

KATE & ALLIE

"DRESS TO KILL"

WRITTEN BY:

STEVEN KUNES

CAST:
 KATE
 MR. ROSENTHAL
 ALLIE
 JENNIE
 EMMA
 CHIP
 VLADIMIR S.
 BOY
 MOTHER
 ALEXI W.
 NADIA P.
 IVAN - AN EXTRA
 WOMAN #1
 WOMAN #2
 GLORIA
 O'MELVANY
 EXTRAS

RECEIVED

SEP 09 1985

Ans'd 10:50

READING SCRIPT - A/O 9/16/85

*Pete: Brent + O'Callaghan
Funeral Home -
clear*

*PAMELA Folkman and
Frieberg*

*9/17/85
CMC*

9/18/85

ACT I

- SCENE 1: DRY CLEANERS (Kate, Mr. Rosenthal) - 1-3
- SCENE 2: LIVING ROOM (Allie, Jennie, Kate) - 4-7
- SCENE 3: KATE'S BEDROOM (Kate, Allie) - 8-12
- SCENE 4: LIVINGROOM (Allie, Kate) - 13-15
- SCENE 5: LIVINGROOM (Allie, Jennie, Emma, Chip, Vladimir, Kate) - 16-21
- SCENE 6: DRY CLEANERS (Kate, Mr. Rosenthal, Allie) - 22-26
- SCENE 7: THEATER AISLE (Kate, Vladimir, Boy, Mother, Extras?) - 27
- SCENE 8: RECEPTION - BACKSTAGE (Kate, Vladimir, Boy, Mother?, Alexi, Nadia, Extras (w/Ivan)) - 28-33

ACT II

- SCENE 1: KATE'S BEDROOM (Kate, Allie) - 34-35
- SCENE 2: DRY CLEANER (Kate, Allie, Mr. Rosenthal) - 36-40
- SCENE 3: FUNERAL HOME - FOYER (Kate, Allie, Woman #1, Woman #2, Gloria) - 41-42
- SCENE 4: VIEWING ROOM (Kate, Allie, O'Melvany) - 43-46
- SCENE 5: FUNERAL HOME - FOYER (Woman #1, Woman #2, Gloria, Kate Allie, O'Melvany) - 47-54

TAG

Miss To Kill

Date 10/18 Hour 950

To CC

WHILE YOU WERE OUT

M Jordi

Of K & A

Phone 212 307 4894
Area Code Phone Number

Telephoned	<input type="checkbox"/>	Returned Call	<input type="checkbox"/>	Left Package	<input type="checkbox"/>
Please Call	<input checked="" type="checkbox"/>	Was In	<input type="checkbox"/>	Please See Me	<input type="checkbox"/>
Will Call Again	<input type="checkbox"/>	Will Return	<input type="checkbox"/>	Important	<input type="checkbox"/>

Message OK. V of yells ✓✓✓✓

Funeral homes:

OK for the O'Callaghan ✓
Brent ✓

Miriam Folkman no Frick

Pamela Folkman Frick

husband
Walter

✓✓✓✓ Signed _____ ✓✓✓✓✓

1 ACT I

2 SCENE 1 - INT. DRY CLEANERS - MIDDLE OF
3 THE NIGHT

4 (THE CLOCK ON THE WALL READS 12:00.

5 PAN UP A PAIR OF BARE LEGS, REVEALING KATE
6 WEARING NOTHING BUT AN EVENING COAT. THE
7 CLEANERS IS SMALL AND CROWDED WITH RACKS
8 OF CLOTHES.)

9 KATE

10 (SHOUTS) Mr. Rosenthal! How's it going
11 back there?

12 (THE OWNER, JULES ROSENTHAL, COMES FROM
13 THE BACK PUSHING HIS WAY THROUGH THE
14 CLOTHES.)

15 ROSENTHAL

16 Miss McArdle, like I told you, first I
17 have to pre-soak, then I begin the serious
18 stain removal and finally I dry clean.
19 You're lucky I'm an all-night cleaner
20 'cause this stain is gonna take all
21 night. Why don't you let me give you
22 something to wear home and I'll have your
23 dress ready for you first thing in the
morning?

1 KATE

2 Thank you, but my friend is bringing me
3 some clothes from home and I'd rather wait
4 here till the dress is ready. It has to
5 come out looking like new.

6 ROSENTHAL

7 Look, it's a beautiful dress, a fantastic
8 dress, but if it were my dress I'd go home
9 and get some sleep.

10 KATE

11 If it were your dress so would I.
12 Unfortunately, it's not even my dress.

13 ROSENTHAL

14 Ah, you borrowed it. Tell me, does the
15 person who owns it know that you borrowed
16 it?

17 KATE

18 Not exactly.

19 ROSENTHAL

20 You should be careful what you wear when
21 you tell her. You know how hard it is to
22 remove blood from today's fabrics?

23

1 KATE

2 It doesn't belong to a her.

3 ROSENTHAL

4 You borrowed a blue satin evening gown
5 from a him?

6 KATE

7 No.

8 ROSENTHAL

9 You want to tell me? I'm pre-soaking. I
10 have time.

11 KATE

12 Well...it all started when I got this
13 incredible invitation to the ballet...

14 DISSOLVE INTO FLASHBACK:

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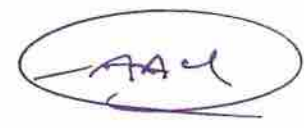
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1 SCENE 2 - LIVINGROOM - EVENING

2 (ALLIE IS STARING INTO THE REFRIGERATOR
3 DECIDING WHAT TO MAKE FOR DINNER. JENNIE
4 STANDS NEARBY DRINKING A GLASS OF MILK.)



