

"NOTHING IN COMMON"

Screenplay

by

Rick Podell and Michael Preminger

Producer:
ALEX ROSE

Re-Writes By:
Garry Marshall
& John Collins
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Re-Writes By:
Larry Grusin
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"NOTHING IN COMMON"

FADE IN:

1 THE SCREEN IS DARK

1

but we can make out CLOSEUP of a young couple kissing passionately. They have a blanket pulled up tightly around their necks. The boy is DAVID BASNER. The girl is SHELLEY.

SHELLEY

(happy)

That was wonderful.

She giggles. Then there is a BUMP and they both are jolted. Suddenly many lights come on.

CO-PILOT (V.O.)

We're experiencing some minor turbulence and the Captain has asked that we turn the 'Fasten Seat Belt' sign on. In a few moments we'll be serving a continental breakfast.

2 PULL BACK

2

to see we're in an airplane. Our couple was in the back row. Other passengers were in various forms of sleep and are now sitting up. We see now that David is a handsome, well-built young man about thirty. Shelley is a pretty twenty-eight.

SHELLEY

I better go back to work.

She comes out from under the blanket and we see she is a stewardess.

SHELLEY

(continuing;
to a passenger)

We'll be landing in about thirty minutes.

3 EXT. SKY - MORNING

3

Plane flying. Dawn is breaking. TITLES.

"NOTHING IN COMMON"

FADE IN:

1 EXT. SKY - NIGHT 1

A commercial airliner flies through the darkened night.

2 INT. PLANE 2

We're in first class. It's early morning on the plane. Most of the passengers are asleep and many of the interior lights are out. A man, who looks like he just woke up, is waiting outside one of the bathrooms. The slot on the door reads, "Occupied." Suddenly the bathroom door opens, and a pretty STEWARDESS comes out and closes the door behind her. She moves past the man. The man tries to pull the bathroom door open, but the sign snaps to "Occupied" again. The man reacts. A beat, and the door opens again, and a young man, DAVID, comes out. He smiles at the man.

DAVID

Good morning.

David moves past the man to his seat. The man looks after David, then cautiously opens the bathroom door and peers around it. After checking it out for a moment to be sure there is no one else in it, he enters.

3 ANOTHER ANGLE 3

As we FOLLOW David down the aisle to his seat, there is a bump, and David is bounced around. The lights come on. David sits. On the seat next to him is a large object with a towel thrown carelessly over it. The Stewardess we have seen previously prepares the cabin for landing.

CO-PILOT (V.O.)

We're experiencing some minor turbulence and the Captain has asked that we turn the 'Fasten Seat Belt' sign on. In a few moments we'll be serving a continental breakfast.

Other passengers in various forms of sleep are now sitting up. We see that David is a handsome, well-built young man about thirty.

STEWARDESS

(to a passenger)

We should be landing in about thirty minutes.

4 EXT. SKY - MORNING

4

Plane flying. Dawn is breaking. TITLES BEGIN.

O'Hare Airport in Chicago.

STEWARDESS (V.O.)

Welcome to Chicago's O'Hare
Airport, the busiest airport
in the world. The time here
is seven-thirty a.m.

5 INT. BOARDING TUNNEL

5

Passengers from our plane departing down tunnel. We notice David carries a small scuba tank and the large, towel-covered object from the plane. He has just returned from vacation and is dressed casually.

6 INT. AIRPORT TERMINAL

6

This is the arrival area. Passengers are being welcomed. David is met by no one. He stops and sets down the large object. The towel slips off and reveals it is a ship's figurehead. A carving of a seawitch. The Stewardess comes over, picks up the towel and puts it around his neck.

STEWARDESS

Here's my number you asked for,
David, but don't give it to any
crazy friends, okay?

He takes number...

DAVID

(memorizes slip
of paper)

Don't worry. 213-555-6417.

... then puts paper in his mouth and chews it up.

STEWARDESS

(laughs)

I'm free Saturday night. Call
me.

She exits with another stewardess. David smiles, waves, then takes paper out of his mouth.

DAVID

(mumbles)

Now what the hell is the number?

- 7 EXT. AIRPORT - PARKING LOT 7
- David wheels a dollar-type airport cart down a row of cars until he comes to a fancy Jeep. He puts his stuff in the Jeep, throwing his bag haphazardly, but being very careful with his scuba gear which now includes a big scuba tank. He places the figurehead in the passenger seat. He changes his shirt as he drives away, causing the Jeep to swerve.
- 8 EXT. CHICAGO - DAY 8
- Pretty SHOT of skyline, morning.
- 9 EXT. OFFICE BUILDING - DAY 9
- This is the home of the advertising firm that David Basner works for. A large Calder sculpture is outside. Jeep pulls around corner of building. With the seawitch figurehead next to him, it looks like David is driving with a very strange person.
- 10 EXT. MARINA TOWER - LONG SHOT 10
- as Jeep parks in high circular tower.
- 11 INT. RECEPTION AREA IN OFFICE BUILDING - EARLY FRIDAY MORNING 11
- The plush reception area of Doyle, Gargas & Lionel, a very busy, prominent, affluent advertising agency. A bowl filled with large bunches of assorted grapes is on the table. A pretty receptionist, PAULINE, is answering the phone. David steps out of the elevator, walks across the area and pushes open a door... In the next scenes, David is in continuous motion.
- 12 INT. OFFICE CORRIDOR - CONTINUOUS 12
- David makes his way down the corridor. He stops and talks to a cute secretary. There is a rhythm to his movements. It's as if his daily entrance were choreographed. It's a ritual most of the members of the firm, especially the secretaries, look forward to. He stops and has something to say, however brief, to everyone as he makes his way to his office. He carries his big scuba tank. He talks to Louis and Eric.
- 13 INT. SECRETARY DESK OUTSIDE OF DAVID'S OFFICE 13
- His secretary, JANE WIGGINS, is changing from her sneakers to her heels and waiting with messages as he arrives. She is a small, athletic, sexy thirty-year-old. However, even though she and David have a rapport, there is no sexuality between them. David has just been promoted to CREATIVE DIRECTOR and he examines the sign proudly outside his door. His staff awaits him.

(CONTINUED)

13 CONTINUED:

13

They are copywriter RICK DONATO, a fast-talking New York kid, copywriter MISHI (short for Michelle) WILSON, a bright Midwest girl. Artists Brian Noon, a nervous, sweating boy, CAMERON SAWYER, a young college type, and Dale Gibbons, a young Okie girl who always looks scared.

JANE

Welcome back, Mr. Basner. Hope it was a nice vacation, ten urgent messages, but they'll have to wait -- you're due in the conference room...

(looks at watch)

... right now.

(sotto)

Cut it a little close, didn't you, ace?

DAVID

(holds up scuba tank)

Janey, no hiss. It's time for the hydro-test.

JANE

I shopped while you were gone.

David and Jane head into new office.

14 INT. DAVID'S OFFICE

14

His new office is typical ad office, high-tech with various of his successful ads and personal executive toys around. Some clothing boxes, bags are on the couch. There are a few souvenirs of the sea on the wall. He has a window which David examines with reverence. Rick pops in as rest of staff hover outside.

JANE

Two suits and some shirts are in the box. There's a pair of shoes, try them on for size.

DAVID

What's the matter with these?

JANE

New office, new clothes, new image.

RICK

(interrupts)

David, did you love the Bahamas? How's life underwater?

(CONTINUED)

14 CONTINUED:

14

DAVID

Scuba diving's the definitive
way to relax. Fish never yell
at you.

(shows pictures
of seawitch)

I found this great figurehead.
A seawitch. From an old sailing
ship --

They look at pix of figurehead.

15 SHOT - DAVID LOOKING OUT WINDOW

15

16 POV - CHICAGO STREET AND RED CALDER SCULPTURE

16

DAVID

I now have the privilege of
watching accidents.

17 BACK TO WIDE SHOT

17

MISHI

I got your old cubicle. I'm
keeping the window you drew on
the wall.

TED GELLER, another hotshot like David, enters.

TED

Congratulations on the move up,
David. As newest creative
director, you do the welcome
speech to the newest young
geniuses. They're waiting.

DAVID

I'll be there in a minute, Ted.
Okay, everybody out.

His staff leaves with Ted. As Jane leaves --

JANE

Ted wanted this job bad, you
know.

DAVID

Janey, I've been hustling 18
hours a day in this place.

(pause)

He can have it as soon as I get
another promotion.

Jane exits, closing door. David is alone. He looks
around his new office. He's happy.

18 EXT. OFFICE - ANOTHER AREA OF HALLWAY

18

David faces a group of young people starting as fall employees. He's fiddling with a pair of drumsticks.

DAVID

And I think advertising is the only business left where young people can get a job in the real world, doing real work, with a real salary. You were hand-picked, but twenty other people want your positions. This is the last time you'll hear me use this formal voice unless I have to fire you. Go with your creative directors and have fun at DG&L.

(to Jane)

I'm outta here.

19 CLOSEUP - SCREEN

19

We see the advertising company's new Adidas commercial. As the film ends, we see "color bar" and END OUR TITLES. Then we PULL BACK TO REVEAL:

20 INT. CONFERENCE ROOM - A MOMENT LATER

20

A typical ad agency conference room. No windows, but walls you can stick pins in. All the chairs are tan except one is white. About ten executive types, men and women, sit around in suits and ties. Most noticeable are MITCHELL THOMPSON (40), the sales senior VP, LOUISE PELHAM (30), senior VP of accounts and GENE MURDOCH (30), who is the head of Market Research. Dominating the scene is a man dressed in a casual but expensive jumpsuit. Trim, distinguished, balking but with an air of quiet authority is CHARLIE GARGAS (40), the one remaining active owner of the agency. Next to Charlie is his beautiful black secretary, Jeanouche. Charlie sits in the white chair.

As the lights come up, David (dressed oddly in this bunch) slips into a chair and fidgets with a pair of drumsticks. Charlie looks at his reflection in the blank TV screen as he speaks.

CHARLIE

Talk to me about this, anybody.

LOUISE

The account is happy as a clam. They love it.

(CONTINUED)

GENE

Market tests show it plays big, particularly in Europe, which was the target area. Everybody's high in my shop.

MITCHELL

Sales ditto. They've ordered more commercials. You do nice work, Basner.

CHARLIE

He better, for the raise he just got.

DAVID

Can we show it again?

CHARLIE

No, we're over. Have a nice weekend, everybody.

They all get up and congratulate David as they file out. Charlie passes David.

CHARLIE

(continuing)

How do I look to you, David?

DAVID

Fine. Is this a pop quiz?

CHARLIE

(smiles)

I'm going to look better.

Charlie moves on, then suddenly turns.

CHARLIE

(continuing)

David, I know at least two other agencies made you offers. You turn them down, or do I throw you out your new window?

DAVID

I'm here, Charlie. Why would I go with anybody else? They're not thinking of eventually making me a partner.

This is the first Charlie's heard of it.

(CONTINUED)

20 CONTINUED: (2)

20

CHARLIE

Partner? A partner? Doyle,
Gargas, Lionel & Basner.

DAVID

Eventually.

CHARLIE

Pretty cocky.

DAVID

Pretty capable.

CHARLIE

(laughs)

Take your shot, kid, I'm watching
you.

Charlie exits.

DAVID

(to slide booth)

Girard, play that commercial
back.

David sits in Charlie's white chair. Lights fade as commercial starts.

20A INT. MAX BASNER'S APARTMENT - SATURDAY MORNING

20A

We see LORRAINE BASNER, David's mother, serving breakfast to MAX, David's father. Max finishes his coffee. She goes to pour another, but he puts his hand over the cup. He offers her part of the paper. She shakes her head "no." He gets up and goes to his chair. She sits at table and looks at him. They go about their day not speaking. They no longer have anything to say to each other.

21 INT. DAVID BASNER'S APARTMENT - BEDROOM - SATURDAY NIGHT 21

We see a couple in bed. We hear a woman's voice. She is making sounds... the SOUNDS of pleasure, GIGGLING, enjoyable MOANING. We see the seawitch figurehead on his wall.

DAVID (V.O.)

(sexy, softly)

You're wonderful.

SHELLEY (V.O.)

Are you involved with anyone?

(CONTINUED)

21 CONTINUED:

21

DAVID (V.O.)

(beat)

Well... ah... does self-involved
count?

Shelley laughs. The PHONE RINGS.

SHELLEY (V.O.)

What the hell was that?

DAVID

Some call it a telephone. Others
call it a monopoly...

SHELLEY (V.O.)

When the phone rings after twelve
o'clock, I worry someone died or
that you're a pimp.

The phone answering MACHINE CLICKS ON.

WOMAN'S SEXY VOICE

Hi there...

Shelley screams.

SHELLEY (V.O.)

Pimp?

DAVID (V.O.)

No, it's just my machine. Shh,
it could be an emergency at the
office.

WOMAN'S SEXY VOICE

... David Basner can't come to
the phone right now, he's busy.
He'll get back to you as soon
as he's not -- busy. Please leave
your name and number when you hear
the beep.

The SOUND OF THE BEEP.

MAX (V.O.)

It's Max -- Max Basner -- your
father. Maybe you've heard of
me. I just thought you'd like
to know, your mother left me
today.

David quickly turns on a small lamp next to the bed. He
picks up the phone. We see that Shelley is the stewardess.

(CONTINUED)

21 CONTINUED: (2)

21

DAVID

Dad?

MAX (V.O.)

Oh, you're there.

DAVID

Yeah, I'm here. I'm here. What's going on?

MAX (V.O.)

Got a girl there? Anybody you know?

DAVID

Cute, Dad. Now what happened with Mom?

MAX (V.O.)

I'm not talking English?!
Thirty-four years of marriage,
she walked out. She took
clothes, she took pots, pans,
the blender... It's twelve
o'clock at night. I'm alone...
with a goddamned meatloaf
wrapped in tin-foil.

DAVID

Dad, it's nothing but a simple misunderstanding.

MAX (V.O.)

It's not misunderstanding. A
misunderstanding you take a
toothbrush, not a blender.

Pause.

DAVID

Listen, Dad, I'm in the middle
of something, can I call you back?

The PHONE is HUNG UP on the other end of the line. David
hangs up the phone.

SHELLEY

Your mother left your father?

DAVID

(matter-of-factly)
I guess so.

(CONTINUED)

21 CONTINUED: (3)

21

SHELLEY

People just can't seem to relate
anymore...

(a beat)

Are we stopping?

DAVID

I sort of... lost the fantasy.

CUT TO:

22 EXT. A STREET IN ROGERS PARK (SUNDAY)

22

A clean, modest, middle-class neighborhood. The Jeep pulls up and parks in front of a building. David, wearing a softball outfit, gets out of the car. He looks up at the building, at a window, and shakes his head. It's the last place he wants to be. There's a woman feeding pigeons out the window.

23 INT. MAX'S APARTMENT HALLWAY - DAY

23

David walks down hallway and stops in front of an apartment door. He takes a deep breath and knocks on the door. There is no answer. Knocks again. Waits. Turns doorknob. The door opens.

24 INT. MAX BASNER'S APARTMENT

24

David enters the simple two-bedroom apartment in which he spent his childhood. The place is filled with smoke.

DAVID

Oh, my God.

(trying to look
around; begins
to cough)

You in here? Make a noise!

MAX

I'm in here.

David slowly starts to walk. Rubs smoke from his eyes. Trips over a plant.

DAVID

(with real concern)

Good morning, Dad. Are you okay?

MAX (O.S.)

Never been better.

(CONTINUED)

We see Max Basner. He is a sixty-year-old man who looks older. The years have not been kind. His hair is almost totally grey, the once lean body is now loose. He is wearing loafers, slacks, and a cardigan sweater with buttons down the middle over a cotton short-sleeved dress shirt. Seemingly oblivious to the smoke in the apartment, he sits in a chair, puffing on a cigar and making pencil marks on the racing form he's holding close to his eyes and reading.

DAVID

Okay, what's going on?

MAX

(pointing to
racing form)

Got a horse here, can't lose.

DAVID

I didn't come here to talk about
a horse. Is there a fire in
here, or am I crazy?

MAX

You're crazy.

David opens the windows to allow the smoke to escape.

MAX

(continuing)

If they want smoke outside, let
'em get their own.

David walks into the kitchen and comes back out carrying what looks like an oversized charcoal briquet.

MAX

(continuing; walk-
ing into kitchen)

It's a steak. You want it?
I'll throw on another one.

David follows his father into the kitchen and drops the steak onto a plate. Max opens the door of the kitchen cabinet and starts looking for something. He's having trouble seeing, but he doesn't want his son to know. David stands and watches as his father shuffles items on the different shelves.

DAVID

I don't want steak. I want to
know what happened with you and
Mom.

(CONTINUED)

MAX

(continuing)

Where does she hide the ketchup?

DAVID

I haven't lived here for ten years.

MAX

So where'd she hide it ten years ago?

DAVID

Try the second shelf, that's where she used to hide the peanut butter.

David finds the ketchup and hands it to his father. Max pours almost half the bottle on the steak. He then sits at the kitchen table and starts to eat.

MAX

She never knew how to cook, anyway. You know, the dog didn't die. He committed suicide.

(holding up
the steak)

This is the way to eat a piece of meat. Did you have breakfast? You want something?

DAVID

(shakes head no;
then)

So, Mom left.

MAX

You see anybody else here?

DAVID

Did you want to tell me about this situation, or shall we play twenty questions?

MAX

I told you on the phone. What did you have, some girl's tit in your ear? She walked out.

DAVID

Without a note? She always left notes. Mom had fine penmanship. I always --

(CONTINUED)

MAX
(interrupts)
No notes.

DAVID
Where is she?

MAX
Who knows.
(then)
I'm better off without her. She
was some bundle of fun that one.
My sides are still hurting from
all the laughing. Anyway, it's
not your problem. I don't want
to waste your valuable time.

DAVID
Be fair now. You called me
three times this year. One Merry
Xmas. One, get me hockey tickets,
and one "Your mother left me."
You don't waste that much of my
time, Dad.

MAX
I know you want to leave. You've
been here ten minutes already.
What is it, you got a blonde
waiting on the other pillow?
Another redhead in tight jeans
with the name across the ass?
When I was a kid, they didn't
have to have a name, just an ass.

DAVID
(patiently)
I play ball every Sunday.

MAX
Fat ball. Stupid game.

DAVID
But I can stay for awhile. The
game doesn't start 'til --

MAX
(interrupts)
Do what you want.

