

Help Is Here



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### development notes

|                       |                 |                       |               |
|-----------------------|-----------------|-----------------------|---------------|
| <b>Title:</b>         |                 | <b>Length:</b>        | 117           |
| <b>Author:</b>        |                 | <b>Draft:</b>         | NA            |
| <b>Submitted by:</b>  |                 | <b>Setting/Circa:</b> | Present       |
| <b>Submitted to:</b>  | ScriptCoach.Net | <b>Genre:</b>         | Family Comedy |
| <b>Date Analyzed:</b> | 02.09.02        | <b>Script Eval:</b>   | Needs Work    |
| <b>Analyst:</b>       | Julie Saintanne | <b>Writer Eval:</b>   | Good          |

|                          | Excellent | Good | Needs Work |
|--------------------------|-----------|------|------------|
| <b>Concept:</b>          |           |      | X          |
| <b>Characterization:</b> | X         |      |            |
| <b>Dialogue:</b>         |           | X    |            |
| <b>Storyline:</b>        |           |      | X          |
| <b>Structure:</b>        |           |      | X          |
| <b>Setting:</b>          | X         |      |            |
| <b>Budget:</b>           |           |      | Low        |

### brief comments:

I can see why you're attracted to this property. It has interesting, funny characters, and it addresses serious issues. But, "issues" are best addressed in subtext. It lacks a compelling, motivated throughline.

## **analysis:**

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### **General**

- You have developed sweet, funny characters, and a promising situation. Give them something to do.

### **Characterization**

- Character is revealed and defined through action, not dialog. Do more, say less.
- Use your minor characters more actively in the plot complications. Mikey, Angelina, Sophie, Frankie, Tony, Carlos, Mary's father, and Joey, Sr. are cute, but their individual characteristics can work harder by impacting the flow of the story. Instead of using them for comfort and discussion, have them help and hinder the hero. Use misunderstanding, lies, conflicting objectives, and subplots to make the supporting characters more important. Let them participate in the action.
- The supernatural "Mystery Man" character is a contrivance that works only in stories that incorporate supernatural events more fully into the plot development. Otherwise, it reads as too convenient.

### **Dialogue**

- Very funny.
- Character-true. Some out-of-character surprises would be welcome to bring depth (and surprise).
- Too much! It's not a question of "trimming the fat." It's an issue of replacing it with action and subtext. Whenever you find yourself revealing story or character through dialog, see if you can find a plot element (or a visual) that would demonstrate it better. Think visually. Let us infer from your cues.

### **Structure**

- Worry less about backstory, and more about pushing the stakes up.
- Restructure to create active, instead of internal, turning points.
- Focus all the internal conflicts on the external conflict. External conflict provides a battleground for raising the stakes. The current structure suffers

from front-loaded exposition, stuffed-in backstory, and poor pacing. Each sequence should work hard, accomplishing several story points and leading inexorably to the next sequence, the next obstacle.

### **Storyline**

- Test your story for an active storyline by telling what happens. Whenever you find yourself describing conversations, take note. As it is, it's all talking about God, and falling in love. Ethereal and enigmatic at best. Inactive and talky at worst. Give your story a solid conflict, an important, tangible objective, and active characters -- and watch it come to life.

### **Subplots**

- In addition to the spiritual and romantic subplots (that currently act as plotline), create supporting character subplots that conflict with your hero's objective. For instance, instead of Angelina fretting over Joey's blasphemy, have her take action to force him to stay in the family business (which she perceives as his duty). Tony wants him to stay so that Tony won't feel like the only loser. Mikey wants him to go so Mikey can run the family business. Instead of some sighing search for a lover that goes no further than consulting a fortune-teller, Frankie can work against Joey so she can use the money from the buyout to open her own salon, etc. Give them all their own agendas, and pit their objectives against each other through subtext and plot turns.

### **Premise**

- The compelling premise is there, but you lost focus: Joey, Jr. has dreamed of nothing but getting out of his small life in this small town. He's sure God has big plans for him. He's on his way to Wall Street. But his dreams (and his faith) are destroyed when his family's business is threatened. He has to give up everything to save the family -- and gain his soul.

### **Writing**

- Professional style. Clear visuals, sweet humor, and sweet characters. Needs to work on story development.
- Please note punctuation, grammar, spelling, and usage corrections.

### **recommendations:**

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The best way to see the arc of an internal struggle is through external struggle. Doing, not talking. Focus on the external story (Dad's dying deli) instead of the internal story (the search for God) to create a more compelling and active structure.

- A) Your characters will be forced to take action.
- B) Your story will be more driven.
- C) Your characters will be more lively.
- D) Your point will be more moving, and have more depth, if your hero must overcome great, external obstacles to accomplish his internal goal.

Take another look at your story and develop an outline based on the external dilemma: Joey's Wall Street dreams vs. Dad's deli in danger of demolition. You have all the elements and all the characters. If you'll just restructure, you'll have a compelling comedy.

- By page 10 - what the story is about: the family business. Joey is about to move to NYC and make his dreams come true.
- By page 17 - disappointment: a big developer is about to destroy the family business.
- By page 30 - the hero makes a big decision: Joey is forced to put off his NYC dreams to help his family. How could a just God do this to him?
- By page 45 - wrong turn: his efforts have failed. Demolition date is set. Joey gives up, and goes to NYC. Has lost faith in God. Meets Mary.
- By page 60 - new goal: Dad has a heart attack. Joey returns, determined to prevent demolition at any cost. God is heartless.
- By page 75 - hits bottom: Discovers his beloved Mary's father is the developer, and believes Mary has been sabotaging him for her father. Gets arrested for taking matters into his own hands. There is no God.
- By page 85 - finds a way out: discovers the real reason Mary's father wants the store, and that it was her dad who sabotaged him to get him out of town. God is in Mary's eyes.
- By page 90 - showdown: Joey forces the two fathers to confront each other. God gives you strength to suffer,

courage to forgive, love to see the truth.

- By page 95 - resolution: Just as the wrecking ball begins to swing through the front window, Joey negotiates a cease fire, and proposes a win/win solution.
- By page 100 - the two families merge: in the marriage of Mary to Joey; in the new, improved Costantino Deli; and in renewed spiritual commitment.

As I said, you already have all the characters and elements. Just juggle them for more conflict, higher stakes. Weave the romantic and spiritual-quest subplots into the main external conflict so that they create complications in the main story, and you'll have a multi-level story that works through motif, theme, subtext, subplot, and juxtaposition, instead of through dialog and inanimate angst. Plus, your characters will be more textured and active. And, your religious theme will blossom more naturally.

### **movies to review:**

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- Love Is All There Is - similar "family" story that uses external conflict to drive a love story.
- Commandments - internal religious subject externalized in action.
- Baby Boom - establishing the false objective, and reincorporating it in resolution.
- It's A Wonderful Life - the reluctant hero, forced to forego his dreams for family business.

### **page by page notes:**

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Review comments and corrections in electronic script.

A MAN, 40's, African-American, ~~unkept-unkempt~~ beard, dirty hair, grimy clothing, ~~with~~ a "JESUS LOVES YOU" SIGN draped over his chest ~~that reads "JESUS LOVES YOU"~~, stands in the middle of the ~~right~~ lane just feet from Joey's car. Their EYES LOCK.

JOEY (CONT'D)  
HOLY SHHHIIIT ~~[SAL]~~!

Joey squeezes his eyes shut and SLAMS on the brakes.

A LOUD SCREECHING SOUND as the car skids violently.

CLOSE ON

The man, frozen like a ~~deer~~ in the headlights~~!~~.

~~HIS-MAN'S~~ POV

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He walks hesitantly to the front of the car and takes a slow, terrified peek over the corner of the hood anticipating absolute horror. After a tense moment, his shoulders and breath collapse with utter relief, as he falls ~~practically~~ face first onto the hood.

JOEY (CONT'D)  
Thank you God.

He revels in his ~~moment-of~~ relief.

THEN SUDDENLY

He ~~pops up quickly~~ jumps up. He moves slowly toward the front of the car peeking over the hood, ~~re-living the anticipation as if for the first time~~ anticipating disaster. Same result. He drops to his knees and looks under the car. Nothing. He jumps back up, looking around. His head swivels left to right - right to left. He drowns in disbelief as he slowly works his way back into the driver's seat. The man has ~~completely~~ vanished.

He turns the ignition. "Only the Good Die Young" continues on that very verse.

JOEY (CONT'D)  
(slaps the radio  
off)

Shut up. [JSA2]

EXT. CHURCH PARKING LOT -- DAY

He turns on his right blinker and slowly turns into a full church parking lot. He parks, gets out, and runs toward the ~~church~~ entrance.

MAIN TITLES.

INT. CATHOLIC CHURCH -- SAME

Joey dabs his fingers with holy water and crosses himself. Realizing nobody is watching, he dips his suit coat into the holy water trying to remove the coffee stain [JSA3].

INT. CATHOLIC CHURCH -- CONTINUOUS

A priest, FATHER GINO, 50'S, midway through his sermon.

FATHER GINO [JSA4]

Trust in the Lord with all your  
heart and lean not on your own  
understanding...

CHURCH PEWS -- CONTINUOUS

An elderly man is asleep; an infant cries; a young boy teases his sister.

ANGLE the COSTANTINO FAMILY seated together.

Joey, his mother, ANGELINA, (50's), his father, JOEY, SR., (50's), his grandmother, SOPHIA, (79), ~~his younger~~ brother MIKEY, (20's), ~~hypochondriac~~ [JSA5] and ~~his~~ best friend TONY CAPPUCCINO, (late 20's).

Tony pats his slicked back hair. It gleams in the light from the stained glass windows. ~~He thinks he's John Travolta from Saturday Night Fever.~~

Sophia fumbles through her purse.

SOPHIA

Where are my keys...

Angelina "shushes" them.

---

~~TONY'S POV~~

~~A WOMAN, 40's, bad fake tan, dressed too sexy for church, kisses her hand and seductively tosses it his way. He motions a catch and places his hand over his lips. Joey watches it all take place.~~

JOEY

(whisper)

~~No way.~~

TONY

(whisper)

~~Twice.~~

~~They casually knock fists. The male sign of approval. Angelina "shushes" with more force.~~

ANGELINA

Shhh! And don't be fresh.

CHURCH ALTAR -- CONTINUOUS

PRIEST

Let us pray.

The congregation kneels.

CHURCH PEWS -- CONTINUOUS

Joey, Sr. remains seated. Angelina glares at him.

JOEY, SR.

~~You know i~~What, it puts pressure on my back.

Tony's EYES LOCK [\[JSA6\]](#) on a woman.

---

ANGELINA

Ma, you've been coming here for sixty-five years [\[JSA7\]](#).

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FATHER GINO

It's such a joy to have you back. You're a wonderful blessing and inspiration to us all [\[JSA8\]](#).

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FATHER GINO

And I understand you may join us for bible study this week[JSA9].

---

MARY[JSA10]

Hey stranger.

---

MARY[JSA11]

I also remember you were always very sweet.

---

MARY

Oh Tony, of course. You ~~used to know~~ how to burp the entire alphabet.

---

MARY

Your father still has the store[JSA12]?

---

MARY

O.K. [JSA13]

---

LADY#2

I was in mass and Father Juliano told him he could pick out three hymns for the day and he said I'll take...

(pointing)

Him, him and him[JSA14].

---

FRANKIE

I did not go to beauty school for twelve months to put up with this ~~kind a'~~shit Jimmy. I graduated second in my class to that tramp Genie Sacello only because she slept with the owner. I don't pluck. I don't wax. I don't do nails. I am a hair engineer. Now, ~~I know you made me head beautician, but~~ [JSA15]unless some things change I am so outta here[JSA16].

---

JIMMY[JSA17]

Oh boy.

---

JOEY, SR.

You really gotta knock this stuff off, you know. [JSA18](#)

MIKEY

In case you don't remember, Uncle Jimmy died of high blood pressure.

JOEY, SR.

He was ninety-seven.

MIKEY

(jotting on paper)

110 over 70. Peace of mind.

EXT. COSTANTINO MARKET -- CONTINUOUS

CARLO DEMICCO [JSA19](#), late 30's, slim, chews a toothpick, is about to enter the store. He motions to his well fed sidekick, SKINNY, 30's, tall, fat, wears a colorful jogging suit and a gold medallion, to stand outside the door.

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JOEY, SR.

(to Mikey)

Get him some veal from the freezer [JSA20](#). It's already wrapped up.

---

JOEY, SR.

Out of respect for his father. Now we don't know what's gonna happen [JSA21](#) so let's keep things peaceful, understand?

