.

For the first time he looks up at her.

TED

What?

CROSS-CUTTING BETWEEN THEM

JOANNA

I've seen him.

TED

You have?

JOANNA

A few times. Sometimes I sit in
that coffee shop across the street
and watch when you take him to
school.

ON TED--speechless.

JOANNA

He looks like a terrific kid.

TED

He is...

(he still can't get
over it)

You sat in that coffee shop
across from school--

JOANNA

(completing the sentence)

Watching my son...Ted, I've been
living in New York for the past
two months.

TED

(amazed)

You've been living here, in
the city?

JOANNA

(a deep breath)

Ted...The reason I wanted to see
you...I want Billy back.

TED

You want what?!

JOANNA

(firm)

I want my son. I'm through
sitting in coffee shops looking
at him from across the street.
I want my son.

TED

Are you out of your mind?!
You're the one that walked out
on him, remember?

JOANNA

(trying to explain)

Ted, listen to me...You and I,
we had a really crappy marriage--
(hastily)

Look, don't get so defensive,
okay? It was probably as much
my fault as it was yours...
Anyway when I left I was really

screwed up--

TED

Joanna, I don't give a--

JOANNA

(she will be heard)

Ted, all my life I'd either been somebody's daughter or somebody's wife, or somebody else's mother.

Then all of a sudden, I was a thirty-two-year-old, highly neurotic woman who had just walked out on her husband and child. I went to California because that was about as far away as I could get. Only... I guess it wasn't far enough. So I started going to a shrink.

(leaning forward,
very sincere)

Ted, I've had time to think. I've been through some changes. I've learned a lot about myself.

TED

(like a shot)

Such as?

Silence.

TED

(boring in)

Come on, Joanna, what did you learn? I'd really like to know.

Silence.

TED

(relentless)

One thing, okay? Just tell me one goddam thing you've learned.

There is a beat of silence, then:

JOANNA

(quiet, determined)

I've learned that I want my son.

ON TED--He reacts as though he has been slapped.

TED

Joanna, go be a mother. Get married, have kids. Don't get married, have kids. Do whatever you want. I don't give a damn. Just leave me out of it--and leave my baby out of it.

JOANNA

Ted, if you can't discuss this rationally--

TED

(getting to his feet)

Joanna, go fuck yourself!

And with that he turns on his heels and stalks out of the restaurant.

CUT TO:

81 INT. LAWYER'S OFFICE - DAY

WIDE SHOT--A large, very plush office: lots of antiques, beautiful nineteenth century paintings on the wall along with autographed photographs of at least three ex-Presidents of the United States. Sitting behind a large and imposing desk is JOHN SHAUNESSY, a handsome, formidable man in his early sixties. He is well-dressed, a cornflower in his buttonhole, that sort of thing. At the moment, Shaunessy leans back in his chair as Ted finishes his story.

TED

(leaning forward,
intense)

Look, she walked out on her own child, right? That's desertion, right? Mr. Shaunessy, I'm telling you it's an open and shut case.

SHAUNESSY

First, there's no such thing as an open and shut case. Especially where custody is involved. Got it?

Ted nods.

SHAUNESSY

Second, the burden is on us to prove your ex-wife is an unfit

mother. That means I'm going to have to play rough and, if I play rough, you can bet they will too. Can you take that, Mr. Kramer?

Ted nods.

SHAUNESSY

Third, it'll cost you five thousand dollars.

REACTION TED--That's an astronomical amount of money to him.

SHAUNESSY

That's if we win. If we lose, you could end up having to pay your wife's court costs as well.

TED

(determined)

Fine.

SHAUNESSY

Good. You've hired yourself a hell of a lawyer, Mr. Kramer.

(down to business)

How old is the child?

TED

Six.

ON SHAUNESSY--He shakes his head.

SHAUNESSY

That's tough. In most cases involving a child that young, the court tends to side with the mother.

ON TED--agitated. This is not what he wanted to hear.

TED

But she signed over custody. Here...

He digs in his pockets, pulls out a piece of paper and thrusts it at the lawyer.

SHAUNESSY

(glancing at it)

I'm not saying we don't have a shot, but it won't be easy...

(thinks for a moment)

Mr. Kramer, do me a favor. There is something I find very helpful in matters like this. I sit down and make a list of all the pros and cons on an issue. I actually write them down and look at them. I want you to do that, okay? Then, after that, if you're really sure you want to retain custody of your child--then we'll go in there and whip their asses.

CUT TO:

82 INT. LIVING ROOM, KRAMER APT. - LATE AT NIGHT

WIDE SHOT--Ted sits at the dining table, the supper dishes have been pushed aside. He has a legal pad in front of him and is writing. THE CAMERA DOLLIES IN CLOSER.

INSERT, TED'S P.O.V.: The legal pad. On one side Ted has written "Pro" and on the other, "Con." Underneath "Con" Ted has written a long list of the drawbacks involved in keeping Billy: Sex Life, Money, Possibility of Remarriage, Sleep, Emotional Dependence. The "Pro" side of the list is empty.

ON TED--He sits for a moment, staring at the list, then he crumples the paper, gets to his feet.

CUT TO:

83 INT. BILLY'S ROOM - NIGHT

ON THE DOOR--as Ted enters. He crosses to Billy's bed where the child is fast asleep, sits down on the edge, and starts to rub the child's back.

TED

I love you Billy Kramer.

BILLY

(half-asleep)

I love you too daddy.

Ted kisses the child, gets to his feet and starts toward the door.

TED
Sleep tight. Don't let the
bedbugs bite...

BILLY
(almost asleep again)
See you in the morning light...

CUT TO:

84 - OMIT
87

88 INT. O'CONNOR'S OFFICE - DAY

WIDE SHOT--O'Connor stands with his back to Ted, looking out the window. From the beginning this is clearly an awkward and unpleasant moment.

O'CONNOR
(scared to do what he
is about to do)
Look, ah...Ted. I just got word
from the guys at Revlon and...ah
they did some marketing tests on
our campaign and the results were...

CLOSE ON TED: Hold on him listening as it slowly dawns on him that he is being fired.

O'CONNOR
(stiff)
Disappointing. It only pulled a
fourteen share and they were
hoping for a twenty-five minimum,
and...ah...they're not very happy
and...Well, the guys have decided
they want to...ah, re-think the
entire concept and...Look, I don't
like having to do this, okay?...
But...I mean, what I mean is...ah,
I'm going to have to...ah, let you
go--

TED
(not really sure he
heard right)
Are you firing me, Jim?

ON O'CONNOR--He still has his back to Ted.

O'CONNOR

C'mon, Ted, don't get emotional.
Okay?

(whining)

Look, this isn't exactly an easy
thing for me to do, y'know? I
swear Murray and I did everything
we could, but those sons of bitches
were out for blood. I mean it was
all I could do to keep the account
inside the shop... Look, I promise,
if I hear of anything I'll let you
know first thing. Ted, I want--

O'Connor looks around.

O'CONNOR

Ted?...

HIS POV: The room is empty, the door stands open and
Ted is gone.

O'CONNOR'S VOICE

Ted?...

CUT TO:

88A INT. TED'S OFFICE - DAY

WIDE SHOT--as Ted grabs a picture of Billy from his desk,
takes his jacket and coat and stalks out the door.

CUT TO:

88B EXT. STREET - DAY

TRACKING ALONGSIDE TED--as he walks along the street in
a state of total shock. Behind him, in the windows of
expensive stores we note Christmas decorations.

CUT TO:

88C INT. INTERVIEW ROOM, EMPLOYMENT AGENCY - DAY

WIDE SHOT--Ted sits across from the interviewer, a
polished young man in his middle twenties, very
efficient, he sounds a bit like a tape recording.

INTERVIEWER

(glancing at a form
Ted has filled out)
Ummm, hmmm... umm, hmmm...
(the good news)
Well, this looks very good.. Of
course
(the bad news)
... you understand this is the
worst time of the year to look
for a job.

TED
(panic)
What?! What do you mean, I don't
understand.

INTERVIEWER
(patronizing)
Mr. Kramer, nobody even thinks
about leaving their job until
after they get their Christmas
bonus.

