

"PARENTHOOD"
UNTITLED COMEDY

by

Lowell Ganz & Babaloo Mandel

FINAL SHOOTING SCRIPT
(with all revisions)

DECEMBER 19, 1988

**For Educational
Purposes Only**

1 EXT. BASEBALL STADIUM - DAY (1960)

1

WE OPEN on a TIGHT SHOT of Mickey Mantle (or Willie Mays, but someone clearly identified with baseball twenty-five years ago). He swings and hits a home run.

2 ANGLE ON BOX SEATS

2

A man in his thirties (FRANK) and a nine year old boy (GIL) enter their section looking for their seats. An usher (STAN), approaches and examines their tickets helpfully. Stan is skinny. He wears a furry mitten on one hand, which is used to wipe seats. He performs this service for Frank and Gil, who sit down. Gil looks around EAGERLY.

GIL

We missed four innings.

FRANK

I told you, I had to stop off and do some business.

(calls to Stan)

Hey, you. Muscles.

Stan approaches. Frank steps OUT INTO the aisle, and he and Stan converse in WHISPERS for a few seconds. Stan NODS and Frank gives him money. Frank returns to Gil.

FRANK

Gil, this is Stan. He's gonna watch you for awhile. I have some friends I'm meeting. I'll meet you back here by the ninth inning. Have fun.

Frank leaves. Gil accepts all this passively. Stan sits in the aisle next to him.

STAN

So, Gilly, big baseball fan?

GIL

Kinda'.

STAN

Your Dad bring you here a lot?

GIL

Once a year on my birthday. Then he pays an usher to watch me.

STAN

(sympathetic)

Oh, I see.

(CONTINUED)

2 CONTINUED:

GIL

You have to understand. My father, in his own childhood, was without a positive male influence.

STAN

Huh?

GIL

His own father kicked him out when he was fifteen. So my Dad was taught to see child-raising as a job, a burden. A set of restrictions rather than opportunities. A prison rather than a playground. Do you understand what I'm saying?

Stan is STUNNED and AMAZED.

STAN

You don't talk like a kid.

GIL

Well, I'm not really a kid.

STAN

You're not a duck.

GIL

This is a memory of when I was a kid. I'm thirty-five now. I have kids of my own. In fact, you don't really even exist. You're an amalgam.

STAN

A what?

GIL

A combination of several ushers my Dad left me with over the years. I've combined them into one memory.

STAN

Why?

GIL

(getting excited)
Stan, this was a great symbolic moment in my life -- my father dumping me with you. It's part of why I spent so much of my childhood with such a shaky sense of self-worth -- so little self-esteem. It's why I swore it would be different with my kids.

(CONTINUED)

GIL (Cont'd)

(calmer)

I want to help them feel good about themselves -- feel strong, feel happy. That's all. That's my dream. Strong, happy confident kids.

STAN

It's a nice dream.

GIL

Well, it's like my grandmother says. What you put into something that's what you get out.

STAN

(nods)

Mm... So that's great... You've got a lovely family... and I'm a fuckin' amalgam.

KAREN (O.C.)

Gil.

STAN

Who's that?

GIL

That's my wife.

STAN

Nice.

3 ANGLE ON LITTLE GIL, KAREN AND THEIR THREE KIDS - DAY

KEVIN is nine. Taylor (a girl) is seven. JUSTIN (a boy) is three.

KAREN

(to Little Gil)

Gil?

GIL

Yeah?

ANGLE ON KAREN

KAREN

The game's over, honey.

ANGLE ON GIL

Only now it's grown-up Gil.

GIL

Oh.

(he looks around)

Let's go.

(CONTINUED)

Karen and the kids get up.

GIL (CONT'D)

Taylor, that hot dog was dinner,
honey, not a souvenir.

Gil takes it and tosses it away.

E4 EXT. STADIUM PARKING LOT - DAY - MOS

It is late afternoon of a very hot day. As CREDITS ROLL, the BLAYLOCK family trudges across the lot. Gil is carrying Justin on his shoulder. He and Karen also carry a variety of souvenirs -- pennants, inflatable bats, stuffed dolls, hats, tee-shirts, etc. They look up and SEE a lot of similar looking vans all parked in the same general area. They peer at them, trying to identify their own van. Gil points to a van with a sock on the antenna. Gil SMILES, proud of his ingenuity.

ANGLE ON THE VAN DOOR SLIDING OPEN

RAPID CUTS of Gil and Karen loading their kids and their junk into the van, including buckling Justin into his car seat. Gil is perspiring freely. It's work.

D4 EXT. FAST FOOD RESTAURANT - LATE AFTERNOON - MOS

CREDITS CONTINUE as the van pulls into a jammed parking lot. The van gets cut out of a parking spot.

C4 INT. FAST FOOD RESTAURANT - MOS

CREDITS CONTINUE as Gil waits on line. The place is packed. In front of Gil, a heavy MAN seems to be taking forever. Gil peers around him trying to SEE what's taking so long. Finally the heavy man leaves with an enormous order.

B4 EXT. RESTAURANT - MOS

CREDITS CONTINUE as Gil, carrying his own large order, crosses to his van.

A4 INT. VAN - MOS

CREDITS CONTINUE as Karen is busy mediating some dispute that seems to center on the souvenirs. Through the window, we can SEE -- but Karen can't -- Gil, his arms loaded, attempting to get Karen's attention so that she will open the door for him. He YELLS to no avail then bangs the door with his shoulder and yells some more. CREDITS END.

4 INT. VAN - EVENING - DUSK

The Blaylocks' are driving home from the game. They all wear baseball hats. They're finishing their food. Kevin is SINGING.

(CONTINUED)

4 CONTINUED:

KEVIN
 (sings)
 "You're sliding into first And
 you're feeling something burst
 Diarrhea... Diarrhea. You're sliding
 into third And you got a juicy turd
 Diarrhea... Diarrhea."

Gil and Karen can't decide whether to laugh or be digusted.
 Taylor is HYSTERICAL.

KEVIN (CON'T)
 "You're sliding into home And your
 shorts are full of foam Diarrhea...
 Diarrhea. You're sitting in your
 Chevy And your shorts are kind of
 heavy. Diarrhea... Diarrhea"...
 (to Taylor)
 That's it. Remember it. Because
 if I have to repeat it, it's gonna
 cost you money.

KAREN
 (gently)
 Kevin... Where'd you learn that
 song?

KEVIN
 Last summer, at camp.

GIL
 Ah... that was money well spent.

A5 EXT. BLAYLOCK HOUSE - DUSK

A5

The family has returned from the game. They all get out of
 the car and go into the house.

5 INT. BLAYLOCK BOY'S BEDROOM - NIGHT

5

WE SEE Gil STRUGGLING to place a sleeping Kevin in an upper
 bunk. He succeeds then turns to Justin. Justin is NAKED,
 wearing a GUN BELT with two GUNS.

GIL
 That's what you want to sleep in?
 You'll be cold.

(CONTINUED)

5 CONTINUED:

Justin PUTS ON a cowboy HAT.

GIL (CON'T)
That's better.

Karen enters.

KAREN
Taylor doesn't feel well. She
wants you.

GIL
Oh....

(CONTINUED)

KAREN
(takes the pajamas)
I'll deal with Justin.

GIL
Okay... What do you say, later
on, when the kids are asleep, I
wear this outfit.
(indicates Justin)

KAREN
She's in our bed.

6 INT. MASTER BEDROOM

6

Gil enters. Taylor looks ILL.

TAYLOR
(sad)
Hi, Daddy.

GIL
Hi, sweetie. You don't feel so
good?

TAYLOR
Uh-uh.

GIL
Do you feel like you want to throw
up?

TAYLOR
Okay.

She does, immediately, in the bed. Gil stares, PARALYZED. Karen
enters.

KAREN
Gil, could --

Karen SEES what's happening.

KAREN (CONT'D)
Oh, my God, Taylor! Gil why are
you just standing there?

GIL
What do you want me to do, get
a camera?

Taylor starts to CRY.

KAREN
It's okay, baby.

(CONTINUED)

6 CONTINUED:

6

GIL
(to Taylor)
Sure, it's all right, don't worry,
honey. We'll just sell the house.

A7 EXT. BLAYLOCK HOUSE - NIGHT

A7

Establish house with a couple of interior lights on.

7 INT. MASTER BEDROOM - LATER

7

The bed is made with fresh linen. Karen is lying in bed, reading. Gil ENTERS. He looks at her and stops. He goes into a suave-cocky attitude.

GIL
I know that look. That's the look
of a woman who's been sexually
aroused by the sight of a man
cleaning up a child's vomit. Yes,
I guess I look -- pretty good.

She LAUGHS a little.

GIL
All right. Just this once I won't
make you beg.

She LAUGHS more. He adjusts the mirror. Karen reaches into an ashtray and gets a LIT JOINT. She SMOKES.

GIL (CON'T)
Yes, I -- Where'd you get that?

KAREN
It's old. It's stale. I found it
in a shoebox.

GIL
Karen, what if one of the kids
walked in?

KAREN
I'll tell them I have glaucoma.

GIL
Karen, I'm serious --

KAREN
(annoyed)
Okay, you're right, you're right.

(CONTINUED)

7 CONTINUED:

7

She puts it OUT.

KAREN (CON'T)

You know, just once or twice a
year, you have a day... I'm a
little tense, that's all.

(CONTINUED)

Gil stands on the bed.

GIL

Tense or... excited, my little mynx?
Are you ready to journey with me to
a land of pleasure visited only by
a fortunate few?

KAREN

(amused)

I think so.

GIL

Then let the games begin.

He drops down on top of her. They EMBRACE.

KAREN (CON'T)

(sudden thought)

Oh, can you come with me to see
Kevin's principal Monday morning?

GIL

I love it when you talk to me about
school and meetings. Now talk to me
about shopping.

KAREN

I'm sorry. I just keep forgetting
to mention it and I just thought
of it.

GIL

Fine. I'll be there.

The embrace again. They KISS. Gil stops.

GIL

What's the matter?

KAREN

Nothing. I was a little tense,
but I'm getting --

GIL

No, with Kevin. Why are we seeing
his principal?

KAREN

I don't know. His teacher says
he's been making that face a lot.

GIL

What, this?

Gil makes a tense, rigid face.

KAREN

Yeah, the tense face.

(CONTINUED)

GIL

(not pleased)

He makes that same face at Little League. The other kids are having fun, they're dancing in the outfield, they're eating grass. He's making that face.

Gil again demonstrates.

KAREN

You know what his teacher asked me?

GIL

What?

KAREN

If we'd ever taken him for a psychiatric evaluation.

GIL

(incredulous)

What?

KAREN

She was just asking.

GIL

Why? Because he makes a face? Has she ever looked in a mirror?

KAREN

You know, the face, the crying, the nervousness, -- he can't finish his work... Don't worry about it. We'll talk to the principal. I'm sure it's nothing. Come here.

She holds out her arms. They embrace again. They kiss. Gil stops. He's ANGRY.

GIL

You know that really pisses me off. A kid is a little different, a little special -- needs a little more attention -- teacher's gonna put a label on him. "Problem kid." When we talk to the principal let's find out who Kevin's teacher's gonna be next year -- make sure it's not one of these hysterics.

KAREN

You're right Gil, we'll talk to them. Kevin's great, he's not a problem.

(CONTINUED)

GIL
Right. Now, if he was my sister's
kid...

KAREN
Garry...

GIL
Now there's a boy with problems.

8 INT. HELEN'S HOUSE - HALLWAY - DAY 8

An extreme CLOSE-UP of GARRY. He's thirteen and his EYES are darting crazily, suspiciously. REVEAL that he is CLOSING a combination LOCK on his bedroom door. He then PULLS a HAIR from his HEAD, licks it and attaches it to the door and the frame. He looks around to make sure he hasn't been observed. He heads for the living room carrying a large paper bag.

9 INT. HELEN'S LIVING ROOM - DAY 9

HELEN is in the living room taking inventory on her modestly supplied LIQUOR CABINET. She SEES Garry, who doesn't stop. Garry is SULLEN. Helen attempts to engage him in conversation. She keeps her voice light and cheery for the effort.

HELEN
Hi, Garry. Up so early?

GARRY
Yeah.

HELEN
Where are you going?

GARRY
Out.

HELEN
What's in the bag?

GARRY
Nothing.

He OPENS the front door. She FOLLOWS him.

HELEN
The whole family's coming over
tonight. Grandma, Grandpa, Uncle
Gil, the kids --

He CLOSSES the door on her.

HELEN (CONT'D)
(to the door)
Nice talking to you.

(CONTINUED)

9 CONTINUED:

9

Helen stands there and SIGHS DEFEATED. She considers a moment, then goes to Julie's room.

10 INT. JULIE'S BEDROOM - DAY

10

Helen KNOCKS. A radio is TURNED OFF.

JULIE (O.C.)

Yes?

HELEN

Julie, can I come in? I need to talk to you a second

There's a pause and the door is UNLOCKED. Julie is sixteen. She's in a nightgown. She looks SLEEPY.

Helen ENTERS.

HELEN

The whole family's coming over tonight. I don't know why but I really need your help cleaning up, okay?

JULIE

Yeah, just give me a few minutes. I'll be right out.

HELEN

Are you okay? I thought I heard you moaning last night.

JULIE

I had a little stomach ache. I'm Fine.

HELEN

You hate me?

JULIE

What?

HELEN

For making you study so much the last couple of months and giving up a lot of dates?

JULIE

(grudging)

No, you were right.

(CONTINUED)

10 CONTINUED:

10

HELEN

(smiles)

Those S.A.T. scores are your ticket,
Julie. I'd still like to discuss
the idea of an Eastern school.

JULIE

Uh-huh.

HELEN

And when you get to college, you'll
meet plenty of boys you'll like just
as well as that Tod.

JULIE

(annoyed)

Why do you say "that Tod?" That
sounds so --

HELEN

I'm sorry. Let's not get into that
again. It's been pleasant for a
minute. I should get started.
Fourteen people. Spaghetti and
salad, huh? I'd better make a
steak for my dad.

*
*
*
*

(CONTINUED)

10 CONTINUED:

10

Helen EXITS, SHUTTING the DOOR.

JULIE
Are you okay?

TOD (O.C.)
Yeah.

TOD, an eighteen year old boy, slides out, face up, from under the bed. He's in his underwear.

TOD (CON'T)
Man, your mother can talk. She hates my ass.

Julie gets up and LOCKS the door.

JULIE
It's such a cute ass. Last night she heard the moaning... She thought it was me.

TOD
Yeah...

JULIE
(teasing)
You're gonna have to try to control yourself, Toddy.

TOD
With you, it's impossible.

Julie turns on the radio. He throws her DOWN ON the bed and they begin to play a matinee.

TOD (CON'T)
Ooh, wait. I brought something.

He sets a camera up on the bureau. There's a long wire leading from it to a remote control.

TOD (CON'T)
WE can record our love.

(CONTINUED)

10 CONTINUED:

13.

10

JULIE
(likes it)
Ooh...

11 INT. HELEN'S KITCHEN - DAY

11

Helen is on the PHONE. WE HEAR O.S. MUSIC from the radio.

HELEN
Susan. Helen. Did I loan you
my big platter?... I thought so.
Would you bring it tonight. I
need it to serve... Thanks... No,
still no word on what it's about...
Oh, Julie got 1291 on her
S.A.T.'s... Yeah... How's Patty?

12 INT. SUSAN'S HOUSE - LIVING ROOM - DAY

12

SUSAN is ON the PHONE. She's younger than Gil. She looks very
healthy, thin, very nice body. This is the living room and it's
loaded with books.

CLASSICAL MUSIC is playing softly.

SUSAN
Well, we're a little disappointed
with the effort she's been giving
lately towards her work. Math,
French, everything's gone downhill.
Nathan's talking to her now.
He's trying to find out what's
wrong.

13 INT. SUSAN'S STUDY - DAY

13

NATHAN is in his thirties. He's kind of a young-academic type.
He's talking to Patty who is OFF-CAMERA.

NATHAN
Look, Patty, if you want to have
just an ordinary academic career
and attend an ordinary university,
fine, but I think you're selling
yourself way short.

Susan enters quietly.

SUSAN
How's it going?

NATHAN
I don't know. Sometimes I feel
as though we want it more than
she does.

(CONTINUED)

SUSAN

Patty, you know we love you. Could you just give your father that little extra effort he's looking for?

ANGLE ON PATTY

She's three years old.

PATTY

Okay, Mama.

NATHAN

That's all I ask.

14 EXT. HELEN'S HOUSE - DUSK

14

Gil's kids are running around on the lawn chasing each other. They chase each other into the house.

15 INT. HELEN'S LIVING ROOM - DUSK

15

FRANK BLAYLOCK, a man of sixty, is at a little bar that's been set up. He's talking to Susan. The entire family is there. Although not always in the living room at the same time. WE HEAR the noise of Gil's children. Gil comes over to the bar and OPENS a can of SODA.

FRANK

Gil, you have a good memory. Was it yours or Helen's or Susan's wedding I got drunk at?

GIL

It was all three, Dad. Congratulations.

FRANK

Well, which one did I punch the bandleader?

GIL

That was mine. We have pictures. I'm having them blown up for the commitment hearings.

Susan LAUGHS.

FRANK

(to Susan)

You think he's funny? When he was a kid, he wasn't this funny. He sat in his room all day.

(to Gil)

Boy, you were a moddy little son-of-a-bitch.

(CONTINUED)

GIL

Yeah, I wonder why.

16 INT. HELEN'S KITCHEN - DUSK

Helen and Karen are working on dinner.

KAREN

Is Garry coming?

HELEN

Who knows. He's out with his bag. I wish I knew what was in it, but he hides it. I mean, is it money, ammunition, a human head...

KAREN

(concerned)

Do you think it's drugs?

HELEN

No. I had a police dog sniff this room.

KAREN

(amazed)

Really?