---

FRANKIE

~~Wait a minute...are you talkin' about "Scary Mary", Mary O'Callahan?~~

JOEY

~~Who?~~

FRANKIE

Oh My God, "Scary Mary" O'Callahan? Joey, that girl hates my guts.

---

FRANKIE

Me, Cheryl Terazzini and Paula  
D'Agostino. ~~I'm surprised she's not  
traumatized.~~

JOEY

Is that why she asked about you?

FRANKIE

Oh ~~My-my~~ God, she asked about me?  
What'd she say?

JOEY

Nothin', she just asked how you  
were.

FRANKIE

~~I bet~~ sShe probably hopes I'm  
dead.

JOEY

How do you know it's the same girl?

FRANKIE

Because Joey, I do, alright. Mary  
O'Callahan. You helped her and  
Mikey with that volcano in the sixth  
grade.

EXT. SMITH STREET -- MOMENTS LATER

A WHITE COMPACT CAR sits ~~alongside-stalled by~~ the curb.  
~~with the-Its~~ HAZARD LIGHTS BLINK ~~ING~~ JSA22. A cloud of SMOKE  
~~rises-wafts~~ from the raised hood. Joey slows down as he  
passes the car.

INT. JOEY'S CAR -- DRIVING -- JOEY'S POV

Mary steps back from under the hood, ~~-~~ JSA23 fannings the smoke  
away ~~with her arms~~.

Joey pulls ~~off-over~~ to the ~~side-of-the-street~~ curb.

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FRANKIE JSA24 (CONT'D)

(pleading)

Please don't let her see me.

He ignores her.

FRANKIE (CONT'D)  
 (agonizing)  
 I'll throw up.

EXT. SMITH STREET -- CONTINUOUS

Mary struggles to ~~open the car hood~~ remove the steaming radiator cap as Joey approaches.

JOEY  
Hey, don't don't that until it stops smoking. It's dangerous! ~~Y~~ JSA25 ~~+~~

Mary jumps back as though the car is armed. They both laugh.

MARY  
 (relieved)  
~~Hi.~~

---

JOEY  
 I think ~~your~~ you're gonna have to tow it.

MARY  
 Oh, great.

JOEY  
 Do you have TRIPLE-A?

~~Off Mary's look.~~ No.

JOEY (CONT'D)  
~~Do you have a c~~ Cell phone?

~~Mary~~ She shakes her head.

JOEY (CONT'D)  
 Hang on a ~~second~~.

---

Joey motions Mary to the sidewalk. Frankie, ~~is~~ balled up on the floor, talk~~ing~~ sing JSA26 ~~en-into~~ her phone. Joey leans in the window.

---

Tony fastens Mary's car to a tow truck. JSA27 Joey stands with her on the sidewalk.

MARY  
Thank you so much.

JOEY  
~~Anytime~~Glad I could help.

---

EXT. SMITH STREET -- CONTINUOUS

Tony finishes locking the car to the tow truck. He turns to Mary, who still waits shyly for Joey to say something.

JOEY  
So?

MARY  
So?

~~An awkward moment.~~

JOEY  
~~I know Mikey's looking forward to seein' you.~~

MARY  
~~Yeah, me too — he's adorable. — He's really grown up.~~

JOEY  
~~Yeah, he has.~~

~~Another awkward moment.~~

MARY  
~~You're exactly how I pictured you.~~

JOEY  
~~You've pictured me?~~

~~Mary smiles and nods. — Off Joey's look.~~

MARY  
~~It's a good thing.~~

JOEY  
~~Well, you are, uh, um...~~

MARY

~~Different from what you remember.~~

JOEY

~~No, yeah, I mean, you're, you know,  
I haven't seen you since we were  
kids. You look great.~~

~~Tony interrupts a nice moment.~~

TONY

~~I'm gonna take it down the garage.  
I can work on it in the mornin'.~~

MARY

~~Thanks Tony.~~

TONY

C'mon I'll give you a ride home.

Mary looks to Joey for ~~the~~ rescue.

JOEY

I can't. I mean I would. I mean I  
want to, but...

TONY

Shut up. Let's go Mary.

~~The guys walk Mary to the tow truck. Joey attempts tries~~  
to open the door for her, and but Tony knocks him out of  
the way.

TONY (CONT'D)

I got it.

Tony takes her hand and helps her into the truck.

MARY

~~What a gentleman.~~

~~As Tony walks to the driver's side, he winks at Joey.~~

JOEY

Don't believe a word he says.

MARY

Don't worry.

They pull away.

INT. JOEY'S CAR -- MOMENTS LATER

Frankie twisted like a pretzel under the dashboard filing her nails. Joey gets into the car and slams the door.

~~FRANKIE~~

~~Boy, she's come a long way.~~

~~JOEY~~

~~Shut up.~~

EXT. COSTANTINO HOME -- NIGHT -- ESTABLISHING [\[JSA28\]](#)

INT. COSTANTINO KITCHEN -- NIGHT

It's middle-class. A snapshot of Italo-American life. A portrait of Jesus hangs on the wall. [\[JSA29\]](#)

Joey looks at the newspaper's CLASSIFIED SECTION. [\[JSA30\]](#)  
Sophia deposits quarters into a toy SLOT MACHINE while picking from a SMALL JAR of COMMUNION WAFERS. She eats them one at a time like potato chips. Angelina makes coffee.

JOEY

Maybe I should become a cop? [\[JSA31\]](#)

ANGELINA

You'll get shot.

Sophia crosses herself.

ANGELINA (CONT'D)

I don't understand why you can't go back to work with your father. [\[JSA32\]](#)

JOEY

Ma, I'm not gonna let six years of community college go down the tubes. The store's gonna be a parkin' lot in three months anyway. [\[JSA33\]](#)

ANGELINA

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JOEY

Batman called. He'll be here at eight<sup>[JSA34]</sup>.

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JOEY

~~Maybe I should go to one of those palm readers or a psychic or one of those fortune tellers.~~

ANGELINA

~~Bite your tongue.~~

JOEY

~~I'm tryin' to build a future here, Ma. What's wrong with a little guidance?~~

ANGELINA

~~You want guidance ask the Lord.~~

JOEY

~~Auntie Angie went to a psychic and won the lottery that day.~~

ANGELINA

~~It was a two dollar scratcher and she won a dollar so she lost money.~~

~~Off Joey's look.~~

ANGELINA (CONT'D)

~~Psychic's work for the devil. They're crazy people that say crazy things and tell you anything you wanna hear and we're not having that in this family.~~

~~INT. LULU'S PSYCHIC DEN<sup>[JSA35]</sup> --- NIGHT~~

~~CLOSE ON a CRYSTAL BALL.~~

VOICE (O.S.)

~~Let us discover the truth.~~

~~REVEAL LULU the psychic. Frankie and Carmen sit with her, eyes closed, listening intently.~~



LULU

~~Have you placed the five hundred  
dollars in the box with the sage and  
the feathers so that I may pray over  
it?~~

~~Frankie nods. Carmen leery.~~

LULU (CONT'D)

~~I shall light the candle of love.~~

~~Lulu lights a candle. She begins to move and chant.~~

LULU (CONT'D)

~~Aah, yes we must call upon the power  
of the spirits.~~

~~(begins to whistle)~~

~~We must destroy the curse that has  
settled upon you. The spirits will  
free you of not being able to find a  
man.~~

~~(whistles)~~

~~Aah, there is much work to be done  
before your prince shall reveal  
himself. Now go immediately and  
return in two weeks.~~

EXT. (EST.) TONY'S HOUSE -- NIGHT ~~ESTABLISHING~~

INT. TONY'S BEDROOM -- NIGHTSAME

Several ~~different~~ hairbrushes, combs, colognes and hair products ~~decorate~~adorn a the dresser. Tony adores himself in the mirror as he ~~puts gels in~~ his hair. In the mirror, we see Joey, and Aa POSTER of JOHN TRAVOLTA ~~can be seen~~ hanging on the opposite wall ~~in the mirror's reflection and so can Joey.~~

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SAL<sup>[JSA36]</sup> CAPPUCINO, 60's, stares blankly at a TV. Despondent, in his own world. Joey and Tony pass through.

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CLOSE ON a WAITRESS, 20'S, as she delivers some food and beer to JAMIE, SAULLEY, ROCCO and STEVIE<sup>[JSA37]</sup>, all mid-20's, joined by Joey, Mikey and Tony.

SAULLEY

Hey, don't break my balls. I dispute that allegation. ~~for what I believe~~

~~in alright?~~—Do I give you shit  
about the Pope?

---

STEVIE

We all got these different beliefs  
about God ~~and Jesus~~.

He addresses Saulley.

STEVIE (CONT'D)

We read the Bible, you read the  
Torahh, we go to Church, you go to  
Temple, we pray to the Messiah, you  
think ~~one's-he's~~ comin'.

SAULLEY

And your point is?

STEVIE

My point is, i man, that we were never  
given a choice. Nobody says to us  
when we're born, hey little dude  
whattaya wanna be, who do you wanna  
believe in, what book do you wanna  
read? We didn't get to make that  
decision man. Our parents did.  
Because their parents did. So we  
grow up defendin' some religious  
team and we don't even know why.  
And then every once in a while some  
guy with balls comes along and  
decides he don't wanna play by  
someone else's rules anymore. He  
wants to explore for himself. Find  
his own peace. [JSA38] So he gets  
kicked outta the house, kicked outta  
church and ends up yellin' through a  
megaphone, passin' out flyers on the  
corner.

Everyone's shocked. ~~It actually makes sense~~[JSA39]—

TOMMY

What are you talkin' about?

SAULLEY

No, that's a good point. I mean I'm Jewish because my parents are Jewish. It's not like I could'a told 'em, piss off, I ~~wanna be'm a~~ Buddhist.

JAMIE

~~Yeah, plus you guys score big at those Barmitsvah's.~~

TONY

(confused)

~~How come we don't make that kind 'a money on communion?~~

ROCCO

All this bullshit talk about religion makes me thank God I'm an atheist [\[JSA40\]](#).

JOEY

You don't believe in God [\[JSA41\]](#)?

---

JAMIE

That's ignorant. [\[JSA42\]](#)

---

ROCCO

It's the same fantasy. You sit on his lap, you tell him all the things you really want and then if you're a good little ~~tike-tyke~~ he stops by on his way around the rest of the world and shoots down your chimney to meet your requests. But God forbid you act like a jerk off, you get coal from the depths of hell in your stockin'. All this because we're celebratin' Jesus' birthday. The whole thing 's' a contradiction ~~of itself~~.

---

JAMIE

You know what He went through to give us a second chance? If it wasn't for Him we wouldn't be here right now. [\[JSA43\]](#) He performed miracles every day right in front of

people and they still doubted Him.  
His own mother sold Him out. [\[JSA44\]](#) We  
owe Him big time man. You know how  
pissed He's gonna be when He comes  
back? I mean the way we screwed up,  
it's a miracle God let's us exist.

SAULLEY

Alright, everybody relax.

JAMIE

(to Rocco)

Jesus is comin' brother. And when  
he does, I'll be ready.

Rocco smirks and looks away.

TOMMY

You sound like that broad. [\[JSA45\]](#)

---

TOMMY

She moved away because she was sick.  
She had some kind a' cancer or  
somethin'. My Aunt Cookie said  
Saint Jude healed her from  
heaven. [\[JSA46\]](#)

ROCCO

Get outta here.

JAMIE

I heard Father Gino exorcised her.

---

ANGELINA

Make sure your father takes his  
pills. [\[JSA47\]](#)

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FRANKIE

My big bro's got a little crush [\[JSA48\]](#).

ANGELINA

(pleased)

Yeah...on who?

JOEY

I don't have a crush on anyone.

FRANKIE  
On Mary O'Callahan.

~~ANGELINA  
The girl that's coming tonight [JSA49]?~~

~~Frankie nods.~~

ANGELINA (CONT'D)  
I thought she was Mikey's friend.

JOEY  
She is Mikey's friend.

FRANKIE  
So, why you look so fancy?

SOPHIA [JSA50]  
Mind your business.

---

~~JOEY  
I can't wait to take Mary down  
memory lane.~~

~~FRANKIE  
I'm sorry — I take it back.~~

WE HEAR - THE DOORBELL.

JOEY  
(exiting)  
Too late.

Frankie guzzles down her wine.

INT. COSTANTINO DINING ROOM -- LATER

CLOSE ON Frankie [JSA51] hiding behind her glass of wine as she eyeballs Mary across the table.

---

~~JOEY, SR.  
It is my business!~~

JOEY  
Take it easy, I'll eat it.

SOPHIA

What a good boy. —God bless you, ,  
sweetheart.

