

**THE
BRADY BUNCH
MOVIE**

A

Screenplay

by

Sherwood Schwartz

and

Lloyd J. Schwartz

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THIRD DRAFT - POLISH*

FADE IN:

"BRADY" THEME OVER MAIN TITLE CREDITS

The familiar checkerboard "Brady" blue, just as we always saw at the beginning of the television show.

CAROL, MARCIA, JAN, CINDY, all pop onto the screen; then MIKE, GREG, PETER, BOBBY, pop onto the screen, and we are amazed at the similarity of the new Bradys to the original Bradys. Mike and Greg sport the 1970's big curly hair, and Peter and Bobby's hair is long, too. Carol has her flip, which all America remembers. Marcia and Jan have their beautiful long hair as before, and Cindy "the youngest one in curls". Jan wears glasses as she did in the later episodes. As the theme continues they all look around in every direction. Then ALICE, in her unremovable blue uniform, takes her place in the center box just as the theme ends.

END MAIN TITLE CREDITS

EXT. BRADY HOUSE - DAY - ESTABLISHING

The very familiar Brady house in all its suburban glory.

INT. BOYS' BEDROOM - DAY - CLOSE ANGLE - BATHROOM DOOR

Greg's fist pounds on the door, and WE PULL BACK AND WIDEN to see the frustrated Greg, Peter, and Bobby -- as well as the familiar bunk bedded boys' bedroom. The boys are in robes and pajamas.

GREG

Marcia, will you come out of there?
We have to get ready to rehearse!

PETER

Yeah! Stop brushing your hair!

BOBBY

Marcia, I've got to go!

INT. KIDS' BATHROOM

MARCIA

Sixty-three, sixty-four, sixty-five...

INT. GIRLS' BEDROOM

On this side of the door, Jan and Cindy -- in pajamas -- are equally antsy and huddled at the door.

CONTINUED

CONTINUED

JAN

We want to get in there, Marcia. We've got hair, too, you know.

Cindy pulls her own trademark pigtails in opposite directions.

CINDY

(fluffing her curls)
I've got hair on both sides.

INT. KIDS' BATHROOM

MARCIA

Seventy-two, seventy-three,
seventy-four...

INT. BOYS' BEDROOM

Bobby is dancing from one foot to another foot. Greg sees Bobby's dam is about to burst. Bobby starts toward the window.

GREG

Bobby, not out the window!

CUT TO

EXT. BRADY BACKYARD - DAY

(NOTE: A word about the backyard: it's exactly the same as the Brady yard we remember. Except it's real grass instead of artificial turf; a real backyard.)

In addition to the usual Brady objects in the backyard, the yard is cluttered with remnants of various episodes; a teeter-totter, Greg's surfboard, a club house, and, of course, Tiger's doghouse. TIGER, who had been lost after the first season's episodes, has found his way back home for this film.

One major addition has been made to the backyard. It's a practice platform for the Brady kids to rehearse their song and dance numbers. It's about a foot high and ten by six, with different size circular platforms for each of the kids to stand on.

ANGLE - TOWARD HOUSE

As all six Brady kids stream out of the family room now dressed in regular 1973 clothes; bellbottom pants, mini-skirts, etc. They are jabbering excitedly as they head for the rehearsal platform.

GREG

Pete, punch the button.

Peter crosses to a tape recorder (1973 version) and starts the music accompaniment. Then he quickly hops up on the platform with the rest of the kids as the music starts.

VARIOUS ANGLES - MUSICAL NUMBER

OPENING CREDITS roll as the Brady kids rehearse the number. They each have half a jump rope to simulate a mike and cord. Jan sings the lead.

ANGLE - GREG

As the music ends, Greg shuts off the tape recorder.

END CREDITS

JAN

There! I did the lead, and I was really good.

GREG

Yeah, but we're not doing that song in the contest. We're doing "Good Time Music".

JAN

(snidely)

Oh, where you and Marcia have the lead.

MARCIA

That's right, Jan.

JAN

That's how it always is. Marcia sings the lead vocal. Marcia gets the lead in the school play. Marcia gets a new boyfriend. Marcia, Marcia, Marcia!

PETER

Jan, cheer up. They're not letting me sing lead vocal either.

MARCIA

That's because we want to win. Your voice cracks like a broken mirror.

CONTINUED

CONTINUED

Marcia sings an impression of Peter's voice cracking in "Time to Change".

MARCIA
(singing and
cracking)
When it's time to change, then it's time
to change...

PETER
Look who thinks she's a prima dona.

ANGLE - THE TWO YOUNGEST BRADYS

CINDY
What's a prima dona?

BOBBY
(not knowing either)
Everybody knows what a prima dona is.
Don't you know anything, Cindy?

CINDY
Sure. I know that you don't know what
a prima dona is either.

Cindy sticks her tongue out at him. Meanwhile:

GREG
Look, this is the amateur finals at the
Hollywood Bowl. And we have to win
first prize. We've got to put our best
face forward.

JAN
What's the matter with my face?

MARCIA
Would you like that in alphabetical
order?

Jan flies at Marcia and grabs her hair and starts to pull. In return, Marcia grabs Jan's hair, and starts to pull. There's a lot of yelling as Greg and Peter try to pull the girls apart.

INT. BRADY KITCHEN

Carol and Alice are at the stove in the good old orange and olive colored kitchen, circa 1973. They can see the backyard through the windows in the den. They can also hear the racket.

CONTINUED

CONTINUED

ALICE
Doesn't sound much like music to me,
Mrs. Brady.

CAROL
I'd better go out there, and put some
harmony into the act.

As Alice stirs something on the stove, Carol strides
purposefully to the backyard.

EXT. BRADY BACKYARD

As Carol enters, and moves quickly toward Jan and Marcia,
who are still tugging at each other's hair. Carol gets
between them.

CAROL
Girls, cut this out!

As the girls separate:

MARCIA
Jan started it.

JAN
No, I didn't. Marcia started it. The
day I was born.

CAROL
We're Bradys. Bradys don't fight with
each other.

Those are magic words.

MARCIA/JAN
(contritely)
Sorry, Mom.

CAROL
Now why don't you change into your
regular clothes, so you'll be ready for
dinner when Dad gets home?

Now that order has been restored, Carol returns to the
house.

DISSOLVE TO

EXT. BRADY HOUSE - NIGHT - ESTABLISHING SHOT

INT. BRADY LIVING ROOM

Taking a look around. It's exactly as remembered, from the open-stepped stairway to the ceramic horse. Carol is in the alcove at the dining room table and is fluffing up the floral centerpiece -- one of her primary occupations.

ANGLE - THE DOOR

Mike enters with his briefcase and calls out the expected...

MIKE

Hi, Honey, I'm home.

BACK TO SCENE

Perking up at the news, she meets him in the center of the room. She kisses him. He savors it.

MIKE

(continuing)

With greetings like that, I should stop by two or three times a day.

CAROL

Just what I told the milkman.

They share a laugh. Mike puts down his briefcase.

MIKE

Well, which one of the kids needs a lecture?

CAROL

How'd you guess?

MIKE

No guess. Between us, we've got six kids. Somebody always needs a lecture.

CAROL

Jan.

MIKE

Marcia, Marcia, Marcia?

CAROL

(confirming)

Marcia, Marcia, Marcia.

FLIP TO

INT. MIKE'S DEN - NIGHT

The small room just off the living room. It's down three steps to the loveseat and drafting table. It's the Brady equivalent of the wood shed. Jan is hearing it from Mike and Carol.

JAN

Marcia, Marcia, Marcia. That's all I hear. It's enough to make me puke.

MIKE

Bradys don't talk like that.

JAN

Sorry, Dad, but it's just not fair. She's got pretty hair, and a pretty face. I've got glasses and braces.

CAROL

You've also got a family that loves you.

JAN

Big wow.

MIKE

Jan, right now Marcia seems to have it all.

CAROL

That's right, sweetheart. Your turn will come.

JAN

That's what you've been telling me since I was two.

MIKE

You just have to be patient. There's an old Chinese proverb, "Patience is the greatest virtue".

JAN

Yeah? Well, I'm sick of being virtuous, too.

With that, Jan storms out of the room.

ANGLE - MIKE AND CAROL

CAROL

I know just how she feels. When I was a little girl, I felt the same way about my sister.

MIKE

You don't have a sister.

CONTINUED

CONTINUED

CAROL

Not anymore. I killed her.

Mike hits her with a sofa pillow.

CUT TO

EXT. CHINO PRISON - ESTABLISHING SHOT TO SHOW GUARD TOWERS, ETC. - NIGHT

MUSIC: ("RING OF FIRE" OR "FOLSOM BLUES" - JOHNNY CASH)

CAMERA ZEROES IN ON OUTSIDE PRISON WALL AND DIRT AREA

CAMERA MOVES IN FURTHER TO SHOW there is movement in the dirt. Then more movement. Then the dirt seems to be falling back into the prison. Then we see a big kitchen spoon. Then the hand holding the spoon. The hand has a distinctive tattoo with the numbers: 1,2,3, hand etched.

WIDER SHOT - CAMERA MOVES WIDER

as the crewcutted ROCKY pulls himself out of the hole into freedom outside the prison wall. He is dressed in traditional prison clothes. Then CLARENCE, a huge Black convict, emerges after Rocky.

WIDER STILL

SCREECHING UP in a 1964 Valiant is Rocky's nineteen year old son, JUNIOR. Barely slowing down, Junior opens up the passenger side door.

JUNIOR

Let's go, Dad.

Then Junior sees Clarence.

JUNIOR

(continuing)

Who's he?

ROCKY

Never mind. Let's move it.

Rocky and Clarence jump in. As the car speeds away, SIRENS GO OFF in the prison, and searchlights scan the area.

CUT TO

EXT. COUNTRY ROAD - NIGHT

JUNIOR

You never said there'd be two of you.

ROCKY

Clarence was my cellmate. And he deserved a break today.

Clarence doesn't say anything. He has a hulking presence and rarely speaks.

ROCKY

(continuing)

You bring everything?

Junior hands Rocky a package. He opens it and takes out two guns and a six pack of beer.

JUNIOR

There it is, Dad. One six pack and two guns. I guess the other gun is for Clarence.

ROCKY

Good guess, kid.

Rocky realizes which car they're in.

ROCKY

(continuing)

This is the car I bought you, ain't it?

JUNIOR

Yeah.

ROCKY

Very smart. Busting me out in your own car. They'll tag us for sure.

JUNIOR

I don't have much experience driving a getaway car. Okay?

ROCKY

Just drive, smart ass.

Junior turns from his father and speeds along faster.

CUT TO

EXT. CITY STREET - NIGHT

A black and white is parked. TWO POLICEMEN are leaning back, relaxing, their hats pushed back.

CONTINUED

CONTINUED

COP #1
Finally, a few minutes to relax.

COP #2
Yeah. It's been a rough night.

POLICE DISPATCHER (V.O.)
All units, be on the lookout for an escaped prisoner, Rocky Portugal. He is believed to be armed and dangerous and in his son's blue Valiant, license plate MRT 874 and traveling west from Chino. Escaping with Portugal is Clarence Dawkins, former bodyguard to crime kingpin, Willy the Mongoose.

COP #1
Can't guys bust out in the morning?

NEW ANGLE

The Valiant screams down the street and passes the cop car.

BACK TO SCENE

The cops can't believe that it's the escape vehicle.

COP #2
MRT 874! That she blows.

VARIOUS ANGLES - THE CHASE

MUSIC: HARD DRIVING 1970'S SONG ("BORN TO BE WILD" STEPPENWOLF)

Junior is a good driver and manages to elude the cops. He cuts off a car, and makes a hard left onto the Santa Monica Freeway heading west to the Pacific Coast Highway. Then under the overpass and onto the coast route itself. The cops come alongside, but Junior uses a moving van as interference to lose them as the pursuers go up the coast and Junior speeds up the ramp.

CUT TO

EXT. SANTA MONICA ROAD - NIGHT

JUNIOR
Well, we lost them.

CONTINUED

CONTINUED

ROCKY

Like hell! We better blow off this bus.

Rocky sees a cliff to the side.

ROCKY

(continuing)

Pull over.

Junior does so. Then the boy sees the cliff and understands his father's plan.

JUNIOR

Come on, Dad. The car's got sentimental value.

ROCKY

Just get out. If you can't say goodbye to your wheels, leave the drivin' to me.

Clarence gets out. Then Junior gets out. Rocky hands his son the beer and guns.

ANGLES - THE BLUE VALIANT

Rocky steps on the gas, and careens toward the cliff. Just before the car goes over, Rocky bails out and tumbles to the ground. The car sails through the air then smashes to the ground where it breaks apart and bursts into flames.

ANGLE - ROCKY AND JUNIOR

Rocky gets up and dusts himself off as Junior walks up to him. Junior looks distraught.

ANGLE - CLARENCE

He smiles as he enjoys watching the car explode.

BACK TO SCENE

Rocky takes back the guns and beer.

ROCKY

Don't be getting teary, Junior. As long as we got guns, we can always get another car.

CONTINUED

CONTINUED

JUNIOR

I had some books and drawings in the back seat.

Rocky takes a folded map from his pocket.

ROCKY

The only drawing you ever made worth spit was this map of the prison. You got every one of them pipes and wires in the right place, or me and Clarence never coulda dug our way out.

Clarence joins them.

ROCKY

(continuing)
Right, Clarence?

Clarence nods. Rocky pockets the drawing and starts off down the street. Junior and Clarence follow.

CUT TO

EXT. CLINTON AVENUE - NIGHT

Rocky, Junior and Clarence move down the block. Rocky seems to be looking for something.

JUNIOR

They all look the same to me.

ROCKY

We need the right house. We need money, and we need a car.

ANGLE - HOUSES - PAN SHOT - ROCKY'S POV

Rocky and Junior look at the houses and the camera lingers at the Brady house. It seems to have a faint glow around it, and the muted STRAINS OF THE "BRADY" THEME make it even more obvious what their choice will be.

BACK TO SCENE

ROCKY

That's the house, Junior.

JUNIOR

You sure?

CONTINUED

CONTINUED

ROCKY

Sure, I'm sure. Whoever lives here has gotta have cars, and plenty of dough.

Junior and Clarence follow as Rocky goes down the driveway and into the backyard.

EXT. BRADY BACKYARD

They pause at the garage and look inside.

ROCKY

(whispering)

Six bicycles? Six kids? They gotta be crazy.

Rocky and Junior move to the far side of the backyard and case the joint. Clarence hangs back, as a lookout, listening for any unusual sounds.

ROCKY

(continuing)

This place is perfect. We'll hang out til morning. After the kids go to school, we'll move in, take some money, some clothes, grab a car and get out.

ANGLE - TIGER

The Bradys' sheepdog, Tiger, comes out of his doghouse, sees the two intruders and starts barking. Rocky raises a gun, and aims it at Tiger. Junior pulls his arm down.

JUNIOR

Dad, it's just a dog.

Tiger ignores the warning and keeps barking.

CUT TO

INT. MIKE AND CAROL'S BEDROOM

Mike and Carol hear Tiger and wake up. They turn on the lamps on the nightstands. Both of their bathrobes are carefully laid out on the foot of his bed.

CAROL

Mike, is that Tiger?

MIKE

It must be. That's the only dog we've got.

CONTINUED

CONTINUED

CAROL

Want to go see what's bothering him?