HELEN

This is my child. Remember -- the little boy who wouldn't leave my side? -- Now if I take a step towards him, he takes a step away. I don't know what's happening to him, except he's miserable and he won't talk to me, and I don't know how to help him.

KAREN

(hesitant)

Did you ever consider having Ed talk to him?

HELEN

Are you kidding? Ed doesn't even acknowledge that he had these two kids. He's got his new wife and his new family... He won't even fix my kids' teeth anymore. He says it's uncomfortable. God, I wish he'd drop his drill down his pants.

KAREN

Are you seeing anybody?

HELEN

Garry's biology teacher asked me out.

KAREN

Biology? That's promising.

(CONTINUED)

HELEN
... Well, he's not the type I
usually go for.

KAREN
Well, that's good.

They LAUGH.

17 INT. HELEN'S LIVING ROOM - DUSK

17

ANGLE ON NATHAN AND PATTY

Patty's reading -- slowly, but well.

PATTY
"The Penal Colony" by Franz
Kafka...

Gil approaches.

GIL
So, Nathan, Patty a doctor yet?

NATHAN
Mock if you will.

GIL
All right.

NATHAN
We treat our children like they
were adorable little morons. When
in point of fact, they are more
capable of absorbing and retaining
information than we are.

GIL
What are you saying? Patty can
learn things I can't learn.

NATHAN
Patty...

Nathan UNZIPS a BRIEFCASE and pulls out two cards which each has
dozens of dots stuck on them in random patterns.

NATHAN (CONT'D)
Patty, which of these is the square
root of 8,649?

PATTY
(points to a card)
Ninety-three.

Gil SHAKES his HEAD as if to clear it.

(CONTINUED)

17 CONTINUED:

17.

NATHAN

They're sponges, Gil. Sponges,
waiting to absorb.

Justin comes over.

JUSTIN

(points to the card)
I want that.

NATHAN

See?

Nathan gives Justin the card.

NATHAN (CONT'D)

Let me give you some advice.
Forget about Kevin and Taylor,
it's too late. Work on Justin

GIL

Hey, Justin is very bright. In
pre-school he....

Gil stops and STARES.

ANGLE ON JUSTIN

He's PEELING the DOTS OFF the card and eating them.

GIL (CONT'D)

Justin, slow down. I'll get you
some dip.

18 INT. KITCHEN - DUSK

18

Karen and Helen have been joined by Susan. Susan is putting
salad on plates. There's a stack of Tupperware containers and
Susan is taking the food out of them. Karen examines Susan's
food while Susan and Helen talk.

SUSAN

Remember that guy you went out
with in college? Jeffrey Sanders.
You always chased me out of the
room whenever he came over.

HELEN

Oh yeah.

SUSAN

I saw him today.

HELEN

God, what a loser.

(CONTINUED)

SUSAN
In a Rolls.

HELEN
I meant me.

KAREN
(indicates Susan's food)
What is that?

SUSAN
Oh. Nathan and Patty and I are
power-eating. We bring our own
food everywhere. Nathan turned
me on to it and I never felt
better.

KAREN
Where do you get this stuff?

SUSAN
It's mostly stuff Nathan grows
in the backyard.

HELEN
He's a wonder.

Kevin and Taylor run through SCREAMING HAPPILY at high speed and
into the backyard. Justin is chasing them. Justin is wearing a
SCARY MASK, and brandishing a fork.

KAREN
(barely turning)
That's not safe, Justin.

She grabs the fork from him as he runs by.

KAREN (CONT'D)
(to Susan)
Well, you look amazing.

SUSAN
That's the gym. Nathan got that
research grant so he's home allday
with Patty. So I go to the gym
for two hours.

KAREN
That's interesting. The other
day I spent two hours cleaning
out our van.

SUSAN
(to Helen)
Can I take those out for you?

(CONTINUED)

18 CONTINUED:

19.

18

HELEN
(handing her plates)
Yeah, that'd be great.

Susan exits. Karen watches her go.

KAREN
Don't you ever get the urge to
throw Susan to the floor and jam
Ho-Hos down her mouth.

HELEN
Oh. Let's do it later.

The DOORBELL. Frank sticks his head IN.

FRANK
This is it! Everybody in the
living room. This is the big
surprise.

19 INT. LIVING ROOM - DUSK

19

Everyone has gathered, Marilyn OPENS the front door. A young man
in his late twenties is REVEALED. He's very good-looking, very
self-assured.

MARILYN
(thrilled)
Larry!! My baby!

She HUGS him.

ANGLE ON THE OTHERS

HELEN
(mutters)
Oh shit!

GIL
Well put.

JUSTIN
Who is that?

GIL
(as if happy)
My kid brother Larry. Your Uncle.
Neat, huh?
(then, sotto, to Helen)
You'd better set a few extra
places. I'm sure the police will
be here any second.

ANGLE ON LARRY

FRANK
Hiya, son.

(CONTINUED)

He HUGS Larry. Gil and his sisters exchange knowing, SOUR LOOKS.

LARRY

Here, Dad. Just a little something for being the best Dad in the world.

Larry's siblings look NAUSEOUS. Frank OPENS his present. It's a classic model CAR.

FRANK

A Stutz! This is great.

LARRY

You got it, spend it on the people you love. Is that Grandma?

FRANK

Yeah, she's still alive.

Larry HUGS her.

LARRY

Jesus, Grandma, you got short.

GRANDMA

I'm shrinking.

LARRY

Bummer. Gilbo!

Gil gives him a nice, warm hug.

GIL

Hi, Larry. What's it been, three years?

LARRY

About that.

GIL

You stopped wearing the turban!

LARRY

Yeah!... Susan! My God, you look like a model.

(hugs her)

Helen!... I know it's been hard.

COOL (O.C.)

Dad...

Everybody turns and SEES a four-year-old BOY of mixed ethnicity. They STARE.

LARRY

(not angry)

You were supposed to wait outside. So I could introduce you.

MARILYN

Why don't you do it now, Larry?

(CONTINUED:

LARRY
Everybody this is my son... Cool.

NATHAN
(sotto to Gil)
He named his son after an
air-conditioning setting?

FRANK
Your son?

LARRY
It's a long story. Let's eat.

GIL
(sotto, to Nathan)
Keep Patty away from my brother.
He'll suck the intelligence right
out of her!

20 INT. HELEN'S DINING ROOM - DUSK

All the adults are seated. The meal is being finished.

MARILYN
Why didn't you ever write us that
you had a son?

LARRY
I didn't know myself until a
couple of months ago. See, a few
years ago, I was living in Vegas
with this girl. Showgirl. She
was in that show "Elvis on Ice."
Anywho, we drifted apart, as people
do in these complicated times.
Then a couple of months ago she
shows up with Cool, tells me "you
watch him, I shot someone, I have
to leave the country. That's a
parent? Anyway, we're back in
town, because I've got something
really huge cooking. Enormo.
Monster. Dad, this is it. I'm
gonna be taking care of all of
you from now on.

MARILYN
(with concern)
Larry, this isn't another
get-rich-quick scheme, is it?

FRANK
What's wrong with getting rich
quick? Quick is the best way to
get rich.
(more)

(CONTINUED)

FRANK (Cont'd)
(to the others)
Look who I'm talking to. You ever see her family? They find a nickel, they huddle together and bury it like squirrels.

(to Larry)
What's the deal, son? What do you have going?

LARRY
(as if giving the secret of the ages)
Has anyone heard of hydroponics?

BLANK STARES.

NATHAN
Oh, that's great.

GIL
(amazed)
Look who made a connection.

NATHAN
Hydroponics is the growing of plants without soil. Larry, are you using suspension hydroponics or coarse sand hydroponics?

Larry is STUMPED.

LARRY
I don't... Hey, there's a guy with glasses and a lab coat that makes that decision. I make the deal. And I got to thinking. Cool's had no kind of life. No family. So while I'm locking this thing down, I thought it would be nice if we stayed with you.

FRANK
(happy)
With us?

LARRY
Couple of weeks.

MARILYN
The thing is, we don't have the big house anymore. We didn't need it. We just have one bedroom for us and one for Grandma.

(CONTINUED)

NATHAN

Grandma's certainly welcome to stay with us a couple of weeks. It would be valuable for Patty to have multi-generational influences.

GRANDMA

Fine with me.

MARILYN

I'll have to give you a list of her medications -- when and how much -- Oh, and you'll have to pick up her shower chair. And her hearing aid batteries and her magnifying glass for reading --

The LIGHTS go OUT suddenly. There's a group GASP.

MARILYN

What happened?

FRANK

Your mouth used up all the power.

GIL

Don't panic, Dad, we can still find the bar.

HELEN

I'll get a flashlight.
(she bumps into something)

Aah!

GIL

I'll get it, Sis. You sit still.

WE HEAR Gil go.

HELEN

There's a flashlight in my night table, Gil

WE HEAR Gil go to the bedroom.

KAREN

Be careful, honey.

WE HEAR Gil go to the bedroom.

GIL

(yells)
I've got it.

(CONTINUED)

WE HEAR him coming.

GIL (CONT'D)
I can't turn it on.

HELEN
Bring it to me.

Gil is in the room.

GIL
Where's the switch -- Oh! I found it.

WE HEAR a small motor, but there's no light.

GIL (CONT'D)
What is this?

All of a sudden, all the lights come back ON. Gil is standing in the middle of the room holding a VIBRATOR that is running in his hand. Everyone looks at Helen. Helen is extremely EMBARRASSED.

TAYLOR
Mommy, what is that?

KAREN
It's an electric ear cleaner.

TAYLOR
It's kind of big.

GRANDMA
It sure is.

21 INT. GIL'S KITCHEN - MORNING

21

It's NOISY and hectic. Karen has two OPEN LUNCH BOXES in front of her and she's rapidly making two sandwiches. She's in a housecoat. The kids are at the table, eating cereal. The T.V. is on to cartoons. Kevin and Taylor are dressed for school. Justin is in pajamas. The entire scene is in a rapid tempo.

KAREN
(out of patience)
Taylor, you cannot wear that dress.

TAYLOR
Yes, I can!

KAREN
It's too short. It doesn't fit you anymore. It could fit one of your dolls or Daddy's grandmother, but that's it.

(CONTINUED)

TAYLOR
I want to wear it.

KAREN
Okay, look, I don't have time to argue. Jeanine's going to be here in five minutes with the car pool. You want to look ridiculous? Fine.

KEVIN
I don't want a lunch box anymore.

KAREN
Why not?

KEVIN
The sixth graders say it's faggy.

KAREN
What do they use?

KEVIN
Paper bags.

KAREN
Fine.

She digs out a paper bag.

TAYLOR
Oh! I need three empty milk containers.

KAREN
When?

TAYLOR
Today.

KAREN
Taylor, why didn't you tell me?

TAYLOR
I forgot.

Karen OPENS the refrigerator and removes three containers of milk. Then gets a large empty plastic container. She begins to pour the milk OUT OF the three containers. Gil enters, in a suit, dressed for work.

GIL
Honey, you're not even dressed. We're supposed to be at school in twenty minutes.

Gil DIALS the PHONE.

(CONTINUED)

21 CONTINUED:

21

KAREN

I know.

GIL

Taylor, that dress is too short.
Change it.

TAYLOR

(sweetly)

Yes, daddy.

She leaves the table. Karen reacts.

KAREN

At least let the spoon drift into
your mouth. *

GIL

(into phone)

Lois, it's Gil, let me talk to
Steve.

JUSTIN

I want Bullwinkle. *

GIL

Steve, it's Gil.

Justin changes the channel.

KEVIN

(very loud)

Hey!!

Karen spills some milk.

KAREN

Jesus, Kevin!

GIL

Hey, I'm on the phone here.
(into phone)

My kid.

(CONTINUED)

KAREN
(to Kevin)
Must you scream like that?

KEVIN
(almost crying)
He changed it right in the middle
of what I was watching.

GIL
(into phone, over
lapping)
Steve, I've taken a long look at
that cattle deal and I don't like
what I'm seeing.

JUSTIN
I want Bullwinkle.

(CONTINUED)

21 CONTINUED:

21

KEVIN
You little jerk.

JUSTIN
I'm not a jerk.

Karen pulls out the television cord. *

KAREN
It's almost time to go anyway. *

GIL
(into phone)
No, I don't... Oh, come on, Steve,
that's bullshit.

KAREN
(disapproving)
Gil.

GIL
Bullshoot. *

JUSTIN
This has too many raisins.

Quickly Karen PICKS OUT raisins. Taylor returns in a new dress.

TAYLOR
Okay, daddy?

GIL
That's my girl.
(into phone)
Yes, I think the walnuts were a
better investment. You get land,
that's equity. If the crop fails,
you got the wood from the trees. *

JUSTIN
Now there's not enough.

Taylor POURS cereal.

(CONTINUED)

21 CONTINUED:

21

KEVIN
(very loud)

Hey!

KAREN
Kevin, goddammit!

GIL
Hey, can we keep this down to a
roar? I'm earning a living here.

KEVIN
(almost crying)
She took the prize. She took it
last time.

TAYLOR
I did not. Liar.

KAREN
Taylor, you did.
(losing patience)
Kevin, we can work it out.
(more)

(CONTINUED)

KAREN (Cont'd)

You don't have to yell and you
don't have to cry, sweetie. Okay?

GIL

(into phone)

Look, I'll be in, in an hour.
Can't we just wait an hour?

JUSTIN

The raisins are milky.

Car HORN.

KAREN

Let's go. Kevin, don't forget
your retainer. We... Kevin, you
don't even have your shoes and
socks on.

KEVIN

(angry)

I couldn't even find them.

TAYLOR

He didn't even look.

KEVIN

Ooh!

He begins to CHOKE Taylor. She SCREAMS.

KAREN

Stop that! No choking. If there's
any choking done in this house
your father will do it. What am
I saying?

Car HORN.

GIL

Honey, don't you hear the horn?

KAREN

(snapping)

Yes!

22 OMIT SCENE 22

22

23 EXT. SCHOOL - DAY

23

Gil and Karen hurriedly enter a medium-sized public school.

24 OMIT SCENE 24

24

25 INT. PRINCIPALS'S OFFICE - DAY

25

The principal is a woman, MRS. MANERO.

Gil and Karen are seated in her office.

MRS. MANERO

Gil... Karen... I think we have to be very careful about Kevin's educational environment.

GIL

Absolutely.

MRS. MANERO

With that in mind -- I don't think Kevin should come back here next fall. I'm going to recommend that he be transferred to a school that offers special education classes.

Pause. NERVOUS SILENCE.

GIL

(worried)

You mean... 'cause he's so smart?

MRS. MANERO

(gently)

Well... actually, I mean a class for children with emotional problems.

Gil and Karen stare DUMBFUNDED.

The door OPENS. A pleasant man named DR. LUCAS enters.

(CONTINUED)

DR. LUCAS

Hi. Sorry, I'm late. You must be the Blaylocks. I'm Jeffrey Lucas.

MRS. MANERO

Dr. Lucas is a Child Psychologist. He's been observing Kevin for the last couple of months.

GIL

Why?

MRS. MANERO

(calming)

Mr. Blaylock. This is a public school. Thirty-eight kids to a class. We estimate that Kevin's teacher spent at least twenty percent of her time this year dealing with Kevin. That class is going to finish the year behind. It isn't fair.

DR. LUCAS

Kevin is a very sweet, very sensitive, extremely tense little boy. He needs some special attention.

*
*
*

Gil is STUNNED.

KAREN

It's cause he was first.

DR. LUCAS

Hm?

KAREN

It's because he was our first. I think we were very tense when Kevin was little. I mean if he got a scratch, we were hysterical. By the third kid, you know, you let him juggle knives.

(CONTINUED)

DR. LUCAS

On the other hand, Kevin may have been like this in the womb. Recent studies indicate that these things are all chemical.

GIL

(pointing at Karen)
She smokes grass.

KAREN

Gil!
(to Dr. Lucas)
I never smoked when I was pregnant.

GIL

But in college you were like a chimney. I thought you were gonna join a reggae band. You know, there could have been, uh... chromosome... distortions...

DR. LUCAS

Mr Blaylock, that's extremely unlikely.

KAREN

You! You let them go wild. You let them do anything.

GIL

I do not...

KAREN

You let them eat all kinds of junk. They watch TV like this...
(she places the palm of her hand on the tip of her nose)

GIL

Throw the TV's out. Throw 'em in the garbage. You and I will perform works from Shakespeare.

They realize they're embarrassing themselves. They stop.

GIL

I'm sorry. I'm a little thrown off by this.

DR. LUCAS

Gil... Karen... you should not look upon the fact that Kevin will be going to a special school as any kind of failure on your part.

(CONTINUED)

GIL

No. I'll blame the dog.

DR. LUCAS

In an educational environment that is more sensitive to his needs

--

GIL

(to Manero and Lucas)

Okay, look. First of all, Kevin is not going to special school! Forget it. Whether it's right or not, there's a stigma. People are very cruel, especially kids. I will not expose Kevin to that cruelty. If we have to we'll send him to private school. I don't care what it costs, I'll get a second job.

Karen takes Gil's hand. She likes what he said.

KAREN

Or I can get a job.

DR. LUCAS

Mr. and Mrs. Blaylock, this is a problem that won't just go away

--

KAREN

If necessary we'll find Kevin a private therapist.

GIL

That's right. Look... it's a problem, we're aware of it now, we're his parents, we can handle it.

Gil puts his hand on Karen's back and RUBS it AFFECTIONATELY.

DR. LUCAS

Well... The next school year is four months off... Let's see what can be accomplished.

Gil NODS FORCEFULLY.

26 EXT. SCHOOLYARD - DAY

26

Gil and Karen exit the building. They're quiet -- still STUNNED. Gil stops. He stares at the schoolyard.

26 ANGLE ON SCHOOLYARD

26

DOZENS of KIDS are playing happily. Kevin sits by himself on a bench. He doesn't SEE his PARENTS.

ANGLE ON GIL AND KAREN

They watch.