---

MIKEY

(whisper)

The cemetery.

(beat)

~~Off Mary's look.~~

~~MIKEY (CONT'D)~~

He's been dead for twenty years.

ANGELINA

So, Mary, how are your parents?

MARY

They're good.

~~ANGELINA~~

~~Doesn't her mother still come in the  
store?~~

~~JOEY, SR.~~

~~She bought some filets a coupla'  
days ago.~~

~~MARY~~

~~So, I have you to thank for that  
wonderful dinner last night?~~

~~JOEY, SR.~~

~~Well, I just order it and cut it.~~

~~MARY~~

~~It was delicious.~~

~~TONY~~

~~(with a mouthful)~~

~~Hey, nobody beats Mr. C's meat.~~

~~Off Joey's look.~~

~~TONY (CONT'D)~~

~~You know what I'm sayin'.~~

MIKEY

Ma, you probably don't remember, but Mary and I won first place in the science fair with our volcano.

ANGELINA

Sure, sure, sure. You used all my newspapers with my coupons, ~~how could I forget.~~

(beat)

~~But I was very proud.~~

MARY

~~And w~~We couldn't have done it without Joey's help.

---

FRANKIE (CONT'D)

(frantically)

Mary, I want to apologize for everything [JSA52] I ever did wrong to you. It was mean and awful and I've regretted it ever since, but I succumbed to overwhelming peer pressure thinking only of acceptance and popularity and I realize that your childhood completely affects you as an adult and I only hope that you've grown strong enough to overcome such horror [JSA53].

---

FRANKIE

That was you? It took me a week to get Paula's hair back to normal. She would die if she knew it was you.

(revelation)

Oh my God! I just realized you're totally the reason I went to beauty school. [JSA54] What a trip.

---

Joey, Sr. has dozed off in his favorite LAZY-BOY. ~~WE FOLLOW Frankie and Mary carrying dishes into~~

~~INT. COSTANTINO KITCHEN -- CONTINUOUS~~

~~Angelina and Sophia clean up. Joey and Tony eat cheesecake. Mikey sips Mylanta.~~

MIKEY

~~Mary[JSA55], I'm really sorry, but I  
gotta call it a night.~~

MARY

~~That's okay, I understand[JSA56].~~

JOEY

~~You can hang out if you want.~~

TONY

~~Yeah, you can hang out.~~

FRANKIE

~~(to Tony)~~

~~Why don't you be a gentleman and  
take me for ice cream?~~

~~Tony immediately drops his fork and grabs his jacket.  
Frankie gives Joey a WINK as she and Tony start to walk  
out.~~

TONY

~~Thanks Mrs. C.~~

~~Angelina hands him a tupperware plate filled with food.~~

ANGELINA

~~Take this for your father. And  
bring back my lasagna pan — you've  
had it since Christmas eve.~~

EXT. (EST.) ICE CREAM SHOP -- NIGHT — ~~ESTABLISHING~~

INT. ICE CREAM SHOP -- ~~NIGHT~~ SAME

Frankie looks into a compact mirror combing her eyebrows.  
Tony stares at her obsessively as he sips a shake.

FRANKIE

~~Don't be a weirdo, alright.~~

~~She grabs for the shake.~~

FRANKIE (CONT'D)

~~And get your own shake, that's so  
gross.~~



TONY

~~You got eyes like an angel.~~

~~She concentrates on her eyebrows.~~

---

Tony's deflated, but covers.

TONY

~~Yeah right.~~

~~INT. COSTANTINO UPSTAIRS HALLWAY -- NIGHT~~

~~Mikey, in tank top and boxers outside the bathroom door.~~

MIKEY

~~Grandma, please, you've been in there for an hour.~~

SOPHIA (O.S.)

~~Mind your business.~~

~~INT. JOEY, SR. AND ANGELINA'S BEDROOM -- CONTINUOUS~~

~~Angelina propped up in bed reading a bible. Joey, Sr. lies with his back to her.~~

ANGELINA

~~Joe?~~

JOEY, SR.

~~(half asleep)~~

~~Hmm?~~

ANGELINA

~~You think we raised the kids right?~~

JOEY, SR.

~~They're not kids anymore, they're all grown up.~~

ANGELINA

~~Is that why they still live at home?~~

~~He doesn't respond.~~

~~ANGELINA (CONT'D)~~

Joe?

~~JOEY, SR.~~

Hmm?

ANGELINA

~~You think we're gonna be okay?~~

~~JOEY, SR.~~

~~Go to sleep Angelina.~~

~~She sighs, closes the Bible and turns out the light [JSA57].~~

---

EXT. COSTANTINO FRONT YARD -- ~~SAMENIGHT~~

DISSOLVE:

~~Night dissolves into day. A LAWNMOWER crosses through FRAME.~~

EXT. COSTANTINO FRONT YARD -- DAY

A LAWNMOWER crosses through FRAME. Various shots of Joey doing yard work. He wears a Red Sox cap.

Joey turns off a-the lawnmower and empties the grass into a trash can. Mary pulls into the driveway behind Joey's car.

MARY

Hi.

JOEY

~~What's goin' on?~~

MARY

Do you have time to take a ride?

JOEY

Yeah, ~~I just have to change~~why.

MARY

~~Can you hurry?~~

JOEY

~~Sure, where we goin'?~~

MARY

I want you to meet my kids.

EXT. (EST.) CHILDREN'S HOSPITAL -- DAY ~~--- ESTABLISHING~~

INT. CHILDREN'S HOSPITAL -- LATER

SEVERAL CHILDREN ranging from ages four to ten sit in a circle on the floor. Mary sits with them as Joey looks on.

MARY

Okay, now everybody close ~~their~~ your eyes and make a special wish.

(beat)

Now everybody open ~~their~~ your eyes and give each other a big hug.

---

BRIDGETTE

~~No problem.~~

Bridgette nods.

MARY

~~Thanks Bridge.~~

~~(to Joey)~~

~~C'mon, you have to meet Melissa.~~

---

The little head turns and we meet eight year old MELISSA. Her big brown eyes sparkle. and Her chapped, damaged lips can't ~~hold back~~ hide her angelic smile.

---

Melissa shifts her eyes back to Joey. Then she guides his eyes with hers to all the different machines attached to her little body. Joey is embarrassed.

JOEY (CONT'D)

~~(embarrassed)~~

~~Oh, right. Sorry.~~

MELISSA

(intellectually)

I have a rare bone marrow disease ~~not commonly found in children~~. I have good days and bad days. The doctors are doing everything they can. Lately it hasn't looked good, but God is stronger than medicine, so we're praying for a miracle.

Joey is blown away ~~by her strength~~. Mary returns.

MARY

Sorry guys.  
 (then)  
 Pumpkin this is ~~Joey..~~.

---

EXT. MARY'S APARTMENT -- EVENING -- ESTABLISHING [\[JSA58\]](#)

INT. MARY'S APARTMENT -- EVENING

Joey's eyes ~~fixated~~ fixed ON

---

MARY

I don't know what God has ~~'s plan~~  
planned ~~is~~ for her.

JOEY

God has a plan for her?

MARY

He has a plan for everyone.

Joey thinks about it. [\[JSA59\]](#)

MARY (CONT'D)

~~You'll have to come back and see her  
 again.~~

JOEY

~~Definitely.  
 (pulling cigarettes  
 from his pocket)  
 Do you mind if I smoke?~~

~~He balances a cigarette with his lips as he pats his  
 pockets for a light.~~

MARY

~~Don't you know that smoking isn't  
 good for you.~~

JOEY

~~(lighting the  
 cigarette)  
 Yeah I know, I'm gonna get cancer  
 and die.~~

~~He freezes not believing what he just said. He extinguishes the cigarette in his glass of water.~~

~~JOEY (CONT'D)~~

~~Can we pretend I didn't say that?~~

~~MARY~~

~~But you have such a way with words.~~

~~They both laugh. Then his Joey's EYES LOCK on the painting again.~~

MARY (CONT'D)

Isn't ~~that~~ it beautiful?

He nods.

MARY (CONT'D)

My aunt gave that to me when I was sick.

(beat)

She lived in Texas near the hospital so she was always by my side. She was always praying and reading me the Bible or some story about Jesus. She'd say it's just a test, it's just a test and I'm like, please shut up, I'm sick, I don't care. I just wanted to die. Every time I asked God to let me die, the pain would get worse. And she wouldn't let up, you know? ~~I couldn't understand how she could have so much faith.~~ I told her I would never find God, and she would always say let Him find you. And I'll never forget lying there sweating. I was always so hot. They all stood outside my room looking at me with this sadness. And I just knew this was it. I'm gonna die. I was so mad. And right at that moment I believed everything my aunt said. I mean I really believed in my heart that God could heal me. I just surrendered. And ~~then this bright flash of light just shot through me.~~

~~It~~ it was like head to toe  
electricity. ~~I was so scared at~~  
~~first. But then~~And the pain  
disappeared. ~~and I could feel~~ this  
~~peaceful~~ presence, ~~this peaceful~~  
~~presence~~—and I just knew it was God.

(beat)

It's strange though. I've always  
wondered why me? I'm not special,  
you know? I'm Scary Mary. And now  
people, they treat me so  
differently. They have to  
understand it's God they should  
admire, not me[JSA60].

JOEY

Well, I think God chose you because  
you are special. People want what  
you have. You give them hope. I  
mean I wish I could experience  
somethin' like that. I don't want  
cancer or nothin', but you know, you  
get my point[JSA61].

---

TONY

(a cigarette  
dangles from his  
mouth)

A relationship with God? What are  
you crazy? I'm havin' a hard enough  
time with your sister[JSA62].

---

JOEY (CONT'D)

I mean when we're, you know, done,  
here on earth[JSA63].

TONY

Are you serious?

JOEY

C'mon, you don't think about heaven?

TONY

(watching the  
girls)

I'm in it right now.

~~This conversation isn't going far. Joey backs off.~~

~~TONY (CONT'D)~~

Don't let her influence you Joey.  
Be your own man.

~~JOEY~~

~~Absolutely.~~

A sheet of mud flies onto Tony's leather jacket.

~~TONY (CONT'D)~~

(looking down at  
the mess)

Son of a...

Tony flicks his cigarette and dives into the ring, going after the girls. The crowd goes berserkwild.

SOUND of the FIGHT BELL - DING! DING!

INT./EXT. O'CALLAHAN FRONT DOOR -- NIGHT

Mary opens the front door. Joey greets her with flowers.

~~MARY~~

~~Hi.~~

~~JOEY~~

~~Hey.~~

~~He steps inside, handing her the flowers.~~

~~MARY~~

~~How sweet.~~

~~He appears uneasy.~~

~~MARY (CONT'D)~~

~~Are you okay?~~

~~JOEY~~

~~Yeah, fine.~~

~~MARY~~

~~You look nervous.~~

~~JOEY~~

~~No.~~

MARY

~~(taking his hand)~~

~~Let's say hi to my parents.~~

INT. O'CALLAHAN DINING ROOM -- MOMENTS LATER

Joey and Mary sit with her parents JACK and LIZ O'CALLAHAN, 50'S, ~~conservative patriarch and LIZ O'CALLAHAN, 50's, delightful lady~~[JSA64].

JACK

Let us pray.

Joey bows his head, not realizing they've joined hands. Mary politely clears her throat. Joey looks up.

JOEY

~~Oh, sorry.~~

---

LIZ

~~You're~~ Your father and I went to St. Mary's together[JSA65].

---

LIZ

That's wonderful.

(to Jack)

Hon, why don't you call Roger? [JSA66]  
I'm sure with his company's merger there must be several positions available.

---

JACK

(patronizing)

I'll see what I can do.

~~Liz smiles and quickly moves on.~~

LIZ

~~You know, that was the first morning mass we've attended in many years at Blessed Sacrament. So, I'm sure it was no coincidence that the two of you ran into each other.~~

JOEY



~~No ma'am.~~

JACK

~~The Bible says nothing that takes  
place in our lives is a coincidence.~~

~~Joey growing more uncomfortable.~~

JACK (CONT'D)

Do you believe the Bible is God's  
word, Joey?<sup>[USA67]</sup>

JOEY

(taken aback)

Oh, yes sir.

LIZ

(pleased)

~~Do you read the Bible Joey?~~

MARY

~~Mother.~~

LIZ

~~Can I not ask a question?~~

JOEY

~~Um, I'm just startin' to really pick  
it back up again.~~

~~ANGLE Jack. An awful stare.~~

JOEY (CONT'D)

~~It's fascinating.~~

LIZ

~~It certainly is.~~

JACK

What your favorite passage ~~do you~~  
~~find fascinating about it~~, Joey?