5 ALLIE

6 (TO JENNIE) Here we go again. If I make
7 pasta we'll all get fat. If I make salad
8 we'll all be down here at midnight eating
9 ice cream. If I make meatloaf Chip will
10 whine all through dinner, and I've already
11 done everything you can do to a chicken
12 without getting arrested.

13 (CLOSING THE FRIDGE)

14 I wonder if cannibals have this problem.

15 JENNIE

16 I've got an idea. Close your eyes, pick a
17 spice, and just cook whatever goes under
18 it.

19 (ALLIE CLOSES HER EYES AND PICKS A SPICE.
20 SHE LOOKS AT IT WITH DISMAY.)

21 ALLIE

22 Coriander. Fine. We're having sausage
23 and gingerbread for dinner.

1 JENNIE

2 (GOING UPSTAIRS) I'm not all that hungry
3 tonight.

4 (KATE ENTERS FROM OUTSIDE, EXCITED AND OUT
5 OF BREATH.)

6 KATE

7 Allie! Guess who's going to see the Moscow
8 Ballet at Lincoln Center tomorrow night?

9 ALLIE

10 (EXCITED) You and I?

11 KATE

12 You're half right. ~~They're here~~
13 performing Swan Lake and their manager,
14 Vladimir Sevchenko, invited me to be his
15 guest!

16 ALLIE

17 How do you do it? I couldn't get a date
18 with a Russian if I had military secrets
19 tattooed on my back.

20 KATE

21 Vladimir called me this morning when the
22 KGB man assigned to the troupe discovered
23 he had booked them into a Best Western
hotel.

*not to -
how per - fact. all.*

not to

not to

*cl. pass
-
dearj.*

How would

1 ALLIE

2 What's wrong with that?

3 KATE

4 According to the KGB--

5 (WITH A RUSSIAN ACCENT) "Nothing West is
6 best!" He demanded the entire company be
7 moved. Vladimir said if I couldn't change
8 the reservations I might as well book him
9 a one-way flight to Siberia.

10 ALLIE

11 Are there any other kind?

12 KATE

13 I pulled a few strings, got them into a
14 hotel, and Vladimir invited me to be his
15 guest at the ballet. I'm so excited --
16 he's even taking me to the opening night
17 party afterwards.

18 ALLIE

19 Stop, you're killing me.

20 KATE

21 I've wanted to see the Moscow Ballet since
22 I was a little girl, and now it's finally
23 happening! Come on and help me get
dressed.

1

ALLIE

2

I thought you said the ballet's not till

3

tomorrow night?

4

KATE

5

(RUNNING UPSTAIRS)

6

It isn't, but it'll take me that long to

7

decide what to wear. Come on.

8

CUT TO:

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1 SCENE 3 - KATE'S BEDROOM - CONTINUOUS

2 (ALLIE FOLLOWS KATE INTO THE BEDROOM AND
3 SITS ON THE BED. KATE GOES RAPIDLY
4 THROUGH HER CLOSET, TOSSING THE REJECTS
5 ONTO THE BED BESIDE ALLIE.)

6 KATE

7 I feel just like I did on my first day of
8 high school.

9 ALLIE

10 (AS KATE'S CLOTHES GO FLYING BY HER)
11 Like you're so excited you're going to
12 burst?

13 KATE

14 Like I've got nothing to wear.

15 ALLIE

16 (INDICATES THE REJECTS)
17 Kate, any one of these dresses would be
18 fine.

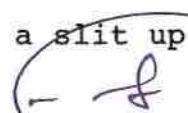
19 KATE

20 (HOLDING UP AN ELEGANT SKIRT AND BLOUSE
21 ENSEMBLE) Under normal circumstances,
22 sure, but this is Swan Lake.

23

1 ALLIE
2 So paint yourself green and go as a lily
3 pad.

4 KATE
5 Allie, this is my first international
6 affair. I want to look dazzling. I want
7 to walk in in some fabulous gown and see
8 jaws drop. (DREAMILY) I saw the most
9 amazing dress in the window at Cyril's.

10 ALLIE
11 Pale blue satin, strapless, with a slit up
12 the side like Marilyn Monroe? 

13 KATE
14 (HOLDING UP A NEW TOP THAT NO LONGER
15 MATCHES THE SKIRT)
16 You've seen it!

17 ALLIE
18 If you walk by again you'll see the smudge
19 my nose left on the window.

20 KATE
21 (WITH A SKIRT THAT MATCHES THE NEW TOP)
22 That's it. I've got to have it.

23

1 ALLIE

2 Are you kidding? That dress must cost
3 over a thousand dollars. This morning you
4 asked the newspaper boy to take a
5 post-dated check.

6 KATE

7 So, I have overdraft protection.

8 ALLIE

9 And Cinderella had a fairy godmother, but
10 they both run out and leave you holding
11 the pumpkin.

12 KATE

13 I can't have it?

14 ALLIE

15 No.

16 KATE

17 Even if I promise to have to it home by
18 midnight?

19 ALLIE

20 You remind ^{me} of Joan Hollander.

21 KATE

22 Who's that?

23

1 ALLIE
 2 A woman I know in Connecticut. We
 3 belonged to the same country club. Every
 4 time there was a dinner or a dance Joan
 5 would appear in some breathtaking new
 6 creation.