Obedying her suggestion, he gets out of bed, puts on one sleeve of his robe, then thinks better of it.

MIKE

Why don't we give it a minute? Chances are Tiger just saw a squirrel or something.

CUT BACK TO

EXT. BRADY BACKYARD

Tiger is still holding Rocky, Junior and Clarence at bay.

JUNIOR

People would hear a shot, Dad. Some food would keep him quiet.

ROCKY

Hey, we got better than food.

With that, Rocky takes a beer can, pops the top, and pours some in Tiger's water dish. Tiger immediately shuts up, laps up the lager and hiccups.

CUT BACK TO

INT. MIKE AND CAROL'S BEDROOM - ANGLE - MIKE

He reacts to the fact that Tiger stopped barking.

MIKE

See? I told you it was nothing.
(then, romantically)

But as long as Tiger woke us up --

Mike starts to take off his robe, then hops into bed. He eases over toward Carol's side, then reacts as he sees Carol is fast asleep. He shrugs, and prepares for a less active night.

CUT TO

INT. GIRLS BEDROOM - NIGHT

MUSIC: ("EVERYTHING IS BEAUTIFUL" - RAY STEVENS OR
"GO AWAY LITTLE GIRL" - DONNY OSMOND)

CONTINUED

CONTINUED

AS CAMERA SURVEYS the room. As seen in the first scene, each wall area is individualized for the child sleeping in the bed underneath it. Cindy has the pretty picture of a cat. Marcia has a picture of Darryl, and Jan has an evil punk rock poster. SLOW PAN of the sleeping girls. Cindy is sleeping with her favorite doll, Kitty Karry-All. Marcia has an angelic smile. When the camera reaches Jan, her eyes are open. She has a diabolical look and quietly sneaks out of bed. She crosses to the desk and removes a pair of wicked looking scissors. She skulks back to the sleeping Marcia. Jan takes the scissors and -- miraculously without waking Marcia -- cuts away at her older sister's long blonde hair.

ANGLE - CINDY

Cindy awakens, and sees Jan hovering "Norman Bates-like" over Marcia.

CINDY
(in a horrified
whisper)
Jan, what are you doing?

NEW ANGLE

As Jan continues to cut Marcia's locks...

JAN
Something I should have done a long time ago.

CINDY
You shouldn't do that to Marcia. She's so pretty.

JAN
Yeah? Well, I'm a little sick of everybody telling me how pretty Marcia is.

CINDY
Stop it. Stop it right now.

JAN
You know something? You really bug me, too.

Jan crosses quickly to Cindy and -- with a well-timed snip -- clips off one of Cindy's pigtails. Twirling it like a trophy she hops back to her bed and settles down victoriously.

CONTINUED

CONTINUED

CINDY

Jan, no! Jan, no!

Cindy screams. This wakes up the shorn Marcia who feels her head and crosses to the mirror. She screams in anguish. Now Marcia and Cindy are both screaming and Jan is smiling. Finally...

MARCIA

Jan! Jan!

CLOSE ANGLE - JAN IN BED

With a contented smile, Jan is blissfully asleep.

MARCIA (V.O.)

(continuing)

Jan! Jan, wake up, for school.

NEW ANGLE

WE PULL BACK and discover it was all a dream. Both Marcia and Cindy have all their hair. Jan looks at both of them.

JAN

Darn it.

MARCIA

What's the matter?

JAN

I was just dreaming.

MARCIA

Was it a nightmare?

JAN

No. Best dream I ever had.

As Jan gets out of bed and heads for the bathroom...

JAN

(continuing)

Greg, Peter, Bobby... You better not be in there. I've got to go.

She enters.

CUT TO

EXT. BRADY HOUSE - ESTABLISHING - DAY

THEME OVER.

CUT INSIDE TO

INT. BRADY KITCHEN - DAY

ANGLE - THE CHART

Taking up a good portion of the wall is the activity chart. Each of the kids has a column, and written in is the day's activities. On Sunday, church is for each, but the other days have cheerleading practice, Little League, football practice, glee club, drama class, Sunflower Girls, Frontier Scouts, etc., etc. PULL BACK TO find Alice making breakfast. She has a plate of hotcakes and puts them on the table. She whistles her Alice whistle.

ALICE
Hotcakes, everybody!

Alice then steps to the entranceway to the kitchen, and awaits the thundering herd. Peter is first.

ALICE
(continuing)
You're always first, Peter.

PETER
I like to get 'em when they're hot.

He sits down and starts to eat immediately.

ANGLE - THE ENTRANCEWAY

Now, everyone else enters the kitchen, and takes their places at the table.

ALICE
I've got hotcakes for everyone -- that is if Peter decides to leave you any.

CAROL
No hotcakes for me, Alice. I'm watching my figure.

MARCIA
Me, too.

JAN
Me, too.

CONTINUED

CONTINUED

ALICE

Jan, don't you think you should have a figure before you start watching it?

JAN

Thanks, Alice. That's just what I needed.

MIKE

How's rehearsal going, gang?

GREG

Real groovy, Dad.

CINDY

Yeah. And if we win the big amateur night contest, we'll be able to --

CLOSE SHOT - UNDER THE TABLE

As Greg kicks Cindy's foot.

ANGLE - THE TABLE

MIKE

You'll be able to what?

GREG

(trying to cover)
We'll be able to win. Like you always say, Dad. "There's more to winning than coming in first."

MIKE

Well put, Greg.

CAROL

Are you going to rehearse this afternoon?

GREG

Not today. I've got football practice.

MARCIA

I've got cheerleading practice.

JAN

I've got detention.

PETER

I'm bringing in my volcano for the science fair. I'm hoping for a major eruption.

CONTINUED

CONTINUED

CAROL

Then you better rehearse your number tomorrow before the show.

CINDY

My Sunflower Girl troop is meeting here.

BOBBY

I've got my Little League Game.

MIKE

You know, kids, Stephen MacKenna once said, "All good is gained by those whose thoughts and life are kept pointed to one main thing, not scattered abroad upon a thousand"...

ANGLE - CAROL AND BOBBY

As they react to this philosophy.

BOBBY

Who's Stephen MacKenna?

CAROL

Someone very famous, Bobby. You know your father only quotes very famous people.

PREVIOUS SHOT

MIKE

While you're doing all these things, the other acts will be rehearsing.

CINDY

Thank goodness we're very talented.

GREG

We'll rehearse tonight, Dad. After dinner.

ANGLE - PETER

He is watching the TV on the counter.

PETER

Hey, look at this. A couple of guys escaped from prison by digging under the wall.

BACK TO SCENE

JAN

Right on.

BOBBY

"Right on?" When they get caught, they'll lose any chance of parole.

ANGLE - TV

NEWSCASTER

Rocky Portugal and Clarence Dawkins are believed to be in the Santa Monica area. Portugal is a male Caucasian, and has a distinctive tattoo with the numbers 1-2-3 on his right hand. Dawkins is a large Black man, with a scar on his left cheek.

On the screen is a picture of Rocky, and then one of Clarence.

NEWSCASTER

In other news, some survivors of the air crash in the Andes Mountains admit to eating other victims who had frozen. They say it was only as a last resort but that their friends tasted kind of like --

BACK TO SCENE

Carol quickly turns off the TV so the children won't hear the rest of the report.

MARCIA

How gross.

JAN

I think it's neat. Marcia, wouldn't you rather eat Cindy than die?

CINDY

Mom, tell Jan to stop.

CAROL

Jan, it's not nice to talk about eating your sister.

MIKE

Your mother's right. Not at breakfast anyway.

Mike looks at his watch and realizes he's late.

CONTINUED

CONTINUED

MIKE
(continuing)
Got to run. The big Riverside project.

CAROL
We've all got to go. Let's head them
up and move them out.

ALICE
All right. All lunch eaters line up.

The kids get in a line, and Alice grabs a lunch at a time
and like a pitching machine delivers it to the proper
child. Bobby and Cindy are the only ones with lunch boxes.

CAROL
I'll be home this afternoon, Alice.
I've got my anti-smoking committee or
my anti-graffiti committee. I'm not
sure exactly, but I know it's my
anti-something committee.

The family all adlib good-byes to Alice and leaves. They
exit through the...

INT. BRADY FAMILY ROOM

And cross through before exiting into...

EXT. BRADY BACKYARD

The Brady family crosses to the two cars. Mike takes Greg
and Marcia. Carol takes Peter, Jan, Bobby and Cindy. They
buckle their seat belts and drive out, and WE PAN to the
edge of the garage where Rocky and Junior step out.

ROCKY
There really are six kids. What were
they thinking?

JUNIOR
Okay. Everybody's gone. Let's get in,
and get out.

ROCKY
That's my boy. But first...

Rocky adds a little more beer to Tiger's water dish.
Tiger immediately starts to lap it up. Then Rocky and
Junior move to the family room door and enter.

INT. KITCHEN

Alice finishes clearing the table and goes into her room. Just as she exits, Rocky and Junior enter the kitchen. A near miss. They stop to munch on a few leftover hotcakes. They think they're alone in the house now. Rocky looks around critically.

ROCKY

An orange kitchen? How can anybody eat in here?

CUT TO

INT. ALICE'S BEDROOM

A spartan maid's room with a smiling picture of Sam tucked into the mirror. Also, a picture of Alice with the Brady family on the dresser. Alice enters and goes to her phone on the nightstand. She starts to dial.

INTERCUT

INT. SAM'S BUTCHER SHOP

SAM, the butcher and Alice's longtime boyfriend, is helping a customer, MRS. STONE, in his small establishment.

SAM

Are these lamb chops fresh, Mrs. Stone? Last night while I was sleeping, I counted them jumping over the fence.

Sam laughs at his own joke.

MRS. STONE

Sam, you're lucky. The meat is always fresher than your jokes.

SAM

(laughing)
That will be six-fifty.

Sam takes the money as the phone rings. He answers it as the customer exits.

INTERCUT

INT. ALICE'S BEDROOM

SAM

Hiya, Alice. What can I do for my girl this morning?

CONTINUED

CONTINUED

ALICE

I just called to remind you about tomorrow night.

SAM

No need to remind me. I'll be there with my bowling ball and my 136 average.

ALICE

Sam, nobody bowls at the Hollywood Bowl. The kids are competing in the finals of the amateur contest.

SAM

I know, but Alice, what about my team? You don't want me to let down the Bowling Butchers.

ALICE

(sarcastically)

Of course not, Sam.

SAM

Oh, Alice. That's not fair. I went to see Marcia in Romeo and Juliet; I went to see the Bradys in the school talent show. Heck, I even acted in Snow White and the Seven Dwarfs. I've got my own life, too, Alice. The whole world doesn't revolve around the Bradys.

ALICE

Fine, Sam. And you know what you can do with your bowling ball.

She hangs up.

END INTERCUT

INT. BRADY KITCHEN

Rocky and Junior are eating the last of the leftover breakfast food. CAMERA FOLLOWS them as they exit the kitchen and cross into the living room.

ROCKY

Hey, look at this place! Some of this stuff could be worth a fortune.

Clarence picks up the ceramic horse. Rocky taps it.

ROCKY

(continuing,
disgusted)

Plaster of paris. Junk.

CONTINUED

CONTINUED

Junior picks up "the vase".

JUNIOR
Maybe this is worth something.

Junior examines it.

JUNIOR
(continuing)
No. It's broken, and glued back together.

ROCKY
The only thing I hate worse than rich guys is cheap rich guys.

He smashes the vase for spite. Rocky leads the others toward the stairs.

ROCKY
(continues)
While we're waiting for Mom to come back with the car, let's scope out the rest of the place.

As soon as they disappear around the upstairs hallway, Alice enters with a dust rag. She finds the pieces of the vase, shakes her head.

ALICE
Peter, you're in trouble again.

She puts the pieces back together and moves up the stairway, dusting the banister on her way up.

INT. MIKE AND CAROL'S BEDROOM

Rocky is opening all the drawers. He looks through a jewelry box, finds several gold chains. He hands them to Clarence, who bites on them, and shakes his head.

ROCKY
The guy is too cheap to buy his wife real gold. He's keeping it all in cash someplace.

JUNIOR
Why don't we just grab a car and go? Why do we need so much money?

ROCKY
Clarence has some friends who can make us some fake I.D.'s and passports, so we can get out of the country.

CONTINUED

CONTINUED

CLARENCE

They want cash.

JUNIOR

Some world. Nobody trusts anybody.

Rocky pulls the cover off the bed and checks under the mattress. They find nothing very valuable. He looks in Mike's closet, pulls out some drab sports jackets.

ROCKY

One thing for sure, the clown's not spending it on clothes.

He throws the clothes down.

JUNIOR

Maybe he's hiding it in some other room.

ROCKY

Come on.

All three exit Mike and Carol's bedroom and enter the upstairs hallway.

INT. UPSTAIRS HALLWAY

They walk toward the girls' bedroom. As soon as they pass the walk-in linen closet, Alice exits into the hallway with an armload of towels and sheets. She doesn't see them; nor they her. They enter the girls' bedroom. Alice enters Mike and Carol's bedroom.

INT. MIKE AND CAROL'S BEDROOM

Alice puts her load down on the bureau and looks at the mess that Rocky has made.

ALICE

Mr. and Mrs. Brady never left their room like this before. Maybe they really got into it. Maybe Mr. Brady tore off her clothes, and threw her on the floor and --

(reacts)

Mr. and Mrs. Brady??? Nahhh!!...

She shakes her head and goes to work straightening up.

INT. GIRLS' BEDROOM

Alice freezes as she hears the toy from the other room.

SEE AND SPEAK (V.O.)

"A duck goes quack, quack."

Alice looks around for a weapon in the girl's bedroom. All she can find is an umbrella with a 60's flower design. Scared, but determined, she starts through the bathroom to the boys' bedroom. She knocks into the desk as she goes.

INT. BOYS' BEDROOM

Rocky freezes as he hears the noise from the boys' bedroom.

ROCKY

(whispering)

We've got company.

(then loudly)

We've got guns!

INT. BATHROOM

Alice is terrified. She opens the umbrella.

ALICE

Yeah? Well, I've got an umbrella.

With that, she realizes the folly of her position and runs out the door.

INT. UPSTAIRS HALLWAY

Alice races for the stairway. Rocky, Junior and Clarence enter the hallway and follow her.

INT. LIVING ROOM

In a desperate effort to escape, Alice slides down the banister. As she does, the umbrella pops open. Junior and Clarence follow as each slides down the banister and cut her off as Rocky points his gun at her as he walks down the stairs.

ROCKY

Hold it right there, Mary Poppins.

Alice stops in her tracks as she gets to the living room. Rocky, Junior and Clarence join her.

CONTINUED

CONTINUED

ALICE
(nervously)
You're not going to do anything to me,
are you?

Rocky looks at her -- not exactly his type of woman.

ROCKY
Are you serious? I was only in prison
three years.

ALICE
What do you want?

JUNIOR
We want some money.

ROCKY
If you know what's good for you, you
better take us to the money.

ALICE
I don't know where it is. I'm only the
housekeeper. Mr. and Mrs. Brady? I
hardly know them. Heck, I can't even
keep the kids straight. Greg, Marcia,
Happy, Bashful, Dopey, Prancer, Donner,
Blitzen?

ROCKY
Have they got a safe?

ALICE
How should I know?