JOEY

(terrified little  
voice)

~~Oh, well, you know, like the  
beginning...and uh, the middle...and~~

~~the end. I mean, you know, the stories, and things, like the stuff with all the people, uh, like with Noah and his boat, the arc, you know how there was two of everythin'. Who else could do that? The wise men with the, uh, manger and like the stuff with God and Jesus is, uh, cool. Yea, though I walk through the valley of death, I shall fear no evil? ...~~

~~Joey is thoroughly embarrassed. Jack continues to eyeball him. Liz winks at Mary.~~

EXT. O'CALLAHAN HOME -- FRONT STEPS -- LATER [\[JSA68\]](#)

JOEY  
I'm such an idiot.

MARY  
No, you're not.

JOEY  
I'm sorry if I embarrassed you.

MARY  
You didn't embarrass me. My father did.

JOEY  
Your father hates me [\[JSA69\]](#).

MARY [\[JSA70\]](#)  
No he doesn't. He just gets a little protective sometimes. My mother's probably yelling at him right now.

~~JOEY  
Did I really call God cool? What was I thinkin'?~~

~~MARY  
God is cool.~~

She kisses his cheek. Then -

JOEY SEES

Jack watching through the window. They're eyes LOCK. He practically throws Mary backwards.

JOEY

Okay I gotta go, thanks, have a good night.

He darts towards his car.

MARY

Bye.

INT. COSTANTINO MARKET [\[JSA71\]](#) -- AFTERNOON

The store is busy as Mikey and one other EMPLOYEE, tend to CUSTOMERS. Mikey is distracted as he hands A WOMAN a bag of groceries. He walks toward the side window of the store.

MIKEY'S POV

TWO MEN in suits ~~shake hands with Carlo~~ standing next to a sign that reads "FUTURE HOME OF IBM [\[JSA72\]](#)". They shake hands with Carlo. Skinny, in his colorful jogging suit, looks on.

CLOSE ON Mikey gaping in disbelief as he pulls out AN INHALER and pumps it aggressively into his mouth.

INT. JOEY, SR.'S OFFICE [\[JSA73\]](#) -- ~~MOMENTS~~-LATER

JOEY, SR.

Your father and I go back a long way, Carlo. My father and your grandfather go back a long way.

CARLO

I know, you's were all best friends.

JOEY, SR.

A lot of people are gonna suffer from this, you know. [\[JSA74\]](#)

---

JOEY, SR.

Raise the rent [JSA75], we'll pay you more money. You don't wanna destroy years of tradition in this neighborhood.

CARLO

I sign the papers next week.

As Carlo exits the office he bumps into Skinny who was standing guard at the door. Skinny doesn't nudge, but Carlo crashes to the floor.

SKINNY

You okay boss?

~~CLOSE ON~~ Joey, Sr. ~~opening~~ opens A BOTTLE OF PILLS and ~~pop~~ spins [JSA76] one into his mouth.

EXT. CHINESE RESTAURANT -- EVENING -- ESTABLISHING

INT. CHINESE RESTAURANT [JSA77] -- EVENING

The family sits ~~at~~ in a ~~round~~ booth eating dinner.

ANGELINA

I still don't understand how he can just sell the property. Isn't there a law?

JOEY, SR.

~~It's his, he can do whatever he wants.~~ No law against turning every corner shop into a Starbucks.

FRANKIE

Can't we just call Uncle Freddy [JSA78] in Brooklyn and let him take care of it?

---

ANGELINA

We say our prayers. Let the Lord take care of us. [JSA79]

Sophia crosses herself.

---

An ASIAN WAITRESS, 40's, ~~drops~~ puts the check and a plate of fortune cookies on the table. Joey takes one and

Frankie snatches it from his hand ~~glaring at him~~. She cracks it open. ~~and It's empty. She hides her disappointment and drops the broken pieces on the floor.~~

JOEY

~~I'm just sayin' we don't know what's gonna happen.~~

JOEY, SR.

~~Alright, we'll see, we'll see.~~

---

SOPHIA

Mind your business. I'm going on eighty next week. I can do what I like. Now, go to bed!

~~INT. COSTANTINO KITCHEN — MORNING~~

~~Angelina cuts coupons. Joey enters half asleep.~~

ANGELINA

~~Hey, look who's alive.~~

JOEY

~~Where is everybody?~~

ANGELINA

~~Working.~~

~~He pours a glass of juice.~~

ANGELINA (CONT'D)

~~What are your plans today?~~

JOEY

~~I'm gonna go see Mary. [JSA80]~~

ANGELINA

~~She doesn't have a job either?~~

JOEY

~~Yes Ma, she gets a lunch break.~~

ANGELINA

~~She's a very special girl you know.~~

JOEY

~~(playing dumb)  
What makes you say that?~~

ANGELINA

~~I hear things.~~

~~(beat)~~

~~I think it's nice the two of you are  
spending time together.~~

JOEY

~~Yeah, me too. Where's Grandma?~~

~~A TOILET FLUSHES. Joey crosses to exit.~~

ANGELINA

~~And don't forget, her 80th  
birthday's coming up.~~

INT. MELISSA'S HOSPITAL ROOM -- LATER

Mary and Melissa play together. Joey ~~enters~~comes in and -  
Mary greets him with an ear-to-ear ~~sweet~~ [USA81] smile. Melissa  
watches.

---

He looks at Mary, then closes his eyes. Melissa places a  
SILVER ~~NECKLACE with a~~ CRUCIFIX ~~attached~~ around his neck.

MELISSA (CONT'D)

~~You can~~ Open 'em now.

He ~~does and~~ looks down at the necklace. He takes the  
crucifix in his hand.

MELISSA (CONT'D)

My grandma gave it to me because  
Jesus loves me. And He loves you  
too, so I want you to have it.

Joey is ~~taken back~~ overwhelmed by the gesture.

---

TONY

Christ, Joey, ~~if you're gonna go  
down, don't go down like this~~ like a  
plane in flames. First it's the  
bible, then it's miracles, and  
heaven. And - now, sick kids are  
givin' you jewelry?

(beat)

You don't think I know what this is  
all about?

INT. TONY'S CAR -- DRIVING -- NIGHT

Tony drives. Joey has stopped listening.

JOEY

~~Remember that movie "Oh God"?~~

TONY

~~Oh Joey, please, I'm beggin' ya.~~

~~Off Joey's look.~~

~~TONY (CONT'D)~~

~~(patronizing)~~

~~The one with George Burns and John  
Denver.~~

JOEY

~~Right, but not that one, the second  
one with the little girl?~~

TONY

~~What about it?~~

JOEY

~~Well, nobody believed her that she  
would talk to God and God would talk  
to her. And all these shrinks  
wanted to put her in an institution  
'cause they thought she was nuts...~~

TONY

~~So lemme guess...Mary was the girl  
in the movie.~~

JOEY

~~No, you moron. I'm tryin' to tell  
you that it was true. God really  
was talkin' to her.~~

TONY

~~Who, Mary?~~

JOEY

~~(impatiently)~~

~~The little girl in the movie!~~

~~TONY~~

~~Alright, so what happened?~~

~~JOEY~~

~~At the end George Burns comes in the meeting with all the shrinks and shows everybody that he's God and it all works out nice nice.~~

~~TONY~~

~~It was a friggin' movie. It always works out nice nice. What did you think they were gonna lock her up?~~

~~JOEY~~

~~It worked out because she had faith. She didn't care what anybody else thought.~~

~~TONY~~

~~So, what's your point?~~

~~JOEY~~

~~My point is why do we have to see everythin' to believe it? Maybe God's trying to tell us somethin' and we're just not listenin'.~~

~~TONY~~

~~Maybe they should lock you up. How the hell is God gonna tell us somethin'?~~

~~JOEY~~

~~I don't know. Different ways. Maybe through family, friends, church, a bumper sticker. He even gave that little girl a message in a fortune cookie once.~~

~~TONY~~

~~So whattaya wanna go for Chinese food now?~~

~~Off Joey's glare.~~



TONY (CONT'D)

Look, all I'm sayin' is these Jesus freaks go overboard and I don't wanna see you get like that.

JOEY

I'm not gonna go overboard.

TONY

Good.

CUT  
TO [\[JSA82\]](#):

MONTAGE [\[JSA83\]](#):

EXT. LAKE -- DAY

Joey surfaces from a lake as a MAN and WOMAN baptize him.

JOEY (CONT'D)

I'm sorry - does He [\[JSA84\]](#)?

~~Mary looks away. Joey unsure how to recover.~~

~~MARY~~

~~I was intimate once.~~

~~JOEY~~

~~Whatta ya mean?~~

~~Off her look.~~

~~JOEY (CONT'D)~~

~~You mean you...~~

~~MARY~~

~~Had sex. Yes.~~

~~JOEY~~

~~How? When? I mean why?~~

~~MARY~~

~~I was in remission. I had a really great couple of months and my aunt's neighbor, this guy John, he did some~~

~~yard work for her. We became good friends. He was really nice to me. But then the cancer came back and I thought if I was gonna die I at least wanted to know what it was like.~~

~~JOEY~~

~~Did you like it?~~

~~MARY~~

~~I was really nervous.~~

~~JOEY~~

~~Did he like it?~~

~~MARY~~

~~I don't know. We never really talked about it.~~

~~(beat)~~

~~He's married now with a couple of kids.~~

~~JOEY~~

~~Well, I don't think you should feel guilty for having fun in your life. I don't think God's gonna punish you for that. I mean you suffered long enough. You're a really good person. Probably the best person I know. JSA85~~

Mary smiles and kisses Joeyhim.

~~JOEY (CONT'D)~~

~~(as the kiss continues)~~

~~What'd I say?~~

---

TONY

Do me a favor, don't ever say that word again, alright. You don't say intimate and you don't say cuddle JSA86.

JOEY

I dig this girl, you know. I think you would, too, if you got to know her.

TONY

~~Let me be the judge of that. Oh, man, you are really cooked.~~

---

FRANKIE

Well, I figure since you're like a celebrity <sup>[USA87]</sup> around here you should definitely look like one.

MARY

I don't know if that's really me.

FRANKIE

Oh please, you are so Olivia Newton-John.

Frankie swings the chair around. They face the mirror.

FRANKIE (CONT'D)

We gotta do somethin' with this hair.

Mary notices TWO YOUNG ~~FEMALES~~WOMEN<sub>7</sub> staring at her.

FRANKIE (CONT'D)

What's wrong?

---

Joey stands waiting. Mary opens the door wearing a RED HALTER TOP, LEATHER PANTS, ~~more~~ make-up, ~~than usual~~ and ~~her a trendy~~ hairstyle is curly and slightly big, but looks great.

---

She ~~'s~~ dragging him through the doors ~~as he resists~~<sup>[USA88]</sup>.

JOEY

I just thought it would be nice to spend some time alone.

MARY

Nice try.

~~And~~ She yanks him inside.

---

LIZ

Jack, she's an adult. She doesn't have to call if she's not gonna be here for dinner. ~~[JSA89]~~ She's probably with Joey.

Jack glares ~~at the thought~~. Liz sighs and continues eating.

INT. BOWLING ALLEY BAR -- CONTINUOUS

The JUKEBOX is ~~singin'~~ rockin' and the bar is hoppin'.

The guys and girls are hovered around a pool table. Jamie lines up to hit the eight ball in for the game.

TONY

Well ladies, you ~~gave~~ made a valiant effort, but this one's over.

Jamie strikes the eight ball and it rattles in and out of the corner pocket sitting just on the lip. He drops his head in disappointment.

TONY (CONT'D)

No way.

Mary approaches the table. ~~as~~ The girls cheer her on. She lines up and taps the eight ball in for ~~the~~ victory. The girls celebrate and jeer the guys.

---

Everyone watches with nervous excitement. Mary cocks the stick back and WHACK! She hops the cue ball right over Tony's ball and drills the eight into the corner pocket. Everybody goes crazy, high-fiving Mary and taunting Tony. He sinks in his chair, completely humiliated. ~~He lights up a cigarette. Mary walks over and pulls it from his mouth.~~

MARY

~~Don't you know these things will kill you?~~

~~She extinguishes it in an ashtray. Tony immediately lights up another. To~~ cheers all around, Mary ~~walks sidles up~~ back to Joey.

JOEY

That was unbelievable.

MARY

My aunt had a pool table in her basement.

INT. MARY'S APARTMENT [JSA90]-- NIGHT

---

JACK (CONT'D)

You have a duty[JSA91]. People around here look up to you. What would they think if they knew you...

