



INTERSCOPE
COMMUNICATIONS, INC.

PERSONAL COPY
ADRIENNE PATRICK

"THREE MEN AND A BABY"

by

James Orr & Jim Cruickshank

10900 Wilshire Boulevard
Suite 1400
Los Angeles, California 90024
213 208-8525 Telex 696122

Shooting Script
April 14, 1987 (w/revisions)

THREE MEN AND A BABY

- 1A MONTAGE TITLE SEQUENCE TO MUSIC. 1A
 CLOSE UP: blank wall.
 TITLE SUPER: "Three Men and a Baby"
 VESTIBULE - DAY: Michael's hand comes INTO FRAME and begins to draw his mural. On the walls of the vestibule we SEE charcoal sketches of the outline of the mural.*
- 1B VESTIBULE - DAY LATER: we now SEE that the just-begun mural is in the vestibule. The apartment door opens. A BEAUTIFUL WOMAN, FRANCES, kisses JACK HOLDEN. They go over to MICHAEL. Jack introduces Frances to Michael who explains what the collage will be. Frances says goodbye and gets on the elevator. The doors close. 1B
- 1C OMIT 1C
- 1D JUMP CUT - NIGHT: Door opens. MICHAEL KELLAM kisses a BEAUTIFUL WOMAN, NANCY, goodbye. She leaves. Door closes. He opens the door quickly again. He holds up a pair of pantyhose she's forgotten. 1D
- 1E VESTIBULE - DAY: Michael is working on his mural. He calls Peter out of the apartment. He uses Peter as a model to capture properly the likeness of Peter's mustache. Peter objects but goes along. When Michael is finished, Peter looks it over and makes a small correction himself. 1E
- 1F thru 1H OMITTED 1F thru 1H
- XX1 APARTMENT ROOF - DAY: Peter checks the progress of the construction work on the apartment. XX1
- 1I APARTMENT - DAY: Michael calls Peter over and shows him a brass plaque by the door which READS: "Apartment constructed and designed by Peter Mitchell, Architect". 1I
- 1J APT. DOOR: LAURA enters. She is an accountant, dressed conservatively with glasses, hair tied up and carrying a briefcase. Jack greets her with his taxes in an enormously messy file. JUMP CUT: Laura exits, hair down now, without glasses and looking very sensuous. She kisses Jack as he dances her to the elevator. 1J

*The mural, when completed during the title sequence, covers all four walls in the vestibule. (CONTINUED)

It depicts, in a Hirschfield style, the fun of three bachelors and their women in the high life of New York.

1 CONTINUED: 1

1K CENTRAL PARK - DAY: Peter is jogging. He comes up beside A PRETTY FEMALE JOGGER. They come to a light. They stand a moment, running on the spot, waiting for the light to change. Peter smiles at her; she smiles back. 1K

1L CUT TO: The apartment door opens. The female jogger comes out. Peter is close behind her wearing a bathrobe. He smiles and waves as she leaves. 1L

1M OMIT OMIT 1M

1N VESTIBULE - NIGHT: The elevator door opens. Michael gets off, looking sad and rejected. He has a bouquet of flowers in his hand. He looks at the bouquet sadly and tosses it into an ashtray near the door. He enters the apartment.

HOLD ON DOOR A BEAT. The door opens and a BEAUTIFUL, FIESTY WOMAN, ELIZABETH comes out followed by Jack. Elizabeth is burning with anger. Jack has assumed his usual boyishly innocent stance: "What'd I do?" This makes Elizabeth all the more furious. She clenches her fist in fury as if to strike. Realizing what might follow, Jack quickly closes the door.

CAMERA FOLLOWS Elizabeth to the elevator. She hits the button hard, muttering to herself about how rotten all men are, how they're all insensitive scum.

The elevator door opens. Elizabeth looks up to SEE Peter standing in the elevator. He smiles rakishly and nods to the pretty woman. This is the last straw. Elizabeth narrows her eyes and quickly punches Peter in the stomach. Then she gets on the elevator. Peter, slightly doubled-over and holding his stomach, looks back at her in astonishment.

1-0 OMIT 1-0 *

1P OMIT OMIT 1P

1Q OMIT OMIT 1Q

1R VESTIBULE: Jack leaves the apt. with PAM, an airline stewardess as Michael is working on the mural/collage; Pam admires their work. 1R

(CONTINUED)

1 CONTINUED: 1

1S OMIT 1S

1T APT. DOOR NIGHT: ROXANNE, dressed in leather like a rocker, pounds on the door. Jack opens it. Roxanne walks right past Jack. Jack watches her, shakes his head then closes the door. JUMP CUT - NIGHT: Roxanne leaves. She walks right past Jack as quickly as she entered.

1U OMIT 1U *

ALV : EXT. ROOF DAY: Peter is demonstrating to REBECCA how to plaster a wall. She gives it a try. She is remarkably good at it. ALV * *

1V KITCHEN: A wine cooler: in a series of FAST CUTS, the door opens and closes as bottles of wine are taken out. A pile of corks get bigger and bigger. 1V

1W VESTIBULE - DAY: Michael is putting the finishing touches on his mural.

1X VESTIBULE: Peter and Jack bring out champagne. They present Michael with a sign that says "Mural designed by Michael Kellam". Together they toast his work and pose by their likenesses.

2 EXT. APT. BUILDING CENTRAL PARK WEST NIGHT 2 *

We SEE the skyline of Central Park South. THE CAMERA finds a cab driving north on Central Park West. The cab stops. THREE STYLISHLY DRESSED PEOPLE (1 man, 2 women) get out and walk toward the building. They are carrying wrapped presents and are in a festive spirit. *

3 INT. APARTMENT REC ROOM NIGHT 3

CLOSE ON: The inner workings of a juke box. The mechanical arm comes up and chooses a record. Then places it on the turntable. The needle comes down on the disc.

"GOOD LOVIN'" by the Young Rascals begins to PLAY.

(CONTINUED)

3 CONTINUED:

3

PULL BACK to find JACK HOLDEN standing at the juke box, tapping out a beat. Jack is an actor and a ladies' man. He's cocky without being arrogant and his vanity is tempered with just enough self-deprecating humor to keep him likeable. He turns and greets a COUPLE.

JACK

Jimmy! Tawnya! Remember the Young Rascals?

JIMMY

What ever happened to them?

JACK

Became Old Rascals, I guess.

TAWYNA

I think one of them is a Senator now.

Jack greets this information with a sad nod and the camera TRACKS with him as he walks down the hallway to the living room. PAUL MILNER, a slimey, nervous commercial director, approaches Jack.

PAUL

Jack, can I talk to you for a minute?

JACK

I'm not doing any more commercials, Paul. No more talking T-Bones, dancing spark plugs or Cowboys with heartburn. All that is history.

Before Paul can respond, Jack is distracted by a very BEAUTIFUL WOMAN, ANGELYNE, who waves to him.

ANGELYNE

Jack!

JACK

(kisses her, looks at her)
Angelyne! You look different.

ANGELYNE

I'm dressed.

JACK

Right.

4 INT. ENTRANCE NIGHT

4

Several stylish GUESTS check out the place.

WOMAN #1

God, where do you find a place
like this is New York?

STYLISH MAN

Peter built it. It takes up the
entire roof.

WOMAN #3

All my roof has is dead pigeons and
winos.

The CAMERA reveals the magnificent living room with the
lights of New York's skyline shimmering through the windows.
The party's in full swing; the place is jumping.

5 INT. LIVING ROOM - VIDEO IMAGE

5

Suddenly we SEE the party in a black and white VIDEO IMAGE.
Then Michael's smiling face appears in EXTREME CLOSEUP.

MICHAEL KELLAM, a hip cartoonist, is the youngest of the
3 roomies. Like a younger brother, he competes with the
other guys using his strongest weapons: his sense of
humor and his unique cartoonist's vision of the world. He
imitates Robin Leach here.

MICHAEL

Welcome to another edition of Lifestyles
of the Average and Anxious.

*

We SEE the party through the VIDEO LENS. Lots of PEOPLE.

MICHAEL (V.O)

We move about Peter Mitchell's late 30's
or is it early 40's (we'll never know!)
birthday party, entranced by the euphoria
and ease these glamorous people exude.

The CAMERA swings across the buffet table. It stops on a
tray of exotic hors d'oeuvres.

MICHAEL (V.O.)

(still as Leach)

We have here what these trend-setters
call "goat cheese" or fromage de goat!

His HAND comes into frame, takes an oddly colored canape.
BEAT.

MICHAEL (V.O.)

(as himself)

Phew! Come home, Velveeta, all's
forgiven.

(CONTINUED)

5 CONTINUED:

5

Michael's hand comes in FRAME and replaces the half-eaten canape.

His VIDEO IMAGE swings across the crowd of GUESTS and finds PETER MITCHELL. This is the first time we SEE Peter at his own party. Peter is a ruggedly handsome man whose somewhat gruff and curmudgeonly exterior masks a much softer heart. While he outwardly disdains any overt show of emotion, his warm, if rare, smile gives him away.

Right now he's chatting with VANESSA, a very pretty young woman. *

MICHAEL (V.O.)

Ah! I spy the birthday boy himself!
And over here -

The VIDEO IMAGE crosses to REBECCA DAVIDSON. Rebecca's an attractive, together woman. She's speaking to a GOOD LOOKING MAN. Michael approaches her.

MICHAEL (V.O.)

Rebecca Davidson, Peter's semi-main squeeze.

Michael "interviews" her.

MICHAEL (V.O.)

Rebecca, the public wants to know what you, an attractive, witty and successful woman sees in a bozo like my roommate?

Rebecca looks over to where Peter chats with Vanessa, a sly smile on her face. *

REBECCA

He's sweet. He's thoughtful. He's boyishly handsome and he's got the most amazing -

The CAMERA swings away quickly.

MICHAEL (V.O.)

Thank you, Rebecca!

5A INT. ROOM - NORMAL IMAGE

5A

Peter flirts just a little with Vanessa.

VANESSA

So are you and Rebecca still like,
you know, exclusive?

PETER

Rebecca and me? Oh, no. No. We
decided to give each other some
space. We both go out with other
people. A lot.

Vanessa gives him a cryptic smile as a VERY HANDSOME MAN
comes up and puts his arm around Peter. Vanessa peels away.

MAN

Hey, birthday boy.

PETER

Adam, hi.

ADAM

(looks toward Rebecca)
Rebecca gets sexier every time I
see her. You guys still together?

PETER

Me and Rebecca? Five years now.
Yes, sir, going strong as ever.

Peter makes a motion to underscore his and Rebecca's
closeness. Rebecca turns and waves to him as she walks
away with the Good Looking Man. Peter smiles and is
immediately joined by Jack and Michael.

(CONTINUED)

5A CONTINUED:

5A

All three Guys watch a VERY SEXY LADY walk past them.

JACK
I'm in love!

MICHAEL & PETER
You?

JACK
In a generic sense.

The three Guys stand in the center of the mass of Guests.

JACK
So many women -

ALL THREE
(a routine of theirs)
- SO LITTLE TIME!

They laugh and admire the turnout. Another SEXY LADY passes.*
Michael picks up his video camera and follows her.

MICHAEL
Don't move!

Peter turns to Jack.

PETER
I hope you changed your mind about
doing that movie in Turkey.

JACK
I'm gonna do it.

PETER
You're going to do "Zalmon the Beautician?"

JACK
"Zalmon the Barbarian."

They're walking toward Jack's room.

PETER
What about that play in Soho you wanted
to do? You said it was a once-in-a-life-
time role.

JACK
You want next month's rent or my
inevitably brilliant reviews?

(CONTINUED)

5A CONTINUED:

5A

PETER
Forget next month's rent. I'll cover you. Stay here and do the play.

JACK
(sincerely)
You're a good man, Pete.

PETER
(hiding behind gruffness)
I'm a goddamn saint.

6 INT. LIVING ROOM NIGHT

6

The place still rocks. A MAN speaks to another COUPLE.

MAN
Great restaurant. The food is sexy. Very sexy.

7 INT. JACK'S ROOM NIGHT

7

Jack enters and looks over to find: a DEVASTATINGLY BEAUTIFUL WOMAN sitting seductively on bed, dressed in a very provocative dress. She's looking at a MAGAZINE AD FEATURING JACK AS THE TALKING T-BONE. *

She speaks with a voice you could put on a waffle. *

WOMAN
Mr. Holden, I'm one of your biggest fans. *

Jack looks like he is trying to place her: he knows her from somewhere. *

JACK
We've met, haven't we? *

She gets up from the bed and starts to move towards him. *

WOMAN
Cherise Luarenne. You remember...I was in your acting class. *

She gets closer. *

(CONTINUED)

7 CONTINUED:

7 *

CHERISE

I just adore your "Mr. Beef"
commercials. When you explain how
much protein there is in six ounces
of red meat, I can really feel it.

*
*
*
*
*

JACK

Let's discuss this.

*

She walks right up to him; inches away, smiling seductively.

*

CHERISE

I've always wanted to get friendly with
someone who played...a talking T-Bone.

*
*
*

JACK

I do have a responsibility to my public.

*

Jack gives her a passionate kiss. Clearly, her come-on was
a game. She laughs.

*

CHERISE

You didn't come see my scene in class
this week. You promised you would.

*
*
*

JACK

Stick around and do it for me later.

*
*

Cherise considers the possibility fondly.

*

JACK

By the way, Cherise, you left your
T-shirt here last week.

*

CHERISE

I have to have some reason to
come back, don't I?

*
*
*

Jack smiles; clever girl.

*

8 EXT. TERRACE - NIGHT

8

Michael continues his video. He shoots a group of SEVERAL BEAUTIFUL WOMEN, standing together.

MICHAEL (V.O.)

Legend has it that fashion models
come here to die. The natives call
it "The Cheekbone Graveyard."

His VIDEO IMAGE picks out a single, pretty girl, SALLY, standing alone, looking out over the view. Michael is clearly smitten.

9 INT. MICHAEL - NORMAL VIEW

9

We SEE Michael moving in on Sally as he films her.

MICHAEL

(a la Robin Leach)

I see the answer to my caviar wishes
and champagne dreams.

He moves toward Sally.

(CONTINUED)

9 CONTINUED:

9

Michael passes Jack as he's cornered by Paul.

PAUL

Jack!

JACK

Paul, I'm telling you, I'm not doing any more commercials! Ever!

PAUL

I don't want you to do a commercial.

This news stuns Jack.

JACK

You don't?

PAUL

No, I need a favor. I'm having a package delivered tomorrow but I won't be home to get it.

Jack isn't thinking about what Paul's saying.

JACK

Right. Didn't you like what I did on that dog food commercial?

PAUL

It was classic. Listen, I'm gonna be in San Francisco next week on a commercial shoot. *

JACK

Who are you using? *

PAUL

Len Peters. Now, I was hoping I could have the package delivered here. *

JACK

Right. Fine. You don't think I'm - you know - over-exposed, do you?

PAUL

Not at all. It'll be delivered Sunday and picked up by a couple of guys Thursday morning. *

JACK

Got it. Delivered Sunday, picked up Thursday. *

PAUL

This is very important to me, Jack. It's a very delicate matter. So don't tell anyone about it. Alright?

9 CONTINUED:

9

JACK
(distractedly)
Yeah. Right, Paul. Got it.
Delicate. Anything you say.
(another tack)
What is it? I look too upscale?

But Paul ignores Jack's question and starts to walk away.

PAUL
You won't forget, will you?

JACK
No. Of course not.

Jack looks a little concerned right now. Then a BEAUTIFUL LADY approaches him with a kiss.

LADY
Hi, Jack.

JACK
(bouyed by this attention)
Paula!
(beat)
You liked my Mr. Beef commercials, didn't you? You know they got an award -

Jack leads her off.

10 OMIT

OMIT 10 *

11 INT. INT. PETER'S ROOM

11

CLOSE ON: A Knicks -Lakers basketball game on the TV/VCR.

PETER (O.S.)

Watch what West does here!

The player on the screen tries a set shot from center court and makes it. SUDDENLY, the image FREEZES, then REVERSES.

MAN #1

With no time left. From halfcourt!

Peter steps in front of the screen.

PETER

Unquestionably, one of the greatest clutch shots of all time!

There are FOUR MALE GUESTS sitting around the room, watching the TV. Peter's room is full of model airplanes, etc. He walks to the VCR and hits the EJECT button. The cassette pops out.

Rebecca sneaks in unseen.

PETER

Forget the guys playing today.
All glitz. No one played this game better than Reed, West, Baylor, Chamberlain and -

REBECCA

Cousy!

Everyone turns and looks at her. She smiles, batting her eyes.

REBECCA

My, my, did that pop out of my little, old mouth?

Peter smiles at her and she comes next to him as he searches the bookcase for another cassette. The cases are crammed with hundreds of video cassettes, perfectly arranged.

REBECCA

People are asking for you. Let's go out and mingle.

(CONTINUED)

11 CONTINUED:

11

PETER

I hate that word "mingle". It sounds like something sea lions do before they mate.

REBECCA

You're the guest of honor. They love you.

Peter inserts the cassette into the VCR. It starts to play another basketball game.

PETER

Of course they do.
(Rebecca rolls her eyes)
But these guys need me in here.
(to the Guys)
Don't you, guys?

The GUYS resond with a less than enthusiastic mumble.