7 KATE
 8 Do you think she'd loan me a dress?

9 ALLIE
 10 She doesn't own a dress. She'd buy ^(a)
 11 designer original, clip off the tags, wear
 12 it once, sew the tags back on and return
 13 it the next day.

14 KATE
 15 (EXCITED) And it worked?!

16 ALLIE
 17 Sure. How many times have you returned a
 18 dress because it didn't? (KATE LOOKS
 19 THOUGHTFUL) Wait a minute, before you
 20 live up to that look in your eyes, stop
 21 and think -- is one night of satin with
 22 slits up the side worth seven to ten in
 23 stripes, with good behavior?

*presume those
 are price
 tags not
 the designer
 tags
 - think*

*ALSO
 there are
 safeguards
 against doing
 this with
 VERY EXPENSIVE
 designer
 clothes
 BERT*

1

KATE

2

So what? I'd be the first woman to have

3

her mug shots printed in Vogue.

4

ALLIE

5

Keep looking.

6

KATE

7

(HOLDING UP ANOTHER DRESS)

8

Okay, okay. I'd probably feel too guilty

9

to enjoy myself anyway.

10

ALLIE

11

It's a shame. That dress really would

12

look stunning on you.

13

KATE

14

Thanks. Just once I'd like to be mistaken

15

for royalty.

16

ALLIE

17

Or marry into it.

18

(SIGHS)

19

KATE

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(HOLDING UP A PRETTY GOWN, NODS SADLY)

21

How do I look?

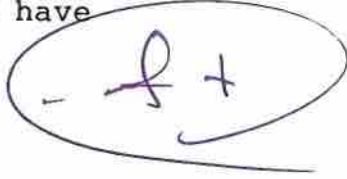
22

ALLIE

23

(SADLY) Lovely.

CUT TO:



ADAM

1 SCENE 4 - LIVINGROOM - THE NEXT EVENING

2 (ALLIE IS READING A MAGAZINE ON THE SOFA.)

3 (KATE ENTERS FROM OUTSIDE, LOOKING
4 DEJECTED.)

5 KATE

6 Hi.

7 (SHE HANGS UP HER COAT.)

8 ALLIE

9 (EXCITED) Hi, you're late! You've only
10 got an hour to get ready for the ballet.

11 KATE

12 I know.

13 ALLIE

14 What's the matter?

15 KATE

16 On my way home I started imagining myself
17 with all those dignitaries and the
18 greatest dancers in the world, and
19 suddenly I had to have that dress. It was
20 like I was possessed. Next thing I knew I
21 was at Cyril's, my heart was pounding, my
22 palms were sweaty -- and my dress was
23 gone. Somebody actually bought my dress.

(ALLIE HOLDS UP A DRESS BOX.)

ADAM

1 ALLIE
2 And if you don't hurry up and put it on
3 she'll have bought it for nothing.
4 KATE
5 Allie you didn't!
6 ALLIE
7 God help me, I did.
8 (KATE OPENS THE BOX, GASPS.)
9 KATE
10 It's gorgeous! It's ravishing!
11 (SEES THE TAG)
12 It's twelve hundred and fifty dollars!
13 ALLIE
14 I charged it. I figured if I bought it
15 but didn't wear it and you wore it but
16 didn't buy it neither of us would have to
17 feel guilty about taking it back.
18 KATE
19 You mean tomorrow it turns back into a
20 pumpkin?
21 ALLIE
22 Either it does or I do. So don't eat,
23 drink, sit, sweat, or touch anyone in it.

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KATE

I won't even breathe. Are you sure you
want to chance this?

ALLIE

Think of it as my contribution to detente.

KATE

Thanks Allie. I can't wait to try it on!

(SHE RUNS UPSTAIRS WITH THE DRESS.)

ALLIE

(CALLS) Wash your hands first!

DISSOLVE TO:

1 SCENE 5 - LIVINGROOM - A WHILE LATER

2 (ALLIE IS STRAIGHTENING UP THE ROOM.

3 JENNIE AND EMMA ARE LOOKING OUT THE

4 WINDOW.)

5 (CHIP RUNS DOWNSTAIRS.)

6 CHIP

7 The Russians are coming! The Russians are
8 coming!

9 ALLIE

10 Girls, get away from the window!

11 JENNIE

12 Know why you can't use the bathroom in
13 Poland?

14 CHIP

15 Why?

16 EMMA

17 'Cause it's occupied.

18 (SFX: THE DOORBELL RINGS.)

19 ALLIE

20 (CROSSING TO THE DOOR) Everybody be
21 polite. No Russian jokes.

22 (ALLIE OPENS THE DOOR TO VLADIMIR

23 SEVCENKO, THE BALLET COMPANY MANAGER. HE
CARRIES A BOX WITH A CORSAGE.)

Title of...

ADND

1 (cont'd)

2 Mr. Sevchenko?

3 VLADIMIR

4 Da. Good evening.

5 ALLIE

6 Won't you come in?

7 VLADIMIR

8 Thank you.

9 ALLIE

10 I'm Allie Lowell. This is Kate's daughter

11 Emma, and my daughter Jennie and my son

12 Chip.

13 CHIP

14 Are you going to bomb our country?

15 ALLIE

16 Chip!

17 VLADIMIR

18 Maybe later. Right now I am in a slight

19 hurry. Is Katenka ready?