MARY

What? Had a beer? Kissed a boy? Went out and had a good time? You think God's gonna punish me for having fun? I will not tip toe around the perfect little image you want people to have of me. I am indebted to God for His mercy. But I will not repay it by allowing you to control my life.[JSA92]

JACK

I'm disappointed in you.

MARY

I'm going to bed. There's a blanket in the closet if you want to sleep outside my door.

INT. MARY'S BEDROOM -- CONTINUOUS

She ~~enters her room and~~ SLAMS the door. She leans against it and takes a deep breath.

EXT. CATHOLIC CHURCH -- MORNING -- ESTABLISHING

INT. CATHOLIC CHURCH -- CONTINUOUS

ORGAN MUSIC begins Mass as THREE ALTAR BOYS walk slowly down the church aisle.

The family and Tony sit holding bibles except for Mikey, who ~~holds~~sing a book entitled, "HOME REMEDIES". Frankie glares at Tony. who ~~He~~ nudges closer to her.

---

ON A MAN

In the front pew, wearing a suit, with a frightening resemblance to the man that had mysteriously vanished [\[JSA93\]](#). As they make eye contact, Joey realizes it's him. It's definitely him. Then -

THE ALTAR BOYS

Pass by, obstructing Joey's view. He shifts his head and gets a quick glimpse as the boys continue ~~to walk past~~. ~~And~~ As the last boy passes WE SEE the back of the man as he ~~drifts away~~ disappears through ~~the a~~ side door.

Joey ~~quickly, but subtly exits the pew and~~ heads out the door after ~~him~~ man. A light drizzle falls as Joey realizes the man has disappeared again. [\[JSA94\]](#)

INT. COSTANTINO DINING ROOM -- NIGHT

~~ANGELINA~~

~~Who wants to say the prayer? [\[JSA95\]](#)~~

~~Everyone is despondent.~~

~~ANGELINA (CONT'D)~~

~~Alright, I'll say the prayer.~~

~~She crosses herself and they bow their heads.~~

~~ANGELINA (CONT'D)~~

~~Lord, we thank you for this meal and  
all your blessings on our family.  
Amen.~~

~~FAMILY~~

~~Amen.~~

They ~~fill their plates and~~ eat in silence.

---

ANGELINA

(panic)

You can see a doctor ~~that can help~~  
~~you.~~

---

JOEY

And I was thinkin' that maybe it would be a good idea if you guys did the same. [\[JSA96\]](#)

Angelina looks at Joey, Sr. He's oblivious.

FRANKIE

(confused)

But we're already Roman Catholic.

JOEY

I know we're Roman Catholic, but, you know, a lot of that's just a bunch of man-made crap.

MIKEY

You sound like a Jehovah's Witness.

ANGELINA

(to Joey, Sr.)

I don't believe this. [\[JSA97\]](#)

---

JOEY (CONT'D)

I just think we should focus on Jesus. He's our only salvation from the eternal fire. [\[JSA98\]](#)

---

JOEY

Hey, I'm just tryin' to help you out [\[JSA99\]](#).

---

JOEY

I'm not the one worshippin' false prophets [\[JSA100\]](#).

FRANKIE

Ma!

ANGELINA

Alright, that's enough. This family's under enough pressure as it is.

JOEY

Well, maybe things wouldn't be so bad Ma, if you had the right faith [\[JSA101\]](#).

Angelina slaps Joey across the back of his head ~~JSA102~~.

---

MIKEY (CONT'D)

(whisper)

Excuse me, would it be possible to  
get a quick check up? ~~JSA103~~

BACK TO:

ANGELINA

He wasn't feeling good last week. I  
should have known with all the  
stress.

FRANKIE

Ma, ~~how could you know? Hh~~e's gonna  
be fine.

SOPHIA

(pointing)

Clara Tallucci dropped dead in that  
room right there.

DR. SANTORO, 50's, approaches ~~the family~~.

~~DR. SANTORO~~

~~Hello, I'm Dr. Santoro.~~

Angelina props herself up quickly. The family gathers  
around.

ANGELINA

Please tell me he's okay, doctor.

DR. SANTORO

Mrs. Costantino, ~~did you know that~~  
your husband has had congestive  
heart failure ?

ANGELINA

~~Well hH~~e's been taking pills for his  
anxiety, but...

(fighting tears)

Oh, dear Jesus.

Frankie consoles her.



DR. SANTORO

~~Your husband is~~ He's sedated and resting now. I want to perform ~~some~~ additional tests ~~to monitor his condition~~ before I ~~can~~ make any decisions.

---

ANGELINA

~~Can I see him?~~

~~DR. SANTORO~~

~~Of course.~~

INT. JOEY SR.'S HOSPITAL ROOM -- NIGHT

CLOSE ON A HEART MONITOR as the BEEPING SOUND echoes through the stillness. Joey, Sr. lies unconscious, with OXYGEN TUBES attached to his ~~nostrils~~ nose. Angelina sits bedside, holding his hand.

EXT. COSTANTINO HOME -- NIGHT

Joey and Mary sit in her car in the driveway.

JOEY

~~Thanks for bein' there.~~

MARY

~~You okay?~~

JOEY

~~I just feel like it's my fault.~~

MARY

~~Well it's not. You can't blame yourself for something that's out of your control.~~

JOEY

~~(patronizing)~~

~~I know, it's in God's hands, right?~~

~~Off her look.~~

~~JOEY (CONT'D)~~

... It just seems like things are gettin' worse. I thought ~~He~~ God was supposed to make things easier.

MARY

Joey, if everything was easy, we wouldn't learn anything.

(beat)

You've come a long way [JSA104].

---

A door SLAMS shut. [JSA105]

---

She walks out. Joey, stifled [JSA106].

INT. JOEY, SR.'S HOSPITAL ROOM -- DAY

CLOSE ON a hand struggling to sign a document.

JOEY, SR. (O.S.)

Tell the doctor to get a good night's sleep ~~and not to have any drinks~~ before he opens me up.

REVEAL Joey, Sr. in bed. ~~with~~ The family and Tony come in and gathered around. ~~Mikey is not present.~~ An ATTRACTIVE NURSE takes the document. and She makes eyes at Tony. Tony puts his arm around Frankie ~~as if~~ to indicate he's spoken for.

FRANKIE

What cha ~~were those papers for signing,~~ Dad?

JOEY, SR.

In case I don't make it. ~~They don't wanna be responsible.~~

FRANKIE

~~How rude.~~

~~Angelina crosses to exit. A hidden agony. Joey's eyes follow her.~~

JOEY

Dad, c'mon, don't talk like that.

JOEY, SR.

Mikey at the store?

JOEY

Yeah, and Tony and I are gonna help him out, so don't worry about a thing.

JOEY, SR.

Listen. I want you to take care of your mother, alright?

~~Joey sighs, disheartened.~~

JOEY, SR. (CONT'D)

Listen to me, Son. I want you to talk to Glen Palermo. He takes care of the trust. Mikey knows who he is. He'll tell you what to do with the money when the store is gone. And look in the shed. There's a coupla' thousand dollars in there somewhere for emergencies. I forgot where I put it. [JSA1071](#)

JOEY

Dad...

JOEY, SR.

(direct)

You're the man of the house now, alright?

~~JOEY~~

~~Well, you can have that job back when you get outta here. 'Cause you're comin' home.~~

INT. CATHOLIC CHURCH PEW -- LATER

Angelina sits with Father Gino.

FATHER GINO

Well, I understand your concern. But there certainly are a lot worse things. [JSA1081](#) Your son's intentions, although alarming to you, are very good.

ANGELINA

So are you saying I'm wrong, Father?

FATHER GINO

Neither ~~one~~ of you is wrong.  
Angelina, everyone's journey with  
God is different. The most  
important thing is that you ~~have~~  
make the journey.

ANGELINA

The Church sure has changed since I  
was a little girl.

FATHER GINO

Yes it has, but God hasn't. You  
should accept what's happening as a  
blessing. It's through these  
difficult times that God reveals His  
true glory.

(beat)

I'll pray for your husband. [\[JSA109\]](#)

~~JOEY (CONT'D)~~

~~I wonder what happened.~~

~~TONY~~

~~You know him. He's probably got  
pink eye or something.~~

Joey and Tony listen for the noise. LOUD MOVEMENT can be heard coming from the large storage freezer. Joey pulls the handle on the freezer door. It's jammed. Now LOUD MUMBLING becomes ~~more apparent~~ louder. Something's not right. Joey forces the handle loose and aggressively pulls the door open.

INT. ~~JOEY, SR.'S OFFICE~~ FREEZER -- CONTINUOUS

MIKEY

I finally ~~got him to keep~~ shut his  
big mouth ~~shut~~.

Carlo ~~forces more mumbling~~ yells beneath the duct tape.  
 He's shivering as his face ~~turns more red~~ glows with anger.  
 Joey starts to untie him.

---

Carlo ~~screams as he~~ runs screaming down the hall and out of the store.

---

Carlo barrels out the door and ~~runs~~ down the sidewalk.

ANGLE Skinny walking from the opposite direction, ~~He's~~ cradling two soft drinks and some food.

SKINNY

Hey boss, what took ya so long? I got hungry.

INT. CHILDREN'S HOSPITAL HALLWAY -- DAY

Mary waves as Bridgette leads the children out of the play room. ~~Mary stands behind them.~~

BRIDGETTE

C'mon troops, single file.

CHILDREN

Bye, Auntie Mary.

MARY

Bye guys. See you tomorrow.

Joey approaches from the hall.

BRIDGETTE

Hi, Joey.

JOEY

Hey.

BRIDGETTE

Everybody say hi to Joey.

CHILDREN

Hi Mary's boyfriend. [\[JSA110\]](#)

---

MARY

Why are you giving up? [\[JSA111\]](#)

---

MARY

God does have a plan for your life.  
It's your choice whether or not you  
want to accept it. That's what  
being a man is all about. [JSA112]

---

FRANKIE (CONT'D)

(sorrowful)

Oh My God, Joey...

(then)

You are such a moron. You're never  
gonna find a girl like her. [JSA113]

---

FRANKIE

Maybe it's not her.

~~Off Joey's look.~~

~~FRANKIE (CONT'D)~~

Maybe it's you.

INT. MECHANIC SHOP -- LATER

Tony eats lunch at a desk in the office.

TONY

(with a mouthful)

Of course it's her. ~~You don't ever  
talk to women about this kind a'  
stuff.~~

~~Off Joey's look.~~

~~TONY (CONT'D)~~

Gettin' rid of her was the best  
thing you could'a done.

JOEY

Why don't I feel that way?

TONY

You will - you gotta give it a  
coupla-hours.

JOEY

~~Maybe she was good for me.~~

TONY

If she was good for you, you  
wouldn't be sittin' here right now.

(pause)

Listen, why don't you give the  
religious philosophy a rest for a  
while. Take some time for yourself.  
Hang out with the boys.

(~~beata better idea~~)

~~You know what you need?~~—I know  
exactly what you need.

EXT. ICE CREAM SHOP -- EARLY EVENING

Joey and Tony sit at a picnic table with two sex  
kittens; [JSA114](#) TIFFANY, 20's, red-head and AMBER, 20's,  
blonde.

TIFFANY

(playing with  
Tony's hair)

Look at this thick, beautiful hair.

(to Amber)

Isn't he gorgeous?

AMBER

(eating ice cream)

Mmm-Mmm. [JSA115](#)

---

JOEY

Oh, sorry, I was just thinkin' [JSA116](#).

---

JOEY [JSA117](#)

You're a real disappointment, you  
know that?

TONY

~~I don't care.~~

JOEY

~~I know you don't.~~

He gets into his car and drives off.

TONY

(calling out)

I told you that broad would screw  
you up!

He lights up a cigarette.

TONY (CONT'D)

Chicks.

EXT. CITY STREET -- NIGHT

Joey walks along the sidewalk and comes upon Costantino's Market. He stops and stares through the window, disheartened[JSA118].

Then his EYES LOCK ON the sign; "FUTURE HOME OF IBM".

CUT TO:

Joey kicking and tugging at the sign. It won't budge. He picks up a cinder block, holds it over his head and just as he's about to [JSA119]heave it -

---

JOEY

(snapping out of  
it)

Yeah, yeah, I'm coming. [JSA120]

INT. JOEY'S ROOM -- NIGHT

Joey reads the Bible. Frustrated, he tosses it on the desk.

MONTAGE[JSA121]:

---

JOEY

I feel like I screwed up the whole  
family. [JSA122]

SOPHIA

They were already screwed up. —~~God  
is using you to bring them together.~~

JOEY

~~You really think so Grandma?~~

---

JOEY[JSA123]

Excuse me sir, you dropped some  
money.