Max takes a fresh cigar out of his humidor. He sits back
in his club chair and lights the cigar.

(CONTINUED)

24 CONTINUED: (4)

24

MAX

(continuing)

Your mother'll be back. Where's she going? At her age, what's she gonna do, meet some guy... Forget it. Look at her, no raving beauty... She'll be back. She'll be right here in this goddamn apartment.

DAVID

I'll stay a little while.

David sits down in a chair across from Max. The father and son sit in total silence. It's the same way they've sat, the same way they've communicated, for years. Max turns on the TV. The sports news is on with the Cubs game recap.

25 EXT. SOFTBALL FIELD - DAY

25

There are no real fans watching. Just players and a few stray people. These are a bunch of guys who play every Sunday. Some might be guys we met at the Ad Agency. They play "Chicago" Ball which is sixteen-inch softball. We see David hit a fly ball. It looks like an out, but two guys collide and it drops. David almost doesn't see this, but the first base coach yells, and he makes it to second.

26 EXT. SOFTBALL FIELD - ANGLE ON DAVID

26

David is on second base conversing with the shortstop on the other team whose name is LARRY. David's trying to find his mother.

DAVID

Your mother and my mother used to be friends. Has your mother talked to my mother lately?

LARRY

I don't talk to my mother.

DAVID

Oh. Sorry.

(then)

Don't you live with your mother?

LARRY

Yeah.

Suddenly the second baseman tags David. He's picked off. They yell at him to get his head into the game. He can't.

27 INT. COMMERCIAL STUDIO - NEXT DAY

27

David back at work. This is where the agency shoots commercials and print ads. At the moment they're filming a commercial for "Jeu de Paume" men's aftershave lotion. Some of David's staff are around. ROGER is directing the commercial, which is basically three beautiful models applying aftershave to three different types of men, a middle-aged man, a young man, and a teenager. The campaign is "Jeu de Paume -- let her put it on." They are rehearsing, so during this scene MUSIC PLAYBACK keeps going ON and OFF. David is looking over a wristwatch ad with Mishi when Rick comes over with copy -- Playback goes off.

MISHI

I don't get it.

DAVID

(pulls a model
over)

Come help me. It's okay. I'm
a Creative Director, it's the
same as a doctor.

(to Mishi, all
business)

The man's hand moves all around
the model's body, and finally
we end with a closeup of the
wristwatch.

MISHI

We don't see either model's face
so it costs less to shoot -- I
got it!

She exits. David thanks model. Rick hands him copy.

RICK

Jane came over from the office
with your messages.

David motions Jane in. The models take a break and act
in contrast to their posed elegant on-screen behavior.
We hear them talking. One lisps.

DAVID

I know you just came over to
look at the models.

He keeps looking at papers Rick's handed him.

JANE

Your lunch tomorrow is at Avansare,
the jacket no tie meeting with the
shoe people is pushed to two-thirty...

(CONTINUED)

27 CONTINUED:

27

DAVID

Did Donna Miller call back yet?

JANE

No, I left three messages for her.

(then)

Just now someone claimed to be
your mother called... Your scuba
tank is --

DAVID

(reacts)

Claiming? What are you talking
about?

JANE

She said she was your mother. I
wouldn't know. I've been working
for you three years and I didn't
know you had parents...

DAVID

Where is she? Call her, tell
her --

JANE

No phone. Just an address. She
said you could come by after work.

DAVID

Today? Today I've got seven
layouts due and...

(then)

... Give me the address.

One of the sexy girl models goes by. David's reading.
Jane looks.

JANE

(complimentary)

Nasty bod.

David gives Jane a look.

28 INT. SHENANIGAN'S BAR - END OF DAY

28

An ad hangout of successful, NOISY young people David's
age. Nobody over thirty-five. A basketball hoop and a
backboard have been set up at one side of the room.
Cameron, Jane, Brian, Mishi and Rick are shooting baskets.
David knows almost everybody in the bar. He is nursing a
drink and watching JO-JO, a 25-year-old female bartender,
who's serving three ad types at end of the bar. Cameron
comes by... A sign says "Happy Hour - 4 to 7 p.m."

(CONTINUED)

28 CONTINUED:

28

CAMERON

(sotto)

You notice the three Burnett
Agency hot-shots?

DAVID

I already got Jo-Jo on it.

CAMERON

(amazed)

That's why you're the boss.

Cameron moves on. Jo-Jo comes over.

JO-JO

All I could hear is some big
outfit wants to switch ad agencies.

DAVID

A big what? A cola, a shoe, a
computer company? Go back and
listen --

JO-JO

David, I'm a bartender not a spy.

Jo-Jo moves away. A girl, ANNIE, waves at David.

ANNIE

Thanks for the recommend to the
Henderson Brothers.

DAVID

My pleasure. You're a good lawyer,
Annie.

ANNIE

How come I'm not a judge?

DAVID

Because it would be a crime to
hide those legs under a robe.

He starts to leave. Jo-Jo sails by carrying two beers.

JO-JO

It's an airline! Okay?

DAVID

(excited)

Which one?

(CONTINUED)

JO-JO
(exasperated)
Why don't I just drop a microphone
in their drinks?

DAVID
(laughs)
No, just find which one, and
I'll fix you up with Cameron
tonight.

JO-JO
(smiles)
Cameron...? You sure know my
weakness. Okay.

DAVID
Thanks. Don't abuse the kid too
much. I may need him at the
office tomorrow. I'm outta here.
I've got a hot date.

David leaves as Jo-Jo goes sexily to Burnett guys.

INT. LORRAINE BASNER'S NEW DUPLEX APARTMENT - EARLY
EVENING

Two black men who look like father and son maneuver a large couch up the front steps of this green duplex. A pleasant black woman carries a box of things ahead of them. They're unloading an old truck filled with boxes of Lorraine's stuff. LORRAINE BASNER helps unload as David follows her around. At 52, she is still a handsome woman with a trim figure. She is a woman who is nervous and anxious from the ordeal she has gone through in the last few days... the ordeal of leaving her husband.

DAVID
So, you left Dad?

She walks by him.

DAVID
(continuing)
Mom, will you please stop a
minute and talk.

LORRAINE
(near hysteria)
Don't raise your voice with me,
David. I've been shouted at
all my life. I can't take it
anymore.

(CONTINUED)

DAVID

Who's shouting? I just wanted
you to talk to me standing still.

Lorraine gets a grip on herself.

LORRAINE

(to movers)

Perhaps we can do this later.

The movers put down the couch.

MOVING MAN #1

No problem, Lorraine.

(to David)

You. Talk nice to your mother.

The moving men go in the house.

DAVID

The moving men live here?

LORRAINE

You didn't recognize Lucille?
She was our cleaning lady when
you were six.

DAVID

No, I didn't. My mind was so
cluttered at six.

Lorraine takes a box and hands David one as they start
into the house.

DAVID

(continuing)

Mom, this'll blow over. Why
don't you stay with Aunt Shirley
in St. Louis? Or how about if I
pay for a motel? You don't want
to think about it?

Lorraine looks at her son.

LORRAINE

David, I don't expect you to
understand everything. But I
didn't move out for just a few
days, and I didn't move out to
think about it.

Lorraine enters house. David follows.

It's a one bedroom cluttered with boxes and has no couch. David is carrying a box of old things he made as a kid. Indian ashtrays, etc.

DAVID

I guess after thirty-four years of being married it's like the whole thing never happened.

LORRAINE

Is that what your father said? I just walked out all of a sudden. What did he tell you? Exactly what?

DAVID

Nothing. We looked for ketchup together.

LORRAINE

(suddenly)

You have no idea what it was like since you moved away. Nobody to talk to and when he came home there was still nobody to talk to. I had to check his club chair... if he was sitting in it then I knew he was home. I didn't leave because of the yelling. I left because I couldn't stand the silence.

DAVID

All right... all right... You don't have to tell me the whole thing.

LORRAINE

David, it took every ounce of courage that I could muster to walk out that door. When I got on the bus and rode away, my whole body was shaking.

Her body is shaking now. David stands, there is very little he can say to his mother at the moment.

DAVID

Mom, are you going to be okay? I just want to know. Can you get along by yourself? Won't you be lonely?

(CONTINUED)

30 CONTINUED:

30

LORRAINE

I'll be fine. You go ahead with what you have to do. I'll buy a dog.

(a beat)

David?

He looks at her, waits:

LORRAINE

(continuing)

What I've done looks awful, doesn't it? But you know, I feel fine. I feel good. I don't have to lie anymore.

(a beat)

You don't understand, do you?

David stares at her; he doesn't understand at all.

LORRAINE

(continuing)

I can do what pleases me. I don't know what pleases me, but I'm going to find out and then ... that's what I'm going to do.

She and David look at each other for another moment, then she exits.

31 INT. PROSCENIUM THEATRE - NORTHWESTERN CAMPUS - DAY

31

The theatre is darkened but for some worklights on stage and in the audience section. DONNA MILLER, a pretty Assistant Professor of Theatre, is conducting her Acting I class. There are some ten students on stage, doing acting exercises, as David enters, unnoticed.

DONNA

Okay, our next exercise is meant to give fluidity to your body movements. You are now amoebas, doing whatever amoebas do. Okay, begin.

The students begin to act like amoebas. Some fall to the stage floor and don't move. Another stands up in center stage and undulates. Another goes to a wall of the stage and writhes against it. Yet another slithers to the edge of the stage and then down into the audience. Two more, NANCY and ZACHARY, stand, touching each other from head to toe, their bodies undulating in rhythm.

(CONTINUED)

DONNA

(continuing)

What are you two doing?

ZACHARY

Making baby amoebas.

DONNA

I'd prefer some asexual reproduction, if you don't mind.

David taps Donna on the shoulder.

DAVID

That's exactly what you said on our last date. Hi, Donna.

DONNA

David. Fancy meeting you here -- or anywhere.

DAVID

Whoops! Did I forget something again?

DONNA

You said you were coming to my experimental theatre production.

DAVID

Well, I thought I'd be experimental myself and see if I could be in the audience without actually attending.

Donna is not amused.

DAVID

(continuing)

Look, I'm sorry. I thought it was an 'if you can, make it; but don't if it's a hassle' kind of thing. Can we talk?

DONNA

I can't, David. Right after this class I have to teach Shakespeare interpretation and then I have a faculty meeting.

DAVID

Couldn't you skip the meeting? Don't tell me they take attendance.

(CONTINUED)

31 CONTINUED: (2)

31

DONNA

I can't. I'm leading a drive for us to get back our parking spaces. Can you believe it? I bust my ass getting an MFA, teach here three years and they decide to give my parking space right out front to some rich sophomore in a dorm. I'm not hauling my ass half a mile in the snow to the new space they've assigned me.

DAVID

I really need to talk with you.

DONNA

(sees he means it;
to class)
Okay, guys, let's take five.
We've got lots to do today so
let's make this only a fifteen
minute 'take five.'

The students file off the stage, some walking past Donna and David in the audience. Nancy, eyeing David.

NANCY

Is he really your boyfriend?

The girls all look at him.

DONNA

Old flame... Old high school
flame.

(then)

Look closely, girls, this is what
to avoid later in life.

CUT TO:

31A EXT. COLLEGE CAMPUS - LATER

31A

They walk along campus. David is upset.

DONNA

My mother always said, 'Never
live in the same city as your
parents.'

DAVID

That's your advice?! Move?! My
parents are breaking up after 34
years, they're not talking to
each other, I've just gotten a
major promotion at work, and you
tell me to move?!

(CONTINUED)

31A CONTINUED:

31A

DONNA

I don't know what to say, David.
My parents were divorced when I
was ten. But if you have to take
care of your parents, you do.

DAVID

Take care of them? I'm lucky
to find time to shave.

(a beat)

I've hardly spoken to them the
last five years... I wish I had
a sister.

Donna bursts out laughing.

DAVID

(continuing)

Oh, come on. I'm not insensitive.
If they need help, I'll send them
money.

(realizing)

Does that make me an asshole?

DONNA

No. Hank, my ex-husband, is an
asshole. You're just... just
David.

CUT TO:

32 OMITTED

32

33 EXT. CHICAGO MERCHANDISING MART - MORNING (A WEEK LATER) 33

The mart houses the offices and showrooms of hundreds of
clothing manufacturers.

34 INT. MAX BASNER'S SHOWROOM - LADS AND LASSIES CHILDREN'S WEAR 34

Max sits behind his desk. Pacing in front of him is
MARVIN NADLER, 35, Max's boss.

MARVIN

(yells)

Sure, if you were interested in
business as much as women, we'd
all be rich.

MAX

Keep your voice down. Don't yell.
This is Max Basner you're talking
to. I've been a top salesman for
this company for thirty years.

(CONTINUED)

34 CONTINUED:

34

MARVIN

(softer)

I'm sorry, but Mr. Keenan from
New York is on my back. Do
better, Max. Do better.

Marvin Nadler leaves. Max watches him go. He sits perfectly still for a few minutes, then opens the desk drawer, looks at Lorraine's picture... and closes the drawer. He gets up, walks to the door, hangs sign on it: BACK IN 30 MINUTES. He heads down the hallway.

35 INT. MART HALLWAY - CONTINUOUS

35

Max sticks his head into the different showrooms. He has a hello for everyone. He gives a ballpoint pen to everyone he meets.

36 INT. LOBBY OF MART

36

CAMERA MOVES DOWN AND IN to the busy plaza. Salesmen, manufacturers and models hustle in and out of the building. Racks of clothing, wheeled off trucks, are rudely being pushed through the crowd. In the middle of the plaza is a food cart operated by YUNG, an old Oriental. Pushing his way through the crowd in front of the cart is Max, carrying his ever-present racing form. He buys a Danish and coffee.

YUNG

(holding picture
for Max to see)

Max, look.

Max squints. He has trouble seeing it.

YUNG

(continuing)

It's my granddaughter. She loves
the little dress you gave her.
She's the prettiest girl in the
neighborhood.

MAX

Max Basner takes care of his
friends.

SALESMAN

(looking at Max's
racing form)

Got a tip for me, Max?

MAX

Don't go swimming after a heavy
meal.

(CONTINUED)

36 CONTINUED:

36

SALESMAN

Drop by later, I got some girlie pictures I want to show you.

MAX

If they're not better than last week, keep 'em to yourself.

Max starts back up to his office. His friend, SHERWIN, walks with him a moment.

SHERWIN

So, how's Lorraine?

MAX

Fine.

SHERWIN

Give her my best. Even though I know she never liked me.

MAX

That makes two of us. She never liked me either.

37 INT. MAX'S SHOWROOM - AN HOUR LATER

37

Seated at a table are two buyers, GLADYS, mid-fifties, a long-time client of Max's, and JOANNE, a pretty 24-year-old. Max is laying some children's dresses on the table in front of the women. He picks up one dress. Fluffs the dress and holds it up. He is a master craftsman at work. Makes the dress look like a million bucks.

MAX

Lady Di was in Wednesday, went crazy over these. Ordered one for every member of Parliament.
(beat)

Come on, Gladys, it's my best seller.

GLADYS

I don't think I can move them, Max. I'm sorry.

MAX

Darling, hold this in front of you.

He gives Joanne a dress. She stands and holds the little girl's dress to her body.

(CONTINUED)

MAX

(continuing)

See how that looks. Terrific.
Turn around... make a little
circle. See how it flows... a
regular Miss Universe.

Joanne turns, "modeling" dress. She's embarrassed.
Gladys is laughing.

GLADYS

(to Joanne, point-
ing to Max)

The man's been making me laugh
for thirty years.

MAX

Stop laughing and buy.

Gladys laughs again.

MAX

(continuing; to
Joanne)

So, how long have you been in
the business, pretty young lady?

JOANNE

A few months.

MAX

A virgin. Listen, stay away from
the salesmen. They're low life.

GLADYS

Yeah, they fool around with you
and then they break your heart.

Max looks at Gladys... there is a "past" between them.

MAX

They do that, don't they?

(to Joanne)

Go out with a dentist. At least
you'll get a free filling.

Joanne wanders to a rack of dresses on the side, leaving
Max and Gladys alone.

MAX

(continuing)

What are your plans for dinner?

(CONTINUED)

37 CONTINUED: (2)

37

GLADYS

I'm busy, Max.

MAX

Too bad. I thought we'd give the Diplomat Motel some more business.

GLADYS

I'm going with someone, Max. Three months now.

MAX

Well, you got yourself some young stud, Gladys?

GLADYS

(smiling)

He's not so young, but he's steady. I trust him. He's got a slight respiratory problem, but he thinks I'm a queen.

Joanne comes back over:

MAX

(then)

Please sit, let me show you some nice things.

Max starts to pull out children's outfits. He's sweating in his coat and tie. He pulls a little Chicago Cub uniform.

CUT TO:

38 INT. CHICAGO SPORTS CLUB - DAY

38

This is a young executive sports center with a dome-shaped, glass-enclosed pool. David, in a swimsuit, is on the phone talking to his mother. INTERCUT call:

LORRAINE (V.O.)

Yes, yes... your secretary called and told me you'd buy me a car, which is very nice. 'Used' is fine with me. Aunt Shirley is getting a new car. Maybe we'll buy her old one. Thank you, David.

39 INT. LORRAINE'S APARTMENT - CONTINUOUS

39

Lorraine is on phone talking to David.

(CONTINUED)

39 CONTINUED:

39

She is trying to hold a little black baby in her arms who is squirming.

LORRAINE

Oh, David, there's a little problem. I haven't driven in ten years. Maybe you could go out with me for an hour. I think that's all I need.

40 INT. SPORTS CLUB - DAY

40

David on phone.

DAVID

This is a bad month, Mom.

LORRAINE (V.O.)

Okay, okay. Lucille's nephew will teach me. A sweet young man. They call him 'Juice.' I think he has a record. He'll take me driving.

DAVID

You win. I'll work it out. I promise you'll drive.

CHARLIE (O.S.)

David. Close your eyes.

DAVID

I have to go, Mom, my boss is here. 'Bye.

He hangs up and closes his eyes. Charlie comes over and takes his hand, and they walk to poolside. Charlie has a towel over his head and wears a bathing suit.

CHARLIE

Keep them closed. I know it's a little silly, but I'm the boss. Who's going to laugh at me? Okay, David, now open up. And don't laugh.

David looks at Charlie and he's wearing a toupee. It's a pretty good one.

DAVID

It's you.

(CONTINUED)

CHARLIE

You sure it's not too dumb. Next month they're using my photo in Advertising Age Magazine.