20 EMMA


21 I'll let her know you're here,

22 (SHE GOES UPSTAIRS.)

23

OK; usually
Katyushe
or
Katyka

1 ALLIE
2 Please sit down. Can I get you something
3 to drink?

4 VLADIMIR
5 I am very anxious to try the new Coca-Cola. 

6 ALLIE
7 I'm afraid we're all out.

8 VLADIMIR
9 No matter.

10 JENNIE
11 My teacher says you know where all our
12 missiles are located.

13 ALLIE
14 Jennie.

15 VLADIMIR
16 Me? I don't even know where my luggage is
17 located.

18 CHIP
19 Do they have video games in Russia?

20 VLADIMIR
21 Yes. Only our targets are real.

22 CHIP
23 Oh, boy!

1 ALLIE
2 He's kidding, Chip. (WANTING
3 REASSURANCE) You're kidding, aren't you?
4 (VLADIMIR LAUGHS.)
5 (KATE COMES DOWN THE STAIRS LOOKING LIKE
6 TWELVE HUNDRED AND FIFTY BUCKS. EMMA
7 FOLLOWS.)

8 JENNIE
9 Wow!
10 (AD LIB ADMIRATION FROM THE GROUP.)

11 ALLIE
12 I think I just heard jaws drop.

13 VLADIMIR
14 Katenka, you are the most beautiful woman
15 I have ever seen.

16 KATE
17 Thank you.

18 VLADIMIR
19 (INDICATING HER CORSAGE) I brought you a
20 corsage. I pin it on now, yes?

21 KATE & ALLIE
22 (TOGETHER) No!

23

1 KATE
2 (QUICKLY) It's an old American custom --
3 you always pin the corsage on your date's
4 best friend.

5 (SHE INDICATES ALLIE.)
6 (ALLIE SMILES NERVOUSLY AND OFFERS HER
7 SHOULDER.)

8 ALLIE
9 Right.
10 (PUZZLED, VLADIMIR PINS THE CORSAGE ON
11 ALLIE.)

12 (cont'd)
13 Thank you. It's lovely.

14 KATE
15 Shouldn't we be going?

16 VLADIMIR
17 (LOOKS AT HIS WATCH) Yes. By my account
18 we are - eight hours late. I forgot to
19 change my watch.

20 (ALLIE HELPS KATE ON WITH HER COAT.)

21 ALLIE
22 (SOTTO) He seems nice, but make sure he
23 keeps his arms controlled.

great line!

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KATE

You think he's planning a first strike
maneuver?

ALLIE

Just don't mess up the dress.

KATE

Thank you, Fairy Godmother.

VLADIMIR

Goodnight. It was a pleasure meeting all
of you. Katenka?

(KATE TAKES VLADIMIR'S ARM. AD LIB
GOODNIGHTS, HAVE FUN, ETC., AS THEY EXIT.)

ALLIE

Please God, no borscht, no vodka, no
pirojok, no caviar...

DISSOLVE OUT OF FLASHBACK TO:

Sig - plus → pirozki

1 SCENE 6 - DRY CLEANERS - CONTINUOUS

2 (KATE IS FINISHING RELATING THE TALE TO
3 MR. ROSENTHAL.)

4 KATE

5 So you see, if that dress doesn't come out
6 good as new my friend and I are going to
7 have to come up with twelve hundred and
8 fifty dollars.

9 ROSENTHAL

10 Twelve hundred and sixty-six fifty. I'm
11 charging you the day rates 'cause I feel
12 sorry for you, but I hope you learned your
13 lesson.

14 KATE

15 Oh I did, really. I'll never do anything
16 like this again. You will be able to get
17 the stain out, won't you?

18 ROSENTHAL

19 Maybe yes, maybe no.

20 KATE

21 Can we back up to maybe yes?

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ROSENTHAL

I'm a dry cleaner, not a magician. I'm going back to check on it now. I'll let you know how it's coming.

(HE EXITS.)

KATE

Thank you.

(ALLIE ENTERS THE CLEANERS THROUGH THE DOOR BEHIND KATE IN TIME TO HEAR:)

(cont'd)

Allie is going to strangle me.

ALLIE

With her bare hands.

KATE

(STARTLED) Your here! Did you bring my clothes?

ALLIE

(HANDING HER A BAG)

I brought you a T-shirt and jeans. Together they're worth about fifteen dollars -- try not to do any more damage.

1 KATE

2 I won't.

3 (KATE GOES BEHIND A CLOTHES RACK TO
4 CHANGE.)

5 ALLIE

6 What did you spill on that dress?

7 KATE

8 You should have seen me. I was so careful
9 all night.

10 ALLIE

11 Caviar?

12 KATE

13 No.

14 ALLIE

15 Vodka?

16 KATE

17 No.

18 ALLIE

19 Borscht? Beets? Blood? What?

20 KATE

21 I didn't spill.

22 (KATE EMERGES FROM BEHIND THE CLOTHES
23 RACK, DRESSED.)

1 ALLIE

2 Then what did you get on that dress?

3 (MR. ROSENTHAL RE-ENTERS.)

4 ROSENTHAL

5 Good news. I got most of the mascara and
6 the lipstick out in the pre-soak. The
7 rest of the face should be off by morning.

8 ALLIE

9 The face?!

10 KATE

11 Oh, thank you Mr. Rosenthal. We'll be
12 back to pick it up first thing tomorrow.

13 ALLIE

14 You got someone's face on a twelve hundred
15 dollar dress?!

16 KATE

17 Allie, the important thing is that it's
18 going to come out.

19 ALLIE

20 A face?!

21

22

23

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KATE

(PUSHING HER OUT THE DOOR)

I'll explain everything on the way home.