Rocky makes a more threatening gesture with his gun. Alice
gives in.

ALICE
(continuing)
Right this way.

Alice leads them back up the stairs and through the
hallway.

INT. MIKE AND CAROLS' BEDROOM

They enter. Alice crosses to the dresser. Over the
dresser is a large portrait of the Bradys, the one along
the stairs. Alice swings the portrait away from the wall
to reveal a wall safe. Junior looks at Mike's architecture
degree on the wall.

CONTINUED

CONTINUED

ROCKY
Now that's more like it. What's the combination?

ALICE
I don't know.

Rocky menaces her with the gun again.

ALICE
(continuing)
Honest, I don't know. I'm just the housekeeper. Why else would I wear this dumb blue uniform? Think about it. Would you tell your housekeeper the combination to your safe? I could be a crook or something.
(realizing)
Not that I have anything against crooks.

Junior indicates the framed degree.

JUNIOR
They got to have money. The guy's an architect.

ALICE
Too bad the safe won't open. I guess you'll be running along, huh?

ROCKY
Bad guess. We're going to wait for Mr. and Mrs.....

JUNIOR
Brady.

ROCKY
Right. Brady.

ALICE
They're not expected home for a long long time.

ROCKY
Then it will be a long long wait.

CUT TO

INT. WESTDALE HIGH ATHLETIC FIELD - SIDELINES

MUSIC: "BE TRUE TO YOUR SCHOOL" - THE BEACH BOYS

CLOSE ANGLE - MARCIA

Marcia, the head cheerleader (What else?) is leading the CHEERLEADING SQUAD in a B - E - A - R - S cheer with a lot of kicking and pompomming. All are real cute. MISS STANDFAST, the cheerleading advisor comes over to the girls.

MISS STANDFAST

Now, girls, that was very good. But if you all pay attention to Marcia, you'll see how to do it exactly right. Marcia?

Marcia does it again, but adds an incredible flourish with a handspring and a cartwheel.

ANGLE - THE THREE OTHER CHEERLEADERS (WENDY, BETSY AND KIMBERLY

They react. No way can they do what Marcia did. One of them raises her hand.

WENDY

Miss Standfast, do we have to do that stuff at the end?

MISS STANDFAST

No, Wendy. Nobody can do that, except for Marcia... and, of course, me in my day.

ANGLE - MARCIA

She smiles and combs her long blonde hair.

BACK TO SCENE

KIMBERLY

Come on. Let's go check out Greg Brady.

The girls move over to watch football practice.

CUT TO

ANGLE - THE FIELD

THE WESTDALE FOOTBALL TEAM is exercising on the field. Greg is the halfback and listening to the COACH who is outlining the play to the OFFENSE. The DEFENSE waits for the offense to come to the line of scrimmage.

CONTINUED

CONTINUED

COACH

Okay, men, this is Red B eleven. We're going to need this in the opener against the Razorbacks. Taylor, you fake the handoff to Brady. Roll to your right. Brady blocks the defensive end and you complete to Petrie cutting across. Okay, men. Hit it.

The offense claps and moves to the line of scrimmage.

NEW ANGLE - THE PLAY

Taylor, the quarterback, executes the play perfectly. It picks up twelve against the defense. The backfield regroups around the coach.

BACK TO SCENE

COACH

Once we run this, they'll be looking for it. From the same formation, Taylor will fake the ball to Brady again, Petrie you do your thing across the middle, but Brady will drift into the flat and get a quick pass from Taylor. Brady should have a clear path up the sideline. It's Blue B eleven. Hit it.

BACK TO SCENE

They clap again and hit the line of scrimmage. The play works. Greg blocks, then drifts, takes the pass and does a nifty run for a touchdown against the defensive team. After Greg spirals the ball back to the quarterback, he is surrounded by the three pretty cheerleaders.

WENDY

Well, Greg, all ready for the Razorbacks next weekend?

GREG

Sure am.

WENDY

So are we.

(then, whispering)
Can we still count on your help?

GREG

(also whispering)
Nobody knows about it?

CONTINUED

CONTINUED

BETSY

Nobody. Not even Marcia. She'd never approve. She's a Brady.

GREG

So am I.

KIMBERLY

But you're not a Brady like she's a Brady.

GREG

You're right about that. I'll pick you up tomorrow.

Greg leaves the mysterious conversation, and trots back to the huddle.

CUT TO

EXT. BRADY BACKYARD - DAY - ANGLE - DRIVEWAY

As Carol drives in in her station wagon. She carries groceries. She walks to the screen door at the family room and enters.

INT. FAMILY ROOM

Carol walks through on her way to the kitchen.

CAROL

Alice?!

INT. BRADY KITCHEN

Carol enters and puts down the packages. Still no sign of Alice.

CAROL

(continuing)

Alice?!

She starts shelving the groceries. One of the groceries is a bottle of Wesson Oil.

CAROL

I can't believe we were running out of this.

INT. BRADY LIVING ROOM

With Mike's belts, Alice is tied to one of the dining room chairs which has been moved to the center of the room. She is gagged.

CAROL (V.O.)

Alice?!

Alice tries a muffled response.

INT. BRADY KITCHEN

Carol is puzzled that Alice hasn't answered. She decides to see what the matter is and crosses to the...

INT. BRADY LIVING ROOM

Carol enters and sees Alice on the chair.

CAROL

Alice, what in the world? What happened? Was Sam here? What's going on?

Still gagged, Alice attempts to answer. Only mumbling sounds emerge no matter how hard Alice tries. Carol starts to untie Alice.

ROCKY (V.O.)

Maybe we can answer that.

ANGLE - ROCKY, JUNIOR AND CLARENCE - CAROL'S POV

They are at the top of the landing. Rocky is now wearing Mike's clothes. Junior is wearing Greg's clothes -- which he is a little too big for. Clarence is practically busting out of one of Mike's suits.

ROCKY

(continuing)

It appears there was a break in, and the robbers are still in the house.

NEW ANGLE

The crooks descend the staircase and approach Alice and Carol. Alice gets out of the rest of the belts.

CAROL

Are you all right, Alice?

Alice rubs her wrists and ankles.

CONTINUED

CONTINUED

ALICE

The worst part was not being able to talk. So I could tell 'em what I think of them.

CAROL

I want you all out of my house this minute.

Rocky holds up his gun. Clarence has the other gun, and holds it up as well.

ROCKY

That's not what we want.

THE PHONE RINGS. Carol looks at Alice who looks at the men.

ROCKY

Who answers the phone in this house?

CAROL

If I'm home, I do.

ROCKY

You're home, aren't you?

Carol goes to the phone and looks back at Rocky for instructions.

ROCKY

(continuing)

Act cool.

CAROL

(on the phone)

Hello.

INTERCUT

INT. MIKE'S ARCHITECTURE OFFICE

Mike is at his desk. He is surrounded by all kinds of renderings, models. Most are marked "Riverside Project."

MIKE

Hi, honey. Listen, I've just got a minute. There's a folder marked "Riverside File" on my desk. When Greg gets home, have him bicycle the file to my office. I need it this afternoon. Okay?

CONTINUED

CONTINUED

CAROL
 Okay.
 (then)
 Mike...

MIKE
 Yeah?

Rocky edges closer. What is Carol going to say?

CAROL
 I love you.

MIKE
 (cutely)
 I loves you, too. Bye, Sweetheart.

They both hang up.

END INTERCUT

INT. BRADY LIVING ROOM

ROCKY
 Nice performance, mom.

ALICE
 Why don't you just take the phone off
 the hook?

ROCKY
 People report phones that are out of
 order.

Carol suddenly realizes Rocky and Clarence are wearing
 Mike's clothes.

CAROL
 Hey, you're wearing my husband's
 clothes.

ALICE
 (to Junior)
 And you're wearing Greg's.

JUNIOR
 (tough)
 So?

CAROL
 Nothing. We just noticed. That's all.

ALICE
 And you look real good in them.

CONTINUED

CONTINUED

ROCKY

What say you two sit down while we wait
for the rest of the family?

Troubled, Carol and Alice sit.

CUT TO

INT. FILLMORE JUNIOR HIGH SCIENCE LAB - DAY

With a poorly constructed volcano model, Peter sits next to EUGENE a nerdish student who has fashioned a perfect model of a volcano. Peter has a small battery attached to his. Eugene and Peter wait for the instructor, MR. PERKINS, to check out their projects. Mr. Perkins inspects Eugene's first.

MR. PERKINS

Very nice, Eugene.

EUGENE

It's modeled after Mt. Vesuvius. I even
put little warning signs in Latin.

MR. PERKINS

Let's see it in action.

Eugene puts two wires from a nine volt battery together and the volcano makes a sizeable eruption. Mr. Perkins marks a grade.

MR. PERKINS

Very good, Eugene.

He crosses to Peter.

MR. PERKINS

Now let's see yours, Peter.

PETER

Mine is Mt. Vesuvius, too.

MR. PERKINS

Good. Let's see the eruption.

Peter connects wires from a little battery. The volcano gives one small pitiful bloop, and one little dribble.

PETER

(lamely)

I used a small battery.

As Mr. Perkins looks at Peter's weak attempt, he picks up Peter's battery...

CONTINUED

CONTINUED

MR. PERKINS

Remember this, Peter. The dynamics of an explosion is directly proportional to the influx of the voltage.

PETER

What does that mean, Mr. Perkins?

MR. PERKINS

The bigger the battery, the bigger the boom.

CUT TO

INT. MIKE AND CAROL'S BEDROOM

Carol, Alice, Rocky, Junior and Clarence are all at the safe. Carol is trying to open it. Rocky has a gun on her.

ROCKY

Lady, I'm telling you for the last time. Open it!

CAROL

And I'm telling you: I don't know the combination.

ROCKY

Then we'll just have to wait for Mr. Brady to get home.
(hefts the gun)

CAROL

Look, if you two will just leave now, we promise we won't say anything. Here, take my credit cards.

ROCKY

Thanks, but Clarence here don't look much like "Mrs. Carol Brady". Besides, we need cash.

CAROL

Take my car. I promise I won't say anything.

ROCKY

Sure. As soon as we drive away, you'd call the cops with the license number.

CAROL

No, I won't. I don't even know my license number. I'm not even sure of the color, or the model, or the make or anything.

CONTINUED

CONTINUED

JUNIOR

Dad, maybe we should try another house.
These Bradys seem like nice people.

ALICE

We are. We're very nice people. Of
all the people we know, we're the
nicest.

ROCKY

I don't trust nice people.

CAROL

Alice, we're not that nice.

CUT TO

EXT. BRADY HOUSE - DAY

Greg is walking with his school books toward the house.
The unsuspecting Greg opens the front door and enters.

CUT INSIDE TO

INT. BRADY LIVING ROOM - ENTRY AREA

Greg enters, throws his books onto the couch.

GREG

Hi, Mom, I'm ho --

Before he can complete the word, he is grabbed by Junior
and wrestled into the living room where he is thrown onto
the couch next to Carol and Alice.

JUNIOR

Sorry if I hurt you.

GREG

You didn't hurt me, but when I get
through with you, you'll wish...

Carol stops Greg by pointing to Rocky and Clarence, who
hold guns on them.

ROCKY

You'll wish what, cowboy?

CAROL

Be cool, Greg. They're just waiting
for your father to get home.

GREG

What'd Dad do?

CONTINUED

CONTINUED

CAROL

Nothing.

JUNIOR

Your father is going to give us
everything in the safe.

Rocky strolls over to the window and looks out.

ANGLE - DARRYL'S CAR - ROCKY'S POV

Darryl pulls up and parks in front of the Brady house.

ROCKY (V.O.)

Anybody you know have a red Transam?

BACK TO SCENE

GREG

That's Darryl's car.

JUNIOR

Darryl's your brother?

CAROL

No. He's Marcia's new boyfriend.

CUT OUTSIDE TO

EXT. BRADY HOUSE - FRONT SIDEWALK

MUSIC: ("CLOSE TO YOU" - THE CARPENTERS)

Marcia and Darryl are parked in front of the house. It's
goeey pre-kissyface.

DARRYL

Marcia, I dig you the most.

MARCIA

I like you, too, Darryl.

DARRYL

I've got something I want to show you.

MARCIA

(misinterpreting)
I won't look, Darryl. We already talked
about that. I'm a Brady.

DARRYL

I'm talking about this.

CONTINUED

CONTINUED

He reaches into the glove compartment and takes out a picture.

DARRYL

(continuing)

Your copy of the senior prom picture.
I was so happy you were my date.

MARCIA

I was happy for you, too.

DARRYL

You sure look good. Although no picture
can do you justice.

MARCIA

Yes. That is a problem.

DARRYL

And I'll see you Saturday night after
the amateur show?

MARCIA

Well, I --

NEW ANGLE

Greg appears at the car window. He taps on it. Annoyed,
Marcia rolls down the window.

MARCIA

(continuing)

What is it?

GREG

(urgently)

Mom wants you to come inside right now.

MARCIA

What's so important?

They look toward the house.

ANGLE - FRONT DOOR

Junior steps out. He waves.

BACK TO SCENE

DARRYL

Who's that?

CONTINUED

CONTINUED

MARCIA

I don't know.

GREG

Marcia, you told Darryl about your new boyfriend, Junior, didn't you?

DARRYL

Junior?

MARCIA

Honestly, Darryl, I don't know what Greg's talking about.

GREG

Come on in, Marcia. You know how jealous Junior gets.

Marcia allows herself to be ushered toward the house as the perplexed Darryl drives away.

ANGLE - GREG AND MARCIA

MARCIA

Greg Brady, I'll never talk to you again as long as I live.

GREG

That might be sooner than you think.

As Marcia is puzzled and she and Greg disappear into the house.

FLIP TO

INT. BRADY LIVING ROOM

It's a quiet moment as Rocky holds his gun on Carol, Alice, Greg, and Marcia.

ANGLE - THE DOOR

Peter and Jan enter. They stop in their tracks in the entry area as they see what's happening.

ROCKY

(waving the gun)
Come on in. Join the party.

Peter notices the hand holding the gun.

CONTINUED

CONTINUED

PETER

Hey, I saw you on TV. The 1-2-3 tattoo on your hand. You're Rocky Portugal.

ROCKY

That's right, kid.

PETER

And you broke out of prison. That's really cool.

Then Peter sees Clarence.

PETER

And you're Clarence Dawkins?

Clarence just nods.

PETER

(continuing)

Wow!

ROCKY

Glad you're impressed, kid. Now why don't you sit down before I kill you?

Peter immediately sits on the couch with the others. Jan passes by Junior.

JAN

(to Junior)

Did you break out of prison, too?

JUNIOR

No.

ROCKY

But he's my son, and he's the guy who sprung me. And he's as tough as we are.

JAN

He's kind of cute, too.

Jan sits on the couch, very deliberately close to Junior.

ANGLE - THE FRONT DOOR

Bobby and Cindy return home. Both carry lunch boxes. They don't see what's happening immediately and Cindy yells as she enters.

CINDY

Mom! Bobby arrested me in school again.

CONTINUED

CONTINUED

BOBBY

I had to, Mom! She was running in the halls!

Now they see Rocky and Clarence holding guns on their family. Cindy responds with a loud scream! She keeps screaming.

ROCKY

(to Carol)

Mom, tell her to shut up.

Carol goes to Cindy.

ANGLE - CAROL AND CINDY

CAROL

Things are okay, sweetheart.