TED
Look, you don't understand. I
need a job. I've got a kid and--

INTERVIEWER
(smooth)
I understand and I'm absolutely
sure something wonderful will
turn up....
(ending any further
discussion)
...after the first of the year.

CUT TO:

88D EXT. STREET - DAY

ON A TELEPHONE BOOTH--Ted stands inside, talking on the
phone. AS THE CAMERA DOLLIES IN CLOSER, he hangs up
the receiver and takes the employment section of the New
York Times which is filled with listings he has circled
and crosses off one. He goes on to the next, takes a
dime from the stack on the shelf in front of him and
starts to dial.

CUT TO:

88E EXT. TED KRAMER'S APT. HOUSE - EVENING
ESTABLISHING SHOT

CUT TO:

88F INT. KITCHEN - NIGHT

ON TED--who stands at the sink doing the last of the dishes. A dishtowel is tucked into his belt, serving as an apron. HOLD ON HIM as we HEAR:

Sound-effect: the phone ringing.

Ted wipes his hands, picks up the phone.

TED

Uh, huh?

SECRETARY'S VOICE

(from the phone)

Mr. Kramer? Please hold for Mr.
Shaunessy...

Then, a moment later:

SHAUNESSY'S VOICE

Ted? They've set the court date.
I just heard today...It's...
(checking his notes)
January sixth.

TED

(despair)

Oh, Christ.. John, there's some-
thing I ought to tell you. My...
ah, situation has...changed. I
lost my job.

There is a long pause, too long.

TED

John?

SHAUNESSY'S VOICE

(thoughtfully)

Ted, I won't lie to you, we don't
have a hope in hell of winning a
custody hearing if you're out of
work.

Ted doubles over the phone like he has been hit in the stomach.

TED

(softly, but with
real feeling)
Good Christ, Joanna, just get the
hell out of my life.

SHAUNESSY'S VOICE
Ted? Are you there?

TED
Yeah.

SHAUNESSY'S VOICE
Any prospects?

TED
(trying to make
himself believe it)
Don't worry. I plan to have
something within twenty-four
hours, John.

SHAUNESSY'S VOICE
(amazed)
How the hell are you going to do
that?

TED
(grim)
I don't know.

89 INT. INTERVIEW ROOM, EMPLOYMENT AGENCY - DAY

WIDE SHOT--The same young man sits across the desk from
Ted.

INTERVIEWER
(smirk)
Mis-ter Kramer, as I mentioned
yesterday, this is a very bad
time of year to look for work.
Now I'm sure we'll have something
for you by mid-February, March
at the latest.

CLOSE ON TED--leaning forward, impatient.

TED
I need a job, now.

CROSS-CUTTING BETWEEN THEM--The interviewer gives Ted a
weary look. Then he starts to flip through the card

file.

INTERVIEWER
(going through the
motions)
No...No...No...

Finally he pauses at one card, pulls it out.

INTERVIEWER
(doubtfully)
There might be something at J.
Walter Thompson. But...
(shaking his head)
...I don't think they're really
serious. The position's been
open for two months and...
(shrugs)
They may just be on a fishing
expedition.
(cheerful)
I'm sure you'll be much happier
if you wait until after the
first--

TED
(checking his
watch)
Call up the people at J. Walter
Thompson. Set up an appointment
at four.

INTERVIEWER
(politeness strained
almost to the breaking
point)
Mis-ter Kramer, it's...
(checking his watch)
...almost four now. It's the
Friday before Christmas. Nobody
is going to want to--

TED
(leaning forward,
tough as nails)
Either you call and set up the
appointment, or I'll call. And
if I call, you lose the
commission.

INTERVIEWER
(arch)

My, we are a hot shot aren't we?

Ted is already on his feet and halfway out the door.

TED

You bet your ass.

CUT TO:

90 INT. OFFICE ADVERTISING MANAGER, J. WALTER THOMPSON - LATE AFTERNOON

It is dark outside and the lights are on in the office. From beyond the door, we can hear the sounds of a Christmas office party in full swing.

ON JACK ACKERMAN--The advertising manager. A balding man in his mid-forties, he wears a suit, complete with vest. At the moment he sits behind his desk listening to Ted's spiel, from time to time he glances at the resume on the desk in front of him.

TED (O.S.)

So, Mr. Ackerman, as you can see from my resume, my experience in setting up the leisure package concept means that I've spent a lot of time working along the same lines as your multiple buys and your regional advertising ideas. I know the pitfalls, but --and this is more important--I know the potential revenue for the company inherent in these programs.

ON TED--as he finishes. He sits back, pleased with himself.

CROSS-CUTTING BETWEEN THEM

ACKERMAN

Well, Mr. Kramer, I must say this has been very impressive. I'd like to think about it and get back to you.

TED

(leaning forward)

Mr. Ackerman, is there anyone else that I should see before you come to a decision.

ACKERMAN
Mr. Spencer, our Advertising
Director.

TED

(no time to waste)
Could I see him right away?

ACKERMAN
(taken aback)
I'm sorry, but he's leaving this
evening for a two-week vacation.
I'll set up something the moment
he gets back.

He gets to his feet, starts to shake Ted's hand, ready
to end the interview.

TED
I'd like to see him now--before
he leaves.

ACKERMAN
Mr. Kramer, I don't think--

TED
(means it)
I want this position very much.

Ackerman gives Ted a long, considered look, then:

ACKERMAN
Wait here.

He turns and goes out the door.

CUT TO:

91 INT. OUTER OFFICE, J. WALTER THOMPSON -
LATE AFTERNOON

The large room is crowded with secretaries, junior
executives, researchers, editors, ad-men, etc., etc.
They all have drinks in their hands and there is a good
deal of kissing and general conviviality going on.

THE CAMERA TRACKS WITH ACKERMAN as he steps out of his
office, closes the door behind him and makes his way
across the room to MR. SPENCER, the Advertising Director.
At the moment, Spencer stands with his coat over one

arm and a drink in his hand talking to a very pretty young woman. Ackerman approaches him, whispers something in his ear. Spencer shakes his head and points to his watch. Ackerman says something else and finally, with a look of weary resignation, Spencer excuses himself from the pretty young woman and follows Ackerman back to his office. THE CAMERA FOLLOWS THEM. As Ackerman opens the door to his office, THE CAMERA IS ANGLED so that we can SEE past them, into the office where Ted stands waiting.

ACKERMAN
(as they enter)
Mr. Spencer, Mr. Kramer.

SPENCER
(not wasting any time)
So you're the go-getter. All
right, you've got ten minutes.

As the door closes behind them, blocking our view, THE CAMERA PANS UP to a clock over the door. It reads five-fifteen.

MATCH DISSOLVE TO:

92 INT. ACKERMAN'S OFFICE - LATE AFTERNOON

ON A CLOCK--which now reads five twenty-two. THE CAMERA PULLS BACK TO REVEAL Spencer, now sitting in Ackerman's chair, his feet on Ackerman's desk. Ted has just finished his pitch.

SPENCER
(sipping his drink)
That's very interesting, Mr.
Kramer. I must say, it's very
interesting. Let me think about
it. I'll let Jack...
(indicating Ackerman)
...know and he'll get in touch
with you.

Spencer gets to his feet, starts to retrieve his coat.

ON TED--as he decides to take a gamble.

TED
Excuse me, I believe you said
I had ten minutes.

ON SPENCER--almost at the door, looking around.

SPENCER

Well?

ON TED--checking his watch.

TED

That means I've got two minutes left. I understand you're paying twenty-five.

Spencer nods.

TED

(a deep breath, then
a real huckster)

All right, I'll tell you what I'm gonna do--I'll take the job at twenty-two-five. Now, that's twenty-five hundred less than you're offering. The only thing is, you have to say yes right now. Not tomorrow. Not next week. Not after the holidays. It's worth it to me for a yes right now and I'll take twenty-five hundred less.

There is a long beat of silence as Spencer and Ackerman look at one another. They were clearly not prepared for this.

TED

(watching them)

Today only. One day only.
Twenty-two five.

SPENCER

Mr. Kramer, can we talk privately for a moment?

TED

Certainly.

CUT TO:

93 OUTER OFFICE - LATE AFTERNOON

ON TED--as he steps out of Ackerman's office, sits down. Now, all of the fear, all of the anxiety that he has been fighting down comes welling up. What if he pushed too hard? What will he do if he doesn't get a job?