The man turns. Joey's face sinks. It's Jack O'Callahan.[\[JSA124\]](#)

---

JACK (CONT'D)

Is that how you show appreciation to someone who got you a job?

JOEY

You got me an interview. I got the job. And it's in New York. What a coincidence.[\[JSA125\]](#) Just far enough away from your daughter.[\[JSA126\]](#) But nothin' that takes place in our lives is a coincidence, right Jack?

JACK

You know Joey, we're supposed to be grateful for our blessings. Not take them for granted.

JOEY

Did you read that in the Bible too?

JACK

As a matter of fact, I did.

JOEY

Wait 'til you get to the part that says we shouldn't judge one another or be hypocrites. You'll learn a lot from that.[\[JSA127\]](#)

Joey walks past Jack.

INT. MECHANIC SHOP OFFICE -- SAME

Tony looks at VICTORIA'S SECRET MAGAZINE. A MECHANIC, notices as he passes by.

~~MECHANIC~~

~~That friggin' magazines' better than Playboy.~~

~~TONY~~

~~Yeah, these broad's are unbelievable.~~

~~He approaches Tony.~~

---

INT. BOWLING ALLEY BAR -- NIGHT

Joey sits at the bar. Tony enters and sits down next to him. Neither says a word or glances at the other. They stare straight ahead.

TONY

~~What's up.~~

JOEY

~~What's up.~~

Bartender Billy approaches from behind the bar.

---

TONY

~~You were wrong...I do care.~~

~~(beat)~~

You're in love with her aren't you?

JOEY

Yeah.

TONY

So tell her.

INT./EXT. O'CALLAHAN FRONT DOOR -- AFTERNOON

Liz opens the door.

LIZ

~~Hello, Joey.~~

JOEY

~~I'm sorry to disturb you. I went by the hospital and Mary wasn't there. She's not at her apartment either.~~

LIZ

~~Come in.~~

---

Joey, Sr., ~~is sitting~~ sits up in bed. ~~His with the~~ family gathersed around him. Joey enters.

JOEY, SR.

Hey, there he is.

JOEY  
How ya' feelin' Dad?

ANGELINA  
He feels wonderful. JSA128]

---

FRANKIE  
Carlo's not sellin' the  
property. JSA129]

JOEY  
He's not?

ANGELINA  
And he lowered the rent.

JOEY  
I don't understand.

MIKEY  
Neither did Carlo. He forgot his  
mother owned half of  
everythin'. JSA130]

---

Joey sighs ~~with disappointment.~~

---

MIKEY (CONT'D)  
Listen, I don't wanna get mushy or  
nothin', but...I'm proud of you. I  
think you did a good thing for the  
family...and for yourself JSA131].

---

Joey HONKS ~~as he pulls away~~ JSA132]. They all wave as they  
watch his car move down the street.

---

CLOSE ON a drawing of a volcano. Mary ~~studies it.~~ ~~A~~  
~~hidden sadness in her eyes~~ looks at it sadly.

RAYMOND  
Do you like it?  
(beat)

~~Mary's despondent.~~

~~RAYMOND (CONT'D)~~  
Mary?

---

EXT. DOWNTOWN CITY STREET ~~—TWO WEEKS LATER~~<sup>[JSA133]</sup> -- DAY

Tony fastens a car to his tow truck. ~~as~~ Frankie looks on.

FRANKIE

~~He probably misses Mary~~ He misses her.

TONY

He definitely misses her. I told him true love doesn't come along too often. You have to nurture it. Be patient. Relationships take work, you know.

FRANKIE

You said that?

He nods. Frankie studies Tony, reconsidering his potential. ~~They exchange a nice smile.~~

Joey looks up half startled. TAYLOR GORDON<sup>[JSA134]</sup>, late 20's, wearing a shirt and tie, stands in Joey's cubicle.

TAYLOR

~~Hey killer, we're doing sushi and saki for lunch. You in?~~

JOEY

~~Uh, nah, I think I'm just gonna grab a hot dog.~~

TAYLOR

~~A hot dog? You're practically on wall street baby — you don't have hot dogs for lunch.~~

~~(beat)~~

~~Listen, the head honcho's having one of his school night bash's at his penthouse tonight and the joints — See you at the boss's bash tonight? Gonna be crawling with baby dolls.~~

JOEY

~~I thought the head honcho was married with kids?~~

TAYLOR

~~He is, but they're visiting the  
grandparents in Florida and when  
momma's away, daddy likes to play.~~

~~Off Joey's look.~~

~~TAYLOR (CONT'D)~~

~~Relax, It's just a business, man.  
thing and You need to be there.~~

~~JOEY~~

~~Alright, I'll see you tonight.~~

~~TAYLOR~~

~~Dress to impress killer.~~

INT. O'CALLAHAN KITCHEN -- SAME

~~Liz and Mary have coffee.~~

~~LIZ~~

~~(looking at her  
watch)~~

~~I have to get to my appointment.  
We'll talk some more later.~~

~~She kisses Mary's cheek.~~

~~MARY~~

~~Thanks Mom.~~

~~Liz exits.~~ Jack enters through the back door. Mary immediately gathers her things.

---

They hug. They exchange "I love you's".[JSA1351](#)

---

~~Joey exchanges gives the HOTDOG VENDOR money. The vendor gives him a hotdog. with a HOTDOG VENDOR and takes his food.~~

~~The SOUND of A nearby CHURCH BELL RINGS nearby.~~ Joey looks up and SEES the large bell-tower about two blocks away. He makes his way down the crowded sidewalk towards the cathedral. As he gets closer he stops dead in his tracks.

EXT. NYC CATHOLIC CHURCH -- CONTINUOUS

HIS EYES LOCK

On the mystery man from his old neighborhood walking up the church steps ~~and going inside~~. Joey is astonished. He ~~begins moving~~ quickly toward the church. His pace ~~becoming faster~~ increases with each step.

---

He nervously makes his way down the aisle as his eyes dart around looking for ~~his the~~ man. ~~He's n~~Nowhere ~~to be found~~. Joey ~~shakes his head in frustration then begins to~~ CALLS ~~OUT after him~~.

JOEY  
Where are you?

No response. ~~THEN~~ Joey notices -

A MAN, knelt at the candle rack. Joey ~~slowly approaches~~ ~~and~~ cautiously reaches out to tap the man's shoulder, but before he can, the man turns quickly, startling Joey. Joey jumps back.

JOEY [JSA136]  
Whattaya want?!

Joey, realizing it's not the guy, him is completely embarrassed. The man acknowledges Joey with a humble nod and goes on his way, leaving a single candle burning. Joey lights a candle and kneels.

INT. CANDLE RACK -- CONTINUOUS

~~As Joey approaches the candle rack,~~ [JSA137] The man crosses himself, gets up and acknowledges Joey with a humble nod and goes on his way. Joey lights a candle and kneels.

CHURCH ALTAR -- LATER

Joey ~~is knelt~~ kneels before the altar.

JOEY  
Dear Lord...Dear Father...Dear God  
in Heaven...Dear Heavenly Father...

~~CUT TO:~~

~~JOEY (CONT'D)~~

~~I believe in God, the Father  
almighty, creator of heaven and  
earth...~~

~~CUT TO:~~

JOEY (CONT'D)  
~~Our Father who art in heaven  
hallowed be thy name, thy kingdom  
come, thy will be done...~~

---

~~CHURCH ALTAR -- LATER~~

JOEY  
~~Hail Mary, full of grace. The Lord  
is with thee...The Lord is with  
thee...Jeez, I'm blank...where art  
thou...~~

~~CUT TO:~~

SANCTUARY -- LATER

Joey sits at the ~~CHURCH~~-ORGAN and hits a key. The sound  
that-REVERBERATES throughout the church.

CANDLE RACK -- LATER

Joey ~~is~~-light~~ing~~ his third candle.

CHURCH PEWS -- LATER

Joey flips through the Bible.

CHURCH ALTAR -- LATER

JOEY  
Act of Contrition, Act of  
Contrition...

CANDLE RACK -- LATER

Every candle is lit. Joey paces ~~back and forth~~.

CHURCH ALTAR -- LATER

Joey gazes at a large crucifix above the altar. He holds ~~the Melissa's crucifix necklace Melissa gave to him in his hand against his heart.~~

JOEY

I just wanna say I uh, I know You been through a lot and I just wanna let You know, I've been going through a lot lately so I figured You'd understand. It probably wouldn't be so bad if I knew everything was gonna work out. Well that doesn't make much sense because that's the whole point of faith so forget I said that. I don't mean any disrespect, but my God You can cause a lot of trouble ~~sometimes~~. Sorry, I didn't mean it like that. I know we pretty much wouldn't be here without You. I just wish You could tell me something or I could meet You because You're like this ghost that everybody talks about. I believe in You, I really do... with all my heart, but sometimes You make me look like an idiot. I wonder if You're even listening. Look, I'm lost over here and... well, I need You. I need somethin'. Anyway, Amen. [JSA138](#)

---

PHIL JORDAN, 50's, the head honcho, approaches. He's dressed expensively and smokes a cigar. He escorts Joey away from the crowd out to the balcony. [JSA139](#)

PHIL

~~Enjoying yourself Joey?~~

JOEY

~~Yes sir.~~

PHIL

~~I know you haven't been with a company this large.~~

JOEY

~~No sir.~~



PHIL

Joey, I believe you have a lot of potential, but if you'd like to look into a smaller company for some experience, our door will be open JSA140 when you're ready to come back.

JOEY

No, I know. I just needed a little time to get comfortable, but I think I got the hang of it JSA141.

Off Phil's look.

JOEY (CONT'D)

~~Sorry, I mean, I know~~ Definitely. I think.

~~Phil ponders a moment.~~

PHIL

~~Alright. Tomorrow I want you to work with William. He has a ton of accounts and he's a great teacher.~~

~~ANGLE WILLIAM, 30's, sipping scotch, talking with an attractive woman. He raises his glass to Joey.~~

JOEY

~~No problem. Thanks.~~

The bartender turns. It's the man Joey saw in church earlier that day. ~~Joey doesn't yet realize it.~~ He pours Joey a beer and sets it in front of Joeyhim. ~~He~~ Joey pays him ~~with a five dollar bill~~. The bartender sets the change in front of him.

BARTENDER

So, what were you praying about?

JOEY

~~(confused)~~  
~~I'm~~ Sorry?

BARTENDER

I saw you in church today. ~~Was~~ Just wondering what you were praying about.

JOEY

Oh, right. Um, I don't know, just stuff I guess.

~~BARTENDER~~

~~Just stuff, huh?~~

JOEY

~~Well,~~ What were you praying about?

BARTENDER

~~I was praying about~~ my wife.

JOEY

~~Is she okay?~~

~~BARTENDER~~

~~She passed away two years ago.~~

JOEY

~~Oh, I'm sorry, I shouldn't have asked.~~

~~BARTENDER~~

~~Hey, I started the conversation.~~

~~(beat)~~

~~She had~~ Died of breast cancer two years ago.

~~Off Joey's look.~~

~~BARTENDER (CONT'D)~~

Same reason they're afraid to live. They're not sure where they're going. That's why God sent us Jesus. ~~So we could have hope,~~ peace, To give us certainty. This life ~~around us...~~ it's just a glimpse. A ~~small~~ test to get us to the next level. If people really knew what heaven was like, they'd ask to go right now. My wife taught me that. She was my gift. My soul mate. ~~And that's why love between~~

~~two people is so important. You  
make each other better. [JSA142]~~

(beat)

Love, my boy. Love. You wanna find  
God? Stop looking out there.

(points to his  
heart)

Look right in here.

~~Joey nods in astonishment.~~

MARY (CONT'D)

~~Now, I want you to say you're sorry  
and then I want the both of you to  
go watch your movie. Are you sorry?~~

Raymond takes Macy face in his fat, little hands, by her  
cheeks and kisses her ~~on the lips~~.

MACY

YUK!

MARY

~~That was very sweet Raymond.~~

~~Raymond smiles proudly.~~

MARY (CONT'D)

Macy, do you forgive Raymond?

MACY

What's forbig?

MARY

~~Well, whenever~~When someone  
apologizes for makinges a mistake,  
and promises not to do it again,  
~~they say they're sorry,~~ you forgive  
them, and then everything's okay.

Macy giggles.

MARY (CONT'D)

What's so funny?

Macy points behind Mary. She turns to see Joey standing there, making faces at the kids. They're all LAUGHING now.  
~~Macy and Raymond run back to the group.~~

MARY (CONT'D)

What are you doing here?

