

THE YENTA

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INT. COMFORTABLE LIVING ROOM. NEW YORK CITY -- EVENING

Handsome, well-dressed middle-aged couple, LOU AND MILDRED SHAPIRO are getting ready to leave. LOUD KNOCK ON DOOR.

MILDRED

Not today!

She opens door.

TODD

Hi Dad. Hi Mom. You look nice.

MILDRED

We're going out, Todd. You should have called.

They all sit down.

LOU

I hope it's not about money, son.

TODD

I've got two more paintings for the show week. I just have to get-

MILDRED

Be sensible, Todd. Your paintings never sell. You're going to be as broke next week as you are today.

TODD

Last year, made \$10,000 on one painting.

LOU

Yeah- from a very wealthy and very old gay man who obviously had designs on you.

TODD

I told him about my sexuality.

LOU
Yes, after you had taken his money.

TODD
I didn't realize-

LOU
Whether you realized it or not,
Todd. This was one painting and
one sale that you never had before
and probably will never have again.

MILDRED
Well, if you could find a nice
yenta- maybe things would turn out
better for you.

LOU
Gotta go, Son. We'll miss our
show. Oh, by the way, it's our
anniversary. Did you forget?

Todd leaves.

EXT. DOOR IN APARTMENT BUILDING. NEW YORK CITY -- LATER

Todd approaches his door. Sees ELECTRIC TURN-OFF WARNING
ON DOOR HANDLE. Goes inside. TAKES OFF COAT. LOUD KNOCK
ON HIS DOOR. He opens it. There is a LARGE MAN WITH HORN-
RIMMED GLASSES, MR. JOHNSON, holding a CLIPBOARD.

MR. JOHNSON
Your two months late, Shapiro.
Where's the rent?

TODD
I'm having a show...

MR. JOHNSON
As if I haven't heard that before-

Todd slowly, but politely closes door.

EXT. BROADWAY -- LATER

Todd is walking down the street. He is thinking.

TODD (V.O.)
Why can't I make money? What does
it take? I work so hard? My

parents are such- they don't
respect me or my- Find a yenta?
Sure, Mom- every artist needs one-
I don't-

CAMERA DRAWS BACK revealing a tiny, OLD WOMAN IN A THICK
FUR COAT, carrying A LARGE SACHEL, a few feet ahead of
him.

TODD (CONT'D)
(sarcastically)
Oh, that must - the yenta!

Suddenly, the old woman drops something in the snow. He
runs behind her. It is a HUGE WAD OF MONEY. Todd picks it
up and stands there. Looks around. Seeing no one, he
watches old woman trudge off in distance. He looks at the
MONEY- sighs and puts it in his pocket. Todd smiles drolly
and takes MONEY out of his pocket and looks at it. He
knows he has to give it back. He runs after the woman.
When he catches up to her, she is entering a bank.

INT. BANK - CONTINUOUS

He follows her in. He catches her a few feet from teller
windows. Taps her on shoulder. She looks at him
suspiciously.

TODD (CONT'D)
You dropped this outside.

She looks at him and THE MONEY, her stubby fingers flicking
it to see if it is, at least, approximately, all there.
Satisfied, she then looks at Todd and nods her head.

OLD WOMAN
Thanks, Sonny.

She then walks off, not even offering him a little reward
or anything more than a small smile of thankfulness. He
stands there, a little shocked, watching her go to a
teller. Suddenly, she pulls off her WIG, throws it to the
floor, takes a huge gun out of her satchel and yells out in
a deep, husky, authoritative voice-

OLD WOMAN (CONT'D)
Get down. This is a hold-up.

ONE GUARD grabs for a gun. She shoots him in the arm. He falls down on the ground, slightly wounded.

OLD WOMAN (CONT'D)
Anyone else wants some?

She puts her BAG on the counter.

OLD WOMAN (CONT'D)
Stuff it all in there. I better walk out of here with plenty or-

She smiles as tellers stuff MONEY in the BAG, passing it around. Meanwhile, WOUNDED GUARD is attended by ANOTHER GUARD. Todd, a few feet away, can overhear them...

WOUNDED GUARD
It's the little old lady-

OTHER GUARD
That's pretty obvious-

WOUNDED GUARD
No. That's what the media is calling her. She robbed two banks the last two weeks-

TWO SHOTS in the air interrupt them. The old lady is backing out of the bank. Todd runs after her, followed guards. But she is very fast and they lose her.

WOUNDED GUARD
I can't believe it. She looked like a little yenta.

CLOSE-IN on Todd's face. Not happy at hearing that at all.

GUARD
Yeah. Faster than hell, though.

The guards see him, shrug and walk back to bank. Todd walks along, continuing to talk to himself...

TODD (V.O.)
What does it all mean? I had the rent, the electricity, the water- I could have eaten real food for three days. Oh, hell- I don't care about the money. It's just- what does it ALL MEAN?

Meanwhile, he is passed by a YOUNG COUPLE, talking loudly.
In distance, you can see part OF A MOVIE THEATRE MARQUIS.

MAN

It's back. It's really back. I
want you to see it-

WOMAN

Are you sure? I don't know about-

Ignoring the couple, Todd continues his thinking out loud-

TODD

What does it take to- I mean can
God- can God let people have some
clue- just one little-?

MAN

(talking to woman)

I insist. It's right here.

TODD

I mean- should I pray about this-
should I-?

Man suddenly points upwards, still talking to woman.

MAN

See!

Todd notices man. Can't help but look up at MOVIE MARQUIS.

THE BEACON THEATRE PRESENTS
WOODY ALLEN'S
TAKE THE MONEY
AND RUN