

# "KIDS, KATS AND DOGS"

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## Shooting Script

FADE IN:

1 EXT. MAPLE DRIVE - EARLY MORNING

ESTABLISHING SHOT:

It's a quiet SPRING DAY on the slightly RUN-DOWN middle-class street in the older part of town in MIDDLE AMERICA, that is MAPLE DRIVE. The CAMERA PANS the street, finally settling on one slightly DILAPIDATED house.

2 INT. CUNNINGHAM HOUSE MASTER BEDROOM - EARLY MORNING

C.U. ALARM CLOCK – the time reads 6:30

We hear the RADIO ALARM begin (a country-rock station), and see a FEMALE HAND come into frame and turn the volume down.

3 INT. MASTER BEDROOM - EARLY MORNING

C.U. DIANE CUNNINGHAM in bed with a male body partially in frame.

DIANE and ROGER CUNNINGHAM are just starting another day, at least Diane is. She gets slowly out of bed, looks down at her husband still sleeping, grabs a MEN'S FLANNEL SHIRT from a chair and puts it on over her NEGLIGEE. Then she looks at her husband again.

4 INT. MASTER BEDROOM - EARLY MORNING

C.U. ROGER, sleeping soundly.

DIANE  
(O.C.)  
Aren't you getting up today?

ROGER  
(mumbles)  
I don't have to be in 'til 10 . . .  
I've got a meeting with Mr. Markham.

DIANE is the mother of four and a former REGISTERED NURSE and MODEL, which shows, because she is gorgeous. She is tall and blond and 31-years old. She also loves to shop.

ROGER is a fit, dark-haired, 35-year old with a tendency to procrastinate (and occasionally a mischievous glint in his eye).

He is also an engineer, part time INVENTOR, and Vice-President of a Solar Energy startup.

5 INT. MASTER BEDROOM - EARLY MORNING

C.U. DIANE, still looking at her husband. The CAMERA follows her as she gets a bright smile on her face, walks around the king-size WATER BED and nestles against ROGER, who doesn't move.

DIANE  
You know, this is the week we move.  
Remember?

ROGER  
(still mumbling)  
Move where?

6 INT. MASTER BEDROOM - EARLY MORNING

C.U. DIANE, who gets a far-away look in her eyes and talks as if in a brightly-lit dream.

DIANE  
We're going to have a heck of a party  
this year.

She bends over and kisses ROGER on the neck.

ROGER  
(still mumbling)  
Just you and me, honey.

7 INT. MASTER BEDROOM - EARLY MORNING

DIANE gets up and starts for the kitchen where she knows her FOUR KIDS are awake (and probably making a mess).

O. C. we hear a distant, intermittent, THUMPING SOUND.

8 INT. KITCHEN - EARLY MORNING

M.C.U. on three of ROGER and DIANE'S children: seven-year old AMANDA, and five-year old TWINS, NATALIE and NATHAN, eating BREAKFAST (which they have "made" themselves) while they try their best to keep things clean.

The THUMPING SOUND gets louder.

9 INT. KITCHEN - EARLY MORNING

CLOSE: the family dog, BUCKO, a LABRADOR RETRIEVER, waiting patiently for handouts at the end of the table when DIANE appears partially in frame.

DIANE  
How you guys doin'? (to DOG) Good morning,  
Bucko.

BUCKO barks back.

DIANE  
(cont. to everyone)  
Where's Darwin, or should I even ask?

AMANDA  
(as she plays with her food)  
He's out kicking the ball against the house.  
He has a game today.

DIANE  
That explains that. Well, his dad's still sleeping so  
he can just practice at school.

10 EXT. BACKYARD - EARLY MORNING

C.U. DIANE who appears in the open back door just as DARWIN, practicing PENALTY KICKS, boots another ball into the side of the house with a loud THUMP.

DARWIN is eleven-years old, athletic and practical. He (usually) acts grown up, and his parents try to treat him like one.

11 EXT. BACKYARD - EARLY MORNING

C.U. DIANE

DIANE  
Darwin! Your dad's sleeping. He goes in late  
today.

12 EXT. BACKYARD - EARLY MORNING

C.U. DARWIN, holding the BALL.

DARWIN

But the finals are about to start, and I have to practice my penalty kicks.

13 EXT. BACKYARD - EARLY MORNING

Back to DIANE, who stares threateningly at her son.

14 EXT. BACKYARD - EARLY MORNING

Back to DARWIN, who holds up three fingers.

DARWIN

(cont.)

Three more! That's all I need. Promise.

15 EXT. BACKYARD - EARLY MORNING

Back to DIANE.

DIANE

(firmly)

None more.

DARWIN

(o.c. pleading)

One more

DIANE

("let's make a deal")

One more.

DARWIN

(O.C. happily)

OK.

DIANE goes back into the house.

16 EXT. BACKYARD - EARLY MORNING

C.U. DARWIN setting up for his last PENALTY KICK.

17 INT. KITCHEN - EARLY MORNING

DIANE reappears in front of her KIDS, just when we hear another sound, not a THUMP, rather a CRASH.

DIANE looks resigned but the TWINS smile at each other, their freckled-faces exploding in MIRTH.

18 INT. KITCHEN - EARLY MORNING

C.U. AMANDA and DIANE.

AMANDA, however, precocious and responsible, (pig tails and all) is more matter-of-fact:

AMANDA  
Sounds like a piece of the house broke.

DIANE  
(shaking her head "yes")  
This house broke a long time ago.

19 INT. KITCHEN - EARLY MORNING

C.U. TWINS, who look at each other and smirk, again.

20 EXT. BACKYARD - EARLY MORNING

C.U. DARWIN, who is standing close to the house, where he is trying to figure out how to get his SOCCER BALL out of the splintered hole it is buried in.

FADE TO:

21 EXT. FRONT OF HOUSE - LATER THAT MORNING

The CAMERA PANS DIANE and ROGER (his arm around her) as they walk to ROGER'S CAR (a new FORD MUSTANG.) ROGER is dressed for work and has a BRIEFCASE in his other hand. They stop at the car where they kiss and then turn and look back at the house.

22 EXT. FRONT of CUNNINGHAM HOUSE - MORNING

C.U. ROGER and DIANE.

ROGER  
I won't be sorry to see it go.

DIANE  
Honey, it's been real good to us, our first house,  
and all. Too bad it's getting torn down.

ROGER  
Yeah. Maple Drive, USA.

DIANE  
(big smile)  
And now we're moving into our dream home.  
And we'll be right down the street from my sister,  
and she can help watch the kids!

ROGER  
(sagely)  
Right. And look at the tax deduction we're gonna have,  
too.

DIANE  
You're a financial wiz, honey.

ROGER smiles at his wife and starts kissing her (maybe a little too passionately for suburban America.)

DIANE  
(whispers)  
Roger!

ROGER  
(broad smile)  
We're moving, who's gonna care?

DIANE laughs, they kiss again, then turn back towards the house, arms around each other.

DIANE  
Honey, maybe we should have kept this place and  
fixed it up as an investment.

23 EXT. FRONT of HOUSE - MORNING

C.U. FRONT PORCH.

As if on cue, the AWNING over the front porch starts "CREAKING," strains against its supports and falls, CRASHING HEAVILY to the ground in a cloud of dust, as DIANE and ROGER watch.

24 EXT. FRONT of HOUSE - MORNING

Back to ROGER and DIANE, mouths open.

ROGER  
(looks at wife)  
I think we made the right decision.

ROGER gets into his car and drives slowly away, waving at DIANE.

25 EXT. FRONT of HOUSE - MORNING

C.U. DIANE.

She waves back at ROGER and walks past the broken awning back into the house to help her kids get ready for school. As she does, she starts singing "Oh Happy Day."

VERY LONG FADE TO:

26 INT. NEW STATION WAGON - DAY - MONTHS LATER

C.U. RADIO. We hear a carefree VOICE O.C. singing along with "Oh, Happy Day" on the RADIO.

The CAMERA PULLS BACK TO REVEAL: DIANE driving.

27 EXT. NEW STATION WAGON - DAY

The CAMERA PANS a shiny new STATION WAGON with DIANE behind the wheel driving up the streets of a NEW custom home development.

28 EXT. NEW CUSTOM HOME DEVELOPMENT - DAY

M.S. DIANE passes the MAILMAN, who waves at the car.

She is accompanied by AMANDA, in the front seat, and DARWIN, in back with BUCKO. They wave back at the MAILMAN.

29 INT. NEW STATION WAGON - DAY

CLOSE: DARWIN is teasing the dog.

30 INT. NEW STATION WAGON - DAY

CLOSE: AMANDA is playing with the GARAGE DOOR OPENER.

31 EXT. STATION WAGON - DAY

The STATION WAGON drives past partly-finished houses and pulls into the driveway of a BRAND NEW, TWO-STORY HOME.

32 INT. STATION WAGON - DAY

C.U. DIANE and AMANDA (in the FRONT BENCH SEAT.)

AMANDA  
Mommy, can I open the door, please?

DIANE  
Sure, Amanda, you can open it. Go right ahead.

33 EXT. CUNNINGHAM HOUSE - DAY

C.U. AMANDA, who presses the GARAGE DOOR OPENER.

34 EXT. CUNNINGHAM HOUSE - DAY

CLOSE: DIANE, who is distracted by her new next-door neighbor, MR. THOMAS, walking across a well-kept lawn in the B.G. to his car parked at the curb.

35 EXT. CUNNINGHAM HOUSE - DAY

MR. THOMAS waves as DIANE slowly idles her car into the opening garage.

36 EXT. CUNNINGHAM HOUSE - DAY

C.U. MR. THOMAS. He steps over a HEDGE and slips on his son's SKATEBOARD, landing with a THUMP on his rear.

37 INT. NEW STATION WAGON - DAY

C.U. DIANE, watching, who stifles a laugh halfway into the garage.

38 EXT. CUNNINGHAM HOUSE - DAY

CLOSE: AMANDA, playing with the GARAGE DOOR OPENER.

39 INT. NEW STATION WAGON - DAY

CLOSE: DIANE, who doesn't notice AMANDA pushing BUTTONS on the GARAGE DOOR OPENER.

40 EXT. CUNNINGHAM HOUSE - DAY

The GARAGE DOOR is now CLOSING, right down on the hood of her shiny new car.

41 INT. NEW STATION WAGON - DAY

C.U. DIANE. After the CRASH, she hangs her head in her hands.

DIANE

"Why me . . . Dear God, why always me?"

42 EXT. CUNNINGHAM HOUSE - DAY

CLOSE: MR. THOMAS, dusting himself off from his tumble, is looking at DIANE, seemingly shocked.

43 INT. NEW STATION WAGON - DAY

CLOSE: STATION WAGON, DIANE, shrugging her shoulders.

44 INT. NEW STATION WAGON - DAY

ANGLE: STATION WAGON as AMANDA starts crying, throws the opener on the floor and heads for the back seat while DARWIN laughs maniacally and BUCKO starts barking.

DISSOLVE TO:

45 TITLES

BEGIN SOUNDTRACK MUSIC AND TITLES with ANIMATED CARICATURES of the CUNNINGHAM FAMILY playing in their backyard SWIMMING POOL.

DISSOLVE BACK TO:

46 EXT. CUNNINGHAM HOUSE - DAY

The CAMERA follows DIANE, DARWIN and AMANDA carrying GROCERIES in the front door.

DARWIN

Dad's gonna freak.

DIANE

Darwin, stifle it. I've gotta call Sue, you and Amanda go out back, OK? And take Bucko with you.

Her TONE leaves no room for argument.

47 INT. CUNNINGHAM HOUSE - DAY

C.U. DARWIN and AMANDA set the GROCERIES on the kitchen counter and go out the back door to the back yard, followed by BUCKO.



48 EXT. CUNNINGHAM HOUSE FRONT PORCH - DAY

M.S. DIANE has stopped, looking around at her spacious new porch. She SMILES, then enters the house.

49 INT. CUNNINGHAM HOUSE - DAY

ANGLE: DIANE walks into the KITCHEN and reaches for the PHONE just as it RINGS. She is carrying a bag of groceries.

50 INT. CUNNINGHAM HOUSE - DAY

C.U. DIANE at PHONE.

DIANE  
(cont. into receiver)  
Hi, Sue, how are the twins . . . What?! I'll be right  
over.

51 INT. CUNNINGHAM HOUSE - DAY

DIANE sets the GROCERIES down on the COUNTER then walks over and YELLS out the back door.

DIANE  
(cont.)  
I've gotta get the twins--back in a few--take your  
shoes off or stay outside!

52 EXT. STREET - DAY

The CAMERA PANS as DIANE dashes out of her HOUSE and up the street, soon rushing in the open front door of ANOTHER NEW HOUSE, encountering her SISTER, SUE.

53 INT. SUE'S HOUSE - DAY

CLOSE: SUE, DIANE'S dark-haired, pretty YOUNGER SISTER.

SUE looks HARRASSED, staring out her back door, as DIANE comes INTO FRAME.

SUE  
(still staring outside, not looking at DIANE)  
You're not going to believe this one. Come on.

DIANE follows a perplexed SUE out into the backyard.

54 EXT. SUE'S BACKYARD - DAY

The CAMER PANS as we see: a WASH BUCKET, CAR WAX and RAGS, and a dripping, restored, VOLKSWAGEN BEETLE with a HOSE leading into it.

The water is running, and the VOLKS is filled with water, pouring out of the half-opened windows.

55 EXT. SUE'S BACKYARD - DAY

ANOTHER ANGLE: Outside the VOLKS are three KIDS, NATHAN, NATALIE, and 5-year-old TYLER, one of SUE'S two children.

56 EXT. VOLKSWAGEN - DAY

CLOSE: NATHAN and NATALIE are leading the way, pushing TOY BOATS through the open windows of the water-filled car.

57 EXT. SUE'S BACKYARD - DAY

C.U. SUE and DIANE.

SUE  
(to DIANE)  
I should have closed the windows. No, I mean,  
I shouldn't have talked so long on the phone, I  
mean, I mean--I shouldn't have said I'd watch the  
twins today!

DIANE  
(softly)  
Oh, sh--oot.

SUE and DIANE walk up to the VOLKSWAGEN.

DIANE  
(cont.)  
Nathan and Natalie, come here.

58 EXT. SUE'S BACKYARD - DAY

ANGLE: NATALIE and NATHAN open the doors to the VOLKSWAGEN and the water gushes out, running over the playing CHILDREN and straight at DIANE and SUE'S P.O.V.

59 EXT. SUE'S BACKYARD - DAY

CLOSE: DIANE looks down at her NEW SHOES.

60 EXT. SUE'S BACKYARD - DAY

C.U. DIANE'S NEW SHOES getting SOAKED.

61 EXT. SUE'S BACKYARD - DAY

ANOTHER ANGLE: DIANE'S KIDS run up to her, almost knocking her over.