GIL

Don't tell my father Kevin's going to be in therapy... I don't want to give him the satisfaction.

27 EXT. FOTOMAT - DAY

27

Julie and Tod are walking away from the Fotomat. Tod SNATCHES a photo envelope from Julie, both a little EMBARRASSED.

JULIE

Not in the street!

TOD

I want to see.

She GRABS for it. He holds it OVER his HEAD. She JUMPS. He KISSES her. A long time. Then he takes out the PICTURES. She COVERS her eyes. He looks at them. He's CONFUSED. He riffles through them.

TOD (CONT'D)

What is this?

Julie looks.

JULIE

That's the party celebrating my mother's promotion at the bank.

TOD

But where are your tits?

Julie takes the pictures back to the Fotomat.

JULIE

This is the wrong batch. This is my mother's. There should be another envelope for Blaylock.

He goes in the back. He returns quickly.

CLERK

That was already picked up.

JULIE

By who?

He SHRUGS. Julie looks very NERVOUS.

28 INT. FRANK'S GARAGE - DAY

13

A TARPAULIN is PULLED OFF a beautiful classic car.

LARRY

Oh, wow!!

FRANK

I knew you were the one who'd appreciate this. Three years. Every night. Every week-end. I eat dinner out here. It was junk when I found it. First time I got laid was in a car like this. Your mother and Gil and the girls think I'm pissing good money down a well.

Frank takes two BEERS OUT OF a small refrigerator and gives one to Larry.

LARRY

You and I have bigger dreams than they do.

ANGLE ON THE HOUSE

MARILYN

(yells)

Frank.

FRANK

What?

MARILYN

Cool just finished lunch.

FRANK

I'll call the newspapers.

MARILYN

I thought maybe you and Larry could take him somewhere.

FRANK

(annoyed)

I'm showing Larry the car.

LARRY

Just plop him down in front of the TV. That's what he always does.

Marilyn goes back inside.

(CONTINUED)

LARRY (CONT'D)
 (to Frank)
 How'd you do on the football
 season?

FRANK
 (shrugs)
 You know, I never bet enough to
 get hurt.

LARRY
 Wasn't that Super Bowl incredible?
 Right down to the last minute. *

FRANK
 Amazing.

LARRY
 They're usually not that close. *

FRANK
 No one.

LARRY
 (a little too eager)
 No. That's right. Ususally the
 winning team covers the point spread.
 Usually, you can count on it. *

FRANK
 Take a beating?

LARRY
 No thanks, I already took one.

They both LAUGH.

LARRY (CONT'D)
 (more somber)
 Anyway, I had to pay off and it's
 left me a little...

FRANK
 What do you need?

LARRY
 Ha? Oh, come on, don't insult
 me. I didn't come here to be
 insulted.

FRANK
 Come on, you're putting a deal
 together you gotta look like you
 can piss with the big boys.

(CONTINUED)

LARRY
See, you know.

FRANK
How much?

LARRY
Couple of thousand. Three, tops.

FRANK
Three.

LARRY
Tops.

29 INT. HELEN'S LIVING ROOM - DAY

29

Helen is seated on the sofa. She's looking at SNAPSHOTS. she's FROZEN. Her eyes are BUGGING OUT. Her head starts to SHAKE. The door OPENS and Julie rushes in. She stops short when she SEES the pictures.

HELEN
(without looking up)
This one, I think, is my favorite.
I'm going to have it framed and
put up on the mantel. So when
people come over, they can say
(calmly)
"Why, Helen, is that Julie with
a boy's penis resting on her nose?"

JULIE
(lamely)
It was just for fun...

HELEN
Well, I'm glad to know it isn't
a job. That's that Tod, isn't
it? There's one where you can
see his face.

JULIE
(more on the offensive)
Is that what bothers you? That
I did those things or that I did
them with Tod?

HELEN
Gee whiz, Julie, there are so many
things about this that bother me,
I really don't know how to separate
them. Oh, here's something for
my wallet.

JULIE
Tod' very important to me.

(CONTINUED)

HELEN

We've got the pictures to prove it.

(appalled)

This is your room. You did this right here in the house.

JULIE

Well, I thought someone in this house should be having sex. I mean, with something that doesn't require batteries.

Julie heads for her room.

HELEN

What did you say to me? You come back here. You come right back here! God dammit!

Julie goes in her room and CLOSES the door. Helen FOLLOWS. She tries the door. It's LOCKED. She's FURIOUS.

HELEN (CONT'D)

Julie, open this door.

No response.

HELEN

(angry)

I would just like a little respect. Not a lot. A little. Do you know why I'm having sex with machinery. Because your father left to have a party and I stayed to raise two kids and I

(louder)

have no life! I...

The door OPENS and Julie exits carrying a SUITCASE.

HELEN (CONT'D)

What are you doing?

JULIE

I'm leaving before we say things we'll regret.

HELEN

You're going to say something worse than the battery remark?

Julie stops.

JULIE

Tod and I are in love. Not "going steady" love. Love! I need him, he's my life. He touches me and I quiver --

(CONTINUED)

29 CONTINUED:

Helen makes a FACE and a NOISE indicating she doesn't want to hear this.

JULIE (CON'T)

See? You can't deal with it.
Tod's working now. He's got an
apartment. I'm moving in with him.

Garry enters carrying a larger bag. He crosses.

HELEN

(assuming a pleasant
attitude)

Hi, Garry.

GARRY

Hi.

JULIE

I'm moving out, Garry.

GARRY

'Bye.

He exits into his room.

HELEN

See, you've upset your brother.
If you walk out that door against
my wishes, don't even think about
coming back.

JULIE

Fine.

She leaves. The door is left OPEN. Helen turns her back to the door and fumes.

30 EXT. HELEN'S HOUSE - DAY

Unseen by her, Julie has stopped on the front walk. Julie turns to look back at Helen. Julie appears HESITANT. Then with fresh resolve, she turns and again walks away from the house and disappears.

31 INT. HELEN'S HOUSE - DAY

Helen turns and rushes to the door.

(CONTINUED)

HELEN

(calls)

Julie... I'm here if you need me,
sweetie.

32 EXT. NATHAN AND SUSAN'S FRONT YARD - DAY

32

A CLOSE-UP of Patty SCREAMING. She seems UPSET... She lunges forward. REVEAL that she is in a little karate outfit. She smashes a board with her fist. Nathan is holding the board.

NATHAN

Very good, honey.

ANGLE ON GREAT-GRANDMA

(We'll call her "Grandma") She is staring. She fails to comprehend the point of this.

NATHAN (CONT'D)

(to Patty)

Okay, one more. You see, Grandma, Patty is studying Eastern philosophies. Our future leaders are going to have to be much more in tune with the Oriental mind.

Grandma just stares, BEWILDERED. Nathan holds UP the BOARD.

NATHAN

Zero in on the target. That's it.

Susan getting out of her car.

SUSAN (O.C.)

Nathan. I'm home.

NATHAN

(distracted by Susan)

You're early.

SUSAN

I have good news.

NATHAN

(lowering the board)

What?

Patty's FIST shoots in HITTING Nathan in the MOUTH, KNOCKING him DOWN.

33 INT. SUSAN AND NATHAN'S BEDROOM - DAY

33

Susan is in her gym clothes. She's a little sweaty. She's taking off her leotards. Nathan enters dabbing his lip.

NATHAN

What's up?

(CONTINUED)

She puts her arms around him and clasps her hands behind his neck.

SUSAN

I'm going to teach summer school classes. That means we'll have vacation money.

NATHAN

Oh, great.

SUSAN

Mexico?

NATHAN

Si, si.

SUSAN

Gil and Karen will take Patty. I just want to call them.

She PICKS UP the PHONE. Nathan takes it away.

NATHAN

I'm not real pro on the idea of Patty spending a week with Gil.

SUSAN

Why not? They offered.

NATHAN

He's a wonderful guy, but... I'm concerned about his jocular^{ity}. He's very lighthearted about things I -- we -- consider important.

SUSAN

She has fun over there. You know, she... scampers. She cavorts.

NATHAN

Try this. We take Patty with us.

SUSAN

To Mexico?

NATHAN

It's a perfect opportunity to start her on Spanish.

SUSAN

Or cliff diving.

NATHAN

Hm?

SUSAN

Nothing. Jocular^{ity}.

(CONTINUED)

33 CONTINUED:

33

NATHAN
(kisses her cheek)
It'll be fun.

SUSAN
Nathan, I thought it would be nice
if you and I could be alone.

NATHAN
We will. We'll have two rooms.

He kisses the air in her direction.

SUSAN
Which one will I be in?

She STARES. She's not happy. She goes into a WALK-IN CLOSET. She moves some stuff and digs out a shoebox. She OPENS the box, REVEALING candy, cookies and packaged cakes. She rips open a pack of cup cakes and pushes one into her mouth.

34 INT. OFFICE COMPLEX - UPPER LOBBY

34

Gil gets OFF the ELEVATOR carrying a briefcase. He OPENS a door on which is written "Robinson, Thompson and Brodsky. Business Managers."

35 INT. GIL'S OFFICE - RECEPTION AREA - DAY

35

Gil ENTERS. He's still angry.

GIL
(to receptionist)
Is Dave in?

RECEPTIONIST
Yes, but he's exercising --

Gil heads right for Dave's office.

36 SCENE OMITTED

36*

37 INT. DAVE'S OFFICE - DAY

37

Gil bursts in. Dave is on the treadmill.

GIL
When were you gonna tell me?

DAVE
Uh-oh.

(CONTINUED)

35 CONTINUED:

35

STEVE

The cattle! The friggin' moo-moos.
Their frickin' legs are stickin'
up in the air. Thank God you kept
out clients out of that deal.

Steve HUGS him.

GIL

Steve, are we gonna dance?

STEVE

Maybe, I'm taking you to lunch.
A nice lunch. You're late.

Steve leaves him. PHIL RICHARDS approaches. He's also about
Gil's age. *

PHIL

Got a minute?

(CONTINUED)

GIL

Lenny called me this morning. He wanted to know where I thought we should take Phil Richards to celebrate his partnership.

DAVE

That asshole. No one was supposed to hear about that for another month.

GIL

And what? In the meantime you were gonna have me killed? How could you do this to me? That partnership is mine. You said it was just held up by Ted's surgery and when he came back, you'd make it official.

DAVE

Well, it turns out Ted and Dan weren't completely certain that's how we wanted to go.

GIL

Holy shit!

DAVE

They had concerns. They had legitimate concerns.

GIL

Like what?

DAVE

Like what are you doing for the company? Do you help us get clients? Do you help us keep clients?

GIL

Yes!

DAVE

How?

GIL

By doing great work. By saving your ass. What happened to those cattle, Dave? Those cattle you were so hot to invest in.

DAVE

(mumbles)

They died.

(CONTINUED)

GIL
(cupping his ear, he
already knew the answer)
They what?

DAVE
They died.

GIL
They died. Their frickin' legs are
sticking up in the air. They're in
moo-moo heaven. I kept you out of
that deal, remember?

DAVE
I never said you didn't do good
work. You do great work.

GIL
So?

DAVE
It's not enough. Every firm does
good work. Look, I know you're
smarter than Phil, but the guy works
like a Trojan. He shmoozes clients,
he brings in business, he's here nights,
weekends -- hell, he wears a beeper
for when I need him. I own the guy.
And that's what puts your name on
the door.

GIL
This is really coming out of nowhere.
I've been here eight years -- I'm the
backbone of this operation -- and if
I don't get this partnership... I
gotta think about going somewhere else.

DAVE
I have to tell you, Gil, I don't
consider that a realistic idea. You
go someplace else, you're gonna have
to get in line behind younger guys
who have been there longer and are
more committed and willing to take
less money.

Gil SHAKES his HEAD. Dave gets off the treadmill and puts
his arm over his shoulders.

(CONTINUED)

37 CONTINUED:

37

DAVE

(continued)

Look, this thing with Phil isn't in stone. We can jerk him along another month. Why don't you use that month to give us your best shot? Put in the hours. Dazzle me.

GIL

Dazzle you -- What am I a showgirl?

(seriously)

Look, Dave, I'm having a little problem at home. I really need to spend a lot of extra time with my son right now.

DAVE

Then I don't know what we can do.

GIL

(pause)

I can take some work home with me on the week-end.

(CONTINUED)

STEVE

It's my belief that working at home doesn't work. Not with three kids.

GIL

I have ways to get work done at home. I have some time there that's all my own.

38 INT. GIL'S BATHROOM - DAY

38

Gil is seated on the TOILET with his PANTS DOWN. He has a FILE ON his lap and he's making notes on a legal pad. The bathroom door BURSTS OPEN. Taylor enters with TWO of her FRIENDS.

TAYLOR

Dad?

Gil LOOKS UP.

TAYLOR (CONT'D)

We're ready to go to the movies.

GIL

That's fine. I'll just be a second.

They linger.

GIL (CONT'D)

Could you wait outside, sweetie?

TAYLOR

Sure.

AMY

Hello, Mr. Blaylock.

GIL

Hello, Amy.

The girls exit.

39 INT. THEATRE - DAY

39

Gil sits in the theatre surrounded by an ocean of CHILDREN. He's with Kevin, Taylor and Taylor's friends.

MOVIE CHARACTER (V.O.)

We must find the magic gumbop.
Otherwise, Fairyland will be
destroyed.

ANGLE ON THE SCREEN

ANOTHER MOVIE CHAR.

Hey. Here comes Mr. So-So-Boots.

(CONTINUED)

MR. BO-BO-BOOTS enters.

ANGLE ON GIL

GIL
(miserable)
Mr. Bo-Bo Boots.

Kevin is very BORED. Gil glances at him.

40 INT. LOBBY. DAY

40

Kevin is playing a VIDEO GAME. Gil, eating POP CORN, is watching over his shoulder giving it some body English. The game ends.

GIL
Well, I should go back in and watch the girls. You got enough quarters?

Kevin NODS. Gil starts away.

KEVIN
Dad...

GIL
Yeah...

KEVIN
How come I'm seeing a psychiatrist?

Gil looks around to see if Kevin was overheard.

GIL
Oh, yeah, we were going to have a big talk about that --

KEVIN
What's wrong with me?

GIL
Nothing. Nothing. You're great.

KEVIN
So then, how come --

GIL
Look. You're the kind of boy -- like I was -- you have a lot of worries. That's all. And these people -- the doctors, they're experts at helping people... deal with their worries. It's nothing to feel bad about. I think you're a great kid and I love you very much. Okay?

(CONTINUED)

KEVIN

Okay.

GIL

(to Kevin)

You know what? I think this is going to be a great summer for you. Just relax, have fun, play baseball --

KEVIN

Baseball's not so much fun. The Coach yells at me all the time.

GIL

Well he's... an asshole. A major asshole.

Kevin LAUGHS. He likes that.

GIL (CON'T)

I'm going to take care of him. You're going to have fun at Little League. And, don't forget, you've got a birthday coming up. That's going to be great. Let's have a great party.

KEVIN

Can we have Cowboy Dan?

GIL

Who?

KEVIN

Cowboy Dan. The gunfighting balloon man. I saw him at Billy's party. He's cool. He makes animal balloons and he brings laser guns and we all play cowboy laser tag with him. Can we have him?

GIL

Absolutely, you got 'em. It's done. Now what do you say when a cute eight year old girl walks by? *

KEVIN

Hubba hubba. *

Kevin LAUGHS.

41 EXT. HELEN'S HOUSE - LATE AFTERNOON

41

Helen is standing OUT IN FRONT of her house looking HALF-WORRIED, HALF-RELIEVED.

REVERSE ANGLE

Julie getting OUT OF a POLICE CAR with her suitcase.

42 INT. HELEN'S HOUSE - A FEW MINUTES LATER

42

Julie is in the process of ending a CRYING JAG. She's up to the GASPING and TWITCHING stage of recovery.

HELEN

You all right?

One BIG TWITCH.

HELEN (CON'T)

(softly)

Why would you be panhandling?

JULIE

I needed the money for a place to stay.

HELEN

You have a place to stay.

JULIE

I'd have to tell you what happened.

HELEN

What did happen?

JULIE

I just said I don't want to tell you.

HELEN

Did you leave Tod?

JULIE

Yes!... He promised me he was starting a house painting business. Then he said he changed his mind. He's gonna race dragsters with his brothers. He can't even drive a regular car. So his brothers were over and we had a fight, and he said "No bitch is gonna tell me what to do for a living."

(cries)

He told me he loved me.

HELEN

Yeah, well, they say that... then they come.

(gently)

Honey, what did you expect from a kid like that. Huh?

JULIE

Mom... back off. The last guy you dated stole our furniture.

Helen NODS. There's no answer for that.

JULIE (CON'T)

Men are sum.

(CONTINUED)

HELEN
(just being solicitous)
Yeah, I know, men are scum...
(cheery)
Hi Garry.

ANGLE ON GARRY

Watching the two women from the doorway. We have no idea how long he's been there. He heads for the front door. He carries his ever-present paper bag.

HELEN (CONT'D)
Julie's back.

GARRY
Great.

He exits. There's a pause.

HELEN
(to Julie, sadly)
Let's eat lots of ice cream.

They head for the kitchen. The front door bursts OPEN. Tod enters. He looks DESPERATE.

TOD
Julie!

JULIE
(startled)
Tod!

TOD
I thought I'd find you here.

JULIE
What does that make you,
Sherlock-fucking-Holmes? I live
here!

TOD
You live with me.

JULIE
I wouldn't live with you if the
world were flooded with piss and
you lived in a tree. Excuse me,
I'm going to the movies.

TOD
You're not leaving until you hear
what I have to say.

JULIE
I'm not, huh?

(CONTINUED)

42 CONTINUED: 42
She races OUT the door. Tod CHASES.

43 EXT. HELEN'S HOUSE - DUSK 43
Julie is RUNNING. Tod catches her before she's off the front lawn. He grabs her.

JULIE
Let go of me.

TOD
No.