If Ted Kramer could fall to his knees and pray, he would.

CROSS-CUT WITH THE CHRISTMAS PARTY-- that swirls around him. We notice in particular, one very pretty young woman flirting with a number of men. She is wearing a dress with straps, one of them has broken and she has patched it with a piece of masking tape.

Finally the door to Ackerman's office opens and he steps out.

ACKERMAN

Mr. Kramer?

Ted jumps to his feet, starts into the office.

CUT TO:

94 INT. ACKERMAN'S OFFICE - LATE AFTERNOON

ON SPENCER--He looks at Ted carefully for a long time, then:

SPENCER

(grins)

Welcome aboard, Mr. Kramer.

C.U. TED--There is an instant of relief, then, with astounding cool:

TED

Well, gentlemen, I'm pleased to be with you.

ANOTHER ANGLE--as they shake hands, say their good-byes. THE CAMERA TRACKS WITH TED as he makes his way

through the Christmas party that is still going strong. Then, suddenly, as he passes the very pretty woman we noticed earlier, he turns and kisses her.

QUICK CUTS--as a look passes between them, a sudden chemistry, something we have not seen in Ted before.

TED

(steps back from the astounded girl, grins)

Merry Christmas.

CUT TO:

95 EXT. STREET - DAY

ON A BUS--as it pulls to a stop, the doors open and, along with the usual flood of mothers and children we SEE Ted and Billy. THE CAMERA TRACKS WITH THEM as they walk to school. Billy is talking a mile a minute, describing in minute detail the plot of an episode of "I Dream of Jeannie." Ted listens intently, then, almost involuntarily, he glances over his shoulder in the direction of the Coffee Shop.

HIS P.O.V.: There, standing in the window, watching, is Joanna.

ON TED AND BILLY--as they continue to walk. Ted's eyes remain on Joanna. As they reach the door to the school, Ted looks at his son.

TED
(kissing Billy
good-bye)
You're a terrific kid, Billy
Kramer.

He stands watching as Billy rushes off into the building. Then he turns back and once again looks in the direction of the Coffee Shop.

HIS P.O.V.: This time there is no one there.

CUT TO:

96 EXT. KRAMER APT. BLDG. - NIGHT

ESTABLISHING SHOT--HOLD FOR A BEAT as we HEAR:

O.S. Sound: a telephone ringing. Then, a moment later:

TED'S VOICE
Hello?

SHAUNESSY'S VOICE
Ted? John Shaunessy here. I
just got a call from your wife's
lawyer. She wants to see the
kid.

CUT TO:

97 INT. KITCHEN, KRAMER APT. - NIGHT

Ted Kramer, the phone cradled against his ear is clean-

ing up the remains of one of Billy's attempts to make the perfect peanut butter sandwich.

CLOSE ON TED--horrified.

TED

What?! She wants what?!

SHAUNESSY'S VOICE

(he's been through
this a million times)

She's the mother. That means
she's within her legal rights.

TED

(agitated)

John, what if she kidnaps him.

I've heard all these--

SHAUNESSY

(the patience of a
saint)

Look, Ted, I don't honestly
think she would go to the trouble
of suing you for custody of
the child if she was planning
on kidnapping him.

TED

(doubtful)

I don't know, John...I mean,
to be brutally honest, I'm not
so sure what kind of mental shape
Joanna's in right now. Y'know
she admitted she was seeing
a shrink.

SHAUNESSY'S VOICE

(a flicker of
interest)

You ever see her talk to the
walls?

TED

No, but--

SHAUNESSY'S VOICE

Then you don't have a choice.
Have Billy at the Seventy-
Fifth Street entrance to Central

Park, Saturday at ten.

CUT TO:

98 EXT. FIFTH AVE. SIDE OF CENTRAL PARK - DAY

ON TED AND BILLY, TRACKING IN FRONT OF THEM as they walk along the Central Park side of Fifth Ave. From their attitude it is clear that each of them, for their own reasons, is very nervous.

TED'S P.O.V., TRACKING FORWARD: about half a block away Joanna paces back and forth. She hasn't seen them and it is clear that she is as nervous as they are.

ANOTHER ANGLE ON TED AND BILLY--Ted stops, turns to Billy and gives him a last-minute check. Then, spotting a smudge he takes his handkerchief, spits on it and wipes the child's chin. Now satisfied, he takes Billy's hand and they continue. Suddenly:

C.U. BILLY--as he spots his mother.

BILLY

Mommy!

QUICK CUT JOANNA--as she turns, spots Billy, starts to run.

ON BILLY, TRACKING WITH HIM--as he lets go of Ted's hand and starts to run flat out toward his mother. She kneels, opens her arms wide for him and he goes barreling into her, almost knocking her down from the impact.

JOANNA

(somewhere between
laughter and tears)

Oh, Billy...Oh my Billy...Oh
my son...

WIDER SHOT--Joanna gets to her feet and takes Billy's hand.

JOANNA

(to Ted, but looking
at Billy)

I'll have him back at six.

And they start off in the opposite direction.

ON TED--realizing that Billy has not said good-bye, has not looked at him once.

JUMP CUT TO:

WIDER SHOT--Ted stands helpless, watching them leave.

JUMP CUT TO:

WIDER SHOT--Ted, now almost lost from view on the crowded street, still hasn't moved.

FADE TO BLACK.

99 OMIT

100 WIDE SHOT--Ted and Phyllis, getting ready to go to bed. They look like a couple that has been married at least five years. Ted is busy talking as he takes off his tie, jacket and starts to unbutton his shirt. Phyllis is getting undressed also, hanging things in the closet, putting things away in drawers. But as Ted continues to talk, she watches him apprehensively, it is clear that something is wrong.

TED

(he has become an
armchair lawyer)

So, naturally, you assume that since Joanna left, that would be a compelling point against her, right?

PHYLLIS

(thoughtful)

Right.

TED

But it doesn't work that way. A major decision was handed down by the Appellate Court in 1969--in the case of Haskins vs. Haskins.

PHYLLIS

Kramer--

TED

Now in Haskins vs. Haskins the court ruled in favor of the mother, thus establishing a precedent for awarding the child

to the mother even though she
previously abandoned the baby.

PHYLLIS
Kramer...There's something I
ought to tell you.

TED
Yeah?

PHYLLIS
I've been offered a job in
Washington with H.E.W.

CLOSE ON TED--lie stops what he is doing, turns to her.

TED
And?

PHYLLIS
(a deep breath)
I'm going to take it.

REACTION, TED--He sits down on the bed.

PHYLLIS
It's a very good job--too good
to pass up. I'll be handling
funding for the whole...
(she stops, sits
beside him on
the bed)
Look, I...
(she means love)
..."like" you a lot. And you...
(she means love)
..."like" me, okay? Maybe if it
was a year from now, maybe things
would be different...

TED
(quiet)
But it's not a year from now,
is it?

She shakes her head, then, reaches out and touches him.

PHYLLIS
I'll miss you, Kramer...

ON THE FRONT DOOR-- It is open and standing in the doorway is an attractive woman, a bit overweight and very serious. This is DR. ALVAREZ, the court-appointed psychiatrist.

ALVAREZ
Mr. Kramer?

TED
Yes?

ALVAREZ
I'm Dr. Alvarez, Judge Atkins
asked me to look in on your son
and prepare an evaluation sheet.

TED
Oh, yes. Won't you come in.

Dr. Alvarez enters the apartment. Ted helps her off with her coat.

ALVAREZ
Where is the child?

TED
He's in his room, playing.

ALVAREZ
Good. I'll see him in there.

As Ted carries her coat to the closet, Dr. Alvarez walks into the living room, looks around.

ALVAREZ
Mr. Kramer, do you ever have sex
in here with anyone?

TED
Doctor, I attempt to conduct my
social life discreetly. At the
moment I am seeing no one.

CROSS-CUTTING BETWEEN THEM

ALVAREZ
Does that distress you?

TED
Not particularly.

ALVAREZ

What does?

TED

The prospect of losing my child.

ALVAREZ

(makes some notes, then:)

Very well, I'd like to see him if
I may.

They cross to the door of Billy's room. Ted opens it.