62 EXT. SUE'S BACKYARD - DAY

C.U. DIANE and KIDS.

NATALIE  
We're having a boat race, Mommy!

NATHAN

And washing the car, too!

DIANE'S anger melts as she stoops down and holds her CHILDREN. TYLER walks INTO FRAME.

63 EXT. SUE'S BACKYARD - DAY

ANOTHER ANGLE: TYLER walks up.

TYLER

Hi, Aunt Diane, we're washing the car!

DIANE

It's very clean, but don't you think you overdid it a little with the water?

DIANE rubs TYLER'S head then picks up her KIDS.

64 EXT. SUE'S BACKYARD - DAY

M.C.U. With SUE in the B.G. looking SHOCKED, DIANE goes over and turns off the water and walks back to SUE, where she sets them down.

65 EXT. SUE'S BACKYARD - DAY

ANOTHER ANGLE: SUE and DIANE.

DIANE

(cont.)

What can I say? Of course I'll . . . pay for the damages. The insurance company's gonna freak. Two cars in one day, ei, yie, yie.

SUE, who has been blubbing into her KLEENEX, stops and STARES at her sister.

66 EXT. SUE'S BACKYARD - DAY

C.U. SUE.

SUE

*Two cars? They've done this before?*

She shakes her head back and forth, and looks sternly at DIANE.

SUE

(cont.)

It's a good thing Nana and Gus aren't here to see this.

She waves expansively.

67 EXT. SUE'S BACKYARD - DAY

ANOTHER ANGLE:

DIANE  
Yeah . . . Don't worry, it'll be good as new in no  
time.

DIANE surveys the VOLKSWAGEN again, looks at the KIDS, then back at SUE.

DIANE  
(cont.)  
I'll send Darwin over with my blowdryer.

68 EXT. SUE'S BACKYARD - DAY

ANOTHER ANGLE, QUICK CUT:

SUE picks up a dripping SPONGE and throws it at DIANE.

69 EXT. SUE'S BACKYARD - DAY

C.U. SUE with DIANE in B.G. making a fast exit, dragging NATHAN and NATALIE along with her.

SUE  
(hollers after her)  
You're lucky I'm your sister!

DIANE  
(over her shoulder)  
I know. Bye!

CUT TO:

70 EXT. STREET - DAY

M.S. DIANE ambling down the street with her TWINS, holding their hands. They arrive home and DIANE retrieves the MAIL from their BOX on the PORCH.

71 EXT. CUNNINGHAM HOUSE FRONT DOOR - DAY

CLOSE: BUCKO meets them as they open the door, WAGGING his TAIL and looking CUTE. DIANE stoops to pet him.

72 EXT. FRONT DOOR - DAY

We see TRASH strewn all over the living room through the DOORWAY.

73 EXT. FRONT DOOR - DAY

ANOTHER ANGLE.

DIANE  
(cont.)  
Bucko, You son of . . . (catches herself) . . . bad  
dog!

74 INT. DOORWAY - DAY

ANOTHER ANGLE: AMANDA walks up, SHOES on, covered in dirt from the backyard.

AMANDA  
He did a bad thing, Mom.

Ignoring AMANDA, DIANE picks up a NEWSPAPER and corners BUCKO in the LIVING ROOM as she rolls it up.

DIANE  
Stay, stay! You . . . dog!

75 INT. CUNNINGHAM HOUSE LIVINGROOM - DAY

CLOSE: BUCKO rolls over onto his back and pees.

DIANE  
(cont.)  
Not on the new carpet! Oh, shoot. Get out, get out!

76 INT. CUNNINGHAM HOUSE - DAY

ANOTHER ANGLE.

DARWIN walks in (his SHOES are on too) and looks at the scene nonchalantly.

DARWIN  
Uh, oh, looks like Bucko tore up the garbage again.

DIANE  
(angrily)  
If you'd taken it out like I asked you to, he wouldn't have!

DARWIN looks guilty and turns to leave, followed closely by AMANDA.

77 INT. CUNNINGHAM HOUSE - DAY

ANOTHER ANGLE:

DIANE  
(cont.)  
Where are you two going?

DARWIN  
To clean my room.

AMANDA  
Me too.

The TWINS have also disappeared, leaving DIANE to face the mess alone.

78 INT. CUNNINGHAM HOUSE - DAY

DIANE looks at a CLOCK on the wall.

79 INT. CUNNINGHAM HOUSE - DAY

INSERT: CLOCK. The time reads 5:35.

80 INT. CUNNINGHAM HOUSE - DAY

BACK TO DIANE.

DIANE  
(to herself)  
And Roger wants dinner at six.

DISSOLVE TO:

81 INT. OFFICE - DAY

CLOSE: ROGER is sitting at a desk in his PRIVATE OFFICE in a modern office building with the BLINDS closed and the LIGHTS off.

He is holding a SMALL SILVER DEVICE up to a shaft of LIGHT coming through the blinds. The device is an INVENTION of his, a SOLAR TRANSMUTER (a potentially effective translator of SOLAR ENERGY, covered with small SOLAR CELLS.)

82 INT. OFFICE - DAY

C.U. ROGER and DEVICE.

ROGER spins the blades of the TRANSMUTER with his fingers.

83 INT. OFFICE - DAY

ANOTHER ANGLE.

ROGER'S SECRETARY, MRS. COURTNEY, knocks on his door. ROGER quickly shoves the GADGET into his desk drawer, opens the shades and turns on the light.

ROGER  
Come in.

84 INT. OFFICE - DAY

CLOSE: MRS. COURTNEY enters looking CONCERNED.

MRS. COURTNEY  
Roger, Mr. Markham is ready to see you now.

85 INT. OFFICE - DAY

CLOSE: ROGER.

ROGER  
You OK? You look worried.

86 INT. OFFICE - DAY

CLOSE: MRS. COURTNEY.

MRS. COURTNEY

Oh, nothing. (pause) I hope you get your raise.

87 INT. OFFICE - DAY

CLOSE: ROGER.

ROGER looks at her, also CONCERNED, straightens his TIE and locks the drawer of his DESK.

88 INT. OFFICE - DAY

CLOSE: ROGER. DOLLY SHOT.

PERPLEXED, ROGER walks out of his OFFICE and the CAMERA FOLLOWS him as he walks across the plush MAIN OFFICE, confronting a VERY LARGE woman, MARGARET SNIVELY, who BLOCKS his way.

MARGARET is a competitor for ROGER'S job, and is about to marry the BOSSES SON, MELVIN (although Roger doesn't know this yet.)

89 INT. OFFICE - DAY

C.U. ROGER and MARGARET

MS. SNIVELY

Hello Roger.

ROGER

(after a frustrated sigh)

Hello, Margaret.

90 INT. OFFICE - DAY

DOLLY SHOT.

ROGER brushes by her CAREFULLY, past a SECRETARY (who smiles) and knocks on the door of BOB MARKHAM, PRESIDENT of SOLCORP.

MR. MARKAM

(O.C.)

Come in Roger.

91 INT. OFFICE - DAY

ANGLE: from the DOORWAY, we see ROGER enter the large office to find his BOSS standing behind his desk.

92 INT. OFFICE - DAY

ANGLE on ROGER and MR. MARKAM.

MR. MARKAM

(cont.)

Sit down, Roger . . .

ROGER sits down in front of a GIANT MAHOGANY DESK and looks at his BOSS with sudden foreboding.

MR. MARKAM

(cont.)

. . . You know, Rog, in this business you try to plan for every eventuality . . .

FADE TO:

93 INT. CUNNINGHAM HOUSE - EVENING

M.C.U. The DINNER TABLE is set in the B.G. as ROGER walks through the large, open, front DOUBLE-DOORS, looking like something is on his mind.

94 INT. CUNNINGHAM HOUSE - EVENING

CLOSE: ROGER stops in the FOYER, sets down his BRIEFCASE, and stares at a LARGE ABSTRACT LITHOGRAPH of a BUTTERFLY, by "LOTHAR VON KRUM," tilting his head to take it all in.

95 INT. CUNNINGHAM HOUSE - EVENING

C.U. LITHOGRAPH, a SWIRL of impressionistic DESIGN.

96 INT. CUNNINGHAM HOUSE - EVENING

C.U. DIANE greeting ROGER with a kiss.

DIANE

Hi guy, how was your day?

Before ROGER can answer, AMANDA starts screaming in the background.

97 INT. CUNNINGHAM HOUSE - EVENING

The CAMERA PANS with DIANE and ROGERS' gazes to find NATALIE AND NATHAN playing tug-of-war with their CAT, "PC" (POOLCAT.)

DARWIN is laughing as BUCKO barks outside.

98 INT. CUNNINGHAM HOUSE - EVENING

ANGLE on DIANE and ROGER.

DIANE

Oh geezzzz! Stop it, stop it right now you kids!

99 INT. CUNNINGHAM HOUSE - EVENING



The CAMERA PANS as ROGER strides over and grabs PC, and in a motion that ALMOST looks REHEARSED, DARWIN opens the back door and ROGER flings PC out it.

CUT TO:

100 EXT. CUNNINGHAM HOUSE - EVENING

CAT flying through the air.

CUT TO:

101 EXT. CUNNINGHAM HOUSE - EVENING

CAT landing in large backyard POOL.

BACK TO:

102 INT. CUNNINGHAM HOUSE - EVENING

CLOSE: DIANE and ROGER.

DIANE  
(philosophically)  
PC, what a cat. More than half-way across.

ROGER  
(calming down, a little guiltily)  
He needed more exercise, anyway--a lot more.

103 INT. CUNNINGHAM HOUSE - EVENING

C.U. AMANDA, distressed, staring at her DAD.

AMANDA  
Daddy!

104 INT. CUNNINGHAM HOUSE - EVENING

ANOTHER ANGLE on AMANDA.

She rushes out the door to retrieve a very wet PC. She picks him up and turns back around and stares at ROGER angrily as she rocks PC softly in her arms.

105 INT. CUNNINGHAM HOUSE - EVENING

REVERSE: ROGER, sticking his TONGUE out and crossing his eyes.

106 INT. CUNNINGHAM HOUSE - EVENING

CLOSE: DIANE stares at her HUSBAND, who has obviously had a BAD DAY.

DISSOLVE TO:

107 INT. CUNNINGHAM DINING ROOM - EVENING

The CAMERA PULLS BACK TO REVEAL: DINNER in progress, everything seemingly CALM.

108 INT. CUNNINGHAM DINING ROOM - EVENING

ANGLE on the FAMILY eating PASTA DINNER, NATALIE and NATHAN in the CENTER of the SHOT.

NATALIE

MMMnnn, tet-ra . . .

NATHAN

. . . zini.

109 INT. CUNNINGHAM DINING ROOM - EVENING

CLOSE: ROGER and DARWIN.

ROGER

Very good!

He turns to DARWIN.

ROGER

(cont.)

And what did you learn today, Darwin?

DARWIN

(sarcastically)

I learned that if little girls play with garage door  
open . . .

110 INT. CUNNINGHAM DINING ROOM - EVENING

C.U. DIANE, who makes a surreptitious MOVEMENT.

111 INT. CUNNINGHAM DINING ROOM - EVENING

CLOSE: DIANE'S FOOT kicking DARWIN'S LEG under table.

112 INT. CUNNINGHAM DINING ROOM - EVENING

CLOSE: DARWIN, wincing.

113 INT. CUNNINGHAM DINING ROOM - EVENING

CLOSE: DIANE, interrupting.

DIANE

Amanda learned something today.

114 INT. CUNNINGHAM DINING ROOM - EVENING

ANGLE: ROGER'S confused head swings from side to side and settles on AMANDA.

AMANDA  
I didn't really learn anything new,  
but I have a theory.

ROGER  
(eyebrows raised, impressed)  
Oh, really?

AMANDA  
(looks at DARWIN)  
Yeah, if a dog is left in the same room as the trash  
he tears it all up. Every time.

115 INT. CUNNINGHAM DINING ROOM - EVENING

ANOTHER ANGLE: ROGER looks at his wife. DIANE is shoveling a bite of food into NATHAN.

DIANE  
And the twins learned a new water game.

THE TWINS look at each other and giggle, their look quickly changing to MOROSENESS as they look back at DIANE.

116 INT. CUNNINGHAM DINING ROOM - EVENING

C.U. TWINS.

TWINS  
(in unison)  
We miss our old house!

CUT TO:

117 INT. ROGER and DIANES' BEDROOM - LATE EVENING

M.C.U. DIANE is just finishing her YOGA on the floor next to the KING SIZE WATER BED as ROGER exits the ADJOINING BATHROOM in the B.G. and gets in BED.

118 INT. ROGER and DIANES' BEDROOM - LATE EVENING

CLOSE: DIANE completes the LOTUS POSE and gets into bed where she SNUGGLES up against ROGER.

119 INT. ROGER and DIANES' BEDROOM - LATE EVENING

CLOSE: DIANE and ROGER in bed.

DIANE  
I can't believe how well you're taking all this.  
I remember . . . Oh, never mind. Just, I love you,  
OK?

ROGER  
(looking worried)

Yeah, Honey, I love you too.

They kiss, then DIANE turns out the light and we hear her SIGH contentedly.

Soon the light comes on on ROGERS'S side of the bed. He jumps out and starts PACING the floor.

120 INT. ROGER and DIANES' BEDROOM - LATE EVENING

C.U. ROGER, agitated.

ROGER

(cont.)

I wasn't gonna tell you this, not tonight, not now.  
I can't tell you--but I've got to.

ROGER looks at his WIFE.

121 INT. ROGER and DIANES' BEDROOM - LATE EVENING

C.U. DIANE, who looks very confused.

DIANE

Roger, what's the matter?

122 INT. ROGER and DIANES' BEDROOM - LATE EVENING

C.U. ROGER.

ROGER

(hesitating)

Diane, I got my last paycheck today. I've been let  
go. The Mothers laid me off.

123 INT. ROGER and DIANES' BEDROOM - LATE EVENING

ANGLE on DIANE and ROGER.

DIANE

Oh, no, Roger, you're kidding . . .

ROGER

(interrupting)

I wish.

DIANE

. . . but why? You were up for a raise. I can't  
believe it.

ROGER

Margaret Snively is marrying Melvin Markham,  
and moving into my office tomorrow.

124 INT. ROGER and DIANES' BEDROOM - LATE EVENING

The CAMERA PANS as DIANE gets out of bed and goes over to ROGER.

DIANE

Marge Snively is marrying the bosses son? Oh Roger.

ROGER

(angrily)

Nepotism . . . when the kids get older we'll start our own business, and we won't hire anyone unless they're family!

DIANE hugs her HUSBAND, who is staring angrily out into space.

DIANE

Honey, everything will be OK. Let's get in bed. We'll worry about it tomorrow.

125 INT. ROGER and DIANES' BEDROOM - LATE EVENING

ANOTHER ANGLE: We see DIANE HUGGING her HUSBAND and looking CONCERNED.