GUYS

Mmmm ... right ... Get out of the way.

Peter points to the game on the TV excitedly.

PETER

This is it, guys!

Then:

PETER & REBECCA

(simultaneously)

This is the greatest clutch shot in basketball history!

Rebecca and Peter smile at each other.

12 INT. LIVING ROOM NIGHT

12

PASSAGE OF TIME: through the accumulation of glasses, dishes. The party's still going stron, music playing and people dancing.

Jack dances wildly with various PARTNERS.

13 OMIT

13

*
*
*
*
*
*

14 INT. MICHAEL'S ROOM

14

CLOSE ON: A "Johnny Cool" puppet on someone's hand.

MICHAEL
(in jive dialect)
How's it goin', baby? Name's
Johnny. Give me five.

The puppet holds out its little hand. It has only 3 fingers.

MICHAEL
(jive dialect)
I mean give me three.

Michael comes up from behind his work desk with the Johnny Cool puppet on his hand.

SALLY, the pretty lady, sits on his bed applauding with delight.

SALLY
I can't believe you draw
Johnny Cool.

Michael starts to move to the music coming from the other room.

SALLY
The coolest cat in the world, right?

MICHAEL
No one cooler, baby.

SALLY
I read it every day. It makes me ...
(she suddenly burst into
tears)
.... so happy.

Michael's startled by the sudden change of emotion. His smile drops as he eyes her suspiciously.

SALLY
I'm sorry. It's just that David - that's
the guy I just broke up with -

MICHAEL
Right. The good looking one.

SALLY
Incredible looking. We used to read
Johnny Cool at breakfast every morning.
(sobbing)
Now we won't even have that anymore.

(CONTINUED)

14 CONTINUED:

14

Michael keeps moving to the music, trying to be sexy, cool.

MICHAEL

(in jive)

You know how to get over a lover?

(Sally looks up)

Dance with a stranger.

SALLY

David was an incredible dancer. He studied with the Joffrey Ballet for three years.

Michael self consciously brings his "dancing" to a halt. He realizes he's going to get nowhere like this and sits next to Sally with his Johnny Cool puppet on his hand.

MICHAEL

Don't worry. You'll get back together. Everybody has fights. Right, Johnny?

(in jive)

That's right, man. Fightin' is a part of lovin'!

SALLY

Do you think so?

MICHAEL

(in jive)

Absolutely.

She looks at him softly.

SALLY

Can I call David and invite him over?

Michael nods "yes" weakly.

15 INT. LIVING ROOM - LATER

Peter stands in the middle of a mound of presents, opened and unopened. He holds one up. It's quite small.

PETER

A solar powered pocket cement mixer.

(laughter)

What every architect needs.

It's clear he's uncomfortable being the center of all this attention. But if he's uncomfortable with this so far, now he's really in for it. The lights go down.

(CONTINUED)

15 CONTINUED:

15

Jack and Michael enter carrying a huge cake decorated with a schematic drawing of a 50 story building. The GUESTS all sing HAPPY BIRTHDAY.

A single candle burns in the cake's center. Peter shoots a "killing" look to Rebecca, Michael and Jack.

VOICES

- speech! ... speech!

PETER

(not good at this)

First, I want to thank Jack, Michael and Rebecca for embarrassing me with this unending flood of sentiment.

VOICES

Aw! ... Poor Peter.

PETER

But thanks for coming, you guys.

GUESTS

Blow out the candle! ... Make a wish!

PETER

Jack, Mikey! Give me some help here.

Jack, Michael and Peter lean over and blow out the candle.

CLOSE ON: the flame of the candle. It goes out.

CUT TO BLACK.

16 INT. HALLWAY - NIGHT

16

Peter walks Rebecca to the door. The party's over. A few stragglers head out. Cleaning HELP clean up.

REBECCA

I think everybody had a good time.
Don't you?

PETER

I know I did.

REBECCA

Right. When you grunt that means you're having a good time. It's when you growl that you're not enjoying yourself. Do I have that right?

Peter is amused at her sarcasm. He GRUNTS to indicate enjoyment.

*

17 INT. VESTIBULE - NIGHT

They've reached the elevator. Peter leans over and kisses Rebecca.

PETER

Why don't you stick around?

REBECCA

I thought sentiment made you uncomfortable.

PETER

I can handle it when it's disguised as sex.

(she laughs)

Just stay tonight.

REBECCA

Can't. I have to be up at seven for a pre-trial meeting.

She kisses him and gets in the elevator.

REBECCA

It was a great party, Peter. Happy birthday.

PETER

Yeah. Right.

The elevator doors close. Peter turns to go back in.

18 INT. KITCHEN - NIGHT

Michael and Peter sit at the kitchen table. Michael drinks milk and eats left-over cake. Peter drinks Jack Daniels straight. The place is littered with party debris. They both look tired.

MICHAEL

Did you see that guy hanging all over Rebecca?

Peter gives Michael a sharp look. This kind of teasing each other is routine.

PETER

What happened to that girl I saw you with?

(CONTINUED)

18 CONTINUED:

18

MICHAEL

She invited her boyfriend over.

PETER

(teasing)

That really good looking guy?
The great dancer?

MICHAEL

You know, in this light you're
kind of an ugly guy. That rut
between your eyes here is getting
out of hand -

PETER

How come that always happens to you?

MICHAEL

What?

PETER

As soon as you get a woman into
your bedroom, you turn into her
big brother and start solving her
problems.

MICHAEL

Unlike yourself and our sexually
insatiable room-mate, I happen to be
a sensitive person with more on my
mind than "pronging" chicks.

Jack enters excitedly, going over to the wine cooler. He
opens it; it's full of bottles.

JACK

What's a good year for "pronging"
chicks?

PETER

The '82 Bordeaux. On the left. Works
every time. *

Jack pulls out a bottle and looks at it. He picks up two
wine glasses. He looks at Peter and Michael sitting morosely
at the table.

JACK

Somebody die?

MICHAEL

Rebecca left early.

PETER

Michael saved another doomed
relationship.

(CONTINUED)

18 CONTINUED:

18

JACK

Post party depression. Listen,
I'm gonna be gone for ten weeks.
So why don't I send Cherise home
and we'll stay up, drink some wine
and shoot some pool? What do you say?

MICHAEL

I have a better plan. I'll take Cherise
home and you guys drink wine and shoot
pool.

They laugh.

PETER

Nah, go on. Enjoy yourself.

MICHAEL

Have a good time. Don't even
think of us.

Jack takes the wine and the glasses and begins to leave.

PETER

It's a tough job, Jack. But somebody's
gotta do it. *

19 INT. LIVING ROOM MORNING

19

MORNING LIGHT filters through the windows. Peter's in the
living room on the floor, deep in the midst of stretching
exercercises.

PETER

Twenty-five...twenty-six...
twenty-seven....

The PHONE RINGS. He lets the machine pick it up.

MACHINE

Hi, this is Peter, Michael and
Jack. We're out playing and we
can't come to the phone -

As Peter exercercises, Cherise comes out of Jack's bedroom.

CHERISE

Jack?

PETER

He left already.

(CONTINUED)

19 CONTINUED:

19

CHERISE

Damn. I think he has my diaphragm
in his suitcase.

PETER

They'll get it in customs.

Cherise turns around and goes back. Peter continues
exercising.

MACHINE

... but we'll call you back...
so leave a message at the sound of
the tone.

*

(CONTINUED)

19 CONTINUED: (2)

19

JACK'S VOICE

Hi, it's me, Jack. I'm at the airport, just about to board the plane. I forgot to tell you something. There's a package going to be delivered today ...some guys will pick it up Thursday before noon. Just put it aside. Don't worry about it...And, oh, it's a very delicate matter...so don't say anything to anybody, okay? I'll bring you guys something from Turkey...maybe a drumstick.

*

Peter finishes as Jack hangs up.

20 EXT. CENTRAL PARK DAY

20

Peter is jogging through the park, dressed in a sweat suit. He is carrying the Sunday Times under his arm.

21 EXT. APARTMENT BUILDING DAY

21

Peter jogs up and enters the lobby of the building.

22 INT. APARTMENT VESTIBULE DAY

22

The elevator door opens. Peter comes out and walks over to the door. Half way over he SEES a wicker basket lined with checked gingham next to the door. Inside the basket, a TINY BABY is fast asleep.

Peter stops at the door and unlocks it, still looking down at the baby. He goes in, never taking his eyes off the baby, and closes the door.

Hold on the door. A moment later, the door opens and Peter peeks out at the baby. The door closes again.

PETER

(off-screen)

Michael!

23 INT. APARTMENT DAY

23

PETER

(o.s.)

Michael!

The door to Michael's bedroom opens. Michael comes out, half-asleep. He pads off towards Peter.

24 INT. DOOR - DAY

24

Peter has the door open a crack, looking out into the vestibule.

PETER
Michael! Get out here!

MICHAEL
Not so loud! I'm here!

Peter turns.

PETER
(softly)
Look out in the hall.

MICHAEL
(softly)
What?

PETER
Just look out in the hall.

Peter moves away and lets Michael peek out. He SEES the baby.

MICHAEL
It's a baby. *

PETER
I know it's a baby. What's it doing
out there? *

Michael takes another peek out the door. Then back to Peter.

MICHAEL
Sleeping.

PETER
Whose is it?

MICHAEL
Not mine. I haven't had sex with
anyone that recently.

PETER
Come on, Michael!

Michael looks out again.

MICHAEL
Wait, there's a note.

25 INT. VESTIBULE DAY

25

The door opens a little more. Michael reaches out and very gingerly takes the note from the basket. He pulls it back inside. The door closes again.

26 INT. HALLWAY DAY

26

Michael is reading the note.

MICHAEL

(reading)

"Dear Jack. Here is our baby..." I knew this was going to happen to him sooner or later. I can't read anymore.

He hands the note to Peter.

PETER

Your really don't know anything about this?

Michael shakes his head "No".

PETER

(reading)

"I can't handle this now. I don't know where else to turn. Someday I hope you can both forgive me. Her name is Mary. Love, Sylvia." Who's Sylvia?

MICHAEL

How am I supposed to know? You'd need a social secretary to keep track of all his women!

Peter opens the door all the way. They both stand in the doorway looking down at it.

MICHAEL

Do you think he knows about this?

PETER

He left a message on the machine. He said a package would be delivered today. He said to just put it aside and don't worry about it. *

MICHAEL

He said that about a baby!?

PETER

I'd say he takes this procreation business a little lightly.

MICHAEL

What are we supposed to do with it?

27 INT. VESTIBULE DAY

27

Peter and Michael come out, getting closer to the basket.

(CONTINUED)

27 CONTINUED:

27

PETER

Pick it up.

MICHAEL

You pick it up.

PETER

No way. I'm not picking it up.

MICHAEL

You found it!

*

The baby wakes up and begins to CRY. Peter and Michael look at one another.

MICHAEL

Oh-oh. We'll have to do something now. One of us will have to pick it up.

PETER

Well, it's not going to be me!

28 INT. LIVING ROOM DAY

28

*

Peter and Michael come in, each holding one end of the basket like it was contained explosives. They put it down on the coffee table. The baby is still CRYING.

MICHAEL

Now what? I don't know anything about taking care of babies!

*

PETER

Neither do I.

*

The baby CRIES LOUDER.

MICHAEL

We've got to do something!

PETER

Be my guest.

MICHAEL

It's not my responsibility.

PETER

(raising his voice)
It's not mine, either!

(CONTINUED)

28 CONTINUED:

28

MICHAEL
(surprised)
Don't yell at me, Peter.

The baby is really wailing. Peter looks at her, disgusted.

PETER
It can't be that difficult. All we
have to do is feed it and it'll shut
up.

MICHAEL
But we don't even know what babies eat!

PETER
Soft stuff. We were babys once, for
Chrissake. Think back. What did we
eat?

MICHAEL
(thinking)
It couldn't have been very good, I
can't remember.

Peter turns and starts towards the door. Michael follows.

MICHAEL
Where are you going?

PETER
I'm going to the market to get some
babyfood! We can't feed it birthday
cake and goat cheese.

MICHAEL
What am I supposed to do?

PETER
Entertain it!

Peter leaves.

29 INT. GROCERY STORE DAY

29

Peter enters the store. He walks up to a YOUNG MALE STORE CLERK.

PETER
Excuse me, where can I get a jar of
baby food? *

(CONTINUED)

29 CONTINUED:

29

CLERK

Right behind you, sir.

Peter turns around to SEE: ENDLESS SHELVES of baby products.
His eyes widen.

PETER

You gotta be kidding.

30 INT. APARTMENT DAY

30

The baby is in the basket, still crying.

Suddenly, the "Johnny Cool" puppet comes up over the basket.

The baby continues crying.

MICHAEL

(o.s.: jive talk)

What's happening, baby? How are you
today? My name is Johnny. But you can
call me Mr. Cool. Say, what's your
name? Ain't I seen you around the
neighborhood?

The mouth of the hand-puppet moves in sync with Michael's voice
as it comes closer to the baby.

MICHAEL

(o.s.; jive talk)

What's the matter? Cat got your tongue?

The baby continues crying.

Michael's face looms up over the edge of the basket. He looks
in at the baby, distressed.

MICHAEL

Aw c'mon, kid. Laugh it up, will ya?
I'm doing my best.

31 INT. GROCERY STORE DAY

31

Peter looks desperately along the shelves, at the various
jars and cans, trying to figure out what they are.

Then he spots a female clerk, EDNA, pricing items across the
aisle. Her name tag reads: "Hi, my name is EDNA." Edna's a
very affable woman, too much so for Peter right now.

(CONTINUED)

31 CONTINUED:

31

PETER

Excuse me -

(looks at her name tag, smiles charmingly)

Edna. Hi. Could you suggest a brand of baby food for me to buy?

EDNA

(nods, smiling)

This is your first one?

PETER

My first what?

EDNA

Baby.

PETER

First and last.

EDNA

No matter how much you prepare, you're never ready for them, are you?

PETER

No, you're not. I was hoping that maybe you could tell me which food -

EDNA

Did you know that what an infant eats in its first 12 months can determine its entire psychological and physical future?

PETER

That's fascinating, but I just need some food. Which one sells the most?

EDNA

(points)

That one.

PETER

(picks a jar up)

So this is the best then?

EDNA

No, it's the cheapest. That's why it sells the most.

(CONTINUED)

31 CONTINUED: (2)

31

Peter quickly puts the jar back on the shelf. He picks up another.

*

PETER
What about this one?

*

EDNA
That's good.
(Peter grabs it)
But it's got iron in it.

*

*

*

PETER
Is that bad?

*

EDNA
It is if your baby's allergic to it.

*

*

PETER
How do you know if they're allergic?

*

EDNA
They throw up all over you. Of course they throw up all over you if they're not allergic to it, too.
(laughs)
Some babies can't hold anything down for more than a minute.

*

*

*

*

*

*

*

PETER
Great.
(grabs another jar)
How about this one?

*

*

*

*

EDNA
That's for older babies.

*

*

Peter rolls his eyes, frustrated.

*

EDNA
How old is your baby?

*

*

Peter thinks for a moment. He holds his hands in front of him about 18 inches apart.

*

PETER
How old? She's - uh - about this old.

*

Edna looks at him suspiciously.

*

EDNA
You don't know how old your baby is?

*

*

(CONTINUED)

31 CONTINUED: (3)

31

PETER
Of course I know how old she is!

EDNA
Is she teething?

PETER
Teething?

EDNA
You know, does she cry all night?
Does she chew on her fists and drool
a lot?

PETER
All I know is she can't talk!

Edna looks at him askance. Peter's near the end of his
patience. Peter grabs a number of cans and jars and backs
away from her.

PETER
I'll just grab a few of these. Thank
you for you help, Edna. You've been
a source of great -
(under his breath)
- distress.

He smiles and turns to leave.

EDNA
Don't forget! If the baby's less than
three months old, you've got to sterilize
the bottles.

Peter stops dead in his tracks.

PETER
Bottles?

32 INT. APARTMENT LIVING ROOM DAY

32

The baby is still CRYING, still in her basket.

MICHAEL
Don't cry, little baby. Please don't
cry.

(beat)
If you stop crying, I'll give you ten
bucks. What do you say?

The baby continues to cry.

(CONTINUED)

32 CONTINUED:

32

MICHAEL

Alright, alright, I'll pick you up.

He picks her up gingerly and holds her out at arm's length.

MICHAEL

There...isn't that better?

The baby continues to cry.

MICHAEL

Apparently not.

He begins walking around the apartment bouncing her and SINGING:

MICHAEL

"Rock-a-bye baby on the tree top
...something, something, something,
when the bough breaks..."

(looks towards the door)

What the hell's he doing? Milking the
damn cows or something?

(singing; angrier)

"Hush little baby. Don't you cry.
When Peter gets home, I'm gonna punch
him in the eye..."

Mary keeps crying. Michael heads toward his bedroom. *

MICHAEL

Lullabies don't do it for you, huh?

32A INT. MICHAEL'S BEDROOM DAY

32A *

Michael enters. He goes to the TV, turns it on and quickly
switches channels with the remote. *

MICHAEL

There we are. See? *

Mary quiets and Michael lets the station stop at Dr. Ruth's
show. *

DR. RUTH

...and how many times do you have
an orgasm when you...? *

Michael quickly turns the TV off. The doorbell RINGS.
He heads for the door, still holding Mary. *

MICHAEL

Well, it's about goddamn time! *

32 B INT.APT./FRONT DOOR

32B *

He hurries over to the front door. He pulls it open. *

MICHAEL

Where the hell have you... oh!