DAVID

Am I laughing? It looks great. No one'll ever know.

(then to business)

Now what about the Colonial Airline account?

CHARLIE

They're only asking three agencies to do presentations. We have to be one of them. How?

DAVID

Andrew Woolridge.

They both stand to get into the pool.

CHARLIE

A hard man to get to know.

DAVID

I checked it out... They say private, cautious, conservative, man of a few words...

CHARLIE

Or maybe dumb, paranoid and totally off his rocker. Nobody's sure, but he did build the whole company up from near bankruptcy.

DAVID

I'm sure I can deliver you an airline, Charlie. And if I do?

CHARLIE

If you do -- what?

DAVID

You know what I want, Charlie.

CHARLIE

David, I know I'm the only active partner in DG&L. Doyle's gone, and Lionel's weaving belts at the fruitcake farm. But I'm not making you a partner this year.

(CONTINUED)

40 CONTINUED:

40

DAVID

Next year?

CHARLIE

That's all you want, isn't it?

DAVID

That's all for now, Charlie. I
may want more later. I'm on a
roll.

Charlie laughs.

CHARLIE

(gives up)

Roll at Colonial Airlines. Get
to know Woolridge. That's the
best way to --

DAVID

(interrupts)

I've got dinner with Woolridge
tomorrow night.

CHARLIE

Good.

(then)

Well, this is the true test.
How it looks under water.

Charlie goes underwater. Come up. Toupee looks real
dumb.

DAVID

It looks fabulous.

(a beat)

What toupee?

David swims off. Charlie looks in a mirror at the pool-
side and rips off his toupee and swims off after him.

CUT TO:

41 INT. MAX'S SHOWROOM - LATER

41

Max has piles of stuff out and is still selling. He
looks tired. Joanne points to a dress on a rack on the
other side of the showroom.

JOANNE

Mr. Basner, that dress over
there...

(CONTINUED)

41 CONTINUED:

41

MAX

Max, the name's Max... If you
don't buy anything, it's Mr.
Basner. Which dress?

JOANNE

The one with the hearts with the
velvet collar.

He turns. From where he's standing he can't make out
which dress is which. They all look fuzzy to him...
slightly out of focus.

MAX

The one with the hearts with the
velvet collar.

Trying to remember where that particular dress is, he
walks to the wrong end of the rack.

GLADYS

(a look of concern)

The other end, Max.

MAX

Sure, I know that. There was
just something here I thought I
might show you. Hearts... Hearts?

He moves down the rack. Getting a little frantic, he
takes some dresses off the rack, holds them close to his
eyes. Gladys is now aware that her old friend is having
some trouble.

GLADYS

Max, well take the one you have
in your hand. Write me my regular
order.

MAX

(relieved)

This one. Good. This is very
lovely. One of my best.

Max takes out an order pad. He smiles at Gladys. She
gently pats his hand.

CUT TO:

42 INT. HOTEL LOBBY - NIGHT

42

It's one of those indoor lobbies with clusters of couches
and armchairs where people may sit and order a drink.
David is strolling the lobby. He is early for his dinner
appointment.

(CONTINUED)

He is stopped in his tracks by the sight of one of the most beautiful women he has ever seen -- CHERYL ANN WAYNE. David edges towards her. She spots him and smiles to herself. She rather likes what she sees. He suddenly moves towards her.

DAVID

'We'd better hurry or before you know it, the Renaissance will be here and we'll all be busy painting.'

CHERYL ANN

What?

DAVID

It's a line from a Woody Allen movie. Forget it. It didn't work.

CHERYL ANN

No, it didn't. But it wasn't a disaster.

DAVID

Cute pick-up lines are always a little risky. Let's try honesty. I have a dinner tonight that is one of the most important meetings in my whole career. But when I saw you standing here, it didn't seem that important at all.

CHERYL ANN

(smiles)

That's flattering, but why ruin your career? What career is it?

DAVID

Advertising. David Basner. D.G. and L.

Cheryl Ann recognizes the name, but is giving nothing away.

CHERYL ANN

... David Basner... I'm Cheryl Ann.

DAVID

I'll lose these people as soon as I can. How about a drink later? Is that possible?

(CONTINUED)

42 CONTINUED: (2)

42

CHERYL ANN
(smiles, but)
No, it's not.

She turns and walks away.

43 INT. HOTEL RESTAURANT - A FEW MINUTES LATER

43

The maitre d' leads David through the dining room to the table at which ANDREW WOOLRIDGE is sitting, sipping a drink.

DAVID
David Basner, D.G. & L. It's a
pleasure to meet you, Mr. Woolridge.

They shake hands. David sits down. A pause.

DAVID
(continuing)
I appreciate you seeing me for
dinner.

ANDREW
No dinner.

DAVID
No dinner?

ANDREW
I eat alone. We're having a
drink.

DAVID
Fine.

David orders a drink. There's silence.

DAVID
(continuing)
I'll get to the point. We'd
like to do a presentation for
your airlines. We'll spec it.

Andrew toys with the silverware.

ANDREW
You know, sometimes I like to
eat my whole meal with just my
salad fork.

DAVID
(stunned)
Well, that's quite...

(CONTINUED)

CHERYL ANN

(interrupts)

Sorry I'm late. I had to make those phone calls.

David looks up and is stunned to see Cheryl Ann. He stands.

CHERYL ANN

(continuing)

Sit. I'm Cheryl Ann Wayne the new Media Director for Colonial Airlines.

(sits)

I just moved here from Boston where...

ANDREW

Don't give us your resume. I already gave you the job. It's him I'm interested in.

CHERYL ANN

(rattles it off)

He's with one of the three top agencies in the Midwest. They're particularly strong with TV spots. Basner's the hot shot creative director, recently promoted. Basner's good but a little impulsive.

(smiles)

He has a tendency to give up everything for a pretty face.

DAVID

You forgot the mole in my left ear.

Andrew looks at his ear.

ANDREW

Where's the mole?

DAVID

(quickly)

Had it removed, sir. Yesterday.

The HEADWAITER, carrying a telephone, approaches the table. He puts the phone down in front of Cheryl Ann.

WAITER

It's for you, Miss Wayne.

(CONTINUED)

43 CONTINUED: (2)

43

Cheryl Ann picks up the phone.

CHERYL ANN

Hello, mmm, oh yes, Bill.

(listens)

No, that won't do. I need that report tomorrow. I don't care if he's out of town, find him, get the information and have that report on my desk in the morning...

As she continues talking. Andrew plays with his silverware.

DAVID

(sotto)

I meant to ask you, sir, when you eat your whole meal with the salad fork. Does that include soup?

Andrew smiles, then laughs. David smiles. Cheryl Ann smiles but keeps talking on the phone.

44 EXT. HOTEL - LATER THAT NIGHT

44

Cheryl Ann and David are waiting for their cars from valet parking.

DAVID

You never stay at the same hotel as Mr. Woolridge?

CHERYL ANN

No. Never where the boss stays. I like privacy.

DAVID

(takes a shot)

Well, now that we have the business out of the way, how about the pleasure. I, myself, rarely mix the two but I have to make an exception. Besides, we didn't get dinner.

He puts his hand softly on her shoulder, his fingers brushing gently against her hair. A beat and she removes his hand.

CHERYL ANN

Basner, let's talk.

(MORE)

(CONTINUED)

CHERYL ANN (CONT'D)

We're both bright young executives with upward mobility. There's one thing that makes it difficult for a woman in a corporate world. That's the label, 'She fucked her way to the top.' I don't have to do that. I'm a fully competent executive. I have an MBA from the Wharton School of Business. Guys who once tried to get me in bed wound up taking orders from me. We'll get along fine if you remember to stay on your side of the line. And if you possibly try to cross it by using any macho physical strength, I'm capable of kicking you in the balls.

She turns away.

DAVID

I went to the Wharton School of Business.

CHERYL ANN

That's a lie.

DAVID

Yes, it is, but I'm protecting my balls. Just as you probably at some time or other, have protected yours.

There is a pause.

CHERYL ANN

You're suggesting I come on too strong?

DAVID

The parking valet is starting to pop steroids.

She laughs. Her car arrives. She tips the valet and gets in.

CHERYL ANN

You don't scare. Get in, David.

DAVID

What?

(CONTINUED)

44 CONTINUED: (2)

44

CHERYL ANN
Leave your car here. Get in.
I'm taking you home.

David gets in.

DAVID
My place?

CHERYL ANN
I like new places.

DAVID
I hope the maid changed the
sheets.

CUT TO:

44A INT. DAVID'S BEDROOM - LATER THAT NIGHT

44A

Cheryl Ann and David are in bed. It is obvious they have
just made love. David sits up.

DAVID
So far I'm enjoying working on
the Colonial Airlines account.

CHERYL ANN
Don't get ahead of yourself.
You haven't even got a
presentation slot yet.

DAVID
I'll get one.

CHERYL ANN
You're cocky. My father likes
that.

DAVID
He does? Well, I'll meet him
sometime. What's he do?

CHERYL ANN
He has a nice job with Colonial
Airlines. He owns it.

DAVID
(shocked)
Andrew Woolridge! I'm in bed
with the boss' daughter.

CHERYL ANN
Lucky you.

(CONTINUED)

44A CONTINUED:

44A

DAVID

But... but... your name's Wayne.
Not Woolridge. So --

(thinks)

I'm in bed with the boss' married
daughter.

He puts his head in his hands.

DAVID

(continuing)

Way to go, Basner.

CHERYL ANN

Wayne is my mother's maiden name.
I only use it because I don't
want to trade on nepotism.

DAVID

Okay, you're not married. But
you're still Woolridge's baby
girl.

She nods.

CHERYL ANN

I chose to come here and now I'm
choosing to go. You handle it
any way you want.

Cheryl Ann gets out of bed and starts to get dressed.

DAVID

You're leaving. I thought we'd
spend some time together. The
'before' was a little quick. We
had a nice 'middle.' I thought
we could prolong the 'after.'
Get to know each other.

CHERYL ANN

I think we know each other well
enough.

DAVID

I feel closer to the parking
valet.

CHERYL ANN

I work, Basner. I have reports
to read and meetings to prepare
for. This was nice but let's
not make a Wagnerian opera out
of it.

(CONTINUED)

44A CONTINUED: (2)

44A

DAVID

So I'm a one-night stand?

CHERYL ANN

Oh, I'm sure you've done this plenty of times. Besides, it has to be a one night stand. You're not comfortable being with the boss' daughter. I'll let myself out.

Cheryl Ann leaves. David slumps back in bed.

DAVID

Boy, was she a piece of cake.

CUT TO:

45 EXT. CITY DRIVING RANGE - DAY

45

David has two cardboard boxes. He's opening them and pulls out brand new golf clubs. A couple of other old hackers stare and laugh at him.

SFX: ANSWERING MACHINE BEEP

ANDREW (V.O.)

This is Andrew Woolridge. I like golf. I have arranged for us to play tomorrow morning at WaKaKut Country Club. Meet you on the first tee.

46 EXT. DRIVING RANGE - LATER

46

David is hitting golf balls off the tee -- and badly. He's probably never hit a golf ball before in his life.

46A ANGLE - DRIVING RANGE - DAY

46A

He hits another ball -- it plops on the ground two feet away. Donna comes striding up mad.

DONNA

Golf, David? Golf? You said it was an emergency. I thought something else happened to your folks. An accident, something horrible.

DAVID

Would you like to hear horrible, Donna? I need to learn golf, and I need to learn before tomorrow.

(CONTINUED)

46A CONTINUED:

46A

DONNA

Do you realize the only time I
ever hear from you is when you're
in trouble?

DAVID

That's when I'm the most fun.
Come on. What can you teach me
about golf in a couple of hours?

DONNA

How not to get hit by lightning.

DAVID

It's a start.

46B EXT. DRIVING RANGE - LATER

46B

Donna, who doesn't look very pleased, is nevertheless
showing David how to play golf. She knows a fair amount
about the game. She corrects his stance, his swing.

FLIP TO:

47 EXT. CITY DRIVING RANGE - MIDNIGHT

47

It's the dead of night, and David is the only one hitting
balls. Donna has gone. The only illumination comes from
the headlights of David's Jeep. David can barely lift
his arms. His hands are raw. Two hundred yards out, the
attendant is dodging David's drives as he tries to re-
trieve some of the balls.

48 EXT. GOLF COURSE - DAY

48

David stands near Andrew Woolridge. Standing behind him
are their caddies. Andrew is about to hit. He looks at
David, who is carefully putting on his golf glove over a
red, raw hand. Andrew hits a drive down the fairway.
He steps back. David puts his ball on the tee and
selects a club. He has some clubs in Donna's bag, some
still in a box.

ANDREW

My daughter speaks highly of you.

DAVID

That's very nice to hear. Thank
you.

David takes a few practice swings. He approaches the
ball and is about to tee off.

(CONTINUED)

ANDREW

She says you're a great lay.

David misses the ball completely and takes a divot.

DAVID

She... uh... said that?

ANDREW

My baby tells me everything.

DAVID

It seems an unusual conversation
for a girl to have with her father.

ANDREW

I have a modern daughter. I raised
her to be a corporate executive. I
raised her to be a man.

DAVID

You know, so did my dad. But I
don't tell him anything.

ANDREW

(snaps)

I don't want to hear your life.
Hit the ball.

David quickly hits ball and they walk down the fairway.

EXT. GOLF COURSE - LATER

They're on the putting green; David misses a couple but
gets it in.

DAVID

So, I think an advertising
campaign should reflect the man
who owns the company. Very
honestly, sir, I'd like to try
and incorporate what you stand
for in the advertising approach
for Colonial. If you let us do
a presentation, of course.

Andrew sinks his putt.

ANDREW

You're playing lousy, David. I
don't know if it's intentional
but keep it up. I love to win.

(CONTINUED)

49 CONTINUED:

49

DAVID

I've always had a shrewd head
for business.

They walk down the fairway.

50 EXT. STREET - DAY

50

Max walks out of a clothing store. He carries little girls' dresses. He opens his car door. Across the back is a rack stretching from one window to the other. As Max hangs the dresses on the rack, one dress falls to the ground. Max quickly picks it up. He gently brushes the dress off and carefully places it on rack. He gets into his car and starts to drive. We see that he's having some trouble driving. Things are not perfectly clear in front of him. As he makes a left, he almost hits a car. He starts to perspire. He knows he's having difficulty. To make a right turn at the next corner, he suddenly moves into the lane on the right, cutting right in front of a bus. The bus driver, pulling bus away from curb, sees Max too late and hits the back of his car. Max gets out of his car. He's worried... realizes what he did, but instead of waiting for the driver, Max becomes the aggressor. He heads towards door of bus. The door opens and a big, burly DRIVER steps out.

MAX

Where did you take your driver's
test, in a wheat field?

DRIVER

You cut right in front of me,
mister.

MAX

Congratulations, you're the first
person to hit me in forty years.

A crowd starts to gather.

DRIVER

You didn't signal. You just
moved right in front of me.

MAX

You're telling me it's my fault?

DRIVER

Yes, I am. I got forty witnesses...
(points to bus)
... sitting in there behind me.

(CONTINUED)

MAX

Sure they're on your side. They
can't go anywhere without you.

(starts walking
alongside bus)

Who's going to listen to people
who ride a bus? Look what's
sitting here. A bag lady, four
drug addicts, a kid with purple
hair.

Max quickly moves toward the crowd gathered; to an elderly
woman, sweetly:

MAX

(continuing)

We have to stick together,
darling, or these streets won't
be safe for decent people,
especially a lovely lady like
yourself.

DRIVER

(holding pad and
pencil)

What's your name, mister?

MAX

I don't walk around the streets
giving my name to strangers. Go
back in your bus.

DRIVER

Let's see your license, old man.

MAX

Who the hell you calling old man?!

(to crowd)

You hear what he said to me?!

(to Driver)

Now I got witnesses. Abusing a
citizen.

DRIVER

You ever think about having your
eyes examined?

MAX

Don't try to weasel out of this.
You snuck up behind me.

DRIVER

How the hell can I sneak up in
a forty-foot bus?

(CONTINUED)

50 CONTINUED: (2)

50

MAX

I don't have time to stand
around making chit-chat. I'm
a working man.

(starts to get
into his car;
to Driver)

I'm going to make some calls.
You haven't heard the end of
this.

The Driver stops Max from getting into car.

DRIVER

You're not going anywhere, Pops.
You're going to wait for the
police.

We see the distress on Max's face.

51 EXT. GOLF COURSE - DAY

51

David and Andrew have just come off the course. Andrew
is checking his card. Their caddies stand nearby. David
is on an outdoor phone.

DAVID

I don't know why I'm calling
you. I got a message from my
office. Basner. David Basner.
Yeah, he's my father. He hit a
what? Is he okay...? You mean
right now? You said he's okay.

ANDREW

(calling to
David)

I want a drink, boy.

He listens for a beat, then calls to Andrew.

DAVID

Mr. Woolridge, I won't have
time for those drinks. I have
an emergency.

ANDREW

Cut that emergency crap, boy.
You lost, you buy. And tip
these caddies, too.

DAVID

Okay.

(MORE)

(CONTINUED)

51 CONTINUED:

51

DAVID (CONT'D)
(into phone)
Tell him I'll be there.

He hangs up and joins Andrew as they head for the clubhouse.

52 EXT. REMO & SONS TOWNING INC. - LATER

52

David drives under a sign that reads "REMO & SONS Towing Inc." and into the yard. It's a typical wrecker's yard with battered cars and auto parts lying around. David passes an ambulance that has been totalled. He gets out of his Jeep.

53 INT. REMO'S TOWING GARAGE - CONTINUOUS

53

David enters the garage. Max is in the back, playing cards with AUGIE. David is still in his golf clothes.

DAVID
Loser has to keep the car?

MAX
My son David is finally arrived.
Thank you, Augie. I won't have
to sleep here tonight.

DAVID
Hello, Augie. Thanks for keeping
him company. Nice place.
(looks around
garage)
You decorate this yourself, or
did you bring in someone?

MAX
I want the name of a lawyer.
One of your big shot friends.
I'm going to sue the city for
everything it's got.

DAVID
I thought you hit a bus.

MAX
I didn't hit a bus. A bus hit
me!

AUGIE
Hey, David, you do commercials.
Max told me you did that terrific
one about after-shave.

(CONTINUED)

53 CONTINUED:

53

DAVID

He did?

MAX

Not a bad commercial. I had a better idea, but he wouldn't listen to me.