You see, there we were at the ballet,

and...

DISSOLVE INTO FLASHBACK:

1 SCENE 7 - THEATER AISLE - LATER THAT NIGHT

2 (KATE AND VLADIMIR ARE SEATED WAITING FOR
3 THE BALLET TO BEGIN. KATE IS LOOKING
4 THROUGH HER PROGRAM.) - ADJ 1

5 (A YOUNG BOY AND HIS MOTHER COME DOWN THE
6 AISLE.) AAC

7 (THE BOY SITS NEXT TO KATE AND IMMEDIATELY
8 TAKES OUT BOX OF CHOCOLATES AND BEGINS
9 STUFFING HIS FACE, DIRTYING HIS HANDS AND
10 WIPING THEM ON THE ARMRESTS.)

11 (WORRIED ABOUT THE DRESS, KATE TAPS
12 VLADIMIR AND THEY SWITCH SEATS.)

13 (THE BOY NOTICES AND STARES AT KATE.)

14 (THE LIGHTS GO DOWN FOR THE BALLET TO
15 BEGIN.)

16 DISSOLVE TO:

MUSIC PD

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1 SCENE 8 - AT THE RECEPTION - BACKSTAGE

2 AREA - LATER

3 (IT'S A FESTIVE ATMOSPHERE. DANCERS AND
4 GUESTS ARE GATHERED AROUND A LARGE TABLE
5 BOASTING CHAMPAGNE, CAVIAR, AND A HUGE
6 GOOEY DESSERT.)

7 KATE

8 (TO VLADIMIR) That was the most
9 breathtaking ballet I've ever seen. I
10 can't believe I'm really here. Thank you
11 so much for inviting me.

12 VLADIMIR

13 But, it is an honor for me to be escorting
14 the beautiful woman in the room.

15 KATE

16 Thank you but I'm sure you've escorted
17 many beautiful women in Russia.

18 VLADIMIR

19 In Russia it is an honor to be escorting a
20 woman without a mustache.

21 (HE PICKS UP A GLASS OF CHAMPAGNE AND
22 OFFERS IT TO KATE.)

23 Champagne?

1 KATE

2 Oh, no thank you.

3 (VLADIMIR KEEPS THE CHAMPAGNE FOR
4 HIMSELF. INDICATES CAVIAR.)

5 VLADIMIR

6 Will you have some caviar?

7 KATE

8 I'm not really hungry, thank you.

9 (SHE GULPS BECAUSE SHE'S STARVING.)

10 VLADIMIR

11 (INDICATES THE GOOEY DESSERT)

12 But you must try the Cranberry Kissel.

13 It was Stalin's favorite. For years we
14 could not eat it but now it is back in
15 favor.

16 (THE YOUNG BOY FROM THE LAST SCENE IN THE
17 BALLET APPEARS NEXT TO KATE EATING AN
18 ENORMOUS PLATE OF THE GOOEY DESSERT. HIS
19 FACE IS A MESS OF CRANBERRIES.)

20 (VLADIMIR INDICATES THE BOY.)

21 (cont'd)

22 You see how irresistable it is?

23

1 (KATE SEES THE BOY AND REACTS WITH FEAR.)
2 (SHE MOVES TO THE OTHER SIDE OF VLADIMIR
3 AND STARTS TO MOVE AROUND THE TABLE.)

4 KATE

5 No. Really, I couldn't eat a bite. Let's
6 just mingle a little.

7 (THE BOY STARES AFTER HER LIKE THE DEMON
8 SEED. NOW HE'S OUT TO GET HER.)

9 (KATE NOTICES TWO DANCERS, ALEXI WINITSKYA
10 AND NADIA PETROVITCH STILL IN COSTUME AND
11 HEAVY MAKEUP. NADIA IS VERY SMALL.)

12 KATE

13 Oh look, there's Alexi Winitskya! He's so
14 handsome, and Nadia Petrovitch! I thought
15 they were brilliant tonight. Their pas de
16 deux in the second act took my breath away.

17 VLADIMIR

18 Yes. They are superb.

19 (KATE SEES THE YOUNG BOY STARING AT HER
20 ACROSS THE TABLE. HE DELIBERATELY DIPS
21 HIS FINGERS INTO THE GOOEY CRANBERRY AND
22 LICKS THEM THREATENINGLY.)

23

1 (KATE DIES. SHE STARTS TO MOVE VLADIMIR
2 AROUND THE TABLE AGAIN.)

3 (THEY SEE A BIG BEAR OF A MAN IN FRONT OF
4 THEM EATING CAVIAR WITH HIS FINGERS.)

5 KATE

6 Who's that?

7 VLADIMIR

8 (WHISPERING) That is the KGB. He's known
9 as Ivan the terrible.

10 KATE

11 (WHISPERING) Why?

12 VLADIMIR

13 Because of his table manners.

14 KATE

15 Oh.

16 (SHE CAN ONLY THINK OF THE YOUNG BOY
17 FOLLOWING HER.)

18 (SHE LOOKS OVER AND SEES HIM WIPE A
19 CRANBERRY COVERED HAND ON THE TABLECLOTH.)

20 (HE STARES AT HER WITH CONTEMPT.)

21 VLADIMIR

22 Excuse me Katenka, I must have a word with
23 him.

41-5 7

1

KATE

2

Of course.