CINDY

(looking at the gun)

No, they're not.

She screams again.

ANGLE - THE KITCHEN

Tiger enters barking. He has heard the scream. He starts for Rocky.

ANGLE - ROCKY, BOBBY AND CINDY

ROCKY

Junior, take care of the dog.

BOBBY

Please! Please don't hurt Tiger.

CINDY

(lispering away)

We'll report you to the A.S.P.C.A.

Junior exits into the kitchen for a moment as Rocky guards the Bradys.

ANGLE - BOBBY

He reaches into his lunch box and pulls out his water pistol. He aims it at Rocky.

BACK TO SCENE

BOBBY
 Might as well put down your weapon,
 Mister. I've got a gun, too.

Rocky looks at Bobby.

ROCKY
 Yeah, but mine isn't leaking.

Bobby looks at his squirt gun. Indeed, water is running out of it. Rocky takes the gun from Bobby's hand and squirts water in the little boy's face.

ROCKY
 (continuing)
 Folks, this ain't no game. We don't
 care if we have to shoot all of you.

Cindy screams again. Everyone looks at her. She stops.

CINDY
 I can't help it. Getting shot scares
 me.

ANGLE - JUNIOR AND TIGER

With Tiger at his heels, Junior returns with a beer can and a bowl. Junior pops it open and pours it for Tiger who laps up the beer happily, belches and staggers off.

BACK TO SCENE

CAROL
 You can't keep us here like this.

ROCKY
 Yes we can. You kids go to your rooms.
 If you try anything funny, your mommy
 is a memory.

EXT. BRADY HOUSE - LATE AFTERNOON

Mike Brady drives his convertible into the driveway.

CUT INSIDE TO

INT. LIVING ROOM

He enters angrily.

MIKE
 Hi, Honey, I'm home.

CONTINUED

CONTINUED

Carol enters from the kitchen.

CAROL

Mike, I have something to tell you...

MIKE

(cutting her off)

First, I have something to tell you. I made a simple request: Have Greg bring the Riverside drawings to my office. How tough is that? They didn't arrive, and I'm meeting with those people tomorrow. The most important meeting in my life!

(calling off)

Greg, I want to see you in my den!

Mike starts to his den.

CAROL

But, Mike...

MIKE

It'll have to wait.

Carol shrugs as Mike disappears into the den.

ANGLE - THE STAIRWAY

Greg appears. He passes Carol as he descends.

GREG

Does Dad know?

CAROL

Not yet.

CUT TO

INT. MIKE'S DEN

Mike is fuming. Greg enters.

GREG

Dad...

MIKE

When you lost my blueprints on your bike that time, I thought you'd learned some responsibility. But apparently, I was wrong.

GREG

But Dad...

CONTINUED

CONTINUED

MIKE

I'm sorry, Greg, but I'm going to have to ground you for two weeks. Booker T. Washington once said, "Few things help an individual more than to place responsibility upon him, and to let him know you trust him." Well, you have failed that trust.

GREG

But, Dad, there's a reason.

MIKE

There is absolutely no excuse. Absolutely none.

ROCKY (V.O.)

Mr. Brady...

Mike turns and sees Rocky at the entrance to the den. Rocky has his gun pointed at them.

MIKE

(weakly)
Well, maybe not "absolutely".

Rocky waves his gun at Mike.

ROCKY

Let's go, Pops.

MIKE

What about the other kids? Is everybody okay?

GREG

Everybody's fine.

ROCKY

They'll stay fine if you do what you're told.

Mike follows Rocky out of the den.

CUT TO

INT. BRADY FAMILY ROOM

Clarence is holding a gun on Alice, Marcia, Peter, Jan, Bobby, and Cindy. Junior is in charge of this group.

PETER

How long do you crooks expect to hold us here?

CONTINUED

CONTINUED

JUNIOR

I'm not a crook. My father is.

BOBBY

Actually, breaking him out of prison and holding us like this makes you a crook, too.

JUNIOR

But he's my father.

BOBBY

Tell that to the judge.

JUNIOR

You know how it is. Your parents tell you to do something, you do it, and don't think about it because they're your parents. Right, Clarence?

CLARENCE

Don't know. I never had any parents.

CUT TO

INT. MIKE AND CAROL'S BEDROOM

Mike is at the safe, but he stops before opening it. Rocky, Carol and Greg look on.

MIKE

I'm telling you: There's nothing in here.

ROCKY

I find that tough to believe.

MIKE

There are things in here, but nothing that you'd be interested in.

ROCKY

Open it up.

Mike opens it. Rocky pushes him out of the way. Rocky pulls out items -- unusual items for a safe. The first is a large mayonnaise jar which he shakes.

ROCKY

What's this?

MIKE

The kids' baby teeth.

Now he pulls out papers and a photo album.

CONTINUED

CONTINUED

ROCKY
And these things?

MIKE
Birth certificates, report cards,
letters the kids sent us from camp.
Pictures of our trips to Hawaii, the
Grand Canyon and Cincinnati.

ROCKY
Come on! Where are the valuables?

MIKE
Those things are valuable to us.

Rocky is getting angry. He grabs Mike by the collar. Greg tries to pull Rocky away. Rocky shoves Greg roughly and Greg falls back on the bed. Rocky now holds a menacing gun on them both.

MIKE
(continuing)
Are you okay, Greg?

GREG
Yeah, I'm okay.

ROCKY
(to Mike)
Listen, clown, I'm getting sick of you
and your goody-goody family. And your
shining little faces, and your report
cards and your jars of baby teeth and
pictures of Cincinnati. I want your
money, and I want it now.

MIKE
I don't have any money.

ROCKY
No money? I don't get it, Brady.
You're a fancy architect, and you design
a house with one bathroom for six kids,
and force them to live three to a room.

CAROL
(helpfully)
Once he installed a pay phone to cut
down on our phone bill. We even do our
own wallpapering.

ROCKY
That just proves he's saving all his
dough. Where is it, Brady?

CONTINUED

CONTINUED (2)

Rocky digs back into the safe, and pulls out a bankbook, and holds it up triumphantly.

ROCKY
(continuing)
Never mind.

Rocky sees the balance and whistles.

ROCKY
(continuing)
So that's where all your dough is. In
First Federal.

Carol looks over Rocky's shoulder, and is equally surprised by the large amount. Mike gives her an embarrassed "I'll explain later" shrug.

MIKE
(to Rocky)
This is the weekend. The bank is
closed.

ROCKY
Come on.

Rocky waves them toward the door.

CUT TO

INT. BRADY LIVING ROOM

The family is seated on the couches and chairs and Rocky -- like General Patton addressing the troops -- spells out what the plan is. Jan has positioned herself next to Junior again. Cindy holds Kitty-Carry-All.

ROCKY
Because the bank won't open till Monday,
Me and Junior and Clarence have decided
to spend a fun-filled weekend with your
family.

The others react to this news.

ROCKY
...Then on Monday, I'm going to the bank
with your dad, and he's going to pay
us handsomely for entertaining you
people in your own house.

Rocky laughs at his own remark.

CONTINUED

CONTINUED

GREG

What about our act at the Bowl Saturday night?

BOBBY

And my Little League Game?

MARCIA

And my cheerleader practice?

CINDY

And my Sunflower Girl meeting?

ROCKY

What? What are you people talking about?

CAROL

We have a very active family. If we don't show up for all our activities, people will be suspicious. If I were you, I'd leave right now.

ROCKY

Well, you ain't us.

(reconsiders)

But we don't want anybody nosin' around here.

(then)

Okay, you can do all the things you're talking about.

Adlibs of excited victory until...

ROCKY

(indicates his gun)

But nobody try anything funny. Like callin' the cops, for instance.

(grabs Carol)

MIKE

Get your hands off her!

ROCKY

Well! Here come the Marines!... Calm down. Nothing's gonna happen to her as long as you all behave.

CAROL

Kids, get washed up for dinner.

ROCKY

Clarence, go along with them.

MIKE

I'll just stay here with Mrs. Brady.

CONTINUED

CONTINUED (2)

ROCKY
Suit yourself.

Cindy leaves her doll on the couch, and joins her family, they go off to wash up...

INT. LIVING ROOM - DINING AREA - NIGHT

The Brady family members are all in their traditional places in their seats. Two chairs are pulled up on either side of Carol for Rocky and Junior. Rocky has his gun on the table next to him. Junior sits next to Marcia. Jan is none-too-pleased. Clarence sits in another chair next to Cindy, who is close to screaming at all times. He is an eating machine, and pays no attention to anything going on at the dinner table. Alice brings out a platter of food and puts it down. Rocky immediately digs in, and has awful eating habits. Everyone looks at him.

ROCKY
What's the matter? Haven't you ever seen a man eat before?

MIKE
We'd like to say grace.

ROCKY
Say what you want. I'm eating.

As Rocky stuffs his face...

MIKE
Thank you, Lord, for the bounties you have given us and please continue to look out for us at all times -- especially this weekend.

ALL BRADYS
(except for Rocky)
Amen.

Rocky punctuates the blessing with a loud belch. Cindy screams. Peter stands up, and as he heads for the kitchen, Rocky grabs his gun.

ROCKY
Hey!

PETER
I'm just getting some ketchup.

ROCKY
Okay, kid. But remember, I don't like surprises.

INT. KITCHEN

Alice is cooking dinner. Peter comes up to her.

PETER

(whispering)

Alice, do we still have those big cell batteries that we took on the camping trip?

ALICE

They're on the service porch. Why?

Peter doesn't answer. He disappears to the service porch.

CUT TO

INT. DINING ROOM AREA - MARCIA AND JUNIOR

MARCIA

(to Junior)

Would you care for some gravy?

JUNIOR

I'd love some.

Marcia ladles some gravy on his food. As she does, she brushes against him. He enjoys the contact.

JUNIOR

Thanks.

ANGLE - JAN

Jan sees Marcia scoring.

JAN

Give him some more gravy, Marcia. Be sure to lay it on real thick.

INT. KITCHEN

Peter is at the refrigerator, then ducks down. Three very large cell batteries are hooked together and a wire runs out of the room.

ANGLE - THE WIRE

We follow the wire. Peter has rigged an electric charge to run under Rocky's chair. He starts connecting the terminals. Unbeknownst to him...

INT. LIVING ROOM - DINING AREA

As the Bradys continue to pass food from one to the other. Mike tries to put his family at ease.

MIKE

This is a difficult time for all of us, but as L.P. Jacks once said, "Man is ill adapted for living an easy life, but he is well adapted for living a difficult one."

WIDER ANGLE - THE DINNER TABLE

ROCKY

I don't like where I'm sitting.

CAROL

What's the matter?

ROCKY

I should be at the head of the table.

MIKE

(indignantly)
This is where I always sit.

ROCKY

Right. When you used to run the family. Get up, bub.

As Mike and Rocky rise to change places...

INT. KITCHEN

Peter doesn't realize that Rocky and Mike have changed seats as he kneels by his batteries.

PETER

(to Alice)
Well, here goes nothing.

He places the two wires together, and...

INT. LIVING ROOM - DINING AREA

Suddenly, Mike leaps into the air and dashes around the room yelping in pain. Peter comes running in.

PETER

Did I get him? Did I get him?

Peter stops as he witnesses the plan gone astray. Clarence grabs Peter.

CONTINUED

CONTINUED

PETER
(continuing)
Whoops.

Rocky stands and assumes control as Carol comforts Mike.

ROCKY
I said, "No games." From now on, nobody
gets out of our sight.

BOBBY
What happens when we go to bed?

Rocky thinks about it, then...

ROCKY
You all sleep together. In the living
room -- where we can keep an eye on you.
And if there's the slightest bit of
trouble...

Rocky picks up his gun and shoots...

ANGLE - THE COUCH

Kitty Karry-All is blasted apart by Rocky's shot.

ANGLE - CINDY

She starts screaming. The SCREAMING CONTINUES AND BRIDGES
THE...

CUT TO

EXT. BRADY HOUSE - ESTABLISHING - NIGHT

INT. LIVING ROOM

The lights are on, and all the furniture has been pushed
to the sides. Nine sleeping bags are laid out on the
floor. Each Brady is in pajamas, and standing next to
his/her sleeping bag. Alice, in her classic sleepwear and
pin curlers is next to her sleeping bag. Rocky, Junior
and Clarence are on the first landing of the stairs, guns
still in evidence.

ROCKY
Okay. When I need some shut-eye, Junior
or Clarence will take over.

CONTINUED

CONTINUED

GREG

Wait a minute. We were going to rehearse tonight.

MARCIA

That's right. Tomorrow's the big amateur contest at The Hollywood Bowl.

JUNIOR

(impressed)
You're performing at the Bowl?

PETER

Yes. We have to win that contest tomorrow night. It's real important.

ROCKY

Too bad. No rehearsal. No Bowl.

CAROL

If the kids don't show up there, someone's going to show up here.

JUNIOR

What do we care, Dad? Let them rehearse.

ROCKY

Maybe you're right.

GREG

Great. Let's rehearse.

The kids get up, start out.

ROCKY

Where you goin'?

GREG

To the platform in the backyard.

ROCKY

Uh uh. You rehearse right here, or you don't rehearse at all.

CINDY

I guess we rehearse right here.

The kids start up the stairs. Clarence moves to block their path.

MARCIA

We need our costumes. We can't rehearse in our pajamas.

CONTINUED

CONTINUED (2)

ROCKY
(waving the gun)
Rehearse.

Mike, Carol, Alice and the kids all push the sleeping bags out of the way. Peter crosses to the tape machine which is on a table in the living room, and turns it on. It's a different song than the one we heard earlier. It's "Good Time Music". Mike, Carol, Alice, Rocky, Junior and Clarence observe as the Brady kids sing and dance.

GOOD TIME MUSIC

ALL: Let me hear some of that good time music,
That I love to hear.

GREG: I've got plenty of blues,
And sort of bad news,

GREG/MARCIA:

And I need to find me some cheer.

MARCIA: Well, there've been some times,
When I've been down,
More so recently.

GREG: I've got a piece of bad ride,
Make a new flight.

GREG/MARCIA:

React positively.

ALL: There's no sense in walking around,
With your feet stuck in the ground.

MARCIA: It's much better,
To put yourself together,

GREG: Create a lot of love and good vibes,
For humanity.

ALL: That's fine with me.

The Brady kids do as well as they can, considering the circumstances, in their night clothes, on the living room floor, and with Rocky, Junior and Clarence observing.

As they sing and dance:

ANGLE - ROCKY AND JUNIOR

JUNIOR
Hey, Dad, they're not bad.

ROCKY
Are you nuts? I ought to plug three
or four of them right now, and save the
world some ear aches.

The kids are about halfway through the number when:

ROCKY
Okay, kids. You're finished.

BOBBY
We're not through yet.

ROCKY
(threatening with
his gun)
Yes, you are.

ANGLE - MIKE, CAROL AND ALICE

MIKE
You heard him, kids.

ALICE
Talk about a tough audience.

WIDER ANGLE

As the Brady Family starts pulling the sleeping bags into
position again:

EXT. BRADY HOUSE - ESTABLISHING SHOT - NIGHT

MUSIC: ("BRADY" THEME)

The house is dimly lit.

INT. LIVING ROOM - DIMLY LIT

All the Bradys are in their sleeping bags. Rocky, Junior
and Clarence are on the landing, keeping guard.