AUGIE

Those broads were nice. I'd like a job like that.

DAVID

Like what?

AUGIE

Interviewing naked broads.

DAVID

Let's get out of here, Dad.

AUGIE

What's the rush?

DAVID

I have to get back to work.

AUGIE

Interviewing naked broads.

David ignores him, leads Max out. Augie goes back to work.

DAVID

Tell me exactly what happened.

MAX

You don't need to know what happened; I'm your father, remember? Look at the old pictures, I'm the one in the undershirt. Come on, maybe your wandering mother will be back by now.

After a moment, David hands Max a box of cufflinks.

DAVID

She found these in with her stuff... She's returning them.

Max holds the cufflinks. He's clearly hurt. He walks out. David follows.

54 EXT. TOW TRUCK YARD - CONTINUOUS

54

They walk past battered cars.

MAX

She said she's not coming back?

DAVID

Well, she said... I just know it.

MAX

(challenges)

She told you that?!

DAVID

Yes. She told me that, okay?

MAX

Then fuck her! Who wants her!

CUT TO:

54A INT. PERSONNEL OFFICE - DAY

54A

Lorraine Basner sits opposite JACK COLLINS, a handicapped man in a wheelchair. Friendly and warm, he scans Lorraine's work application.

JACK

Sears department store in St. Louis in 1948. You've been out of the job market for a while.

LORRAINE

I took two weeks off and it kind of mushroomed.

Jack laughs.

JACK

What have you been doing between 1950 and now?

LORRAINE

I got married, but it didn't work out.

JACK

(puzzled)

It didn't work out? I'm confused. 1950 to 1984? What have you been doing?

(CONTINUED)

54A CONTINUED:

54A

LORRAINE

Like I said. I was married
for thirty-four years and it
didn't work out.

JACK

Mrs. Basner, I don't think I
can help you. You see, the
problem is, you haven't had
any recent work experience.

LORRAINE

Thank you.

She starts to leave, broken. Then comes back.

LORRAINE

(continuing)

Mr. Collins, I have to start
somewhere, don't I? I mean,
this is what they've been telling
me at every place I've been to.
No recent work experience.

(her frustration
explodes)

I happen to be a very capable
woman. Doesn't raising a
family and keeping a house
together count for anything?

Her whole body is shaking. There is a silence.

JACK

Mrs. Basner, I appreciate what
you're saying.

LORRAINE

(trying to regain
her composure;
grins)

Stop appreciating, and give me
a job.

Collins looks at her... and then starts looking through
his file cards.

LORRAINE

(continuing)

I can type, make coffee, play
catch, file, park cars. There
has to be someplace or some
firm that needs help. Help me,
Mr. Collins, because if you
find me a job you'll be a hero.

(CONTINUED)

54A CONTINUED: (2)

54A

JACK
A hero, Mrs. Basner?

LORRAINE
To me.

CUT TO:

55 INT. SPORTS CLUB - POOL AREA

55

David jumps into pool and we FOLLOW him swimming. He comes up out of water and there is Lorraine.

DAVID
(surprised)
Mom?... Why am I seeing you here, Mom?

LORRAINE
I joined. I like to belong where you belong. You're happening. Besides, I'm out in the world. I have to look trim.

Two pretty girls go by.

LORRAINE
(continuing;
looking at
the girls)
I used to have a body like that, but it wasn't in style back then, so I traded it in for a new hat.

David can't help but laugh. Another girl, MARIA, wearing an aerobics outfit, comes over to David as he gets out of the pool. Lorraine goes and puts down her towel, then comes back.

MARIA
David, did I leave my earrings at your apartment?

DAVID
I don't know. I'll have to look in the girls-who-left-their-earrings-in-my-apartment drawer.

MARIA
(smiles)
Look in the bed. That's probably where they are.

(CONTINUED)

55 CONTINUED:

55

DAVID

Ah, Maria, I'd like you to meet
my mother.

MARIA

Your mother. How nice. I'm
David's maid. I don't even wear
earrings. It's our little joke.

Maria beats a hasty retreat.

LORRAINE

Do you sleep with all these
girls?

DAVID

(embarrassed,
stops)

What do you mean?

LORRAINE

What do I mean? Do you go to
bed with all these girls?

DAVID

Yes, I do. I give out numbers
like the bakery. 'Number 36,
please appear at my bedside
tonight.'

(then)

What's the matter, Mom?

They cross to his pool chair. There are hunting maga-
zines there with ducks on the cover.

LORRAINE

(sees magazine)

Ducks? Since when are you
interested in ducks.

DAVID

I'm doing research. I... uh...
I've always liked ducks.

LORRAINE

I don't remember. I remember
you wanted to be rich. Remember
those sea horses you were trying
to raise? They kept dying, and
you kept holding funerals in
the bathroom.

(MORE)

(CONTINUED)

LORRAINE (CONT'D)

Then your father got mad and
flushed them all down the toilet.
And when you sent away for that
taxidermy kit?

DAVID

(suspect)

Mom, what are you trying to
tell me?

A beat. Then she bursts.

LORRAINE

I got a job!

DAVID

(tries to be
nice)

Really? You never had a job.
What are you qualified to do?

LORRAINE

Thank you very much for your
vote of confidence. I'm answering
phones at an insurance company.
I'm brushing up on my office
skills. It's wonderful, David,
people talk to me and I get
paid. Not much, but a little.
I get more when I type faster
than 35 words a minute.

DAVID

You want me to send you to
typing school?

LORRAINE

No. Jane's helping me brush up.
(a beat)

It's wonderful to have a son
whose secretary cares about you.

They're interrupted as Charlie Gargas comes over wear-
ing a new toupee. Lorraine stares at it.

CHARLIE

David, I heard the news. You're
spending the weekend at Woolridge's
farm. Good luck.

(CONTINUED)

55 CONTINUED: (3)

55

DAVID

I'll need it. He and I don't
exactly share the same interests.
He's into ducks and horses.

CHARLIE

For an account this big, you'll
be into them too.

DAVID

Oh, I'm sorry, this is my mother,
Lorraine Basner -- Charles Gargas,
my boss.

CHARLIE

What a lovely lady. I'm delighted
to meet you.

(then)

You have to press Colonial for a
presentation.

She stares at his toupee.

CHARLIE

(continuing)

Is something wrong?

David tries to guide her away.

DAVID

No, nothing's wrong.

Lorraine giggles. Charlie turns and walks back into
his cabana.

LORRAINE

That rug is the worst! Do you
think he realizes it?

DAVID

Now he does! Good to see you,
Mom.

David goes off after Charlie.

LORRAINE

Have a nice weekend.

DISSOLVE TO:

56

EXT. DEER CREEK LAKE - A DUCK BLIND - FIVE A.M.

56

RAIN blows in swift GUSTS into the duck blind.

(CONTINUED)

David, dressed in boots with a slicker over a heavy coat, sits next to Cheryl Ann, Andrew and a couple of duck "Fox Valley Shires" hunters. They wear caps that say, "John Deere," etc., on the front. Twelve gauge shotguns lean against the wall of the blind or are held by the hunters. There are a couple retrievers in the blind.

DAVID

It's five o'clock in the morning.
Are you sure the ducks are awake?

CHERYL ANN

Not everybody likes to spend
their life in bed, Basner.

David shivers and pulls one of the dogs closer to him for warmth.

DAVID

Nice dog. Good dog.

ANDREW

(snaps)
Don't spoil him.

DAVID

Right. Go away, dog.

David reluctantly pushes the dog away.

DAVID

(continuing;
to Cheryl Ann)
Maybe we can huddle together
for warmth.

A man (HARLEY) enters the duck blind wearing camouflage fatigues, his face blackened and he's fondling an assault rifle. He comes up close to Cheryl Ann and stares at her. Nobody else but David pays attention to him.

ANDREW

This is Harley. We've made a
lot of feathers fly, me and
Harley.

DAVID

Hi.

(notices gun)
Quite a weapon you got there.
Must 'press' the ducks while
they're still in the air.

(CONTINUED)

56 CONTINUED: (2)

56

HARLEY

(quietly)

You never know what's going to
come over that ridge.

DAVID

Guess not. But whatever it is,
you'll be ready.

ANDREW

Harley, stop staring!

As Harley moves away from Cheryl Ann, Andrew leaps up.

ANDREW

(continuing)

Up!

They all jump up and start SHOOTING at ducks. Harley
sees David slowly getting up and hauls him to his feet.
David SHOTS. His hat flies off.

57 EXT. THE DUCK BLIND - TWO FREEZING HOURS LATER

57

The head of a dead duck gazes at David from game bag.

DAVID

Mr. Woolridge, I'd really like
to talk to you about the account.

ANDREW

Not while we're hunting, boy!

Andrew looks at the dead ducks.

ANDREW

(continuing)

I think we got ourselves a
couple of blue-winged teals.

DAVID

Do you ever get hooded mergansers
around here?

Andrew reacts, impressed.

DAVID

(continuing)

Or Peking ducks?

Andrew laughs.

(CONTINUED)

57 CONTINUED:

57

ANDREW
(to other hunter)
The kid's a pisser.

One of the dogs has retrieved David's cap and brings it to him. He takes the cap and puts it on. The mud drips off the cap. Cheryl Ann is loving every minute of this. The other retriever comes back and deposits a dead duck in David's lap.

DAVID
No plum sauce?

Suddenly David sees a little boy pointing a video camera at him. David gestures to Cheryl Ann.

CHERYL ANN
Oh, that's my brother, Norbert.
He records everything for Daddy.

ANDREW
Up!

The hunters get up and BLAST away. David doesn't move.

DAVID
(down)
Be honest. How big is the
Colonial Airlines account?

CHERYL ANN
We spend twenty million on
advertising.

David leaps up and starts SHOOTING.

DAVID
Let's get those little suckers!

LAP DISSOLVE TO:

58 OMITTED

58

58A EXT. WOOLRIDGE HOUSE - NOON

58A

David, now happier and warmer, is walking around the Woolridge house after lunch. He's dressed in farm clothes. As he walks by one of the ground floor windows, a woman waves at him. He waves back and starts towards window. We see an odd woman in her late fifties wearing a dressing gown. She has a funny smile on her face.

(CONTINUED)

58A CONTINUED:

58A

David goes to speak when suddenly a black governess-type takes the old lady away from the window and pulls down the shade. David stands perplexed.

59 EXT. FARMHOUSE - NOON

59

Cheryl Ann, Andrew, two other men come out of farmhouse with toothpicks, having had lunch. Norbert is taping it all. Andrew calls to David.

ANDREW

(calls)

David!

DAVID

(comes over)

Great lunch. Will I get to meet Mrs. Woolridge?

There is an embarrassed silence.

ANDREW

No, she... she isn't feeling well.

DAVID

I'm sorry to hear that.

CHERYL ANN

My mother doesn't come out of her room anymore.

ANDREW

(quickly)

Know anything about horses, David?

DAVID

My father had a passion for horses.

ANDREW

Breeding?

DAVID

Betting.

Andrew smiles. The boy amuses him.

ANDREW

One of my champion stallions is servicing two of Egan's best mares today.

(CONTINUED)

59 CONTINUED:

59

CHERYL ANN

A city boy like you ought to observe this.

ANDREW

I've got business to do, take a look, David.

Andrew walks away.

DAVID

(calls)

I guess we'll talk about the ad campaign after the horses service each other or whatever they...

David mumbles and follows others.

60 OMITTED

60

61 INT. BARN - DAY

61

A small barn for horse breeding. The two hunters, Egan and his son, Elmo, Cheryl Ann, David and two handlers are around. Andrew is not there. Norbert hovers with video camera. Harley sits cleaning gun.

CHERYL ANN

Get lost, Norbert!

A handler brings in big stud horse, Cowboy, who is stomping and bucking around. This scares David.

CHERYL ANN

(continuing)

You better watch from the window.

62 INT. BARN - LATER

62

The breeding is taking place. Both horses are very skittish and, as Elmo and two Mexican workmen handle the duties, you can sense the danger. At any moment one of those gigantic Shires could suddenly kick and kill you. David watches from the barn window with Cheryl Ann. In SLOW MOTION and SOFT DISSOLVES with lush MUSIC, we now see more breeding with the statuesque English Shires. We now photograph this very beautifully with almost an underlying sensuality going on. We MONTAGE SHOTS between the proud stud, the stunning mare, and looks and smiles between David and Cheryl Ann. Slowly David and Cheryl Ann's sideward glances heat up and they eventually leave the barn.

63 OMITTED 63
64 EXT. FIELD - DAY 64

David and Cheryl Ann are running. They get to a secluded shady area hidden from everyone. They kiss with a passionate hunger and collapse to the ground as one.

65 EXT. DRIVEWAY - END OF DAY 65

David walks to a waiting Jeep limousine while looking at some notes. Andrew is saying goodbye, Norbert videos it. A Mexican worker drives, Cheryl Ann stands nearby. Harley comes over.

HARLEY

(to David)

Some rude asshole named Max called and wanted to borrow your TV set. His broke.

David is stunned.

HARLEY

(continuing)

I told him you were breeding.

DAVID

What'd he say?

HARLEY

He said a blonde or a brunette? And hung up. What a nut. I'd like to meet him sometime.

ANDREW

(comes over)

Enjoy these, David.

Andrew hands David some dead ducks.

DAVID

Thanks. We really hope you'll ask our agency to make a presentation, Mr. Woolridge.

ANDREW

Harley'll make certain you get to the airport safely.

DAVID

I'm sure he will.

David gets into the Jeep. Harley gets in back of Jeep with a gun.

(CONTINUED)

DAVID

(continuing)

By the way, I think you should keep studding your own mares, too. You know, the stud is only responsible for 40% of his offspring's characteristics, but the mare is responsible for at least 60% of the get's traits. At least according to Tessio... who I guess is the real expert.

Andrew is a little impressed. So's Cheryl Ann.

ANDREW

You read Tessio?

DAVID

As a hobby sometimes.

ANDREW

Tell your boss I'll look at your presentation as soon as possible. Let's go to work, Cheryl Ann.

Andrew walks away.

DAVID

(calling after
him)

I feel we know what Colonial Airlines wants. Thanks for a restful and educational weekend.

Cheryl Ann comes to car window.

DAVID

(continuing)

What's he want?

CHERYL ANN

We're looking for an angle that will attract and build family trade. He's already got the businessman locked up.

DAVID

Thanks.

CHERYL ANN

It was fun today.

(CONTINUED)

65 CONTINUED: (2)

65

DAVID

(smiles)

Whenever I see a mounted
policeman, I'll think about
us. See you in the city.

CHERYL ANN

We'll see. It might not be fair
to the competing agencies.

DAVID

The perfect executive.

CHERYL ANN

We'd make a good team, David.

DAVID

I sense that but I'm not sure why?

CHERYL ANN

Because you see something in me
you really like -- you see you.

She laughs, he smiles. The car STARTS and they drive
off almost hitting Norbert who's videotaping in the
middle of the road.

66 EXT. FARM

66

They drive off down a tree-shaded road that's a luxuri-
ant tunnel of green.

67 INT. AIRPORT - DAY

67

A group of passengers are disembarking. They are mostly
businessmen. Standing out, incongruously among them,
is David, carrying an overnight case and a game bag
with the heads of a couple of dead ducks protruding
from it. We look at airport FROM DAVID'S POV. People
are embracing in reunions and farewells. A chauffeur
is holding a sign, "TOWNSEND." Another chauffeur holds
a sign, "RASMUSSEN." David notices this. David stops
at the Colonial Airlines ticket counter. He listens to
the man behind the counter, who wears a Colonial Air-
lines blazer.

DISSOLVE TO:

68 OMITTED

68

69 INT. ADVERTISING OFFICES - MONTAGE - DAY

69

with MUSIC. There are four or five INTERIOR SHOTS with David and his staff pitching various ideas for the airline campaign. We see ideas, drawings and slogans that eventually lead to the final airline campaign which is revealed later in the story.

70 OMITTED

70

71 INT. CONFERENCE ROOM - DAY

71

David is in front of the room with his entire team. Facing them is Andrew, Cheryl Ann and Charlie Gargas with his team: Murdoch, Pelham, Thompson and his secretary. David is about to pitch the account... the biggest moment of his career.

DAVID

Market research shows that Colonial Airlines is doing well with the businessman. It's getting its share of the professional traveler. Where it is weakest and where there is room for expansion is in the area of the occasional traveler. More precisely the family trade. We've come up with a campaign that targets this market.

Cameron picks up a guitar and starts to strum softly. David takes his storyboard and points to drawings as he paints the pictures.

DAVID

(continuing)

Picture this. A kindly grandmother. Warm and snug in her home. Doing needlepoint by lamplight. A cup of tea beside her on the table. An afghan tucked around her legs. The phone rings.

Rick, Mishi, Brian and Dale do the voices of the family inviting Grandma to come for a visit, AD-LIBBING things like "We haven't seen you in so long, Mom," "The children would love to see you," etc. "Please come, Grandma," "You can sleep in my bed, Grandma," etc.

DAVID

(continuing)

We see Grandma boarding Colonial Airlines.

(MORE)

(CONTINUED)

DAVID (CONT'D)

We see the stewardess making her comfortable. Tucking a blanket around her. Comparing needlepoint with her. Bringing her a cup of tea.

Mishi and Dale do voices. "Land sakes, you'll spoil me, child," "My own grandmother taught me needlepoint," etc.

DAVID

(continuing)

We cut to Grandma being welcomed at the airport by her family. We see a chauffeur hold up a sign with the name of his client on it. We see another chauffeur with another client's name. We see one of the kids holding up a sign with 'Grandma' on it. They welcome her.

David's team do more voices. "Grandma, Grandma," "It's so good to see you, Mom," "You look wonderful, Grandma Bradley," etc.

DAVID

(continuing)

We see the stewardess pass by, smiling warmly. Finally, we see Grandma sitting in an armchair, with her two grandchildren at her side. She has an afghan wrapped around her legs and she's doing needlepoint. Her daughter-in-law brings her a cup of tea. Her son kisses her on the forehead.

One of David's team AD LIBS, "I'm glad you're here, Grandma," in a kid voice.

DAVID

(continuing)

We see Grandma put down her needlepoint and hug her grandchildren. We cut to a shot of a Colonial airliner flying into a glowing sunset and we hear...

(CONTINUED)

71 CONTINUED: (2)

71

ROGER
(in a beautiful
voice)
From your home... to our home...
to their home. Colonial Airlines
... your home in the skies.