3

(VLADIMIR HEADS OFF IN THE DIRECTION OF

4

IVAN.)

5

(PANTOMIME SCENE WITH KATE AND THE YOUNG

6

BOY STALKING HER AROUND THE TABLE. IF SHE

7

MOVES LEFT, HE MOVES RIGHT TO INTERCEPT

8

HER. SHE SWITCHES AND MOVES RIGHT TO GET

9

AWAY, HE MOVES LEFT TO CATCH HER.)

10

(KATE IS GROWING INCREASINGLY UPSET. THE

11

BOY INCREASINGLY GOOEY AND THREATENING.)

12

(KATE BUMPS INTO AN EXTRA.)

13

KATE

14

Excuse me.

15

(THE EXTRA NODS AND TURNS AWAY.)

16

(WHEN KATE TURNS BACK TO SEE THE BOY HE'S

17

VANISHED.)

18

(SHE SEARCHES THE ROOM WITH HER EYES AND

19

NOT FINDING HIM BREATHS A SIGH OF RELIEF.)

20

(SUDDENLY HE POPS UP FROM UNDER THE TABLE

21

IN FRONT OF HER.)

22

(SHOCKED, KATE JUMPS BACK TO AVOID HIM AND

23

SMACKS RIGHT INTO NADIA PETROVITCH;

PINNING HER AGAINST THE WALL.)

1 (THERE IS A SHOCKED SILENCE IN THE ROOM.)

2 (KATE TURNS TO APOLOGIZE TO THE HORRIFIED
3 NADIA.)

4 KATE

5 Oh, I'm terribly sorry, I...

6 (KATE SEES NADIA'S HEAVY MAKEUP IS ALL
7 SMEARED. SHE IS STUNNED.)

8 (WE SEE SMEAR OF NADIA'S MAKEUP ON THE
9 BACK OF KATE'S DRESS.)

10 (REALIZING WHAT'S HAPPENED KATE TRIES TO
11 LOOK AT HER BACK.)

12 (SHE DIES.)

13 FADE OUT

14 END OF ACT I

15

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1 ACT II

2 SCENE 1 - KATE'S BEDROOM - LATER THAT NIGHT

3 (KATE ENTERS AND PLOPS DOWN ON THE BED.)

4 (ALLIE STANDS IN THE DOORWAY.)

5 KATE

6 So there I was with the face of a world
7 famous ballerina on my back.

8 ALLIE

9 Good thing she wasn't a few inches shorter.

10 KATE

11 Allie, I'm sorry. I really tried. Let's
12 just be grateful the dress will be back to
13 normal by tomorrow.

14 ALLIE

15 I hope so, or we'll be the first ones on
16 our block with little hundred-dollar dust
17 rags.

18 KATE

19 Want to hear about Swan Lake?

20 ALLIE

21 I'd rather hear about Nadia. What on
22 earth did she say when you backed into her?

23 (KATE MAKES MUFFLED SOUNDS LIKE NADIA
 TRYING TO TALK WITH A FACEFUL OF KATE.)

1 (cont'd)

2 How can you joke about it?

3 KATE

4 So I won't cry about it. Nadia didn't
5 really say anything, but her injured prima
6 donna was even better than her dying swan.

7 ALLIE

8 (SHOCKED) The swan dies?!

9 KATE

10 Did I give away the ending?

11 ALLIE

12 The swan dies.

13 KATE

14 Maybe it doesn't. Maybe they put it on a
15 little life support system until the next
16 revival.

17 ALLIE

18 (SADLY) The swan dies.

19 (ALLIE EXITS.)

20 DISSOLVE TO:

21

22

23

*Oh, come on, most
even the most
uneducated
cretin knows
that the
swan
dies!*

1 SCENE 2 - DRY CLEANERS - FOLLOWING MORNING

2 (KATE AND ALLIE ENTER AS MR. ROSENTHAL IS
3 LEAVING IN HIS COAT.)

4 ROSENTHAL

5 Good morning ladies. I was just leaving
6 to go home.

7 (BOTH KATE AND ALLIE BEGIN TO PROTEST.)

8 KATE & ALLIE

9 But -- !

10 ROSENTHAL

11 (CUTS THEM OFF)

12 Clean, pressed, and good as new.

13 (THEY LOOK RELIEVED)

14 I'll get it for you myself.

15 (HE GOES TO THE BACK CALLING)

16 Hey Ritchie! Where's the blue dress I had
17 you put aside this morning?

18 KATE

19 (ALONE WITH ALLIE)

20 You know, in a way it's good that this
21 ended. I got just what I deserved for

22

23

1 ALLIE

2 You're right. People shouldn't get away
3 with this kind of thing.

4 KATE

5 Except us, just this once.

6 ALLIE

7 After we return the dress and tear up the
8 charge slip, we're going to give up all
9 natural fibers for a year. We'll do
10 penance in polyester.

11 KATE

12 Couldn't we repent just as well in a blend?

13 (MR. ROSENTHAL RE-ENTERS WITH A RED KNIT
14 DRESS ON A HANGER UNDER PLASTIC.)

7A2

15 (cont'd)

16 Mr. Rosenthal, I thought you were getting
17 my dress.

18 ROSENTHAL

19 I was.

20 ALLIE

21 But that's not it.

22

23

1 ROSENTHAL

2 You're telling me. I worked on that dress
3 all night and I'm telling you it was
4 perfect, only my son-in-law the brain
5 surgeon gets the tickets confused and
6 gives it to somebody else!