ANGLE - MARCIA AND JAN

MARCIA
Jan, I'm really scared.

CONTINUED

CONTINUED

JAN

Come on. This is the first neat thing to happen to this family since you broke your nose.

NEW ANGLE - GREG, PETER AND BOBBY

BOBBY

(whispers)

Hey, guys, I have to go to the bathroom.

GREG

What do you want us to do? Pee for you.

BOBBY

But Rocky says we can't be out of his sight.

PETER

Just hold it, Bobby.

BOBBY

Till Monday?

Greg moves over to Rocky.

ANGLE - ROCKY AND GREG

GREG

Bobby has to go to the bathroom.

ROCKY

Thanks for the bulletin.

Greg goes back to Peter and Bobby.

ROCKY

(continuing, to Junior)

Watch everybody. I'm going to take Bobby to the bathroom.

JUNIOR

You never took me to the bathroom.

ROCKY

Okay, from now on, I'll take you to the bathroom.

ANGLE - CLARENCE

CLARENCE

I'll take the kid.

CONTINUED

CONTINUED

ROCKY
Suit yourself.

Clarence and Bobby go upstairs toward the kids' bathroom.

ANGLE - JUNIOR

MUSIC: ("BOTH SIDES NOW" - JUDY COLLINS)

As he crosses to Marcia's sleeping bag.

JUNIOR
Marcia, I'm sorry about all this.

MARCIA
It's not your fault, Junior. I know that.

JUNIOR
If things were different, I'd...I mean if I weren't who I am, and you weren't who you are, do you think there might be a chance... you know?

MARCIA
That's hard to say.

JUNIOR
Then it's not a no?

ANGLE - JAN AND CINDY

They are witness to this whole thing, and Jan is jealous once more.

JAN
What does she have that I don't have?

CINDY
Junior.

INT. BOYS' AND GIRLS' BATHROOM

Bobby is peeing. Clarence is nearby.

BOBBY
Clarence, do they have bathrooms in prison?

CLARENCE
No.

CONTINUED

CONTINUED

BOBBY

That's terrible. You guys got to hold it while you're in there?

CLARENCE

They got toilets in the cells.

BOBBY

But cells don't have doors. Just bars. Right?

CLARENCE

The whole front is just bars.

BOBBY

And everyone can look in and see what you're doing?

CLARENCE

Yeah.

BOBBY

I sure don't want to go to prison.

CUT TO

EXT. BRADY HOUSE - ESTABLISHING - MORNING

CUT INSIDE TO

INT. BRADY LIVING ROOM - EARLY MORNING

MUSIC: ("A BEAUTIFUL MORNING" - THE RASCALS)

As CAMERA PANS the sleeping Bradys, and arrives at Mike who is half-dressed in clothes he had prepared. A shirt, pants. He picks up his shoes and construction hard hat, and starts to exit quietly. The others are asleep.

ROCKY (V.O.)

Going out a little early, aren't you, dad?

NEW ANGLE

Rocky has intercepted Mike. Rocky makes no attempt to whisper and the others wake up during...

MIKE

I wasn't going to turn you in or anything. I was just going to my meeting.

CONTINUED

CONTINUED

ROCKY

I don't think so.

MIKE

It's the big Riverside project. I've been working on it for two years. I've gotta make a living.

ROCKY

So do I. So sit down and shut up.

Rocky takes the hardhat from Mike's hand and throws it down.

MIKE

I wouldn't say anything. You've got my whole family here.

ROCKY

Maybe yes. Maybe no. I don't like maybes.

He pushes Mike down on his sleeping bag. Rocky turns to Alice.

ROCKY

(continuing)

And you get in the kitchen and fix some breakfast.

Alice goes immediately.

ROCKY

(continuing to the others)

Gee, it's fun having a housekeeper.

INT. BRADY KITCHEN

Rocky leaves Junior and Clarence in charge of the others, and enters the kitchen as Alice starts to prepare breakfast.

ALICE

What's the matter? Afraid I'm going to slip something into your food?

ROCKY

No. I just like a good meal. At prison we were lucky if they slipped food into our food.

THE FRONT DOOR BELL RINGS. Rocky immediately tenses up.

CONTINUED

CONTINUED

ROCKY
 (continuing, to
 Alice)
 Who is it?

ALICE
 I don't know.

Rocky goes through the archway into the sleeping bag laden living room.

INT. BRADY LIVING ROOM

Rocky crosses to Mike and Carol, Junior and Clarence.

ROCKY
 (to Carol)
 Whoever it is get rid of them.
 (then to Junior)
 You two, hide. But keep 'em covered.

Carol looks to Mike who shrugs an okay. Carol puts on her robe, which is next to her sleeping bag, and crosses to the front door. Junior ducks into the doorway to Mike's den. Rocky retreats toward the kitchen.

ANGLE - THE FRONT DOOR

Carol opens it for Sam, who carries a package.

SAM
 Hiya, Mrs. Brady.

CAROL
 Hello, Sam. Did we order something?

SAM
 No ma'am. This is a present for Alice.

CAROL
 I'm afraid she can't see you right now.

SAM
 She's still mad. Is that it?

CAROL
 (seizing on it)
 Right. That's it. You know how women are. Give her some time to cool down and come back a little later. Like Tuesday.

CONTINUED

CONTINUED

SAM
 "Tuesday?" What I have to say can't
 wait till Tuesday, Mrs. Brady.

He barges in and starts across the living room. He stops
 for a moment as he sees all the Brady kids in sleeping
 bags.

SAM
 (continuing)
 Campin' out, campin' in, square dances,
 slumber parties. You guys always got
 something going.

He passes through the archway into the kitchen.

INT. BRADY KITCHEN

Sam enters and finds Alice.

ALICE
 Sam! What a surprise.

SAM
 I'll bet it is. Especially since you
 told Mrs. Brady you didn't want to see
 me.

ALICE
 Sam, it's not that. It's just that this
 isn't the right time.

Sam puts the package down on the table in front of Alice.

SAM
 (suave)
 And three pounds of filet mignon won't
 change your mind?

Rocky comes out from the door which Sam knows leads to
 Alice's bedroom.

ROCKY
 I think the lady has made it clear she
 wants you to leave.

SAM
 Who are you?

ROCKY
 What difference does it make? Why don't
 you just blow out of here?

CONTINUED

CONTINUED

SAM

(in disbelief)

Alice, you got a new boyfriend? Just because I wanted to go bowling?

ALICE

Sam, I can't explain right now. Things are different. That's all. You better leave.

SAM

Alice, I know what that door leads to.
(to Rocky)
Answer me one question, pal. Did you stay over last night?

ROCKY

Yeah, and what if I did?

Sam spins away. The news has crushed him.

SAM

Oh, Alice. Oh, no. We've been going together for eleven years, and I never stayed over. Not once. And just because I forgot about Amateur Night and the Bowling Butchers need me, you...

He can't say any more. He starts to exit kitchen, returns to retrieve the package of meat, and exits. He retraces his steps through the living room.

INT. BRADY LIVING ROOM

Sam crosses to Mike and Carol.

SAM

(continuing)

I loved her, Mr. and Mrs. Brady. I let the best thing that ever happened to me get away. Now I know how ground round feels going through the grinder.

On that awful imagery, Sam leaves.

ANGLE - THE BRADYS

They are upset about Sam/Alice, and also discouraged as this possible chance at rescue has disappeared.

CUT TO

INT. BRADY KITCHEN - LATER

Rocky is near the chart and he is putting the day's events together.

ROCKY

Okay, which of you is going to the Little League game?

Bobby and Peter raise their hands. Mike eventually raises his as well.

BOBBY

It's my game. Peter keeps score and Dad is the coach.

MIKE

I was going there after my meeting on the big Riverside project.

ROCKY

What about the Sunflower Girls? Where's the meeting?

CAROL

It's here.

CINDY

Mommy's the troop leader.

ROCKY

Little League games. Sunflower Girl meetings. You people make me sick.

JUNIOR

Dad, they're just involved with their kids.

ROCKY

So? I'm involved with you, ain't I?

JUNIOR

It's not the same.

ROCKY

Who asked you?

(back to the matter
at hand)

Okay, here's the way it's gonna be. Junior, you go to the Little League game with dad and the two boys. I'll stay here with Clarence and watch Mom and everybody else.

ANGLE - GREG

He crosses to Rocky.

CONTINUED

CONTINUED

GREG

Could I talk to you for a second?

ROCKY

Yeah. What is it, kid?

NEW ANGLE

As Greg pulls Rocky into...

INT. LAUNDRY ROOM

GREG

I'm not going to the Sunflower Girl meeting. I've got to go out.

ROCKY

It wasn't on the chart.

GREG

It's something Mom and Dad don't know about.

ROCKY

You mean, it's something you shouldn't be doing?

GREG

Yeah.

ROCKY

There's hope for you yet, kid. I'll get you out.

They exit the laundry room, and re-enter...

INT. BRADY KITCHEN

To see...

ANGLE - THE FAMILY, JUNIOR AND CLARENCE

watching the news on TV.

TV NEWSCASTER (V.O.)

Here's a further update on the prison escape by Rocky Portugal and Clarence Dawkins.

BACK TO SCENE

Rocky hears this and...

ROCKY
Turn it up louder.

Peter does so. All activity stops as they all crowd in to watch the TV.

TV NEWSCASTER (V.O.)
Police have announced in Santa Monica that they found the burned remains of the car belonging to Portugal's son, Junior. Both Portugals and Clarence Dawkins are considered armed and dangerous and are believed to be in the local area. Use extreme caution. In other news, actress Elizabeth Taylor marries for the fifth time and swears this time it's going to last.

Rocky turns off the TV and turns to Junior.

ROCKY
I told you using your car was dumb.

JUNIOR
Sorry, Dad.

ROCKY
A lot of good "sorry" does.
(to Mike)
Kids drive you nuts. They just can't learn how to do things right.

THE PHONE RINGS. Carol goes to answer it. Rocky is immediately on alert. He follows her to the phone.

CAROL
Hello.

INTERCUT

EXT. RIVERSIDE PROJECT

Indeed, it is a vast dirt area near a riverside. The foundation has already been dug and large construction tractors are standing by for the next phase. MR. PHILLIPS, Mike's boss, is there with TWO BUSINESSMEN. He is using a construction crew phone and is angry.

MR. PHILLIPS
Carol, this is Harry Phillips.

CAROL
Oh, hi, Mr. Phillips.

CONTINUED

CONTINUED

MR. PHILLIPS

Where exactly is your husband?

Carol is very nervous, but tries to remain calm.

CAROL

He's here.

MR. PHILLIPS

That's the problem. He's supposed to be here.

CAROL

I better let him explain.

MR. PHILLIPS

If that's possible.

Mike takes a breath and takes the phone. Rocky is nearby, gun poised.

MIKE

Hi, Mr. Phillips.

MR. PHILLIPS

Brady, do you know what you're doing at home? You are risking blowing this whole deal. This multimillion dollar deal.

MIKE

(on the phone)
I realize that, but...

MR. PHILLIPS

Get down here right away.

Mike turns to Rocky, desperately upset.

MIKE

He wants me to go down there right away.

ROCKY

Tell him you can't.

MIKE

But he's my boss. What can I say?

ANGLE - MARCIA AND CAROL

MARCIA

Try "something suddenly came up." It always works for me. Like when I want to break a date.

CONTINUED

CONTINUED

CAROL
(interrupting)
Not now, honey.

BACK TO SCENE

ROCKY
(forcefully)
Tell him.

MIKE
(on the phone)
Believe me, Mr. Phillips, I'd really
like to be there with you, but
"something suddenly came up" --

MR. PHILLIPS
What?! Our whole company's future rests
on this project, and you say something
suddenly came up?!

MIKE
(on the phone)
Yes, that's what I'm saying.

Rocky now enjoys the position he's putting Mike in.

ROCKY
Tell him you're sick of him and his
whole small time company.

MIKE
But...

ROCKY
(waving his gun)
Tell him.

MIKE
(on the phone)
Please accept this in a positive way,
Mr. Phillips, but I'm sick of you and
your whole small time company.

MR. PHILLIPS
Brady, I was thinking of making you a
partner. Now, if I can do it legally,
I'll have your license revoked as an
architect.

MIKE
(on the phone)
Mr. Phillips, please don't --

CONTINUED

CONTINUED

ROCKY
(loving this)
Call him a rotten scum-bucket.

MIKE
(horrified)
I can't.

Rocky holds a gun up to Carol.

ROCKY
Call him a rotten scum-bucket, or I'll
kill your wife.

Mike sees he has absolutely no alternative.

MIKE
(weakly)
Mr. Phillips, one more thing.
(practically sobbing)
You're a rotten scum-bucket.

Phillips hangs up, turns to the waiting businessmen.

MR. PHILLIPS
Gentlemen, there's been a slight delay.

END INTERCUT

INT. BRADY KITCHEN

Mike is crushed as he hangs up the phone.

EXT. LITTLE LEAGUE FIELD - DAY

MUSIC: ("SATURDAY IN THE PARK" - CHICAGO)

Mike, Junior, Peter, and Bobby are walking toward the rest of Bobby's team, THE ANGELS. Bobby is in uniform. Mike has an Angel shirt and cap. Junior wears a windbreaker and has a gun in his belt so the weapon won't be seen. Mike is still dazed from the events of the day. They pass a BAG LADY near a refreshment stand, with discarded items in a shopping cart.

BAG LADY
(her hand out)
Mr. Brady, you always have something
for me.

MIKE
(too occupied)
Sorry. Not now.

CONTINUED

CONTINUED

JUNIOR

You've got to forgive my father, Mr. Brady. He's really not such a bad guy. He's robbed stores and banks, but he's never shot anybody yet.

MIKE

He's going to end up back in prison. You know that, don't you?

JUNIOR

He's had a tough life. His parents never wanted him. Reform school when he was thirteen.

MIKE

What about your life? Are you ready to see that flushed away, too? If you stick with him --

JUNIOR

Sorry, Mr. Brady. But my father is my father, and that's it.

(patting the gun)

You guys try anything, and it's over. Got it?

MIKE

Yeah. We've got it.

Mike, Peter, Bobby and Junior reach the stands where OTHER PARENTS sit. Peter and Junior sit as Mike and Bobby head to the field.

CUT TO

INT. BRADY LIVING ROOM

Carol, Alice, Marcia, Jan and Cindy wait uneasily as Rocky and Greg approach Carol.

ROCKY

Mom, Greg and me are going to run an errand.

CAROL

What? Greg, you're not leaving us in the house with this man.

(indicates Clarence)

ROCKY

Don't worry about Clarence, unless you try something stupid.

CONTINUED

CONTINUED

GREG

Mom, we'll be back in an hour.

ROCKY

Just remember...
(to Clarence)
Clarence...

Taking the cue from Rocky, Clarence picks up the ceramic horse, and smashes it against his head. Greg and Rocky exit, and Carol, Alice and the three girls are impressed and terrified by the impassive Clarence.

CUT BACK TO

EXT. LITTLE LEAGUE FIELD

ANGLE - THE UMPIRE

BELLINGHAM, the umpire, a gruff no-nonsense sort, is filling in his line-up sheet.

ANGLE - MIKE

Mike is desperately trying to come up with a way to save his family when he sees the Umpire. He gets an idea, and crosses to Bobby.