102 INT. BILLY'S ROOM - DAY

THEIR P.O.V.: The room is a mess, blocks are stacked everywhere. Billy sits in the middle playing with his toys.

ON TED AND DR. ALVAREZ--They stand in the doorway.

TED

Billy. This is Dr. Alvarez.
She would like to talk to you.

BILLY

(looking up from
his toys)

Sure.

There is an awkward pause as Ted remains in the doorway.

DR. ALVAREZ

(pointedly)
I'd like to talk to Billy privately.

TED

(embarrassed at
being caught)

Oh, yeah...

Reluctantly, Ted leaves, closing the door behind him.

103 THE CAMERA TRACKS WITH HIM as he crosses the living room to the couch where he has a stack of legal books and a number of note pads spread out. He is obviously continuing his legal education. THROUGH OUT THE FOLLOWING, THE CAMERA REMAINS ON HIS FACE.

ALVAREZ (O.S.)

What do you have here, Billy?

BILLY (O.S.)

Detroit.

ALVAREZ (O.S.)

Have you ever been to Detroit?

BILLY (O.S.)

No. But I've been to Brooklyn.

ALVAREZ (O.S.)

I see you have people there.
What are their names?

BILLY (O.S.)

That's Kim...and this one's
Thelma and that's Mrs. Willewska
and this is daddy and that's
Batman and over there is Robin.

ALVAREZ (O.S.)

What about your mommy?

BILLY (O.S.)

Oh, sure. Here, this can be
mommy.

ALVAREZ (O.S.)

Do you like to be with your mommy?

Ted by now has given up all pretense of working. He
wags his pencil in the direction of the door.

TED

(the defense attorney)
Objection. You're leading the
witness.

BILLY (O.S.)

Sure.

ALVAREZ (O.S.)

What do you like best about her?

BILLY (O.S.)

Lunch in a restaurant.

ALVAREZ (O.S.)

What do you like best about your
daddy?

BILLY (O.S.)

Playing.

ALVAREZ (O.S.)

Tell me, does your daddy ever hit you?

REACTION, TED--eyes wide. He starts to get up.

TED

Objection.

BILLY (O.S.)

Sure. Lots of times.

This brings Ted all the way to his feet. He starts across the living room headed for the door to Billy's room.

ALVAREZ (O.S.)

(interested)

When does he hit you?

Ted has his hand on the doorknob, about to enter.

BILLY (O.S.)

He hits me on the planet Kriptarium, when I steal the buried treasure from the famous peanut butter factory.

ALVAREZ (O.S.)

In real life when does he hit you?

BILLY (O.S.)

(laughing)

My daddy doesn't hit me, silly. Why would my daddy hit me?

CUT TO:

104 EXT. MODERN OFFICE BUILDING, MIDTOWN - DAY

WIDE SHOT--It is a Saturday afternoon. HOLD FOR A BEAT as we SEE Ted Kramer and Billy approaching. Billy is talking a mile a minute. Ted listens intently, absorbed in the boy's description. As they turn into the entrance of the office building:

105 INT. CORRIDOR, J. WALTER THOMPSON - DAY

WIDE SHOT--A long corridor with desks for secretaries lined up next to doors leading to smaller individual offices. As they approach a door in the foreground that bears a small sign reading, "Ted Kramer":

TED
(interrupting Billy,
who is still in the
middle of his story)
See. That's my name.

BILLY
(looking at the sign)
It's my name too.

TED
Right.

As he opens the door:

CUT TO:

106 INT. TED KRAMER'S OFFICE - DAY

It is a pleasant enough office, but nothing spectacular, windows that look out over Fifty-seventh Street, simple Formica furniture, that sort of thing.

ON THE DOOR--as they enter.

BILLY
(he stops dead in
his tracks at the
sight of the office)
Wow!

TED
(pleased)
You like it?

Billy crosses to the window, presses his nose to the glass, looks out.

BILLY
Wow! Is this really where you
work?

Ted nods, walks over to the desk and begins collecting paperwork to do over the weekend. As he does, Billy goes through the office, sitting in every chair, looking in every drawer.

BILLY
Is this really your desk?

TED
Yep.

BILLY
Is that really your chair?

TED
Uh huh...

BILLY
Wow! That's neat. Can I sit
in it?

TED
Sure.

Billy plops himself down in Ted's chair, swivels
around.

BILLY
Did mommy ever see this?

TED
No, she never did.

BILLY
Are you going to get remarried?

TED
I don't know. I hadn't thought
much about it.

BILLY
Are you going to remarried
Phyllis?

TED
(shaking his head)
No.

CLOSE ON BILLY--There is a long pause, then:

BILLY
Will you and mommy get remarried?

Ted stops what he is doing, looks across at Billy:

TED
No, son. Daddy and mommy will

never get remarried.

BILLY
(looking around Ted's
office)
Boy, I bet you if mommy ever
saw this she'd remarried you.

107 OMIT

CUT TO:

108 INT. BEDROOM - VERY EARLY IN THE MORNING

CLOSE ON AN ALARM CLOCK THAT SITS ON A NIGHTSTAND--As it rings, THE CAMERA PANS ACROSS and we SEE Joanna sitting in bed wide awake, smoking. As she puts out the cigarette she has been smoking and starts to get out of bed,

CUT TO:

109 INT. KITCHEN, TED KRAMER'S APT. - EARLY MORNING

ON TED--who stands with a cup of coffee in his hands, looking out the window, but not seeing anything. HOLD FOR A BEAT, then he checks his watch and starts for the bedroom.

CUT TO:

110 INT. JOANNA'S BEDROOM - MORNING

ON: JOANNA--as she selects a very conservative suit from her closet.

CUT TO:

111 INT. BILLY KRAMER'S BEDROOM - MORNING

WIDE SHOT--as Ted, now fully dressed, wearing a dark blue suit, white shirt, conservative tie, leans over Billy and wakes him.

CUT TO:

112 INT. COFFEE SHOP - MORNING

Joanna sits across from her lawyer as he talks to her, intently, giving her last-minute instructions.

CUT TO:

113 EXT. STREET - MORNING

ON TED KRAMER--taking Billy to school. They stop at the entrance, Ted kisses his son good-bye and stands for a moment watching as the boy runs into the building.

CUT TO:

114 EXT. COURTHOUSE - DAY

WIDE SHOT--It is a bleak January morning, the streets around the courthouse are mobbed with people on their way to work. We SEE Ted Kramer, a tiny figure among hundreds, coming out of the subway. He crosses the street and starts up the steps of the large and forbidding courthouse.

CUT TO:

115 INT. COURTHOUSE - DAY

WIDE SHOT--as Ted gets off the elevator and starts down the corridor, toward the courtroom. In the F.G., --standing by the door of the courtroom itself is John Shaunessy, he greets Ted, they shake hands and talk together for a moment. Then, as they enter the courtroom:

CUT TO:

116 INT. COURTROOM

ON THE DOOR--as Ted enters, looks around. Mrs. Willewska sits in one of the back rows, wearing her best Easter hat. Ted pauses by her, thanks her for coming.

Several rows in front of her is Thelma. Ted crosses to her, they talk quietly between themselves for a few moments. Then Ted moves on to a table at the front of the room where John Shaunessy waits.

ON THE DOORS AT THE BACK OF THE COURTROOM--as they swing open and Joanna, along with her lawyer, a MR. GRESSEN. THE CAMERA PANS WITH THEM as they walk to the front of the room and take their seats at the table opposite Ted and his lawyer.

CLERK

Oyez, oyez...The third Circuit
Court of the State of New York,
Judge Atkins presiding is now in

session. All rise...

WIDE SHOT--as the judge enters, takes his seat.

Opening business of the court.

WIDE SHOT--as Gressen (Joanna's lawyer) gets to his feet.

GRESSEN

Your honor. As our first witness
I would like to call Joanna Kramer.

TWO SHOT, TED AND SHAUNESSY--The lawyer leans across
to Ted.

SHAUNESSY

(stage whisper)
Real direct. Motherhood...
They're going right for the
throat.

WIDE SHOT--as Joanna gets to her feet, crosses to the
witness stand and is sworn in.

Note: Throughout the following, we continually CROSS-
CUT to Ted Kramer, leaning forward, listening intently.