7 ALLIE

8 What?!

9 ROSENTHAL

10 This is the dress they were supposed to
11 pick up.

12 KATE

13 (HORRIFIED) How could someone pick up the
14 wrong dress?! They couldn't tell the
15 difference between a blue satin evening
16 gown and a red knit dress?!

17 ALLIE

18 If someone offered you a choice which
19 would you take?

20 KATE

21 Oh no!

22

23

1 ROSENTHAL
2 You don't understand. This customer picks
3 up different clothes every morning. He
4 just hands over the ticket and never
5 looks. But it's no problem, he's just
6 around the corner.

7 ALLIE
8 Where?

9 KATE
10 Who is he?

11 ROSENTHAL
12 Mr. O'Melvany, from O'Melvany and Brent,
13 the funeral home.

14 KATE
15 Funeral home! They're going to put my
16 dress on a...dead woman?!

17 ALLIE
18 Come on, if we don't get there in time,
19 we'll be joining her!

20 (THEY TAKE THE RED KNIT DRESS FROM
21 ROSENTHAL AND DASH OUT THE DOOR.)

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ROSENTHAL

Sorry for the mixup.

(CALLS TO THE BACK) Ritchie!

(TO HIMSELF) She couldn't have married a
lawyer...?

DISSOLVE TO:

1 SCENE 3 - THE FUNERAL HOME, FOYER -

2 MINUTES LATER

3 (KATE AND ALLIE ENTER WITH THE RED DRESS.

4 ORGAN MUSIC IS HEARD COMING FROM A ROOM

5 OFF THE FOYER)

6 ALLIE

7 Maybe the dress isn't for who we think
8 it's for. Maybe we're just jumping to a
9 wrong and grotesque conclusion..

10 KATE

11 Al, people don't get dressed in a funeral
12 home, they come that way, all except one.

13 ALLIE

14 We'd better talk to somebody.

15 (TWO WOMEN ENTER FROM A ROOM OFF THE FOYER
16 AND CROSS TO THE DOOR NEXT TO KATE AND
17 ALLIE.)

18 WOMAN #1

19 (SHAKING HER HEAD)

20 Doesn't Gloria look awful?

21 WOMAN #2

22 That makeup is so unnatural.

23

ACME

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WOMAN #1

I suppose once you're that far gone
there's nothing much you can do.

(KATE AND ALLIE ARE HORRIFIED.)

(A THIRD WOMAN JOINS THE FIRST TWO.)

WOMAN #3

Hello, girls.

WOMAN #1

Hello, Gloria.

(KATE AND ALLIE REACT.)

ALLIE

(TO WOMAN #1)

Excuse me. We're looking for Mr O'Melvany.

(THE WOMAN #1 INDICATES THE ROOM THEY CAME
FROM.)

WOMAN #1

He's inside with Miriam.

KATE

Thank you.

(KATE AND ALLIE ENTER THE ROOM THE WOMAN
INDICATED.)

CUT TO:

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O'MELVANY

Good morning, ladies. May I offer you my sincere condolences for your loss.

KATE

Actually, we came to get it back.

O'MELVANY

I beg your pardon?

ALLIE

(INDICATES RED KNIT DRESS)

Mr. O'Melvany, this dress belongs to Miriam. We brought it for her.

O'MELVANY

Well, I hardly think she'll need a change of clothes.

KATE

You don't understand, this is the dress she wants to be buried in.

O'MELVANY

Isn't it a little too late to change her mind, even for a woman?

1 KATE

2 Last night we dropped off a dress at
3 Rosenthal's cleaners around the corner and
4 this morning you picked it up by mistake.
5 This is Miriam's dress.

6 (INDICATES RED DRESS)

7 We came to get ours back. It's a matter
8 of life and death. Ah, let me re-phrase
9 that.

10 ALLIE

11 We would never dream of interrupting at a
12 time like this, but the dress cost over
13 twelve hundred and fifty dollars and it
14 doesn't really belong to us.

15 O'MELVANY

16 This is quite awkward, her friends are
17 waiting to leave for the cemetery and...

18 KATE

19 (INTERRUPTING)

20 If you bury that dress you might as well
21 bury me with it. Just lay me in the
22 ground and throw dirt on my face.

23

1

ALLIE

2

What she means is, we don't mean any

3

disrespect to Miriam, but we've just got

4

to have that dress back.

5

O'MELVANY

6

I'd better call Rosenthal. Then I'll see

7

what I can do. Please wait in the foyer.

8

KATE

9

Thank you.

10

(THEY EXIT.)

11

CUT TO:

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1 SCENE 5 - FOYER - CONTINUOUS

2 (THE FIRST TWO WOMEN AND GLORIA ARE STILL
3 WAITING FOR THEIR CARS TO BE BROUGHT
4 AROUND.)

5 (KATE AND ALLIE ENTER THE FOYER AND WAIT
6 NEXT TO THE OTHER WOMAN.)