He stops. Before him stands the Building Manager, MRS. HATHAWAY, a dignified-looking woman, dressed in a business-suit. Michael clearly does not want to deal with this woman.

MICHAEL

(wearily)

Oh, hello there, Mrs. Hathaway.

She holds out a small package.

HATHAWAY

This package just... Oh! What a darling little baby! Is it yours?

(CONTINUED)

32 B CONTINUED: (2)

32 B *

MICHAEL

No, it's not mine...

HATHAWAY

Is it Mr. Mitchell's?

MICHAEL

No, Mrs. Hathaway, someone sorta loaned it to us... I mean we're looking after it for awhile.

HATHAWAY

And what's her name?

MICHAEL

(trying to remember)

Uh... Sylvia...no, Mary. Well, I have to put her to bed now, Mrs. Hathaway. She's had a hard day of drooling and she's all tuckered out.

(to baby)

Say "bye, bye Mrs. Hathaway, bye, bye".

Michael starts to close the door. Mrs. Hathaway pushes it back open and holds out the package.

HATHAWAY

Oh...by the way, this just arrived for you downstairs.

MICHAEL

Oh, thank you.

Mrs. Hathaway starts to come in. Michael retreats into the livingroom. *

MRS. HATHAWAY *

I just love babies. Unfortunately Mr. Hathaway and I were never able to have any. Mr. Hathaway's sperm count was too low. *

MICHAEL *

(aside)

Some guys have all the luck. *

Michael takes the package and tosses it aside. It lands on the sofa. *

MRS. HATHAWAY *

Might I hold her for a moment, Mr. Kellam? *

MICHAEL

Well I don't know. She doesn't like to be held by strangers.

(CONTINUED)

32 B CONTINUED (3)

32 B*

Mrs. Hathaway takes the baby from Michael. The baby immediately stops CRYING.

HATHAWAY

Oooh, you're a cute little bundle,
aren't you?

The baby responds with smiles.

(CONTINUED)

32B CONTINUED: (4)

32B*

HATHAWAY

You realize of course, she did
a doodle. Would you like me to
give you a hand changing her?

*

MICHAEL

No, no, no. I can do it, I can
do it. I'm used to it. Well, so
long, Mrs. Hathaway.

Mrs. Hathaway regretfully hands the baby to Michael. No
sooner is she back in Michael's arms than she starts to
CRY AGAIN.

HATHAWAY

Goodbye Mary.

MICHAEL

Say bye, bye.

MRS. HATHAWAY

If you ever need anyone to babysit...

MICHAEL

(wearily)

Thank you, Mrs. Hathaway.

Mrs. Hathaway leaves. He starts to close the door.

MRS. HATHAWAY

(o.s.)

Hello, Mr. Mitchell.

PETER

(o.s.)

Hi, Mrs. H.

Michael opens the door to FIND Peter coming across the
vestibule with three huge grocery bags in his arms.

MRS. HATHAWAY

Lovely baby.

PETER

(crotchety)

Yeah, adorable.

He enters and heads to the kitchen. Michael follows, still
holding Mary.

(CONTINUED)

32 B CONTINUED: (5)

32 B*

MICHAEL

Where the hell have you been? This damn kid hasn't stopped crying since you left. Not only that, she did a doodle!

*

Peter looks at Michael askance.

(CONTINUED)

32 B CONTINUED: (6)

32B*

PETER

Doodle? What the hell's that? No, don't tell me. I don't want to know.

MICHAEL

Well, you're gonna know because she did it! What's with all the bags? *

PETER

I had to go to three different places, buy four different kinds of formula, two different kinds of diapers, bottles, towels, nipples. You have no idea how much crap these kids need!

33 INT. KITCHEN DAY

33

They enter. Peter begins unloading the bags.

PETER

How old is she, anyway?

MICHAEL

I don't know! You want me to check her driver's license?

PETER

Feel her teeth.

MICHAEL

What?

PETER

This druggist guy told me you can tell how old she is by feeling her teeth.

MICHAEL

I'm not feeling her teeth! You feel her teeth! I'm tired of holding her anyway. Here.

PETER

I can't hold her and make her bottle at the same time!

MICHAEL

Okay, okay, I'll hold her, but you have to look for the teeth.

Michael holds Mary out in front of him. Peter very gingerly sticks a finger in her mouth.

(CONTINUED)

33 CONTINUED:

33

PETER
I can't feel anything.

MICHAEL
What do you suppose that means?

PETER
It means she doesn't have any goddam
teeth!

MICHAEL
Well, neither did Gabby Hayes, for
Chrissake, and he was around 90! So
what?

PETER
So we'll give her the stuff for
newborns and hope she's not allergic
to it.

He starts to look through the many boxes of formula on the
counter.

PETER
You can't imagine how much stuff they
can be allergic to!
(sniffing the air)
What's that stench?

34 INT. LIVING ROOM DAY

34

Peter and Michael are bent over the couch struggling with the
baby's diapers. We SEE them from behind the couch, so they baby
is out of sight.

PETER
Hold her, Michael. Hold her, goddam
it!

MICHAEL
(solemnly)
Wait a minute, Peter. It's a girl.
Should we be doing this?

Peter gives Michael a slow "give me a break" look.

PETER
Just hold her, please, so I can take
the diaper off.

Michael reaches down and holds the baby, and Peter unfastens
the diaper. Then they immediately straighten up and turn their
heads away.

(CONTINUED)

MICHAEL
(grimacing and stepping
back)

Whoa! How could something so small
create so much of something so
disgusting?

PETER
Beats the shit out of me. Hand me one
of those diapers!

MICHAEL
Shouldn't we wash her first?

PETER
We'll wash her later. Now hand me one
of those diapers! Come on!

Michael looks at him in horror.

PETER
Alright, alright. Give me the cotton.

Michael quickly hands Peter a wad of cotton.

PETER
(grimaces)
This is disgusting! She keeps getting
it all over herself. And it's sticky!
We're going to need some kind of
cleaning fluid to get it off.

MICHAEL
How about after-shave?

PETER
Are you kidding? Waste Ralph Lauren
on babyshit? I'll just wipe her clean.

Peter wipes Mary.

PETER
Now hand me one of those diapers.

Michael reaches over and grabs a diaper. He hands it to Peter.

Peter takes a deep breath as if going for a dive, kneels down
and quickly starts to go to work.

He straightens up again, taking another deep breath. Michael
is standing behind him grimacing as he watches.

(CONTINUED)

34 CONTINUED: (2)

34

PETER
Do these damn tape things go on the
front or the back?

MICHAEL
How'm I supposed to know?

PETER
Will you give me a hand here? Goddamit!
This kid's outa control!

MICHAEL
I don't want to.

PETER
(sharply)
Michael!

Michael takes a deep breath and dives down beside Peter.

MICHAEL
Jesus Christ! These diapers are way
too big. What size did you get? Adult?

PETER
They're ultra-absorbent! The more
absorbent the better, if you ask me.

(CONTINUED)

*

34 CONTINUED: (3)

34

MICHAEL

Don't pull it so hard. It's going to rip.

PETER

I'm not pulling it.

MICHAEL

You are too!

PETER

I'm not!

Suddenly, we HEAR a LOUD RIP. Michael looks at Peter and gives an "I told you so" smile.

PETER

So I'll just put some more tape on it. *
What's the big deal? I'm an architect
for Christ's sake. I build 50 story
skyscrapers. I assemble the cities of the
future. I can certainly put a goddamn
diaper together.

He finishes and lets his breath out.

PETER

There! I did it! A piece of cake!

Peter smiles triumphantly and lifts Mary up into the air. Her badly-fastened diaper slips off and back onto the couch.

MICHAEL

(sarcastic)

Nice job, Pete.

Peter puts Mary back on the couch. She utters a TINY CRY and begins to PEE copiously all over the couch.

Peter and Michael look at each other.

PETER

The little insect was just waiting for
that diaper to fall off.

MICHAEL

I think we're in trouble.

35 INT. LIVING ROOM DAY

35

Michael is cleaning the couch, scrubbing away with a sponge. He is working hard, sweat beading on his forehead. He looks over towards Jack's bedroom.

MICHAEL

I'm gonna kill you, Jack.

36 INT. PETER'S ROOM DAY

36

Mary is wearing only a diaper. Peter wraps her in a red cashmere sweater. He lifts her up and feels her behind. He winces; she's wet again.

37 INT. KITCHEN DAY

37

Michael is rinsing out Peter's red cashmere sweater.

38 INT. KITCHEN DAY 38

Peter takes dirty diapers over to the kitchen trash can. As he lifts the lid, he turns away, wincing and drops the bag in, slamming the lid down. *

39 INT. BATHROOM DAY 39

Peter is bathing Mary in the sink. Michael is standing nearby holding a towel. Mary is squirming and splashing water all over. A lot of it lands on Peter. When it does, Michael leans in and dabs it off Peter with the towel.

40 INT. KITCHEN DAY 40

A bottle is being sterilized in a saucepan on the stove. Peter, holding Mary reaches into the saucepan to remove the bottle. It scalds his fingers. *

PETER *

Ow! Shit! *

Michael measures out some formula and puts two tablespoons into the pot. *

MICHAEL *

Think that'll be enough? *

Peter picks up the box and looks at the instructions. *

PETER (reading)

"Do not use fewer scoops than directed, since overly diluted feedings will not provide the nutrition your infant needs."

MICHAEL

Okay, I'll put in some more.

He shovels in another two heaping tablespoons.

PETER

That looks about right.

(goes back to reading)

"Do not use more scoops than directed since overly concentrated feedings will not provide the water your infant needs". *

Michael shoots him a sour look, then starts scooping the formula out of the pot. *

MICHAEL *

What else does it say? *

(CONTINUED)

40 CONTINUED:

40

PETER

(reading)

"Breast milk is best for your infant
and is the preferred feeding whenever
possible."

Peter looks over at Michael, smiling.

(CONTINUED)

40 CONTINUED: (2) 40

MICHAEL
Well, don't look at me!

41 INT. LIVING ROOM NIGHT 41

Michael is rocking the basket by its handles trying to put Mary to sleep.

42 INT. LIVING ROOM NIGHT 42

Mary is now sleeping like an angel.

43 INT. KITCHEN NIGHT 43

Peter and Michael are drinking a cup of coffee at the kitchen table. They are unshaven and wearing the same clothes they were wearing when Mary arrived. They sit in exhausted SILENCE.

MICHAEL *
(shaking his head)
We gotta get some help...

PETER *
Jack said this was a delicate matter. *
We shouldn't tell anybody. *

MICHAEL *
Can you believe that son of a bitch? *
Putting us through hell just to save *
his precious reputation. Well, I'm not *
doing it anymore! *

Suddenly, we HEAR the baby CRYING.

Peter and Michael look at each other, resigned to their fate. *

MICHAEL
Odds.

They both wave a closed fist meekly three times and then raise two fingers each.

Michael lost. Grimacing, he gets to his feet and walks out.

44 INT. LIVING ROOM NIGHT 44

Peter and Michael are asleep, fully-clothed on the couches, with the basket on the floor between them. Mary suddenly starts to CRY. Peter wakes up and goes right to the kitchen, as though remote-controlled.

Michael gets up, does a circle, then lies down again.

45 INT. KITCHEN NIGHT

45

Peter is falling asleep on his feet as he gives Mary her 3 am feeding. She finishes. Just as he is about to put her down, he HEARS a SOFT FARTING SOUND. His eyes widen. He SNIFFS, grimaces and picks her back up.

46 INT. PETER'S ROOM DAY

46

Sunlight filters in through the windows.

Peter is on the phone, pacing back and forth.

Michael is sitting on the bed, bouncing Mary on his knee. He hands her Peter's plastic scale model of a sleek rocketship. She promptly sticks it in her mouth. Peter notices.

PETER

Hello...hello...operator?...I'm trying to reach Zonguldak...Zong-ul-dak...it's in Turkey...the number is uh...

(looking at a piece of paper)

...011-90-381-2348...

(he turns the paper over)

...uh, 5930 ext. 3274...

(to Michael; pointing at the model rocket)

If she breaks that, I'll kill you. 'I've had it since 1957.

(listens)

Hello...I'm trying to reach Jack Holden...in your hotel, American TV star, very tall...no, no, no, not William Holden...Jack Holden! Holden. Hold-en!

Peter stops and drops phone down to his side and sighs.

MICHAEL

What happened?

PETER

She put me on hold.

MICHAEL

I think we're in trouble, Pete.

PETER

I think we're in big trouble.

47 EXT. CONSTRUCTION SITE DAY

47

A tired-looking Peter, wearing a hard-hat, and carrying blueprints gets on an exterior elevator with a GROUP OF WORKERS. The screen door closes and the elevator starts up.

48 EXT. CONSTRUCTION SITE - TOP FLOOR DAY

48

The elevator door opens. The group of construction workers gets off TO REVEAL Peter leaning against the back of the car. He is sound asleep. The doors close. The elevator goes back down.

49 INT. MICHAEL ROOM - EVENING

Michael lies on the floor, drawing. Mary sits next to him, chewing on an eraser. Michael takes the eraser out of her mouth and she begins to cry.

MICHAEL

Come on, Mary, I need to use it.
I'm later than usual for this
week's deadline.

*

She continues crying. He gives her back the eraser.

*

MICHAEL

Alright, here.

*

He reaches over to give her the eraser and knocks over a bottle of India Ink all over his drawings. He drops his head in anguish.

50 OMIT

OMIT 50 *

51 OMIT

OMIT 51 *

51A INT. CORRIDOR - MINUTES LATER

*

Michael hands Mary to Peter outside his bedroom (Peter's) door.

*

52 INT. PETER'S ROOM - SHORT TIME LATER

Peter sits at his drafting table, talking on the phone. His desk is a mess of architecture and baby books. Mary lies on his bed.

*

PETER

I understand the importance of
deadlines, Sam. I had to leave a
little early. It was a tough weekend.

Mary cries a little, Peter looks over at her.

*

PETER

Mary, be quiet!

*

(into phone)

No Sam, everything's fine. I was
just talking to my new assistant ...

(to Mary)

Damn, Mary, did you tinkle again?

(into phone)

No Sam, it must be a bad connection.
I can assure you we've double-checked
our figures. In fact I have the
schematics right here.

We SEE the top of his drafting table is covered with books, most of them open, with passages marked. He pushes them aside, knocking some of them on the floor, looking for the schematics.

*

52

CONTINUED:

52

PETER

I don't seem to have them here,
after all, Sam. I must have left
them at the office. I'll get them
first thing tomorrow morning. Right.

Peter hangs up and looks with anguish at Mary.

PETER

Your daddy's a dead man.

*
*

53 INT. LIVING ROOM - NIGHT

A knock at the door. Peter, wearing an apron and looking very harried, rushes to the door and opens it. Standing there is Rebecca in an evening gown. A step behind her is JAN CLOPATZ, an artsy-looking musician, in a tuxedo and holding a cased CELLO.

PETER

Rebecca! Thank god you're here!

REBECCA

I came as soon as I got your messages.

Peter pulls her into the apartment.

REBECCA

What's the emergency?

Peter sees Jan. His face freezes. Jealously rears its ugly head.

PETER

Who's he?

REBECCA

(as Jan moves forward)

This is Jan.

(introduces them)

Jan Clopatz, this is Peter Mitchell.

JAN

(with an accent)

Pleasure to meet you.

Peter and Jan shake hands. Rebecca tries to cover the awkward pause. Jan enters with his large cello.

REBECCA

Jan is Hungarian. He's a cellist.
He's playing with the Brauslau Baroque
Ensemble tonight at Carneige Hall.

PETER

What a thrill.

REBECCA

What's the big emergency, Peter?

Peter takes Rebecca by the arm and leads her to his bedroom. Jan follows.

54 INT. PETER'S BEDROOM

Peter leads Rebecca to Mary's basket. He points to it.

PETER

Here's the big emergency.

(CONTINUED)

REBECCA

It's a baby.

PETER

Jesus Christ! Why is that the first thing everybody says: "It's a baby!" Of course it's a baby.

JAN

Your Baby?

PETER

(snaps)

No, it's not my baby! It's Jack's baby.

REBECCA

Jack has a baby?

PETER

I realize such a concept negates our belief in a benevolent god, but yes.

Rebecca leans over and looks more closely at Mary.

REBECCA

She doesn't look like Jack. Jack's got more hair.

PETER

I'm glad you can joke at a time like this.

Mary stirs, threatening to start crying. Peter picks her up.

PETER

She needs to be held.

(he paces with her as he continues his harangue)

Babies like to be held, you know.

REBECCA

Where is he?

PETER

Jack? Jack's in Turkey. Which is exactly where I'd be if my baby was in New York.

(continues to pace)

Rebecca, we're dying here. Michael doesn't know anything about babies. I don't know anything about babies! On top of that I've got deadlines hanging all over me!

He goes to a pile of BABY BOOKS. He takes the one on the top that's open. He holds it with his free hand, showing it to Rebecca.

(CONTINUED)

PETER

I've been reading these baby books.
I can't figure them out!