MIKE

Bobby, that umpire is Bellingham, isn't it?

BOBBY

Sure is, Dad. Toughest in the league.

MIKE

He's an ex-cop, isn't he?

BOBBY

Hey, that's right.

Mike has suddenly discovered a plan to help his family.

CUT BACK TO

INT. BRADY LIVING ROOM

With Clarence observing the proceedings, the room is now filled with Sunflower Girls and Sunflower Girls' Mothers. All are standing in a circle. All the little girls are in uniform -- including Cindy -- and are singing "The Sunflower Girl Song".

CONTINUED

CONTINUED

ALL ASSEMBLED

"I'm glad to be a Sunflower
Girl,
I wear my banner proud,
If someone needs my help one
day,
I'll help if I'm allowed.
Sunflower Girls are filled with
love,
They shine both night and day,
I'll live my life the best I
can,
And live it the Sunflower way.
I'll live my life the whole
whole while,
Smiling the Sunflower smile."

ANGLE - CLARENCE

He watches, and shows no emotion.

ANGLE - MARCIA AND JAN

They are off to one side and looking for an opportunity
to somehow end their captivity.

BACK TO SCENE

Carol is the leader.

CAROL

Very good, Sunflower Girls. First I'm
sure we'd all like to give a big
Sunflower Girl hello to Cindy's sisters
and former Sunflower Girls, Marcia and
Jan.

ALL ASSEMBLED

Hello, Marcia, and Jan!

CAROL

And also we're very lucky to have
another guest today. Our old family
friend...

(at a loss, looks
to Clarence)

CLARENCE

(quickly)
Kareem.

CONTINUED

CONTINUED

Everyone looks at Clarence.

ANGLE - CLARENCE - GROUP'S POV

He gives a reluctant wave.

BACK TO SCENE

CAROL

So can we have a big Sunflower Girl
"Hello Kareem"?

ALL ASSEMBLED

Hello, Kareem.

Embarrassed and awkward, Clarence nods.

CUT TO

EXT. SUBURBAN STREET

Greg and Rocky pull up to a corner in the Brady station wagon. Wendy, Betsy, and Kimberly are waiting -- no longer in cheerleader outfits. They jump into the back seat, but they are concerned when they see Rocky.

WENDY

Who's your friend, Greg? Nobody's supposed to know about this.

GREG

Don't worry. Uncle Jerry is cool.

BETSY

Did you tell him what we're doing?

GREG

Yeah, and he's going to help us.

BETSY

That's great.

WENDY

Last year, Greg stole the school mascot from Coolidge High before the big game. It was a goat.

KIMBERLY

This year we're helping him steal the mascot from Ridgewood.

BETSY

It's a razorback.

CONTINUED

CONTINUED

GREG

Uncle Jerry thinks it's a great idea.

BETSY

(to Rocky)

You think it's okay to steal a mascot.

ROCKY

I think it's okay to steal anything...
as long as you have a good reason.

The girls laugh.

CUT TO

EXT. LITTLE LEAGUE FIELD

ANGLE - THE STANDS

Peter and Junior are really hitting it off quite well.

PETER

You know something, Junior, it's not
the prize itself that's so important.

JUNIOR

You mean the contest at The Hollywood
Bowl?

PETER

Yeah. This is Mom and Dad's fifth
anniversary. And the prize is perfect
for them.

JUNIOR

Fifth anniversary? You got six kids,
and the youngest is eight.

PETER

Well, she's not my real mom.

JUNIOR

She's not?

PETER

It's a long story. She was a lovely
lady who was bringing up three very
lovely girls --

JUNIOR

And what happened?

CONTINUED

CONTINUED

PETER

Well, one day this lady met a fellow,
who was busy with three boys of his own.
That's how we became the Brady Bunch.

JUNIOR

The Brady Bunch?

PETER

Yeah. That's how we all became the
Brady Bunch.

CUT TO

INT. BRADY HOUSE

The Sunflower Girls and mother are all playing the memory
game. A plump Sunflower Girl, OLIVIA, sits next to
Clarence and is reciting...

OLIVIA

I went to the zoo and I saw a monkey,
an elephant, a rhinoceros, a giraffe
with a long neck.

(adding her own)

...and a camel with two humps.

CAROL

Good. Who's next?

LAURIE

I'm next. I went to the zoo, and I saw
a monkey, an elephant, a rhinoceros,
a giraffe with a long neck... a camel
with two humps...

(adds her own)

...and a great big tiger...

CAROL

Good, Laurie. Who's next?

SUNFLOWER MOTHER

How about Kareem?

All eyes turn to Clarence.

CLARENCE

Me?

SUNFLOWER MOTHER

Sure. All new guests have to play.
It's the Sunflower Girls way of making
you feel welcome.

CONTINUED

CONTINUED

CLARENCE
(uncertainly)
Well...

SUNFLOWER MOTHER
Kareem should play? Right, Sunflower
Girls?

The Sunflower Girls all adlib agreement. Cindy is forced to appeal to him.

CINDY
(reluctantly)
Please, Kareem.

Clarence gives in to the pressure.

CLARENCE
(awkwardly)
I went to the zoo and I saw a monkey,
an elephant, a rhinoceros, a giraffe
with a long neck... a camel with two
humps... a great big tiger...
(adds his own)
...And a black and white zebra, all
locked in their cells.
(then)
I mean, cages. A lot of innocent
animals in cages.

The others all are puzzled by this as we:

CUT TO

EXT. RIDGEWOOD HIGH - NEAR THE GYMNASIUM

Greg, Rocky, and the three pom pom girls pull up in the station wagon next to the gym. Painted boldly on a sign on a chain link fence: It's a cartoon of a razorback.

ANGLE - GREG'S POV

The gym is behind a locked chain link fence and a STUDENT GUARD is a posted sentry.

GREG (V.O.)
That's what I heard. They're guarding
the razorback.

KIMBERLY (V.O.)
Probably because of what you did last
year.

BACK TO SCENE

BETSY
Check out that big lock.

ROCKY
Don't worry, girls. Leave it to Uncle
Jerry.

CUT TO

EXT. BRADY BACKYARD

The plywood platform is pushed to the side. The Sunflower
Girls are lined up for a three legged race.

CAROL
The winners get to take home the extra
chocolate chip cookies.

ANGLE - THE KITCHEN

Alice can be seen baking cookies through the screen.

ANGLE - OLIVIA AND HER PARTNER

They can practically smell the cookies from the backyard.
Talk about incentive.

VARIOUS ANGLES - THE THREE-LEGGED RACE

MUSIC: ("JOY TO THE WORLD" - THREE DOG NIGHT)

The Olivia team is leading. Various mothers root for their
daughters.

ANGLE - CLARENCE

He's an observer, on the watch for any false moves, and
is starting to smile more and more.

VARIOUS ANGLES - THE RACE

The Olivia team wins! Clarence is happier than anybody.

EXT. LITTLE LEAGUE FIELD

Bobby is on the mound. Bases are loaded. He throws a wild
pitch.

CONTINUED

CONTINUED

BELLINGHAM:

Ball four. Take your base.

The batter goes to first. A run walks in. The next batter strides confidently to the plate. Bobby winds up and throws a pitch that soars over the backstop.

ANGLE - THE REFRESHMENT STAND

The ball smashes into a pyramid display of soft drink cans, and knocks them all over.

BACK TO SCENE

BELLINGHAM

(continuing)

Time out.

The Umpire walks out to the mound, and signals for Mike to come from the dugout.

BELLINGHAM:

(continuing)

Brady, get your kid out of here before he kills somebody.

MIKE

You're an ex-cop, right? I need help.

BELLINGHAM

Your pitcher is the one who needs help.

Mike looks toward the stands.

ANGLE - PETER AND JUNIOR - MIKE'S POV

Junior senses something fishy, and stares at Mike.

BACK TO SCENE

MIKE

(quickly)

It's a matter of life and death.

BELLINGHAM

Get somebody else out here, or it will be.

Mike knows he can't stay any longer. He signals to the shortstop to take over. Mike returns to the dugout.

CUT TO

EXT. RIDGEWOOD HIGH

Greg enters, and stops at the chain link fence to talk to the Student Guard.

GREG
How's it going?

STUDENT GUARD
(instantly
suspicious)
Hey, you're Greg Brady. You're the guy
who stole the mascot from Coolidge High.

Greg sees the padlock and fiddles with it.

GREG
Wow! You're making sure nobody steals
this mascot?

STUDENT GUARD
That's right. I suggest you get lost.
Right now.

ANGLE - THE CHEERLEADERS

The three girls swoop in, and flirtatiously get close to the Student Guard.

BETSY
Hiya, cutie.

KIMBERLY
I'm surprised you're not on the football
team instead of guarding the mascot.

STUDENT GUARD
Okay, okay. I know you girls. You're
the cheerleaders his team.

GREG
Come on, girls, we'll never get past
this guy.

But before they can take a step away...

ANGLE - ROCKY

He comes up to the mascot guard.

ROCKY
Good work, son.
(to Greg and the
girls)
You kids get moving.

CONTINUED

CONTINUED

Greg and the Cheerleaders exit.

ANGLE - ROCKY AND THE STUDENT GUARD

ROCKY

What's your name, son?

STUDENT GUARD

Chuck Alpert.

ROCKY

I'm proud of you, Chuck. I think you saved the Ridgewood mascot for the big game.

STUDENT GUARD

Thanks.

ROCKY

Get up the administration building, and bring back form 862. That's a special commendation. I want to reward you for excellent work. I'll take care of things until you get back.

Immediately, the Student Guard steps away from the fenced area, and hurries off.

ANGLE - GREG AND THE CHEERLEADERS

GREG

(quickly)

I've got to tell you something about my Uncle Jerry, he's --

KIMBERLY

(interrupts)

He's the best. None of my relatives would ever help me steal anything.

GREG

But there's something more important.

BETSY

Yeah, we got to get out of here.

GREG

(desperately)

Listen --

But the three girls hurry to join Rocky at the locked gate. Greg has no alternative but to follow.

BACK TO SCENE

Rocky takes a hairpin from one of the cheerleader's hair, and quickly picks the padlock. They all enter the fenced area, then enter the building.

INT. GYM

Greg and Rocky, and the Cheerleaders like a commando unit, approach the cage which holds the razorback. Greg takes a rope from his jacket pocket, and opens the cage. He gingerly ties the rope around the animal's neck, and brings it out of its cage.

GREG

Watch out for their tusks. They charge at you, and they're vicious.

The Cheerleaders make appropriately squeamish sounds, but happily join Greg and Rocky as they take their conquest out of the gym.

EXTERIOR - LITTLE LEAGUE FIELD - ENTRANCE

Mike, Peter, Bobby and Junior are leaving. The four pass the refreshment stand where they had passed the Bag Lady when they entered. She puts her hand out to Mike again.

BAG LADY

How about now?

MIKE

(curtly)

Not now.

They walk off.

ANGLE - BAG LADY

She gives the Italian "up yours" gesture.

CUT TO

EXT. BRADY DRIVEWAY

Greg drives up with Rocky, and the razorback. The razorback is squealing.

INT. GARAGE

Greg and Rocky enter the garage, and as Greg ties the razorback to the leg of a workbench with the leash...

CONTINUED

CONTINUED

GREG

I've gotta hide the razorback in the garage so my folks won't see him.

EXT. GARAGE

Greg and Rocky exit, and head for the backyard and the Sunflower Girls meeting.

BACKYARD

The Sunflower Girls meeting: girls, mothers and Clarence.

ANGLE - ROCKY AND GREG

They enter the backyard. Rocky crosses the yard, and sees a basket on the barbecue. The basket is marked: "Sunflower Girl Dues". He quickly helps himself to the money, and puts it in his pocket.

ANGLE - JAN

She sees what Rocky has done, and crosses to him.

ANGLE - JAN AND ROCKY

JAN

How can you do that? That money belongs to the Sunflower Girls.

ROCKY

So what. Money is money.

Jan glares at him.

ANGLE - GREG

He crosses to Carol.

CAROL

Are you okay, Greg?

GREG

Everything's fine, Mom.

Carol moves to rejoin her guests as Jan talks to Greg and Marcia.

ANGLE - SUNFLOWER GIRLS AND CLARENCE

SUNFLOWER GIRL MOTHER

Kareem, it was a pleasure meeting you.
Some men just have a way with children.

ANGLE - GREG, MARCIA AND JAN

GREG

They've only got one gun now. I've got
a plan how we can take these guys.

JAN

Count me in.

GREG

It's a football play. Listen.

As Greg whispers to Marcia and Jan:

CUT TO

INT. BRADY LIVING ROOM

Carol, Cindy, and Alice are ushering the mothers and Sunflower Girls, who are leaving. Charlotte and Doris are leading their children. Olivia is munching on a cookie. Rocky crosses to Clarence, who is also eating a cookie.

CHARLOTTE

I knew Olivia would win. She loves
cookies.

OLIVIA

Wait a minute! There's paper in this
cookie!

CHARLOTTE

You were supposed to wait until you got
home to eat those.

Olivia starts to spit out the offending cookie with the paper. Quickly, Rocky moves to take the slip of paper away from Olivia. He looks at it.

ROCKY

Hmmm.

(meaningfully)

Alice should have been more careful.

As the girls and their mothers look at this new stranger.

ROCKY

(continuing)

Hello, everybody. I'm Uncle Jerry.

CONTINUED

CONTINUED

SUNFLOWER GIRL MOTHER

(to Carol)

We had a wonderful time, Carol. And Kareem should visit more often.

CAROL

Thank you.

None the wiser, the Sunflower Girls and mothers exit.

ANGLE - CAROL, ROCKY, ALICE, AND CINDY

Rocky opens the soggy paper. He reads it aloud.

ROCKY

"Kareem is an escaped convict. Call the police."

(then)

Some fortune cookie.

ANGLE - TOP OF THE STAIRS

Jan and Marcia are ready.

JAN

Hey, Rocky...

BACK TO SCENE

ROCKY

What?

WIDER ANGLE

JAN

I don't think you're so tough! I think you'd make a real cute Sunflower Girl.

ROCKY

Hey, don't get me mad. Just because you're a kid that don't mean you're safe.

Rocky pulls out the gun and starts to rush the stairs. Greg -- according to plan -- blocks him. Marcia does a cheerleader flip down the stairs and ends with a cartwheel in which she knocks the gun from Rocky's hand. The gun flies through the air and lands at Cindy's feet.

VARIOUS ANGLES

Carol, Alice, Greg, Marcia, Jan, Cindy, Rocky, and Clarence. The moment is frozen in time. All Cindy has to do is pick up the gun.

CAROL
Cindy, pick up the gun. Pick up the gun, sweetheart.

Instead, Cindy screams. This gives Rocky the time he needs to grab the gun and resume command.

ROCKY
Nice try, kids.

ANGLE - THE FRONT DOOR

Mike, Peter, Bobby, and Junior return from the game. The Brady men are depressed.

MIKE
(down)
Hi, Honey. We're home.

WIDER ANGLE

CAROL
How'd you do, Bobby?

BOBBY
We lost.

GREG
So'd we.

ANGLE - THE KITCHEN

Tiger bounds in and scratches at Junior's leg.

BACK TO SCENE

ROCKY
Fill him up.

Junior follows the happy Tiger into the kitchen to give him some more beer. Rocky waves his gun to Mike's group on the landing.