~~JOEY~~

~~I just wanted to say I'm sorry.~~

~~It takes her a moment to digest his words.~~

MARY

When are you going back?

JOEY

I'm not.

MARY

But what about the job and New York... I thought that was your ~~whole big~~ plan.?

JOEY

Someone else had a better one.

(beat)

I missed you so much. I'm sorry.

~~He kisses her.~~

MARY

I missed you.

She throws her arms around him. They kiss and keep kissing. The kids OOH and AAH. Mary laughs. Joey turns to the children.

---

JOEY

~~Well~~-I called 'em. ~~and~~-Told 'em ~~they're~~ their prices were ~~too~~ inflated, considerin' the amount of business we do with them.

JOEY, SR.

~~And~~ tThey went for it?

JOEY

Dad, we're one of their biggest clients. They lose us - they lose money.

JOEY, SR.

~~Yeah, y~~ You're right. Nice job.

Joey smiles, proud.

MIKEY

Oh great, a month in New York and he thinks he's Donald Trump.

JOEY, SR.

Look at this.

~~THEIR POV~~ THROUGH THE WINDOW

Carlo ~~is removing~~ removes the sign, 'FUTURE HOME OF IBM'.

---

Carlo turns and sees Joey and Mikey. Like a frightened child he moves quickly across the street never taking his eyes off them. ~~THEN—~~

~~He doesn't see the A-DELIVERY TRUCK is heading directly at him. Carlo does not see it, but Joey and Mikey do.~~

JOEY/MIKEY (CONT'D)

CARLO, LOOK OUT! JESUS, CARLO!

Carlo ~~turns and~~ sees the truck. He's frozen ~~by their~~ horror. He ~~closes his eyes, and YELLS SCREAMS at the top of his lungs.~~

CARLO

~~(closing his eyes)~~

~~AAAAAAAAHHHHHHHHH!~~

---

JOEY

Well ~~then, you hit the brakes in time so~~ nice drivin'.

Mario looks oddly at Joey.

MARIO

(disturbed)

~~I didn't hit the brakes.~~ I never  
touched the brakes.~~'em.~~

---

The mystery man standing on the opposite side of the street. He stares at Joey, then smiles and waves. Joey ~~slowly~~ waves back. ~~And~~ The man ~~peacefully~~ goes on his way. Joey and Mikey head back to the store. Mikey carries the sign. ~~Joey takes one last look and his mystery man is gone.~~ ~~Joey and Mikey enter the store.~~

---

As Angelina ~~exits~~ leaves the kitchen, she turns to Sophia.

ANGELINA

Not until I tell you.

INT. COSTANTINO DINING ROOM -- CONTINUOUS

~~IT'S~~ Decorated in full birthday gear. The table's centerpiece is a BIRTHDAY CAKE that reads, "HAPPY 80TH BIRTHDAY!" The family is joined by Mary and Tony. Mikey wears A BLACK PATCH over his right eye. Frankie lights the last few candles.

MIKEY

Hurry up.

FRANKIE

Shut up, Captain Hook.

JOEY, SR.

Alright, settle down.

Frankie finishes lighting the last candle and blows out the match.

---

~~AS THE CAR CONTINUES ON WE~~ She HONKS as she drives out of frame.

FADE OUT.

Page: 1

[JSA1]Great bit that tells us obliquely what the story is about -- but remember the rule of 3. (twice, and the third time is the payoff.)

Page: 2

[JSA2]good opening. Unfortunately, he's not rushing to anything that jumpstarts us into the story. No reason for him to endanger himself and others to get to church. If it was his wedding, or a fabulous confession, or to break up a fight, okay -- but he's just late for an exposition-laden scene in the church. Scenes with Joey in church are going to be important to the story's theme, so put him in a church at arc points to create a motif.

Page: 2

[JSA3]Cute character touch.

Page: 2

[JSA4]Since your subplot hinges on a religious quest, Father Gino should be a more integrated character. He could be useful as a mentor figure to mirror against best friend/mentor Tony.

Page: 2

[JSA5]We'll discover that on our own soon enough.

Page: 3

[JSA6]Ouch?

Page: 3

[JSA7]Cute.

Page: 3

[JSA8]Over the top.

Page: 4

[JSA9]If it isn't reincorporated (it isn't), dump it.

Page: 4

[JSA10]boring how-de-do intro to a main character. Too many "how-de-do" scenes. Go through and look for every "hello, how are you" scene. Rethink it, and find a more dynamic introduction. Or come into the scene after introductions have been made. This entire scene accomplishes just one thing. It introduces everyone. Front-loaded characterizations. A) we shouldn't meet Mary yet. B) we should meet the family in action. This opening sequence should tell us more than who the players are, it should tell us what the story is about. It should propel us into the next sequence. C) and when we do meet her, it should be a "cute meet!" give it character, and you'll instantly give her character.

Page: 4

[JSA11]Her whole backstory is melodramatic, and largely unnecessary. It has no real impact on the story. She doesn't have to be a "miracle child" to be the person she is. Her "Scary Mary" moniker doesn't make any difference. You can drop all the references to her past, and she'll still be a good romantic interest. Concentrate on her character's current relationship with her father, who turns out to be the antagonist, to enrich both characters.

Page: 4

[JSA12]Good unobtrusive intro to the main external problem. However, if this scene were set IN the store, it wouldn't be necessary at all. And we could see how important it is to his family. And we could see them in action, in their primary environment.

Page: 4

[JSA13]Goodbye scenes are as lethal as how-de-dos.

Page: 4

[JSA14]Cute.

Page: 4

[JSA15]Deleted because it has no impact on the story. Matter of fact, her job is entirely inconsequential. If we're going to get details about her job, it better be integrated into the plotline. The audience is looking for clues about what's going to happen, so when you develop a whole sequence around Frankie being a beautician, we figure that's going to be important later. When it isn't, we feel tricked, let down. Don't waste precious time with story threads that go nowhere.

Page: 4

[JSA16]We should know what the story is about by now, but we don't.

Page: 4

[JSA17]Again, you've created a character that reads like a comic relief character, but he never reappears.

Page: 5

[JSA18]If you open on the store, and refocus the story on its loss, you not only create a bookend setting (opening and closing in the store), you also provide more dynamic for Mikey. He can hit more notes than hypochondria. And more use than opening the door for Mary.

Page: 5

[JSA19]In the rewrite, Carlo can become a henchman for O'Callahan, taking action that we (and Joey) don't find out are on O'Callahan's orders until later. That gives you the opportunity to make O'Callahan look like a great guy, so when we (and Joey) find out, we go, "ah hah." Make Carlo less stupid, more threatening, more of a "worthy opponent." Give him the power to raise the stakes. Give him dangerous subtext...

Page: 5

[JSA20]very good that you pre-incorporated the freezer so that when it's used later, we've seen it before. Also commendable that you work something specific to a deli (a freezer) into the plot.

Page: 5

[JSA21]We SHOULD know what's gonna happen by now! We're more than 15 minutes in! we should have a bona fide conflict set up by now.

Page: 6

[JSA22]Active tense.

Page: 6

[JSA23]where is she? The slug says, "int. joey's car". No direction saying that he sees her car stalled on the side of the road.

Page: 6

[JSA24]Her terror is very well done here. And I love the switch on her relationship with Mary -- but -- let it simmer a little longer. Give it some room to create complications before you resolve it.

Page: 7

[JSA25]Can't you do any better than this?



Page: 7

[JSA26]Active tense.

Page: 7

[JSA27]See, you tied his profession into the story without giving us an expository scene showing him at the garage.

Page: 10

[JSA28]Really have to get into the external story faster than this. Page 19, and we still don't know what it's about. Slow, and despite the charming humor -- boring without a story.

Page: 10

[JSA29]The rest of this scene only establishes this paragraph through dialog. Power-pack your scenes by forcing them to do double duty. Have the characters do something that pushes the story forward while their dialog reveals character.

Page: 10

[JSA30]Wouldn't it be better if he's packing for NYC. He's excited about his prospects, "busy making plans" when God throws him a curveball. After he makes the decision to remain, we get a mirror scene of him UN-packing, driving home the disappointment visually.

Page: 10

[JSA31]Destroying his big plans makes a more compelling character than a layabout. A more dynamic force, stronger conflict with mother & dad, and the distance between where he is when the story begins, and where he ends up (ambitious capitalist to grounded family cornerstone).

Page: 10

[JSA32]And that would make this line a key line for Angelina.

Page: 10

[JSA33]In answer to your question: no, you don't need more backstory to pay off this joke. Better, however, to make it six years working toward the dream he's on the verge of fulfilling.

Page: 11

[JSA34]Cute.

Page: 11

[JSA35]Neither the psychic, nor her prediction has any impact on the story or reincorporates. Devoting an entire sequence to is misleading, and ultimately frustrates the audience.

Page: 12

[JSA36]If he's going to be in here, he has to payoff somehow.

Page: 12

[JSA37]These characters never rematerialize, so why should we care what they think about the God issue? Again, find active, instead of talky, ways for him to reveal his dichotomy and deal with it. let him talk to the priest at a turning point. That's as much talking as is acceptable for an internal conflict. Don't let your hero become whiney.

Page: 13

[JSA38]This is your theme keyline. Should be at a turning point.

Page: 13

[JSA39]Sometimes less is more.

Page: 14

[JSA40]Good.

Page: 14

[JSA41]They're in a bowling alley. IS ANYONE BOWLING???? Talk, talk, talk, talk. Break it up with some bowling. Say, rocco hefts his personalized ball, sizes up the lane, and tosses a gutter while tony, joey and saulley talk. Jamie razzes rocco and takes his shot. Some pretty girls with pink balls take the next lane, etc. -- make things happen!

Page: 14

[JSA42]This entire conversation is teleologically inane. If you're going to disrupt the action for a long-winded philosophical debate, at least make it insightful.

Page: 14

[JSA43]At first this conversation was refreshingly non-cliché. Now it's becoming mawkish. Reads like an agenda.

Page: 15

[JSA44]What?

Page: 15

[JSA45]Clumsy dialog lead-in to mary. Reaching. Contrived. Unnatural. Think action. Instead of trying to tie her into the conversation, LET HER WALK INTO THE ALLEY WITH HER GIRLFRIENDS, or with some children. Her appearance a) has added significance given the subject of their conversation, b) provides activity, c) gives the "lovers" additional contact and opportunities to screw it up. (you need some real obstacles in this relationship. It's too easy, unchallenged. A grumbling father isn't enough. Better if it's a story point. For instance, if her father is the person threatening to close the deli.)

Page: 15

[JSA46]And if she walks in, creating a stir, we still don't need this contrived, melodramatic backstory exposition.

Page: 15

[JSA47]This should be in the front, and it should be an external story turning point. Like "It's a Wonderful Life", he plans an exciting life in nyc. Dad wanted Joey to inherit the deli from him and run it for generations. Like everything from his religion, to his future wife, to how many children he'll have, Dad has planned everything in his life. Instead, developers are tearing it down to put up a starbucks. Dad was already sick, but the stress is endangering his heart. joey doesn't believe in a god who would take away his dreams like this. Resents everyone. Meets mary/Melissa. on page 30, Joey puts off his nyc plans long enough to help his dad prevent the store's closing, or to help him shut it down. But nothing he tries works, and the store is scheduled for the bulldozer. His faith descends into anger. By page 45, dad has a heart attack, which -- again -- forces joey to change his plans. He redoubles his effort to save the deli. By now, he's lost all faith in god's justice. Hopeless, does something illegal and MAKES MATTERS WORSE. ... etc. act 3 confrontation, and he finds the solution, or his dad's hidden cache, through melissa's words. The mysterious ways transform his faith. You see, you reach your internal agenda through external conflicts and actions. Conflict creates action creates character creates story.

Page: 15

[JSA48]It would be nice if he's attracted to more than the halo around her head. Give her some spunk, some surprise!

Page: 16

[JSA49]Why state the obvious? And why is she coming to dinner, anyway?

Page: 16

[JSA50]You're right Q, you've got some interesting characters here -- now give them something to do!

Page: 16

[JSA51]Might be more visually interesting to see mary through the wine glass and then pull back to reveal that Frankie is hiding behind it.

Page: 18

[JSA52]again, I love the tension that builds up here, and how crazy she gets with her guilt -- but don't blow your wad yet! Increase the tension until it has to explode, after it has caused real problems.

Page: 18

[JSA53]and -- when it gets to the boiling point, this speech is great! Good job. Makes their new girl-bond work.

Page: 18

[JSA54]It's very satisfying when things come full circle, ie., are reincorporated -- even if we don't need a whole sequence near the beginning to reincorporate from.