Cameron stops playing the guitar. There is silence.

CHARLIE
(selling)
It's a commercial. People like
emotion in television commercials.
It moved me.

More silence. Cheryl Ann tries "to read" Andrew.
He's poker-faced.

CHERYL ANN
Facts work in print ads. Our
statistics show 'emotion' is
the most effective device for
the television media.

GENE
Miss Wayne is correct.

CHERYL ANN
Do you have anything else, David?

DAVID
(firm)
Yes, but we like this. It's
our strongest concept. This.

They all stare at Andrew. He smiles.

72 EXT. NORTHWESTERN CAMPUS - DAY

72

David is walking up the path to the Theatre Building.
He sees Donna talking to one of her acting students.
Donna and the student part. Donna sees David and hur-
ries over to him.

DAVID
(yells)
We got it!

Donna smiles at him.

DONNA
Congratulations, David.

(CONTINUED)

DAVID

Is that all? No hug or
anything?

She shrugs, self-consciously.

DONNA

I get congratulations, too. I
applied for a grant months ago,
and this morning they called
and told me I got it.

DAVID

That's great! What's it for?

DONNA

To produce experimental plays
at the Gemini Theatre.

DAVID

(surprised)

That garage on Paulina Street?

DONNA

We're converting it.

(jokes)

'Theatre' under the lube rack.

David laughs.

DAVID

You can get a standing ovation
and an oil change at the same
time.

She laughs.

DAVID

(continuing)

Come on, how about two old
friends celebrate with dinner
and a bottle of champagne.

DONNA

Oh, I have to teach Post-
Elizabethan in a half hour, but
we can have a quick bite at the
Ratskeller.

Donna slips her arm through David's as they walk.

DAVID

I'm celebrating a twenty million
dollar account with a burger and
fries.

CUT TO:

73 INT. CHICAGO MART - FIRST FLOOR LOBBY - DAY

73

Salesmen and buyers are swarming around the entrance of a room that has the words "FASHION THEATRE" in big, block letters above the door. A sign on an easel by the door advertises, "SPRING SHOWING. EDWARDS OF MIAMI, BETTY BROWN COATS, BLUE BONNET DRESSES, LADS AND LASSIES."

74 INT. FASHION THEATRE - DAY

74

It's a typical room where fashion shows are held. There is a stage and runway. On either side of the runway are tables and chairs where buyers and salesmen sit and do business. The room is full with the steady MURMURING of deals being transacted. Children model the clothes, parading uncertainly down the runway and back. An ANNOUNCER describes the clothes the children are wearing.

ANNOUNCER (O.S.)

Item 15, an Edwards of Miami creation. A print dress, of dacron and cotton. White with a floral print and Peter Pan collar, edged with lace. It's modeled by pretty Aimee Preminger, age four.

The little girl walks down the runway, pleased to be the center of attention. She comes to the end of the runway, stands rocking from side-to-side for a moment, then not knowing what else to do, she raises her dress. The audience LAUGHS and APPLAUDS and the little girl runs back to the safety of backstage.

At a table near the front sit Max and his immediate boss, Marvin, and the big boss from New York, STAN KEENAN. Stan is the consummate, hard-driving businessman. He is ruthless and younger than Marvin. Max is just saying goodbye to one of his cronies.

MAX

Good to see you, Sal. Don't let your pen run out of ink when you're signing those order forms.

(to Stan)

Sal Mancuso, one of my biggest customers.

STAN

How much business has he given you lately?

(CONTINUED)

MAX

Well... his wife's been sick.

One of the child models comes to the edge of the runway and stares at them. Stan pushes the child away.

STAN

Come on, Max.

(indicating papers)

It looks like all your customers have sick families.

MAX

Business will pick up, Mr. Keenan. My car's been in the shop... Tell him.

MARVIN

That's true, it has.

STAN

What do you want me to say, Marvin?

MARVIN

I don't know, Mr. Keenan.

Another child model walks off the runway onto one of the tables beside it. She stands on it uncertainly until an adult rushes over, lifts her off the table and back down the runway.

STAN

(gets up)

Well, nice seeing you, Max.
Send back your samples.

Max looks at him uncomprehendingly as he walks away.

MAX

(flat)

He's taking away my territory.

Silence.

MARVIN

(shrugs)

He's the boss, Max.

MAX

I've been with the company thirty... almost thirty-five years.

(MORE)

(CONTINUED)

74 CONTINUED: (2)

74

MAX (CONT'D)

So I've hit a slack patch. I'll pick up. Everybody knows me. You saw all the guys stopping to say hello.

MARVIN

I saw old guys talking to old guys. It's a young man's game, Max.

MAX

Talk to Jacobs. Talk to your own man in New York. He knows my work. Jacobs knows what I can do.

MARVIN

They got rid of Jacobs, too.

Max sinks back in his chair. On the runway, a determined mother is trying to push an equally determined little girl down the walkway. The little girl is balky as a mule and digs in her heels. The mother pushes her for a while, then grabs her hand and drags her down the runway. The little girl sticks out her tongue at the audience.

CUT TO:

75 INT. MAX'S APARTMENT - NEXT MORNING

75

Max is eating breakfast cereal. That's all he's doing. He's eating breakfast cereal.

76 EXT. RIVER - THE NEXT DAY

76

We're on the commuter ferry boat that takes mostly white collar workers to their jobs in downtown Chicago. The boat is loaded with three-button suit types and women and men carrying attache cases. This is a group of people going to work. At the rear of the boat sits Max. He stares at the water.

77 EXT. BEACH

77

Max walks along shore. He stops by a couple of three-year-old kids playing in the sand. Max smiles and makes faces. Kids laugh. Max suddenly gets sad. Kids get sad faces. Max realizes this and smiles again. Kids smile. Max walks on.

78 EXT. OFFICE BUILDING - DAY

78

Home of David's ad agency. We see Max stroll past the Calder sculpture into the building.

79 INT. RECEPTION AREA - AD AGENCY

79

We PAN AROUND the room and see eight women who all look like various ages of grandmothers. The hot receptionist, Pauline, motions one of the grandmothers through the double doors leading into Doyle, Gargas, and Lionel. Max enters through front door into the reception area. He smiles at grandmothers. There is a bowl of grapes on table and some candies.

PAULINE

Hello, Doyle, Gargas and Lionel.
(notices Max)
Can I help you?

MAX

I'd like to see David Basner.

PAULINE

Do you have an appointment?

MAX

I'm his father.

PAULINE

Oh! You're David's father.

MAX

He's mentioned me to you?

PAULINE

(innocently)

No.

A pause.

MAX

Is he around?

PAULINE

I believe he's busy working in the conference room. Would you like me to let him know you're here?

MAX

I'll wait.

Max walks over to the very futuristic furniture.

(CONTINUED)

79

CONTINUED:

79

MAX

(continuing)

I never know whether to sit in
this stuff or salute it.

He sits down very carefully.

PAULINE

Your son's very nice. He's a
real fox.

MAX

How do you like that, I raised
a fox.

PAULINE

(into phone)

Hello, Doyle, Gargas and Lionel...

Max flirts a little with the "grandmas."

CUT TO:

80

INT. CONFERENCE ROOM

80

A "GRANDMOTHER" is auditioning for the group. In the group are David, Cheryl Ann, Roger, and Murdoch from Research. We notice Cheryl Ann staring at David. He catches her. Also present is ROGER ST. JOHNS, a director.

POSSIBLE GRANDMOTHER

'Oh, Sonny, I can't come out to
California. I can't afford it
since Grampa went bell-up.'

ROGER

No, no, Connie, don't ad lib,
just read the copy... I'll tell
you what, we've heard enough.
Thank you.

Roger ushers Connie out.

DAVID

Break-time.

They get up and start to file out into the hallway.

81

INT. AGENCY HALLWAY

81

CHERYL ANN

I thought the third woman was
'Grandma.' I believed her.

(CONTINUED)

81 CONTINUED:

81

ROGER

To me she was a hooker.

Roger and Cheryl Ann start to argue as David tries to keep peace.

RICK

(hustling through
hall)

Heads up. Tour coming through.
Clean up the act.

As they stand in hallway, we see that on the other side of the room Pauline is showing a tour around the agency. The tour consists of five Orientals and Max eating a handful of grapes.

PAULINE

And this whole floor is the creative department, these people think up the ideas that go to the marketing section, upstairs, and then to the account executives on the next floor.

David sees his dad.

DAVID

(to Cheryl)

What the hell is he doing?

CHERYL ANN

Who?

David runs off after tour and catches up with them.

82 INT. HALLWAY - A MOMENT LATER

82

David and Max coming back up hallway.

MAX

How long you gonna be? I've been out in the lobby twenty minutes already. I'm getting diarrhea from the grapes.

DAVID

Why were you on tour with the Japanese Club Med?

(CONTINUED)

82 CONTINUED:

82

MAX

I ran out of coffee at the apartment. I thought maybe you'd have some.

(looks around)

Nice place. Secretaries, offices, it's a regular big deal.

DAVID

(exasperated)

It's the middle of the afternoon. This is where I work, Dad.

MAX

I know. Aren't you going to introduce me around?

David stops himself and looks around. Cheryl Ann is watching him. He's not about to have this conversation with his father in a hallway. He takes him to his office and shuts the door.

DAVID

No.

83 INT. DAVID'S OFFICE - A FEW MINUTES LATER

83

DAVID

I've been working here five years. You've never even driven past the building before.

Max is standing by the window.

MAX

Some view.

DAVID

Take a good look. If I lose this account because of you -- I'm out that window. Start talking.

MAX

Not here.

DAVID

You come to my office and you tell me not here. Where do you want to go, Argentina?

(CONTINUED)

83 CONTINUED:

83

MAX
(shaking; his
voice trembling)
Not here!!

DAVID
Okay, okay.

MAX
(controlled)
Come on, give your father two
minutes. Let's take a drive.

DAVID
Fine.

They leave office.

83A INT. OUTSIDE DAVID'S OFFICE - CONTINUOUS

83A

DAVID
Wait here, Dad.

David goes over to Jane.

DAVID
(continuing;
sotto)
Get my checkbook.

As Jane looks for checkbook:

DAVID
(continuing)
The man now comes to my office
in the middle of the day. I
think he wants some money.

Jane points to book, purposely avoiding saying a number "out loud" since there are people around.

JANE
Maybe he just wanted to see
your office.

DAVID
He suddenly decides to take
an interest in me. Twenty
years too late.
(points)
Give me a check for that amount.

JANE
Pretty generous.

CUT TO:

84 EXT./INT. MARINE TOWERS GARAGE - A FEW MINUTES LATER

84

This is a large circular open garage. We're on the seventeenth floor. David and his father are walking to David's Jeep.

DAVID

We'll take my car.

MAX

That's one of the things I wanted to talk to you about.

DAVID

What did you do this time, hit a train?

MAX

I didn't drive here.

David stops. Looks at Max.

MAX

(continuing)

I took the ferry and a bus.

(beat)

I got a little trouble with my driving.

They stop.

MAX

(continuing)

I can't see well enough to drive -- even with glasses.

David walks a few feet and reaches his car. He is upset. He opens the passenger side of the car.

DAVID

Get in.

Max walks to the car and gets in.

DAVID

(continuing)

Whoever heard of a traveling salesman without a car. What are you going to do, put a rack of dresses on a Greyhound bus to Rockford?

Max says nothing. He pulls out a cigar. David gets in and STARTS MOTOR.

(CONTINUED)

84 CONTINUED:

84

MAX

Want one? They're Honduran.

DAVID

No.

Max unwraps his cigar. He pulls out what he thinks is the lighter and the STEREO GOES ON. David jams in the lighter and switches off the stereo. Max lights his cigar and starts to puff on it.

MAX

They let me go.

A beat.

DAVID

What?

MAX

I lost my lines. I was fired.

David turns off motor.

DAVID

You're kidding. Please say
you're kidding.

Max shakes his head "no." David sits silently for a moment. Then he opens the door, gets out, slams the door. He doesn't know what to do. Max remains in the car, smoking his cigar. Max stares straight ahead. David sits on the front hood of the car. He takes a deep breath and sits in silence. Max is smoking. David turns and looks at him. David takes the check from his pocket and tears it into little pieces. He gets up and returns to the car. Finally, Max breaks the silence.

MAX

I know you hate me, but I need
you to help me.

David STARTS the car. They start down tower to street.

CUT TO:

85
thru OMITTED
88

85
thru
88

89 MONTAGE - EXT. FRUIT STAND - DAY

89

David is standing by impatiently as Max selects fruit from a fruit stand. Max is picking fruit as if he were picking stones for the Crown Jewels. One out of ten passes inspection and Max deposits it in the paper bag he's holding. David looks at his watch, becomes exasperated and starts tossing fruit randomly into Max's paper bag. It causes the bottom to fall out and the fruit tumbles to the ground. Max and David glare at each other as the fruit rolls down the street.

89A EXT. MAX'S APARTMENT - DAY

89A

David drives up outside, parks illegally in the red zone. He lifts the hood, as if he's having engine trouble, grabs Max's laundry from the car, runs inside. A few seconds later, he bounds out, closes the hood, jumps in the Jeep and drives off.

90 EXT. NEWSSTAND - DAY

90

Max is buying a paper and a racing form. David stands by, holding packages. Max chats with the newsstand vendor. He buys a couple of cigars. He chats with a seedy woman who comes up to the stand. David tugs at elbow, trying to hurry him. Max shoves him off angrily. David stands there, steaming.

90A EXT. PET SHOP - DAY

90A

David is helping his mother pick out a dog from the window. Lorraine is going crazy over all the cute puppies. David checks his watch. He's late for work.

91 INT. ADVERTISING AGENCY - DAY

91

David and his staff are checking over sketches of the "set" for the airline commercial. The grandma's room, etc. Cheryl Ann is there, all business. David stares at her. She catches him.

91A EXT. ARLINGTON PARK - DAY

91A

Max is at the track, having trouble following a race in progress. He squints at the track. He squints at the tote board. There is a man standing beside him with binoculars around his neck. Without asking permission, Max starts looking through the stranger's glasses.

92 EXT. MAX'S APARTMENT - DAY

92

Max hobbles as jauntily as he can up the path.

(CONTINUED)

92 CONTINUED:

92

There are a couple of women sitting out in beach chairs. He tips his hat to one, salutes the other with a finger wave, then comes to a dead stop when he sees David sitting on the steps with bags of groceries. David glares at Max. Max straightens himself, trying to walk without the hobble, but he can't do it. Without a word, he takes one of the bags and goes into the building. After a moment, David follows with the other bags.

END MONTAGE.

92A EXT. DONNA'S GRAYSTONE - NIGHT

92A

We see David's Jeep parked in front, but parked badly so the back wheels stick out into the street.

92B INT. DONNA MILLER'S APARTMENT - NIGHT

92B

DOORBELL is RINGING. Donna comes hurriedly out of her bedroom, throwing on a robe. She opens the door and David bursts in rather distraught and having had a few drinks.

DAVID

They're driving me crazy, Donna.
Between my father's errands and
my mother's questions --

DONNA

David, it's midnight.

DAVID

I won't stay long. Now he wants
me to take him scuba-diving.

DONNA

I'm not alone. Stay here a
minute and calm down.

Donna exits to bedroom. David flops into a chair.

92C INT. BEDROOM - CONTINUOUS

92C

We see Donna's date, Robert, the guy we met before with her on bike.

ROBERT

(disturbed)

What's happening, I heard a
man --

DONNA

(pacifying)

An old friend has a problem.

(CONTINUED)

92C CONTINUED:

92C

ROBERT

Now? We were right in the middle
of --

David walks into bedroom.

DAVID

Hi, I'm sorry to charge in like
this, but --

ROBERT

(defensive)

Hank? You Hank?

DAVID

No, Hank's her ex-husband. A
real asshole.

DONNA

David, get out of here. He's
drunk.

David sits on bed and looks at guy.

DAVID

I am not. We met before. You're
in psychology. Roland.

DONNA

Robert.

DAVID

Robert, are you naked?

(realizes)

Aw, gee, I came at a bad time.

(then)

But you know what she really
likes --

He whispers in Robert's ear. As Donna tries to pull him
out of the room, she picks up her high-heeled shoe.

DONNA

David, I'm about to kill you
with my shoe.

DAVID

Stop. Can't you see Robert and
I are talking here.

DONNA

(mumbles)

The shoe is too small.

(CONTINUED)

92C CONTINUED: (2)

92C

Donna exits.

DAVID

She's very hyper. But sweet.
You know, her middle name is
Mildred. She hates it.

Robert starts to get dressed. Donna comes charging in
with a broom.

DONNA

David, I now have a weapon and
will use it on any part of your
body.

DAVID

I need to talk to Robert about
my parents causing my obvious
nervous breakdown.

(notices Robert
getting dressed)

Don't put your clothes on.
She'll get you back in the mood.
She's very good.

ROBERT

I hate being the only naked
person in a room.

Donna starts swinging broom at him. David ducks, but
Robert stops her.

ROBERT

(continuing)

Donna, get a hold of yourself.
This poor guy has a few problems.

DONNA

(yells)

Robert, don't give me that
psychoanalyst bullshit.

ROBERT

Bullshit? My life's profession
is bullshit? Well, I'm glad
this came out, Donna.

DONNA

(now in control)

Robert, please. Give me a
moment with him.

(CONTINUED)

92C CONTINUED: (3)

92C

Robert stalks out. She looks toward the bed, where David is banging the mattress for attention.

DAVID

I hated growing up in that house. My major dream was to move out, become famous, have them come to my big mansion and tell me they loved me. Then they would go away... and die.

(then)

I never thought of you as having another guy.

DONNA

You never asked.

(a beat)

I'm sorry, I can't help you anymore.

DAVID

You're the only one I can talk to. You're the only one who understands.

DONNA

What's in it for me, David? We talk until you're feeling better. Then I don't see you for six more weeks. What's in it for me?

David nods, rather dejectedly: he can't argue this with her.

DAVID

You look terrific.

DONNA

Thanks.

DAVID

You cut your hair.

Donna smiles.

DONNA

No.

DAVID

Something's different.

DONNA

Nothing.

(CONTINUED)

92C CONTINUED: (4)

92C

DAVID
The bathrobe's new.

DONNA
It's two years old. You've seen
it plenty of times. You wore it.

DAVID
I never wore your bathrobe.

DONNA
(laughing)
Yes, you did. Lots of times.
You looked great in it.

This makes David laugh, in spite of himself, and for a
moment they look fondly at each other.