It becomes evident that, in spite of himself, there are
moments he feels great compassion for Joanna.

GRESSEN

Now then, Mrs. Kramer, would
you tell the court how long you
were married?

JOANNA

Six years.

GRESSEN

And would you describe those
years as happy?

JOANNA

The first couple, yes, but after
that it became increasingly
difficult.

GRESSEN

Mrs. Kramer, did you ever work
in a job while you were married
to your ex-husband?

JOANNA

No, I did not.

GRESSEN

Did you wish to?

JOANNA

Yes. I tried to talk to Ted--
my ex-husband--about it, but he
wouldn't listen. He refuses to
discuss it in any serious way.
I remember one time he said I
probably couldn't get a job that
would pay enough to hire a baby-
sitter for Billy.

GRESSEN

Tell me, Mrs. Kramer, are you
employed at the present time?

JOANNA

Yes, I work for Jantzen as a
sportswear designer.

GRESSEN

And what is your present salary?

JOANNA

I make thirty-one thousand
dollars a year.

REACTION TED--stunned.

GRESSEN

(switching tactics)

Mrs. Kramer, do you love your
child?

JOANNA

(emphatically)

Yes. Very much.

GRESSEN

And yet you chose to leave him?

There is a long pause, then:

JOANNA

(speaking carefully,
with great thought)

Yes...Look, during the last
five years we were married, I

had...I was getting more and more...unhappy, more and more frustrated. I needed to talk to somebody. I needed to find out if it was me, if I was going crazy or what. But every time I turned to Ted--my ex-husband, he couldn't handle it. He became very...I don't know, very threatened. I mean, whenever I would bring up anything he would act like it was some kind of personal attack. Anyway, we became more and more separate ...more and more isolated from one another. Finally, I had no other choice, I had to leave. And because of my ex-husband's attitude--his unwillingness to deal with my feelings, I had come to have almost no self-esteem...

(with feeling)

At the time I left, I sincerely believed that there was something wrong with me--that my son would be better off without me. It was only when I got to California and started into therapy I began to realize I wasn't a terrible person. And that just because I needed some creative and emotional outlet other than my child, that didn't make me unfit to be a mother.

GRESSEN

(to the judge)

Your honor, I would like to place in evidence a report on Mrs. Kramer's therapy by her therapist, Dr. Elinore Freedman of La Jolla, California.

And with that he hands both the judge and Shaunessy a thick sheaf of papers. Then, turning his attention back to Joanna:

GRESSEN

Mr. Kramer, why did you set up residence in New York?

JOANNA

Because my son is here. And his
father is here. As a mother,
I don't want my child to be
separated from his father.

GRESSEN

Mrs. Kramer, can you tell the
court why you are asking for
custody?

There is a pause, then:

JOANNA

Because he's my child...Because
I love him. I know I left my
son, I know that's a terrible
thing to do. Believe me, I
have to live with that every
day of my life. But just because
I'm a woman, don't I have a right
to the same hopes and dreams as a
man? Don't I have a right to a
life of my own? Is that so awful?
Is my pain any less just because
I'm a woman? Are my feelings
any cheaper? I left my child--
I know there is no excuse for
that. But since then, I have
gotten help. I have worked hard
to become a whole human being.
I don't think I should be punished
for that. I don't think my son
should be punished for that.
Billy's only six. He needs me.
I'm not saying he doesn't need
his father, but he needs me
more. I'm his mother.

There is a beat of silence, then:

GRESSEN

Thank you, Mrs. Kramer. I have
no further questions.

ON SHAUNESSY--as he stands, collects his papers from
the table and, taking his own sweet time, crosses to
Joanna.

SHAUNESSY

Now then, Mrs. Kramer, you said
you were married seven years.

Is that correct?

JOANNA

Yes.

SHAUNESSY

In all that time did your husband ever strike you or abuse you physically in any way.

JOANNA

No.

SHAUNESSY

Did your husband strike or physically abuse his child in any way?

JOANNA

No.

SHAUNESSY

Would you describe your husband as an alcoholic?

JOANNA

No.

SHAUNESSY

A heavy drinker?

JOANNA

No.

SHAUNESSY

Was he unfaithful?

JOANNA

No.

SHAUNESSY

Did he ever fail to provide for you?

JOANNA

No.

SHAUNESSY

(wry smile)

Well, I can certainly understand why you left him.

GRESSEN

Objection.

SHAUNESSY

(switching his line of
questioning)

How long do you plan to live in
New York, Mrs. Kramer?

JOANNA

Permanently.

Note: During the early part of Shaunessy's cross-examination, Joanna has been very forthright, very sure of herself. Now, as he starts getting tougher, she begins to falter.

SHAUNESSY

Permanently?

(smiles, like a
shark smiles)

Mrs. Kramer, how many boy friends
have you had--permanently?

ON JOANNA--Her head snaps back as though she's been hit.

JOANNA

I don't recall.

SHAUNESSY

(boring in)

How many lovers have you had--
permanently?

JOANNA

(looks toward Gressen
for help)

I don't recall.

SHAUNESSY

More than three, less than thirty-
three--permanently?

ON GRESSEN--He is again on his feet, outraged.

GRESSEN

Objection!

JUDGE

Overruled. The witness will
answer, please.

JOANNA
(almost a whisper)
Somewhere in between.

SHAUNESSY
Do you have a lover now?

GRESSEN
(furious)
Objection!

SHAUNESSY
(to the judge)
Your honor, I would request a
direct answer to a direct
question. Does she have a
lover?

JUDGE
I'll allow that. The witness
will answer please.

JOANNA
(in a whisper)
Yes.

SHAUNESSY
Is that...permanent?

JOANNA
(by now she is be-
coming thoroughly
rattled)
I...I don't know...

SHAUNESSY
Then, we don't really know, do
we, when you say "permanently"
if you're planning to remain in
New York, or even to keep the
child for that matter, since
you've never really done anything
in your life that was continuing,
stable, that could be regarded
as permanent.

ON THE PETITIONER'S TABLE--Gressen jumps to his feet.

GRESSEN
Objection! I must ask that the
counsel be prevented from harassing
the witness.

JUDGE

Sustained.

SHAUNESSY

(a new attack)

Mrs. Kramer, how can you consider yourself a fit mother when you have been a failure at virtually every relationship you have undertaken as an adult?

GRESSEN

(red in the face)

Objection!

JUDGE

Sustained.

SHAUNESSY

I'll ask it another way. What was the longest personal relationship you have had in your life--other than parents and girlfriends?

JOANNA

(rattled)

Ah...I guess I'd have to say... with my child.

SHAUNESSY

(wonder, irony)

Whom you've seen twice in a year? Mrs. Kramer, your ex-husband, wasn't he the longest personal relationship in your life?

JOANNA

(reluctantly)

I suppose...

SHAUNESSY

Would you speak up, Mrs. Kramer? I couldn't hear you.

JOANNA

(louder)

Yes.

SHAUNESSY

How long was that?

JOANNA

We were married two years before
the baby. And then four very
difficult years.

SHAUNESSY

So, you were a failure at the
longest, most important
relationship in your life.

GRESSEN

Objection!

JUDGE

Overruled.

JOANNA

I was not a failure.

SHAUNESSY

(sarcastic)

Oh? What do you call it then
--a success? The marriage ended
in divorce.

JOANNA

(so angry she
forgets her cool)

I consider it less my failure
than his.

SHAUNESSY

(seizes on this)

Congratulations, Mrs. Kramer.
You have just rewritten matrimonial
law. You were both divorced,
Mrs. Kramer.

GRESSEN

(on his feet)

Objection!

SHAUNESSY

(to the judge)

Your honor, I'd like to ask
what this model of stability
and respectability has ever
succeeded at?

(to Joanna)

Mrs. Kramer, were you a failure
at the longest, most important

personal relationship in your life?

CLOSE ON JOANNA--who sits silently.

JUDGE

Please answer the question,
Mrs. Kramer.

JOANNA

(whisper)
It did not succeed.

SHAUNESSY

(suddenly fierce)
Not it...Not it, Mrs. Kramer--
you. Were you a failure at the
most important personal relation-
ship of your life?

CLOSER IN ON JOANNA--Silence.

SHAUNESSY

Were you?