7 WOMAN #1

8 (TO KATE AND ALLIE)

9 Did you find him?

10 ALLIE

11 Yes, thank you.

12 GLORIA

13 Were you friends of Miriam's?

14 KATE

15 Only in passing.

16 GLORIA

17 Oh. I thought she looked lovely today.

18 Wasn't that a beautiful gown? She must
19 have saved it from the old days.

20 WOMAN #2

21 It's the best she's looked in years, poor
22 thing.

23

1 WOMAN #1

2 Thanks to that no good hack she married.

3 ALLIE

4 Her husband was a cab driver?

5 WOMAN #1

6 No. A writer. A playwright, I think.

7 WOMAN #2

8 He wrote six plays. Nobody would produce
9 any of them.

10 GLORIA

11 Really? I thought he wrote books.

12 WOMAN #2

13 Four of them. Never published. He also
14 wwrote poetry. I think one was printed in
15 a supermarket digest. Right under the
16 coupons.

17 ALLIE

18 Well, at least he kept busy.

19 GLORIA

20 Yeah, so did Miriam. She had two jobs.

21 One to support the kids and another to

22 keep him in writing paper.

23

1 WOMAN #1

2 When I think of what she gave up to marry
3 that man.

4 WOMAN #2

5 Her father was a banker, lived in a big
6 townhouse on Park Avenue. After her
7 marriage he completely disowned her.
8 Everything went to her two no good
9 brothers.

10 GLORIA

11 I suppose they paid for all this.

12 WOMAN #1

13 Well it's the least they could do. Poor
14 Miriam

15 WOMAN #2

16 Don't forget dear, she did have us.

17 GLORIA

18 Yes, that's true.

19 KATE

20 (SOTTO TO ALLIE) Poor Miriam.

21 WOMAN #1

22 (INDICATING OUTSIDE) I see the car.

23 Let's go girls.

(THEY EXIT.)

1 (KATE AND ALLIE ARE LEFT ALONE IN THE
2 FOYER.)

3 ALLIE

4 Poor Miriam.

5 KATE

6 A wealthy heiress who gave it all up for
7 love.

8 ALLIE

9 Only to die penniless after a life of
10 struggle and hardship.

11 KATE

12 Maybe it was all right. Maybe she loved
13 him.

14 ALLIE

15 Sure, she did. But did he love her?

16 KATE

17 Maybe he did.

18 ALLIE

19 (GETTING ANGRY) Then he should have
20 gotten a job and supported his family. He
21 could have written at night. There are
22 higher responsibilities than the quest for
23 celebrity. A sense of responsibility,
decency...

1 KATE

2 Allie.

3 ALLIE

4 What?

5 KATE

6 It's too late. She's already dead.

7 ALLIE

8 Poor Miriam. (BEAT) How can we deprive
9 her of her only chance to go in style?

10 KATE

11 Allie, this was Miriam's last public
12 appearance. We can't afford to let her go
13 out in style.

14 ALLIE

15 Sue we can. Until the bill arrives.

16 KATE

17 This is all Mr. Rosenthal's fault, he knew
18 how important this dress was to me.

19 Unless of course it's my fault for
20 staining the dress, or your fault for
21 buying the dress or my fault for wanting
22 the dress in the first place...

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ALLIE

Don't torture yourself. This was Joan Hollander's idea. It's her fault.

(O'MELVANY RETURNS WITH A BOX AND HANDS IT TO KATE)

O'MELVANY

I spoke to Rosenthal. I apologize for the mistake.

KATE

My dress! Thank you!

ALLIE

(HANDING HIM THE RED DRESS)

She'll be warmer in this one anyway

O'MELVANY

I hope we can keep this our little secret? It wouldn't be good for business.

KATE

Oh, we're very discreet.

ALLIE

The discreetest.

(AD LIB THANK YOUS AND GOODBYES.)

(O'MELVANY EXITS.)

1 KATE
2 We're saved.
3 ALLIE
4 Yeah.
5 KATE
6 Just one thing. Do you think we should
7 have it cleaned again before we return it?
8 ALLIE
9 Are you kidding?
10 (THEY WALK TO THE DOOR.)
11 KATE
12 If O'Melvany hadn't brought the dress just
13 now would you have let Miriam keep it?
14 ALLIE
15 Would you?
16 KATE
17 Twelve hundres and fifty dollars, plus tax?
18 ALLIE
19 Thank God he brought us the dress.
20
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23

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KATE

Yeah. Maybe if we get it back to the store early enough Joan will be able to wear it tonight.

(THEY EXIT.)

(+ :07 APPLAUSE)

FADE OUT.

END OF ACT TWO

1 TAG

2 LIVINGROOM - DAY

3 (KATE AND ALLIE IN THEIR USUAL PLACES,
4 EACH READING A SECTION OF THE NEWSPAPER)

Handwritten circled scribble

5 KATE

6 Look, here's a picture of Nadia and Alexi
7 in the arts section. You know, in spite
8 of everything that happened, I'm really
9 glad I finally got to see the Russian
10 ballet.

11 (NO RESPONSE FROM ALLIE)

12 What are you reading?

13 ALLIE

14 (QUOTES FROM PAPER)

15 "Miriam Folkman, nee Frieberg, in her 83rd
16 year, beloved wife of the late Walter, FOLKMAN
17 devoted mother of Anne, Elaine and
18 William. Survived by eight
19 grandchildren. A dedicated, loving and
20 admired woman to all who knew her.
21 Services were held."

22 (THEY BOTH REFLECT FOR A MOMENT.)

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KATE

No mention of what she was wearing?

ALLIE

No.

KATE

(INDICATES NEWSPAPER)

Hey look -- Cyril's is having a big sale
of designer clothes!

ALLIE

Forget it. Once those things are marked
down you don't know who's had them on.

FADE OUT.

THE END.

~~Kate's~~
yes, never
mind
this
was
a L-10
script!