(holds one book)

For instance, it says here: feed every two hours. But it takes two hours to get the kid to eat anything. So does that mean I feed her every two hours from when I start, or from when I finish? Because if it's from when I start, then I'd be feeding her all day long! So which is it?

REBECCA

Why are you asking me?

PETER

You're a woman.

REBECCA

It's nice of you to notice, Peter, but that doesn't mean I automatically know everything about babies.

*
*

PETER

But you have maternal instincts, don't you?

*
*

REBECCA

I forfeited mine to Shapiro, Blumberg and Myers.

*
*

PETER

Please, Rebecca, stay here and help me take care of her.

*

REBECCA

(stunned)

You want me to take care of her? Now?

PETER

No, when she graduates from college!
Yes, now!

REBECCA

I can't do that, Peter.

JAN

Baby take very much work.

(CONTINUED)

54 CONTINUED:

54

PETER
(to Jan)
Thank you for telling me that,
Jan. I didn't know that!
(to Rebecca)
What is he? An idiot savant?

REBECCA
You're being ridiculous!

Rebecca walks out of the bedroom followed by Peter followed
by Jan.

55 INT. LIVING ROOM NIGHT

55

PETER
REBECCA, PLEASE????

REBECCA
I have a date.

PETER
Oh! Oh, excuse me for cramping
your romantic style!

JAN
(looks to watch)
We be late -

PETER
(to Rebecca, re Jan)
You can't be serious about this guy.

REBECCA
Come on, Peter, you go out with other
people. We both do. We agreed to that.

PETER
Go out with the whole damn string
section for all I care! But that's
not this issue. Right now I need you
here.

REBECCA
I can't be here now, Peter.

PETER
(looks to Mary)
Oh Christ! She doodled!

JAN
Doodled?

(CONTINUED)

55 CONTINUED:

55

PETER

Yes, doodled! What's the matter?
Don't babies doodle in Hungary?

Rebecca now is ready to go out the door.

REBECCA

We're leaving.

Jan grabs his cello and Rebecca helps him toward the door with it. Peter makes his final plea.

PETER

Please, Rebecca. Don't go!!!

(CONTINUED)

55 CONTINUED:

55

Rebecca looks at Peter holding the baby with a mixture of sympathy and amusement. There's a touch of firmness in her voice.

REBECCA

(smiles)

Peter, you're a very big boy, now. A very capable man. I think you'll get through this just fine.

She and Jan turn and leave.

Peter sits with Mary. He looks at her.

PETER

I hate the cello.

56 INT. LIVING ROOM - NIGHT

56

PAN AROUND THE ROOM TO FIND that it has been transformed into a nursery: a make-shift changing table, a rubber washbasin, baby clothes, baby lotion, talcum powder, soap and baby shampoo, etc.

Peter and Michael are asleep on the couches. Peter has a Childcare Book open over his face.

There is A LOUD STREET NOISE. Peter and Michael wake up suddenly, looking around, scared that the noise may have wakened Mary.

Mary in her basket, wakes up and utters a few little NOISES. The two men jump up and go over to her basket like robots.

Mary looks up at them and smiles.

Peter and Michael look back at her through half-lidded eyes, then pad back to the couch.

56A INT. KITCHEN DAY

56A *

Peter and Michael are feeding Mary from a jar of baby food. They use a tiny little spoon.

*
*

PETER

I keep waiting for Candid Camera to walk through the door.

*
*
*

(CONTINUED)

56A CONTINUED:

56A *

MICHAEL
What did you cancel for tonight?

*
*

PETER
Box seats at Shea. You?

*
*

MICHAEL
Dinner with Cheryl.

*
*

PETER
Two more days.

*
*

57 INT. KITCHEN NIGHT

57

Michael is bathing Mary, who is giggling. He lifts her out of the sink and passes her over to Peter, who begins to towel her off.

PETER
Where'd you put the baby powder?

(CONTINUED)

57 CONTINUED: (2)

57

MICHAEL

I'll get it.

Michael leaves the room. Michael comes back in with the baby powder. *

PETER

What'd you leave it out there for?
We're bathing her in here! You shoulda
brought it in here with her bath stuff!

MICHAEL

It was just out in the hall!

PETER

We're not bathing her in the hall, are
we?

MICHAEL

Well, maybe we should start, Goddamit!

Michael slams the dispenser of baby powder so hard, the powder
EXPLODES up in a little fountain. *

There is a moment while the powder settles.

PETER

(deadpan)

You're going to clean that up.

58 EXT. LIVING ROOM DAY

58

Michael is putting some sketches in his portfolio case.

Peter is packing his briefcase with notes and blueprints.

Mary is in her basket on the coffee table in from of them. The
living room is back to normal now, straightened up and tidy.

Michael glances at his watch.

MICHAEL

What time are they coming? *

PETER

Jack's message said before noon.

MICHAEL

Good. I've got to meet my editors at
1. *

(CONTINUED)

58 CONTINUED:

58

PETER

Did you move my blueprints. I need them for my meeting this afternoon.

*
*

Michael lifts Mary basket off the table to REVEAL the blueprints underneath.

MICHAEL

Here they are.

Michael leans forward, sniffing.

MICHAEL

I think she "doodled" again. It's your turn to change her.

*

Peter looks over at Michael wearily.

PETER

(deadpan)

I'll give you a thousand dollars if you do it.

*

Suddenly, the doorbell RINGS. They look at one another and nod, smiling. Michael gets up quickly and goes to answer it. Peter follows.

59
thru
60

OMITTED

59 *
thru
60 *

61 INT. DOORWAY DAY

61

Michael opens the door to find the TWO MEN standing in the vestibule.

The man standing closer to Michael, called VINCE, is short, and stocky, with slicked down hair; the man standing further back, called SATCH, is a very large MAN. Both men are dressed in business suits. These are two thugs who try very hard not to look or act like thugs.

Peter steps up beside Michael.

(CONTINUED)

61 CONTINUED:

61

VINCE

Does Mr. Jack Holden live here?

MICHAEL

Yeah.

VINCE

Someone asked us to pick up a package that was left here.

*
*

PETER

A "package"?

(to Michael)

I love the way everybody keeps calling this a "package".

Peter leaves to get Mary.

MICHAEL

(to Vince)

You can tell Sylvia for us that she's got some nerve dumping her problems in our laps.

VINCE

Who's Sylvia?

MICHAEL

When it first got here, we considered calling the cops.

VINCE

(tenses)

What?

MICHAEL

But we didn't. We stuck it out. Even though it totally disrupted our lives. We haven't been able to work, or sleep! And there's been shit all over this place for days!

VINCE

(quickly)

Shit? You mean the package...busted?

*

MICHAEL

"Busted!" Yeah you could say that.

VINCE

Did you put all the shit back?

(CONTINUED)

61 CONTINUED:

61

MICHAEL

Put it back? No, we had it bronzed
for posterity! What do you think we did?

*

Peter returns carrying Mary in her basket.

*

PETER

Here. Her next bottle's in 45
minutes. I made it up already.
It's in the basket.

*

VINCE

(points, surprised)
There's a baby in there.

*

MICHAEL

You're sharp, aren't you?

PETER

Twenty minutes after eating, she gets
tired. Put her to bed.
(lifts can)
I'm also giving you a can of powder-
ed milk.

*

Vince hears the word "powdered" and smiles.

*

VINCE

Oh, right. Right. "Powdered milk"!

*

He winks at Peter and Michael. They look at each other like
Vince is nuts.

*

VINCE

So, let me have the "powdered milk"
and we'll be outta here.

He reaches out. Peter puts the basket in his arms.

*

VINCE

You want us to take the kid?

*

PETER

That was the arrangement.

*

VINCE

You sure this is the plan?

*

MICHAEL

Damn straight it is.

*

VINCE

If you say so.

*

(CONTINUED)

61 CONTINUED:

61

Vince hands the basket to Satch.

VINCE

Let's go.

They start across the vestibule toward the elevator. *

Peter steps into the vestibule. He appears a little nervous.

PETER

You guys won't forget what we said, *
will you... And, oh, she likes to
be rocked to sleep... gently.

VINCE

Gently. Absolutely. We can handle it.

The elevator doors open. Vince and Satch go in. *

PETER

Maybe you guys could leave a phone *
number. You know, in case something
happens or you need our advice.

But the elevator doors close. He heads back to the apartment. *

62 INT. LIVING ROOM DAY

62

Peter comes in, still looking a little worried, distracted.

Michael is sitting on the couch, his feet up on the coffee table, a big contented smile plastered across his face.

MICHAEL

Do you hear that, Peter? Just listen?
Isn't it wonderful?

PETER

Isn't what wonderful?

Peter begins to pace.

(CONTINUED)

62 CONTINUED:

62

MICHAEL

Quiet. Peace and quiet.

PETER

There's something screwy going on here, Michael. I got a funny feeling.

MICHAEL

You've been tense for the last five days. It's just your nerves unwinding.

Peter thinks a moment, then he sighs and sits down.

PETER

Maybe you're right.

Michael leaves. *

Peter leans back on the sofa. He feels something hard against his back. He reaches around and brings out a small package. He looks at it, casually. He is about to toss it aside. Then he looks at it again. Slowly, his eyes widen. *

PETER

Michael!

He runs into Michael's room.

63 INT. MICHAEL'S ROOM DAY

63

MICHAEL

What?

PETER

What's this?

MICHAEL

Package.

PETER

When did it arrive?

MICHAEL

I dunno... Sunday. Yeah, Mrs. Hath...away...

(CONTINUED)

63 CONTINUED:

63

Suddenly, it dawns on Michael, his eyes widen.

MICHAEL

Oh, no...that's the package those guys came for!

PETER

And we gave them...

MICHAEL

Holy shit!

PETER

Go out on the terrace, see if you can stop them! I'll try and catch up with them!

64 INT. VESTIBULE DAY

64

Peter dashes out of the apartment, across the vestibule, and over to the elevator. He bangs on the button. He waits a second or two, then dashes to the stairwell.

64A INT. STAIRWELL

64A

Peter goes flying down the stairs as fast as he can.

INT. LOBBY DAY

64B

Vince and Satch cross the lobby and exit the building.

65 INT. SEDAN DAY

65

TWO MEN are sitting in the front seat. The man in the passenger seat is DETECTIVE SERGEANT MELKOWITZ in his 50s, dressed in a very ordinary suit, covered by a long overcoat. Melkowitz reaches out and adjusts the rear-view mirror on the passenger side.

*
*

HIS POV: In the mirror, he SEES Vince and Satch come out of Peter, Michael and Jack's building.

Melkowitz watches with curiosity. He turns to the driver.

*
*

MELKOWITZ

What's he doing with that basket?
(looks closer)

Well, this is certainly a new twist.

*

65A EXT. TOP OF BUILDING DAY 65A
Michael gestures wildly and SHOUTS from the terrace. But no one on the street can hear him.

65 B INT. SEDAN DAY 65 B
Melkowitz looks up to SEE Michael leaning over the railing gesturing wildly and YELLING. *

66 INT. BUILDING LOBBY DAY 66
Peter runs out of the stairwell into the lobby. He trips on the last stair and falls forward onto the package.

(CONTINUED)

66 CONTINUED:

66

He picks himself up to SEE that the package is broken open. Glassine packages spill out. Peter's eyes widen with recognition.

PETER

Oh shit! Oh shit! Oh shit!

Peter quickly stuffs the drugs back into the package, and the package into the inside pocket of his jacket.

Hathaway approaches him, looking concerned.

HATHAWAY

Are you alright, Mr. Mitchell?

PETER

Yes, Mrs. Hathaway. Everything's fine, just fine.

Peter picks himself up and hurries out.

67 EXT. STREET DAY

67

Vince is standing by the the two-seater, holding the basket; he looks puzzled. Mary is now CRYING. Satch is in the driver's side.

VINCE

Where am I gonna put the kid?

SATCH

Put it on your lap.

VINCE

(shaking his head)

It won't fit.

SATCH

Put it in the trunk then.

Vince goes around and opens the trunk. He places the basket in the trunk, then steps back and looks at it quizzically.

VINCE

You can't put a little tiny kid in the trunk. It's against the law! What are you...stupid?

Peter rushes out of the building.

PETER

Hey! Hey!

(CONTINUED)

67 CONTINUED: 67

Vince and Satch turn to see him.

VINCE
What's he want?

*

68 INT. SEDAN DAY 68

Melkowitz glances into the side-view mirror and SEES Peter hurrying across the sidewalk toward Vince and Satch.

*

69 EXT. STREET DAY 69

Peter comes up beside Vince. He smiles and reaches in for the basket. Vince stops him.

PETER
Listen, I gave you the wrong package.

*

VINCE
What're you talking about? What wrong package?

PETER
I made a terrible mistake. The package I was supposed to give you is in my pocket. Now if you give me the basket back, I'll...

*

He tries again to take the basket out of the trunk. Vince stops him again.

VINCE
Talk a walk, chump. This is ours.

PETER
No, see...what you want is in my pocket...

VINCE
You tryin' to double-cross us, sport? What do you take us for, morons?

PETER
No, actually...

Peter looks over to SEE: Satch reach over and take a gun out of the glove compartment.

VINCE
Then remove your hands from the basket, if you want keep 'em attached your wrists.

(CONTINUED)

69 CONTINUED:

69

VOICE
(behind them)
Alright, what's going on here?

They all turn to SEE: a MOUNTED POLICE OFFICER in the street.

70 INT. SEDAN DAY

70

Melkowitz bangs a hand on the dashboard.

MELKOWITZ
Goddamit! That cop's ruined
everything!

71 EXT. STREET DAY

71

POLICEMAN
I said...what's going on here? You're
not planning to drive with a baby in
the trunk, are ya?

VINCE
No sir. We wouldn't do that. It's
against the law, as I understand.

POLICEMAN
Then why do you have the baby in the
trunk.

Peter uses the opportunity to take the basket out of the trunk.

PETER
Taking it right out, officer.

POLICEMAN
Alright, let's see a license and
registration.

VINCE
What for?

POLICEMAN
You're double-parked, wise guy.

VINCE
Oh yeah. I'll get it for you.

Vince starts for the passenger side of the car. He jumps in.

VINCE
Move it!

Satch steps on the gas and SCREECHES away.

(CONTINUED)

71 CONTINUED:

71 *

POLICEMAN

Hey! Come back here!

The Policeman dismounts quickly and starts toward the sidewalk.

POLICEMAN

(pointing at Peter)

You! Freeze!

PETER

I have no intention of moving, officer.
I'm not a criminal, I'm an architect
...with a baby.

(holding the baby out)

See?

POLICEMAN

Let's have some I.D., pal.

Peter reaches into the inside pocket of his jacket for his wallet. He feels the package of drugs. He stops.

PETER

Uh...I...don't seem to have it with me.

POLICEMAN

Okay, hands on the car, pal. Spread 'em.

PETER

(getting frustrated)

Look officer, my wallet is upstairs in my apartment. Right there. That building. You are welcome to come up with me and I will show it to you. But I am not going to..."spread 'em" because I have a baby, as you can plainly see.

The cop ties the horse to a nearby bench in front of the building.

COP

Alright, architect, lets' go.

They start in.

72 INT. APARTMENT DAY

72

The elevator door opens. Peter and the cop get out.

(CONTINUED)

72 CONTINUED:

72

PETER

Here we are. Come on in. Can I get you a cup of coffee or something?

COP

No thank you. I'll just wait here by the door.

PETER

Alright, I won't be a second.

Peter walks to the end of the hall. Once out of sight, Peter hurries in, looking for Michael.

PETER

(calling out in a whisper)

Michael! Michael!

Michael comes in from the terrace.

MICHAEL

What's the cop want? *

PETER

(whispering) *

Shut up and listen! The package those guys came for was full of drugs!

MICHAEL

(whispering)

What?

Peter puts the basket down on the coffee table. He reaches into his pocket and takes out the package. He hands it to Michael.

PETER

Drugs! Here, do something with it! *

MICHAEL

(holding it like it's alive)

Like what?

PETER

Hide it! I've got to show this cop some goddam I.D.! *

Michael takes Mary out of the basket and goes into his room, leaving the basket.

Peter takes his wallet out of his jacket and turns back towards the cop, smiling.

PETER

Here you are, officer.

73 INT. MICHAEL'S ROOM DAY

73

Michael comes in and puts Mary on his bed. He examines the package closely, shaking his head.

74 INT. HALLWAY DAY

74

PETER

Well thank you for coming up, officer.
I hope it hasn't been an inconvenience.
And if there's anything else I can do
for you, just let me know.

He opens the door for the officer to leave. Standing on the other side is Detective Melkowitz.

*

MELKOWITZ
(holding up his gold
shield)

*

I'm Detective Sargent Melkowitz,
Narcotics.

*

(to the cop)
You go down and saddle up,
officer. I'll handle this.

*

The cop leaves Peter and Markowitz standing at the door. There is a awkward PAUSE. There is something vaguely disconcerting about Melkowitz, it's as if he always knows more than he lets on.

*

MELKOWITZ
Aren't you going to ask me in?

*

PETER
Yes, of course, come in, come in. Can
I get you a cup of coffee, drink of
water, a beer?

MELKOWITZ
No thank you, I'm fine.

*

As they walk in, Melkowitz notices Mary's basket on the coffee table.