EXTREME CLOSE UP JOANNA

JOANNA

(barely audible)
Yes.

WIDE SHOT--Shaunessy smiles, turns his back on Joanna
and walks back toward the respondent's table.

SHAUNESSY

No further questions.

CLOSER IN ON THE TABLE--as Shaunessy sits down next to
Ted.

TED

(leaning over,
in a whisper)
Jesus Christ. Did you have to
be so rough on her?

SHAUNESSY

(tough)
Do you want the kid or don't you?

ON JOANNA--shaken, she gets down from the witness stand,
crosses to the petitioner's table without looking at
Ted. She sits, leans across to her lawyer and whispers

something in his ear. As he nods,

CUT TO:

116A INT. COURTROOM, LATER IN THE DAY

ON JIM O'CONNOR--who sits in the witness stand. At the moment he is being examined by Gressen.

GRESSEN

Now then, Mr. O'Connor, how long did Ted Kramer work for you?

O'CONNOR

Eight, almost nine years.

GRESSEN

And did you have a close personal relationship?

O'CONNOR

(in a whisper)

Yes...

GRESSEN

And how did you find his work?

O'CONNOR

It was good. He was a hard worker, a lot of drive, a real hustler.

GRESSEN

And yet you fired him.

There is a long pause.

O'CONNOR

(looking down)

Ted was a good worker. But, ah...
... after his wife left him and he was taking care of the kid on his own, things started to change. Look, I know he had problems, I understand that. I've got problems, everybody's got problems. But I've got a shop to run, I can't let that kind of thing get in the way...

(quietly)

I guess I felt that Ted was letting his duties at home interfere with his responsibilities in the office.

GRESSEN

Thank you. I have no further questions.

Shaunessy stands up.

SHAUNESSY

Mr. O'Connor, does the agency still have the Fire and Ice account?

O'CONNOR

(up tight)

No.

SHAUNESSY

Mr. O'Connor, can you tell me where you are employed at the moment?

O'CONNOR

(stiff)

At the moment I am unemployed.

ON THE JUDGE

JUDGE

If the petitioner has no further witnesses, we will hear the respondent tomorrow morning at 9:30.

CUT TO:

117 INT. LIVING ROOM, KRAMER APT. - NIGHT

WIDE SHOT--Ted sits at the dining table poring over law books, writing copious notes on a legal pad. Billy sits across from him drawing in a pad with magic markers. HOLD FOR A BEAT as Billy looks up at his father. It is clear that something is bothering him.

BILLY

Mom--I mean, dad?

TED

(not looking up)

Uh, huh?

BILLY

What did you do when you were little?

TED

(still involved
in his books)
I guess about the same kind of
things you do.

BILLY
Did you watch "I Dream of Jeannie?"

TED
(distracted)
Uh, uh...We didn't have television
then.

ON BILLY--eyes wide. He finds this hard to believe.

BILLY
You didn't have T.V.?

ON TED--He looks up for the first time, smiles.

TED
Nope. It hadn't been invented yet.

He starts to go back to work.

BILLY
(this is serious
business)
Was there apple juice when you
were little?

TED
Yeah, there was apple juice.

BILLY
Was there Burger King?

TED
Uh, uh. There was no such a thing
as Burger King.

BILLY
What else wasn't there?

ON TED--He takes a long look at his son, then closes the
law book, puts his notes away.

TED
Well, let's see...There wasn't
McDonald's. And there wasn't
astronauts...And there wasn't

frozen yogurt. And there wasn't...

As he continues on about what wasn't, we

FADE TO BLACK:

118 EXT. COURTHOUSE - DAY

ESTABLISHING SHOT

119 INT. COURTROOM - DAY

ON THELMA--She sits in the witness stand being examined by Shaunessy. From her attitude it is clear that she is very wrought up, that all of this is taking a heavy emotional toll on her.

SHAUNESSY

Mrs. Phillips, how long have you known Ted Kramer?

THELMA

Six years. Ever since Ted and Joanna moved into the building.

SHAUNESSY

How often do you see Mr. Kramer and his son?

THELMA

(to the judge, by way of explanation)
Charley, my husband, and I are ...divorced and Kim, that's our daughter is about Billy's age and the children play together a lot. So, I guess we see each three or four times a week.

SHAUNESSY

Can you describe the relationship between Mr. Kramer and his son?

THELMA

It's beautiful. It's just beautiful. They have a beautiful relationship.

ON GRESSEN--getting wearily to his feet.

GRESSEN

(patronizing)

Objection, your honor. The answer is, to be generous, very vague.

SHAUNESSY

Can you recall any particular incident that relates to Mr. Kramer's care of his child?

THELMA

(fighting a losing battle with her emotions)

Ted--Mr. Kramer, spends a great deal of time with his child. I

don't just mean hours, I mean good time, involved time. He reads to Billy. They play together. They talk all the time...

(tears start)

He is a very...kind man...a very...devoted father, and...and...

(she turns to Joanna)

And Joanna if you ever saw them together...there wouldn't be a trial at all...

(she breaks down, weeping)

Oh, shit...I'm sorry...I'm sorry...

Note: during this we cross-cut to Joanna, who sits, staring at her friend, shaken.

SHAUNESSY

(gently)

No further questions. Thank you Mrs. Phillips.

GRESSEN

(without looking up from his notes)

No questions.

Thelma leaves the stand and walks back to her seat.

CUT TO:

120 INT. COURTROOM - DAY

ON TED KRAMER--sitting in the witness stand.

SHAUNESSY

Mr. Kramer, would you tell the court exactly why you want to retain custody of your child.

TED

(speaking quietly)

When Joanna--

(to the judge,

correcting himself)

my ex-wife--when she was talking before about how unhappy she was during our marriage... Well, I guess most of what she said was probably true. There were a lot of things I didn't understand-- a lot of things I would do different if I could. Just like I guess there are a lot of things Joanna wishes she could change... But we can't. Some things, once they are done, can't be undone. Joanna says she loves Billy. I believe she does. So do I. But the way it was explained to me, that's not the issue. The only thing that's supposed to matter here is what's best for Billy... When Joanna said why shouldn't a woman have the same ambitions as a man, I suppose she's right. But by the same token what law is it that says a woman is a better parent simply by virtue of her sex? I guess I've had to think a lot about whatever it is that makes somebody a good parent:

constancy, patience, understanding... love. Where is it written that a man has any less of those qualities than a woman? Billy has a home with me, I've tried to make it the best I could. It's not perfect. I'm not a perfect parent.

(unconsciously echoing something Joanna said earlier)

I don't have enough patience. Sometimes I forget he's just a little kid... But I love him... More than anything in this world I love him.

SHAUNESSY

Thank you, Mr. Kramer. No further questions.

ON GRESSEN--as he gets up from the petitioner's table and crosses to the witness stand.

GRESSEN

(hard-lining it)

Mr. Kramer, by any chance have you ever had a woman in your bed while your child was asleep in the next room?

TED

I suppose.

GRESSEN

(pointedly)

So do I.

SHAUNESSY

Objection!

JUDGE

Sustained.

GRESSEN

(switching to another line of attack)

Mr. Kramer, isn't it true that you were fired from your last job not more than six weeks ago?

TED

(not losing his cool)

Technically, the agency lost a big account and seventy four people were let go. I was one of them.

GRESSEN

(snotty)

You were fired, correct?

TED

Yes, but I'm with J. Walter Thompson now. I don't think that will happen again.

GRESSEN

(snide)
Give them time...

SHAUNESSY
Objection, your honor! Counsel
is harassing the witness.

GRESSEN
(to the judge,
pettish)
Your honor, I'm only examining
the man's employment record. He
pretends to fitness when he cannot
hold a job.

JUDGE
Sustained.

ON GRESSEN--He is thoughtful for a moment, like a man
trying to decide whether or not to drop the bomb. Then,
turning back to Ted:

GRESSEN
(very tough)
Mr. Kramer, did your child nearly
lose an eye when he was in your
care?

REACTION, TED--stunned. He looks across at Joanna.

QUICK CUT, HIS P.O.V.: Joanna looks away.

GRESSEN
(boring in)
Mr. Kramer, did you, or did you
not tell the child's mother that
you were responsible for the
injury that permanently disfigured
your child?

Shaunessy is on his feet racing toward the bench.