FADE TO:

126 INT. ROGER and DIANES' BEDROOM - NEXT MORNING

The TWINS run into ROGER and DIANES' BEDROOM. They hop onto the BED to PRY their PARENTS' EYES open.

127 INT. ROGER and DIANES' BEDROOM - MORNING

CLOSE: DIANE and ROGER wake up quickly, smiling and LAUGHING, and tickle their KIDS. AMANDA calls from the hallway.

AMANDA

(O.C.)

We made your breakfast, Mommy and Daddy!

128 INT. ROGER and DIANES' BEDROOM - MORNING

ANOTHER ANGLE: ROGER and DIANE and TWINS.

DIANE and ROGER look at each other, very surprised.

129 INT. ROGER and DIANES' BEDROOM - MORNING

ANGLE: AMANDA walks in, smiling proudly, precariously balancing a BREAKFAST TRAY. When she gets to the ROGER'S side of the bed, a GLASSE of JUICE spills.

AMANDA

(cont.)

Oh, no!

ROGER

That's OK Amanda. Hey, this is great.

130 INT. ROGER and DIANES' BEDROOM - MORNING

INSERT: We see AMANDA'S breakfast--YUCKY eggs, BURNT toast, etc.

131 INT. ROGER and DIANES' BEDROOM - MORNING

ANOTHER ANGLE.

AMANDA  
(proudly, to DIANE)  
Mommy, the red plate's yours.

DIANE walks around the bed and sits next to ROGER, eyeing the tray.

DIANE  
(picks up her GLASS)  
Oh, just juice for me.

AMANDA  
But we made it--you have to eat it.

DIANE  
(optimistically)  
OK.

ROGER  
Natalie, want a bite of my yummy eggs?

NATALIE  
No, CACA.

AMANDA  
Come on Nate and Nat, let's let Mom and Dad eat  
in peace.

DIANE  
You're so thoughtful, Honey.

132 INT. ROGER and DIANE'S BEDROOM - MORNING

ANOTHER ANGLE.

DIANE hugs AMANDA while smoothly slipping her food onto ROGER'S plate (who isn't looking.)

DIANE  
(cont. to AMANDA)  
Say, you've got a big recital coming up.

DARWIN bursts in, coming INTO FRAME and sitting next to DIANE and AMANDA.

AMANDA  
(to her MOM)  
Thanks for my tutu, it's so keen.

DARWIN  
(mimicing AMANDA)  
My tutu is so *keen*.

AMANDA  
Shut up, Darwin, you're just mad 'cause I won't let  
you try it on.

DARWIN punches AMANDA in the ARM.

133 INT. ROGER and DIANES' BEDROOM - MORNING

CLOSE: Reacting, ROGER is momentarily shocked, then gets ANGRY and reaches for DARWIN.

134 INT. ROGER and DIANES' BEDROOM - MORNING

ANGLE: DARWIN runs out of the room and ROGER spills the BREAKFAST TRAY.

ROGER  
(yelling after his SON)  
Darwin! Come back here and apologize. Darwin!

135 INT. ROGER and DIANES' BEDROOM - MORNING

ANOTHER ANGLE.

AMANDA, not hurt in the slightest from DARWIN'S relatively weak blow, starts CRYING and the TWINS LAUGH belly-laugh while ROGER shakes his head back and forth and slowly smiles, trying to hug AMANDA.

ROGER  
(cont.)  
Bucko!

136 INT. ROGER and DIANES' BEDROOM - MORNING

CLOSE: BUCKO bounds INTO FRAME and SCARFS the spilled breakfast.

FADE TO:

137 EXT. CUNNINGHAM FRONT PORCH - MORNING

CLOSE: ROGER, briefcase in hand, kisses DIANE goodbye before heading to his car.

We hear a MOTORCYCLE pulling up in the B.G.

138 EXT. CUNNINGHAM DRIVEWAY - MORNING

C.U. NANA, ROGER'S MOTHER, parking her HARLEY in the driveway. She gets off the BIKE, waves 'hi' and walks over to DIANE and ROGER.

NANA is an adventurous 55-year-old free-spirit with silver hair and an infectious laugh. She is more than a little bit ECCENTRIC but loves her family and has a very warm HEART.

She is wearing WWII style GOGGLES and LEATHER HELMET.

139 EXT. FRONT PORCH - MORNING

C.U. NANA, DIANE and ROGER.

NANA

Hi, dudes.

ROGER

(never surprised)

Hi, Mom.

DIANE

Hi, Nana. Thanks for babysitting.

NANA

(cheerily)

Nonsense, and they're not babies, either. How's my favorite son. (NANA kisses ROGER)

ROGER

Fine, Mom. How's poker?

NANA

Not too good this week.

ROGER

Well, some of us have to work for a living.

140 EXT. DRIVEWAY - MORNING

CLOSE: ROGER stomps off, walking down the large DRIVEWAY to his car.

141 EXT. FRONT PORCH - MORNING

CLOSE: NANA and DIANE.

NANA

(to DIANE)

He's sure cranky this morning.

DIANE waves to her husband.

DIANE

(shouts)

Good luck!

142 EXT. DRIVEWAY - MORNING

C.U. ROGER who waves confidently back, gets into his car and drives away.

143 EXT. FRONT PORCH - MORNING



BACK TO NANA and DIANE.

NANA  
(suspiciously)  
Everything OK?

DIANE  
(lying)  
Yes. Sure!

NANA  
(sensing something isn't right)  
Well, I'll just go in and see how the kids are.

DIANE  
Thanks, Nana.

NANA puts her hand on DIANE'S CHEEK then goes into the house.

DIANE looks down the street where ROGER had been.

144 EXT. STREET - MORNING

We see SUE walking up with her second SON, nine-year-old LUKE.

145 EXT. FRONT PORCH - MORNING

ANGLE: DIANE, SUE, and LUKE.

SUE  
Roger's sure late for work today. Nana here?

DIANE  
Yes. I mean, no, he's not, but then it's a long story.  
Got time for a cup of coffee?

SUE  
Sure.

DIANE  
(to LUKE)  
And you've got a birthday coming--got any big  
plans, now that you're almost nine?

LUKE  
I thought maybe I could start a paper route, but  
Dad Mom are still thinking about it.

DIANE  
Well, Darwin was just about your age when he got  
his. Maybe nine is your lucky number.

LUKE

Is Darwin ready for school yet?

DIANE  
(smiling)  
He's on his way down.

FADE TO:

146 INT. MAIN OFFICE - DAY

ROGER strides to his FORMER OFFICE DOOR and stops. It boasts a new SIGN that reads: "MARGARET SNIVELY, VICE PRESIDENT."

147 INT. MAIN OFFICE - DAY

ANOTHER ANGLE: ROGER scowls, and enters the office.

148 INT. OFFICE - DAY

CLOSE: We see MARGARET'S large derriere. She is bending over next to her desk. Her desk is COVERED in FILE FOLDERS.

149 INT. OFFICE - DAY

ROGER, with a disgusted look, walks over to MARGARET.

150 INT. OFFICE - DAY

CLOSE: MARGE is reaching for a fallen FOLDER. ROGER gets there first.

ROGER  
(reaching for FOLDER)  
Allow me.

151 INT. OFFICE - DAY

C.U. MARGE, who grabs the FOLDER from him and giggles nervously, clasping it to her bosom.

MARGE  
Oh, Roger, you surprised me . . . Ah, Your things  
are in the box by the door.

152 INT. OFFICE - DAY

ANOTHER ANGLE: MARGE and ROGER. ROGER sees all his old company records on his old desk.

ROGER  
Looking through my records to see if I was working,  
huh?

MARGE  
I wouldn't phrase it that way Rog . . .

ROGER

(interrupting)  
Oh, I forgot to extend my Congratulations.

MARGE  
On the promotion? Believe me, I had no ide . .

ROGER  
(interrupting again)  
No, on your marriage to Melvin.

MARGE  
You're not suggesting . . . ?!

ROGER  
I'm not suggesting anything . . . lard ass!

ROGER knocks FOLDERS off of her desk and turns to leave.

MARGE  
Roger, leave my office, now, or I'll call securit . . .

153 INT. OFFICE - DAY

ANOTHER ANGLE: ROGER leaving.

ROGER  
(over his shoulder)  
Don't bother.

Not looking back, ROGER picks up his BOX of personal belongings and walks out the open door.

154 INT. OFFICE - DAY

M.C.U: MARGE. She turns and the CAMERA ZOOMS into her large derriere as she bends over to pick up her FILES.

155 INT. MAIN OFFICE - DAY

CLOSE: ROGER runs into DELBERT, who owns the CLEANING SERVICE, on his way out. DELBERT is in his 30's and wearing a shirt with a tag that proclaims INDUSTRIAL CLEANING SERVICE.

ROGER  
(BOX in his hands)  
Delbert, my man, how are you?

DELBERT  
Fine, Roger, sorry to hear you're leaving. Oh, I've got that book of yours, "Best Shots,' it's in my car.

ROGER  
Keep it. You know, it's too bad we didn't get to play a few more games.

DELBERT

Remember the time I ran the table in the tournament,  
Rog? Hell, I remember lots of good times playing  
together . . .

ROGER smiles at the ribbing he's getting.

DELBERT

(cont.)

. . . but shit, Marlene keeps me pretty busy at home,  
anyway, and you're gonna keep in touch--OK?

ROGER

I will, Del. I should have plenty of time for pool now,  
and if memory serves, I won the last time we played . . .

They shake hands and ROGER EXITS the FRAME.

DELBERT

Bye, Rog.

CUT TO:

156 INT. CUNNINGHAM LIVING ROOM - DAY

CLOSE: NANA is in ROGER'S EASY CHAIR watching a GAMBLING SPECIAL on TV when AMANDA  
walks by.

NANA

Amanda, where's the twins?

AMANDA

(responsibly)

Playing in the backyard--they're OK, I just checked.

NANA

Good. Sweetie, would you go out and check the  
mailbox for me, too?

AMANDA

Sure, Nana.

157 EXT. FRONT PORCH - DAY

CLOSE: AMANDA gets the MAIL out of the BOX next to the front door. The CAMERA DOLLIES as she  
walks around the HOUSE to the BACKYARD, where her large PLAYHOUSE is. She enters the  
PLAYHOUSE.

158 INT. PLAYHOUSE - DAY

AMANDA

(cont. to no one, PLAY ACTING)

Honey, I'm home. And here's some mail.

AMANDA takes SEVERAL LETTERS and stacks them on a PILE of old LETTERS in the corner of the PLAYHOUSE.

AMANDA  
(cont., smiling, to no one)  
And I'll cook you filet mimom for dinner, too.

FADE TO:

159 INT. CUNNINGHAM KITCHEN - ANOTHER DAY

C.U. DIANE, decorating a BIRTHDAY CAKE for LUKE'S birthday party.

160 INT. KITCHEN - DAY

INSERT: CAKE. Almost done, it reads HAPPY BIRTHDAY LUKE.

161 INT. KITCHEN - DAY

ANGLE: DIANE and NATALIE and BUCKO.

NATALIE is helping her, and also helping herself to CHOCOLATE CHIPS from a bag on the counter.

BUCKO is sitting at her feet and BARKING, waiting for an occaasional toss of chocolate.

DIANE  
Natalie, I want you to take Bucko outside.

DIANE waits for a moment as NATALIE toys with some chocolate.

DIANE  
(cont.)  
Natalie, will you please take the dog out?

NATALIE  
OK.

162 INT. KITCHEN - DAY

ANGLE: NATALIE, DIANE and BUCKO.

As DIANE watches, looking confused, NATALIE walks over to the refrigerator, opens it, and grabs a chunk of SALAMI.

She turns and waves it at BUCKO, and leads him over to the KITCHEN DOOR, waving the SALAMI until BUCKO goes out expectantly, and then closes the DOOR in his FACE.

She takes a bite of SALAMI, walks over and sets the rest of it on the COUNTER, and nonchalantly walks out of the kitchen.

163 INT. KITCHEN - DAY

ANOTHER ANGLE.

DIANE  
(laughs)  
Poor Bucko! Where are you going?

NATALIE  
To play in my room.

DIANE  
Come back, we have to finish the cake!

NATALIE  
OK, I'll be right back.

DIANE smiles and shakes her head from side to side as her DAUGHTER leaves the room.

CUT TO:

164 EXT. OFFICE BUILDING - DAY

L.S. ROGER'S MUSTANG pulls into the driveway of an office complex and parks.

165 INT. ROGER'S CAR - DAY

CLOSE: ROGER looks in the rear view mirror, combs some stray hairs, checks his teeth and sprays BREATH SPRAY into his mouth.

ROGER  
(into mirror)  
You're good looking, and you're talented.

ROGER grabs his BRIEFCASE and exits the car, checking his WATCH.

CUT TO:

166 INT. OFFICE - DAY

C.U. ROGER is in an interview, just concluding. MARSHALL SQUIRES, the interviewer, (and CEO) is sitting at his DESK while ROGER puts papers back in his briefcase.

MR. SQUIRES  
Roger, it's been a pleasure. You're certainly qualified for the position. I have one other prospect to interview, and then I'm leaving town for two weeks and I'll make my decision when I get back.

ROGER  
(disappointedly)  
Two weeks, huh? (pause) Well, thank you for your consideration Mr. Squires.

ROGER reaches across the desk and they shake hands.

167 INT. OFFICE - DAY

CLOSE: ROGER exits MR. SQUIRES office.

The SECRETARY gives him a big SMILE as he passes her desk.

SECRETARY

Nice to meet you, Mr. Cunningham. I hope to see you again.

ROGER

Thanks. It's been my pleasure.

ROGER walks through the GLASS MAIN DOORS, across a hallway, and gets in the elevator.

168 INT. SUE'S HOUSE - DAY

CLOSE: DECORATIONS.

We see orange and turquoise STREAMERS and BALLOONS, and hear CHILDREN and their MOTHERS laughing in the B.G.

169 INT. SUE'S HOUSE - DAY

ANGLE: Everyone is having a good time as the game "MUSICAL CHAIRS" winds down to a final contestant.

170 EXT. CUNNINGHAM HOUSE - EVENING

M.S. ROGER arrives home, gets out of his car in the DRIVEWAY and walks over to get his mail from the MAILMAN who is walking up the DRIVEWAY.

171 EXT. CUNNINGHAM HOUSE - EVENING

CLOSE: ROGER and MAILMAN.

ROGER

Hi, there. How's bus (business)?

MAILMAN

Just fine. Nice day, huh?

ROGER

Just swell.

172 EXT. CUNNINGHAM HOUSE - EVENING

ANGLE: The MAILMAN hands ROGER a large pile of MAIL tied together with RUBBER BANDS.

ROGER

(cont.)

What's all this?

The MAILMAN looks closely at the BUNDLE, then back at ROGER.