They STRUGGLE. They TUMBLE to the ground. They fight. Helen appears with a NEWSPAPER. She begins SMACKING Tod.

HELEN
Let her go.

TOD
(almost pitiful)
Please, Miss Blaylock. I love her. Julie, you can't run out on me. You're my wife.

HELEN
(still hitting)
If you don't let her go, I'm going to call...

She stops hitting.

HELEN (CON'T)
(to Julie)
You're his what?

JULIE
His wife. We got married a few days ago.

Helen digests this for a moment, then begins WHACKING Julie with the paper.

HELEN
Are you insane?

Garry, returning from garage, goes inside the house. Helen stops hitting Julie.

HELEN
(cheerfully)
Hi, Garry.

(CONTINUED)

TOD

(to Julie)

Julie, I'm sorry. I didn't mean it. My brothers were raggin' on me and I couldn't back down. But last night I told them. They mean nothing. You mean everything.

JULIE

Oh, Tod.

Tod and Julie KISS He lifts her up, carries her into the house. A COUPLE walks up the sidewalk.

HELEN

It's their honeymoon.

44 EXT. HELEN'S LAWN - NIGHT

44

It's darker. Helen is sitting OUT ON her LAWN, still STUNNED. The SPRINKLER goes ON. It sprays water on her. She doesn't react. The front door OPENS. Julie and Tod come out. Tod has his arm around her and Julie has her suitcase. They stop on the front walk.

JULIE

Mom?... Are you okay?

Helen walks to the porch and sits on the steps.

HELEN

You're under age. I can get this annulled.

JULIE

(to Tod)

Excuse me.

Tod exits to his truck.

JULIE (CON'T)

Whatever you do, I'm just going to go after him. I want to start my life.

HELEN

Start your life? This is the best part of your life. This is the time that you still have all your choices.

JULIE

What's the point of having all my choices if I can't make the choice I want?

Pause.

HELEN

Are you are least going to go to college?

JULIE

I don't think I can. I kind of pushed Tod into this house painting business and like he says, it's going to be rough for awhile. I really think I hshould get a job.

ANGLE ON TOD, getting into his truck.

HELEN

What are your expenses?

JULIE

An apartment. We need food, clothes, you know, -- stuff.

(CONTINUED)

HELEN
(rattles it off, no
emotion)
Live here. Eat my food, pay no
rent, use my stuff, go to college.
I need a drink.

Helen STANDS UP and WEARILY exits toward the house. Julie
thinks for a second. Her expression says "Might work."

45 OMIT SCENE

45

46 EXT. FRANK'S GARAGE - DAY

46

Frank raises the door and he and Cool stare at the car.

COOL
Wow!

FRANK
(delighted)
You like it?

COOL
Yeah! It's great!

FRANK
Yeah, it was junk when I found
it. First time I got laid -- well,
that's a story for another time...

WE HEAR BRAKES SQUEAL

(CONTINUED)

46 CONTINUED:

46

ANGLE ON THE STREET

A speeding car barely slows down at the curb. Larry is THROWN heavily FROM the CAR. He BOUNCES and the car SPEEDS OFF. Larry, when he SEES Frank, JUMPS UP, hiding the pain.

LARRY

Hi, Dad. Dinner ready?

FRANK

What was that?!

LARRY

Hm? Oh. Some friends were dropping me off.

FRANK

Friends? Friends slow down. They even stop.

LARRY

Well, they were a little drunk. The big deal went through, Dad. We were celebrating.

FRANK

Yeah?

LARRY

Well, practically.

COOL

Dad?

LARRY

What?

COOL

Grandma said after dinner you might take a walk with us.

LARRY

A walk? What am I, Moses? A walk... Come on, inside. I need your help.

(CONTINUED)

COOL
(excited)
Yeah? For what?

LARRY
My dancing shoes slid way under
the bed. I can't reach 'em.

Larry and Cool leave Frank OUT ON the lawn. Frank watches them go. He's thinking about what he's just watched.

47 EXT. PARK - LITTLE LEAGUE FIELD - DAY 47

Gil's car PULLS INTO a parking space. Kevin gets out in his Little League uniform. Getting out of another older, cheaper, car, is a man named BOB. He wears a shirt and a cap which both say "Coach." The kids on Kevin's team, are playing catch right near the parking area.

BOB
(to boys)
You girls ready to win one today?

GIL
(quietly)
Bob, you wanna knock that shit
off?

BOB
Away from here you may be a big
shot in an office and I may be
a janitor, but here, I'm the coach
and you're the assistant. Okay,
honey?

GIL
Kiss my ass.

BOB
Bend over.

Gil grabs Bob by his shirt. FEAR is in Bob's EYES. The kids YELL.

KIDS
Hit him! Hit him, Gil. Gil's
gonna hit Coach Bob.

The kids CHEER Gil on. Gil looks over at the kids and stops.

GIL
No, we're not fighting. I'm just
teaching Bob a secret play.
(sotto to Bob)
Listen, Cheesehead, what would
it take for you to go home and
not come back?
(more)

(CONTINUED)

47 CONTINUED:

47

GIL (CON'T)

Let me finish the season so that
maybe some of these kids won't
be permanently scarred.

BOB

Screw off.

GIL

How abuot if you and I step over
there and settle this once and
for all.

48 EXT. PARKING LOT

48

Gil is writing a check, leaning on the hood of Bob's car.
Bob is watching.

GIL

Okay. I think this is more than
generous.

Gil hands Bob the check.

GIL (CON'T)

Now haul your enlarged behind out
of here.

Bob gets in his car.

BOB

So long, girls.

Bob drives away.

GIL

(to kids)

I hated to do it, but he had it
coming.

49 EXT. FIELD - A FEW MINUTES LATER

49

Gil is hitting grounders.

GIL

(yells)

Come on, Ben, get in front of the
ball, it can't hurt you.

He hits one.

(CONTINUED)

49 CONTINUED:

49

GIL (CON'T)

That's it, get down, get down on
it --

(cringing)

... Aah!... Wayne, get Ben some
ice. Ben? I'll get it Wayne.

50 EXT. FIELD - A FEW MINUTES LATER

50

The TEAM is gathered around Gil near the bench area.

(CONTINUED)

GIL
What do you say, Ben? Can you
play?

ANGLE ON BEN

He's sitting on the bench holding ICE to his LIP.

BEN
My father's a lawyer.

GIL
I know. Why don't you just sit
out a few innings?
(to team)
Okay, we need a second baseman.
Which one of you outfielders is
ready to try second base?

No response.

GIL (CONT'D)
Kevin, what about you? How about
taking second base?

KEVIN
(hesitates)
Okay.

The biggest boy, MATT, GROANS audibly.

GIL
Come on, Matt, none of that. Let's
be a team. Let's get out there.

The kids begin to disperse. Kevin looks TENSE. Gil notices.

GIL (CONT'D)
Kevin, come here a second.

Kevin and Gil are left alone.

GIL (CONT'D)
Remember, Kevin, the word is "fun."
I'm not like Bob. Just go out
there and what you catch you catch
and what you miss you miss. Okay?

KEVIN
Okay.

Kevin SMILES. He goes OUT ONTO the field.

51 EXT. COLLEGE CAMPUS - DAY

51

A GRADUATION Ceremony is in progress.

(CONTINUED)

DEAN

And now it's my great pleasure
to introduce our valedictorian,
Kevin Blaylock.

A handsome, happy YOUNG MAN goes to the PODIUM.

KEVIN

Thank you. You know when I was
nine years old, I had kind of a
rough time. A lot of people
thought I was pretty mixed up.
But there was one person who got
me through it. He did everything
right. Thanks to him, today, I'm
the happiest, most confident, most
well-adjusted person in the world.
Dad... I love you. You're the
greatest.

The AUDIENCE APPLAUDS.

ANGLE ON GIL

In the audience. He looks slightly older. The applause grows
LOUDER. Gil stands and HUMBLY WAVES aside the adulation.

52 EXT. LITTLE LEAGUE FIELD - DAY

52

Gil's team is in the field.

GIL

One more out boys.
(yells to pitcher)
How's your arm, Sean? Not too
tired?

SEAN is GRIM. He shakes his head "no."

BEN

(on the bench)
My lip still hurts.

LOU

Hey, Gil, our boys finally gonna
win one game.

GIL

That's it, Lou, be supportive.

The OTHER TEAM gets a hit.

GIL (CONT'D)

Get it back in! Way to hustle!

OPPOSING COACH

Come on, bases loaded, only one
run down. You can do it, Adam.

(CONTINUED)

ADAM steps in to hit.

GIL
(to himself)
Please, God, let them win one game.

Sean PITCHES. Adam SWINGS and hits a high POP-UP to second base. All the RUNNERS are running. The ball is hit to Kevin. He STAGGERS under it.

The ball comes down in Kevin's glove... and he DROPS it. Runners score, the other team celebrates WILDLY. Kevin's TEAMMATES throw their GLOVES down hard on the ground. Gil is STUNNED.

MATT (1ST BASEMAN)
You stink, Blaylock.

Kevin looks very HURT. He looks lost. He looks at Gil. Gil walks OUT TO where Kevin is standing. He starts to put his arm around him.

KEVIN
Why'd you make me play second base?

53 EXT. COLLEGE CAMPUS - DAY

53

It's the same campus as before.

People are running in PANIC across the lawn. GUNSHOTS are heard. Two STUDENTS take shelter behind a TREE. WE HEAR faint, angry, SCREAMING in the background.

STUDENT #1
Someone's climbed on the roof of
the Bell Tower with a rifle.

STUDENT #2
It's Kevin Blaylock. His father
totally screwed him up.

STUDENT #1
What's he yelling?

They listen.

KEVIN (O.C.)
(in the distance)
You made me play second base.
(gunshot)

ANGLE ON GIL

He's OLDER. He's speaking through a BULLHORN.

GIL
Kevin, I'm sorry. I did the best
I could.

(CONTINUED)

53 CONTINUED:

53

GUNSHOT. The bullhorn is SHOT OUT OF Gil's hand.

GIL (CON'T)

(shouts up)

Nice shot, son.

(to a nearby policeman)

It's important to be supportive.

54 OMIT SCENE

54

55 INT. SUSAN'S BEDROOM - NIGHT

55

Nathan enters from the bathroom. He's ANGRY. He's holding a cup of WATER in one hand and a DIAPHRAGM in the other. He's pouring the water into the diaphragm. The water is DRIPPING through a HOLE in the diaphragm. Susan looks. She's STARTLED.

NATHAN

Well?!

SUSAN

Why are you pouring water through my diaphragm?

NATHAN

I always do.

SUSAN

A hobby?

NATHAN

To check. To make sure it's all right. You didn't know I did that, did you?

SUSAN

No.

NATHAN

Obviously not or you wouldn't have tried this.

SUSAN

Are you accusing me of making that hole?

NATHAN

No, a woodpecker. This could have jeopardized all our plans. Remember what we read? Studies found that the vast majority of truly exceptional people are either only children or first-born, with at least a five-year separation from the second sib. We agreed that --

(CONTINUED)

SUSAN

You agreed. And they're not sibs.
They're babies! And I want to
have another one!

NATHAN

And this is how you go about it?
Vandalizing a contraceptive device?

SUSAN

Because you won't discuss it with
me.

NATHAN

I did discuss it with you. Years
ago.

SUSAN

Well, I think we were wrong.

NATHAN

Well, I think we were right and
I'm not discussing it again.

He exits.

SUSAN

(yells)

I'm warning you, Nathan. I'll
go to a sperm bank! We'll wind
up with a child like your brother
Mal!

56 INT. HELEN'S BEDROOM - MORNING

56

She's finishing getting dressed. She's in a hurry.

She comes OUT IN THE hallway.

She goes to a door. It has a combination lock on it that isn't
locked.

HELEN

Garry, if you want me to drive
you, you've got to be out in five
minutes. I'll be late for work.

GARRY (O.C.)

(loud and annoyed)

Okay!

HELEN

(yells)

Tod, do you want me to make you
breakfast?

TOD

Thanks, Helen, Julie's gonna do it.

(CONTINUED)

HELEN
 (mutters to herself)
 I'll get the fire extinguisher.

Helen hurries down the hall. She passes the bathroom. The door is AJAR.

HELEN (CONT'D)
 Okay, I'll see you --

She stops dead in her tracks. She almost faints.

HELEN
 Sweet Jesus!

57 INT. HELEN'S BATHROOM - DAY

57

Julie is seated in front of the sink. Tod is using ELECTRIC CLIPPERS to SHAVE her HEAD. Tod's head is already shaved.

HELEN (CONT'D)
 What are you doing?! Has war been declared?

JULIE
 I knew you'd make a thing out of this.

HELEN
 (to Tod)
 Excuse us. Shave something else.

Helen grabs Julie and pulls her OUT INTO the hallway.

58 INT. LIVING ROOM - DAY

58

HELEN (CONT'D)
 Your hair. Your beautiful hair. Couldn't we have discussed this?

JULIE
 I'm a married woman.

HELEN
 You're a married bald woman.

JULIE
 It's a symbol of our love. Our commitment. Its intensity. The fact that nobody else matters.

HELEN
 Julie... I spoke to an attorney. You can have an annulment like that. You can stay with Tod, shave anything you like. Just, please, don't be married.

(CONTINUED)

JULIE

(sadly)

You're such a pathetic person.

HELEN

Hey! I have hair!

JULIE

Do you think I'm going to make the same mistake you did?

HELEN

What?

JULIE

Give up my marriage?

HELEN

I didn't give up.

JULIE

Just because you couldn't make it work, you want to think that no one can. My life can still work. If no one tries to ruin it. We never should've moved in here.

Tod enters.

TOD

I better get going.

JULIE

I'll walk you.

TOD

(puts a cap on)

Gee, my painter's cap's too big now.

Tod and Julie exit. Helen is very UNHAPPY. Garry comes DOWNSTAIRS. Even though Garry speaks more in this scene, he's still very SOMBER.

HELEN

You ready? You want anything to eat?

GARRY

How long are they gonna be living here?

HELEN

Not much longer, I think.

(CONTINUED)

GARRY

Well, I was just thinking... it's pretty crowded here.

HELEN

It's not so crowded. There's a lot more room since they shaved their heads.

GARRY

Well I was just thinking. Maybe I could live with Dad for awhile.

Helen is SHOCKED.

HELEN

What?

GARRY

I've been here a long time. Maybe I should live with Dad for awhile.

HELEN

(very hurt)

You want to live with your father?

GARRY

Kind of.

She doesn't know what to say. This really hurts.

HELEN

Garry... have you spoken to your father about this?

GARRY

Not yet. I thought I'd call him up.

HELEN

Honey... you don't know your father like I do --

GARRY

I don't know him at all. What's his number?

She HESITATES. He LIFTS the receiver and waits.

HELEN

Uh...he'd be at work now.
555-7490.

He DIALS. She watches him with enormous anxiety. She's not sure what she's hoping will happen.

(CONTINUED)

GARRY

Is Dr. Lampkin there?... It's his son.

(he waits, then)

No, Dad, it's not Joey, it's Garry, your other son... Well, I wanted to ask you something... It'll just take a second... Would it be okay if I stayed with you for awhile?... A few months...

Garry listens for a long time. He looks UNHAPPY. Helen begins to CRY.

HELEN

(to herself)

Oh, Ed, you prick.

GARRY

... uh-huh... Okay.

He HANGS UP.

GARRY

He didn't think it was such a good idea.

Helen goes to EMBRACE him. He BACKS AWAY.

GARRY

I gotta go.

He RUNS OUT. She stands there, FROZEN. Then she gets her purse and her coat and EXITS.

59 EXT. BLAYLOCKS HOME - DAY

59

OPEN ON a SHOT of colored balloons tied to the mailbox.

60 EXT. STREET - DAY

6

A SEEDY, TIRED MAN in cowboy garb, is leading a fairly large HORSE around the street, with a child on it's back.

61 EXT. BACK YARD - DAY

61

The yard is CROWDED and NOISY. There are KIDS, PARENTS, FOOD, BALLOONS, There's a Western motif -- bales of hay, a big wagon-wheel etc. Gil is cooking hot dogs at a barbeque. Kevin and about ten other BOYS race up to Gil.

MILES

Gil?

GIL

Yes, Miles?

(CONTINUED)

MILES

When's Cowboy Dan the Gunfighting
Balloon Man gonna be here?

GIL

(surprised)
Isn't that him?

BOYS

(loudly, in unison)
No!!

EDDIE

That's the schmuck who brought
the horse.

KEVIN

(worried)
I don't think he's coming.
(tense face)

GIL

Of course he's coming. The man's
a professional. You think he wants
to put a blot on the balloon --
bending profession? Come on, you
guys have fun, hot dogs are going
to be ready in a few minutes.

EDDIE

Let's go watch the horse shit.

GIL

Ah, the simple pleasures.
The boys run off.

B62

EXT. BLAYLOCK FRONTYARD - DAY

ANGLE ON JUSTIN

He's on the front lawn wearing a SHOWER CAP. His arms are spread
wide like a plane, and he's SPINNING RAPIDLY in DIZZYING CIRCLES.

ANGLE ON SUSAN, NATHAN AND PATTY ARRIVING

Patty seems left out and BEWILDERED.

SUSAN

Patty, why don't you play with
Justin?

PATTY

I don't understand what he's doing.

ANGLE ON JUSTIN

Still SPINNING.

B62 ANGLE ON SUSAN, NATHAN AND PATTY

SUSAN
He's spinning.

PATTY
What for?

SUSAN
.No reason. For fun.

ANGLE ON JUSTIN

He STAGGERS, then COLLAPSES to the ground.

ANGLE ON SUSAN, NATHAN AND PATTY.

PATTY
Doesn't look like fun.

NATHAN
It isn't.

SUSAN
(to Nathan)
You tried it?

A62 EXT. BLAYLOCK BACKYARD - DAY

ANGLE ON GIL & FRANK
Gil and Frank are in MID-ARGUMENT over the barbecue.