*

(CONTINUED)

74 CONTINUED:

74

MELKOWITZ

You don't mind me asking you a few questions, do you?

PETER

No! Not at all.

MELKOWITZ

Is that your baby I saw you downstairs with?

PETER

She belongs to my room-mate, Jack Holden. I'm looking after her while he's away.

MELKOWITZ

Who were those two men you were talking to?

PETER

Uh, friends of the kid's mother...they were going to take her for a ride but, they...uh, brought the wrong car... didn't have babyseat, you know?

MELKOWITZ

You don't mind if I take a look at that baby, do ya? I just love little babies.

PETER

Oh, well, she's asleep I think...

Mary begins to CRY.

75 INT. BEDROOM DAY

75

Michael is feverishly cutting open a clean diaper with an X-acto knife. Mary is CRYING.

76 INT. LIVING ROOM DAY

76

MELKOWITZ

Sounds like she's awake to me. Mind if I see her?

PETER

Gee, I don't know...she's doesn't really like strangers...

Melkowitz moves towards the door to Michael's room.

77 INT. BEDROOM DAY

77

IN CLOSE UP: Michael sticks the last glassine pouch into the diaper, rips off a strip of tape and closes the opening.

78 INT. LIVING ROOM DAY

78

Peter steps in front of Melkowitz. *

PETER

But she may not be decent. *

MELKOWITZ

Oh, I don't think she'll mind. *

Melkowitz looks directly at Peter. Peter sighs and steps aside. *
Melkowitz opens the door and enters. *

79 INT. BEDROOM DAY

79

Michael finishes diapering just as Melkowitz enters. He turns around holding her. *

MELKOWITZ

Well, there she is. And she's got a friend. *

Peter enters.

PETER

This is my other room-mate. Detective Melkowitz, Michael Kellam. *

Markowitz and Michael nod to each other.

MELKOWITZ

(to Michael)

She's a real cutie. You mind if I hold her? I just love kids.

Michael is apprehensive because of the drugs. Peter, of course, is unaware.

(CONTINUED)

79 CONTINUED:

79

MICHAEL

Uh...gee I don't know.

PETER

Go ahead, Michael, it won't hurt.

MICHAEL

Yeah, but Peter you know how she gets around other...uh, people.

PETER

Michael, let the Sargent hold her. He's not going to kill her, for Chrissake, he's a cop.

Peter forces more laughter.

MICHAEL

(uncertainly)

Alright.

He passes Mary to Melkowitz. Melkowitz turns his back and walks * out into the Living Room.

Michael and Peter follow him out.

80 INT. LIVING ROOM DAY

80

MELKOWITZ

Well, well, aren't you a heavy little girl. *

MICHAEL

She's a good eater.

Michael begins to silently gesture to Peter that the drugs are in the diaper. Peter understands and his smile drops.

Melkowitz turns back. Peter and Michael stop gesturing immediately, and smile. *

MELKOWITZ

It's a good sign. Means they don't grow up to be nervous adults. *

(to Mary)

You got nothing to be nervous about do ya, sweetie.

Melkowitz pats Mary's bulging diaper.

MARKOWITZ

Hmm, feels like she's ready to be changed.

(CONTINUED)

80 CONTINUED:

80

Peter comes over quickly and takes her out of Melkowitz' arms.

PETER

Yeah, well, you know babies. All they do is eat, sleep and poop. *

MICHAEL

I'll change her.

Michael takes Mary and walks very quickly into his room, closing the door behind him.

MELKOWITZ

Cute little baby. Do you happen to know where her father is at the moment?

PETER

He's on location, doing a TV movie but I have no idea where.

Melkowitz takes out a PHOTOGRAPH.

PETER'S POV: A long lens photo of Paul Milner.

MELKOWITZ

Do you know this guy?

PETER

Not very well. I can't remember his name. He's a friend of Jack's.

MELKOWITZ

His name is Paul Milner. He's directs TV commercials...and just happens to dabble in a little heroin smuggling on the side.

PETER

Oh really? You're kidding! Well, as I said I don't really know him very well.

(CONTINUED)

80 CONTINUED: (2)

80

MELKOWITZ
I'd appreciate that glass of water
now, Mr. Mitchell. *

PETER,
Of course, of course.

Peter heads for the kitchen, looking over his shoulder, nervous
about leaving Melkowitz by himself. *

Melkowitz casually reaches down and feels the cushion on the
bottom of Mary's basket. He lifts the edge and looks under it. *

Just then, the phone RINGS. The Answering Machine picks up on
the first RING.

ANSWERING MACHINE
"Hi this is Peter, Michael and Jack..."

81 INT. KITCHEN DAY

81

Peter gets to the phone in the middle of the message.

PETER
(into phone)
Hold on, whoever it is, I'm here...

He waits for the message to finish and the BEEP.

JACK
(o.s.)
Hi Peter, this is Jack! I'm calling
from Turkey! How are you?

Peter stops and listens. Jack's VOICE can be heard from the
Living Room because the answering machine is recording.

PETER
(to himself)
Shit.

82 EXT. TURKISH BAZAAR DAY

82

Jack is dressed in modern costume and talking into a portable
set phone. He is surrounded by all kinds of Bazaar merchandise,
hanging from stalls. In the BACKGROUND, we SEE a film crew
setting up for a shot.

JACK
I got a message you were trying to get
in touch with me. Is everything okay?

83 INT. KITCHEN DAY 83

PETER
(into phone; trying to
get off quickly)
Jack, Michael and I really do have to
talk to you. But you caught us...at a
bad time. We'll call you back...bye...

*
*
*

84 EXT. TURKISH BAZAAR DAY 84

JACK
Wait a minute, wait a minute, don't
hang up yet, it took me an hour to get
through.
(looking around at the
merchandise)
Listen. This place is amazing. You're
not going to believe all the great
stuff I bought for you guys.

85 INT. LIVING ROOM DAY 85

CLOSE ON answering machine. PAN UP to FIND Melkowitz standing
over the machine.

*

Michael is standing in the doorway of his room, holding Mary.

JACK'S VOICE
(o.s.)
The shit over here is so cheap, I
probably got too much! In fact, I may
have to smuggle it in! Ha, ha, ha...

Melkowitz looks over at Michael. Michael smiles uncomfortably.

*

86 INT. KITCHEN DAY 86

Peter's head is leaning against the wall in discouragement.

PETER
Thank you for calling Jack. We'll see
you when you get back.

He hangs up weakly.

He starts back to the Living Room, then remembers he doesn't
have the water. He turns around and goes back.

PETER
(under his breath)
I've got to get him a glass of water
so his mouth doesn't go dry while he's
reading me my rights.

*

87 INT. LIVING ROOM DAY

Peter enters carrying the glass of water.

87

PETER
Here you go, Sargent.

Melkowitz takes the glass.

MELKOWITZ
Thanks.

Melkowitz takes the glass and puts it down on the table without taking a drink.

MELKOWITZ
Nice talking to you. It was very illuminating.

Melkowitz goes out the door, closing it behind him. Peter leans against the wall and takes a deep breath.

Michael approaches, still holding Mary.

MICHAEL
He heard Jack's phone call.

PETER
We're dead.

MICHAEL
Do you think Jack is really involved in this?

PETER
I don't know, but we gotta call Paul Milner.

MICHAEL
Why him?

PETER
Because he is involved.

87A INT. JACK'S BEDROOM DAY

Peter flips through Jack's rolodex. He finds the number and dials.

87A

(CONTINUED)

87A CONTINUED: (2)

87A

MICHAEL

It was perfect until you insisted he hold the baby.

PETER'

It was dumb! Where did you put it this time?

We HEAR the message on the phone indicate that Paul's number is disconnected. Peter hangs up.

MICHAEL

In the bottom of the garbage pail. Under the other dirty diapers. Nobody will look for it in there.

PETER

You realize, of course, that cop's going to be back!

Michael stops, thinking.

MICHAEL

You realize, of course, nobody's coming to get this kid!

PETER

(stops; realizing)

Jesus you're right. We're stuck with her until Jack comes back!

Peter looks at his watch.

PETER

I'm late.

MICHAEL

Wait a minute! So am I.

PETER

Damn it!

From OFF-SCREEN, we HEAR Mrs. Hathaway.

HATHAWAY

Mr. Mitchell...Mr. Kellam...

Peter and Michael go back into the living room.

*
*
*
*
*
*

87B INT. LIVING ROOM DAY

87B

Peter and Michael enter. Mrs. Hathaway has let herself in.

HATHAWAY

Mr. Mitchell, do you know anything about a horse that has befouled the front walk? I figure if anyone would know about it, you would.

Peter and Michael look at each other and smile. Here is their answer.

PETER

Mrs. Hathaway, how nice to see you.

88 EXT. APARTMENT BUILDING DAY

88

Peter and Michael exit still TALKING. They head down the street. TWO MEN come out of a doorway and start following along behind them.

Peter and Michael get to the corner and go in opposite directions. The two Narcotics Detectives come to the corner: one follows Michael, one, dressed in a BLUE WINDBREAKER, follows Peter.

*
*

Across the street, we SEE Vince and Satch. Vince clearly observes that the surveillance team has left to follow Peter and Michael.

*
*
*

88A INT. GIFT SHOP - BUILDING LOBBY - DAY

88A*

Peter stands at the counter of a notions shop. A gruff NEW YORK CLERK stands behind it. Several CUSTOMERS wait in line behind Peter. Stuffed animals sit on a shelf.

CLERK

(to Peter)
What'll it be?

PETER

Give me a copy of the new Esquire, a box of those panatelas and -
(he hesitates, embarrassed,
and speaks in a low voice)
- uh - that stuffed giraffe up there.

The CLERK turns around and looks.

CLERK

Which one is the giraffe?

PETER

(tensing)
The pink one.

88A CONTINUED:

88A

CLERK

That? That's not a giraffe...

PETER

(more annoyed)

Whatever.

WOMAN

The one with the polka dots!

PETER

(to woman)

Thank you.

The Clerk grabs the goofy-looking animal and holds it up.

CLERK

That's a dinosaur. See? It's got these long ears. No, wait. Dinosaurs don't have ears. Or do they?

Peter grabs the stuffed animal.

PETER

(tight-lipped)

I don't give a shit whether dinosaurs have ears or not! Will you please just give me the damn thing!

*
*

He grabs it, slams a bill on the counter and storms away. The man in the blue windbreaker follows him.

88B EXT. BUILDING LATER DAY

Peter walks down Central Park West and enters the lobby of his building. He turns around suddenly.

PETER'S POV: The man in the blue windbreaker is looking at the lobby. When he makes eye contact with Peter, he quickly turns away.

Peter shakes his head. He realizes he's being tailed.

89 INT. APARTMENT VESTIBULE LATER DAY

89

The elevator opens. Peter steps out carrying some mail. He goes to the door and opens it. He walks in READING the mail.

90 INT. LIVING ROOM DAY

90

Peter enters.

PETER

Mrs. Hathaway! I'm home!

He looks up and stops dead in his tracks.

PETER'S POV: the living room is a shambles: furniture overturned, pictures torn from the walls, chairs ripped open, etc.

Mrs. Hathaway is bound and gagged in the center of the room.

PETER

Mrs. Hathaway!

(CONTINUED)

90 CONTINUED:

90

He rushes over and takes her gag off.

PETER

Where's Mary?

HATHAWAY

I don't know...I don't know...

He leaves her, still bound and runs to the door of Jack's room, looks in: more shambles.

He runs across to Michael's room: more shambles.

PETER

Mary! Oh God!

He runs as fast as he can down the hallway to his room.

91 INT. PETER'S ROOM DAY

91

He runs in. The room has also been ransacked. Peter's precious videotape collection and model airplanes have been ripped apart. Peter doesn't even notice.

PETER

Mary!

92 INT. APARTMENT DAY

92

Peter runs back down the hallway, into the living room, past the still-bound Mrs. Hathaway. He runs down the hallway and into the rec. room. He looks around frantically.

PETER

Mary!

He HEARS a CRY coming from the closet. He races over and jerks open the door to SEE Mary in her basket safe and sound. Mary looks up at him SMILING. *

Attached to the basket is a NOTE, which READS: "NEXT TIME WE TAKE HER! WE'LL BE IN TOUCH!" *

Peter's eyes widen and begin to tear. He picks Mary up in his arms and kisses her all over. He hugs her to his chest. *

PETER

Thank God. Thank God.

He continues carrying Mary around the room, teary-eyed.

(CONTINUED)

92 CONTINUED:

92

PETER

Everything's fine now, sweetheart.
Everything's fine. Don't worry.
Nobody's going to hurt you.

He kisses her all over.

Just then, Michael hurries in.

Peter looks up, teary-eyed, then looks away, embarrassed.

PETER

She's alright. She's not hurt.

Michael registers that he has caught Peter in a charged emotional state.

MICHAEL

How are you?

Peter turns back, more composed, more manly.

PETER

Fine, just fine. Did you see what those bastards did to my videotapes!

Michael nods.

MICHAEL

(trying to lighten the situation)

Maybe they hate basketball.

Peter smiles.

PETER

Did they find the drugs? *

MICHAEL

Course not. They're still in the garbage pail with the rest of the dirty diapers. Pretty clever, huh? *

PETER

(shaking his head)

Michael, if you'd left it someplace obvious, they'd have found it, and this would all be over by now! *

(CONTINUED)

92 CONTINUED: (2)

92

MICHAEL

Well, how am I supposed to know when they're coming to ransack the place?

(stops; realizing)

Mrs. Hathaway!

HATHAWAY

(o.s.)

Oh, Mr. Mitchell?

They both stop and slowly look toward the living room.

93 INT. BATHROOM NIGHT

93

Michael is bathing Mary in the sink. She is very happy and they are both having a good time. *

MICHAEL

Isn't this fun...getting all nice and clean and squeaky...yes it is...yes it is...

Michael looks around to make sure he is alone.

MICHAEL

Can you say "Michael"...?
(pronouncing it very slowly)

Mi-chael...Mi-chael...

Mary GURGLES back.

MICHAEL

Not bad. But let's try it one more time...Mi-chael...Mi-chael...

Peter sticks his head in.

PETER

Michael!

Michael turns around startled.

MICHAEL

What?

PETER

Did you say something?

MICHAEL

(quickly)

No!

(CONTINUED)

93 CONTINUED:

93

PETER

Is Mary okay?

MICHAEL

Yeah, sure, terrific. She's just having her bath.

PETER

Okay... When you're finished, just put her in my room.

MICHAEL

She can stay in my room tonight. And you can take her tomorrow night.

PETER

You said that last night, Michael.

MICHAEL

Oh. Okay.

Peter leaves. Michael waits a moment to make sure he's alone.

MICHAEL

(to Mary)
Mi-chael...

He HEARS Peter moving about in the Living Room.

MICHAEL

(whispering)
We'll try it again later.

94 INT. PETER'S BEDROOM - NIGHT

94

Peter sits with Mary on his lap. She is half way to sleep. Peter reads to her. But he's reading a story from SPORTS ILLUSTRATED. He reads it as if it's Winnie the Pooh, in a childish style that contrasts to the actual subject.

PETER

(reading)

... The champ caught Smith with a
savage left hook that sent the
challenger crashing into the ropes.
Smith, his left eye swollen and the
cut above his right eye now much
more bloody, countered with a barrage
of vicious, body blows -

*
*
*

Michael, behind Peter unseen, speaks up.

MICHAEL

What are you reading her?

(CONTINUED)

94 CONTINUED:

94

PETER

It doesn't matter what you read
her, it's the tone you use. She
doesn't understand the words, anyway.
Where were we?

Michael leaves. Peter returns to the story.

PETER

The champ began the fifth round
like a man possessed, going straight
for his opponent's body with
ferocious energy...

*
*
*

HIS POV: Mary sleeping like a little angel.

He takes out the giraffe that he bought earlier... he puts
it in her little hand. He marvels at how small her
fingers are. He smiles.

95 INT. VESTIBULE NIGHT

95

We HEAR the lock being JIGGLED. Different keys are being
tried.

96 INT. PETER'S BEDROOM NIGHT 96

Peter awakens with a start. He HEARS the NOISE. He quietly gets out of bed. Glancing over to a sleeping Mary, he picks up a basketball. *

97 INT. LIVING ROOM NIGHT 97

A darkened FIGURE crosses the room.

Suddenly, the basketball goes flying through the air and hits the intruder in the face. *

VOICE

Ow!

A moment later, Peter leaps out of the darkness with a YELL and tackles the intruder. BANG, CRASH, GRUNT. The two go tumbling and thrashing around the room. Peter has the upper hand. He is about to punch his opponent in the face.

Suddenly, the LIGHTS COME ON. Michael is standing at his doorway.

HIS POV: Jack is on the floor with Peter on top of him.

JACK

Peter, it's me! Jack!

PETER

Jesus! You!

MICHAEL

Jack!

(face hardening) *

Let's kill him. *

Michael moves forward. *

PETER

Hold it, Michael, hold it!

JACK

What is it with you guys? Are you going to let me up or what?

PETER

I'm not sure we want to.

Peter grudgingly lets Jack up. *

JACK *

What's wrong with you? *

(CONTINUED)

97 CONTINUED:

97

PETER

What are you doing back so soon anyway?

(CONTINUED)

97 CONTINUED: (2)

97

JACK

They cut the budget, and my part along with it.

MICHAEL

(angrily)

Good!