ROCKY
(to Mike)
While you were away, Pop, I had a little trouble with your family.

Mike comes to Carol immediately.

CONTINUED

CONTINUED

MIKE

Is everybody okay, honey?

ROCKY

Yeah, they're okay, but they gave me trouble. And I don't like trouble.
(calling to Junior)
How'd you make out at the game?

INT. KITCHEN

As Junior pours beer for Tiger who laps it up enthusiastically.

JUNIOR

(calling back)

No problem, but Mr. Brady doesn't know diddly about baseball.

Junior returns to the living room.

INT. LIVING ROOM

ROCKY

Look, we gotta stay here till Monday, and you guys gotta behave yourselves.

The Bradys all nod agreement.

ROCKY

(continuing)

Until then, we're gonna stick close to you. Including the Hollywood Bowl.

GREG

You can't do that. We're going to be on stage.

PETER

Everyone will see you.

BOBBY

You'll get identified.

ROCKY

I got it all worked out. Whose wig is that in the girl's bedroom?

CAROL

What wig?

JAN

It's mine. The one I wore when I didn't want blonde hair like Marcia and Cindy.

CONTINUED

CONTINUED

MARCIA
I thought you got rid of that.

JAN
(snapping)
I didn't. Okay?

ROCKY
Clarence stays here with Mom. If
anything goes wrong at the Bowl,
Clarence knows what to do.

Clarence nods.

CUT TO

EXT. HOLLYWOOD BOWL - NIGHT

ANGLE - THE STAGE

On stage in the middle of the classic aria from "Madame Butterfly" is a distinguished elderly woman, MARJORIE LEWENDOWSKI. She is very good.

ANGLE - THE WINGS

The Brady kids are gathered before they go on. The kids wear the hippest 70's singing group outfits, the girls in mini-skirts. They are nervous for a lot of reasons. Rocky is with them. He wears Jan's black wig. He's wearing one of Mike's fancy sport shirts, open in a large "V" to reveal several gold chains around his neck. He's also wearing dark glasses. The hand with the tattoo is in his pocket, accompanied by the ever-present gun.

The EMCEE of the event, in tuxedo, approaches.

EMCEE
Ready to go on, kids?

GREG
Yeah.

EMCEE
(to Rocky)
Who are you?

ROCKY
Tell 'im, Greg.

CONTINUED

CONTINUED

GREG
 (reluctantly, to
 Emcee)
 Mr. Jones, this is our manager. Okay
 if he stays in the wings?

EMCEE
 Sure. Good luck, kids.

Rocky stays in the wings where he can keep an eye on the
 kids. Meanwhile, the kids gather together.

CLOSER ANGLE - MARCIA AND GREG

GREG
 (sotto)
 Have you got the new lyrics?

MARCIA
 (sotto)
 Right.

ANGLE - THE STAGE

Marjorie, the opera singer, finishes the number to enormous
 applause.

WIDER ANGLE - THE BOWL AUDIENCE

Packed. A classic observance of early 1970's mood and
 wardrobe. Polyester clothes, long sideburns, beehive
 hairstyles, etc.

ANGLE - IN THE WINGS - MIKE, ALICE, ROCKY AND JUNIOR

NEW ANGLE - THE STAGE

The Emcee goes to the microphone.

EMCEE
 The next act is a real crowd pleaser:
 Patty's Prancing Poodles.

As barking is heard...

CUT TO

INT. BRADY LIVING ROOM

Carol and Clarence are not saying anything. Finally...

CONTINUED

CONTINUED

CAROL

Clarence, you were very good with the children today.

CLARENCE

That's what that lady said. I never had much to do with kids before.

CAROL

Maybe you should be working with children.

CLARENCE

I don't know. Being a crook is the only job I ever had.

CUT TO

INT. GARAGE

The razorback gnaws and gnaws at the rope -- then with a yank, breaks free, and starts out of the garage.

CUT BACK TO

EXT. HOLLYWOOD BOWL - NIGHT

ANGLE - THE STAGE

EMCEE

The last act is a group of youngsters who call themselves: The Silver Platters.

The Brady kids run out on stage. They get set as the INTRO STARTS...

ANGLE - TWO MEMBERS OF THE AUDIENCE

It's Darryl and Sam. They didn't come together. They just happen to be sitting next to one another.

SAM

(recognizing Darryl)
Hey, you're Marcia's boyfriend, aren't you?

DARRYL

I was Marcia's boyfriend. Aren't you Alice's boyfriend?

CONTINUED

CONTINUED

SAM

I was Alice's boyfriend. But I'm just leftovers now. What are you doing here?

DARRYL

I just came to look at Marcia. Even if I can't feel her up, at least I can look at her.

ANGLE - THE STAGE

"The Silver Platters" start to sing.

VARIOUS ANGLES

Mike, Alice, Rocky and Junior in the wings. Sam and Darryl in the audience. The Emcee, etc. But:

CLOSE ANGLES

When Greg and Marcia distinctly change the lyrics.

"GOOD TIME MUSIC"

ALL: Let me hear some of that good time music, That I love to hear.

GREG: I've got plenty of blues,
MARCIA: And sort of bad news,

GREG/MARCIA: And I need to find me some cheer.

MARCIA: Well, there've been some times,
When I've been down,
More so recently.

GREG: I've run clear out of fun,
I'm under the gun.

GREG/MARCIA: Can't you all see?

ALL: There's no sense in walking around,
With your feet stuck in the ground.

MARCIA: Try to envision,
Getting out of prison.

GREG: Create a lot of love and good vibes,
For humanity.

CONTINUED

CONTINUED

ALL: That's fine with me.

ALL: Let me hear some of that good time music, That I love to hear.

MARCIA: I've got plenty of blues,
GREG: And sort of bad news,

GREG/MARCIA: And I need to find me some cheer.

GREG: Well, there've been some times,
When I've been down,
More so recently.

MARCIA: Let me confide,
I've had a rocky ride,

GREG/MARCIA: Can 't you all see?

ALL: There's no sense in walking around,
With your feet stuck in the ground.

GREG: Try to escape,
And get into shape.

MARCIA: Create a lot of love and good vibes,
For humanity.

ALL: That's fine with me.

Good time music.
Good time music.
Good time music.
Good time music.

ANGLE - THE AUDIENCE

They love the song and applaud loudly.

ANGLE - SAM AND DARRYL

Darryl is practically crying.

SAM

It's okay, kid.

DARRYL

Did you see her legs, Sam? Marcia sure can sing.

ANGLE - THE STAGE

EMCEE
Weren't they great, folks?

More applause from the audience.

EMCEE
(continuing)
In a moment we'll have the decision from
the judges.

CUT TO

INT. LIVING ROOM

Carol is showing Clarence pictures in a family album.

CAROL
You really want to see the family
pictures?

CLARENCE
Yeah, I was never really part of any
family.

CAROL
These are pictures of Marcia when she
was really little, and --

NEW ANGLE - ARCHWAY TO THE KITCHEN

The razorback has gotten into the house somehow, and is
running into the living room. Carol and Clarence both
react. Carol screams.

CLARENCE
What the hell is that?

CAROL
Greg must have stolen another school
mascot.

The razorback dashes across the living room, and starts
running up the stairs. Clarence chases after it.

CLARENCE
(to Carol)
You stay put.

ANGLE - CAROL

She remains seated.

INT. LIVING ROOM

A moment later the razorback comes back down stairs, followed by Clarence. The razorback dashes across the living room and into the kitchen. It is followed by Clarence.

INT. KITCHEN

Clarence enters. The razorback is snarling. Carol enters the kitchen, and cautiously moves to a cupboard. She retrieves a bottle of Wesson Oil.

CAROL

This stuff is good for everything.

She spills it onto the kitchen floor. The razorback starts to charge Clarence, but its legs go out from under it. It slips and slides all around the kitchen. Carol gets a jump rope from the closet, and tosses it to Clarence.

CAROL

Here.

Clarence tries to do just that, but he, too, slips and slides on the oil. Carol seizes this opportunity to try to escape. She starts toward the back door, but slips on the oil, too. In the ensuing slipping and sliding on the floor, the razorback's tusk cuts Clarence's hand. Carol sees this, and is torn between escaping and helping Clarence, who is bleeding.

EXT. HOLLYWOOD BOWL - NIGHT

ANGLE - THE WINGS

The opera singer, Mike, Alice, Rocky, Junior, the Brady Kids, Patty and her Poodles, and two or three other contestants are waiting nervously.

BACK TO SCENE

An ASSISTANT crosses to the Emcee with a slip of paper.

EMCEE

This year's runner up of the Los Angeles Parks and Recreation Amateur Competition is Patty's Prancing Poodles.

ANGLE - THE WINGS

Patty and her Prancing Poodles go out onto the stage.

ANGLE - THE AUDIENCE

Some people applaud.

ANGLE - THE STAGE

The Emcee hands Patty a trophy. The dogs bark.

ANGLE - SAM AND DARRYL

DARRYL

I hope the Bradys win.

SAM

The Bradys always win.

BACK TO SCENE

Patty and the dogs are gone now.

EMCEE

Look what the dogs did! Will somebody
clean up this stage?

(then)

And the winner of this year's Los
Angeles Parks and Recreation Competition
is The Silver Platters.

ANGLE - SAM AND DARRYL

SAM

See!

ANGLE - THE WINGS

The kids all jump up and down with excitement, as do Mike
and Alice.

ANGLE - THE KIDS

As they all come out on stage and surround the Emcee.

EMCEE

You kids were just great, and here's
your prize. Two round trip tickets to
Paris, France.

ANGLE - THE AUDIENCE

Applauding.

BACK TO STAGE

EMCEE

Two tickets for six kids. Who's going to go?

GREG

Our parents. We wanted to win this for their wedding anniversary.

EMCEE

You've got two lucky parents. Let's get them out on stage.

ANGLE - MIKE AND ALICE

The Emcee assumes Alice is Mrs. Brady. He grabs them, and pulls them on stage.

EMCEE

Let's hear it for this lucky couple with these six great kids. What a perfect pair! Don't be shy. Give her a kiss.

Mike shrugs, and kisses Alice.

EMCEE

Isn't that wonderful, folks?
(applauds)

ANGLE - THE AUDIENCE

They applaud.

ANGLE - MIKE

MIKE

(desperately,
whispers to Emcee)
Listen, you've got to help me.
(pointing to Rocky)
That guy over there is --

EMCEE

(interrupting)
I know. Their manager. And you're right. He should be out here taking a bow, too.
(calls)
Come on out!

ANGLE - ROCKY

As he comes out on stage.

ANGLE - THE AUDIENCE

As they applaud.

ANGLE - THE GROUP ON STAGE

ROCKY

Come on, kids, we've got contracts to sign, things to do.

He grabs them, and hustles them and Mike and Alice, off stage.

ANGLE - THE AUDIENCE

They begin to leave The Bowl.

ANGLE - MIKE, ALICE, THE BRADY KIDS, ROCKY AND JUNIOR

They come down from the stage and start to exit with the audience.

ANGLE - SAM AND DARRYL

As they approach our group. Darryl crosses to Marcia.

DARRYL

You were great! I knew you'd win, Marcia.

MARCIA

Thanks, Darryl.

ANGLE - ALICE AND SAM

SAM

Alice, I just want to say I'm sorry. I gave up my bowling game to be here tonight, but I guess it's too late.

ALICE

Sorry, Sam. I understand how you feel, but what was important to you was your 123 average.

ANGLE - DARRYL AND MARCIA

DARRYL

Marcia, I just want you to know I'll
always be there for you. I'm just sorry
you like him --
(indicating Junior)
-- better than me.

MARCIA

Darryl, I'm afraid that's the way it
has to be. But at least --
(very dramatic)
-- We'll always have the Junior Prom.

WIDER ANGLE - ROCKY, JUNIOR, AND ALL THE BRADYS

Rocky and Junior hustle the Bradys and Alice towards The
Bowl exit, leaving Sam and Darryl.

ANGLE - SAM AND DARRYL

They look at each other. Then...

SAM

Looks like we've lost 'em.

DARRYL

No way.

Darryl quickly follows Junior and grabs him. Rocky sees
this.

ROCKY

Buzz off, kid.

DARRYL

Marcia means too much to me.

ANGLE - MIKE AND THE FAMILY

Rocky and Junior are detained by Darryl. In the big crowd,
Mike sees an opportunity, and decides to go for it.

MIKE

(to his family and
Alice)

Come on. Let's go.

They dash for the car.

ANGLE - SAM, DARRYL, ROCKY AND JUNIOR

Rocky and Junior see the Bradys running. They shake off Darryl, and start to follow them through the crowd.

ANGLE - THE BRADYS

They reach the area marked "Contestant Cars", and start to get into their station wagon. Mike takes out his keys.

GREG
Dad, let me drive.

MIKE
Greg, I drive a lot safer than you do.

GREG
I know, Dad. I know!

Greg takes the keys. Mike lets him. They pile in, and screech away.

ANGLE - ROCKY AND JUNIOR

They can't find a car with keys. Then they are in luck. A lady (looking very much like Shirley Jones) is getting out of a psychedelically painted bus (looking very much like "The Partridge Family" transport). They grab her keys, and knock her out of the way.

INT. BUS

Rocky is at the wheel as he and Junior pull out of the Bowl parking lot to give chase.

CUT TO

EXT. HOLLYWOOD STREETS

ANGLES - INT./EXT. BRADY STATION WAGON

BOBBY
Let's go to the police.

MIKE
We don't have time. Rocky and Junior will get to the house before we do, and we've got to save Mom. We have no idea what Clarence is up to.

With this dire thought:

CUT TO

INT. BRADY KITCHEN

Clarence has his arm on the table, and Carol is bandaging his bloody hand. Like Androcles and the Lion. The razorback is tied up in the corner.

CLARENCE

First time I ever saw a pig with tusks.

CAROL

Does that feel better, Clarence?

CLARENCE

Nobody's ever done that before.

CAROL

Bandaged your hand?

CLARENCE

No. I've had lots of bandages. Heck, every time I get shot, I get a bandage.

CAROL

Then what do you mean?

CLARENCE

Nobody's ever been nice to me before.

CUT TO

EXT. HOLLYWOOD STREETS

ANGLE - INT. BRADY STATION WAGON

Greg looks in the rearview mirror.

GREG

Look at that!

MIKE

Look at what?

GREG

The Partridge Family is gaining on us.

MARCIA

(taking a good look)

That's not the Partridge Family! It's Rocky and Junior!

VARIOUS ANGLES - THE CHASE

Incredible. For all intents and purposes, it's the Partridge Family bus chasing the Brady station wagon.

ANGLE - INT. BRADY STATION WAGON

CINDY

They've got a bus. And all we have is
a car.

This gives Greg an idea.

GREG

That's right, Cindy.

He quickly swerves into a closed car wash, and breaks
through the chain.

ANGLE - THE CAR WASH

Greg speeds through the wash which is big enough to allow
a car, but not big enough for a bus. Rocky attempts to
follow, but the bus is too wide, and gets wedged in the
machinery.

ANGLE - THE STATION WAGON

The Bradys pull out of the car wash, and head home.

EXT. BRADY HOUSE

Greg speeds to a stop in front of the house. They all get
out of the car, and move quickly to the front door.

MIKE

Be quiet, and be careful.