FRANK
You have to keep turning them.
And a lower flame. That's why
you're getting too much smoke.
You don't know how to barbeque. ALT: (Where'd you learn
to barbeque?)

Gil is making Kevin's TENSE FACE.

EXT. YARD - DAY

Two of Kevin's friends are WRESTLING while the rest of the boys
watch and CHEER

62 INT. KITCHEN-DAY

Karen and Helen are talking while Karen is working on cake.

HELEN
(mater-of-fact)
They turned on me. I raised them,
I nurtured them, I clutched them to
my bosom and -- they turned on me.
Garry wants to live with Ed and
Julie is writing a school composition
about her husband.

Involuntarily, Karen has a sudden burst of laughter which she
controls instantly.

(CONTINUED)

KAREN

I'm sorry.

HELEN

It's all right.

KAREN

Come on, when you were a teen-ager didn't you have times you couldn't stand your parents?

HELEN

You've met them, was I wrong?
That's cute, a saddle.

KAREN

No, it's a hat, a cowboy hat. ... Oh, God.

63 EXT. SIDE YARD - DAY

63

Grandma and Marilyn are in lawn chairs.

GRANDMA

I want to move over to Helen's house.

MARILYN

Helen? Why Helen? She's got Julie there and that husband, and Garry and his bag, it's a mob scene over there.

GRANDMA

I don't care. I like Helen. She eats meat and cake. She watches TV. She won't make me exercise. Work it out.

MARILYN

Oh. I'm supposed to insult Susan by telling her you don't like it there and I'm also supposed to impose on Helen..

GRANDMA

It's your husband who kicked me out, so I had no place to go.

MARILYN

He didn't kick you out.

GRANDMA

He wasn't sorry to see me go.

MARILYN

Oh for God sakes.

(loud whisper)

Let me ask you something. When dad died, who was it that took care of you and your three daughters? Hm? It was Frank.

(CONTINUED)

63 CONTINUED:

63

GRANDMA

Then how come he never has a nice word for me?

MARILYN

Why should you be special?

A64 EXT. BACK YARD - DAY

A6

Frank watches the boys wrestle.

FRANK

You call that wrestling?

64 INT. KITCHEN - DAY

64

Karen and Helen carry food from the kitchen to the yard.
WE FOLLOW them as we go.

KAREN

Well, you know, Justin's going to go full time next year, so now everybody asks me if I'm going to go back to work. You know, like I'm supposed to and I'm thinking about it. I mean, I used to work. It was okay. But I'm better at this. I mean, I think I'm sort of good at it. But then people make me feel embarrassed like I don't have goals or something. You know? Like I'm sitting around here all day eating bon-bons or something. So I don't know.

*
*
*
*
*
*
*
*
*
*
*
*

HELEN

What does Gil say?

KAREN

He says I should do whatever I want. I could've killed him for that.

65 EXT. BACK YARD - DAY

65

They're OUTSIDE. They pass Nathan and Susan, who are ARGUING.
WE STAY ON Nathan and Susan and let Karen and Helen EXIT.

NATHAN

What are you so upset about?

SUSAN

Nathan, she's weird. She's a weird child. I think a few days a week of pre-school could be very helpful.

(CONTINUED)

NATHAN

This is not the right age for Patty to be socially activated.

SUSAN

She's not a bomb. She's a little kid who has no ability to relate to other little kids.

NATHAN

You want her to relate to him?

ANGLE ON JUSTIN

Justin's HEAD is STUCK between the plastic TUBES of a lawn CHAIR. He STRUGGLES desperately to extricate himself. Gil steps in and begins to help.

ANGLE ON NATHAN AND SUSAN

Susan SIGHS in FRUSTRATION.

NATHAN

I think your blood sugar is down. I put our vegetables in the refrigerator. Would you like me to get them?

Karen and Helen enter with more food, and place it on the table. Before they can leave, they become INTRIGUED by the argument.

SUSAN

I don't want any vegetables.

NATHAN

Well, what do you want?

SUSAN

This.

Susan lowers her face into a bowl of M n M's. She comes up CHEWING DEFIANTLY. Nathan is DISGUSTED. Karen and Helen stare in SURPRISE.

NATHAN

Oh, for God sakes.

She SPITS one at him. It BOUNCES OFF his OFREHEAD.

A66

EXT. BLAYLOCK BACKYARD - DAY

Gil fishes lawn furniture out of the lake with a long pole.

KIDS

Where's Cowboy Dan?

GIL

He's coming!

66 INT. KITCHEN - DAY

66

Karen and Susan are alone. Karen's still working. Susan seems ANGRY.

SUSAN

See, when I met him I was a little wild, I was a little out of control, he kind of... took me in hand. I liked that. He's very commanding. He got me into teaching, he got my shit together... Boy, he really turned me on.

KAREN

Really?... I mean of course, really.

Karen eats a COOKIE.

SUSAN

(lamenting)

Nathan and I used to be hot. I know he doesn't look it, but I mean we were like rabbits... I used to give him blowjobs on the highway.

Karen SPITS OUT her cookie.

KAREN

What?

SUSAN

Yeah. You know he was always trying to get a research grant.

KAREN

And you thought that would help?

SUSAN

No, but I mean he kept getting turned down, and he'd get real, real tense. So if I saw him, you know, really tense, I'd just lean over while he was driving and...

Nathan enters. He feels AWKWARD.

NATHAN

Hi...

SUSAN

Hi...

(CONTINUED)

NATHAN

I just spoke to your mother. Your Grandma wants to go stay with Helen for awhile. Could you take her over there tomorrow?

SUSAN

Sure.

There's an AWKWARD SILENCE. Karen feels the tension. Justin rides by on a TRICYCLE with a BUCKET COVERING his HEAD and face. He lowers his head and butts the wall, knocking himself off the bike. He jumps up, unhurt, and runs off.

KAREN

He likes to butt things with his head.

NATHAN

How proud you must be.

67 INT. FRONT DOOR AREA - DAY

67

Gil OPENS the door REVEALING an attractive, but slightly cheap-looking WOMAN. The woman is wearing a raincoat, which is unfastened.

GIL

Yes?

AUDREY

Sorry I'm late.

She steps in. She PULLS OFF her coat REVEALING a sexy costume.

AUDREY (CONT'D)

Where should I do it?

GIL

(stunned)

Who are you and what are you going to do?

Karen joins Gil. She looks at Audrey.

KAREN

Gil, who's this, honey?

AUDREY

I'm from Party Time Entertainment. I'm the stripper. What's the birthday boy's name. 'Cause I paint it across my breasts.

68 INT. KITCHEN - MINUTES LATER - DAY

Audrey with her coat back on, is HANGING UP the PHONE. Gil and Karen are there.

(CONTINUED)

AUDREY

Okay, it was a mix-up. I got
Cowboy Dan's card he got mine.
I'm sorry. 'Bye.

GIL

Wait. Where's Cowboy Dan? Is
he coming?

AUDREY

(shakes "no")

He showed up at the lodge hall
and they were expecting me and
they beat him severely.

Kevin enters.

AUDREY (CONT'D)

So Cowboy Dan ain't coming. 'Bye.

She goes.

KEVIN

(upset)

Cowboy Dan's not coming?!

GIL

Come on, Kevin, hold it together.

KEVIN

I knew it. I told you. All the
kids are gonna hate me. It's gonna
be like Little League.

GIL

Cowboy Dan is coming.

KAREN

Gil...

GIL

He's coming. Cowboy Dan is coming.

69 EXT. SIDE YARD - DAY

69

The kids are waiting. Gil enters, dressed in a makeshift outfit.
Jeans, boots, a suit vest, flannel shirt, Justin's cowboy hat and
guns, and a mask.

GIL

(gruff, Western)

Howdy, podners.

EDDIE

You're Kevin's father. Where's
Cowboy Dan?

(CONTINUED)

GIL

I shot him with a gun. This big.
Blew his head off. There was blood
everywhere. They tried to bury
him but they couldn't find him.

KIDS

YUCK!

ANGLE OF NATHAN HATING THIS

GIL

After I blow somebody's head off, I
always like to... make balloon animals.

He puts his hand in his pocket and pulls out hundreds of
balloons. He PICKS UP a BALLOON. He stretches it pro-
fessionally, then blows in, then out, then in, then out
and then blows a regular straight balloon.

GIL (CON'T)

A snake.

The APPLAUD. Gil lets the air slowly and NOISILY OUT OF
the balloon.

GIL (CON'T)

A snake that ate too many beans.

The boys LAUGH.

ANGLE ON KAREN

She's looking at Gil with ADMIRATION.

ANGLE ON FRANK

He's incredulous. How can a grown man behave like this?

ANGLE ON THE KIDS

MILES

You Dad's great.

KEVIN

Yeah.

Gil rapidly bends another balloon as if he knows what he's
doing. He proudly REVEALS a MESS.

GIL

Your lower intestines.

More APPLAUSE.

70 EXT. FRONT YARD - MONTAGE - DAY

- 1) Gil on roof with two water machine guns. Kids, YELL, 'Where is he?' Gil YELLS "Yo!"
- 2) Gil does slow roll/fall off roof.
- 3) Gil wrestling with large stuffed animal.

GIL

... I won!

He drops kicks the toy.

GIL

Three points! Even though it was cute, it was rabid.

- 6) Kids chase Gil with squirt guns. He leaves and comes back with a larger squirt gun.

71 EXT. STREET - DAY

Everyone is assembled OUT ON the LAWN. WE HEAR HOOFBEATS. Suddenly, the kids SCREAM with DELIGHT. Down the street appears Gil riding the horse. Gil rides almost decently. He's carrying the BIRTHDAY CAKE. He RIDES UP to the house and Karen takes the cake.

KAREN

(sotto)

Will you get off the horse before you hurt yourself?

GIL

(sotto, excited)

I gotta make a big exit.

(loud, looks at Karen)

Mmmm... Cowboy Dan's woman. Well, buckaroos. Cowboy Dan's gotta be moseying that-a-way. Keep your powder and your pants dry. Well, see you in Abilene. Yip-pi-io-ki

(falsetto)

yayyyyy! Yee-ha!

He digs his heels into the horse and it GALLOPS OFF as the kids CHEER WILDLY. WE WATCH Gil on the horse shrink in the distance. Way down the block, the horse LEAPS a HEDGE. WE HEAR Gil SCREAM faintly as he's thrown off the horse. He disappears behind the hedge.

72 INT. TAYLOR'S ROOM - NIGHT

Gil is finishing a book.

GIL (reading)

"And it should be, it should be, it should be like that. 'Cause he meant what he said. And he said what he mean. An elephant's faithful one hundred percent.

(CONTINUED)

TAYLOR
I like that story.

GIL
That Dr. Seuss can really write.

TAYLOR
I like it 'cause it comes out fair.

GIL
Yeah, I like stories that come out fair. How many girls does Daddy have?

TAYLOR
One.

GIL
Yeah, but one like this is all you need.

TAYLOR
Good-night, Daddy.

They KISS.

GIL
Good-night, sweetie.

He exits and goes into the boys room.

73 INT. JUSTIN & KEVIN'S BEDROOM - NIGHT

Justin is ASLEEP with his butt sticking UP in the air. Gil KISSES his butt then looks at Kevin, who's AWAKE.

GIL (CONTD)
Good-night, kiddo. Did you have a happy birthday?

KEVIN
(smiles)
Yeah. You were funny.
(kiss)
When I grow up, can I work where you work?

GIL
(surprised)
Why?

KEVIN
That way, after I'm grown up, we can still see each other every day.

Gil is very touched by this. He gives Kevin a kiss.

(CONTINUED)

GIL
I love you.

74 INT. MASTER BEDROOM - NIGHT

74

Karen is lying in bed with HEADPHONES ON. She's ROCKING. It's so loud we can hear it. Her legs are moving, her arms are over her head, she's really out there. Gil comes in and SMILES. She notices him and takes off the headphones. He looks HAPPY.

GIL
It's great.

KAREN
What is?

GIL
Everything.

KAREN
Are you all right?

GIL
(softly)
Yeah. You know what I feel like?
Like I'm the captain of a ship.
Well, co-captain with you. And
we have this cargo -- this precious
cargo -- and we're trying to sail
it in to a safe harbor -- a safe
port. You know? And, like
sometimes, like this trouble
Kevin's having, you have these
storms. Rain, wind, ... and I'm
needed up on the bridge. And I
grab that big wheel -- I'm in my
yellow slicker -- with the big
hat with the brim turned up --
and I hold her steady... And I'm
protecting our cargo... It's great.

She looks at him with love.

KAREN
This is why I married you.

GIL
Yeah?...
(grabs her breasts)
And this is why I married you.

They LAUGH.

75 INT. CORRIDOR - NIGHT

75

A FLASHLIGHT SHINES on an office door, on which we read "Edward Lampkin D.D.S. A Medical Corporation." A GLOVED HAND uses a CREDIT CARD TO UNLOCK THE DOOR.

76 INT. DENTIST'S WAITING AREA & EXAMINATION ROOM - NIGHT 76

FOLLOWING the flashlight BEAM we go through the waiting area, then into the dentist's examination room. For a moment, nothing happens. Then all of a sudden, FEROCIOUS VANDALISM BREAKS OUT. Everything soft is SLASHED with a KNIFE, everything hard is HAMMERED VICIOUSLY, everything small is SMASHED and BROKEN. The room is left horribly destroyed. A THROWN HAMMER then smashes a FRAMED PHOTOGRAPH up on the top of the instrument cabinet. It's a picture of a fortyish man, his younger wife and a very cute four-year-old tow-headed boy. WE then FOLLOW the flashlight beam back out again.

77 OMIT SCENE 77 77

78 INT. HELEN'S HOUSE - DAY 78

The front door OPENS and Helen enters.

HELEN
(calls)
Garry...

There's no answer.

79 INT. HALLWAY - DAY 79

She goes DOWN the HALL. She STOPS at Garry's door. There's a combination LOCK on it. Helen stares at it a moment, deciding.

CUT TO:

INT. GARRY'S DOOR - DAY

Helen has a prying TOOL and she BREAKS the LOCK.

CUT TO:

80 INT. GARRY'S ROOM - DAY 80

It's a typical mess. Helen glances around looking for something.

INT. GARRY'S ROOM - DAY

RAPID CUTS of Helen going through everything -- drawers, closets, piles of junk, etc.

INT. GARRY'S ROOM - DAY

Helen pulls some books off a bookshelf and finds Garry's bag. She HESITATES then reaches in and PULLS OUT three half-inch cassettes. She takes them. They are movie cassettes -- the kind you rent. The boxes read "Crocodile Dundee," "Ghostbusters," and "Top Gun." She SHRUGS. This doesn't tell her anything. She goes to put one back, and one of the cassettes SLIDES OUT OF the box and onto the floor. She PICKS it UP. On the tape itself, a label reads, "Sexland U.S.A." Helen stares at it a moment, CONFUSED.

(CONTINUED)

Then she takes out the other two cassettes. They are labeled "Wet, Wild, and Ready" and "Ramrod Jones." She grabs one and pushes it into the V.C.R. on top of Garry's TV. PORNOGRAPHY APPEARS.

ANGLE ON HELEN WATCHING

She's DISGUSTED, but transfixed. Susan and Grandma appear in the DOORWAY. Susan is carrying Grandma's suitcase.

SUSAN

The door was unlocked, so -- oh my God.

Helen SPINS around, STARTLE.

GRANDMA

What channel is this?

HELEN

No, it's a tape. I --

GRANDMA

(to Susan)

She needs a man... Now.

HELEN

This isn't mine. I don't watch this --

GARRY (O.C.)

Who broke my lock?

Garry enters and SEES the movie on the TV. He PANICS.

GARRY (CONT'D)

What's everybody doing in here?

He turns OFF the TV.

GARRY (CONT'D)

(to Helen)

Did you break my lock?

GRANDMA

Oh, it was Garry's tape.

HELEN

(flustered)

Susan, take Grandma into my room, please. Okay?

SUSAN

Sure. Come on, Grandma.

GRANDMA

One of those men reminded me of your Grandpa, God bless him.

(CONTINUED)

80 CONTINUED:

They leave.

HELEN
Garry, listen to me --

GARRY
How could you break my lock?

HELEN
I came in here because I was afraid
you were on drugs.

GARRY
Why would you think that?

HELEN
Because of what you did to your
father's office.

Garry is STUNNED.

GARRY
What do you mean?

HELEN
He found your hammer. Those are
your initials burned in the handle.

She takes it OUT OF her PURSE.

GARRY
Someone must have taken it.

HELEN
(gently)
Garry... don't you think that there
have been times I've wanted to do
the same thing, myself? But, honey,
you could've gotten in serious
trouble. If it wasn't for the
insurance, he'd have told the police.
All these feelings -- you're right to
have all those feelings, he is a
lousy father. But, you've got to say
to hell with him!

(thinks about it)
That's good advice for both of us.

He doesn't answer. He bites his LIP. He glances guiltily at his
tapes. She SEES.

HELEN (CON'T)
I don't know what to say about this
(indicates tapes)

Garry doesn't speak. He just looks UNCOMFORTABLE.

(CONTINUED)

HELEN (CONT'D)

(hesitant)

I assume you're watching these...
things because you're curious
about... sex... or filmmaking...

Garry just SHRUGS.

HELEN (CONT'D)

I've seen one or two of these in
my life and I don't think they're
the place to seek knowledge.

(hesitant)

Do you... have any questions?
Is there anything... you'd like
to ask?

GARRY

Who?

HELEN

Me.

He SHAKES his HEAD.

HELEN (CONT'D)

Uncle Gil?

GARRY

(SHRUGS)

He's busy with his own kids.

Tod enters. He's in a CHEERFUL mood. He's completely unaware of
what's going on here. He's EATING big chocolate donuts from a
box.

TOD

Hi. Where's my wife?

HELEN

She's at school. She had special
cheerleader practice.

TOD

Bitchin' -- so, what's up?

HELEN

(a new, strange thought
strikes her)

Garry... would you like to speak
to Tod?