JACK

What's gotten you so outa joint?

(looking around)

And what the hell happened to this place?! What's going on around here?!

Suddenly, we HEAR Mary start to CRY from Peter's room.

MICHAEL

Aw shit!

JACK

What the hell is that?

Peter smiles and motions for Jack to follow him.

PETER

Come on Jack. Come with us.

JACK

Will somebody tell me what's going on around here?

Michael smiles and puts his arm around Jack's shoulder.

MICHAEL

Be glad to.

They go down the hallway and into Peter's room. The door closes. Mary stops CRYING.

CAMERA HOLDS ON THE DOOR.

Offstage we hear Peter explaining the situation punctuated by Jack's loud responses.

PETER(O.S.)

Sunday morning I come back from jogging to find this basket with this baby sitting in the vestibule.

JACK (O.S.)

What?

(CONTINUED)

97 CONTINUED:

97

PETER (O.S.)

Inside was a note from a Sylvia who said the kid was yours and she was leaving it here for you to deal with.

JACK (O.S.)

What?!

PETER (O.S.)

Then comes another little package with your name on it. And this package has a heroin in it! And the narcotics squad, permanently camped downstairs, know all about it.

*
*

JACK (O.S.)

What???

97A INT. MICHAEL'S ROOM NIGHT

97A *

Jack backs into the room. Peter and Michael follow. Peter is carrying Mary.

JACK

Guys, I swear to you, I don't know anything about the police or any drugs. I didn't know what was in the package; I thought I was just doing a favor for Paul! And I don't know anything about a baby! I mean, come on...somebody leaves a baby on our doorstep and you automatically assume it belongs to me!

*
*
*

Michael hands Jack the letter. He begins to read it.

JACK

Just look at the child, she looks nothing like me. I'm...uh, bigger and I have more hair!

Jack stops, and lowers the letter.

JACK

Sylvia...Sylvia Bennington?!
(thinking; then realizing)

Oh my God...Stratford, a year and a half ago. I was doing "Taming of the Shrew". She was the "shrew".
(thinking)

That was some of my best work...I got great reviews.

*
*
*
*
*

MICHAEL

You jerk! All you ever think about is yourself!

(to Peter)

Let's kill him.

PETER

We won't have to. Jack, I would like to introduce you to your daughter, Mary.

Peter hands Mary over to Jack. Jack takes her awkwardly.

Mary smiles at Jack. Jack smiles back awkwardly.

JACK

Look, guys, we can't even be sure this is my kid! What the hell do you expect me to do with it?

(CONTINUED)

97 CONTINUED: (5)

97

PETER

We've put our lives on hold looking
after this kid, asshole. Now it's your
turn!

*
*
*

(CONTINUED)

97 CONTINUED: (6)

97

JACK
 Fine. Until I straighten this mess
 out, I'll take care of her. I'm an
 actor. I can play a father. What could
 be so difficult?

*
*
*
*

Peter and Michael look knowingly at one another.

PETER AND MICHAEL
 Good night, Jack.

*
*

They leave.

*

Mary begins to CRY. Jack looks at her.

JACK
 (calling after them)
 What's wrong with her?

*
*

98 INT. REC. ROOM NIGHT

98

It is 3 AM. Peter and Michael are playing pool. From down the hallway, they can HEAR SOUNDS from Jack's room.

JACK
 (o.s.)
 Wait a minute, kid. Hold on, hold on!
 (calling to Peter and
 Michael)
 How do you put these goddam things on
 anyway?

*
*

PETER
 (calling back)
 Figure it out yourself, dickhead!

*
*
*

JACK
 Lord God, how much are you feeding
 her?!
 (beat)
 Aw jeez, not on the silk sheets!

*
*
*
*
*

Michael looks at Peter, smiling.

*

MICHAEL
 Your break, Peter.

*

PETER
 Maybe I should show him how to put the
 diapers on.

*

MICHAEL
 Give him another half hour. Let him
 suffer.

*

99 INT. KITCHEN MORNING

99

Morning sunlight streams in the windows overhead.

(CONTINUED)

Jack is on the phone, holding Mary. He looks horrible. He is unshaven and in the same clothes. He has clearly not slept all night.

JACK
(into phone)
I'm trying to reach Paul Milner... he was supposed to be in San Francisco but I can't find him...
(listens)
...well, tell him to get in touch with Jack Holden as soon as he calls in...
(listens)
..."Urgent" is an understatement.

Jack hangs up and shuffles over to the stove. He takes a bottle out of the the pot.

JACK
(mumbling to himself)
I don't know why I'm giving her this.
It just goes right through her.

Jack starts to prepare the formula. Peter and Michael enter. *

PETER
Any news from Milner? *

JACK
Zilch. *

MICHAEL
You got the door bolted? *

JACK
It's bolted. *

PETER
Remember, we have a quarter million dollar of heroin in the hamper. *

MICHAEL
And the new baby wipes are in the cabinet. *

Jack takes the bottle from the pot. *

(CONTINUED)

99 CONTINUED: (2)

99

JACK

Right. The heroin's in the hamper
and the baby wipes are in the
cupboard. That goes without
saying.

*
*
*

Jack leaves the room.

*

100 INT. JACK'S ROOM DAY

100

Jack is trying to feed Mary while on the phone.

(CONTINUED)

100 CONTINUED:

100

JACK
(into phone)
I think her last name is Bennington...
Sylvia Bennington....
(listens)
I'm not sure.
(listens)
There are 32 Benningtons listed in the
London phonebook!...I'll have to call
you back.

He hangs up.

JACK
Jesus!

Suddenly, he gets an idea.

JACK
(to Mary)
Well, we tried your mother...let's try
mine.

He picks up the phone and dials.

101 INT. VESTIBULE DAY

101

The doorbell RINGS: DING DONG.

Jack hurries to the door and opens it. Standing there is JACK'S
MOTHER: An elegant silver-haired woman in her late 60s.

Jack smiles and bends down to kiss her.

MOTHER
So where is she?

Jack takes her by the arm and they head for Jack's room.

JACK
Mom, you're not going to believe how
beautiful this child is. She looks just
like you!

Mom looks around at the still-ransacked apartment.

MOTHER
You know, you boys live like pigs!

102 INT. JACK'S BEDROOM - DAY

102

Jack and his MOTHER are in his room. His Mother reaches over and picks the baby up. *

JACK
(pushing it) *
Oh, look at how you pick her up. *
You're a pro, mom. I'm in awe! *

MOTHER *
(ignores Jack, smiles)
She's so lovely. What's her name? *

JACK
Mary.

MOTHER
Mary. Such a pretty little girl. Look at the way she looks at me and laughs.

JACK *
Just like I used to. *

MOTHER *
Don't ruin this for me, Jack. *

JACK
She adores you. She knows you're her grandmother. It's a biological thing. *
An instant connection. *

MOTHER
Cut the crap, Jack. What do you want?

JACK
Well...I can't really take care of her, mom. I was kind of hoping you'd take care of her. Just for a while. You know, until ... she's ready to vote.

MOTHER
Some people live their entire lives and never have something as wonderful as this to show for it.

JACK *
I know that, mom.

MOTHER
So I'm going to do the best thing I've ever done for you.
(Jack smiles hopefully)
Absolutely nothing.

Jack's smile drops.

102 CONTINUED:

102

JACK

What?

MOTHER

Jack, you've been running from responsibility your whole life. Well, it's time you turned and faced it.

JACK

But, Mom, I'm a screw-up.

MOTHER

You used to be a screw-up. Now you're a father.

She hands Mary to him.

MOTHER

And you'll be a fine one.

Jack looks at Mary with uncertainty.

JACK

You think?

MOTHER

(warmly)

I know.

103 INT. VESTIBULE DAY

103

Jack walks his mother to the door. He is carrying Mary.

MOTHER

Your father, God rest his soul, was a screw-up too. But he turned out fine. Now give me a kiss.

Jack gives her a kiss.

MOTHER

Mary, give me a kiss.

Mom kisses Mary.

MOTHER

(to Jack)

And you...you and your friends clean this place up...if not for yourselves, at least for my granddaughter!

Mom turns and exits. Jack closes the door. He starts back into the living room.

(CONTINUED)

103 CONTINUED:

103

JACK
Okay kid, I guess it's just you and
me.

104
thru OMITTED
106

104 *
thru
106 *

107 INT. JACK'S BEDROOM NIGHT

107

Mary is on Jack's bed trying to eat one of his "45" records.
Jack is watching her intently, almost mystified.

In the BACKGROUND, we HEAR Peter and Michael moving about
rather LOUDLY.

Peter's head pops in the doorway.

(CONTINUED)

107 CONTINUED:

107

PETER

There are four bottles prepared
already, Jack. So you'll be fine until
tomorrow morning.

Jack nods. He isn't really listening. His eyes full of wonder as
he gazes at his daughter.

Michael's head pops in the doorway.

MICHAEL

And if her bottom gets red, give her
a bottle of water. It works miracles.
In three hours, it's as white as
marble.

Jack doesn't acknowledge, still mesmerized by Mary.

Just then, the moment is interrupted by Peter and Michael
sticking their heads into the room.

PETER

We'll be at a concert at the Royal.
Seats D 11, 12, 13, 14.

*
*

Jack turns around.

MICHAEL

So if there's any problem just call,
okay? The usher will come and get us.
Here's the number.

Michael holds up a sheet of paper with a number circled in red
magic marker.

*

JACK

Wait a minute. You guys are going out?

*

*

PETER

Yeah, we just told you.

JACK

What time will you be back?

107 CONTINUED: (2)

107

MICHAEL
Midnight, at the latest.

PETER
Are you alright?

JACK
Yeah, I'm fine. Go on. Have a good
time. Don't worry about us.

Jack looks closely at the phone number.

JACK
What is that, a four?

MICHAEL
Yeah, it's a four. I'll leave it
by the phone.

Peter and Michael exit.

Jack turns to Mary. He places a diaper over his arm and
assumes the bearing of a waiter in a fine French restaurant.

JACK
Tonight, the chef has created
something very special -- he has
taken the juice of one cow and
sauteed it in a fine sauce. It is
presented surrounded by a bottle
and topped off with a delicious
rubber nipple.

He presents the bottle as if it were wine.

JACK
Ah, an excellent choice.

He puts the bottle to Mary's mouth. She clearly doesn't want
it. Jack looks perplexed.

JACK
You don't want to eat? I just
changed you. What else is there
in life.

*
*
*
*
*

108 INT. THEATRE NIGHT 108 *

Rebecca, Peter, PATTY, a pretty lady in her 20's, and Michael sit in an orchestra row listening to a baroque ensemble. Rebecca glances at Peter. He squeezes her hand, smiles, and tries to indicate he is enjoying the performance. *

Michael shoots a look at Peter. The two exchange worried glances and Peter stands up. *

REBECCA
What's the matter now? *

PETER
That wine goes right through me. *

Peter steps over AUDIENCE MEMBERS on his way to the aisle. *

PETER
Excuse me...sorry.... *

FAT LADY
TSK! *

Peter makes the aisle and runs up it.

109 INT. THEATRE LOBBY NIGHT 109 *

Peter stand at the pay phone, the receiver to his ear. We hear the phone ringing. *

110 INT. APARTMENT LIVING ROOM NIGHT 110

CLOSE ON: the phone as it RINGS. In the BACKGROUND, we HEAR the SOUND of the SHOWER RUNNING and Jack SINGING. *

111 INT. BATHROOM NIGHT 111

Jack and Mary are in the shower together. Jack is holding her under a gentle stream, moving back and forth as he SINGS: "My Girl".

JACK
(singing)
I got sunshine, on a cloudy day...When it's cold outside, I got the month of May...I bet you'll say, what can make me feel this way...My girl, my girl, my girl...talkin' 'bout, my girl....

112 INT. THEATRE NIGHT 112 *

Peter fights his way back to his seat. *

PETER *
Excuse me... sorry.... *

FAT LADY *
OUCH! *

Peter takes his seat. Michael looks to him. They whisper *
urgently. *

PETER *
Still no answer. *

MICHAEL *
What could've happened to Jack? *

PETER *
Maybe he fell asleep. Or fell and *
hit his head. *

Here Peter and Michael work themselves into a frantic state. *
Some of the people immediately around them are annoyed, others *
are clearly interested. *

MICHAEL *
He's probably unconscious! *

PETER *
And Mary's crawling around the *
apartment. *

MICHAEL *
I think I left my window open! *

At this moment, the movement comes to an end. Peter and *
Michael, thinking the piece is over, stand and applaud. They *
are, of course, the only audience members doing this. *

113 INT. STAGE NIGHT 113 *

On stage, the ensemble members take notice of these two men *
in the audience applauding. As the cellist looks up, we SEE *
it is Jan Clopatz. Jan is clearly shocked. *

113A INT. THEATRE NIGHT 113A *

Peter and Michael are moving toward the aisle. Rebecca looks *
at Peter in disbelief. *

(CONTINUED)

113A CONINTUED: (2)

113A*

PETER
An emergency at home.

*
*

MICHAEL
It's terrible....
(to Patty)
I had a great time. Let's do it
again.

*
*
*
*

Peter and Michael both fight their way down the aisle.

*

PETER
Excuse us... sorry....

*
*

FAT LADY
Dilletante!

*
*

PETER
Oh, shove it!

*
*

Peter and Michael rush out the theatre. Rebecca and Patty
watch them go. Patty whispers to Rebecca.

*
*

PATTY
Is your friend always so...
strange?

*
*
*

REBECCA
(smiling, shaking her head)
Only since he started seeing another
woman.

*
*
*
*

114 INT. APARTMENT NIGHT

114

The door opens. Peter and Michael rush in.

PETER
Jack! Jack!

MICHAEL
Are you here?

They hurry into the living room. No one there.

115 INT. BATHROOM NIGHT

115

Jack is towel-drying Mary. Peter and Michael rush in.

PETER
What are you doing?

JACK
What's it look like I'm doing?

PETER
Is everything alright?

JACK
Everything's fine! What are you guys
doing back so soon anyway?

Peter and Michael exchange glances.

MICHAEL
We...uh...thought we might've left the
stove on...

JACK
(puzzled)
The stove isn't on.
(to Mary)
I think Uncle Peter and Uncle Michael
are having a nervous breakdown.

PETER
I called Jack. I let it ring for five
minutes! Why didn't you answer the
phone?

JACK
Because I didn't hear it. Mary and
I were taking a shower.

116 INT. JACK'S BATHROOM DAY

116

Michael pokes his head in.

MICHAEL
How's it going?

(CONTINUED)

116 CONTINUED:

116

HIS POV: A TELEPHONE INSTALLER is installing a phone on the shower wall.

INSTALLER

This is the first time I ever put one these in a shower! You get many calls in here?

MICHAEL

Yeah...a, uh...steady stream.

Michael smiles, then turns around quickly and exits.

117 EXT. APARTMENT DAY

117

Peter enters carrying a bag of groceries.

118 INT. APARTMENT LOBBY DAY

118

Peter opens the mailbox and takes out one letter. He opens it.

There is a note inside and a newspaper clipping. He glances at it quickly. His face registers concern.

*
*

119 INT. LIVING ROOM DAY

119

Jack is feeding Mary. Peter examines the note while Michael reads from a San Francisco newspaper clipping.

*

MICHAEL

"Commercial director hospitalized after mugging." My God. It's Paul Milner.

*
*
*

PETER

(reading the note)

"Don't let this happen to you! We'll be in touch. Be at the phonebooth at the corner of 81st and Columbus at exactly 8 PM tonight!"

*

JACK

They're trying to intimidate us.

Peter crumples up the note angrily.

PETER

I've had enough of this doo doo!

*

(CONTINUED)

119 CONTINUED:

119

MICHAEL
Then let's finish it!

*

120 EXT. PHONE BOOTH (81st and Columbus) NIGHT

120

Peter, Michael and Jack approach the phone booth pushing Mary in her stroller.

Across the street, TWO NARCOTICS DETECTIVES follow casually on foot.

The PHONE RINGS. Peter picks it up quickly.

(CONTINUED)

120 CONTINUED:

120

PETER

Hello?

(listens)

Yeah, we got your message.

(listens)

Uh-uh. No good. We do it our way...

(listens)

... because we got the stuff. And if we don't do it our way, we flush it down the toilet, okay?

(listens)

Okay... listen closely....

*

Peter, Michael and Jack look determined.

*

121 EXT. BUILDING - NIGHT

121

A PREGNANT WOMAN exits the building. She walks past the two narcotics detectives (the man in the blue windbreaker and his partner). They watch her go by and continue their surveillance of the building.

*

As the woman walks TOWARD CAMERA, we SEE it is Jack in drag. As he passes CAMERA, we SEE that his "pregnant" stomach is moving. We HEAR a small baby's gurgle.

*

Jack tries to steady his stomach as he walks. Seeing an alley, he cuts into it.

*

Sitting on the ground, drinking wine from a bottle, are two winos, one male, one female. They watch Jack.

*

Jack leans against the wall and quickly takes Mary out of her hiding place. The two Winos watch, amazed as Jack "gives birth".

*

WOMAN WINO

*

(shaking her head)

Jeeze, they sure got it easy today.

*

Jack looks around and walks off holding Mary.

*

122 INT. APARTMENT - NIGHT

122*

Michael is loading something we DON'T SEE into a carrying case.