MAILMAN

Forwarded.

ROGER  
(looking at ENVELOPES)  
Well, it's from our old, uh, address, but I haven't  
gotten anything from there for months.

ROGER holds the PACKET up to the FADING SUNLIGHT, and we see an OFFICIAL LOOKING stamp on the top ENVELOPE.

MAILMAN  
Looks important. You might want to renew the,  
uh, forward request. Oh, you'll have to sign for  
this one.

173 EXT. CUNNINGHAM HOUSE - EVENING

CLOSE: ROGER and MAILMAN. The MAILMAN hands him a piece of REGISTERED MAIL (with the same looking OFFICIAL STAMP) which he signs for, then glances at his WATCH.

174 EXT. CUNNINGHAM HOUSE - EVENING

ANOTHER ANGLE: ROGER.

Late to LUKE'S BIRTHDAY PARTY, he walks briskly toward SUE'S house with the MAIL in his hand, occasionally glancing at the BUNDLE.

175 INT. SUE'S HOUSE - EVENING

CLOSE: ROGER enters SUE'S FRONT DOOR to find TYLER struggling to carry a beautifully decorated BIRTHDAY CAKE into the dining room where everyone is assembled. TYLER trips.

176 INT. SUE'S HOUSE - EVENING

ANGLE: As SUE turns around and gasps, ROGER drops his MAIL and stoops to catch the CAKE just before it hits the floor.

SUE  
(to ROGER)  
Great timing, Roger.

177 INT. SUE'S HOUSE - EVENING

ANOTHER ANGLE:

ROGER hands the cake to SUE and licks frosting off of his fingers as everyone APPLAUDS.

178 INT. SUE'S HOUSE - EVENING

CLOSE: TYLER picks up ROGER'S MAIL and hands it to him shyly.

ROGER  
(rubbing TYLER'S head)  
No problem, buddy, thanks.



179 INT. SUE'S HOUSE - EVENING

ANGLE: DIANE sits down at an old upright PIANO in the large DINING ROOM as SUE lights the candles. The song "HAPPY BIRTHDAY" begins as everyone sings. We hear can plainly hear ROGER'S baritone voice singing along O.C., but it soon fades.

180 INT. SUE'S HOUSE - EVENING

CLOSE: ROGER'S face, his raised hands holding an unopened, CERTIFIED LETTER slightly OUT of FOCUS in the F.G. He looks concerned.

181 INT. SUE'S HOUSE - EVENING

INSERT: Front of LETTER. It's from the INTERNAL REVENUE SERVICE.

182 INT. SUE'S HOUSE - EVENING

CLOSE: ROGER opens the letter and reads it as we hear the last stanza of "Happy Birthday."

183 INT. SUE'S HOUSE - EVENING

INSERT: LETTER. It reads: "INTENTION TO LEVY HOME MORTGAGE FOR FAILURE TO PAY FEDERAL TAX LIABILITY . . ."

184 INT. SUE'S HOUSE - EVENING

C.U. ROGER, singing to himself sarcastically, as he reads on.

ROGER

(cont.)

. . . Happy damned Birthday to you.

FADE TO:

185 EXT. AIRPORT - ANOTHER DAY

CLOSE: MARGE SNIVELY and MELVIN MARKHAM are boarding a COMMERCIAL JETLINER, destination unknown.

MARGARET

(whispering)

Mel, I believe these little *vacations* are going to end up being very good for us. Where will we be eating tonight?

MELVIN

Port Au Prince, Jamaica, snookums.

They kiss and enter the JETLINER.

CUT TO:

186 INT. CUNNINGHAM HOUSE - DAY

CLOSE: ROGER, at home alone and looking frustrated, with 3-days growth of beard, picks up the telephone and dials a number then slams down the receiver.

ROGER

Come on, get off the damned phone and hire me!

187 EXT. HOUSE - DAY

The CAMERA PANS as ROGER leaves the house and gets into his car with BUCKO.

188 EXT. COUNTRY ROAD - DAY

The CAMERA PANS: ROGER and BUCKO driving down a wooded road.

189 EXT. LAKE - DAY

M.L.S. The CAMERA ZOOMS IN slowly as ROGER, standing by the LAKE SHORE, takes off his SHOES and throws a STICK in the water for BUCKO to fetch. BUCKO swims out to the STICK, circles it, and swims back to shore without it.

190 EXT. LAKE - DAY

CLOSE: BUCKO gets out of the water and shakes off, getting ROGER all wet.

ROGER

(cont.)

Bucko!

BUCKO picks up one of ROGER'S SHOES and gallops back into the water.

ROGER

(cont.)

No, Bucko, come back here! Not my shoe, you idiot.  
Oh, shit. Bucko, bring back my shoe!

191 EXT. LAKE - DAY

C.U. BUCKO, swimming in circles near shore, turns toward ROGER and lets go of the SHOE.

192 EXT. LAKE - DAY

CLOSE: ROGER is not pleased.

ROGER

(cont.)

Fetch, Bucko. Fetch!

193 EXT. LAKE - DAY

CLOSE: BUCKO starts swimming to shore.

194 EXT. LAKE - DAY

BACK TO ROGER.

ROGER

(cont.)

Wait, Bucko, my shoe . . . damn!

CUT TO:

195 EXT. CUNNINGHAM BACKYARD POOL - DAY

ESTABLISHING SHOT: DIANE and the KIDS are enjoying their POOL. DIANE is teaching NATALIE to swim while DARWIN is testing the chlorine content.

196 EXT. BACKYARD POOL - DAY

CLOSE: DARWIN and DIANE.

DARWIN

Oh, oh. Looks like we need some more chlorine,  
Mom.

DIANE

Test it again Darwin, I just put some in this morning.

We hear a TELEPHONE ringing in the house.

AMANDA

(O.C.)

I'll get it, mom!

DIANE

Thanks, honey.

In the B.G. AMANDA runs into the house to answer the phone, returning a few beats later.

197 EXT. BACKYARD POOL - DAY

C.U. AMANDA and DIANE and NATALIE.

AMANDA

It was for Dad. I left the message by the phone.

DIANE

Thanks. Want to watch Natalie while I take Nathan  
for a swim?

AMANDA

Sure, Mom. I'll teach her how to breathe under water.

DIANE

(voice rising)

Amanda . . .

AMANDA

(making faces at NATALIE)  
I'm just joking, Mom.

DISSOLVE TO:

198 INT. CUNNINGHAM DEN - EVENING

ANGLE: We can see DIANE in the B.G. in their adjoining bedroom as ROGER, shirtless, works on a PERSONAL COMPUTER in the DEN.

DIANE  
Roger, you've been sitting there ever since I got home.  
What's up?

ROGER  
(nervously)  
Nothing, just looking for a file.

DIANE  
Why don't you look under "F," for file?

ROGER  
(turns to her)  
"F" for file. Right, Diane.

ROGER goes back to work.

199 INT. DEN - EVENING

ANGLE: DIANE is rubbing LOTION on her hands then walks over to ROGER and starts massaging his shoulders.

DIANE  
What's the matter, honey, a little tense? Don't worry,  
you'll find a job.

DIANE notices the file on the computer screen.

DIANE  
(cont.)  
Isn't that our tax return?

200 INT. DEN - EVENING

INSERT: COMPUTER SCREEN.

ROGER quickly clears the screen.

201 INT. DEN - EVENING

BACK TO ROGER and DIANE.

ROGER  
(humorously)

Honey, how would you like to move?

DIANE

What? Move where? This is our castle, remember?

ROGER

Yeah, but maybe . . .

DIANE puts her arms around him understandingly.

DIANE

Honey, I know how frustrated you are, but we'll make it, we always have.

ROGER

You don't understand Diane.

202 INT. DEN - EVENING

ANOTHER ANGLE:

DIANE rubs ROGER'S shoulders, and in the B.G., through the other doorway to the DEN, we can see DARWIN preparing fishing gear in his BEDROOM. DARWIN looks close enough to overhear what's being said.

DIANE

C'mon honey, loosen up.

ROGER

(stands up abruptly)

For shit's sake Diane.

DIANE

Now what?

ROGER

The IRS, that's what.

DIANE

(puzzled)

What about the IRS?

ROGER

Well, uh, it's no one's fault . . .

DIANE

(suspiciously)

What's not your . . . I mean, no one's fault?

ROGER

(blowing up)

Diane, you're making this difficult!

DIANE

(pause)  
You're right, I apologize. Go on.

ROGER  
Just forget it, we'll talk later. We aren't communicating  
very well.

DIANE  
Roger!

DIANE lowers her voice.

DIANE  
(cont.)  
Let's communicate.

ROGER  
OK, why don't you sit down.

203 INT. DEN - EVENING

CLOSE: DIANE as she sits down, takes a deep breath and looks questioningly at ROGER.

204 INT. DEN - EVENING

C.U. ROGER.

ROGER  
(cont.)  
We have a problem, a big problem.

DIANE  
(O.C.)  
Go on.

ROGER  
Remember when you were pregnant with our third  
and last child and we found out it was twins?

DIANE  
(O.C.)  
Yeah?

ROGER  
Worse than that.

205 INT. DEN - EVENING

C.U. DIANE, waiting, hands on hips.

206 INT. DEN - EVENING

BACK TO ROGER.

DIANE

(O.C.)

Go on.

ROGER

(after a pause)

Uncle Sam wants our house.

DIANE

(O.C. incredulously)

Wh . . . what did you say!?

207 INT. DEN - EVENING

BACK TO DIANE.

ROGER

(O.C.)

I thought I could get this thing straightened out but I didn't and now they've attached a lien.

DIANE

What do you mean, a lien?

ROGER

(O.C.)

Well, somehow we must not be getting all of our mail, because . . . I got a statement telling us we owed back taxes . . . to the ridiculous tune of \$250,000 . . .

DIANE gasps.

208 INT. DEN - EVENING

BACK TO ROGER.

ROGER

(cont.)

. . . so I sent them a letter and told them they better recheck their figures. Well, that didn't do any good, because I got another letter, which made me real nervous, so I called them, and called 'em and called 'em. I talked to a damned computer, and half the people there, and still couldn't get any satisfaction. I'm at the end of my rope, so I finally call Burt, and now he's getting the run-around.

209 INT. DEN - EVENING

BACK TO DIANE, looking like she's in SHOCK.

DIANE

\$250,000?

210 INT. DEN - EVENING

ANOTHER ANGLE: ROGER.

ROGER

That's right. I mean it's not right! But that's the figure on the statement. (pause) Then they filed a Notice of Federal Tax Lien, which, incidentally, becomes a matter of public record . . .

ROGER runs his hands through his hair.

211 INT. DEN - EVENING

DIANE is now UP and PACING AROUND the DEN. The CAMERA PANS with her.

DIANE

(trying to digest everything)  
Public record? What does that mean?

212 INT. DEN - EVENING

BACK TO ROGER, who is ALSO PACING. The CAMERA PANS with him, too. We can see DARWIN listening in the bedroom in the B.G.

ROGER

It means that the information is accessible at the county courthouse. And it goes in the newspaper.

DIANE

(O.C. starting to laugh)  
This is too much . . . I need a drink. A *big* drink.  
Roger, are you telling me everything?

ROGER

(stops pacing and FACES HER)  
Not quite.

213 INT. DEN - EVENING

ANOTHER ANGLE:

ROGER walks slowly over to a cabinet, takes out a bottle and glasses and pours DIANE and himself a drink. He hands DIANE a glass and she takes a sip and scowls.

DIANE

I think I need a Tylenol, instead.

ROGER takes her drink and quickly gets DIANE a Tylenol and glass of water, which she gulps down.

214 INT. DEN - EVENING

CLOSE: ROGER and DIANE.



ROGER

(drops a bomb)

Diane, they're gonna sell our house at public auction, in sixty days, unless we get this mess straightened out.

DIANE

(hurtful hesitation)

My dreamhome? Oh. . . no . . . !

DIANE thinks about this for a few moments then looks at her husband.

DIANE

(cont.)

Roger, they can't sell your house . . .

DIANE looks at her husband hopefully.

DIANE

(cont.)

. . . can they?

ROGER

They're saying we still live at our dump on Maple Drive. They're calling this house an investment property. It's a mistake, trust me.

215 INT. DEN - EVENING

The CAMERA PANS with DIANE.

She grabs a blanket and pillow, gives ROGER an icy glare and heads out of the BEDROOM.

DIANE

(angrily)

I've heard those words before.

216 INT. DEN - EVENING

L.S. through the DEN. We see DARWIN in the B.G. watching, concerned.

DARWIN quickly shuts his door just before DIANE stomps out of her room. ROGER follows DIANE.

217 INT. HALLWAY - EVENING

ROGER follows DIANE down HALLWAY to the stairs.

ROGER

Wait, Diane, be reasonable.

218 INT. LIVING ROOM - EVENING

M.C.U. ROGER follows DIANE into the LIVING ROOM and sits at the end of the sofa DIANE lies down on.

DIANE quickly gets up and goes back upstairs to the BEDROOM as ROGER watches, stymied, and we hear the upstairs DOOR SLAM.

ROGER

Damn.

ROGER pulls the blanket DIANE left on the couch around his shoulders.

FADE TO:

219 INT. CUNNINGHAM KITCHEN - ANOTHER DAY

ROGER, unshaven, is sitting at the kitchen table, drinking a BEER and reading the WANT ADS, while DIANE talks on the telephone in the B.G.

DIANE

Yes, Mrs. Miller, I can work the evening shift for the rest of the week. Yes, I'll bring a copy of my current license. Thank you again.

DIANE hangs up the phone and turns to ROGER.

220 INT. KITCHEN - DAY

ANOTHER ANGLE: DIANE walks over to where ROGER is sitting.

DIANE

(cont.)

I guess I better get my whites out.

ROGER

Diane, you don't have to do this. I'll find something in the next couple days. OK?

DIANE

You're worried about me? You've got the kids.

ROGER

(smoothly looking up at DIANE)

Hey, no problemmo. The bills will get paid, we're all healthy, I'm about to land the best job of my entire career and I'm married to the most wonderful woman in the world. What else could a man ask for?

DIANE

(teasing a little too much)

How about a quarter million dollars?

ROGER wasn't expecting that and looks a little dismayed.

DIANE

(cont.)

I'm going to go iron my uniforms.

ROGER  
(recovering quickly)  
If you're gonna try your uniforms on, I'll help iron.  
You always did look sexyin polyester.

221 INT. KITCHEN - DAY

CLOSE: DIANE stops and looks at ROGER knowingly.

222 INT. KITCHEN - DAY

CLOSE: ROGER puts his BEER down with purpose and gets up from the table.

223 INT. KITCHEN - DAY

CLOSE: DIANE grabs ROGER'S hand and they leave the KITCHEN with something on their mind.