81 INT. KITCHEN - LATER - DAY

Helen is frying chicken on the stove. Tod's there, finishing the
last donut.

(CONTINUED)

TOD
Can I speak frankly?
No-holds-barred?

HELEN
Please.

TOD
That is one fucked-up little dude.

ALT: That is one
messed up little
dude.

Helen RUBS her FACE.

TOD (CONT'D)
You're sure we can talk straight?

She NODS.

TOD (CONT'D)
A few months ago, Garry got his
first boner. You know what that
is?

HELEN
Yes. If memory serves.

TOD
Great. Anyway, since then, he's
been, uh... slapping the salami.
No offense. Apparently, he's been
going for a world record.
Chicken's burning.

HELEN
Oh!

She turns off the fire.

TOD
Damn, that looked good, too.
Crisp, juicy.

HELEN
Garry?

TOD
Oh! Anyway, he was afraid there
was something wrong with him.
You know, that he was a pervert
or something. I told him that's
what little dudes do. We've all
done it. That made him happy.

HELEN
Garry was happy?

TOD
He even smiled. I never knew he
had teeth.

(CONTINUED)

HELEN

I guess a boy Garry's age really needs a man around.

TOD

Yeah, well, depends on the man. I had a man around. He used to wake me up in the morning by flicking lit cigarettes at my head. "Hey, asshole, get up and make me breakfast." You know, Miss Blaylock, you need a license to buy a dog or drive a car -- hell, you need a license to catch a fish --

(more to himself than to her)

But they'll let any butt-reaming asshole be a father...

(he's angry, then snaps out of it)

Well I'm gonna go pick up Julie. They're hasslin' her about her hair. She does look stupid. I don't know what we were thinking about.

He starts to go.

HELEN

Tod...

He stops.

HELEN (CONT'D)

... Thank you.

TOD

Hey, we're family.

He exits.

HELEN

(to herself)

Sixteen, she picked a better guy than I did.

A82 EXT. FRANK'S HOUSE - DAY

A82

Frank is in his work overalls. He crosses to the garage. He rolls up the door. The car is gone. Frank stares, in SHOCK.

82 INT. PIZZA RESTAURANT - NIGHT

82

This is a kids'-type pizza restaurant, like Chuck E. Cheese. Gil, Karen, their kids, Gil's parents and Cool are all seated at a table. In the background, KIDS are playing skee-ball and other noisy games.

(CONTINUED)

82 CONTINUED:

84.

82

A group of large furry, mechanical, animals are loudly singing "Oh Susannah." Frank looks UPSET. Gil is carrying the kids towards the table. The kids urge him to change his mind.

KEVIN

We need somemore quarters.

GIL

Oh you want... I feel a sneeze coming on.

He sneezes quarters and passes them around.

GIL

Here you go, here you go, here you go... Hey, you're not my kid.

Kevin takes the change and he and Taylor and Cool, run off. Justin is CRAWLING ALL over everything. A MAN dressed as a pirate, brings the check, while a BUSBOY clears the table.

PIRATE

(pirately voice)

Arrgh... Did you enjoy your, pizza, maties? Arrgh.

GIL

My compliments to the microwave.

FRANK

It was like red cardboard. I'm getting cigarettes.

GIL

You quit smoking twelve years ago.

FRANK

(belligerent)

I'm starting again today. Arrgh.

He leaves. Marilyn goes after him. She arrives at the cigarette machine just after Frank has gotten his cigarettes. He starts to OPEN the pack when Marilyn CALMLY takes them away from him and throws them in the garbage. Frank doesn't respond.

(CONTINUED)

MARILYN

I made up my mind a long time ago
not to let Larry make me ill.
And I won't let him make you ill
either.

FRANK

What are you talking about. Larry is
a...

MARILYN

If you won't straighten him out,
I will. Now come sit down.

She goes back to the table. He stays. Then DEFIANTLY he buys
more cigarettes, looking at her the whole time.

ANGLE ON THE TABLE

The kids return. Kevin looks UPSET.

TAYLOR

Kevin wants to go.

(CONTINUED)

GIL
Done already? How'd you use all
those quarters so fast?

Frank returns.

TAYLOR
Another kid took Kevin's money.

KEVIN
Shut up.

FRANK
What kid?

KEVIN
(embarrassed)
Never mind, never mind. Can we
just go?

TAYLOR
It was that kid.

She POINTS. They all look.

KEVIN
Never mind!

FRANK
That kid? That kid's not bigger
than you. Go back and get your
money.

GIL
Dad, let me handle it, okay?
Kevin, do you want me to help you
get your money back?

KEVIN
(very tense)
No! Can't we just go? I want
to go!

GIL
Okay.

FRANK
Okay?
(points away from the
table)
That's a little kid. Justin can
beat up that kid.

GIL
(to Frank)
Shut up, okay? Can you just shut
up?

(CONTINUED)

Kevin SCREAMS LOUDLY a couple of times. Everybody JUMPS. Other customers stare.

GIL (CON'T)
What happened, now?!

KEVIN
I lost my retainers.

GIL
Where?

Kevin begins to CRY.

GIL
It's okay --

KEVIN
(crying)
I put 'em on the table and they're
--- and they're not --

GIL
Just relax.

Other CUSTOMERS WHISPERING.

KAREN
Kevin, clam down.

He's in TEARS. Frank and Marilyn stare at him. They're concerned about how badly Kevin is taking it.

KEVIN
I wrapped them in a napkin.

OPEN ON a CLOSE-UP of a lot of garbage. Hands plunge into the garbage.

GIL (V.O.)
Uch! Eayh...

ANGLE ~~ON~~ THE BACK ALLEY OF THE RESTAURANT

Gil is sorting through a large restaurant garbage bin. Karen enters the alley from the restaurant. Gil looks at her with a DISGUSTED FACE.

GIL (CON'T)
Eayh..

KAREN
Here, let me.

Gil steps back WRINGING his HANDS.

GIL
Where are the kids?

(CONTINUED)

KAREN

Your folks are driving them home.
They'll wait with them at our
house.

GIL

Oh, that's just what Kevin needs.
Time alone with my Dad.

KAREN

Eayh...

GIL

Let's just go.

KAREN

Gil, they're two hundred dollars.
If you dropped two hundred dollars
in here you'd look. Right?

GIL

Yeah...

Gil has crouched down by the wall and turned on a water nozzle
that's normally used for a hose.

GIL (CONT'D)

Let's face it. He's getting worse.

KAREN

He has his good days and he has
his bad days.

GIL

Well, I don't know what more I
could've done. Did I hold anything
back? Anything at all?

KAREN

Gil --

Gil is washing his hands FRANTICALLY.

GIL

I mean, why is he so high-strung?
He's like a poodle. Everything
blown out of proportion. Where
does he get this obsessive behavior
from?

He SCRUBS even harder.

KAREN

(watching him)

I wish I knew.

Gil finishes washing and flicks water off his hands.

(CONTINUED)

GIL

They're going to put him in Special Ed.

KAREN

Gil, what did you think? You'd coach Little League and get in a cowboy suit, and Kevin would be fine?

GIL

No. I mean, no, I didn't uh... Yeah. Yeah, okay? Yeah.

KAREN

Well, honey, you were really kidding yourself.

GIL

I think we're kidding ourselves about the whole thing.

KAREN

What whole thing?

GIL

That what you put in is what you get out. That it makes any difference whether you're like my father or me or anyone else.

KAREN

Got 'em.

GIL

Good. Let's go home.

KAREN

Why don't you just think of Kevin as a work in progress?

He almost LAUGHS.

GIL

Ha... You know when your kid is born it can still be perfect. You haven't made any mistakes yet. Then they grow up to be... like me.

(CONTINUED)

KAREN

You've survived.

GIL

Barely. And I wasn't as bad as Kevin. I mean, what's the point of going through shit like that if your kids have to go through it, too.

84 INT. VAN - NIGHT

84

Gil and Karen are driving home from the restaurant. Gil's still down.

GIL

I'm going to be home late tomorrow.

KAREN

How come?

GIL

I'm attempting to "dazzle" Steve. I'm trying to put together a major income property deal for some of our bigger clients.

KAREN

Has Steve said anything?

GIL

Thursday when I left for Little League, he said "Let's all thank Gil for dropping by today." I didn't tke it as a good sign.

KAREN

Well, let's wait and see. Worrying isn't going to help.

GIL

God, I'm so tense. I could shit question marks.

Karen's EYEBROWS go UP as she gets a thought.

KAREN

You're tense right now, honey?

GIL

Man, am I tense.

She considers her thought. She looks at Gil, driving. He looks TENSE. She looks down at his crotch, then looks around at the highway.

(CONTINUED)

KAREN
(tentatively)
Maybe there's something I can do...
to help you relax.

GIL
(off-hand)
I doubt it.

KAREN
I'd like to try.

Her HEAD starts to go towards his pants.

85 EXT. HIGHWAY - NIGHT

85

Gil and Karen are STANDING on the side of the road. A TOW TRUCK is HOOKED UP to their van, the front of which, is smashed up. Gil is holding a HANDKERCHIEF to a small BRUISE on his FOREHEAD. Karen looks down at the ground, EMBARRASSED. The truck hauls their car away.

KAREN
I'm sorry.

GIL
It's all right. It was my fault.
You just kind of took me by
surprise.

POLICEMAN
(strides up)
So how'd this happen?

GIL
(to Karen)
Show him.

86 EXT. FRANK'S HOUSE - NIGHT

86

Frank's car PULLS UP in the driveway. He and Marilyn and Cool get out. They head for the house. They HEAR a car ENGINE and Larry pulls into the driveway in Frank's classic car.

LARRY
Hi, Dad.

FRANK
Take the boy inside.

Marilyn looks at Frank, SYMPATHETICALLY. She and Cool go inside. Larry is full of good cheer. Frank gets out of his car and OPENS the garage. Larry PULLS IN.

(CONTINUED)

LARRY

I couldn't resist, Dad. I had to take the car out for a spin. Purrs like a kitten. You're probably wondering why I took it out without telling you. I wanted to have it appraised so you'd know how much it was worth. Only they can't appraise it unless they have all the paperwork. Proof of purchase, registration. You got those things around?

FRANK

(loudly)

I'm not a schmuck.

LARRY

Well, of course you're not, Dad. And I'll fight anyone who says you are.

Frank manually YANKS DOWN the garage DOOR, closing them both inside the garage.

FRANK

You were going to sell my car.

LARRY

What? Sell your car? Dad --

FRANK

Look, don't bull shit me anymore. It belittles us both... I want you out of the house.

Frank starts to leave.

LARRY

Dad, they're gonna kill me.

Frank stops.

FRANK

Bookies?

LARRY

Friggin' basketball. I had a lock. This this miserable son-of-a-bitch rookie throws in a goddam fifty footer at the buzzer. It was a nightmare. It was like he reached into my chest and ripped out my heart. I wouldn't've been --

(CONTINUED)

86 CONTINUED:

FRANK
Shut up... How much do you owe?
The truth.

LARRY
Twenty-six thousand dollars.

(CONTINUED)

FRANK
(winces)

Jesus!

LARRY
I'm never gambling again, I swear
to God. But these guys mean
business.

FRANK
What about the three thousand I
gave you?

LARRY
I took it to the track. I wanted
to run it up so I wouldn't have
to hit you for the whole amount.

FRANK
What the hell's the matter with
you? You're not a kid anymore!
You're not stupid.

LARRY
I can't get a break. Hey, I've been
so close so many times. I could
touch it.

FRANK
Did you ever think about getting
a job?

LARRY
Oh, great. Oh, that's great now.
What did you always tell me? Make
your mark. Make your mark. Don't
be one of the numbers. Make your
mark.

FRANK
You misunderstood me. You weren't
listening.

LARRY
Oh, come on. If I called you up
to tell you "Hey, Dad, I'm the new
assistant sub-vice-president of
pencil sharpening at some bean bag
company" you're telling me you'd
think that was great? I'm better
than that. I'm not Gil.

(CONTINUED)

86 CONTINUED:

86

Larry sees that his father is overwhelmed so he changes tacks.

LARRY (CON'T)

Look, I've made some mistakes and I have to learn from them... Dad, they're gonna kill me. With pain... I'm your son.

87 INT. SUSAN AND NATHAN'S BEDROOM - DAY

87

Nathan is holding up FLASH CARDS for Patty. The first card says "1H."

PATTY

Hydrogen.

The next card says "2He."

PATTY (CON'T)

Helium.

The next card says "6C."

PATTY (CON'T)

Carbon.

Susan enters. She's carrying FLASH CARDS.

SUSAN

(to Nathan)

Excuse me, honey, I don't mean to interrupt, but I've made up some new cards.

(CONTINUED)

NATHAN
 (surprised and pleased)
 Really? Oh, Mommy, that's great.
 I'm so glad you're back with the
 program. Let's do your cards.

SUSAN
 Well, why don't I show them to
 you first to make sure they're
 appropriate.

NATHAN
 Okay.
 (to Patty)
 Mommy and I will be back in two
 minutes. How many seconds is that?

PATTY
 Uh... one-twenty.

NATHAN
 Excelente.

88 INT. UPSTAIRS LANDING - DAY

Susan prepares to show Nathan her cards. Nathan READS ALOUD as
 he sees them.

NATHAN
 "This is...

New card.

NATHAN (CONT'D)
 "the only way"

New card.

NATHAN (CONT'D)
 "I can get"... "Your attention"
 (not reading)
 Isn't this a little too basic.
 She's way beyond this.

Susan just keeps going.

NATHAN
 (reads)
 "I'm leaving you"...
 (not reading)
 What? You're leaving me?

She HOLDS UP another card.

NATHAN (CONT'D)
 (reads)
 "Yes."

89 INT. SUSAN'S CLOSET - DAY

Patty is in the closet playing with Susan's clothes. She is already wearing a hat and pearls and is going through the drawers looking for more things. She finds the shoebox. She drops it and it falls open. Candy and cake spill out. Patty STARES, AMAZED. Over the preceding and the following we hear a muffled OFF-CAMERA ARGUMENT. Patty has taken some CANDY on to her parents' bed and EXCITEDLY UNWRAPPED THEM. She eats. Delighted, she ROLLS OVER ON the bed hitting the TV REMOTE CONTROL. The TV COMES ON. It's a cartoon. She stares, at first BEWILDERED. Then as the cartoon becomes more violent and silly, she begins to LAUGH. The OFF-CAMERA ARGUING STOPS.

NATHAN (O.C.)
 (muffled)
 What's that noise?

The bedroom door OPENS and Nathan hurries in. Susan is behind him.

NATHAN (CON'T)
 What's the matter with her?

SUSAN
 There's nothing the matter with her. She's laughing you idiot.

Susan EXITS.

90 EXT. HELEN'S HOUSE - NIGHT

Helen is at the front door with a fortyish man named GEORGE BOWMAN. He's very pleasant.

HELEN
 Well, thanks. I had a really nice time. It's been years since anybody took me to a carnival.

GEORGE
 Well, when your brother's the geek you have a little pull.

She LAUGHS.

HELEN
 You're pretty funny for a biology teacher.

GEORGE
 Thank you.

HELEN
 Would you like to come in?

(CONTINUED)

GEORGE

Sure.

Helen OPENS the front door and Gary and Tod TUMBLE OUT WRESTLING. They JUMP UP. It's obvious they're having fun.

GARRY

(flushed and happy)

Hi, Mom. Hi, Mr. Boyer.

(to Tod, laughing)

Knee drop.

91 INT. LIVING ROOM - NIGHT

91

He KNEE DROPS. Tod JUMPS UP.

GARRY (CONT'D)

(mock fear)

Whoa...

Tod chases Garry OUT OF the living room and into Garry's room.

HELEN

Would you like some coffee?

GEORGE

Love, some. Can I ask you something? How come you finally decided to go out with me?

HELEN

Oh... My Grandma told me to. She's staying with us. Only it's a little crowded so tomorrow I'm taking her over to my brother Gil's --

The front door OPENS and Julie enters. She's carrying GROCERY BAGS. She's ANGRY.

HELEN (CONT'D)

Hi, Julie. I'd like you to meet

--

JULIE

Tod!

Tod and Garry enter. They're DISHEVELED. Tod has Gary in a HEADLOCK.

TOD

What's up? D'you get the double Oreos?

JULIE

I found this in the trunk of the car.

(CONTINUED)

She pulls a RACING HELMET OUT OF the bag. Tod lets go of Garry.

JULIE (CONT'D)
You're racing again, aren't you?

TOD
(hesitates, then)
Yeah, so what?

She THROWS the helmet at him.

JULIE
You promised, that's what!

TOD
I changed my mind.

JULIE
What about housepainting?

TOD
I gave it up.

JULIE
You gave it up? That was your future.

TOD
Well... Dave and Rod kinda took all the equipment and split. I don't know where they are.

JULIE
I told you not to trust those guys. didn't I tell you?

TOD
Okay, I'm not as smart as you. Okay? I didn't get thirteen thousand on my S.A.T.'s. Okay? I'm stupid, okay?

JULIE
Okay.

HELEN
Julie...

JULIE
Butt out.

GEORGE
Maybe I should leave.

TOD
No maybe I should leave.

(CONTINUED)

JULIE

What do you mean "maybe?"

Tod STORMS OUT.

GARRY

(plaintive)

Tod...

(angrily)

What is it about the women in this family that make all the men in this family want to leave?

Garry STORMS OUT.

JULIE

Well, if he thinks I'm having the baby now, he's crazy.

Julie goes to her room. Helen STARES straight ahead.

HELEN

Baby?

GEORGE

(intrigued)

Your daughter's having a baby?
You're going to be a grandma?

HELEN

No, I'm young. Grandmas are old. They bake and sew and tell you stories about the Depression. I was at Woodstock for God's sake! I peed in a field. I hung on to the Who's helicopter as it flew away.

During the preceding, Helen has gotten up and poured herself a drink.

GEORGE

I was at Woodstock.