DAVID
You know, sometimes I just --

DONNA
(interrupting;
heard it before)
'Sometimes you just get busy.'
I have to go.
(smiles, starts
to shut door)
Good night, David.

DISSOLVE TO:

93 INT. DAVID'S OFFICE - ANOTHER DAY

93

David is watching a video cassette of a public service
spot on drunk driving. He's sitting with Dale and Rick
and Cameron. The office door is open. People being
given a guided tour of the agency by Pauline go by.
Some of them stick their heads in. David gets up and
closes the door.

DAVID
These tours are driving me crazy.
I can't get any work done.

RICK
Want me to take care of it, boss?

DAVID
Take care of it.

RICK
Cameron, take care of it.

(CONTINUED)

93 CONTINUED:

93

Cameron exits.

DALE
What did you think?

DAVID
Tasty, very tasty. I knew you
two would get along.

DALE
He shoots paper clips at my face.

RICK
(nudges her)
Shh. She jokes around.

DAVID
I've got to check these sky shots
with Cheryl Ann.
(stops)
Did they give her an office here?

RICK
A desk and a phone down the hall.

DAVID
Good, tell Brian to bring the
billboard layout on Colonial,
too.

Jane sticks her head in.

DAVID
(continuing)
We have to finish; no calls. I
don't want any calls.

JANE
Dad.

David picks up phone.

DAVID
Hello.

94 EXT. HIGHWAY - SIGN SAYS WAUKEGAN

94

David is driving to Waukegan. We hear his phone conver-
sation over the shot:

DAVID (V.O.)
My father's there? Where's there?

(CONTINUED)

94 CONTINUED:

94

GAIL (V.O.)
Continental Massages.
(quoting)
'We Rub You The Right Way.'

DAVID (V.O.)
Clever commercial.

GAIL (V.O.)
I thought you might want to come
get him. He wants to hitchhike
all the way back to Chicago.
He's really a nice old guy.

DAVID (V.O.)
My father?

95 INT. A ROOM IN A MASSAGE PARLOR - AN HOUR LATER

95

David enters the room. It's as if he's interrupted the
Mardi Gras. Girls in various states of undress surround
Max. They're all smoking, eating, drinking, dancing,
laughing. One girl is playing the accordion.

MAX
This is Susie, and Gail, and
Arlene, and Frieda, and Jo Ann,
and Eartha. My son, David.

GAIL
Davey. Little Davey.

DAVID
She knows me?

GAIL
I remember your pictures. He
turned out well, Max.
(to David)
Would you like a massage, little
Davey?

DAVID
No, little Davey's a little
pissed at the moment from the
little traffic on the highway.

GAIL
(gets out)
Well, we have to go back to work.
(to David)
Here's my card. I do house calls.

(CONTINUED)

95 CONTINUED:

95

DAVID

I like ambition.

Girls exit. Max gets dressed.

DAVID

(continuing)

You showed my baby pictures to hookers?

MAX

I'm a proud father.

DAVID

(changes subject)

Where are your travels taking you tomorrow, so I can set my schedule?

MAX

I appreciate you coming to get me.

DAVID

There's nothing I like better than a nice hour-and-a-half drive in the middle of a work day. Cleared my sinuses right up.

MAX

All right, all right. You made your point. I had to find out if I was... if I was...

DAVID

And?

MAX

It's not any of your damn business...

(then)

Everything is okay.

Max has shared something with David.

DAVID

(gently)

Listen, I'll drive you home... you go upstairs, relax, have something to eat.

There's more bad news.

(CONTINUED)

95 CONTINUED: (2)

95

MAX

(beat)

I'm out of food... at the moment.

DAVID

What do you mean... at the moment?

MAX

Never mind. I'll watch a
commercial for chocolate cake.
Maybe that'll fill me up.

CUT TO:

96 INT. SUPERMARKET - A FEW MINUTES LATER - DAY

96

The market is filled with shoppers. Max is pushing a
cart down the aisle. David is helping Max guide the cart.

MAX

I can't keep up with you.

DAVID

I've got to get back to work.
Okay, you need bread?

Max nods "yes."

DAVID

(continuing)

What kind?

Max walks to the breads. He peers closely at them. He
reaches into his pocket which contains four pairs of
glasses. The glasses help Max's sight as much as a gar-
den hose helps a twelve alarm fire. He pulls out one
pair of glasses and puts them on. He tries to read the
label on a bread.

DAVID

(continuing; im-
patiently)

What do you want? Which one?

Max changes glasses. Feels a few more breads. Finally
selects one. David puts the bread in the cart. They
continue silently down the aisle. Max suddenly laughs.

MAX

You know, the one thing we all
had in common... my father, you,
me. We could all talk girls
into bed. All of us.

(CONTINUED)

96 CONTINUED:

96

David nods to himself... it's the one... and maybe the only thing they had in common.

DAVID
And I'm glad you still can.

MAX
(quiet)
No. I can't.

DAVID
What?

MAX
I lied before.

David stares.

MAX
(continuing)
What the hell's the matter with you? Don't you understand? I can't fuck anymore.

The stinging way Max has said this puts David on the defensive again. The old man's in control. It's the way it's always been. Max stops for a moment. He starts rubbing his legs. Finally, he leans over to grab a jar of pickles, and as he stands back up, his legs start to shake and he drops the pickles on the floor. The JAR BREAKS. It's a terrible moment for Max. He tries to hold back tears. David's embarrassed and feels pity for his father. A store clerk comes over.

DAVID
(serious)
It was my fault. It slipped out of my hand. I'll pay for it.

The clerk starts to clean up the mess. David looks at his father.

97
thru OMITTED
101

97
thru
101

102 EXT. MEDICAL BUILDING

102

The Jeep is parked in front of the building. Max and David are near the entrance.

MAX
I just can't see to drive. I can get around okay.

(CONTINUED)

102 CONTINUED:

102

DAVID

No. Your face is this close to the racing form.

MAX

I like to study the charts.

DAVID

You're so close now there's ink on your eyeballs. Come on, Dad.

MAX

Okay. I'll go up. Alone. You're in a loading zone. Go before you get a ticket.

DAVID

Forget the ticket. You've been promising me you were going to go to the doctor and you haven't. I want to make sure.

MAX

Don't, David. Don't embarrass me. People will think I'm some old guy who can't take care of himself.

David looks at Max for a moment.

MAX

(continuing)

You told me you're having lunch with a nice girl. Go see Mary Ann. I'll be fine.

DAVID

Okay. But I want to know what the doctor says...

(yells back)

Cheryl Ann.

David gets into his Jeep and waits till Max goes into the building. Then he drives away. After a few moments, Max is back at the entrance. He squints to see if David has gone, waits a moment longer, figures he's safe, comes out and walks away.

CUT TO:

103 EXT. RIVER - CAFE - DAY

103

David and Cheryl Ann come down long steps. They're talking and going over notes. She almost trips she's so busy talking. But he catches her.

104 OMITTED 104
105 INT. CONFERENCE ROOM - NIGHT 105

Cherly Ann is running a small projector and watching slides. David is off to the side, on the phone to Max.

DAVID
What did the doctor say? How
are your eyes?

INTERCUT with:

105A INT. MAX'S APARTMENT - CLOSEUP OF MAX 105A

MAX
He said I got eyes like a cat.

Max holds the instruction sheet from Publishers' Clearinghouse Sweepstakes close to his face, tears off a coupon and pastes it on the order blank.

MAX
(continuing)
He says I might need glasses,
that's all.

DAVID
All the trouble you were having
and all you need is glasses?

Max finds another coupon and pastes it onto the order form.

MAX
It was stress. The aggravation
from your mother leaving me. A
normal man would have gone blind.
Tell her that.

DAVID
I'm sure she'll be delighted.
(then)
I'm glad everything is okay, Dad.
I have to get back to work.

105B INT. CONFERENCE ROOM 105B

David hangs up the phone and walks over to where Cheryl Ann is watching the slides. He's in a jubilant mood. He puts his arm around Cheryl Ann. She smiles at him, then points out something on the slide. They stand in front of the projector, examining the screen closely. The projector is on automatic and constantly shifts to the next slide. David and Cheryl Ann lean closer to the screen. Their heads are close together. They turn and kiss as the slide is projected on their faces.

106 EXT. MARINA - DAY

106

Cheryl Ann and David walking along shore holding up slides to sun as they walk and talk. Soldier's Field in background.

107 EXT. PARK AND MARINA - DAY

107

David and Cheryl Ann still in animated talk.

108 INT. CHERYL ANN'S OFFICE - DAY

108

She has her hair up in curlers and is dictating a letter. David comes by her office putting on his shirt. They're late for a meeting. No sex is meant here, just two busy people who dress in their offices.

109 EXT. TURBOT - DAY

109

Cheryl Ann and David are having lunch at one of the outdoor-indoor tables. Donna and the teacher from Northwestern pass by, wheeling their bikes. They are in shorts, T-shirts, sneakers, and look grubby. Donna sees David lunching with Cheryl Ann. As she looks back at him and tries to get away without David seeing her, she gets her bike entangled with the teacher's. As she tries to untangle her bike the commotion attracts David's attention. He leans out of the restaurant window and waves to Donna. Trapped, Donna comes over and they introduce each other's dates. Donna, acutely conscious of her scruffy appearance in comparison to Cheryl Ann's elegance, is embarrassed. She frees her bike and she and the teacher continue on. Donna takes one look back at David. He's looking at her.

109A INT. SPORT CLUB - NIGHT

109A

Lorraine is taking a yoga class. She chats with one of the members, a man about her age. He's good at this: he folds himself into a yoga position, to Lorraine's astonishment, and he doesn't miss a beat of the conversation.

109B INT. DAVID'S OFFICE - LATE NIGHT

109B

The room is a shambles, papers, food cartons, cups, mugs, cigarette butts all over the place. David is on the couch with eyes closed. Cheryl Ann, her head on his shoulder, is asleep. David opens his eyes, then gently shakes Cheryl Ann. She awakens, looks at him and smiles. She sits up and stretches like a cat, then, giving David a predatory look, she pushes him down on the couch and crawls on top of him.

109C EXT. DAVID'S OFFICE BUILDING - DAY

109C

David and Cheryl Ann come out of the office building after a long day. They pause under the Calder sculpture and talk, then kiss, then continue walking.

109D EXT. LORRAINE'S APARTMENT - EVENING

109D

The man who was talking to Lorraine at the sport club escorts her down the steps and into his car.

109E EXT. RESTAURANT - SAME NIGHT

109E

Lorraine and her date pull up to a restaurant. Lorraine's date opens the car door for her and escorts her into the restaurant.

109F INT. DAVID'S LOFT APARTMENT - SAME NIGHT

109F

David and Cheryl Ann are brainstorming. They are trying to solve a difficult part of the commercial. David says something. Cheryl Ann builds on it. It sparks David. They have the solution. David and Cheryl Ann hug with creative joy.

109G EXT. LORRAINE'S APARTMENT - SAME NIGHT

109G

Lorraine and her date pull up in front of her house. She picks up her doggie bag, thanks him and starts to get out of the car. He stops her with a gesture, then slides his arm around her. Lorraine sits staring straight ahead, wide-eyed and clutching her doggie bag to her bosom. He's about to kiss her.

109H INT. DAVID'S BEDROOM - SAME NIGHT

109H

Cheryl Ann is fully dressed and leaving. David is in his shorts.

CHERYL ANN

I'd rather sleep in my own bed.
If I stay over, I have to bring
a change of clothing and
everything.

DAVID

I'm the same way. I love my
own bathroom.

CHERYL ANN

You worried about tomorrow?

DAVID

We've shot a lot of commercials.

(MORE)

(CONTINUED)

109H CONTINUED:

109H

DAVID (CONT'D)
We can shoot yours blindfolded.
Why don't we try that as a change
of pace. We actually have a
director who works blindfolded.

Cheryl stares at him.

DAVID
(continuing)
Humor! A joke, Cheryl Ann.

Then she laughs, kisses him and goes. David turns on
his RADIO and grabs a bottle of apple juice. He's
about to relax when the TELEPHONE RINGS.

DAVID
(continuing)
Hello. Jo-Jo? Listen, Jo-Jo,
I don't -- My mother?

He hangs up and starts to get dressed.

110 OMITTED

110

111 INT. BAR

111

It's late and pretty empty. Jo-Jo is cleaning up as
he rushes in.

DAVID
Where is she?

JO-JO
She's already had three scotches
and thrown ten air-balls.

David heads down the bar to his mother. She's shoot-
ing baskets in the cage. She's playing with a shady-
looking guy in a Milwaukee Brewers hat and shirt.
She's not shooting well.

LORRAINE
Hi, David.

DAVID
(arch)
Hello, Mrs. Basner.

LORRAINE
(to SEEDY MAN)
I'm Mrs. Basner. I'm his moth --

(CONTINUED)

DAVID

(interrupts)

It's the middle of the night.
I don't need this.

LORRAINE

You told me you hang out here
sometimes. You said the people
were nice. I thought I'd come
for a visit. Make new friends.
Nice place.

DAVID

Mom, stop shooting baskets and
talk to me.

(to himself)

How many guys have said that
to their mothers?

LORRAINE

(lightly)

I went out on a date tonight.

DAVID

(points to Seedy

Guy)

With him?

LORRAINE

No, a pediatrician I met in my
yoga class.

DAVID

(sotto)

When Jo-Jo called she said you
were crying and looking for me.

LORRAINE

(suddenly)

I was.

David looks at his mother. Through all the years,
she was always able to hold herself together... She's
shaking. He gently leads her to a chair.

DAVID

Easy.

LORRAINE

(sitting)

Ed Bedsole kissed me and I got
scared.

(MORE)

(CONTINUED)

111 CONTINUED: (2)

111

LORRAINE (CONT'D)

I didn't know how to respond.
I couldn't tell if I liked it
or hated it. No one's showed
interest in me in a long time.

DAVID

Dad... didn't?

LORRAINE

Your father didn't kiss me for
years. There was nothing. Nothing
for thirty years. No passion,
no love... there was nothing.

DAVID

There has to be something. You
were married to the man.

LORRAINE

We went through the motions of
sex when he wanted it. That was
ages ago. But the passion? It
stopped after you were born.

DAVID

It just doesn't stop.

LORRAINE

He backed off once he had a son
to walk around with the name
Basner. He said he wanted a
family, and then he threw it away.
He threw both of us away.

DAVID

But he was there. He never
left us.

LORRAINE

He was there to eat and to go to
the toilet. Your father cheated
on me. Everyone knew. He
humiliated me. You know that,
David?

After a beat:

DAVID

Yeah... yeah.
(beat)
Why didn't you leave?

(CONTINUED)

111 CONTINUED: (3)

111

LORRAINE

He's not well. His eyesight keeps getting worse and he's tired all the time. It could be diabetes.

DAVID

Diabetes. You think he has diabetes?

LORRAINE

He won't get a check-up, who would know?

The Seedy Man comes over with basketball.

SEEDY MAN

Your shot, Miss Magic.

DAVID

We retired her number, thank you.

Seedy Man leaves.

LORRAINE

Where would I go? My parents were dead, I couldn't go back home. You didn't do that in those days. Not like today. Once a week I'd play cards with the girls and I'd break down crying. They'd hold me and talk to me and I'd compose myself and go home until the next time. It took me my whole life to get out. That's all it cost me, David. My whole life.

David is angry. He wants to hold his mother and make her feel better.

DAVID

You never said anything. Why didn't you ever say anything to me?

LORRAINE

Because you stopped caring when you were a little boy. You made your little jokes and then ran out of the house.

(CONTINUED)

111 CONTINUED: (4)

111

David's arms slowly move, and he goes to hug his mother, but she gets up and paces.

LORRAINE

(continuing)

I wish I had been a better mother.

DAVID

You did fine.

LORRAINE

No... no, I wanted to do better, but I didn't even do fine. I wanted to do more for you, David. But I was so busy just trying not to break down.

112 INT. MAX'S APARTMENT - LATER THAT NIGHT

112

Max is in his bathrobe. David, looking like he's been through hell, paces the apartment.

MAX

What are you, crazy? It's four in the morning.

DAVID

What the hell did you do to her?

MAX

To who?

DAVID

My mother is afraid to let anyone touch her. What did you do to her?

MAX

I gave her a name, that's what I did. I gave her a son. I gave her food and clothes for thirty-four years. I did pretty good.

DAVID

Did you ever tell her you love her?

MAX

(explodes)

It's none of your goddamn business.

(CONTINUED)

DAVID

It is my business. You cheated on her, and then when you did get into bed with her, you made her feel dirty.

MAX

You have no right to talk to me like that! That's between your mother and me. It has nothing to do with you.

DAVID

Nothing to do with me?! I grew up in that house, remember? I was the kid you kept kicking in the ass.

MAX

You look like you've done pretty good to me. Driving around in a fancy car, making money, fucking everything in sight. Obviously, we did something right.

DAVID

Really. You never approved of anything I ever did. Name one thing you ever approved of...

MAX

(a pause)

I'm thinking. I'm thinking.

(then)

You were such a moody kid -- every time I went to take a crap, you were holding a funeral.

DAVID

(serious)

I want to know what you did do to my mother.

MAX

You want to know what really happened? Huh? You want to know? Okay... from the first night on the honeymoon she laid there like a limp rag. She was frigid, David. Your mother was frigid. She wouldn't do what I asked her to do.

(CONTINUED)

DAVID

Those things repulsed her. She wanted some love... some tenderness.

MAX

I was nice to her! But in bed -- in bed you have some fun!

(a beat)

I was her husband... goddamn it. All I wanted was a little pleasure ... it wouldn't hurt nobody. So I had to go out and get it somewhere else.

DAVID

Of course you did.

MAX

Who are you to talk? Your best friend is your dick.

DAVID

Me?! Your best friend is your dick.

MAX

Fine, so one day the four of us'll go for lunch.

DAVID

So... you hung around here to have a place to sleep and to get your meals. Like a boarding house... like a boarding house. And she cleaned and fed you. That's what I had for parents; a housekeeper and a boarder.

MAX

That's how I grew up, too. I didn't know any better. I wanted a real family. I swear I did. I didn't know how.

DAVID

Well, it was your job to learn how. You were the father. That's what fathers do.

David turns and exits out front door. Max sits down quietly.