Page: 19

[JSA55]you didn't mention her when you diagramed the kitchen. Where is mary and what is she doing while mikey talks to her?

Page: 19

[JSA56]Too many long, unnecessary transitions.

Page: 21

[JSA57]Unnecessary scene. Besides, parents are already in bed and Mary and Joey are just starting their conversation? Time "passes" by inference with darker lighting and quiet, and seeing Tony and Frankie at the ice cream shop.

Page: 23

[JSA58]You can correct the rest of these with a search and replace...

Page: 23

[JSA59]all this God talk is too on-the-nose, cloying, disingenuous.

Page: 25

[JSA60]Oy. So loaded. So on-the-nose, and over-the-top. So unnecessary. This backstory has no bearing on the story.

Page: 25

[JSA61]This entire exchange is stilted, and agenda-driven.

Page: 25

[JSA62]Hah! (and a good cross-transition.)

Page: 25

[JSA63]Way too much talking. It's a result of the internally driven story. Externalize it, and it will immediately become more active -- and the internal arcs will carry themselves without all this talk. It's becoming whiney, droning.

Page: 27

[JSA64]Try to tell us only what we can see or hear in character descriptions, especially when the character's first words make description redundant.

Page: 27

[JSA65]Again, unless this reincorporates into the plotline, it's blather. And it could incorporate if you revise to make it a battle between the two older men. If they shared an old animosity from their time together at St. Mary's, that can be her father's internal motive for destroying the deli. And wouldn't it be even more interesting if he seems friendly, supportive, and pleasant, here -- and it turns out to be a sham. It would automatically put subtextual tension in this "dinner" scene, and in their love affair in general. Plus higher stakes. And it gives the audience an "oh, yeah" moment when they realize there's a history between the two men. Otherwise, this becomes blah, blah, blah.

Page: 27

[JSA66]Harking back, if he had his heart set on NYC, and was stymied by family business, then a) O'Cal has a compelling reason to arrange a NYC job for him if Joey is mucking up his development plans, and b) it would look generous of him to do it, with a twist payoff later when his real intentions are revealed.

Page: 28

[JSA67]Way too much bible talk. To be effective, it should be an undercurrent, not so on-the-nose. Talking about it reduces its power to influence.

Page: 29

[JSA68]We should be deep into the story by now, and we're still meeting the characters. That's because it lacks external objective. There are hints about Dad's shop being forced to close. Make preventing that the external goal and Joey's search for god coincides. The romance and search for god should be subplots. They're internal.

Page: 29

[JSA69]Not enough to create credible conflict.

Page: 29

[JSA70]Her dialog is too stiff to interest any name actors.

Page: 30

[JSA71]This sequence should be the problem, the trigger event, the huge disappointment in the middle of act 1. it's the initial confrontation between the old man and the antagonist. It lays out what's at stake, and preps the stage for the rest of the struggle.

Page: 30

[JSA72]The sign staring them in the face is a great, motivating visual -- but make it the name of the nemesis. For instance, the name of O'Callahan's development company. Or make it a joke (ie, another Starbucks.)

Page: 30

[JSA73]No description: who's there, what do we see?

Page: 30

[JSA74]Oh, come on, give the old man some teeth! Let him growl at this lowlife. Let him raise his blood pressure.

Page: 31

[JSA75]If he's willing and able to pay more rent, what's the problem? Why would Carlo toss him? Worse, when it resolves at the end, and turns out to be capricious, it destroys our

faith that there may be a surprising, compelling reason. And make it an overwhelming obstacle. An impossible barrier.

Page: 31

[JSA76]Active tense?

Page: 31

[JSA77]So if you move the previous scene up to mid act 1, then this next scene is family figuring out what to do. They're so helplessly naïve about business, they practically force him to put off his plans to help them save the store. But he still resists. The scene that follows, by juxtaposition, actively convinces him to stay. So that by the beginning of act 2, he's thinking he'll quickly mop up this mess and get back to his personal plans. Unfortunately, his mop messes things up more...

Page: 31

[JSA78]If you're going to bring up uncle freddy, he better pay off with reincorporation later. Matter of fact, it'd be a great twist if they later use Uncle Freddy to shill for them the way O'Cal used Carlos.

Page: 31

[JSA79]This is where she should tell Joey it's his filial duty to stay home and help his father fight for the family business. He defends against it. she calls him selfish. Dad is hurt. Then, in next sequence, something HAPPENS that changes his mind, and he decides to fix the problem before heading to the big apple.

Page: 32

[JSA80]You don't have to tell us what they're going to do -- just show them doing it. if the purpose of this scene is to get grandma's 80<sup>th</sup> birthday in, throw it into another scene. Let your scenes work harder.

Page: 33

[JSA81]More visually specific.

Page: 36

[JSA82]Good transition: from denial to embrace.

Page: 36

[JSA83]If you revise the plot, of course, the whole born again thing (and this scene, cute as it is) falls by the wayside, and becomes more a false rebirth. For instance, his faith is temporarily buoyed by momentary success, instead of by sheer faith.

Page: 36

[JSA84]Cute.

Page: 37

[JSA85]Again, losing this weepy, melodramatic backstory doesn't have any adverse effect on the story or the character.

Page: 37

[JSA86]Great exchange.

Page: 38

[JSA87]We haven't seen any signs of her celebrity beyond joey's fawning.

Page: 38

[JSA88]Redundant. She can ONLY drag if he resists.

Page: 39

[JSA89]Wait, I thought she has her own apartment? Doesn't he surprise them there?

Page: 40

[JSA90] Yeah, I was right! So why would her parents be concerned that she doesn't show up for dinner?

Page: 40

[JSA91] I keep harping on making her character more interesting. Here's a thought: if his story is that his father has his life planned out continuing the family tradition, and her father is a moral dictator, their "journey" together is in learning how to rebel, claim their own ideals and dreams -- and their own relationship with god. That way, they BOTH arc, they influence each other (which supports their bond beyond "love at first sight"), and it ties thematically into the conflict between their fathers. You've got great characters, and all the elements for a compelling story -- you need only use them! rumble. Push the fathers' monolithic resolve, and put them in a "battle" scene before the resolution. Face them off, and let the young heroes find the resolution.

Page: 40

[JSA92] This confrontation scene between them should be in the third act as the climax of her arc toward independence.

Page: 41

[JSA93] That was 70 pages ago. If he's going to reappear before the end, he must come in again before 70. but, I question the value of this device. It's contrived, clichéd, and smacks of deus ex machina.

Page: 41

[JSA94] That's it? this whole scene for that?

Page: 41

[JSA95] How much film time do you want to spend saying prayers?

Page: 42

[JSA96] This is too much. This character is becoming pathetic.

Page: 42

[JSA97] This is a wimpy "conflict" for mama. Again, if you focus externally on the family's big problem -- losing the deli -- she can resent what she perceives as joey's betrayal when he wanted to leave the family business.

Page: 42

[JSA98] Please stop preaching!

Page: 42

[JSA99] Condescending s.o.b.

Page: 42

[JSA100] Ditto.

Page: 42

[JSA101] Double ditto.

Page: 43

[JSA102] good.

Page: 43

[JSA103] I know you can do better.

Page: 45

[JSA104]? What long way? It's been a pretty straight shot, without obstacles or conflict beyond hand wringing.

Page: 45

[JSA105]Huh? what's she pissed about, and why does it need a scene?

Page: 45

[JSA106]Stymied?

Page: 46

[JSA107]If losing the store becomes the story, they can FIND this \$ to lead to the resolution. If saving the deli is tied to finding god, you'll create a sense of satisfying completion. If mary helps him find it, the romance gets integrated, and they've accomplished a difficult challenge together. And the external and internal threads are tied together.

Page: 46

[JSA108]Yeah, there are! Her husband is dying (!) and she's crying to the priest about joey's "conversion"? hello? I know you're trying to incite a mother/son conflict here, but it's weak because it's tied to (what should be) the subplot instead of the plot, something tangible and innately compelling, like betrayal and abandonment in time of need.

Page: 47

[JSA109]By the way?

Page: 48

[JSA110]More "hello/goodbye" dialog.

Page: 48

[JSA111]Right she should ask. He has no compelling reason to "give up." again, concentrate on the external story to provide conflict and complications.

Page: 49

[JSA112]Ad infinitum, ad nauseum.

Page: 49

[JSA113]This is a great line, too, that would have more power if he gave up mary for a more compelling misunderstanding. Say, because of misguided loyalty to his father's memory, or because he blames her for something her father did.

Page: 50

[JSA114]Check out the "trailer" scene in "Swingers" to get ideas on how to use the "failure at replacing obsession over one girl with sex with another girl" device.

Page: 50

[JSA115]Pls make this funnier. Play off a different Tony characteristic. He, like Mikey, could benefit from more than one character distinction.

Page: 50

[JSA116]Enough with the thinking! Do something. We're near the finish line, and he's still thinking.

Page: 50

[JSA117]Better if this fight is about the nasty things Tony did, and the real reason he tried to keep Joey from going to NY. Then, in the bar scene that follows, Tony's apology is for what he did, and a confession.

Page: 51

[JSA118]Disheartened? Is that the extent of his desperation at this point in the story? Push it.

Page: 51

[JSA119]STILL doesn't ACTUALLY do anything!

Page: 51

[JSA120]Still no obstacles. He's in and out. This whole scene just to put the "mystery man"

back in. and what action does joey take soon as he gets out to push the story? -- He reads the bible! By now, the hero should be beyond talking, thinking, and reading -- he must take decisive action.

Page: 51

[JSA121]montages = one of the best cinematic shorthand devices ever invented. BUT, by definition, shorthand implies the danger of cliché. Rather than a clichéd montage of surgery, think of a unique scene that will tell the same details with a twist.

Page: 51

[JSA122]How?

Page: 51

[JSA123]Finding god has turned this character into as boring a character as Mary. Not a good sales point.

Page: 52

[JSA124]There may be "no coincidences" in God's plan, but when they show up to conveniently and frequently in a movie, the story loses all credibility.

Page: 52

[JSA125]This is unforgivable! When did he go on an interview? That's a key activity that's going to have an impact on the story, and we just HEAR about it? Instead, we just get to see him whining to his friends. BUT, if you focus the external story on her father trying to shut down the deli, and joey giving up his big nyc plans to save the deli, then (like Mr. Potter in "It's a Wonderful Life") it would be very motivated and tricky of mary's dad to arrange an attractive, lucrative interview for a big job in the city. And when, at this stage of the resolution, o'callaghan reveals that he was the one who set it up, it gives joey the final push he needs to take this man down and save his dad's store.

Page: 52

[JSA126]AND -- the villainous trick accomplishes two goals for mary's dad: 1) it keeps joey out of way , and 2) away from his daughter.

Page: 52

[JSA127]Hardly the stinger I think it's intended to be.

Page: 54

[JSA128]Oh, well, thank goodness, there were no COMPLICATIONS! (Forgive my sarcasm.)

Page: 54

[JSA129]Deus ex machina. Easy resolution. Absolutely unacceptable. The audience will feel completely cheated. The one and only antagonist -- and it resolves on its own? Worse, it was never really a problem to begin with. All a SIMPLE mistake that anyone could have fixed -- if they'd tried at all.

Page: 54

[JSA130]Way too simple! Makes the whole story hardly worth the journey.

Page: 54

[JSA131]What did he do?

Page: 54

[JSA132]He already pulled away.

Page: 55

[JSA133]How do we know it's 2 weeks later? Is it important that it's two weeks?



Page: 55

[JSA134]Don't introduce new characters or locations on page 103.

Page: 56

[JSA135]Another conflict resolved quickly, easily, and through dialog instead of action.

Page: 57

[JSA136]Do you mean this to be joey, or the man?

Page: 57

[JSA137]He's already there. This whole paragraph repeats the preceding paragraph.

Page: 59

[JSA138]With that much of a silent build-up to this monologue, the monologue has to be a lot more moving, succinct, and memorable. Think: less is more. Concentrate it down to the core, and give it punch.

Page: 59

[JSA139]All this is ridiculous, especially if we didn't see the interview. If we're going to see this scene at the end, we have to have seen the location (interview) earlier or it's jarring. Check out "baby boom." Same deal. She gets her shot at the big time -- but we saw her in that atmosphere at the beginning of the movie. And then she turns it down.

Page: 60

[JSA140]Don't make everything so easy for him. This job should be more promising, more the answer to his dreams -- so that when he decides to chuck and go home, that it's not what he really wants, it's a bigger sacrifice.

Page: 60

[JSA141]The hang of what? We have no idea what this fancy job is.

Page: 62

[JSA142]This all sounds uncannily like "Family Man."