CUT TO:

224 EXT. MARKHAM ESTATE - DAY

ESTABLISHING SHOT: The GARDENS of a LARGE ESTATE with LOTS OF WELL-DRESSED PEOPLE GATHERED.

MARGE SNIVELY and MELVIN MARKHAM are being honored with a WEDDING SHOWER at a large, lavish ESTATE. MARGE and MELVIN are being toasted by MR. MARKHAM, standing at a table in the far B.G.

225 EXT. MARKHAM ESTATE - DAY

C.U. MR. MARKHAM.

MR. MARKHAM  
I'm honored to welcome Margaret into our family,  
and I'm glad Melvin had the good sense to wait for  
the right woman. I'm not getting any younger, and  
I feel a little relieved knowing Melvin has a woman  
like Margaret to share the fun and excitement . . .  
and the responsibility. You know, Solcorp isn't getting  
any smaller, and with the two of them at the helm,  
if needed . . . Why, I could go on and on, but let's  
just toast them.

MR. MARKHAM raises his glass.

226 EXT. MARKHAM ESTATE - DAY

M.L.S. EVERYONE raises their GLASSES in a TOAST to MARGARET and MELVIN.

MR. MARKHAM  
(cont.)  
To Melvin and Margaret.

In the B.G. we hear 'Here, here!', 'Bravo,' clapping, etc.

CUT TO:

227 INT. ROGER and DIANES' BEDROOM - DAY

M.S. The CAMERA finds DIANE putting on white nylons and a garter belt, while ROGER crawls around on the BEDROOM floor with the TWINS on his back, whinnying and neighing like a horse.

228 INT. ROGER and DIANES' BEDROOM - DAY

ANGLE: From ROGER'S P.O.V.

ROGER makes his way over to DIANE'S foot and bites it, and the KIDS giggle, while DIANE continues dressing.

229 INT. ROGER and DIANES' BEDROOM - DAY

ANGLE: DIANE. She zips up her white cotton dress, then lifts NATALIE off of ROGER. NATALIE promptly throws up on her.

230 INT. ROGER and DIANES' BEDROOM - DAY

C.U. NATALIE vomiting on DIANE'S SHOULDER.

231 INT. ROGER and DIANES' BEDROOM - DAY

C.U. DIANE, NATALIE and ROGER.

DIANE

Roger, quick, take her.

ROGER

(backs away, mortified)

But, but, . . .

The CAMERA PANS as DIANE quickly takes NATALIE into the bathroom while ROGER disappears downstairs with NATHAN close behind.

232 INT. KITCHEN - DAY

C.U. ROGER and NATHAN.

ROGER is feeding NATHAN calamari spaghetti when DIANE enters the FRAME, redressed, carrying NATALIE, who she puts on a CHAIR and covers with a blanket. She gives ROGER a dirty look as he continues to feed NATHAN.

ROGER

(making excuses)

Nathan was really hungry, I . . . I thought I'd better feed him. How's she feeling, Nurse?

DIANE

Fine now, I've asked her to wait until I get home

if she has to vomit again. Roger, I feel like calling in, and it's only my first day. (pause) Night.

ROGER

Don't worry Diane, I can handle it. As long as she doesn't throw up.

DIANE glares at him.

CUT TO:

233 INT. SOLCORP OFFICES - DAY

MR. MARKHAM is talking to MARGARET in front of ROGER'S old office.

MR. MARKHAM

Well,, Margaret, got all of Roger' responsibilities figured out yet?

MARGARET

Duck soup, Dad, he didn't do that much, anyway.

They smile at each other.

CUT TO:

234 INT. CUNNINGHAM KITCHEN - AFTERNOON

C.U. ROGER and NATALIE.

ROGER is serving a sandwich to NATALIE. He sees a suspicious RASH on her wrist.

ROGER

(to NATALIE)

What's this, Nat?

ROGER holds NATALIE'S wrist up.

NATALIE

I don't know, Dad. But it scratches.

DISSOLVE TO:

235 INT. HOSPITAL - AFTERNOON

DIANE is at work in the HOSPITAL on a medical floor. She is at the NURSES STATION, getting a verbal report on her patients from her CHARGE NURSE, NURSE KRAMER.

C.U. DIANE and NURSE KRAMER.

NURSE KRAMER

And last but not least is Mrs. Botley, 83 years old, who came in with ingrown toenails, coded after surgery, was put on a vent, and was weaned two

days ago. She's doing fine respiratorily, but day shift thinks she's got the DT's, so they got an order for Valium, just in case we need it.

The station PHONE rings and interrupts her report. NURSE KRAMER answers and then hands the PHONE to DIANE.

NURSE KRAMER

(cont.)

Hello, Park Memorial . . . yes . . . Diane, it's for you.

DIANE

(takes PHONE)

Thank you . . .

A few beats pass during which DIANE shifts from foot to foot.

DIANE

(cont.)

. . . Calm down Roger, maybe you can ask Gus to take Amanda to her ballet lessons. Try the child-  
ren's Tylenol and keep taking her temperature. It's probably just a harmless rash. I gotta go now, give her a hug from me. I love you.

DIANE hangs up the phone, takes a deep breath and turns back to NURSE KRAMER.

DIANE

(cont.)

Sorry. Mrs. Botley, in 312?

NURSE KRAMER

(smiles sympathetically)

Yes, ants in her bed. You know how it goes, snakes on the ceilings, tigers on the walls. Maybe you'll want to investigate.

DIANE nods, checks over her notes and walks down the hall.

CUT TO:

236 INT. CUNNINGHAM BEDROOM - AFTERNOON

C.U. ROGER on the phone. We hear sounds coming from the BATHROOM, where AMANDA is helping NATALIE throw up in the toilet, while BUCKO is barking in the B.G.

ROGER

(into receiver)

Yeah Mom, it's me. Can you come over? Natalie's throwing up and Nathan says he has a stomach ache. Maybe it was the calamari, but it looks to me like measles.

ROGER listens for a beat.

ROGER

(cont.)

She's out. It's a long story . . .tomorrow?  
Thanks, Mom. Yes, Mom, I had the meas . . .  
What!?. . .

ROGER, a funny look on his face, strains to hear his MOTHER over the DOG'S barking.

FADE TO:

237 INT. CUNNINGHAM LIVING ROOM - EVENING

M.S. ROGER and DARWIN, wearing SURGICAL MASKS, are cleaning the carpet in front of the sofa.

The CAMERA PULLS OUT TO REVEAL AMANDA and NATALIE, both of them scratching, as they work on a puzzle in a corner of the living room.

238 INT. KITCHEN - EVENING

C.U. NATHAN on the kitchen FLOOR next to the LIVING ROOM, eating DOG FOOD.

239 INT. LIVING ROOM - EVENING

M.S: AMANDA.

She notices NATHAN, and starts to giggle. In the B.G. ROGER glances at AMANDA and follows her gaze. He jumps up and knocks over the bucket he and DARWIN are using to clean the floor, landing on his STOMACH next to AMANDA, and as he opens his eyes we see bits of CARROT and SPAGHETTI in his hair.

240 INT. LIVING ROOM - EVENING

C.U. NATHAN holding out a handful of DOG FOOD for ROGER to try.

241 INT. LIVING ROOM - NIGHT

M.C.U. DARWIN, AMANDA and NATALIE are all laughing heartily. ROGER shakes his HEAD, and smiles at NATHAN.

CUT TO:

242 INT. SOLCORP OFFICE - EVENING

C.U. MELVIN and MARGARET in back of ROGER'S old desk, rummaging through a FILE CABINET. MARGARET finds a FOLDER as MELVIN puts his arm around her and they smile at each other.

MELVIN

That's it. That's the one.

243 INT. SOLCORP OFFICE - DAY

REVERSE: MR. MARKHAM happens by the door of the office.

MR. MARKAM  
How are things going in there?

244 INT. SOLCORP OFFICE - DAY

REVERSE: MARGE and MELVIN.

MARGE  
(quickly, surprised)  
Everything's running very smoothly.

MELVIN  
Yeah, Pop.

MR. MARKHAM  
(O.C.)  
Good. It's after 7, aren't you guys ever going home?.

MELVIN  
We'll be leaving soon, Pop.

We hear MR. MARKHAM walk away, leaving MELVIN and MARGE smiling at each other again.

CUT TO:

245 INT. HOSPITAL - NIGHT

DIANE is in room #312 at a BEDSIDE.

246 INT. HOSPITAL - NIGHT

C.U. DIANE and MRS. BOTLEY.

DIANE  
Mrs. Botley, do you normally have a glass of wine  
with your dinner?

MRS. BOTLEY  
Yes, honey, sometimes two. How about you?

DIANE  
Yes, I like wine too.

DIANE lowers her voice.

DIANE  
(cont.)  
Did you tell one of the nurses about the ants in your  
bed?

MRS. BOTLEY  
I told them all. I even told my doctor. But they just  
gave me a shot and I fell asleep. They're really terrible.  
Not the nurses, the ants, I mean.



DIANE

Where are they now Mrs. Botley?

MRS. BOTLEY

Right here in my bed where they've always been.  
They're crawling all over me.

DIANE

(humoring her, she lifts the sheets)

Let me just take a look.

DIANE'S eyes open wide.

247 INT. HOSPITAL - NIGHT

C.U. DIANE quickly grabs a WHEELCHAIR and assists MRS. BOTLEY out of her bed and into it.

CUT TO:

248 EXT. CUNNINGHAM DRIVEWAY - NEXT DAY

M.S. NANA screeches to a halt in the DRIVEWAY on her MOTORCYCLE.

249 EXT. CUNNINGHAM HOUSE - DAY

The CAMERA PANS as NANA rushes up the walkway and turns around to see her separated husband, GUS, a long-haired engineer, inventor, and bear of a man, pull up in his VAN.

250 EXT. CUNNINGHAM HOUSE - DAY

ANOTHER ANGLE: GUS gets out of the VAN and his eyes meet NANA'S and she waits for him.

251 EXT. FRONT PORCH - DAY

CLOSE: The two of them step inside the FRONT DOOR of the house.

252 INT. LIVING ROOM - DAY

NANA and GUS encounter ROGER, who appears to have everything under control.

ROGER

Hi, Mom.

ROGER gives his MOM a hug.

253 INT. LIVING ROOM - DAY

C.U. ROGER shaking GUS'S hand warmly.

ROGER

(cont.)

Hey, Gus. Thanks for helping out, both of you.  
Gus, sure you know where it is?

GUS

No problem, Rog, I'll get Amanda to her lessons,  
and remember, I'm supposed to take Darwin fishing  
tomorrow.

ROGER

Gus, that'd be great.

254 INT. LIVING ROOM - DAY

ANOTHER ANGLE: ROGER, NANA and GUS.

NANA

(suspiciously)

Where's that pretty daughter-in-law of mine today,  
Son?

ROGER

Uh, like I said, Mom, she had to go into town  
for a hair appointment. Scheduled for weeks.

AMANDA, ready for ballet lessons, comes INTO FRAME on her way out the door.

AMANDA

(hugging her GRANDMA)

Hi, Nana. Are you gonna stay here and help daddy?

255 INT. LIVING ROOM - DAY

C.U. NANA, ROGER, GUS and AMANDA.

NANA

Well certainly, child. That is, if your daddy needs any  
help--he looks like he has everything under control . . .

256 INT. LIVING ROOM - DAY

CLOSE: NANA and ROGER.

NANA looks at her SON pointedly. He grins back sheepishly.

257 INT. LIVING ROOM - DAY

CLOSE: NANA, ROGER & AMANDA.

AMANDA

Bye, Nana.

NANA

'Bye, dear.

NANA waves goodbye to her and GUS then the CAMERA follows her and ROGER into the KITCHEN,  
where she starts tidying up. The KITCHEN looks like a disaster has come and gone.

258 INT. KITCHEN - DAY

CLOSE: ROGER and NANA.

ROGER

(cont.)

I wouldn't have called you, Mom, but . . .

NANA

(interrupting)

Nonsense, I'm glad you did. But everything is so quiet, what did you do, gag 'em?

ROGER

Very funny, Mom, they're all sleeping.

A SCREAM pierces the air and ROGER and NANA go running OUT OF FRAME.

259 INT. NAT and NATE'S BEDROOM - DAY

CLOSE: NATALIE, ROGER, and NANA.

ROGER and NANA come INTO FRAME to find NATALIE, covered with red splotches, sitting in the corner of her room look at the CEILING. ROGER and NANA follow AMANDA'S GAZE.

260 INT. NAT and NATE'S BEDROOM - DAY

INSERT: a large SPIDER on the ceiling.

261 INT. NAT and NATE'S BEDROOM - DAY

CLOSE: NATALIE, ROGER and NANA.

NANA

It's OK, honey. It's just a LITTLE spider.

NANA, stands on the BED and quickly grabs the spider with a KLEENEX. ROGER picks up NATALIE and sits down on the bed with her to comfort her.

262 INT. NAT and NATE'S BEDROOM - DAY

C.U. ROGER and NAT.

NATALIE

(crying in ROGER'S ARMS)

There's pobbly more in the nest.

ROGER

What nest, honey?

NATALIE

(She points under the bed)

Under there.

ROGER  
(looks under the bed)  
Nope, no nest under there. Just a bunch of toys.

NATALIE  
Mom says they make nests if we don't clean under  
the beds.

NANA, stifling a laugh, comes INTO FRAME and begins clearing the TOYS out from under the BED.

NANA  
Look--there's no spiders here!

CUT TO:

263 INT. HOSPITAL - DAY

CLOSE: DIANE and three other NURSES are listening intently to the TAPED day shift REPORT in a small NURSES' LOUNGE, jotting down notes on their CLIPBOARDS.

WE HEAR:

" Good afternoon. It's Tuesday, June 12th. We have 23 patients; 1 new admit and 3 discharges. We've had a quiet day. In 201 we have Mr. Snow, 91, who fell and broke his hip last month, came in for a replacement and never went home. Staph is under control, but his last chest x-ray showed pneumonia, so keep him coughing and deep breathing. He's a cute little guy, but gets confused in the evenings, takes off his restraints and walks down to the desk naked. He's been sedated once today, ate well but . . ."

The TAPE is interrupted by the hospital intercom: "CODE BLUE, ICU. CODE BLUE, ICU." Orderly COMMOTION starts.

DIANE  
(jumping to her feet)  
Cover for me. I'm on the Code Team.

NURSE  
No problem, we'll be here.

DIANE takes off down the hall on a RUN.

SLOW FADE TO:

264 INT. IRS OFFICE - DAY

ESTABLISHING SHOT. M.C.U ROGER, DIANE, BURT (their ATTORNEY), and MR. CRANE, an OFFICER of the IRS, sitting around a DESK at the local office of the INTERNAL REVENUE SERVICE.

265 INT. IRS OFFICE - DAY

C.U. MR. CRANE and ROGER.

MR. CRANE  
So you see, the IRS has been very thorough.