HELEN

Yeah?... I thought you looked familiar.

She tosses one back.

92 INT. STEVE'S OFFICE - DAY

92

Gil and Steve are there.

STEVE

Gil... we're making Phil Richardson a partner.

(CONTINUED)

92 CONTINUED:

GIL

Holy shit!

STEVE

I know you're upset.

GIL

(furious)

Have you seen the deals I've been putting together? I've been killing myself. I mean aren't you dazzled?

STEVE

You still don't get it. Phil brought in three band-new multi-million dollar clients. He spent the last month wining and dining these guys, getting 'em laid. He doesn't tell me problems about his kids. If his dick fell off he'd still come into work. He's an animal. That's what dazzles. Not the work. You can't do what he does. You hate that shit.

GIL

I quit.

STEVE

(coaxing)

Gil...

GIL

No, forget it. Phil got you a lot of big clients, you're happy. Let's see if you still have 'em after Phil handles their money.

STEVE

Gil...

GIL

I just want to see my clients, give them the news and then I'm out of here. Friday's my last day. Don't make me a party.

STEVE

Gil...

GIL

(mimicking)

Steve...

Gil exits.

Gil is in rush hour traffic. He looks ILL. He's RUBBING his STOMACH. He grabs for an AUDIO CASSETTE and shoves it in.

WOMAN'S VOICE (ON TAPE)

(singing)

All around the mulberry bush.
The monkey chased the --

GIL

Aagh!

He tries to PULL it OUT but it JAMS. He can't get it out. He POUNDS on it. He KICKS the DASHBOARD.

Gil pulls in. The driveway is BLOCKED by all kinds of kids' stuff -- bikes, skateboards, scooters. Gil comes to a SHORT STOP, gets out and begins FLINGING the stuff OUT OF the driveway.

Gil ENTERS. It's bedlam. CHILDREN and SCREAMING. Kevin and another boy, MILES, come careening around a corner. They KNOCK OVER a TABLE. There is a violent KUNG FUN movie playing on TV

GIL

Hey. This isn't a playground.

Taylor ENTERS with another girl, ANN. Taylor attaches herself to Gil's leg.

GIL

Not now.

The boys run back in SCREAMING LOUDLY.

GIL (CON'T)

(screams)

Knock it off!

96 INT. KITCHEN - DAY

96

Gil goes into the kitchen. Karen is BATHING the DOG in the SINK. The dog moves and SHAKES, getting soap and water all over her.

GIL

There's eleven kids in the house so you figured this was a good time to wash the dog? What, does she have, a date?

KAREN

(annoyed)

She rolled in fertilizer.

GIL

Who hasn't? Where's Justin?

KAREN

I don't know.

GIL

Is he in the house? Is he in the city? Narrow it down.

KAREN

Gil, I'm not in the mood.

There's a THUMPING SOUND, FOLLOWED by CRYING. Gil takes off.

97 OMIT SCENE

97

98 INT. HALLWAY/UPSTAIRS - DAY

98

He DASHES UP the stairs and rushes into his bedroom.

99 INT. GIL'S BEDROOM - DAY

99

All five kids are in there. Justin is on the floor, CRYING.

GIL

What happened?

(CONTINUED)

He HOLDS Justin, who CONTINUES TO cry. All four kids begin to talk at once -- all loud. They are telling some garbled story about jumping on the bed and they're each fighting to be the one who tells the story.

GIL (CONT'D)

Okay, just get out. Just get out.
Play in the yard.

KEVIN

It's full of manure.

GIL

Play on the roof. Just find
someplace to play.

GRUMBLING, the kids file out.

TAYLOR

Here, Daddy. Justin broke this.

She hands him a video cassette with the TAPE ALL OUT of the cassette, and hopelessly tangled. The kids leave except for Justin.

GIL

Please God... let it be any tape
other than Cream's farewell
performance at Albert Hall.

SLOWLY, he turns it over to read the label.

GIL (CONT'D)

Shit! Shit! Shit!

JUSTIN

Shit, shit, shit, shit, shit.

100 INT. GIL'S BEDROOM - DAY

100

Gil is attempting to RESPOOL the tape. Karen enters. She looks TIRED.

KAREN

(like a list)

All right. The other kids got
picked up, and ours are watching
a tape and Helen just dropped your
Grandma off. Let's talk.

GIL

I quit my job.

KAREN

(shocked)

Why?

(CONTINUED)

GIL

They gave the partnership to Phil Richards.

(can't stand it)

Phil Richards!! This is a man who walked out on his wife and children, then put all his money in his girl-friend's name, so that they couldn't touch him for child support. I mean he's... he's...

(searches for the word)

Anyway, I couldn't stand it. I snapped.

*
*
*
*
*
*
*
*
*
*

KAREN

Can you still change your mind?

GIL

(annoyed)

What do you mean change my mind? I quit.

KAREN

Did you say anything that would make it hard for them to take you back?

GIL

Jesus, honey, I was hoping you'd be a little more supportive. It's not like --

KAREN

I'm pregnant.

SILENCE.

GIL

What... what do you... you're... since when?

KAREN

Since I am. I'm due in February. I didn't want to say anything until I was sure.

GIL

How did this happen?

KAREN

How... it was an accident. Anyway, that's why I'm saying maybe this isn't the best time for you to be out of work or starting a new job.

(CONTINUED)

100 CONTINUED:

100

GIL

You know, honey, if you had just told me there was a chance this was happening, I might not have quit in the first place.

KAREN

Well, you never told me there was a chance you would quit.

(CONTINUED)

GIL

It was a spur of the moment decision.

KAREN

Pretty big one.

GIL

So what are you saying I should do? Crawl back into work, kiss Steve's feet and get my crappy job back? I quit, then crawl back, they got me. I'm a eunuch. I am theirs to treat as they might.

KAREN

You know this puts a minor crimp in my life, too. I was thinking of going back to work this fall. Now I can't.

GIL

Well, you know, that's the difference between men and women. Women have choices, men have responsibilities.

KAREN

Oh really? Okay. I choose for you to have the baby. Okay? That's my choice. You have the baby, you get fat, you breastfeed 'til your nipples are sore. I'll go back to work.

GIL

All right. Let's return from La-La Land. That ain't gonna happen. And whether I crawl back to Steve or get another job, it's obvious now I've gotta put in more hours, I've gotta have

(with distaste)

business dinners and... play racquetball... and get guys laid, so I hope you don't mind, honey...

*
*
*

(CONTINUED)

100 CONTINUED:

GIL (CON'T)

I'll have to bring a few prostitutes over because that's the only way you can get anywhere and I'm not getting anywhere. So whatever happens, you have to count on less help from me.

KAREN

Why don't you just say what you're thinking?

GIL

What am I thinking?

(CONTINUED)

KAREN

That I should have an abortion.

GIL

Hey. I didn't say that. That's a decision a woman should make about her own body.

KAREN

What are you, running for Congress? Don't give me that. I want your opinion about what we should do. Let's make believe it's your decision. Pretend you were a caveman or your father. What do you want me to do?

GIL

I want... whatever you want.

KAREN

Well, I want to have the baby.

GIL

(obviously sarcastic)

Well, great then. Let's have it. Let's see how I can screw up the fourth one. Hey. Let's have five. Let's have six. Let's have a dozen and pretend they're donuts. I'm really happy about the way things are working out. Aren't you?

He pauses for breath. He looks a little FRANTIC. KAREN STARES AT HIM sadly.

KAREN

You know... With the frame of mind you're in, not only am I not sure we should have another baby... I'm not sure we should keep the three we have.

GIL

Well, I'm ready to discuss it. However, I can't right now, because, I gotta go to goddam Little League. Ten little boys are waiting for me to guide them into last place.

KAREN

(annoyed)

You really have to go?

(CONTINUED)

GIL
My whole life is "have to."

He storms OUT OF the bedroom.

101 INT. UPSTAIRS HALLWAY - CONTINUOUS ACTION - DAY

GIL
(shouts)
Kevin!

KEVIN (O.S.)
What?

GIL
We're going to Little League.
Get your glove.

Kevin comes UP THE STAIRS.

KEVIN
You said I didn't have to play
anymore.

GIL
Well, now I'm saying you do. If
I have to go, you have to go.
Move it.

102 EXT. BASEBALL STADIUM - DAY

CLOSE-UP of a furry MITTEN wiping a seat. PULL BACK to REVEAL
Stan the usher, seating a couple of FANS. Stan heads down the
aisle.

LITTLE GIL
Stan.

Stan STOPS. He SEES Little Gil.

STAN
Hey, Gil, nice to see you. How's
it going?

LITTLE GIL
Stan, can we talk man-to-man?

STAN
Sure.

Little Gil turns into Gil. He looks BAD.

STAN (CONT'D)
Gil what the hell's wrong. I look
better than you.

(CONTINUED)

102 CONTINUED:

102

GIL

My life's not working Stan. It's just... it's a shit factory, and I'm the foreman. I'm really afraid that I'm at a point where I might do something crazy.

STAN

Yeah? Like what?

GIL

I don't know. Like -- get fat. Really blow up. Or have an affair with Cindy, the Xerox girl. You know, ruin my life and then blame the whole thing on Karen.

STAN

Talk it out, Gil. Talk it out

GIL

How are you supposed to raise your kids? Like me? Like Nathan? Like my father? I mean is there a --

STAN

Gil, please. You're raving. When it comes to raising kids there's just one simple secret. Do you want to know what it is, Gil? Do you want to know the secret of raising kids so that everybody's happy?

GIL

Yes! Yes!

STAN

Okay, here it is.

TWO PEOPLE with tickets seem lost. Stan notices them.

STAN

(to Gil)

Just a second.

Stan seats the two people, then returns to Gil.

STAN (CON'T)

Nobody tips anymore.

(CONTINUED)

GIL
Stan, the secret.

STAN
Right. This is it. The secret
of raising kids...

The CRACK of the BAT.

STAN
... is this...

A FOUL BALL SLAMS into Stan's HEAD with a loud "crack." Stan goes down like a sack of shit. He doesn't move. PEOPLE gather around him and almost immediately, a MAN dressed as a doctor, with a doctor's bag, hurries down the aisle. The doctor bends to Stan.

(CONTINUED)

DOCTOR
 (immediately)
 This man is dead.
 (holds up tickets)
 Does anyone know where these seats
 are?

ANGLE ON GIL, IN SHOCK

GIL
 Stan... What were you going to
 say?... Stan...

KEVIN (V.O.)
 Dad.

103 EXT. LITTLE LEAGUE FIELD - DAY

103

Gil is holding a bat. The boys are waiting for him to hit
 fungos.

GIL
 Oh.

Gil HITS a POP-UP. Kevin MISSES it.

FRANK
 Get behind the ball. It's easier
 to come in.

Gil SEES his father standing behind him.

GIL
 (surprised)
 Hi, Dad. What are you doing here?

FRANK
 Karen said you were here. You
 got a second.

GIL
 Yeah. Wayne, you want to take
 over a second?

Gil and Frank go over to the bleachers. It's relatively private.

GIL
 What's up?

FRANK
 I need your advice.

Gil STAGGERS BACKWARDS.

GIL
 Wait a second. My head is
 spinning.

(CONTINUED)

FRANK

Larry needs twenty-six thousand dollars or gamblers are gonna kill him.

GIL

Jesus...

FRANK

And I'm supposed to decide whether to give it to him.

GIL

What about the, uh... hydroponics.

FRANK

(looking away)

He was just yanking my chain.

GIL

And you want my advice. Why me? Why now?

FRANK

Because I know you think I was a shitty father...

They STARE AT each other for a moment.

FRANK (CONT'D)

Thank you for not arguing. And I know you're a good father. So tell me... What would you do?

GIL

You got that kind of money?

FRANK

I got it. It's gonna hurt. I wanted to retire next year. This would put that off for awhile. A long while... I never should've had four.

Pause.

FRANK (CONT'D)

You know, when you were two years old, we thought you had polio. You know about that?

GIL

Uh, yeah, Mom once said something...

FRANK

For a week, we didn't know... I hated you for that.

(CONTINUED)

GIL

What?

FRANK

I did. I hated having to go through that. The caring, the worrying. The pain. Not for me. And it's not like that all ends when they're eighteen or twenty-one or forty-one or sixty-one. It never ends. It's like your Aunt Edna's ass. It goes on forever and just as frightening.

Gil LAUGHS.

GIL

It's true.

FRANK

There's no end zone. You never cross the goal line, spike the ball and do your touchdown dance. Never. I'm sixty-four. Larry's twenty-seven. He's still my son. Like Kevin's your son. You think I want him to get hurt?

(he fights back tears)

He's my son...

(he can't speak)

GIL

Hey, come on.

Gil puts his arm around him. It's an uneasy embrace.

FRANK

I'm all right. I'll figure it out.

GIL

Hey, you know... who's to say who's a shitty father. Kevin's in therapy. We got called to school last year because Taylor was kissing all the boys. Justin keeps ramming things with his head. My career's in the shit-house.

Frank SLAPS Gil's FACE, with love.

FRANK

You worry too much. You always did.

Gil considers this and NODS.

(CONTINUED)

GIL
 (not really meaning it)
 I guess I should've been more like
 you.

FRANK
 Nah. What do you want to be like
 me for? I missed it.

GIL
 You missed it? What did you miss?

FRANK
 All of it.
 (leaves)
 You got everybody in the wrong
 positions.

104 EXT. LITTLE LEAGUE FIELD - LATER - DAY

The game is in progress. Kevin is playing right field. Gil's
 team's pitcher, pitches and a ground ball is hit to short.
 RUNNERS TAKE OFF from every base. The SHORTSTOP boots it. MATT,
 the first baseman, throws down his GLOVE.

MATT
 (to the shortstop)
 We only need one more out. Can't
 you even field a ground ball?

GIL
 (yells)
 Matt I'm not gonna warn you again.
 Once more and you're out of there,
 I don't care what happens.

Matt looks DISGUSTED by this reprimand.

LOU
 (at Gil)
 What are you yelling at him for?
 He's the only player you got.
 (at Matt)
 Matt. One more out, son. Wherever
 it's hit, you go for it. That's
 the only way you're gonna win.

Matt, with OBNOXIOUS CONFIDENCE, gives his father the okay sign.
 The ball is pitched and a high fly ball is hit to right field.
 Kevin, at first STUNNED, begins to STAGGER towards it.

GIL
 Oh, shit.

Kevin is really STRUGGLING. It's too high. He can't judge it.

104 ANGLE ON GIL

GIL (CONT'D)
Help him Mr. Bo-Bo-Boots.

Matt takes off from first base and races out into right field. He's going to save the day. Kevin CONTINUES TO stagger. Matt CONTINUES TO race back. The ball comes down. Kevin makes a brave stab at the ball. It lands in his glove. Just then, Matt plows into him. Kevin is sent flying. The BALL POPS OUT OF his glove. As he falls, Kevin reaches for the ball and grabs it again. He makes the catch and rolls over. He gets up and HOLDS UP the ball.

The kids CHEER WILDLY. Gil goes WILD. He JUMPS UP and DOWN, flinging his fists in the air and WHOOPING. He runs out to right field with his arms held wide. Gil and all the kids surround Kevin and pound on him happily. Matt remains ALOOF.

MATT
Nice catch, Blaylock.

KEVIN
(thinks about it)
Eat shit, Dicknose.

Kevin TOSSES the ball softly, but contemptuously, at Matt. Matt is SHOCKED. Kevin is ESCORTED OFF by his admiring teammates.

105 INT. LIVING ROOM - DAY

105

ANGLE ON LARRY

He's staring, FRIGHTENED.

FRANK (V.O.)
I'm going to help you.

LARRY
(relieved)
Oh, Dad...
(hugs him)

FRANK
We go see these gangsters and we agree to pay them a thousand dollars a month. They're businessmen. They'll see that something's better than nothing. Then Monday morning, eight AM, you come to work with me at my place. I'm going to teach you the business.

LARRY
Plumbing supplies? Flush valves and ball cocks?

(CONTINUED)

FRANK

Yes. And in a few years, I'll retire and you'll take over. Meanwhile, as long as you're working, and if you'll go to Gamblers Anonymous -- I'll keep paying your debt. You can stay here if you have to. And in a few years, you'll be able to support yourself and your son. That's it.

LARRY

Okay... let me just add a wrinkle. About an hour ago I got a call from an associate in Chile. Big opportunity. Platinum. Why don't I just toddle off down there for a month or two, see if it pans out -- if it does great -- if not we put the Frank Blaylock plan into effect. Sound good?

FRANK

... sure.

LARRY

Oh. I could use a little --

FRANK

Two thousand enough?

LARRY

Ample. Ample. I better pack.

FRANK

What about Cool?

LARRY

Ooh! That's a tough one. This is really not the kind of trip -- say! How about --

FRANK

Don't worry about it.

106 INT. SCREEN PORCH ROOM - A FEW MINUTES LATER - DAY

106

Frank is holding one of his CARS. He's very thoughtful. Cool enters from Larry's room. He looks WORRIED. Cool sits on the opposite end of the SOFA from Frank.

COOL

My Dad's going away.

FRANK

Yes.

(CONTINUED)

COOL
He's leaving right away.

FRANK
Yes.

COOL
(pause)
Is he ever coming back?

FRANK
(pause)
No.

Frank looks right at him. They both speak without much emotion.

COOL
Am I going back with my Mom?

FRANK
You want to?

COOL
No.

FRANK
Would you like to stay here with us?

COOL
Yeah...

FRANK
Good... Come here.

He does.

FRANK (CONT'D)
You know what this is?

COOL
A Packard.

FRANK
That's right. You want it?

Cool NODS. Frank gives it to him.

FRANK (CONT'D)
Tomorrow we'll put up a shelf in your room.

Cool plays with his car and SMILES SLIGHTLY.

107 INT. HIGH SCHOOL CORRIDOR - DAY

107

HIGH SCHOOL KIDS move through the halls between periods. BELLS RING. Susan appears, carrying a BRIEFCASE.