113 INT. COMMERCIAL STUDIO - DAY

113

The Colonial Airlines commercial that David pitched is being shot. David is there with his team, Rick, Mishi, Dale, Cameron and Brian. Roger St. Johns is directing. Cheryl Ann, as media consultant for the airlines, is also on hand. A sweet-faced OLD LADY, playing the grandmother, is sitting in a rocker, needlepoint in hand, an afghan wrapped around her legs.

ROGER

Okay. Nice energy. Action.

The grandmother begins to rock. She rocks too fast, tips the rocker too far back and goes ass over teakettle. People rush over and help her up.

DAVID

Great. She's loaded again.
Are we doing a public service spot for A.A. or what?

ROGER

Sorry, David. I thought she could handle it.

DAVID

I got a casting tip for you, sir.
A sober actress is better than a drunk one.

ROGER

(sotto)

I didn't pick this actress, sir.

CHERYL ANN

(comes over)

Don't be so testy, David. This is the face we want. You'll make it work.

DAVID

Yeah. Okay. Get some black coffee into her. Or have her stomach pumped or whatever...

VOICE

Cheryl. Telephone.

CHERYL ANN

(raising her voice)

Take a message.

(CONTINUED)

VOICE

It's Andrew Woolridge.

Cheryl Ann goes to the phone. David spots a technician placing a cat on a hassock on the set.

DAVID

Get that cat out of here. It's not part of the commercial.

ROGER

I thought it would add a nice, homey touch.

DAVID

(sarcastic)

Good thinking, Roger. Let's do a commercial about an old lady who purposely abandons her cat and flies off on Colonial. We don't want to work in advertising again, do we?

Cheryl Ann returns as Rick suddenly rushes around whispering.

RICK

There's a tour coming through.

(winks)

Cameron.

CHERYL ANN

(to David)

My father wants to meet tonight at six.

DAVID

I can't at six.

CHERYL ANN

You can't?

DAVID

I have to go see my father.

CHERYL ANN

This is my account, David. It's very important to me.

DAVID

Fine. Would you like to do it yourself?

(CONTINUED)

113 CONTINUED: (2)

113

CHERYL ANN

You know I can't. But I can keep
you from screwing it up. David,
we're very close to finishing.
Don't blow it!

DAVID

Let's take a break.

Cheryl Ann exits. David turns back to the staff. A
tour group comes by, composes mainly of sweet ladies,
led by Pauline. At a signal from Rick, Cameron in-
dulges in weird behavior. Pauline rushes the tour
out of the studio. Everybody laughs, including David.

114 OMITTED

114

115 INT. MAX'S APARTMENT - NIGHT

115

David carries a bag of groceries up the stairs to Max's
apartment. He rings the doorbell. No answer. Knocks
on the door. Nothing.

DAVID

(addressing the
closed door)

I've been calling for a week.

(silence)

I just want to know that you're
all right. I know you're in
there. I can smell your after-
shave.

(beat)

I brought you some groceries.

I don't want you to starve.

(waits; no
response)

Forget what I said and open the
door. This is ridiculous.

He knocks on the door. Still no response.

DAVID

(continuing;
pulls a salami
out of the bag)

I got your favorite... a hard
salami.

Still no answer. He puts the bag by the door and
walks away.

115A INT. LORRAINE'S APARTMENT - NIGHT

115A

Lorraine opens the door and admits the older black man who moved the couch into her apartment and his wife, Lucille. He is dressed in a suit and tie. Lorraine is wearing a conservative dress. She picks up her purse and she starts to leave. The black man stops her and points to her head. Lorraine opens a closet and takes out a hat and puts it on. The black man opens the door for her and they exit.

CUT TO:

116 INT. DAVID'S OFFICE - LATER THAT SAME NIGHT

116

David is catching up on as much work as he can. He's cleaned himself up a bit... but still looks very dragged. Papers and open containers of Chinese food are scattered over the top of the desk. Jane comes dressed to say good night and changes into her sneakers. David is getting it out.

DAVID

I can't make them happy. I can't. I tried. One time I asked my father if he could have anything he wanted, what would he pick? He said, 'A brand-new red Lincoln.' Then I went to my mother and I asked her what her wish was? And you know what she said? She said her wish was that my father didn't get the Lincoln. Isn't that something?

JANE

(nods)

Want me to try your mother again?

DAVID

(shakes his head)

Go home, Jane, thanks. Here, take a taxi. It's late.

He tosses her his wallet. She takes out a couple of dollars and puts the wallet on his desk under some papers.

JANE

(kisses him on neck)

I love you.

(CONTINUED)

116 CONTINUED:

116

She starts to exit.

DAVID

Do your parents know you're gay?

JANE

No. They died when I was very young.

DAVID

That was lucky.

(then)

I don't believe I said that.

JANE

You're just tired.

DAVID

It's exhausting being an adult.

JANE

That's why there's so few of us.

(then)

Cheryl Ann needs you down the hall.

She exits. David picks up phone. Cheryl Ann enters.

DAVID

(into phone)

Operator, would you check a number to see if it's working?
Lorraine Basner -- 555-3242.
Call me back.

He hangs up.

CHERYL ANN

I need the copy for the New York office.

DAVID

I haven't finished it.

CHERYL ANN

You've been working on it for hours. They're on overtime, waiting for it.

The PHONE RINGS.

(CONTINUED)

DAVID

Hello. The number's working.
Thank you.

CHERYL ANN

Damnit, David. If you weren't
on the phone to your mother every
minute, maybe you'd have the copy
ready.

DAVID

I'd be careful, Cheryl Ann.

CHERYL ANN

Wake up, David. This is your
career here. And you're pissing
it all away, wiping your father's
nose and seeing that your mother
is tucked safely in bed.

DAVID

It's my family and none of your
damn business. You see, some
of us don't have a nice black
lady to keep our folks in their
rooms.

CHERYL ANN

(yells)

Lay off, David. Daddy and I
made our choice so we could go
on with our lives.

DAVID

(wanting to stop)

Talking about our folks isn't
very sexy, is it?

CHERYL ANN

(calmer)

All I'm saying is that you're
not responsible for them.
They had their shot. Now it's
your turn. Give them money.
Buy them presents. Call them
on their birthdays. But don't
get involved. They'll drain
you. You'll wind up... mediocre.
You have too much at stake.
Don't blow it -- You know my
father will change agencies
again in a second!

(CONTINUED)

116 CONTINUED: (3)

116

David and Cheryl Ann look at each other for a beat.

DAVID

You'll have your copy when it's ready.

Cheryl Ann turns and strides out of the office.

117
and OMITTED
118

117
and
118

119 INT. STOREFRONT CHURCH - NIGHT

119

Lorraine is singing a blues gospel song with a group of black women. She is a little drab in her conservative dress. Most of the other women have gaily colored print dresses on. It's hot. A woman gives her a fan. Another offers her a tambourine. She politely refuses.

120 EXT. LORRAINE'S APARTMENT - NIGHT

120

David knocks on the door. No answer. We hear her DOG BARKING. He calls out his mother's name. No response. He walks around, tries to peer into the apartment, but everything inside is pitch black. He starts to play with the sliding glass door that leads to the living room, hoping to get it open. Suddenly a light flashes in his face. TWO COPS, one male and one female, appear.

DAVID

Mom?

COP #1

Freeze!

COP #2

You're under arrest.

(reads)

You have the right to remain silent...

CUT TO:

121 INT. STOREFRONT CHURCH - NIGHT

121

The whole place is CLAPPING and jumping around as the congregation sing a wild gospel song... Lorraine stands a little confused and out of her element. She gives a weak tap on the tambourine.

CUT TO:

122 EXT. STREET - NIGHT

122

A police car with SIREN going and lights flashing whisks David off to jail.

CUT TO:

123 INT. POLICE STATION - 15 MINUTES LATER

123

David in front of the DESK SERGEANT.

DAVID

(to Desk Sergeant)

It's my mother's apartment. I was worried about her. I rushed over. I left my wallet at my office.

DESK SERGEANT

You got one call to prove it before we book you.

DAVID

This'll be cleared up in a matter of moments. Where's the phone? I'm sure she's home by now.

124 INT. STOREFRONT CHURCH - NIGHT

124

Place is swinging. Lorraine is now standing on her pew but not banging a tambourine.

125 INT. POLICE STATION - LATER

125

David slams down the phone. He takes a deep breath. He has no choice. It's the last person he wanted to call.

DAVID

I know one person who's definitely home.

126 INT. STATION HOUSE - 30 MINUTES LATER

126

Seated around various chairs and benches are a few night duty officers and assorted hookers, vagrants and other people of the night.

Max walks into the station house. He's dressed like the flag of some foreign country. Nothing matches. He marches to the Desk Sergeant's desk. By the way he is walking, it's obvious his feet are bothering him. He's wearing bedroom slippers.

(CONTINUED)

MAX

(to Desk Sergeant)

I'm looking for David Basner,
the criminal.

The Sergeant points to an area in the back. We can see David sitting at a desk with an OFFICER. Max starts to walk toward David.

MAX

(continuing)

You couldn't get arrested in the middle of the day when people are up? I would have gotten here sooner but I couldn't find a cab that would come to this neighborhood.

DAVID

(softly)

What are you wearing?

MAX

(for everyone
to hear)

Look at this. He gets arrested, and he's worried that I'm not a fashion plate at three in the morning.

(to David)

It doesn't look like there's a black-tie affair going on around here.

DAVID

All right, all right. Just identify me.

MAX

I'll identify you.

(to everyone)

This is a person who makes fun of people's clothes.

DAVID

Dad, tell them who I am. I want to get out of here. Show them some I.D.

MAX

I came all the way down here to show them who I am?

(CONTINUED)

126 CONTINUED: (2)

126

OFFICER

Are you his father?

MAX

You wanna be?

127 OMITTED

127

128 EXT. STREET IN FRONT OF LORRAINE'S APARTMENT - SAME NIGHT

128

A cab pulls next to David's Jeep. Max and David get out of the cab. The cab pulls away. David sees a light on in Lorraine's window. Max is still rambling.

MAX

Congratulations, you're the first person in our family to ever be in jail.

DAVID

And you're the first to wreck a bus. Besides, I wasn't in jail, I --

(then)

Great, now she's home.

(turns to Max)

Look, why don't you just wait in the car. I want to make sure everything's all right.

David opens the car door to leave.

MAX

After what I did for you, leave me out here at four in the morning.

129 INT. LORRAINE'S APARTMENT - A FEW MOMENTS LATER

129

She sits with her feet in a bowl of water, tired from dancing.

DAVID

Church? Church 'til four in the morning?

LORRAINE

We went for coffee afterwards. David, I haven't had such a good time in... I can't remember when.

(CONTINUED)

129 CONTINUED:

129

SFX: CAR HORN HONKS

David looks in the direction of the car. He knows Max is acting up.

DAVID

Well, Jesus Christ, call someone next time. Let them know what's going on. I was worried sick... out of my head.

Lorraine is touched and amused by her son's passionate concern.

DAVID

(continuing)

I'm serious about this. From now on, if you're out late, call, leave a message. Don't ever do this to us again.

LORRAINE

'Us'?

DAVID

Me.

Lorraine starts to laugh. She can't control herself. David starts to break up, but fights to stay serious.

DAVID

(continuing)

You think this is funny?

LORRAINE

I'm sorry... yes.

DAVID

Not as funny as you playing basketball.

They both laugh. Then:

LORRAINE

I'm fine.

She is.

130 INT. JAZZ CLUB - 15 MINUTES LATER

130

It's a small nightclub where Dixieland jazz is played. Max and David sit at a table near the bandstand.

(CONTINUED)

There are only a few other patrons in the club. Two somewhat attractive women sit at a table near David and Max. A waiter brings David and Max their drinks. The combo is playing "Basin Street."

MAX

You like the way I rescued you tonight?

DAVID

Like the Lone Ranger.

MAX

You still need me.

David smiles and looks around. He notices one of the women at the next table. She appears quite pretty. She smiles at him. Max takes out glasses to see the band. David notices they are old glasses.

DAVID

Where are your new glasses?

Max doesn't answer, just continues to keep time to the MUSIC. The number ends, and the lights come up.

DAVID

(continuing)

Dad, what did the doctor tell you?

MAX

The new glasses weren't right. They're fixing them.

MUSICIAN

That's it for tonight, ladies and gentlemen. Thank you and good night.

MAX

One more time.

MUSICIAN

It's closing time, Max.

MAX

Come on. I haven't drunk up my minimum.

MUSICIAN

Okay. One more time for Max.

(CONTINUED)

130 CONTINUED: (2)

130

The combo plays another number.

DAVID

You didn't go in. You didn't go
to the doctor, did you?

Max looks away guiltily. David sits back in his chair, wondering what he's going to do with his father. He absently looks around the room and notices the woman at the nearby table again. With the lights up she's a lot older. David turns back to his father. He sees Max is rubbing his feet under the table. David pulls the tablecloth aside. Max has taken off his shoes and David sees Max's toes are black. David looks at Max. Max looks scared. The MUSIC BLARES HOT.

SLOW DISSOLVE TO:

131 INT. HOSPITAL CORRIDOR - NEXT MORNING

131

We see, but do not hear, an unshaven, unwashed and rumpled David speaking with DR. ERNIE SHRIMPTON. As the Doctor breaks the news to David, we see David occasionally interrupt to ask a brief question. It is clear from David's reaction that the news about Max is not good.

Then, an orderly passes, pushing Max in a wheelchair.

MAX

Nobody's touching my legs. I'll
brain the first son of a bitch
who comes near my legs. Get my
clothes. I'm getting out of
here.

SHRIMPTON

Now, look here, Max...

DAVID

Let me, Doc.

SHRIMPTON

Okay. But this has to be done
right away. Tomorrow morning
if we can.

MAX

(starting to
rise, his hands
are fists)

Just try it!

(CONTINUED)

131 CONTINUED:

131

David pushes Max back in the wheelchair as the Doctor exits.

DAVID

You heard him. You have no choice. We're talking about your life here.

Max looks at David for a moment.

MAX

(muttering)

I hate doctors. I knew he'd find something wrong. I knew it, I knew it.

DAVID

(with difficulty)

It was my job to make you go.

MAX

You realize if I was a race horse, I'd be dead by now.

131A INT. LORRAINE'S APARTMENT - A LITTLE LATER THAT MORNING

131A

Lorraine is in her pajamas, having just been awakened. David's in the same clothes from the hospital.

LORRAINE

Diabetes?

David nods. She doesn't know what to say.

LORRAINE

(continuing)

Can't I make you some breakfast?

DAVID

No, I have to get to a meeting. I just stopped to tell you about Dad.

LORRAINE

Diabetes is what I always thought.

DAVID

And just what he thought. That's why he wouldn't go to the doctor.

(CONTINUED)

131A CONTINUED:

131A

LORRAINE

He's the stubbornest man alive.

Lorraine sits at the table.

LORRAINE

(continuing)

So how bad is it?

DAVID

Very bad. They have to amputate.

LORRAINE

His legs? Oh, God!

DAVID

Maybe the legs. Definitely the toes.

LORRAINE

But he'll live?

DAVID

The doctor gave me the usual malpractice bullshit. He said it's a major operation and with someone Dad's age, there could be complications from the anaesthesia or the shock to his system -- and then it could be all over.

They look at each other.

DAVID

(continuing;
to no one)

Why didn't he take care of himself.

CUT TO:

132 OMITTED

132

133 INT. JEEP - 10 A.M.

133

SFX: PHONE RINGING

DAVID (V.O.)

Just leave your name and number and I'll get back to you.

(MORE)

(CONTINUED)

133 CONTINUED:

133

DAVID (V.O.) (CONT'D)

Donna, if it's you, please call
me at work. Max is very sick.
He's in Lakeshore General.

David maneuvers through slow-moving traffic, driving
with one hand and trying to shave with an electric
razor with the other. He wears same clothes. He is
late for a meeting.

134 OMITTED

134

135 INT. CONFERENCE ROOM - DAY

135

David enters, out of breath. Around the table sit Wool-
ridge and Cheryl Ann, as well as other EXECUTIVES from
Colonial Airlines. They've been waiting for him a long
time. Ted is handling things for D.G. & L. Jane is by
the door. David hurries in.

DAVID

Sorry. Sorry I'm late. Good
morning, Mr. Woolridge. 'Morning,
gentlemen.

ANDREW

You ought to buy yourself a
watch, boy.

DAVID

Yes, sir. I have one, sir.

ANDREW

You have an alarm clock?

DAVID

Yes, I do. I'm very excited
to show you a demonstration
film we've made. The concept
we've used --

ANDREW

(interrupting)

We saw it.

David's surprised; he looks to the doorway, at Jane,
then Ted. They shrug, suggesting no choice but to
proceed.

DAVID

I'd like to go over the booklet
we've put together.

(CONTINUED)

ANDREW

We've been over it.

DAVID

There's some graphic work I'd --

ANDREW

We saw it. Not bad. Not bad at all.

DAVID

Well, are there any questions?

COLONIAL AIRLINES EXECUTIVE

We've just acquired three jumbo aircrafts, but you haven't mentioned them.

DAVID

Everyone here thinks the acquisition is exciting, but those planes are only one percent of Colonial's fleet. Compared to other airlines, that's a negative. We chose instead to emphasize Colonial has more short-range flights than any carrier in the nation.

(to Another Executive)

Is that juice?

Woolridge smiles, impressed. Cheryl Ann smiles at David.

2ND COLONIAL EXECUTIVE

Colonial's had a perfect safety record for 20 years, but you didn't say a word about it.

DAVID

That could backfire. They would think you've just been lucky. They'd wonder when the luck would run out. The safety record's impressive. We'll use it in many other ways. For mass market, I rejected it. It's too iffy.

Cheryl Ann, even more impressed, smiles smugly.

(CONTINUED)

2ND COLONIAL EXECUTIVE
And if we insist?

DAVID
I'd try to talk you out of it.

2ND COLONIAL EXECUTIVE
If you couldn't?

DAVID
I'd have to refuse to do it.
It's a bad move. I won't be
responsible for it.

ANDREW
That's enough. The young man
has to go to New York. Good job,
Basner.

Everyone rises happily and starts to leave. Cheryl Ann
comes over to him.

CHERYL ANN
Nice work, David.

DAVID
Thanks. Now maybe you can pass
me the croissants?

David sits and eats leftover food. Andrew comes over,
shakes David's hand.

ANDREW
Congratulations, boy. I was
worried about you, you've been
a little sloppy lately.

DAVID
Family problems.

ANDREW
Don't care to hear about them.
Everybody has family problems.
Now you've got exactly one hour
to get some clothes together and
be at the airport -- we have a
marketing meeting this afternoon
in New York.