SHAUNESSY
(vehement)
Objection! Your honor, counsel
is raising a question that is not
germane to these proceedings.

GRESSEN
(to the judge)
While the child was in the care
of the witness, he cut his face

badly and is now scarred.

JUDGE

(to Gressen)

Are you introducing the question of negligence here, counselor?

GRESSEN

Yes, your honor.

JUDGE

I see. Well, you'll have to do better than that. Do you have any affidavits to support negligence?

GRESSEN

I do not, your honor, however--

JUDGE

This is an isolated incident, counselor, unless you can prove otherwise.

GRESSEN

(back to Ted)

Does the witness deny the injury took place?

JUDGE

(before Ted can say anything)

No, counselor, I'm going to overrule you on this line of questioning.

GRESSEN

Then I have concluded my questions.

ON THE PETITIONER'S TABLE--Joanna sits, still not looking at Ted. She holds her face, one hand shielding her eyes.

CUT TO:

ON THE JUDGE--as he makes his closing statement.

CUT TO:

121 INT. MAIN LOBBY, COURTHOUSE - DAY

WIDE SHOT--Shaunessy and Ted stand talking, reviewing the case. Then the two men shake hands, the lawyer waves goodbye, turns and starts back into the building. THE

CAMERA PANS WITH TED as he walks toward the main exit.

CUT TO:

122 EXT. MAIN ENTRANCE, COURTHOUSE - DAY

ON TED--as he comes out of the building, starts down the steps.

JOANNA (O.S.)

Ted.

He stops, turns:

HIS P.O.V.: There, standing waiting for him is Joanna.

CLOSE ON TED--his face a mask of cold anger. She crosses to him.

JOANNA

I'm sorry...I just mentioned it in passing. I never thought he'd use it.

TED

(sarcastic)

Yeah, well he did, didn't he.

JOANNA

Please, Ted. I never would have brought it up if I thought--

TED

I'm not interested, Joanna.
Goodbye.

WIDE SHOT--as he turns and walks away from her, leaving her standing, watching him as he disappears.

CUT TO:

123 EXT. STREET - DAY

ON TED AND THELMA--It is a bleak winter's day. THE CAMERA TRACKS WITH THEM as they walk along, Ted carrying a bag of groceries, Thelma with cleaning. The children run around them, playing.

THELMA

You heard anything yet?

TED

(shakes his head)
Any day.

They walk in silence for several beats, each clearly lost in their own thoughts. Then:

THELMA
Ted.

TED
(preoccupied)
Uh, huh...

THELMA
(this is hard to say)
Ah, Charley and I are... Well,
we're thinking about... I mean,
actually we're sort of talking
about maybe getting back together.

TED
(thunderstruck)
You and Charley?

Thelma nods.

TED
Really?

Thelma nods.

TED
(conflicting emotions)
Hey, that's terrific.

THELMA
(hastily)
Maybe. I said maybe.
(apologizing for
her good fortune)
What I mean is, ah... I don't think
it'll really work out, but Charley
seems to want it, so...

She leaves the sentence unfinished. They walk in silence for several more steps. Then she takes his hand.

THELMA
(can't help grinning)
Oh, God... Ted, I am really scared.

They walk in silence for a beat, then Ted looks O.S., spots something:

HIS P.O.V.: The Saturday Father, restless, bored, walking with his daughter who is also bored. It is clear that they have nothing to say to one another. He looks around, spots Ted, waves and starts in his direction.

C.U. TED--He reacts as though he has seen a vision of his own death.

TED
(to Thelma, urgent)
C'mon.
(to Billy and Kim)
Billy, Kim. Let's go.

WIDE SHOT--as Ted ushers them across the street, away from the Saturday Father.

CUT TO:

124 INT. MEN'S BAR, MIDTOWN - DAY

A crowded, rather posh watering spot. Shaunessy sits alone at a table for two, a drink in front of him.

REVERSE ON THE DOOR--as Ted enters, spots Shaunessy and starts in his direction.

CLOSER ON SHAUNESSY'S TABLE--as Ted sits down.

TED
Well?

ON SHAUNESSY--as he looks up at Ted, says nothing.

ON TED--He realizes that they have lost.

TED
Oh, Christ!

CROSS-CUTTING BETWEEN THEM

SHAUNESSY
The judge went for motherhood
straight down the line.

TED
I lost him? I lost him?

SHAUNESSY

I can't tell you how sorry I am.

TED

Oh, no..

SHAUNESSY

(reading from a
piece of paper)

Ordered, adjudged and decreed
that the petitioner be awarded
custody of the minor child,
effective Monday the 23rd of
January. That the respondent pay
for the maintenance and support
of said child, four hundred
dollars each month. That the
father shall have the following
rights of visitation: every other
weekend, one night each week to
be mutually agreed upon and one
half of the child's vacation period.

(looks up at Ted)

That's it.

TED

(grim)

What if I fight it?

SHAUNESSY

(matter of factly)

We can appeal, but I can't guarantee
anything.

TED

(determined)

I'll take my chances.

SHAUNESSY

It's going to cost.

TED

(his mind is made up)

Don't worry. I'll get the money.

There is a beat of silence, then:

SHAUNESSY

I've got to tell you something,
Ted. This time it'll be Billy
that pays. This time I'll have
to put him on the stand.

CLOSE ON TED--as his last hope goes crashing to the ground.

TED
Oh, Christ no...I can't do that.
I just...can't...
(he looks up at the
lawyer in despair)
Excuse me...I'm sorry...I just...

That is all Ted can manage to say. He gets to his feet and rushes for the door.

CUT TO:

125 EXT. KRAMER APT. BLDG. - DAY

ON THE ENTRANCE--as Mrs. Willewska comes out. Her eyes are red from crying. THE CAMERA PANS WITH HER as she turns up the street on her way to pick up Billy from

school. THE CAMERA HOLDS IN POSITION as she meets Thelma. They stand talking for a moment, then Thelma turns and starts to run toward the building.

CUT TO:

126 INT. HALLWAY, OUTSIDE TED'S APT. - DAY

ON THE ELEVATOR DOORS--They open and Thelma steps out. She runs to the door, begins to knock.

THELMA
(calling out)
Ted!...It's me...Ted?...

There is a beat of silence, then:

TED (0.5.)
(very quiet)
Please go away, Thel...I...I
just have to be by myself for
a little while...

THELMA
Ted, I just heard...

TED (O.S.)
Please, Thel...

Thelma leans against the door and begins to sob.

THELMA
I'm so...sorry...Oh, Ted, I'm
so sorry...

FADE TO BLACK:

FADE IN:

127 EXT. KRAMER APT. BLDG. - DAY

WIDE SHOT--as Mrs. Willewska brings Billy back from school.

CUT TO:

128 INT. KRAMER APT. - DAY

ON THE FRONT DOOR--It opens and Billy and Mrs. Willewska enter. Billy sees Ted and rushes across to him.

BILLY
(excited)
Daddy! You're home early. Did
you get fired again?

TED
(laughing in spite
of himself)
No, son, I didn't get fired.
(fake cheerful)
I'll tell you what we'll do,
okay? How about if we go to a
Burger King and then we watch a
little T.V. and then we get packed
to go to the country tomorrow.
Just you and me...How 'bout that?

CUT TO:

129 EXT. KRAMER APT. BLDG. - NIGHT

ESTABLISHING SHOT--HOLD FOR A BEAT, then:

CUT TO:

130 INT. LIVING ROOM, KRAMER APT. - NIGHT

ON TED--He sits at the dining table, a typewriter in front of him. As he begins to type, hunt and peck system, we:

CUT TO:

INSERT, HIS P.O.V.: The page in the typewriter. We SEE and HEAR at the same time.

TED (V.O.)

Joanna...This is by way of introducing William Kramer. He is a sweet child, as you will see. He is allergic to grape juice, but will more than make up for the loss in apple juice. He is also allergic to peanut butter from the health food store, but not from the supermarket. Don't ask me why.

CUT TO:

131 EXT. STREET - DAY

ON A CORNER MAILBOX--as Ted mails the letter.

TED (V.O.)

At times, in the night he will have nightmares, one particular monster is called The Face. The Face, as best as I can determine, looks like a circus clown without a body, and from what the pediatrician says, and what I have read, may be sexual fear of losing his penis, or a fear of his own anger, or just a circus clown he saw once.

