INT. FOYER - NIGHT

WIDE SHOT

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

CLOSER IN ON HER

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

OFF SCREEN Sound: A key turning in the lock.

As Joanna looks up...

CUT TO:

HER POV

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

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

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

CROSS-CUTTING BETWEEN THEM:

JOANNA
(she takes a deep breath, then:)
Ted, I'm leaving you.

TED
That represents a gross billing in excess of two million -
(hearing her)
What?!

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

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

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

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

CROSS-CUTTING BETWEEN THEM:

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

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

TED
(the martyr)
Okay, okay... What is it this time? What did I do now?...

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

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

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

TED
(hard lining it)
Now listen, before you do something you'll really regret you'd better stop and think -

JOANNA
(not bothering to look up)
I've paid the rent, the Con-Ed and the phone bill, so you don't have to worry about them.

She checks off the last item on her list as her husband watches, dumbfounded.

JOANNA
There, that's everything.

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

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

ON JOANNA

At the door.

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

TED
(placating her)
So we've got problems. Everybody's got problems - that's normal -

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

INT. HALLWAY OUTSIDE KRAMER APT. - EVENING

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

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

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

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

JOANNA
No you didn't.
(quietly)
You didn't even ask about Billy.

TED
(stiffening)
What about Billy?

JOANNA
I'm not taking him with me.

TED
What?

JOANNA
(tears start)
Ted, I can't... I tried... I really tried but... I just can't hack it anymore...

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

JOANNA
(from her gut)
I am not! I'm a terrible mother! I'm an awful mother. I yell at him all the time. I have no patience. No... No. He's better off without me.
(unable to look at Ted)
Ted, I've got to go... I've got to go.

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

JOANNA
(pleading)
NO!... Please... Please don't make me stay... I swear... If you do, sooner or later... maybe tomorrow, maybe next week... maybe a year from now...
(looking directly at him)
I'll go right out the window.

Sound-effect: The elevator approaching.

CROSS-CUTTING BETWEEN THEM:

There is nothing more that can be done, this is the last moment of intimacy.

TED
(quiet)
Where are you going?

JOANNA
I don't know...

The elevator door opens, Joanna steps inside.

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

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

ON TED KRAMER

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

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

HIS POV

Looking down to the street from the eighth floor. We SEE Joanna step off the curb and hail a passing taxi.

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

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