DAVID
I'm not going.

(CONTINUED)

135 CONTINUED: (3)

135

ANDREW

What do you mean, you're not going?

DAVID

My father's ill.

ANDREW

Put him in a hospital.

DAVID

(increasingly
frustrated)

I did. He's about to have an operation. I want to be here with him.

ANDREW

I just said we've got a marketing meeting in New York.

DAVID

And I heard it twice, but I just said I'm not going.

ANDREW

What do you mean?

DAVID

Just what I said.

ANDREW

(turns to Jane)

Where's Charlie Gargas?

JANE

In Los Angeles. He'll be back this afternoon.

(a try)

He flew Colonial.

ANDREW

Get him on the phone now.

Jane exits.

DAVID

Ted Geller can go to New York with you. He's a good man.

(CONTINUED)

CHERYL ANN

(to David)

You have doctors, you don't have
to stay with your father.

David's been pushed to the limit, he can't manage the
politeness or charm anymore.

DAVID

True, but I want to.

ANDREW

Well, if you want this account,
boy --

DAVID

This account is my work. It
isn't my life.

(into his face)

'Boy!'

Andrew turns for the exit.

ANDREW

(bellowing out
the door)

I should have hired a relative.

Cheryl Ann and David are alone. For a moment they just
stare at each other. She starts to laugh at the whole
thing.

CHERYL ANN

It's a rare occasion when my
father doesn't get what he
wants... It's kind of funny.

DAVID

I finally made you laugh.

A long silence, then:

CHERYL ANN

You're a schmuck, Basner. I
thought we were alike. I knew
nothing could stop you, and I
knew I'd met my match. But we
obviously have different
priorities.

(CONTINUED)

DAVID

Now we do. I just figured mine out.

(a beat)

Did you always know yours, Cheryl Ann? Were you always sure what was important to you?

CHERYL ANN

(nods)

You know, groupies think if they have sex with a star, that almost makes them a star. Well, my stars were always people like Lee Iacocca. But I don't want to fuck Lee Iacocca. I want to be Lee Iacocca.

DAVID

Those Japanese car makers are in for a bad time.

(then)

I had fun with you.

Cheryl Ann smiles, remembering.

CHERYL ANN

I did, too.

(then)

You want to ride with me? I'm taking a limousine to the airport. We could put up the window. The driver couldn't see what we were doing.

DAVID

Naw. If I ever became a success, they'd say I fucked my way to the top.

Cheryl Ann laughs.

CHERYL ANN

You know what I wish. I wish --

Jane sticks her head in the door.

JANE

Your limo is waiting downstairs, Miss Colby.

(CONTINUED)

135 CONTINUED: (6)

135

CHERYL ANN

I gotta go.

Cheryl Ann leaves. David looks after her, then catches his grubby reflection in the mirror. He salutes himself with a piece of stale toast.

CUT TO:

135A INT. DAVID'S OFFICE - LATER

135A

Door is closed. David is on couch asleep. Charlie Gargas bursts in. David pops up.

DAVID

(groggy)

I was thinking, I was creating -- oh, it's only the boss. I was sleeping.

CHARLIE

Sorry I was in L.A. and missed the fireworks.

DAVID

Did we lose the account?

CHARLIE

I calmed him down. I didn't become a partner by accident, you know.

Pause.

DAVID

I'll apologize to you, Charlie. Not to anyone else. I've just been having trouble handling all this.

CHARLIE

Join the club. At the end, I had my father in a nursing home. The best in Illinois. I didn't get a chance to visit him much. Too busy. But I figured he was well cared for... a little senile, not much.

(MORE)

(CONTINUED)

135A CONTINUED:

135A

CHARLIE (CONT'D)

When I finally did get around to seeing him, he didn't know me. Till the day he died he never remembered who the hell I was.

(turns)

Take care of what you have to take care of. I'll take care of Woolridge.

DAVID

(gets moving)

I have to get back to the hospital.

CHARLIE

Your father must be quite a guy.

DAVID

I guess. I really don't know the man.

CUT TO:

135B INT. HOSPITAL - AERIAL GLASS BRIDGE - THAT NIGHT

135B

We see David cross bridge.

135C INT. MAX'S HOSPITAL ROOM - NIGHT

135C

Max watches intently as a BLACK MALE ORDERLY shaves Max's legs. Max has a cigar clamped between his teeth for support and puffs on it nervously. He tries to flick the ashes into the ashtray on the bedside table and knocks the ashtray to the floor. The Orderly picks up the ashtray. Max puts the cigar back in his mouth. His hand trembles. He continues watching the Orderly. He is scared. Silence except for the scraping of the razor on Max's skin. David enters. Max's attitude changes abruptly.

MAX

(to Orderly)

When you get to my armpits, leave a little. I want to look like Madonna.

The Orderly and David laugh. David is carrying a bag of Max's things, including his robe.

DAVID

I brought some things you'll need.

The Orderly finishes shaving Max.

MAX

(feeling his legs)

Very nice job. Is tipping allowed?

(CONTINUED)

135C CONTINUED:

135C

ORDERLY

Good luck tomorrow.

The Orderly exits. Max lies there, his shaved legs fully visible. They both become aware of Max's vulnerability.

DAVID

You'll be fine.

MAX

As long as you're not operating,
I'll be fine.

DAVID

Hey, I could have been a great
doctor.

MAX

You could have been a great
anything.

David looks at Max, surprised. Max stares back. They look at each other across a thirty year chasm.

DAVID

I'm going to be here. Whatever
happens I'm going to be here
tomorrow morning. I'm going
home to clean up and then I'll
be right here... I'll be here.

MAX

I get it. You'll be here.

David nods. He comes towards Max to touch him. Max rolls over.

MAX

(continuing)

You better go now and let me
get a good night's sleep.
Otherwise I'll be grumpy
tomorrow and won't enjoy
the operation.

David makes a vague gesture as though to touch Max, then nods again and leaves.

136 INT. MAX'S APARTMENT - NIGHT

136

We see David sitting by the window. He is just sitting.

137
thru OMITTED
143

137
thru
143

A144 INT. HOSPITAL CORRIDOR - LATE SAME DAY *NIGHT*

A144 ✓

Lorraine walks down hall.

144 INT. MAX'S HOSPITAL ROOM

144

Max is sleeping. Lorraine stands and looks at the man who was her husband for thirty-four years. Her body fills with emotions... from anger, to hurt, to concern, and even pity. Suddenly, Max opens his eyes. Startled, she steps back and bangs into a table. Max squints; he can barely make out the image of a woman.

MAX

Terrific, another nurse. I don't have any blood left. Go away.

She doesn't move.

MAX

(continuing)

You woke me up, so talk. Say something. You got a name?

LORRAINE

(a long beat)

Lorraine.

The sound of her voice startles him. He sits up, very slowly. He's deeply moved by her presence.

MAX

(after a beat)

So what do you think? I look pretty good, huh? You shoulda told me you were coming. I would have put on fresh pajamas.

LORRAINE

I was in the neighborhood...

A long silence.

MAX

So, what's new? How you doin'?

LORRAINE

Fine. I'm doing fine.

MAX

I'd tell you you look good, but I can hardly see you.

LORRAINE

I look good.

(CONTINUED)

144 CONTINUED:

144

MAX

I'll take your word for it.

A long pause.

MAX

(continuing; be-
ing the host)

Can I offer you something? A
cookie? A glass of water?
Morphine?

LORRAINE

Thank you, I'll get it.

She doesn't want anything, but to make him feel better,
she walks to his nightstand and takes a cookie.

MAX

David brought them, they're that
delicious diabetic kind.

(makes face)

It's the only thing I can eat
here. I want a corn beef
sandwich... they bring me Jello.

LORRAINE

They're doing what's best for
you.

MAX

I could be dead tomorrow and
they're putting me on a diet.

Lorraine laughs. It's the same old Max... ranting and
raving.

MAX

(continuing)

I can still make you laugh.

LORRAINE

When you wanted to, you could
make me laugh... right from the
beginning.

MAX

I was one charming guy, wasn't I?

LORRAINE

(remembers)

To everyone, except my mother.

(MORE)

(CONTINUED)

144 CONTINUED: (2)

144

LORRAINE (CONT'D)

She said I shouldn't trust anyone who asked the bridesmaid to hold his cigar during the wedding ceremony.

MAX

And your sister almost finished the whole goddamn thing.

LORRAINE

What were we, Max? Two kids who thought if you had fun on a couple of dates you got married.

MAX

Couple of dates? We went out eight, nine times. Come on, there were some laughs. I tried to teach you how to drive the old Hudson.

LORRAINE

And you kept screaming at me and I almost killed us.

Max laughs. A beat.

LORRAINE

(continuing)

I wish there had been more of those moments, we were together a long time...

(this hurts the most)

... but we were never friends.

This hurts him, too.

MAX

Lorraine, you didn't know how to have fun.

LORRAINE

Why didn't you teach me?

MAX

I tried.

LORRAINE

A few times... then you gave up on me.

(CONTINUED)

144 CONTINUED: (3)

144

MAX

You did the same thing.

LORRAINE

Why didn't we talk, Max? Why didn't we tell each other what the trouble was? I know. I know. People didn't do that then. You know what we were? We were roommates.

(tears streaming
down her cheeks)

Goddamn you for what you did to yourself...

(from her gut)

... and what you did to us!!!
God! What happened to us, Max?
I cared, I know I cared.

MAX

So why didn't you teach me?

LORRAINE

You never wanted to hear anything, Max. I'd try to tell you how I felt and you'd leave the room.

It's the truth. Why didn't they teach each other? After a beat, a NURSE walks into the room.

NURSE

I'm sorry, you'll have to go now.

Lorraine smiles in spite of herself at the coincidence; she walks to the door.

LORRAINE

Max...

She can't say any more... she turns and leaves.

DISSOLVE TO:

144A INT. HOSPITAL CORRIDOR - MORNING OF OPERATION

144A

David passes nurses' station and enters Max's room.

144B INT. MAX'S ROOM

144B

Max is asleep, his fists clenched. A low light from the bed lamp casts a soft illumination over Max and the bedside. David walks to the bed and sits beside it. He watches Max as he sleeps. Max groans. David leans forward, concerned. Max makes another sound. A groan? A whimper?

(CONTINUED)

144B CONTINUED:

144B

David starts to rise from his chair, but the sight of Max's clenched fists reawakens boyhood fears and holds him in check. He turns to the door, undecided if he should call the nurse. Finally, he takes a towel from the nightstand and soaks it in water from the pitcher. Cautiously, he approaches the sleeping figure of his father and softly dabs Max's forehead with the cool cloth. As David gently bathes his father's face, Max's hands slowly unclench and all the bitterness Max has clung to so desperately gradually drains away.

Two attendants enter and put Max on a gurney. They are about to wheel him down to the operating room. Max wakes up. David walks over to the gurney, winks at his father, and slips a Honduran cigar underneath the covers. Max gives David a look of approval. He finally did something right.

MAX

(weakly)

If I don't make it, prop me up
in the closet. Maybe in a few
days I'll snap out of it.

David smiles and the attendants wheel Max out.

145
thru OMITTED
147

145
thru
147

148 INT. STOREFRONT CHURCH - SAME MORNING

148

Lorraine is sitting in one of the pews of the church. The church is nearly empty. An old black man is sweeping the aisle. Lorraine is praying.

149 INT. HOSPITAL CORRIDOR - A LITTLE LATER

149

David is sitting on a bench. Donna comes slowly down the corridor towards him. She hesitates, then sits next to him. They sit silently. David rests his head on her shoulder.

SLOW DISSOLVE TO:

150 INT. SOUND STAGE - COMMERCIAL STUDIO - CLOSEUP OF A
FLASHBULB,

150

going off. We PULL BACK and see Charlie is having his picture taken for Advertising Age. He wears no toupee. Jeanouche brings him the phone.

CHARLIE

How is he?

151 INT. MAX'S HOSPITAL ROOM - WIDE SHOT

151

David is on the phone beside an empty bed. INTERCUT call.

DAVID

He's going to be all right. He lost his toes and part of one foot. But with rehabilitation he'll be able to walk with a cane.

CHARLIE

I'm glad it wasn't worse. When are you coming back to work? You're missing my photo session with a naked head.

Silence.

CHARLIE

(continuing)

Hello?

DAVID

I don't know when. Give my accounts to Ted Geller.

CHARLIE

These are big accounts. You sure you want to give them away?

DAVID

Accounts will always be there. But my father won't.

CHARLIE

What are you going to do, sit around with your old man all day? You ~~get~~ to get a nurse.

DAVID

It's hard to find one who likes being groped.

CHARLIE

But he'll drive you crazy. In a week you'll be weaving belts at the fruitcake farm with my partner Lionel.

DAVID

Maybe. But I've got to find out -- now.

(then)

Charlie... thanks... and don't give my window away.

151A INT. MAX'S HOSPITAL ROOM

151A

David hangs up. As they wheel Max into the room, David stands, looking down at the sleeping form of his father. The orderlies leave. David stares at his dad. Max is alive. David leans down and hugs his father. As David holds him, Max's eyes slowly open. Max puts his arms around his son. It's been a long time for both of them.

151B EXT. CAMPUS - TWO WEEKS LATER

151B

Donna is sitting on a set of three torn-out theatre seats that she's moving to her new theatre. The four students who helped her carry them have gone off to get her station wagon. David walks up.

DAVID

Hi, Teach.

DONNA

What are you doing here?

DAVID

(points to Donna)

You.

DONNA

That's a very good reason.

DAVID

I'm taking Max home today.

DONNA

Your mother told me.

DAVID

Thanks for coming around so much.

DONNA

(nods)

It's okay... You're welcome.

DAVID

(points to seats)

For your theatre?

DONNA

The school donated them. The kids went to get my car. My parking place is in Detroit.

David sits on seat. They sit side by side.

DAVID

Very comfortable.

(CONTINUED)

151B CONTINUED:

151B

DONNA

I think so, too.

Donna smiles.. A beat.

DAVID

You're the only girl I went out
with that my parents ever liked.

DONNA

I'm the only girl you ever went
out with that your parents met.

DAVID

I've been in love with you since
the fourth grade.

DONNA

I've been in love with you for
a long time, David. But I
haven't liked you the last few
years.

DAVID

I don't blame you.

They look at each other.

152
thru OMITTED
154152
thru
154

154A INT. MAX'S APARTMENT - DAY

154A

Lorraine is there. She opens the refrigerator, takes
something out, wrinkles her nose in distaste and throws
it in the garbage. Then she starts putting the food
from bags into the refrigerator.

154B INT. HOSPITAL AERIAL BRIDGE - A LITTLE WHILE LATER

154B

Lorraine is talking to David. We see Chicago behind them.

DAVID

He told me you stopped by once
to see him.

LORRAINE

Yes. He's still the same old
Max. He'll bury us all.

DAVID

He's not such a bad guy.

(CONTINUED)

154B CONTINUED:

154B

LORRAINE

Yes, he is... I put some food
in the refrigerator. There
wasn't much in it.

(handing him keys)

Here are my keys. You'll be
needing a second set now.

DAVID

(doesn't take keys)

Thanks, Mom.

LORRAINE

He may not get any better, David.
He's going to need a lot of care.

(then)

I can't --

DAVID

I know.

LORRAINE

Do you hate me for that?

DAVID

No, I don't hate you, Mom.

Mother and son stand quietly. Lorraine stares at her
son and a warm smile crosses her face.

LORRAINE

Thank you, David.

David leans over and kisses his mother. She hugs him.
She gives him her keys and walks away.

155 OMITTED

155

156 INT. MAX'S HOSPITAL ROOM - LATER

156

Max is sitting in a wheelchair in front of a mirror. He
proudly runs his hands along a bright blue warm-up suit
that he's wearing. A day NURSE stands in the room watch-
ing him. David steps into the room and smiles as he
watches his father.

NURSE

(to David)

That's a lovely outfit you bought
your father.

DAVID

Thank you.

(MORE)

(CONTINUED)

156 CONTINUED:

156

DAVID (CONT'D)

(to Max)

Ready to go? Donna brought her
wagon so you'd be more comfortable.

MAX

(points to his
arm; to Nurse)

A little blood for the road?

She laughs.

NURSE

Good luck, Mr. Basner. And
thanks for the pen.

She leaves. Max looks around the room he has "lived in"
for the last three weeks. A room which he thought was
going to be the place where he would die. He then looks
at David who is looking at him. It is impossible to tell
who is prouder of whom.

DAVID

Let's get out of here.

David begins to wheel his father out of the room.

156A INT. HOSPITAL CORRIDOR

156A

MAX

It's a shame that I'm going to
have to give up toe dancing.

DAVID

But you'll never have to worry
about stubbing your toe in the
dark.

A beat as he wheels Max down the corridor.

MAX

Of all the people. You were the
one I never thought would come
through for me.

David looks down at his father. The old man is right.
Very right.

157 EXT. HOSPITAL PARKING LOT - DAY

157

David wheeling father out to Jeep. Donna is there help-
ing put Max into her station wagon.

158 OMITTED 158
 159 ANOTHER ANGLE 159

as Donna gets in David's Jeep and drives off. Then David gets behind the wheel of the wagon. Slowly he and Max drive out of the parking lot.

159A EXT. STREET - DAY 159A

As they go down the street, we let them go PAST the CAMERA. Sitting across the street in her car is Lorraine. She watches them drive off.

160 EXT. MAX'S APARTMENT - MAGIC HOUR 160

Framed in the window are David and Max. They are seated at a table, playing cards. David offers Max a cigar. Max offers him a cigar. Max lights David's cigar. David lights Max's. They sit there, smoking, wreathed in cigar smoke and the unbreakable bonds of kinship. END CREDITS
 START TO ROLL.

MAX (V.O.)

I was reading through your portfolio. Not bad, not bad at all. That prospective you did for the restaurant chain? That was really something.

DAVID (V.O.)

Thanks.

MAX (V.O.)

The thing you said about breakfast being 'the only honest meal' -- well, I think I have a better idea.

DAVID (V.O.)

Really.

MAX

I'm full of ideas. Maybe your outfit could use me.

DAVID

Maybe. Let's talk about something else.

MAX

What?

DAVID

Tell me about your father.

(CONTINUED)

160 CONTINUED:

160

They are talking. The PICTURE FADES OUT as CREDITS CONTINUE OVER BLACK until they end.

FADE TO BLACK.

THE END