123 EXT. BUILDING NIGHT 123

Peter and Michael exit. Michael is carrying the bag. *

They hail a cab.

124 INT. UNMARKED POLICE CAR NIGHT 124

The two detectives SEE Peter and Michael. They sit up and pull out in traffic following the cab.

125 EXT. BROADWAY - TIMES SQUARE NIGHT 125

Peter and Michael's cab drives down Broadway. It stops.

The police car stops a distance behind.

Peter and Michael get out.

One of the detectives gets out and is about to follow on foot.

Suddenly, another cab SCREECHES to a halt on the other side of the median. Peter and Michael jump in and the cab SCREECHES away.

The detective runs back to the police car and jumps in.

DETECTIVE 1

I'll have to go down 3 blocks to turn around!

Detective 2 looks back to SEE the other cab disappearing up Broadway. He bangs his hand on the dashboard, angrily.

DETECTIVE 2

Dammit to hell! *

126 INT. CAB NIGHT 126

We now SEE that it is Jack driving the cab. He is no longer dressed as a woman. Michael reaches over and takes Mary from the front seat. They are all smiling, pleased with their plan so far.

PETER

Everybody remember what they're supposed to do?

Jack glances back at Peter, askance.

(CONTINUED)

126 CONTINUED:

126

JACK

It's not that complicated a plan,
Peter.

MICHAEL

Next he'll be telling us to synchronize
our watches.

Beat.

PETER

Should we do that?

127 EXT. CONSTRUCTION SITE NIGHT

127

Vince and Satch's van pulls up. They get out and walk towards
the exterior elevator.

127A EXT. ELEVATOR - GROUND FLOOR NIGHT

127A

There are two elevators side by side: a large freight elevator
and a smaller passenger elevator. The smaller elevator is on
the ground floor. Vince and Satch enter the elevator and push
a button. It starts up.

*
*
*
*

128 EXT. PHONE BOOTH NIGHT 128

Jack is on the phone. He is holding Mary.

JACK

Let me speak to Detective Melkowitz.... *

129 EXT. CONSTRUCTION SITE HIGH FLOOR NIGHT 129

The elevator comes to the top. Vince and Satch get out and look around. We can SEE that the other elevator (freight) is already up there.

PETER (V.O.)

(behind them)

I'm over here. By the pipes. *

They turn around to SEE Peter standing by large stacks of metal piping used for the next stage of construction. *
Nearby, we SEE a six-foot piece of free-standing ventilation *
duct about 20 feet behind him. *

VINCE

Where's the stuff? Hand it over.

PETER

It's in the elevator.

VINCE

Bullshit.

PETER

It's in the control panel. Go check for yourself.

Vince gestures to Satch to go check. Satch goes back to the elevator.

130 INT. ELEVATOR NIGHT 130

He takes out a dime and begins dismantling the face of the control panel.

131 EXT. CONSTRUCTION SITE HIGH FLOOR NIGHT 131

Peter begins to ask Vince "leading questions" that he needs to have answers to.

PETER

You realize we had nothing to do with this. We had no idea what was in that package.

(CONTINUED)

131 CONTINUED (2)

131

VINCE

No kidding. I figured that out in about
four seconds! You guys don't exactly
behave like a coupla pros.

Peter is taken aback at how easy it is to get Vince to talk.

132 EXT. HIGH FLOOR METAL DUCT NIGHT

132

CLOSE ON: the metal ventilation duct behind Peter. We can SEE the lens of a video camera pointing out of a vent in the metal duct. CAMERA MOVES IN TO SEE that Michael is secretly videotaping Peter and Vince.

MICHAEL

(quietly)

Jesus, that was easy.

132A EXT. CONSTRUCTION SITE BOTTOM NIGHT

132A *

Jack is standing by the cab that he has driven near the base of the building. He is looking up, waiting for a sign. Suddenly, Mary begins to CRY. She is in a car seat in the cab. *

JACK

(whispering)

Shh...shh...sweetheart. Don't cry. *

Mary continues CRYING. He goes over and feels her bottom; it is wet. *

JACK

(shaking his head)

Oh, perfect!

He looks up and SEES no sign of Peter and Michael.

JACK

This won't take long.

He begins to change her. *

133 OMITTED

133

134 INT. ELEVATOR NIGHT

134

Satch takes out the last screw and lifts the face of the control panel. Inside he SEES the package of drugs.

SATCH
(calling out)
It's here, Vince!

135 EXT. CONSTRUCTION SITE HIGH FLOOR NIGHT 135

VINCE
(smiling)
Very wise of you to co-operate.

PETER
I'm glad this is finally over. *

VINCE
Not as glad as I am, pal. Dealing with amateurs is a pain in the ass.

PETER
So is dealing with professionals.

Vince turns and starts for the elevator.

136 INT. METAL DUCT NIGHT 136

Michael shifts his weight to get more comfortable as he continues taping. As he does, the duct moves a bit. Michael shifts again and loses his balance.

137 EXT. CONSTRUCTION SITE HIGH FLOOR NIGHT 137

Behind Peter, we SEE the metal duct beginning to sway back and forth. Then it tips over and lands with a BANG.

Vince stops when he HEARS the NOISE.

VINCE
What was that? Who's over there? You got somebody over there!

He starts forward. Peter reaches over and pulls on a cable which releases the stacks of piping. The come FALLING DOWN in front of Vince and Satch. The two thugs struggle not to trip. Peter takes advantage of their problem. *

PETER
Run Michael!

Michael crawls out of the fallen duct, still holding his camera.

MICHAEL
I got it! *

PETER
Come on!

Peter grabs Michael by the arm and leads him around the concrete center-piece of the unfinished floor.

MICHAEL
Where are we going?

(CONTINUED)

137 CONTINUED:

137

PETER
Move it! Follow me!

*
*

Vince and Satch struggle over the loose piping, giving chase.

*

Peter pulls Michael into one of the darkened recesses.

Vince and Satch run past them.

VINCE
They went this way!

Peter and Michael run out and back toward the elevators.

They get on the large freight elevator. Peter pushes the down button and the elevator starts down.

138 ANOTHER ANGLE - VINCE AND SATCH 138

As they come back around the other side of the concrete center-piece and SEE the freight elevator start down.

VINCE
They're going down!

Vince and Satch run back to the passenger elevator.

138A EXT. CONSTRUCTION SITE GROUND FLOOR NIGHT 138A

Jack is in the middle of changing Mary. He HEARS the SOUND of the elevator starting down. He looks back.

JACK
Oh great!

Jack quickly finishes changing Mary.

139 OMITTED 139

140 EXT. HIGH FLOOR NIGHT 140

Vince and Satch reach the other elevator. They get in and start down.

VINCE
We'll get 'em at the bottom.

140A EXT. CONSTRUCTION SITE GROUND FLOOR NIGHT 140A

Jack hurries up to the power box that controls the power to the elevators. He looks up. From his angle it is difficult to tell who is in which elevator. Jack looks at the confusing array of button, switches and levers.

JACK
Damn it. Which is the Freight elevator?

He finally decides and hits the STOP button. One of the elevators grinds to a halt. The other keeps descending.

140B INT. PETER AND MICHAEL'S ELEVATOR NIGHT 140B

Peter and Michael's elevator has come to a halt. They look up and see Vince and Satch's elevator catching them. They look down, trying to spot Jack below.

PETER
Jack! Jack!

140B CONTINUED: 140B *

MICHAEL
What the hell is going on?!

PETER
He hit the wrong button.

140C INT. VINCE'S ELEVATOR NIGHT 140C *

Vince sees what has happened. His elevator is nearing Peter and Michael's.

140D EXT. CONSTRUCTION SITE GROUND FLOOR NIGHT 140C *

Jack HEARS the yells of Peter and Michael. He realizes what has happened. He hits the STOP button again. But Vince and Satch's elevator keeps descending.

JACK
What's going on?

140E INT. PETER AND MICHAEL'S ELEVATOR NIGHT 140E *

Peter and Micheal exchange worried looks. They begin to shout.

PETER
The one on the left! Hit the switch on the left!

MICHAEL
C'mon Jack!

140F INT. CONSTRUCTION SITE GROUND FLOOR NIGHT 140F

Jack hears their muffled shouts from above. He looks at the other buttons and pushes one. He looks up to SEE Vince and Satch's elevator now stop in mid-descent.

JACK
Got 'em that time.
(to Mary)
I think Uncle Peter and Uncle Michael are going to be plenty pissed off at Daddy.

(CONTINUED)

140F CONTINUED: 140F

He pushes the START button on the other side of the panel. *

141 INT. ELEVATOR NIGHT 141

The elevators are nearly at the same level. Peter and Michael look across the space between the shafts and SEE Vince and Satch. *

Suddenly, the freight elevator begins to descend. Peter and Michael look at one another and roll their eyes.

MICHAEL

Aren't ya glad he's on our side?

142 OMITTED 142

143 EXT. CONSTRUCTION SITE GROUND FLOOR NIGHT 143

Jack is standing by the main circuit board, looking up, holding Mary.

(CONTINUED)

143 CONTINUED:

143

He HEARS Police SIRENS and turns to SEE Four Police cars SCREECH to a halt behind him. *

Peter and Michael run over to him and look up at the elevator frozen high above. *

MICHAEL
(sarcastically) *
Nice timing, Jack. *

PETER
(shaking his head) *
I knew we should have synchronized our watches. *

Melkowitz, the detective in the blue windbreaker and SIX OTHER OFFICERS come over to them. *

JACK
Your timing's perfect Sargeant. *

MELKOWITZ
You guys better not be wasting my time. *

PETER
(points to elevator) *
They're in the elevator with the goods. *

Michael pops the cassette out of his video machine and hands it to Melkowitz.

MICHAEL
Everything you need to know is right there.

JACK
If you have any questions, you know where to reach us. *

Peter throws the power switch to the elevator and it starts to descend. *

Peter, Michael and Jack walk away as Melkowitz turns on the power and the other Officers hurry over to meet the elevator when it reaches the ground.

144 INT. "CHUCK E. CHEESE" RESTAURANT DAY

144

Michael is in the process of chugging a Malted Milk Shake as if it were a mug of beer. He puts it down and wipes his lips.

MICHAEL
Ahhh, that hits the spot.

(CONTINUED)

144 CONTINUED: (3)

144

JACK

Will you guys relax! I'm not going to
hire just anybody!. I'm going to find
the most qualified person for the job!
Now, that sounds reasonable, doesn't it?

(to Michael)

Michael?

MICHAEL

Sure, I guess.

JACK

Peter?

PETER

Fine.

Peter goes back to feeding Mary. We can tell it's not going
to be fine.

**

145 INT. LIVING ROOM DAY

145 *

Peter, Michael and Jack. Jack tidies up the place.

JACK

She's supposed to be one of the best nannies in New York.

(to Peter) ' "

This is just an interview. A chance to feel each other out.

MICHAEL

Maybe it'll be a great swedish blonde. That wouldn't be so bad, would it?

The DOORBELL rings. Jack goes to it.

JACK

(to Peter)

Just try and be open minded.

PETER

I'm open minded.

146 INT. SAME - SHORT TIME LATER

146 *

We see Peter, his arms folded tightly, with a skeptical smirk across his face as Jack and Michael speak with the nany, MRS. BRETSAW, a reserved middle-aged English lady with great diginity.

Jack and Michael look over her resume.

JACK

This is a very impressive resume, Mrs. Bretsaw.

MICHAEL

I'll say.

BRETSAW

I've been a professional nanny for over 35 years and I've never had a single complaint.

JACK

I think this will work out wonderfully -

BRETSAW

I do have some questions.

(CONTINUED)

PETER

Such as?

BRETSAW

Which one of you is the father?

PETER

(snaps)

What difference does that make?

JACK

Peter!

(to Mrs. Bretsaw)

I'm the father.

PETER

But I found her!

Mrs. Bretsaw turns to look at Peter like he's insane.

BRETSAW

I'll need to examine your facilities, make a list of supplies.

PETER

Look, Mrs. Breastbone -

BRETSAW

Bretsaw.

PETER

We have all the supplies you need. Cleaning stuff -

BRETSAW

I don't do cleaning and I don't do laundry. I'm a professional nanny.

PETER

Excuse me!

JACK

I think she sounds perfect.

MICHAEL

Me, too.

PETER

Wait a minute. I have a few questions of my own.

He takes out a very long LIST. Bretsaw stares at Peter, rigidly.

BRETSAW

Fire away.

(CONTINUED)

146 CONTINUED:

146

PETER

It's feeding time. The baby is irritable. She won't drink her milk.

*

BRETSAW

I'd try feeding her some fruits or vegetables or eggs.

*

*

PETER

Eggs?!

*

BRETSAW

Absolutely. From the age of 6 months a child should be introduced to a normal varied diet.

*

PETER

Six months! What are you planning on feeding her at nine months? Pretzels and beer nuts?

*

*

JACK

Peter!

*

BRETSAW

My many years of experience -

*

PETER

Well, I've read a lot of books.

*

BRETSAW

What if your baby hasn't read the same books?

*

Jack and Michael laugh, amused by Bretsaw's retort. Peter fumes. He shoots a look at Jack and Michael to shut them up.

*

PETER

I think you have an attitude problem, Mrs. Bentsap!

*

BRETSAW

Bretsaw! The name is Bretsaw!

*

PETER

What would you do if the baby had trouble sleeping?

*

BRETSWAT

That depends. If it were a continuing problem I might recommend a mild sedative.

PETER

A sedative?!? Drugs?! I knew it!

*

(CONTINUED)

146 CONTINUED:

BRETSAW

I have a certificate in infant medicine. *

JACK

Calm down, Peter. *

PETER

Calm down? You guys are ready to hire
Elvis Presley's doctor here to take care
of our baby! *

(to Bretsaw)

Listen, Mrs. Batsnot -

BRETSAW

BRETSAW! *

PETER

If you want my opinion I don't think
you know shit about children! *

Mrs. Bretsaw gets up and gathers her things. The guys get up
too. As she walks to the door, Jack and Michael follow her. *

JACK

Hold on, Mrs. Bretsaw. We can iron out
these differences. *

BRETSAW

I am blessed with infinite patience
when it comes to children! But I am
not qualified to deal with lunatic
adults! Good day! *

She turns and exits. Jack and Michael turn to Peter. *

MICHAEL

So, when does she start? *

JACK

Allright! I won't do the goddam play.
I'll stay home and take care of Mary
myself.

PETER

No, no. That's not the answer. Nobody
has to give up anything. *

Michael and Jack look at Peter, suspiciously: now what's he
got in mind?

Peter smiles and takes some sheets of paper from his pocket.

PETER

A schedule. I've broken it down into
three shifts. It'll solve the problem
without completely disrupting our lives.

He hands a sheet to Jack and another to Michael.

(CONTINUED)

146 CONTINUED:

146

PETER

With a little planning and
sacrifice, it should work out just
fine.

*
*
*

He beams proudly.

A MONTAGE TO AN ENERGETIC ROCK SONG BEGINS (MOS):

147 OMITTED

147 *

148 OMITTED

148 *

149 INT. MAGAZINE PRODUCTION OFFICE DAY

149

Michael is sitting in an office. Behind him, outside the windows of the office, we SEE the production office of a magazine, busy with STAFFERS.

Michael is holding Mary and listening to A TRENDY-LOOKING MAN, in his 30's, who is talking up a storm, waving a cigarette in the air, and sipping from a tumbler of Perrier.

Michael waves the smoke away; he makes a pleading gesture: how about the cigarette? He points to Mary.

The Man ignores him. He holds up a "proof" of a Newsday Sunday magazine cover featuring a drawing of Johnny Cool surrounded by women. Then he pops the cigarette back into his kisser, looks over at Michael and beams, puffing away madly.

(CONTINUED)

149 CONTINUED: 149

Michael is coughing and fanning the air. Mary is now crying. Michael reaches out and grabs the cigarette out of the man's mouth and stuffs it into the man's tumbler of Perrier. The man looks startled.

150 INT. THEATRE DAY 150

Jack is onstage, facing CAMERA, in the middle of rehearsal with another actor, who is standing right beside him.

The actor speaks a very dramatic line. Jack replies with another very dramatic line.

Then he turns to the table beside him to reach for something. When he does, we now SEE that Mary is strapped to his back like a papoose.

She looks up at the other actor, smiling.

151 EXT. CONSTRUCTION SITE DAY 151

Peter is standing in front of a group of BIG, BRAWNY, CONSTRUCTION WORKERS. He is wearing a hardhat.

He turns. We SEE that Mary is in his arms, also wearing a hardhat, this one very tiny with her name on it.

The construction workers are all crowding around, laughing, making goofy faces and pointing at her. These brawny, macho men have been reduced to children in her presence.

As Peter and Mary walk away, the construction workers wave and smile and giggle.

152 OMITTED 152 *

152A INT. SWIMMING POOL DAY 152A *

Fifteen WOMEN with their BABIES are listening to a FEMALE INSTRUCTOR demonstrate how to indoctrinate the children to swimming. *

As the CAMERA PANS, we SEE that the most rapt and attentive "parents" are Jack, Peter and Michael, who is holding Mary. One by one the women begin to dunk the babies. When it's the guys' turn, they look more apprehensive than Mary. *

Holding their breath, they GO UNDER for a brief second. Mary emerges COOING with a smile. The guys are as proud as they can be. *

153 INT. KITCHEN NIGHT

153

CLOSE ON: a formula bottle being heated in a saucepan of boiling water. A rubber-gloved hand reaches in, lifts the bottle out of the water and pours some formula into it. PULL BACK to REVEAL that it is Michael.