CUT TO:

132 EXT. STREET - DAY

ON THE SAME MAILBOX--as a sack of mail is loaded into a truck.

TED (V.O.)

His doctor, by the way, is still Ed Davies. The Sundafed is for colds, one tablespoon every four hours. I will pack it in the blue suitcase.

CUT TO:

133 EXT. JOANNA KRAMER'S APT. BLDG. - DAY

WIDE SHOT--A postman enters the building carrying a bag of mail.

TED (V.O.)

His best stories have been Babar and Winnie the Pooh up to now, with Batman moving up. His house-keeper has been Etta Willewska and she is the main reason for the note. She is a loving woman, conscientious, very concerned about Billy and more important, Billy cares about her.

CUT TO:

134 INT. HALLWAY, JOANNA'S APT. BLDG. - DAY

ON A STACK OF MAIL--as it is dropped in front of a doorway. We SEE that the letter from Ted to Joanna is on top.

TED (V.O.)

I urge you to retain her. Her number is 722-8099, and I think she will take the job if it is offered. I'm sure other things will come up. Ask me what you need to and I guess eventually we'll talk...

CUT TO:

135 INT. JOANNA'S APT. - DAY

ON HER--as she finishes reading the letter.

TED (V.O.)

That's all I can think of, except to repeat what I said before, he's a terrific kid. I'm grateful for the time we've had together and I feel I am a better man because of my son...Ted.

CUT TO:

136 EXT. BEACH - DAY

It is a clear, cold beautiful winter's day. Ted and Billy walk along the beach at the edge of the water. THE CAMERA TRACKS WITH THEM. There are several beats of silence as Ted tries to think of how to begin. Finally:

TED

Billy, sometimes when a mother and a father are divorced, there's a discussion about who the child should live with, the mother or the father. Now there is a man who is very wise. He's called a judge. And a judge has a lot of experience with divorces and he decides who it would be best for the child to live with.

BILLY

Why does he decide?

TED

Because...Well, that's what he does. He's a very powerful man.

BILLY

Like a principal?

TED

Bigger than a principal. The judge sits in robes in a big chair.. The judge has thought a lot about us, about you and me and your mom, and he has decided...

(a deep breath)

...he has decided that it would be best for you to live with your mom Joanna in her apartment.

(fake cheerful)

And I'm very lucky. Because even though you'll live with your mom Joanna I'll get to see you once a week for dinner and a couple of weekends a month.

BILLY

I don't understand, daddy.

TED

(trying very hard
not to cry)

What don't you understand, pal?

BILLY

Where will my bed be, where will I sleep?

TED

At your mom's. She'll have a
bed for you in your own room.

BILLY

Where will my toys be?

TED

I'll send your toys there and
I'm sure you'll get some new ones.

BILLY

Who will read me my stories?

TED

Your mom.

BILLY

(worried)

Daddy, what if The Face comes when
I'm at mommy's?

TED

Your mom knows all about The Face,
okay? Don't worry, she'll tell
The Face to beat it.

BILLY

Will you come and say good-night
to me every night?

Suddenly Ted can't stand it any longer.

TED

Look, it's getting cold. Why
don't you go inside where it's
warm. I'll be along in a minute.

Billy hangs back, watching Ted.

TED

Go on, scoot.

The boy turns and runs back along the beach toward the
house. Then, he stops, turns back to look once more
at his father.

HIS P.O.V.: LONG SHOT--Ted stands at the ocean's edge,
his back to CAMERA, weeping.

FADE TO BLACK:

137 EXT. KRAMER APT. BLDG. - DAY

WIDE SHOT--It is early Monday morning.

CUT TO:

138 INT. KRAMER KITCHEN - MORNING

ON TED AND BILLY--They stand side by side, like a surgeon and his assistant. Spread out on the counter in front of them are the makings of French toast. The following is done with great efficiency, in contrast to the first time we saw them go through the same ritual. They work in silence except for an occasional command. Each concentrating on this last moment of closeness, each doing his best to avoid thinking about Billy's departure. Finally:

ON BILLY--looking at his father, trying to memorize the older man's face.

Ted turns, sees his son watching him.

TED
(with false gaiety)
Hey? What's doin' with that
bread? Let's see a little hustle
around here.

CUT TO:

139 INT. LIVING ROOM, KRAMER APT. - MORNING

WIDE SHOT--Billy's bags are packed and stacked neatly in the living room. Nearby, Billy and his father sit, silent, waiting.

Sound-effect: The intercom from the lobby buzzes.

CLOSER IN ON TED AND BILLY--Ted looks at his son, smiles. The boy smiles back.

TED
This is it, pal.

Billy, fighting back tears, nods.

Sound-effect: The intercom buzzes again.

Ted gets to his feet and starts toward the foyer.

CUT TO:

140 INT. FOYER - DAY

As Ted picks up the intercom:

TED
Yes?

JOANNA'S VOICE
Ted, it's Joanna. Can you meet
me in the lobby?...Alone?

And she hangs up before he can answer.

TED
(to Mrs. Willewska,
in the kitchen)
I'll be back in a minute.

CUT TO:

141 INT. LOBBY - DAY

ON THE ELEVATOR DOORS--as they open, Ted steps out,
looks around.

HIS P.O.V.: The lobby is dark, the only light coming
from the window. Joanna sits off to one side, wearing
sunglasses. She looks up as Ted approaches, a small
smile on her face.

TED
(abrupt)
Okay, I'm here. Now why did you--

JOANNA
Ted, do you love him?

TED
Goddamnit, Joanna. What the--

JOANNA
(insistent)
Ted, do you love him?

He nods.

JOANNA
I love him too...I don't think
I ever knew how much until now.

There is a long pause as she looks at Ted, unable to speak. Finally:

JOANNA

(a deep breath, then:)

Ted, when we got married it was because I was twenty-seven years old and I thought I should get married and...when I had Billy it was because I thought I should have a baby...and I guess all I did was mess up my life and your life and--

TED

Joanna, what the hell is--

JOANNA

(urgent)

Please...Please don't stop me. This is the hardest thing I've ever had to do..

ON TED--struck by the urgency in her voice.

JOANNA

After I left...when I was in California, I began to think, what kind of mother was I that I could walk out on my own child. It got to where I couldn't tell anybody about Billy--I couldn't stand that look in their faces when I said he wasn't living with me. Finally it seemed like the most important thing in the world to come back here and prove to Billy and to me and to the world how much I loved him...And I did ...And I won. Only...it was just another "should."

(she begins to
break down)

...Sitting in that courtroom. Hearing everything you did, everything you went through... Something happened. I guess it doesn't matter how much I love him, or how much you love him. I guess it's like you said, the only thing that counts is what's best for Billy. I don't know,

maybe that's all love is anyway...
Ted, I think Billy should stay
with you...

TED
(stunned)
What?

JOANNA
(she reaches out,
takes his hand)
He's already got one mother, he
doesn't need two...He's yours...
(her last ounce of
reserve crumbles)
I won't fight you for him any more.
He's yours...

TED
Oh, God...Oh, my God...

JOANNA
Only can I still see him?

TED
No more waiting in Coffee Shops
...I promise.

Joanna's last ounce of reserve crumbles, she begins to
sob. Ted puts his arms around her and holds her. They
do not kiss. Then, after a few moments she steps back.

JOANNA
(chin high)
Okay...I think I'll go talk to
my son now.
(wiping her eyes)
How do I look?

TED
Beautiful.

They step into the elevator and, as the doors close,
blocking them from view, we

DISSOLVE TO:

142 EXT. STREET - DAY

ON TED AND BILLY, TRACKING JUST IN FRONT OF THEM--as
they walk to the park. They are deep in conversation,

although we are too far away to bear what they are saying. HOLD ON THEM and, as they reach the entrance to the park, Billy first, then Ted begin to run, overwhelmed with the sheer joy of being alive, of being together. As they continue to run, THE CAMERA PULLS BACK AND UP AND WE SEE that they are only two among thousands of parents and children in Central Park on a sunny afternoon. THE CAMERA CONTINUES TO PULL BACK until they are lost from view and it is

FADE OUT.

THE END