Your Jamaican account, containing 1.6 million dollars, is not something we could afford to miss, and you shouldn't have omitted that income, (pointedly) from *whatever* source, on your tax returns.

ROGER

Let's go over this one more time. You think I have a million dollars in JAMAICA? That's very funny. If I had a million dollars, why wouldn't I just pay you the measly 250 thou' you say I owe?

MR. CRANE

1.6 million, and I don't know why you don't, Mr. Cunningham, that would certainly solve your problems.

266 INT. IRS OFFICE - DAY

ANGLE: DIANE and ROGER.

DIANE

But we don't have any other bank accounts, anywhere.

DIANE turns to ROGER.

DIANE

(cont.)

Do we?

ROGER

(sternly)

Of course we don't.

267 INT. IRS OFFICE - DAY

ANGLE: BURT and MR. CRANE.

BURT

I would like this levy action stopped, Mr. Crane, or we shall have to pursue legal remedies which could end up being costly for the IRS, as well as the Cunninghams.

MR. CRANE

I have personally reviewed this action, Mr. O'Conner, and I have come to the conclusion that there is no reason to discontinue it. However, the case is now being investigated more completely. We'll call you if anything changes, but right now we're sitting real close to a lien sale, and there's not much I can do at this point to change that situation.

268 INT. IRS OFFICE - DAY

ANOTHER ANGLE: DIANE, MR. CRANE & BURT.

DIANE  
(to MR. CRANE)  
This isn't easy on us, you know?

MR. CRANE  
No one ever said hiding a million-six from the U.S.  
Government would be easy.

BURT  
Now wait a minute--that's inflammatory--I'll see you  
in court!

MR. CRANE  
No, Mr. O' Conner, we'll see you in court.

MR. CRANE turns to DIANE as he rises, picking up his briefcase.

MR. CRANE  
(cont.)  
You'll be hearing from me soon, Mrs. Cunningham.  
Now, if you'll all excuse me.

269 INT. IRS OFFICE - DAY

ANGLE: ROGER, DIANE and BURT watch hopelessly as he walks away. Soon ROGER and DIANE turn and STARE at their ATTORNEY, who is packing up his briefcase.

BURT  
Don't you kids worry, I've got some more research  
to do, but we'll have them on their knees before this  
thing is over. I'll call you tomorrow.

DIANE  
We're gonna have the U.S. Government on their knees  
tomorrow?

BURT hesitates, not looking at DIANE, then leaves. ROGER is holding his head in his hands.

CUT TO:

270 INT. CAR - DAY

C.U. ROGER and DIANE through the WINDSHIELD of their STATION WAGON.

SILENCE ENSUES as ROGER and DIANE drive home from the IRS. DIANE interrupts the stillness.

DIANE  
(cont.)  
So, they've got you mixed up with another Roger  
Cunningham.

ROGER  
(bewildered)

They're sure it's me. (looks at DIANE) The account was opened when we were in Jamaica last year. It almost seems like I'm being set up.

DIANE

You've been watching too many movies. (looks at ROGER) Who would want to set us up, and why?

ROGER

I don't know. I've been racking my brain and I just can't figure it out.

DIANE

Maybe Burt can put two and two together.

DIANE looks away from ROGER, staring into space.

FADE TO:

271 EXT. LAKE - DAY

C.U. DARWIN and GUS fishing out of a small BOAT on a LAKE. The water is choppy and the wind is blowing.

DARWIN

I punched my sister the other day and Dad says he's grounding me for a week.

GUS

Where did you punch her?

DARWIN

In Mom and Dad's bedroom.

GUS

Bad place.

They fish some more in silence.

DARWIN

(out of the blue)

Gus, what's a lien?

GUS

Lien. Comes from the Latin, Ligare, which means "to bind." Why?

DARWIN

(after a beat)

Is there another meaning?

GUS'S fishing pole BENDS DOUBLE.

272 EXT. LAKE - DAY

ANOTHER ANGLE: GUS has hooked a BIG ONE.

GUS  
(playing the fish)  
Whoa! It's a legal attachment to someone else's  
property, and I just attached to a whopper. Get  
the net, Darwin.

GUS lands the FISH, DARWIN helping with the NET.

The LENS WIDENS slowly, as we see GUS putting the FISH in a BOX, while DARWIN opens SOFT  
DRINKS and they excitedly re-live their CATCH.

SLOW FADE TO:

273 INT. CUNNINGHAM DEN - DAY

CLOSE: ROGER talking to BURT on the telephone. In the B.G. we see a DIANE walking occasionally  
back-and-forth in the HALLWAY

ROGER  
What do you mean, bend over and kiss my ass  
goodbye? Burt!?!

BACK TO:

274 INT. ATTORNEY'S OFFICE - DAY

CLOSE: BURT.

BURT  
I'm sorry Roger, but the money was there--it generated  
a 1099, after all, and now it's not. And they think you've  
got it.

BACK TO:

275 INT. CUNNINGHAM DEN - DAY

CLOSE: ROGER.

ROGER  
But you know I don't have it, what are we going to  
do?

BACK TO:

276 INT. ATTORNEY'S OFFICE - DAY

CLOSE: BURT.

BURT



Roger, maybe you'd like to invest some of that million  
down in Mexico, I could . . .

BACK TO:

277 INT. CUNNINGHAM DEN - DAY

CLOSE: ROGER.

ROGER

Burt, read my lips--I don't have it, somebody else  
does, and I'm about to lose my house.

BACK TO:

278 INT. ATTORNEY'S OFFICE - DAY

CLOSE: BURT.

BURT

Look Roger, you can buy it back if you can come  
up with the money in 30 days.

279 INT. CUNNINGHAM DEN - DAY

CLOSE: ROGER. (We can barely make out DIANE in the B.G.)

ROGER

Thanks a lot, Burt.

ROGER slams the receiver down, turns and walks OUT of FRAME..

280 EXT. CUNNINGHAM BACKYARD - DAY

M.C.U. DIANE follows ROGER outside the house into the BACKYARD.

281 EXT. CUNNINGHAM HALLWAY - DAY

CLOSE DOLLY SHOT: DARWIN.

With AMANDA standing nearby, he quietly hangs up the EXTENSION PHONE and she follows him as  
they tiptoe back into his room. They both hold FINGERS to their LIPS and go "Shhhhhh."

282 EXT. CUNNINGHAM BACKYARD - DAY

C.U. ROGER. DIANE walks INTO FRAME as he PACES the BACKYARD, and starts to PACE next to  
him.

ROGER

(cont. OUT LOUD, to himself)

Options. What are my options?

DIANE

(OUT LOUD, to herself)

There's got to be a solution. Where there's a problem,  
there's always a solution.

They PACE on for several beats, then ROGER stops, and his EYES light up as he turns to DIANE.

ROGER  
That's it . . . Gus! . . . he'll know what to do.

DIANE is exasperated as she stops and stares at ROGER.

DIANE  
Gus?

ROGER  
What have we got to lose? We don't even have the  
money for a private detective.

DIANE starts to respond but then stops and thinks. It is obvious she considers GUS to be as smart as her husband does.

DIANE  
Do you think . . . ?

ROGER  
I don't know Diane, I just don't know.

THREE QUICK CUTS:

283 EXT. STATION WAGON - DAY

We see the CUNNINGHAMS in their STATION WAGON driving down the freeway.

284 EXT. STATION WAGON - DAY

The CUNNINGHAMS drive down a DIRT ROAD.

285 EXT. STATION WAGON - DAY

The CUNNINGHAMS pull up through FORESTED HILLS to a WOODEN GATE blocking the entrance to GUS'S PROPERTY.

286 EXT. GUS'S GATE - DAY

The CAMERA PANS with DIANE, who exits the car and walks to the GATE where she reaches for the LATCH. Suddenly an UNKNOWN VOICE seems to BOOM at her from everywhere.

287 EXT. GUS'S GATE - DAY

C.U. DIANE.

UNKNOWN VOICE  
Who's there?

DIANE, STARTLED, looks around at the surrounding vegetation but SEES NOTHING. WE HEAR birds chirping in the background.

DIANE  
It's me, Diane. And Roger.

UNKNOWN VOICE  
(after a beat)  
Well, why don't you come in?

DIANE  
(sagely)  
OK, we will.

288 EXT. GUS'S GATE - DAY

CLOSE: DIANE gets back in the car.

289 EXT. FOREST ROAD - DAY

They drive along a lane lined with HEAPS of RUSTING MACHINERY.

290 EXT. FOREST ROAD - DAY

In the B.G, they pass by a BATHTUB filled with FLOWERS which are being WATERED by a SHOWER HEAD.

291 EXT. GUS'S FRONT YARD - DAY

CLOSE: The CUNNINGHAMS pull up to a SAND PIT in front of a HIDDEN FOREST HOUSE, where GUS is working on a small HELICOPTER made out of scrap materials.

The PROPELLER is SPINNING as ROGER and DIANE exit the car in the B.G. and walk up to GUS, bent over the COCKPIT. The noise CARRIES AWAY ROGER'S VOICE as he speaks to GUS.

292 EXT. HELICOPTER - DAY

ROGER  
Hi Gus.

293 EXT. GUS'S YARD - DAY

DOLLY SHOT: ROGER walks over to the other side of the CONTRAPTION and the CAMERA LOOKS PAST ROGER at a hi-tech CONTROL PANEL. GUS turns the key off and sits down on the HELICOPTER SEAT.

GUS  
Hi, Rog, did Darwin tell you about our whopper?

ROGER  
Only about 59 times. Thanks for taking him, Gus.

GUS  
I had more fun than he did. *You'll* have to come

with us next time.

ROGER  
Yeah. How's the Gusmobile?

GUS  
Purrin' like a fox.

ROGER  
Can we talk?

GUS  
Sure, what's up?

ROGER  
I'm in some deep shit.

GUS  
(waits a beat)  
Deep's a relative term, Roger. Let's go into the house and 'bend the breeze.'

294 EXT. GUS'S YARD - DAY

The CAMERA PANS: GUS gets out of the HELICOPTER SEAT, puts his arm around ROGER, and walks with him over to the SECLUDED nearby HOUSE.

GUS  
(cont. to DIANE and the KIDS, nearby)  
Hi Diane, kids! Hey, Darwin, why don't you take the girls with you and tell me what you think of my new egg counter?

295 EXT. GUS'S YARD - DAY

M.C.U. GUS, DARWIN and the GIRLS.

DARWIN  
An egg counter?

GUS  
Yeah, it's over in the coop.

DARWIN  
Cool!

DARWIN runs off and OUT of FRAME, followed by his sister and the twins, towards the "high-tech" CHICKEN COOP.

DIANE  
(yelling after them)  
I don't want you guys to go anywhere else unless you ask me first--Darwin, watch 'em!

DARWIN  
(O.C. shouting)  
OK Mom!

296 EXT. GUS'S YARD - DAY

DOLLY SHOT: GUS puts his OTHER ARM around DIANE'S shoulders and the three adults walk to the front door of GUS'S house as the CAMERA DOLLIES with them. ROGER notices the slim pair of headphones GUS is wearing in his tousled hair.

ROGER  
What's with the headphones, Gus?

GUS  
(proudly)  
My latest invention. This little headset will make the name of Gus Mackenzie live forever, just like your Solar Transmuter will if you can ever get it marketed, Roger. But I'll tell you about it later-- right now, what's this "deep shit" all about? Does it have anything to do with a lien?

ROGER and DIANE stop and look at each other, thinking GUS has turned psychic.

GUS  
(cont.)  
Don't look so surprised, Darwin must have been doing a little eavesdropping. You know how kids are.

DIANE  
What'd he say?

GUS  
He just asked me what a lien was, that's all.

ROGER  
He probably overheard us. Danged kids grow up so damned fast.

GUS  
(smiles at ROGER)  
Anyway, what about the lien? You kids in some kind of financial trouble? I got a couple thousand I can lend you.

ROGER  
Thanks Gus, but it's not that simple, we're talking major money.

They arrive at GUS'S FRONT PORCH.

297 EXT. GUS'S FRONT PORCH - DAY

CLOSE: The CAMERA PANS ROGER as he walks over to a DIGITAL WELL PUMP CONTROLLER, grabs a glass from a RACK, presses a BUTTON, and fills the glass with drinking water.

GUS

(O.C.)

Good 'ole Uncle Sam? You know, he's great when you need something, Roger, but when he takes back . . .

ROGER

(interrupting)

Or makes a mistake!

GUS

(O.C.)

Don't worry, Rog. We'll get this straightened out.

ROGER looks SCARED and FRUSTRATED.

CUT TO:

298 INT. CHICKEN COOP - DAY

C.U. the KIDS in the CHICKEN COOP, where we see them mesmerized by a "Rube Goldberg" ASSEMBLY LINE that separates, weighs, counts and packages the eggs as they come down the CONVEYOR BELT.

299 INT. CHICKEN COOP - DAY

C.U. NATHAN picks up an EGG, jiggling the CONVEYOR BELT, and sends the whole system awry, with EGGS PLOPPING onto the FLOOR

300 INT. CHICKEN COOP - DAY

C.U. DARWIN.

DARWIN

No, Nathan, don't do that--Oh, no!

BACK TO:

301 EXT. FRONT PORCH - DAY

CLOSE: GUS, DIANE and ROGER are sitting on comfortable CHAIRS and talking. The CAMERA PANS and we see: LLAMAS in the B.G. walk around in circles in their PEN as another contraption SPINS THEIR WOOL.

302 INT. GUS'S HOUSE - DAY

FRONT SHOT: The ADULTS walk through GUS'S HOUSE and DIANE turns to a PORTHOLE WINDOW to check on the KIDS.

303 INT. GUS'S HOUSE - DAY

INSERT: OUT THE PORTHOLE WINDOW we see the KIDS playing in a GARDEN filled with SWINGS, a JUICE MACHINE, and interesting looking GADGETS everywhere.

GUS

(O.C.)

In here, Diane.

304 INT. GUS'S HOUSE - DAY

The CAMERA PANS DIANE as she turns away from the WINDOW, sighs, and walks over to ROGER who puts his arm around her.

ROGER

(whispering)

He's gonna help us.

DIANE

(whispers back)

How?

305 INT. COMPUTER ROOM - DAY

DOLLY SHOT: DIANE walks farther into the adjoining ROOM and stands next to GUS, who is seated at a COMPUTER. The room is filled with COMPUTERS and electronic marvels everywhere.

DIANE

How can you help us, Gus?

GUS

Diane, want to know the CURRENT population of Paraguay?

DIANE

No, I want to know . . . what's current?

GUS

Birth and death registrations, and immigration information as of the last 24 hours.

DIANE

(considers for a beat)

Where do you get this information, Gus?

GUS

Diane, anything is possible.

DIANE

You're telling me. Like my dream home turning into a big nightmare.

ROGER walks INTO FRAME.

ROGER

That's not what he's talking about!