PAN WITH Michael as he hands the bottle over to Jack, who tests the temperature by dabbing it against his wrist. He nods, satisfied.

PAN WITH Jack as he hands the bottle to Peter, who takes it and gives it to Mary.

MONTAGE AND MUSIC ENDS

154 OMITTED

154 *

155
thru
156

OMITTED

155 *
thru
156

157 INT. JACK'S ROOM NIGHT

157

Jack is kneeling beside Mary's basket, gently rocking it, as she CRIES.

The door opens. He turns to SEE Peter and Michael enter. Peter has a bedsheet wrapped around him. They come over beside Jack and look down into the basket, concerned.

PETER

What's the matter?

JACK

I don't know. She doesn't seem to want to stop crying.

MICHAEL

That's not like her.

Mary continues CRYING.

PETER

Gentlemen, shall we....

*

Peter snaps his fingers, setting the tempo.

Jack starts with a baritone opening: "bo-bo-bo-bo-bo..."

The Michael and Peter start to SING a very practised rendition of "GOODNIGHT, SWEETHEART".

158 INT. PETER'S ROOM NIGHT

158

Rebecca sits up in bed as she HEARS the boys SINGING. She smiles and shakes her head.

159 INT. JACK'S BEDROOM NIGHT 159

The boys finish the song. They look down and smile.

THEIR POV: Mary has fallen asleep; a smile on her face.

160 INT. PETER'S ROOM NIGHT 160

Peter comes back into his room, the bedsheet still wrapped around his waist. Rebecca is sitting up in bed, smiling.

REBECCA

I didn't know you sang so well!

Peter is a little embarrassed that she was listening.

PETER

(sheepishly)

Well, you know...it kinda helps her sleep...

Rebecca nods, smiling, as he gets back into bed. She is enjoying Peter's awkwardness.

REBECCA

This is all having quite an effect on you, isn't it?

(teasing)

Tell me, are you planning on having any more children?

PETER

(not wanting to let her
tease him further)

I don't wanna talk about it, Rebecca.
I'm turning out the light now. Good night.

Peter turns off the LIGHT. There is a beat as they lay in the darkness.

REBECCA

(girlishly)

Peter? I can't sleep. Will you sing to me?

Rebecca can't hold her laughter in. Peter turns over and swats her with his pillow. They both break into laughter.

160A INT. LIVING ROOM - MORNING 160A *

Rebecca and Peter walk to the door, Peter carrying Mary. Peter and Rebecca exchange good-byes with a light kiss. Rebecca leaves. Peter heads back to the living room to place Mary in her basket. *

160B INT. VESTIBULE - MORNING - SAME TIME 160B *

Rebecca waits for the elevator. The elevator doors open, revealing a pretty young WOMAN. *

REBECCA (smiling curiously) Good morning. *

WOMAN Hello. *

Rebecca enters the elevator; the doors close. The young woman goes to the apartment door and rings the bell. *

161 OMIT 161 *

162 INT. LIVING ROOM - DAY - CONTINUOUS 162 *

Peter goes to the door, opens it, and finds the young woman. *

PETER Yes? *

WOMAN I'm Sylvia, Mary's mother. I've come to get her. *

Peter stands there a moment, in shock. *

PETER Just a minute. *

He starts to go. *

SYLVIA How's she doing? *

PETER Oh! Fine! She's having teething problems, but it's not so bad. *

SYLVIA Can I see her? *

PETER Yes, of course. Please come in. *

163 INT. LIVING ROOM - CONTINUING

163 *

Peter leads Sylvia into the living room. When she spots Mary, she breaks into happy tears. *

SYLVIA *

I don't believe how wonderful she looks. *

Full of emotion, she rushes to the basket. *

SYLVIA *

Hello, Mary, hello, my darling! *

She picks her up, hugs her tightly, showers kisses on her. Sylvia cries and laughs and smiles. *

SYLVIA *

How beautiful she is! . . . Her hair is beginning to grow... Look how much she's changed! And I missed it. I've missed her so much! *

Peter stares at Sylvia. She tries to control her emotions. *

SYLVIA *

I never thought I'd miss her so much. *

She nuzzles Mary. Then: *

SYLVIA *

Is Jack here? *

PETER *

I'll get him. *

He leaves - for Michael's room. *

163A INT. MICHAEL'S ROOM - CONTINUING

163A *

Peter enters, sits down on the bed, and gently shakes Michael. *

PETER *

Michael, Michael, . . . Sylvia's here. *

Michael wakes up and looks at Peter. *

PETER *

Mary's leaving. *

164 INT. JACK'S BEDROOM - MORNING - A WHILE LATER

164 *

Mary is in Sylvia's arms. They are sitting on the bed. Jack is standing in front of them. It's an uncomfortable situation.

SYLVIA

She looks very happy, Jack. You've obviously taken good care of her.

Jack nods.

SYLVIA

I'm sorry I left her with you the way I did. I hope it didn't cause too much trouble.

JACK

No trouble at all.

He stops, not sure how to pose his next question.

JACK

There's something I need to know, Sylvia. Is . . . uh, she really mine?

SYLVIA

Yes, she is.

JACK

So what are you doing to do now?

SYLVIA

I'm going home. I can't work and take care of Mary on my own. So we're going to move in with my family. They said they'd help.

JACK

You're going to London?

SYLVIA

Yes.

JACK

When are you leaving?

SYLVIA

Tonight.

Jack is devastated.

165 INT. KITCHEN - MORNING - SAME TIME 165

Peter and Michael pack Mary's things. They don't look happy. *

MICHAEL

Did you put all her bottles in?

PETER

Yeah.

MICHAEL

And the cans of formula? *

PETER

You packed those.

MICHAEL

Oh, yeah. Maybe we should give her the blender, too. What d'ya think? To mash up the bananas and stuff.

PETER

Sure.

MICHAEL

What about the diapers? Did you pack those extra Pampers? *

PETER

Yeah.

Michael picks up the Johnny Cool puppet he first entertained Mary with and puts it in the bag he's packing. *

MICHAEL

You know, if I were Jack, I wouldn't let Mary go.

PETER

Neither would I. But what can we do about it? He's the father. Not us.

166 EXT. BUILDING - DAY - A WHILE LATER 166

Peter and Michael load Mary's stuff into the trunk of a taxi.

Sylvia is in the back seat with Mary. Jack kneels beside the door.

(CONTINUED)

166 CONTINUED:

166

JACK

Listen, if you need anything - I mean anything - just call. Okay?

SYLVIA

I will. Thank you, Jack.

Peter and Michael join Jack, kneeling beside him.

PETER

All right, you're all set. If there's anything you need, just let us know, okay?

MICHAEL

We mean anything at all!

Sylvia nods. She looks out and sees the three of them kneeling beside the cab. She can see how difficult this is for them.

Mary begins to cry, almost as if she knows she's leaving.

SYLVIA

What's wrong, sweetheart?

PETER

Oh, she's hungry.

(CONTINUED)

166 CONTINUED:

166

MICHAEL
...or she's wet...

JACK
If she cries during the night...she
likes to be sung to...50s or 60s music
always works...

SYLVIA
(nodding)
Thank you. I'll remember that.

She turns to the cab driver.

SYLVIA
The Gloucester Hotel, please.

She holds Mary up.

SYLVIA
Wave goodbye, sweetheart.

Sylvia takes Mary's hand and waves. Mary continues to cry,
harder than we ever seen her cry before.

The three men wave back.

TOGETHER
(softly)
Bye Mary...don't cry...bye bye...

The cab begins to pull away.

Peter, Michael and Jack stand up and wave goodbye.

TOGETHER
(calling out)
Bye, bye, Mary...bye, bye...

The taxi disappears down the street.

PETER
(sadly)
Well...that's that...

We HEAR the song "Goodnight, Sweetheart" BEGIN TO PLAY.

They stand a moment, sadly, then turn back to the building.

167 INT. REC ROOM DAY

167

Inside the jukebox, in CLOSE UP, we SEE the record PLAYING.

(CONTINUED)

167 CONTINUED:

167

"Goodnight Sweetheart" CONTINUES.

Jack stands up from the juke box, listening sadly.

168 INT. PETER'S ROOM - DAY 168

MUSIC CONTINUES.

Peter is looking sadly at the little hard-hat with Mary's name STENCILLED on it.

He smiles, remembering, and then puts the little hat on a shelf right beside his own hard-hat with "MITCHELL" STENCILLED on it.

169 INT. MICHAEL'S ROOM - DAY 169

MUSIC CONTINUES.

Michael is sitting on a chair looking at something. Light dances on his face.

CAMERA DOLLIES AROUND HIM TO REVEAL that he's watching a videotape of Michael and Mary playing. On the tape, Michael looks very happy as he tries to get Mary to look into the lens.

CLOSE ON: Michael's face, a direct contrast to his smiling face on the videotape.

170 INT. JACK'S ROOM NIGHT 170 *

Jack stands with his back to the CAMERA. He turns into profile and looks at himself in the mirror. We now see that he has stuffed a pillow under his sweater so that he looks pregnant.

He takes a sip of wine from the glass in his hand. Then he arches his back to appear more pregnant. He turns and checks the other angle.

171 INT. KITCHEN NIGHT 171 *

Jack is sitting at the kitchen table, a little tipsy, wine glass in hand. Michael and Peter are busy throwing out various baby products, looking at each one before dropping it in the trash can.

JACK

Guys like us probably shouldn't
be raising kids anyway, right?

Nobody answers.

(CONTINUED)

171 CONTINUED:

171

JACK
Well, we shouldn't, right?

PETER
I suppose not.

JACK
She's better off with her mother...and
we're definitely better off with
everything back to normal. Right?

No answer.

JACK
Well, aren't we?

MICHAEL
Whatever you say, Jack.

JACK
Right!
(beat)
Then how come I feel so bad? How come
I've got this ache right here?

Jack touches his chest.

PETER
I don't know. What do you think, Mike?

MICHAEL
Could be the wine.

JACK
It's not the wine.

PETER
What is it, then?

JACK
I don't know. But I sure wish I could
make it go away.

MICHAEL
Maybe it's something you ate.

PETER
Maybe you're not getting enough sleep.

JACK
Nah, that's not it.

(CONTINUED)

171 CONTINUED: (2)

171

PETER

Well, what the hell is wrong with you then?

JACK

I miss Mary, for Chrissake! Okay? I miss Mary.

(beat)

I just wish there was something I could do about it.

Peter and Michael smile at each other.

PETER

Well, maybe there is.

JACK

There is?

Peter sits back, folding his arms and looks straight at Jack.

PETER

What time did you say their flight was leaving?

172 EXT. BUILDING NIGHT

172

Peter, Michael and Jack burst out the front door. They are energized, looking around frantically for a taxi.

TOGETHER

Taxi...taxi...taxi...!

A taxi SCREECHES to a halt. They pile in.

JACK

Kennedy airport...quick!

173 INT. TAXI NIGHT

173

The guys are sitting in the back seat. The DRIVER is a moon-faced, pleasant-looking man in his mid-40s.

DRIVER

Who are you chasing?

(CONTINUED)

173 CONTINUED:

173

JACK

My little girl. Her mother's
taking her back to England.

DRIVER

How old?

JACK

Seven months.

DRIVER

Seven months. That's tough. But
pretty soon they start to walk, and
lemme tell you, the first time you
hear the word "Daddy," I don't care
who you are, your heart just melts.

The guys glance at one another.

JACK

Can you go a little faster?

174 EXT. AIRPORT TERMINAL - NIGHT

174

The cab screeches to a halt. The guys get out and race
into the terminal.

175 INT. TERMINAL NIGHT 175

They rush through the terminal, past ticket counters, glancing quickly at the Departure Monitors suspended over the concourse. *

PETER

Gate six!

LONG LENS: They guys run down a long corridor toward CAMERA. *

176 INT. TERMINAL ELSEWHERE NIGHT 176

The guys race toward an escalator. They fight the traffic of arriving PASSENGERS headed in the opposite direction. *

176A INT. SECURITY TERMINAL NIGHT 176A *

Peter and Michael pass the security check. Jack, however, sets off the beep. He quickly removes everything metallic from his pockets and leaves it with the guard. The three men then race toward the gate. *

177 INT. DEPARTURE LOUNG NIGHT 177

They round a corner and stop. CAMERA PULLS BACK TO REVEAL a DESERTED Departure area. *

PETER

Oh God.

They run over to the window and look out.

178 EXT. TARMAC NIGHT 178

They SEE a British Airways jet pulling away from the terminal.

179 EXT. TERMINAL NIGHT 179

FROM OUTSIDE, we SEE Peter, Michael and Jack THROUGH the glass of the departure lounge. They are BACK-LIT, striking a melancholy IMAGE as they helplessly watch the jet take off.

180 EXT. TARMAC NIGHT 180

The British Airways jet takes off into the night.

181 EXT. APARTMENT BUILDING NIGHT

181

A cab pulls up. Peter, Michael and Jack get out and enter the building slowly, beaten men.

182 INT. ELEVATOR NIGHT

182

Peter, Michael and Jack are riding up in their elevator looking sorrowful. The elevator stops and they walk listlessly into the vestibule.

183 INT. VESTIBULE NIGHT

183

They stop on their tracks: mouths gape, eyes widen. Their POV: by the door, Sylvia sits on the floor, crying and holding Mary.

JACK

(going toward her)
Sylvia! What's wrong? You didn't go to England? Come in, come in.

They open the door to the apartment.

184 INT. LIVING ROOM NIGHT

184

The men come in, helping Sylvia, and go into the living room. Her body shakes; she's extremely distraught. Right now, she needs to be comforted and listened to, not reasoned with.

SYLVIA

I couldn't go, Jack. I couldn't do it. I don't want to make another mistake. If I took her away, I'd just be making another mistake. I have to work, but I know that I can't do that alone and look after Mary. Do you know what it was like for me before I left her here? A one room flat, on my feet all day working or auditioning, and when I had a job, it meant shooting day after day, sometimes till three in the morning. And since Mary gets up at 5:30 -

JACK

(agreeing)
That's when she gets up all right.

SYLVIA

Well, you can see how much sleep I can get.

MICHAEL

Right, 'cause after the 5:30 bottle it starts all over again at 9:00.

SYLVIA

And by the time I change her and play with her, it's already 8:00 -

JACK

And that's it. You only get an hour of sleep.

(CONTINUED)

SYLVIA

And the babysitters till 3:00AM -
all my money sucked down the tubes.
And me so tired I can't take Mary
to the park.

MICHAEL

Yeah, tell me about it. Finding
time to take her to the park is a
real bitch.

SYLVIA

I love my work, but sometimes I
feel I'm only working to pay the
sitters, and I run around and
don't get enough sleep and my
face looks awful!

(sobbing)

And worst of all, I'm not sure
I'm taking good care of Mary.

JACK

Of course you are!

She hears the compliment but can't quite believe it.

SYLVIA

I am? I mean, I couldn't cope.

PETER

Sylvia, we know how hard it is, don't
we guys.

MICHAEL

Yeah, there are three of us and
we could barely manage.

The men's sympathy has helped Sylvia calm down. She looks at
them beseechingly.

SYLVIA

I don't want to go to England and
be with my parents. I want to work
in New York, but I can't do it alone.

(collecting herself)

I'm hoping I don't have to.

The men look at her silently.

SYLVIA

I need help. I need someone to
give me help.

After a moment:

(CONTINUED)

MICHAEL

Well, we'll help!

JACK

Of course we will. You can leave the baby with us whenever you want. We'd love to have her.

MICHAEL

We'll take her when you have an audition or when you go shopping or even when you just want some time to yourself.

SYLVIA

Oh, I was hoping you would. I can't tell you how happy you've made me! Thank you. Thank you so much!

And, holding Mary, she's up and hugging each of the men in gratitude.

PETER

Hold it, guys. I don't like this arrangement.

The other three look at him, puzzled.

PETER

I don't want to be Mary's babysitter. I want to see her all the time. I want to be her family.

JACK

What are you saying, Peter?

PETER

I'm saying I want Mary to move in - permanently.

SYLVIA

(a reasonable tone,
not comprehending)
It's lovely of you to offer, Peter,
but I don't think I could let Mary -

PETER

She's your daughter, and she needs a full-time mother. You're right, Sylvia. That's why I think you should move in, too.

(CONTINUED)

This stuns them. Jack speaks up.

JACK
Peter, that's a great idea.

MICHAEL
Absolutely!

PETER
The only question is how Sylvia feels.

SYLVIA
I'm overwhelmed. Do you think it
would work?

MICHAEL
Like a charm. Four people instead
of three makes it easier on all of us.

SYLVIA
It would be wonderful for Mary to grow
up in such a beautiful place, surrounded
by people like you -

PETER
Who love her -

JACK
Her family.

PETER
I'll build a room for you, Sylvia.

MICHAEL
What about Mary? She should have
her own room, too.

PETER
I'll build a room for Mary.

JACK
Wait a minute, she can stay with me.

MICHAEL
What about me?!!

And as the discussion continues, there is general laughter
and hugging.

MUSIC AND TITLES END.