INT. FAMILY ROOM

Clarence and Carol are watching a "Gilligan's Island"
rerun. It's the episode where Don Rickles, as a convict,
is holding all the Castaways hostage. Clarence is laughing
heartily.

INT. BRADY LIVING ROOM

The family dashes through the living room toward the
kitchen.

ANGLE - THE BRADY KITCHEN - MIKE'S POV

There is blood on the floor.

BACK TO SCENE

MIKE
Blood! I'm going to kill him!

Mike rushes in.

INT. KITCHEN

He slips on the Wesson Oil. He is followed by the others, who slip as well. This creates enough noise to bring Carol and Clarence from the family room.

MIKE
Honey, are you okay?

CAROL
Mike, I'm fine.

MIKE
But the blood.

CLARENCE
It's my blood.

CAROL
Clarence got tusked.

She points to the razorback.

MIKE
Greg, another mascot?

GREG
Sorry, Dad.

CAROL
(reacts)
The concert! How did you make out?

GREG
We won, Mom!

Carol starts to hug Greg and the other kids. During these congratulations:

CLARENCE
Where are Rocky and Junior?

Mike sees an opportunity to get rid of Clarence.

MIKE
(bluffing)
Oh, the police caught them. We just came home to give you a chance to get away, Clarence. Get out of here while you still have time.

CONTINUED

CONTINUED

ROCKY (V.O.)
Time for what?

ANGLE - LIVING ROOM

Rocky and Junior have returned, and are in the living room. Rocky has his gun trained on them.

ROCKY
(continuing)
Nice try, Dad.

CUT TO

INT. PIZZA JOINT

MUSIC: (THE JUKE BOX PLAYS "HOW CAN YOU MEND A
BROKEN HEART" - THE BEE GEES)

Sam and Darryl are at a table. A TV set is televising a sporting event with no sound. Sam is drowning his troubles with a pitcher of beer. Darryl is finishing a bottle of Coke.

SAM
Take it from me, kid. You can't trust women. Not only does Alice drop me for some clown she just met, she forgets my bowling average. 123. That's more than any man can take. My average is 136. If she knew one thing about me --it's my bowling average.

DARRYL
I loved Marcia. I really did. Sure, I know she thinks she's perfect, but it's not her fault. She's a Brady.

He takes out his senior prom picture.

DARRYL
Look at her. Isn't she beautiful? The theme of the senior prom was Moon River. You'd think she'd remember it was the senior prom not the junior prom.

As Darryl is lost in the thought. Sam looks over Darryl's shoulder and sees the TV screen.

SAM
And it's all because of him.

DARRYL
Who?

CONTINUED

CONTINUED

SAM
(pointing)
Him. That guy I saw her with.

ANGLE - TV SCREEN

A picture of Rocky is on the screen.

BACK TO SCENE

Darryl calls to a BARTENDER.

DARRYL
Turn up the volume, would you?

The bartender gets a chair and grouses...

BARTENDER
Someday, somebody's going to invent a way so they won't have to do this by hand.

He turns up the volume.

ANGLE - TV SET

NEWSCASTER (V.O.)
...and is still believed to be in the neighborhood. Remember Rocky Portugal has a distinctive tattoo on his right hand. It's the numbers 1--2--3. With him is Clarence Dawkins.

ANGLE - SAM AND DARRYL

SAM
1-2-3? That's him! 1-2-3. That's it. Alice was trying to tell me. I knew she couldn't forget my bowling average. It's not 1-2-3. It's 1-3-6.

BACK TO SCENE

Now a high school year book photo of Junior.

NEWSCASTER (V.O.)
Believed to be with Dawkins and Portugal is Rocky's son, Rocky Junior. If you see either of these men, please contact the police immediately.

BACK TO SCENE

DARRYL
 "Junior?" That's it. Marcia knew it
 was the senior prom. She was trying
 to tell me about Junior.

Darryl and Sam look at each other, then spring to their feet and run toward the door. Sam throws a bill at the bartender as they disappear out the door.

CUT TO

EXT. BRADY HOUSE

INT. ATTIC

Rocky, Junior, and Clarence are putting all the Bradys and Alice in the attic, a place filled with various articles from various "Brady" episodes.

ROCKY
 You people just keep making it worse
 for yourselves. Now we have to leave
 you up here in the attic till Monday.

CAROL
 Tomorrow's Sunday. We all go to church.

BOBBY
 Mom's in the choir.

ROCKY
 There's a surprise.
 (then)
 This week you skip church. Don't worry.
 I'll write you a note.
 (to Junior and
 Clarence)
 C'mon, boys.

The three men exit, leaving the Bradys to mull their fate.

INT. UPSTAIRS HALLWAY

Clarence moves a huge credenza in front of the door to the attic.

INT. ATTIC

Greg looks out the window. He looks back to report.

CONTINUED

CONTINUED

GREG

It's a straight drop of twenty feet.
Maybe more.

MIKE

If we lower Bobby, he can alert the
neighbors.

BOBBY

Twenty feet? I'm afraid of heights.

MIKE

Not just you, Bobby. The whole family
will work together on this.

(to Carol)

Honey, give me your hands. Alice, take
Mrs. Brady's. We'll be the anchors up
here in the attic.

Immediately, a human chain begins with Mike, Carol and
Alice as the anchor. They move toward the window.

MIKE

(continuing)

Bobby, when you get down, run next door
to the Dittmeyer's, and phone the
police.

BOBBY

Right, Dad.

EXT. BRADY HOUSE

The oddest of sights. Down the straight wall of the house
are the six Brady kids linked by arms to legs as they lower
toward the ground. Greg's arms are inside the window,
where Alice, Mike and Carol support most of the weight.
Peter holds on to Greg's legs, Marcia holds onto Peter's
legs, Jan holds onto Marcia's legs, Bobby holds onto Jan's
legs, Cindy holds onto Bobby's legs.

ANGLE - JAN AND MARCIA

Jan's hands start to slip.

MARCIA

Jan, hold on. Hold on tight.

JAN

You need me?

MARCIA

Of course I need you. We all need you,
Jan.

CONTINUED

CONTINUED

JAN
And you really like me?

MARCIA
Yes, I really like you, but can we talk about this later? We're hanging from the roof.

JAN
(to herself)
They like me, they really like me.

With great effort, Jan regains her grip on Marcia's legs.

BACK TO SCENE

Cindy and Bobby are almost to the ground. Bobby drops the last few feet.

NEW ANGLE

To reveal Clarence, Rocky and Junior. Bobby falls into the arms of Clarence, who catches him. They've been waiting for just such an escape attempt.

ROCKY
(calls up to Mike)
You folks just don't give up. Okay, everybody into the living room.

Suddenly, the kids all fall into a heap on the grass at Rocky's feet.

CUT TO

INT. BRADY LIVING ROOM

The Bradys are depressed as they wait for the full force of Rocky's wrath.

ROCKY
Well, another escape attempt goes up in smoke.

JUNIOR
Mrs. Brady, do you know why your kids were so anxious to win first prize? Two round trip tickets to Paris were going to be for you. For your anniversary.

MIKE
It's true, dear.

BACK TO SCENE

Carol melts when she hears this. In spite of the threat from Rocky, Carol and Mike embrace their six kids, hugging them, kissing them, thanking them.

CLARENCE
Ain't that something.

Rocky sees Clarence, who is clearly moved by the sense of family.

ROCKY
Clarence, you're not getting soft on me, are you?

CLARENCE
I can't help it. They're Bradys.

ROCKY
I'm getting sick to my stomach.

JUNIOR
Dad, why don't you and Clarence give yourselves up?

ROCKY
Are you both nuts or something? On Monday, I waltz into the bank with Brady, and waltz out with his dough. We get a car, and we're on our way.

JUNIOR
You'll be caught, Dad. I don't want to see you caught, and put back in prison. You're my dad; I care about you the same way the Bradys care about each other.

Junior embraces Rocky. Clarence embraces both of them. Junior pulls out the map he drew.

JUNIOR
(continuing)
That's the only reason I drew this map to break you out in the first place. So we could be together.

Mike looks at the map that Junior is waving.

MIKE
You drew this map?

JUNIOR
Yeah. Why?

Mike examines it more closely.

CONTINUED

CONTINUED

MIKE
By hand?

JUNIOR
Yeah.

ROCKY
It was perfect, too. Junior's not much of a crook, but he sure can make a map.

MIKE
This has all the specs of the air conditioning ducts, the water mains, and electric cables. This shows a real understanding of architecture.

ROCKY
It does?

MIKE
With some schooling and training I think Junior has the makings of a real architect.

ROCKY
My kid?

MIKE
Yes.

EXT. BRADY HOUSE - VARIOUS ANGLES

MUSIC: ("THEME FROM SHAFT" - ISAAC HAYES)

SWAT TEAM POLICE arrives and advances on the house with weapons drawn. With the LIEUTENANT are Sam and Darryl.

LIEUTENANT
You think they're inside?

SAM
(angry)
Right. That guy's inside with my Alice. You've got to do something, Lieutenant.

LIEUTENANT
Is there a back way?

DARRYL
Yeah, but Mr. Brady locks all the doors. One time when I brought Marcia back after curfew, I...
(then realizing)
Never mind.

CONTINUED

CONTINUED

The Lieutenant takes a bullhorn.

LIEUTENANT
(bullhorn)
Rocky, this is Lieutenant Whitfield.
We know you and Clarence and Junior are
in there.

INT. BRADY LIVING ROOM

All hear the hear the bullhorn and freeze. Rocky goes to
the window and breaks the glass.

ROCKY
(yelling)
We're not coming out!

INTERCUT

EXT. BRADY HOUSE/INT. BRADY LIVING ROOM

LIEUTENANT
(bullhorn)
I can't hear you, Rocky.

ROCKY
I said we're not coming out!

LIEUTENANT
(bullhorn)
What?

Bobby volunteers...

BOBBY
I've got a bullhorn.

ROCKY
Get it.

Bobby runs upstairs.

LIEUTENANT
(bullhorn)
Send out the Bradys and you won't get
hurt.

ALICE
What about Alice? How come nobody
thinks about Alice?

CONTINUED

CONTINUED

LIEUTENANT

(bullhorn)

The place is surrounded, Rocky. You haven't got a chance.

DARRYL

(to the Lieutenant)

Tell him just to send out Marcia.

Bobby returns with a toy bullhorn and gives it to Rocky.

ROCKY

(bullhorn)

No way are you taking me alive. We didn't break out of prison to go back. Right, Clarence?

CLARENCE

I don't know, Rocky. I've been thinking about a new line of work. Maybe something with kids.

ROCKY

You're pathetic.

LIEUTENANT

(bullhorn)

What do you want, Rocky?

ROCKY

(bullhorn)

I want...I want...

(then to the Bradys)

What do I want?

Brady adlibs fly: "A million dollars," "a helicopter," "a doll house," "tickets to the Super Bowl," etc. Then Rocky looks at his son, Junior.

CAROL

What do you really want, Rocky?

ROCKY

(to Mike)

Were you serious about Junior having what it takes to be an architect?

MIKE

Absolutely.

ROCKY

And you'd help him?

MIKE

Any way I could.

CONTINUED

CONTINUED (2)

Before Rocky can turn back to make a request, TEAR GAS CANNISTERS fly through the window into the kitchen. The gas flows into the living room and forces the Bradys, Rocky, Junior and Clarence to cry as they continue. Clouds of tear gas continue to fill the room. They're all in tears as they continue.

ROCKY

Junior, you know I only want what's best for you.

JUNIOR

I'm sorry I didn't turn out to be a good crook, Dad.

ANGLE - MARCIA AND JAN

In tears from the tear gas.

JAN

I promise not to be so jealous of you, Marcia.

MARCIA

I'll try to be more considerate.

ANGLE - GREG AND PETER

In tears.

GREG

Peter, I promise to let you sing the solo part some time.

PETER

And I promise to stop eavesdropping when you're talking to girls.

ANGLE - CINDY AND BOBBY

Sobbing from the tear gas.

CINDY

Bobby, I'll stop running through the halls at school.

BOBBY

And I'll stop turning you in to the principal.

ANGLE - MIKE, CAROL AND ALICE

All weeping.

MIKE

(to Carol)

I forgive you for the dent in the fender.

CAROL

(to Mike)

I thought you made that dent, Mike.

ALICE

It was me, folks, taking my first driving lesson.

ANGLE - ROCKY AND JUNIOR

They are crying also.

ROCKY

You know why I have this tattoo on my hand?

JUNIOR

No, Dad.

ROCKY

It's your birthday, son. January 23rd.
1/2/3.

JUNIOR

My birthday! Oh, Dad!

The blubbering men embrace. The Bradys are sobbing as well.

CAROL

1,2,3 is Junior's birthday.
(she cries even
harder)

CLARENCE

(sobbing)

I was his cellmate, and he never even told me.

LIEUTENANT

(bullhorn)

Come on out, Rocky.

Rocky goes to the window.

THE SKY

A helicopter has now joined the police team. It shines a light down on the proceedings.

INT. BRADY LIVING ROOM

ROCKY

(bullhorn)

I'll come out first, but I need to know you'll let my kid off. He didn't have nothing to do with this.

LIEUTENANT

(bullhorn)

He broke you out, Rocky. I can't promise anything.

Mike crosses to Rocky.

MIKE

Rocky, the police can't honor that kind of deal. Nicholas Despreaux once said, "Honor is like an island, rugged and without a beach; once we have left it, we can never return."

ANGLE - PETER AND JUNIOR

JUNIOR

Gee, your old man knows what everybody said about everything.

PETER

Personally, I think he makes up most of that stuff.

VARIOUS ANGLES

All the people from the various Brady activities are gathered outside the Brady house to see what's happening: cheerleaders, teachers, cops, coaches, Sunflower Girls and Mothers. Even the Bag Lady.

ANGLE - THE FRONT DOOR

Rocky and Clarence cross to the front door. Junior quickly joins him there.

ROCKY

(bullhorn)

Okay, I'm coming out!

JUNIOR

Be careful. They might plug you, Dad.

ROCKY

Everybody has to die some time.

CONTINUED

CONTINUED

The Lieutenant signals to his men to aim at the front door. The door opens, and Rocky cleverly pushes Mike outside. The police open fire and wound Mike in the arm.

SAM
That's Mr. Brady!

LIEUTENANT
Hold your fire.

The police stop shooting. They run in and surround the wounded Mike. Carol comforts her husband. Rocky and Clarence step out. They are immediately grabbed and taken into custody.

END INTERCUT

EXT. BRADY HOUSE

The family and Alice step out as Junior is taken into custody as well.

BOBBY
(calls)
Read them their rights.

The Bag Lady approaches Carol.

ANGLE - BAG LADY AND CAROL

BAG LADY
Your husband is the bravest man I ever saw.

CAROL
Of course. He's a Brady.

ANGLE - TIGER AND THE RAZORBACK

Both belch, as they drink at Tiger's beer-filled bowl.

ANGLE - BOBBY AND JAN

BOBBY
Poor Junior. He'll do three years easy.

JAN
That's perfect. In three years, I won't have braces. I'll be wearing contact lenses. And I might even have boobs.

She brushes her hair back in exaggerated Marcia's motion.

WIDER - ON THE FRONT OF THE BRADY HOUSE

As the excitement continues with the Bradys, the friends
and neighbors. CAMERA PULLS BACK AND AWAY as:

FADE OUT

THE END