GUS

I mean, anything is possible if you devote your TOTAL CONCENTRATION to it.

DIANE

Right. I'm concentrating.

ROGER

Diane, will you listen? We've got a plan.

DIANE

(unconvinced)

OK. I'm all ears.

GUS

First, I want you to listen to my new invention.

GUS takes the ubiquitous EARPHONES off of his head and puts them on DIANE'S head. GUS then starts talking to DIANE.

306 INT. COMPUTER ROOM - DAY

ANGLE: GUS from DIANE'S POV.

We see GUS talking, but the WORDS sound like RUSSIAN.

307 INT. COMPUTER ROOM - DAY

ANOTHER ANGLE: DIANE listens for a few more beats and then removes the earphones. As she does, GUS'S WORDS transform back into ENGLISH. DIANE looks impressed and confused.

GUS

(cont.)

What d'ya think?

DIANE

What is this?

GUS

(very proudly)

I call it my "Universal Translator." Right now, it's set to translate everything into Russian.

GUS beams at DIANE.

DIANE

(after a beat)

Great, Gus, but remember, I took Russian in college--

GUS looks back at DIANE quizzically.

DIANE

(cont.)



--and you just asked me if I enjoyed eating butterfly turds.

GUS  
(disappointed)  
I haven't got all the bugs out yet . . .

308 INT. COMPUTER ROOM - DAY

ANGLE: ROGER, DIANE and GUS.

ROGER  
(interrupts)  
Wait'll you hear our idea.

GUS  
Right. Diane, when there's a problem, where do you go to fix it?

DIANE  
To the source of the problem. We've already been to the IRS.

GUS  
You're on the right track, but we need to fix the problem *at* the IRS.

ROGER  
See, we need to gain access to the TOTAL SOURCE, and that's where you come in.

DIANE looks even more UNCONVINCED as ROGER and GUS begin to outline their plan.

ROGER  
(cont.)  
See, we go BACK to the IRS, but this time . . .

DISSOLVE TO:

309 INT. CUNNINGHAM LIVING ROOM - DAY

C.U. DIANE talking on the PHONE to MR. CRANE from the IRS.

DIANE  
I told you, Mr. Crane--someone has misused our name. We don't have any money in Jamaica or anywhere else for that matter. (pause) Public auction. . . ? But we're living here . . . thanks a lot, thanks a *whole* lot Mr. Crane, goodbye!

DIANE slams down the telephone.

DIANE  
(cont. loudly)

Butt Brain!

AMANDA walks INTO FRAME carrying PC, and questions her MOTHER.

AMANDA  
What did you say Mom?

DIANE  
I said, uh, it's about to rain.

AMANDA  
There isn't a cloud in the sky.

310 INT. LIVING ROOM - DAY

ANOTHER ANGLE.

DOLLY SHOT: AMANDA gives her MOM an odd look, then the CAMERA follows her as she walks outside to the backyard, and drops PC.

AMANDA  
(cont. to the CAT)  
Something fishy is going on around here PC, and  
we have to find out what it is.

CUT TO:

311 INT. ROGER and DIANE'S BEDROOM - NIGHT

M.C.U. ROGER and DIANE arguing in their bedroom. The KIDS are in bed.

ROGER  
But you have to help, we can't do it without you.

DIANE  
Well you're going to have to. Roger, have you  
completely wiggled out? Do you have any idea  
about the . . . the consequences?

ROGER  
There won't be any. I just can't believe you'd stand  
back and let them take our home. You're not the  
same girl I met in college.

DIANE  
Drop it Roger. You're right--I'm not the same woman,  
and you're not the same man--that's for sure.

ROGER  
Besides, you're just as responsible for our financial  
problems as I am.

DIANE  
As in how?

312 INT. ROGER and DIANE'S BEDROOM - NIGHT

ANOTHER ANGLE: ROGER, angry, walks over to her closet FULL of FINE CLOTHES, and pulls the DOORS OPEN.

ROGER

That's how! You spend money like there's no tomorrow.  
You see a sign that says:"three day sale," and you don't  
miss a day!

DIANE glares at him.

ROGER

(cont.)

And what about your "Von Krums?" We spend thousands of dollars apiece for COPIES.

DIANE

They're NOT copies, they're Lithographs. And they'll be worth a *lot* of money some day.

ROGER

A lot of good that does us now!

ROGER and DIANE glare at each other.

DIANE

Go ahead, rationalize.

After a few beats, DIANE leaves, going OUT of FRAME.

CUT TO:

313 EXT. SOLCORP PARKING LOT - EARLY MORNING

L.S. ROGER drives into the SOLCORP PARKING LOT early in the morning just as DELBERT, the JANITOR, is LOADING his truck. ROGER pulls up alongside Delbert's truck.

314 EXT. PARKING LOT - EARLY MORNING

ANGLE: ROGER (in car) talking to DELBERT (outside of car.)

ROGER

Hey, Del, how's it going?

DELBERT

(surprised to see him)

Roger, how you doin? You coming back to work?

ROGER

No, I came to see you. What about a game of pool?

DELBERT

(hesitating)  
Well, I don't know Roger. To tell you the truth, Marlene just left me, and I don't feel like goin' out and having a lot of fun.

ROGER  
Marlene? Oh, no, Delbert. I'm sorry.

ROGER is genuinely distressed, but in a few beats he sees an opportunity.

315 EXT. PARKING LOT - EARLY MORNING

ANOTHER ANGLE:

ROGER  
(cont.)  
You know, it would probably help take your mind off her.

DELBERT  
(after a beat)  
Yeah, you're right. Hell, I can boil an egg, what am I worried about? (pause) Sure, Rog, when do you want to play?

ROGER  
Friday?

DELBERT  
I've got to be to work at midnight. I clean the Feds on Fridays.

ROGER  
No problem, how's 7 o'clock sound at the Highball?

DELBERT  
You're on.

ROGER  
Good, Del. I'm looking forward to it. See you there.

DELBERT  
See you there, Rog.

DELBERT, enthused, waves as ROGER drives away.

CUT TO:

316 INT. UPSCALE SUPERMARKET CHECK STAND - DAY

M.C.U. DIANE has NATALIE in the CART at the CHECKOUT STAND. She has selected a few expensive items--a HAM, several BOTTLES of WINE, etc. As they wait in line, NATALIE, eating ANIMAL CRACKERS, tries to start up a conversation with the nearest SHOPPER.

317 INT. SUPERMARKET - DAY

ANGLE: NAT, DIANE and SHOPPER.

NATALIE  
(to the MAN behind them)  
Hi, what's your name?

The MAN ignores her.

NATALIE  
(cont. soon, louder this time)  
I said, HI, WHAT'S YOUR NAME?

SHOPPER  
It's ED.

NATALIE  
(warming up)  
That's a nice name, how old are you?

The SHOPPER looks around wildly, and quickly changes grocery lanes, going OUT of FRAME.

DIANE, who has missed the encounter, but sees the SHOPPER change lanes, shrugs, and pushes the CART up to the CHECK STAND.

318 INT. SUPERMARKET - DAY

CLOSE: DIANE, NAT and CHECKER.

NATALIE  
(cont. to the CHECKER)  
Hi, what's your name?

CHECKER  
Dawn, what's yours?

NATALIE  
Natalie. I'm helping Mom.

CHECKER  
(smiling)  
That's nice, how old are you?

NATALIE  
Free.

NATALIE holds up three fingers.

CHECKER  
When will you be four?

NATALIE  
On my next birthday.

The CHECKER has been totaling the GROCERIES as she talks with NATALIE.

CHECKER  
(laughing, she turns to DIANE)  
That'll be \$89.21, Mrs. Cunningham. Do you want help  
out?

DIANE  
That would be great, Thanks.

As the CHECKER verifies DIANE'S CHECKING ACCOUNT NUMBER in her COMPUTER, a concerned  
look crosses her face. She picks up the PHONE and PAGES the MANAGER.

CHECKER  
(into MICROPHONE)  
Service 25 on 2, please.

The CHECKER starts BAGGING the GROCERIES, and soon after that, the STORE MANAGER comes  
INTO FRAME, and the CHECKER hands DIANE'S CHECK out to him.

MANAGER  
(to DIANE after inspecting CHECK)  
I'm sorry, Mrs. Cunningham, but the last item you  
wrote us has just been returned, and until you get  
that cleared up, we can't accept this. We'll hold your  
groceries if you like.

DIANE  
(angry and embarrassed)  
It may be a while.

DIANE grabs NATALIE out of the CART and rushes OUT OF FRAME.

CUT TO:

319 EXT. LITTLE LEAGUE BALL PARK - ANOTHER DAY

ESTABLISHING SHOT: We are at DARWIN'S Saturday LITTLE LEAGUE GAME. The CAMERA scans  
the FIELD and the CROWD, and we see happy KIDS and PARENTS awaiting the START of the GAME.

320 EXT. LITTLE LEAGUE GRANDSTAND - DAY

CLOSE: MARGARET and MELVIN MARKHAM. MARGARET is there to watch her little cousin,  
BROWNLY, playing on the team that is playing DARWIN'S team.

MARGARET  
(shouting to FIELD)  
All right Brownley--let's go cousin! Mow 'em  
down!

321 EXT. LITTLE LEAGUE FIELD - DAY

C.U. BROWNLY, who WAVES to the GRANDSTAND. BROWNLY is pitching. He also is an aggressive, nasty little boy.

322 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. ROGER, DIANE and the KIDS, lower down in the STANDS. ROGER looks in MARGARET and MELVIN'S direction, then back at DIANE.

ROGER  
(to DIANE)  
Guess who's here.

DIANE  
Just don't start anything, Roger.

ROGER  
Who, me?

323 EXT. LITTLE LEAGUE FIELD - DAY

C.U. BROWNLEY, who is leaning over on the PITCHER'S MOUND reading the CATCHER'S SIGNALS, finally nodding 'yes.'

324 EXT. LITTLE LEAGUE FIELD - DAY

M.C.U. the BATTER, who is very young and hesitant. The CATCHER is signaling.

325 EXT. LITTLE LEAGUE FIELD - DAY

BACK TO: BROWNLY, who sneers at the BATTER, winds up and PITCHES.

326 EXT. LITTLE LEAGUE FIELD - DAY

C.U. the BATTER, who is hit by the PITCH, a FASTBALL, in the SIDE. The BATTER cries out and HOPS AROUND, LOOKING HURT.

327 EXT. LITTLE LEAGUE GRANDSTAND - DAY

CLOSE: MARGARET and MELVIN.

MARGE  
(yelling from stands)  
That's OK, Brownley, it's not your fault if they stand  
in the way!

MARGE looks pointedly towards ROGER and DIANE.

328 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. DIANE and ROGER. DIANE looks at ROGER, ROGER looks concerned.

DIANE  
What's the matter?

ROGER

Darwin's up next.

329 EXT. LITTLE LEAGUE FIELD - DAY

CLOSE: DARWIN, swinging a BAT in the ON DECK CIRCLE, looking worried.

330 EXT. LITTLE LEAGUE GRANDSTAND - DAY

M.C.U. BROWNLY, smiling at his SECOND BASEMAN in the B.G. as the BATTER limps to FIRST BASE.

SECOND BASEMAN

Way to go, Brownley--one way or the other, Dude!

331 EXT. LITTLE LEAGUE FIELD- DAY

CLOSE: DARWIN'S COACH WHISPERS in his ear and then Darwin steps into the BATTER'S BOX.

332 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. DIANE and ROGER, looking worried. ROGER starts to cover his face with his hands, and is peeking out through his spread FINGERS.

DIANE

(shouting)

Come on, Darwin, hang in there--we love you!

333 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. MARGE and MELVIN. MELVIN sarcastically mimics DIANE.

MELVIN

(shouts)

We *love* you, Darwin. Especially after you strike out!

MELVIN laughs like a maniac.

334 EXT. LITTLE LEAGUE FIELD - DAY

C.U. BROWNLY, winding up and letting go.

335 EXT. LITTLE LEAGUE FIELD - DAY

C.U. DARWIN in BATTER'S BOX, concentrating. As BROWNLY lets go of the pitch, DARWIN springs back two feet, putting him the perfect distance from the BALL, which he SWINGS at and HITS HARD.

236 EXT. LITTLE LEAGUE PARK - DAY

INSERT: The BALL, sailing HIGH INTO THE AIR.

233 EXT. LITTLE LEAGUE FIELD - DAY

C.U. DARWIN, starting to RUN. He soon begins jumping up and down and CELEBRATING.



337 EXT. LITTLE LEAGUE BALL PARK GRANDSTAND - DAY

C.U. DIANE and ROGER, leaping to their FEET and CHEERING.

DIANE and ROGER  
Yeaaaaaa! Go, go, go go . . . !

338 EXT. LITTLE LEAGUE FIELD - DAY

M.C.U. The BALL SAILS over the FENCE for a HOME RUN.

339 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. ROGER and DIANE, CHEERING WILDLY. ROGER stops long enough to look defiantly in the direction of MARGE and MELVIN, SHAKING HIS FIST AT THEM.

ROGER  
Take that, you . . . you Butt Brains!

340 EXT. LITTLE LEAGUE GRANDSTAND - DAY

ANOTHER ANGLE: ROGER and DIANE, who looks embarrassed.

DIANE  
Roger! Not in front of the kids.

341 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. AMANDA and the TWINS also looking at MARGE and MELVIN.

AMANDA  
Yeah, take that you butt brains!

342 EXT. LITTLE LEAGUE GRANDSTAND - DAY

C.U. DIANE, even more embarrassed, but smiling anyway.

DISSOLVE TO:

343 EXT. CUNNINGHAM CAR - DAY

The CAMERA PANS the CUNNINGHAM'S CAR driving down another DIRT ROAD to a SMALL FARM.

344 EXT. CUNNINGHAM CAR - DAY

The KIDS are SINGING along with the radio when the CUNNINGHAM'S CAR pulls up to NANA'S COTTAGE.

TWINS  
(O.C. chanting in unison)  
We see Nana's house, we see Nana's house, we  
see . . . Nana!

345 EXT. NANA'S PORCH - DAY

M.C.U. NANA standing on the front PORCH. She is wearing an APRON and wiping her hands on a kitchen towel.

346 EXT. NANA'S HOUSE - DAY

M.C.U. The CAR rolls to a stop and the TWINS exit and run to NANA, who is beaming back at them. AMANDA exits the car last, lugging a SUITCASE.

347 EXT. NANA'S PORCH - DAY

ANGLE ON NANA as EVERYONE ARRIVES up on the PORCH.

NANA  
Where's Darwin?

DIANE  
Celebrating with friends in town. He hit a home run today.

ROGER  
(very proudly)  
We won by *one* point!

NANA  
Wonderful--I'll bake him a cake!

They proceed through a SCREEN DOOR into NANA'S kitchen.