(CONTINUED)

STUDENT
(to Susan)
Good morning, Mrs. Green.

SUSAN
'Morning.

She reaches her classroom door. STUDENTS are filing in. A HAND GRABS her arm. It's Nathan's.

NATHAN
Susan, I need to talk to you.

SUSAN
Not now. I have a class.

NATHAN
I want you to come home. This is very bad for Patty. She can't concentrate --

A bell RINGS. The halls are clearing.

SUSAN
(annoyed)
Let me go.

NATHAN
Wait... It's very bad for me, too. I love you.

SUSAN
Those are words. They don't solve anything.

NATHAN
I'll change. We'll compromise.

SUSAN
Nathan, I don't think you're capable of change.

She goes into her classroom.

108 INT. CLASSROOM - DAY

108

Susan enters. It's a little NOISY.

SUSAN
Okay, come on. We're way behind because of yesterday's bomb threat, so let's get going.

She PICKS UP a piece of CHALK and begins writing on the blackboard.

(CONTINUED)

NATHAN (O.C.)
 (singing, and not
 terribly well, but
 earnestly)
 "Why do birds suddenly appear..."

Susan DROPS her chalk and FREEZES.

NATHAN (O.C.) (CONT'D)
 "... Every time you are near..."

ANGLE ON NATHAN

He looks very SINCERE. He approaches Susan.

NATHAN (CONT'D)
 "Just like me, They long to be,
 Close to you"

He POINTS on "you."

SUSAN
 Nathan, please. I'll lose my job.

NATHAN
 "Why do stars twinkle in the sky
 Every time you
 (points)
 walk by"

SUSAN
 Nathan, we're trying so hard to
 keep these kids off drugs.

NATHAN (CONT'D)
 "Just like me
 (points to himself)
 They long to be Close to you.

ANGLE ON THE STUDENTS, SPELLBOUND

He CLOSES IN on her.

NATHAN (CONT'D)
 "On the day that you were born
 The angels got together And decided
 to create a dream come true"

SUSAN
 (to students embarrassed)
 This was the song from our wedding.

NATHAN
 "So they sprinkled moondust in
 your hair And golden sunshine in
 your eyes so blue"

(CONTINUED)

108 CONTINUED:

108

SUSAN
(to students)
It's a wedding kind of song.

NATHAN
"That is why all the boys in
town Follow you... a-a-round.

Susan begins to SMILE

NATHAN (CON'T)
Just like me They long to be Close
to You... Ah-ah-ah-ah... Close to
you"

He's done.

NATHAN (CON'T)
I love you, Susan. I want you
back.

They EMBRACE. They KISS. The students WATCH.

109 INT. GIL'S LIVING ROOM - NIGHT

109

The family is there. Taylor is dressed like Dopey of the
Seven Dwarves.

GIL
Can we tape over Susan's wedding?

KAREN
No!

TAYLOR
Ma, my ears are loose.

KAREN
Give me, I'll fix 'em. Your pants
are on backwards. Go upstairs and
turn them around. And tell Grandma
we're going. She's still playing
Nintendo.

She starts to go.

(CONTINUED)

109 CONTINUED:

109

GIL

You know your lines?

TAYLOR

I don't have any lines. I'm Dopey.

She goes upstairs.

KEVIN

I'll say.

KAREN

Kevin, take Justin outside and
put him in his carseat.

(CONTINUED)

KEVIN

I have to do everything.

(to Justin)

Come on, shrimp.

Justin LOWERS his HEAD and BUTTS Kevin.

KEVIN (CONT'D)

And I'm the one in therapy.

They go. Karen CONTINUES TO work on Taylor's ears. Gil is gathering up his video equipment. He STOPS and stares at Karen. She doesn't notice. She keeps working. He CONTINUES TO stare.

GIL

I love you.

KAREN

(casually)

I love you, too.

GIL

No... I mean I really love you.

She STOPS. She looks up. She's SURPRISED.

KAREN

(more serious than before)

I love you, too.

GIL

Steve called. He was crying. He actually cried. He said if I came back, he'd give me a corner office with new furniture and a raise. Like that's supposed to make up for everything.

KAREN

I don't know. Maybe this is some kind of "guy" thing I can't understand. You like your job. And you hate all that crap the partners have to do. So why would you want to be one?

GIL

Try this. Money and ego.

KAREN

We're not starving and I think you're great.

GIL

Now she tells me. Anyway, I took the job. I couldn't think.

(more)

(CONTINUED)

GIL (Cont'd)

I was still high from the Little League game. Isn't that demented? That a grown man's happiness can depend on whether a one-year-old catches a pop-up? I mean what if he missed?

KAREN

He didn't.

GIL

But he could have.

KAREN

But he didn't.

GIL

But he could have.

KAREN

But he didn't. Gil, you threw him twelve million pop-ups in the back yard. You cut the odds considerably. If you hadn't... Aah...

She's messed up the ears.

GIL

But there's three of them. And you want to have four. And the fourth one could be Larry. And they're all gonna do a lot of things. Baseball's the least of it. And in all those things, sometimes they're gonna miss.

KAREN

Sometimes they won't.

GIL

Sometimes they will.

KAREN

Sometimes they won't.

GIL

Sometimes they will.

KAREN

What do you want me to give you, guarantees? These are kids, not appliances. Life is messy.

GIL

(nods)

I hate messy. It's so... messy.

(CONTINUED)

Grandma appears.

GRANDMA

You know when I was nineteen,
Grandpa took me on a roller
coaster.

GIL

Oh?

He looks at Karen like what is she talking about?"

GRANDMA

Up, down, up, down, what a ride.

GIL

(patronizing)

What a great story...

Now his look to Karen says "Grandma's senile."

GRANDMA

I kept wanting to go again. It
was just interesting to me that
a ride could make me so scared
and so sick and so excited and
so thrilled all together. Some
didn't like it. They went on the
merry-go-round. It just goes around
nothing. I like the roller coaster.
You get more out of it. I'll be
waiting out in the car.

She leaves. Gil and Karen ponder.

KAREN

She's a very smart lady. Taylor,
your ears are ready.

GIL

(mocking)

Oh, yeah. A minute ago I was so
confused about life. Then Grandma
came in with her roller coaster
story and everything's great again.
I think I'll have it wood-burned
into a plaque.

(CONTINUED)

109 CONTINUED:

109

Karen fires a spool of thread at him. It hits him. She's angry. Gil is taken aback. She gets up.

KAREN

I happen to like the roller coaster, okay?

She takes a step away.

KAREN (CON'T)

As far as I'm concerned, your grandmother is brilliant.

She EXITS. Gil is left to ponder.

GIL

(looking out the window)

If she's so brilliant, why is she sitting in our neighbors car?

110 EXT. DRIVEWAY - A FEW MINUTES LATER - NIGHT

110

Taylor and Justin are in the van. Kevin is putting Grandma in the van.

GRANDMA

They all look the same.

ANGLE ON THE FRONT DOOR

Gil is LOCKING up. Karen is with him.

(CONTINUED)

GIL
(unhappy)
I hate the roller coaster. When
I was a kid, I lost my hat on the
roller coaster.

KAREN
You want to look for it?

GIL
It had my name stitched in the
front... big blue feather.

They reach the car.

GIL (CONT'D)
Best hat I ever had.

Karen stares at him over the roof of the car. She thinks he's
wallowing. He stares back, refusing to cheer up. She SHAKES her
HEAD. They get in.

GIL (CONT'D)
Are we late?

KAREN
No. Drive slowly.

111 EXT. DRAG STRIP - NIGHT

A DRAGRACER fires by at hundreds of miles an hour. It's
extremely NOISY. FANS CHEER and WE HEAR the results announced
over a P.A. system.

112 EXT. DRAG STRIP - NIGHT

ANGLE ON JULIE, RUNNING

She reaches Helen, who has just entered the pit area. Julie is
very UPSET.

JULIE
Mom, Mom. Hurry. He's over there.
He's gonna kill himself. Stop
him.

HELEN
Julie, I'm not his mother.

JULIE
(almost crying)
Please, Mommy, please. I'm so
scared.

HELEN
Now I'm "Mommy."

(CONTINUED)

JULIE
He's over here.

ANGLE ON TOD

In a FLAME-PROOF OUTFIT, putting on his helmet. He's about to get in to a very professional looking DRAGSTER.

TOD
How's it look?

ANGLE ON GARRY

In overalls, SMOKING a cigarette.

GARRY
(like an old pro)
Lookin' good. Lookin' fuckin' good.

Helen and Julie arrive.

JULIE
Tod, my Mom's here. Please let her talk to you.

GARRY
Hey, lady, no visitors in the pits

TOD
(grim)
I'm glad you're here. I want you to see this. I want you to see that your daughter didn't marry a nobody.

GARRY
Bet your sweet, pink ass.

HELEN
You're not nobody.

TOD
Yes I am. But six seconds after that green light goes on, I'm gonna be somebody.

JULIE
Yeah, somebody on fire.

He's in the car.

HELEN
Tod, think of your baby.

TOD
I am.

(CONTINUED)

IMAGINE

112 CONTINUED:

112

He **CROSSES HIMSELF** and **CLOSES HIMSELF IN**. An **OFFICIAL HURRIES IN**.

OFFICIAL

Step back please. Everyone behind the rope.

GARRY

Hey, who you pushing, you douche bag?

113 EXT. CROWD AREA - STANDS - NIGHT

113

They all go **BEHIND** the **ROPE**. Julie is very **FRIGHTENED**. Helen is **TENSE**. The engines roar.

GARRY

In six seconds he's gonna be a legend.

114 EXT. DRAG STRIP - ACCIDENT - NIGHT

114

The **GREEN LIGHT** goes **ON**. Tod and his **OPPONENT START**. Almost immediately, Tod's car **FLIPS OVER...** and over and over. The **TIRES** come **OFF** and fly away. The family all **SCREAM** as Tod's car hurtles to a stop off the track.

115 EXT. DRAG STRIP - POST ACCIDENT - NIGHT

115

An **AMBULANCE** and the family rush to him. Julie stays back a little. A **TRACK OFFICIAL UNSEALS THE WINDOW**.

*
*

TOD

(dazed)

Did I win?

GARRY

No, but your tires did.

HELEN

Are you all right?

TOD

Jesus, it all happened so fast.

OFFICIALS help Tod out. He's **SHAKY, BUT UNHURT**.

*

OFFICIAL

Come on son. Let's go see the doctor, make sure you're all right. We'll take care of your machine.

(CONTINUED)

Garry helps Tod onto the truck. Julie is standing by the back of the truck, not moving. She looks a little ill. Helen, about to get on the truck, stops.

HELEN

Julie... come on, honey.

JULIE

(shakes her head)

I can't... This is just too intense.
This is...

HELEN

(firm)

This is marriage, sweetie. Get
in the truck.

Reluctantly, Julie gets in with Helen. Julie sits as far away from Tod as possible. He looks at her. She doesn't look at him. She's very shaky. Helen looks at them both. Another TRACK OFFICIAL talks to Tod.

ANOTHER OFFICIAL

Do you think you could do that every
week, son? The crowd sure loved it.

TOD

(very down)

Sure, why not? That's a good job
for me. Crash dummy.

HELEN

Tod, you stop that. You're a very
important person.

TOD

Yeah, why?

HELEN

Why?... Because you're the father
of my grandchild.

TOD

Let's face it. Any jerk can be a
father. I know.

HELEN

Are you going to be like your father?

TOD

Who knows?

HELEN

Are you going to throw lit cigarettes
at that child?

(CONTINUED)

TOD
(thinks)

No.

HELEN
Of course not. You're not that kind
of a man. Tod, our family needs you.
We all need you.

JULIE
Toddy...

Julie goes over and hugs him. Garry looks relieved. The truck
stops.

HELEN
Now go see the doctor.

Tod and Julie get off the truck. Then Garry and Helen get off.

HELEN
(calls)
And I'll drive home.

Tod and Julie go off. Garry stays with Helen. He is staring
at her with new eyes.

GARRY
You, like, saved their marriage.
That was really bitchin'.

HELEN
Yeah... I give them six months.
Four, if she cooks.

GARRY
(surprised)
You don't think they're gonna make
it?

HELEN
(puts her arm around
him)
The odds are not good, Garry.

GARRY
Then why'd you say all that? Why'd
you try to keep them together?

HELEN
Because Julie wants Tod. And
whatever you guys want -- if it's
not illegal -- I try to get for
you. That's the best I can do.

(CONTINUED)

GARRY

I'm glad you're going out with
Mr. Bowman.

HELEN

Yeah, why?

GARRY

He's funny. Besides, I think he's
the kind of guy who'd be nice to
you. Somebody should be nice to
you.

HELEN

Bet your sweet, pink ass.

He SMILES at her.

GARRY

(to Tod and Julie, O.C.)

Hey, wait up!

He RUNS AHEAD, LEAVING Helen walking alone. Garry's last
comment has left her feeling gratified. She SMILES and
walks on. A DRAGSTER SPEEDS BY almost hitting her. She
SPINS around almost into the path of another DRAGSTER. She
puts her hand to her heart, SHAKES her HEAD and walks on.

INT. AUDITORIUM - NIGHT

It's a small auditorium. ON STAGE SEVEN CHILDREN are portraying the dwarves. Gil, Karen, Grandma, Kevin and Justin are seated side-by-side in the middle of the audience. The place is a sea of VIDEO CAMERAS. Many of the fathers have set up tripods in the aisles. There are fewer cameras at the Super Bowl. The "Actors" are not good.

DWARF

Somebody stole our dishes.

DWARF

They're not stolen. They're put away.

An OFF-STAGE SNORE. No one on stage says anything. There's a long CONFUSED SILENCE.

ANOTHER OFF-STAGE SNORE.

MORE CONFUSED SILENCE.

TEACHER (A WOMAN)
(stage whispers)
What was that?

DWARF
What was that.

The AUDIENCE SNICKERS.

DWARF (CONT'D)
It came from the bedroom.

DWARF
It sounds like a monster.

PAN THE BLAYLOCKS.

Gil looks BORED, Karen mildly BEMUSED, Kevin DISGUSTED,
Justin WIDE-EYED in TERROR.

ANGLE ON STAGE

DWARF
Someone should go see what it is.

They all MUMBLE 'not me.'

ANGLE ON JUSTIN, SHAKING HIS HEAD 'NO.'

000015

ANGLE ON STAGE

DWARF
Let Dopey do it.

DWARF

Yeah. Good idea. Let's let Dopey do it.

Taylor, as Dopey, VIGOROUSLY SHAKES her head "no." Her EARS FLY OFF. People SNICKER. Karen WINCES.

All the dwarves grab Taylor and begin DRAGGING her toward the "bedroom." She RESISTS (in character). They pull harder and urge her to "come on." She's dragged almost to the door. Justin LEAPS OUT of his seat.

JUSTIN

They're taking my sister!

Quickly he DUCKS UNDER a tripod and dashes ONTO the STAGE.

KAREN

Justin!

Gil and Karen attempt to FOLLOW him, but the tripod BLOCKS the aisle. They try to move it, but the PHOTOGRAPHERS are packed in too tightly. Justin is up on stage. He begins SWINGING his little FISTS at the other dwarves while SCREAMING 'Bad, bad, bad.' He starts butting the dwarves.

GIL

Justin!

JUSTIN

I'm saving Taylor.

The TEACHER hurries over and attempts to subdue him. He RUNS away. She CHASES. He's running around the dwarves. He causes one dwarf to BUMP another. The bumpee, SHOVES back. Soon there's more shoving. The teacher grabs Justin, who SWINGS WILDLY at her. Taylor, rushing to his aid, begins to pull on the teacher's arms.

TAYLOR

Let him go!

ANGLE ON BLAYLOCKS

KAREN

Taylor, no honey.

Kevin is LAUGHING. Gil looks STUNNED. He drops back into his seat.

ANGLE ON STAGE

While Taylor and Justin battle with the teacher, a full scale melee has broken out among the other dwarves. BEARDS and HATS are FLYING, kids are WRESTLING each other to the floor. A SECOND TEACHER, ignoring the melee, attempts to help the first teacher subdue Justin, who is still swinging his fists and SCREAMING.

116 ANGLE ON AUDIENCE

Karen SLUMPS DOWN next to Gil. She HIDES her FACE. Gil SMILES... then CHUCKLES... then LAUGHS... then bursts into HYSTERICS. While chaos reigns, Gil is now laughing so hard, he's CRYING. Karen cracks up. Both of them and Kevin are laughing uncontrollably. Gil can't catch his breath. He looks at Karen through wet eyes. They both keep laughing. Gil RUBS Karen's TUMMY.

117 INT. DELIVERY ROOM -DAY

A DOCTOR HOLDS UP a CRYING new-born BABY.
WE CAN'T SEE the mother or father.

DOCTOR
It's a girl.
NURSE
You'd better go out in the lobby,
Dad, you've got about a hundred
relatives out there.

118 INT. CORRIDOR - DAY

WE SEE a MAN from BEHIND. He's in a hospital GOWN, CAP, and MASK. He hurries through double doors from the delivery area into the lobby area.

119 INT. LOBBY - DAY

ANGLE ON THE FAMILY

WE DON'T SEE them all at once. WE PAN. They all look UP expectantly. We START ON Frank and Marilyn. They're with Cool. NOTE: All the children look about a year older. WE PAN TO Grandma. Then to Gil with Justin. Then Kevin and Taylor. Then Karen with a BABY in her arms. Then Nathan and Patty, then Susan who is nine months PREGNANT. Then Garry, then Tod HOLDING a BABY, then Julie.

JULIE
Well?

ANGLE ON THE MAN IN THE HOSPITAL GOWN

He TAKES OFF his MASK. It's George Boyer.

GEORGE
(excited)
It's a girl. Helen's fine.

The family erupts DELIGHTED. Gil turns to Grandma

GIL
You're next, Grandma.

Grandma shoots him a look.

CUT TO BLACK

THE END