348 INT. NANA'S KITCHEN - DAY

C.U. DIANE and CREW coming through the SCREEN DOOR and standing next to NANA'S sink. In the B.G. we see COOKIES on a cookie pan which is about to go into the nearby OVEN.

DIANE  
The twins will love that. (to KIDS) Come on, let's go play in the tree house while your dad talks to Nana.

TWINS  
Yeah!

DIANE and the KIDS go out the back door.

349 INT. NANA'S KITCHEN - DAY

CLOSE: NANA and ROGER.

NANA  
(to ROGER)  
What's new with you, Son?

ROGER

(sits down at the table)  
Oh, you know, 'same ol same ol.' You sure you can handle the crew for a couple days?

NANA  
Nonsense! They won't want to go home again.

ROGER  
(looks relieved)  
We went out and saw Gus yesterday . . .

NANA is putting TEA and COOKIES on the table.

NANA  
How's my Ex doing? It's nice of him to take Amanda to her ballet lessons. The last time we talked, he accused me of coddling my chickens. I told him his brain was coddled and he hung up on me.

ROGER  
(smiling and shaking his head)  
You two.

NANA sits down across from ROGER and reaches over and grabs his hands in hers.

NANA  
He's just too set in his ways, Roger. I do miss him, though. (pause) Sometimes. Maybe I should give him a call. Anyway, what's really important is how *you're* doing . . . how's your job search going? Any bites?

DISSOLVE TO:

350 EXT. MOVIE THEATER - ANOTHER EVENING

CLOSE: ROGER and DIANE are standing in line at the local MOVIE THEATER.

ROGER  
Diane, you should have stayed in acting. You were great in that production of THE KING AND I in college.

DIANE  
(laughs)  
I was so nervous, I almost forgot *both* my lines. And you were so critical.

ROGER gives DIANE a big KISS.

ROGER  
That was before we had kids, Diane. I think I've matured a lot since then.

DIANE  
(after a beat)

Where is this leading, Roger?

ROGER

Diane , all you'd have to do is a little acting, like you did in College . . .

DIANE

(interrupting)

Nice try, Roger.

ROGER proceeds into the THEATER with DIANE, looking frustrated.

CUT TO:

351 INT. HOSPITAL - ANOTHER DAY

CLOSE: DIANE is talking to the Nurse's Administrator, MRS. MILLER, in her OFFICE. A name tag on her desk proclaims: NURSE ADMINISTRATION.

MRS. MILLER

I'm sorry Diane, but when your wages are attached, there's not a lot I can do.

DIANE

(holding her paycheck)

Well, I'm sorry too, because I came back to work to pay some of the bills, and since I can't even call this a paycheck, I'm wasting my time. (pause) Mrs. Miller, I understand it's not your fault, and thank you again for everything, but, I won't be coming back to work-- I can't afford to.

352 EXT. HOSPITAL PARKING LOT - DAY

The CAMERA PANS DIANE leaving the HOSPITAL front doors and walking to her car in the parking lot. She seems heavy hearted but the accompanying MUSIC and her attitude, begin to brighten as she gets into ROGER'S MUSTANG CONVERTIBLE and drives off.

CUT TO:

353 INT. DEPARTMENT STORE - DAY

CLOSE: DIANE is in NORDSTROMS, trying on SHOES.

354 INT. DEPARTMENT STORE - DAY

CLOSE: DIANE is trying on DRESSES . . .

355 INT. DEPARTMENT STORE - DAY

CLOSE: DIANE finally hits the COSMETICS COUNTER.

356 INT. DEPARTMENT STORE - DAY

ANOTHER ANGLE: DIANE hands her CREDIT CARD to a CLERK, and soon after, the DEPARTMENT MANAGER walks over as the CLERK totals up the RECEIPT..

357 INT. DEPARTMENT STORE - DAY

CLOSE: DIANE and DEPARTMENT MANAGER.

DEPARTMENT MANAGER

Mrs. Cunningham, I've been instructed to keep your credit card. I don't have any details, but if you'd like to talk to our finance department, they're one floor up.

DIANE

I can't believe this, but fine, here --I'll write a check.

DEPARTMENT MANAGER

You'll have to pay with cash. Those are my instructions.

DIANE

(embarrassed)

I don't have any cash with me. I'll have to come back tomorrow . . .

DIANE practically runs OUT OF FRAME, TEARS starting.

358 EXT. STREET - DAY

M.C.U. DIANE'S CAR pulls into a GAS STATION.

359 EXT. GAS STATION - DAY

CLOSE: DIANE gives the ATTENDANT her CREDIT CARD, but he SHAKES his head until DIANE counts the CASH out in CHANGE.

360 EXT. GAS STATION - DAY

CLOSE: DIANE drives away and it starts to RAIN.

361 INT. CAR - DAY

INSERT: DIANE'S HAND pushing the BUTTON to raise the CONVERTIBLE ROOF.

362 EXT. STREET - DAY

M.C.U. CAR driving down the STREET, with LOTS OF RAIN and NO CONVERTIBLE TOP, DIANE still PUSHING the BUTTON.

363 EXT. CUNNINGHAM FRONT DOOR - DAY

CLOSE: ROGER opens the FRONT DOOR to find DIANE about to enter the house, WET and MISERABLE.

ROGER

Hi hon, how was your . . .

ROGER STOPS in mid sentence, seeing the LOST look on DIANE'S FACE.

ROGER

(cont. putting his arms around her)  
. . . come on, get upstairs and take those clothes  
off, I'll run you a bath.

364 INT. ROGER and DIANE'S BEDROOM - DAY

M.C.U. ROGER runs DIANE a BATH in the adjacent BATHROOM while DIANE takes off her WET UNIFORM which she THROWS on the floor, angrily, as ROGER continues talking in the B.G.

ROGER

(cont.)  
Nana's keeping the kids for a couple more days, she  
thought we could use a break. I'll pour you a drink--  
we have a bottle of cabernet left. And then you can  
tell me all about it.

FADE TO:

365 INT. BATHROOM - DAY

CLOSE: DIANE is soaking in a BUBBLE BATH. Her TENSION is draining away and all of a sudden she starts LAUGHING.

CUT TO:

366 INT. RESTAURANT BOOTH - ANOTHER EVENING

CLOSE: ROGER and DIANE are seated at a BOOTH in PIERRE'S CAJUN RESTAURANT. The CAMERA finds them side-by-side in the corner, TALKING conspiratorially, as the WAITER walks up to their TABLE.

WAITER

(interrupting)  
Would you like to order from our wine list?

ROGER

Yes. A litre of Chardonnay. Your house will be fine.

WAITER

Yes sir, and our specials tonight are the blackened  
snapper, shrimp creole and Louisiana catfish.

ROGER

(looks at DIANE)  
Two blackened snappers?

DIANE nods, and ROGER looks back at the WAITER.

ROGER

(cont.)

Mine extra spicy. And we'll have the house dressing on our salads.

WAITER

Thank you.

367 INT. BOOTH - EVENING

ANOTHER ANGLE: The WAITER leaves and ROGER and DIANE go back to their conversation.

DIANE

How are you going to pay for this?

ROGER

I got another loan from Gus.

DIANE

Roger, maybe I should take another job under an alias.

ROGER

No, Diane, it could never work. Besides, we need you.

DIANE

(after a long beat)

Are you sure you really want to go through with this?

The WAITER returns with their WINE and pours it as DIANE looks at ROGER.

368 INT. BOOTH - EVENING

ANOTHER ANGLE: ROGER waits for the WAITER to leave before he answers.

ROGER

(firmly)

We've looked at all our options.

DIANE

(worn down by the whole situation)

I know.

ROGER

(voice rising)

Well then, what are you waiting for? They're gonna auction our house if we don't do something.

DIANE

Shhhhhh! . . . I know that Roger, let's keep it down.

369 INT. BOOTH - EVENING

CLOSE; The WAITER returns and sets their FOOD on the TABLE.

ROGER

Well, I've got Delbert lined up to play a little pool.

DIANE

Delbert who?

ROGER

The guy who cleaned my office--my pool friend,  
remember?

ROGER suddenly gets paranoid and looks around to see if anyone is listening.

DIANE

No . . . I mean yeah, yeah, I remember. So what?

370 INT. BOOTH - EVENING

CLOSE: DIANE and ROGER.

DIANE takes a large bite of blackened FISH. Her EYES WATER, she opens her mouth and quickly DRINKS her WINE, then HIS, and wildly looks around for something else to DRINK. ROGER reacts quickly, pouring SALT on the top of his FIST and holding it out.

ROGER

Try this. The salt 'll put out the fire.

DIANE puts her mouth on his FIST, licks off the SALT, and takes a deep BREATH.

ROGER

(cont. SWITCHING PLATES)

You must have got mine.

DIANE, waving her hand in front of her mouth, begins to LAUGH, and ROGER soon joins in.

FADE TO:

371 INT. BOOTH - LATER THAT EVENING

ANOTHER ANGLE: ROGER and DIANE are LAUGHING and drinking after-dinner COFFEE and sharing a piece of cheesecake.

DIANE

That really was tres galant, Monsieur, the salt trick,  
I mean.

ROGER

I learned it from an old Frenchman, and, speaking  
of French, Diane, that's where you fit in. Well, are  
you in, or not?

DIANE looks back at him and slowly NODS her head.



SLOW FADE TO:

372 INT. DISTRICT IRS OFFICE - DAY

DOLLY SHOT: DIANE, looking VERY FRENCH, sashays through the doors of the DISTRICT OFFICE of the IRS, wearing a SEXY mini-dress and BOSOMY blouse.

373 INT. IRS OFFICE - DAY

CLOSE: GUS and ROGER, dressed in FEDERAL MAINTENANCE, INC. maintenance uniforms, are in a table in the FOYER, looking like they are filling out forms. As she passes GUS and ROGER, ROGER faces away from her and hides his EYES with his HAND.

374 INT. IRS OFFICE - DAY

C.U. DIANE walks close by and gives her DERRIERE an extra WIGGLE as GUS starts COUGHING.

DIANE approaches a bespectacled IRS CLERK.

375 INT. IRS OFFICE - DAY

C.U. CLERK and DIANE.

CLERK

May I help you?

DIANE

(heavy french accent)

I wish to speak to a man about my I--R--S.

CLERK

(sagely)

What would you like to speak to a man about?

DIANE

My form 220A has been changed to a form 220C,  
and I wish to know if I must file a schedule "F."

DIANE, benefiting from a lot of research, has a good point.

CLERK

(strokes his chin)

Let's see . . . that's a resident foreign national, self-  
employment, withholding . . .

DIANE

(importantly)

I must speak to a man who knows about this thing!

376 INT. IRS OFFICE - DAY

ANOTHER ANGLE: DIANE pushes the CLERK aside and storms into the MAIN OFFICE. In the middle of the commotion, in the B.G., ROGER and GUS slip into the main office, too.

377 INT. IRS OFFICE - DAY

ANOTHER ANGLE: DIANE quickly walks up to the far end of the building . . .

378 INT. IRS OFFICE - DAY

ANOTHER ANGLE: . . . directly into the largest separate OFFICE . . .

379 INT. IRS OFFICE - DAY

ANOTHER ANGLE: . . . and straight to ALEX MUMFORD, the IRS AREA MANAGER, wearing a Brooks Brothers suit and Gucci shoes, seated at a desk. Alex stands immediately. He looks successful and in control.

380 INT. IRS OFFICE - DAY

C.U. ALEX MUMFORD and DIANE.

DIANE

(cont.)

You are a man who looks like he must know what . . .

MR. MUMFORD

(interrupting, pointedly, holding out his hand to SHAKE)

I am Alex Mumford, Area Manager for the Fourth District of the Internal Revenue Service . . . *M'am*.  
How may I help you?

381 INT. IRS OFFICE - DAY

ANOTHER ANGLE: DIANE looks at her ADVERSARY for a moment, then BACKS UP three feet and perches herself on a DESK, crossing her long, SHAPELY LEGS in full view of the Fourth District Supervisor.

382 INT. IRS OFFICE - DAY

CLOSE: DIANE'S shapely LEGS CROSSING.

383 INT. IRS OFFICE - DAY

CLOSE: MR. MUMFORD, who gulps.

384 INT. IRS OFFICE - DAY

REVERSE: C.U. DIANE, who is opening her purse.

DIANE

I wish to discuss this letter with you.

385 INT. IRS OFFICE - DAY

M.C.U. DIANE clumsily DROPS the contents of her PURSE onto the floor in front of her. MR. MUMFORD, partially IN FRAME, bends down to assist her in picking them up.

386 INT. IRS OFFICE - DAY

CLOSE: DIANE from ALEX'S P.O.V.

ALEX looks up to see DIANE'S LEGS slowly uncrossing, before she gets down to help him.

387 INT. IRS OFFICE - DAY

CLOSE: MR. MUMFORD'S face, astonished at the sight.

388 INT. IRS OFFICE - DAY

ANGLE: DIANE'S bosom, bulging in MR. MUMFORD'S face as she bends over to help.

389 INT. IRS OFFICE - DAY

C.U. ALEX and DIANE.

MR. MUMFORD fumbles with items from her purse as DIANE picks up her compact, sits back down, and opens it.

390 INT. IRS OFFICE - DAY

INSERT: DIANE'S MIRROR.

In her MIRROR we see ROGER slipping a FLOPPY DISK in his pocket, and, as she turns the MIRROR, GUS snapping pictures with a wrist-camera.

391 INT. IRS OFFICE - DAY

M.C.U. DIANE stands up as MR. MUMFORD regains his composure.

DIANE

(cont. --she's got what she came for)

Thank you so much, Monsieur. Now the letter, where is the letter?

DIANE bends back down to look under the desk for the NON-EXISTENT letter.

392 INT. IRS OFFICE - DAY

ANOTHER ANGLE: DIANE'S P.O.V.

We see GUS and ROGER walking out of the main office into the foyer.

393 INT. IRS OFFICE - DAY

CLOSE: DIANE and ALEX. She straightens back up.

DIANE

(cont.)

I will return with the letter, Monsieur, I am so apologetic. I am Rene DeGroslier Briullier, and I must go get the letter so that you can help me.

She holds her hand out to be kissed.

MR. MUMFORD  
(mesmerized, he looks at her hand)  
I will be here, Ms. Briullier.

DIANE has already pulled back her hand as ALEX tries to kiss it. DIANE spins on her heel and leaves, The CAMERA following her shapely derriere out of the office.

CUT TO:

394 EXT. IRS PARKING LOT - DAY

CLOSE: DARWIN, outside the IRS, has watched his MOM'S PERFORMANCE through the window. He hurriedly turns to pedal away on his BICYCLE, nearly bumping into MR. CRANE, who is getting out of his car in the PARKING LOT.

395 EXT. IRS PARKING LOT - DAY

CLOSE: MR. CRANE as DARWIN pedals away quickly.

MR. CRANE  
Hey, aren't you . . ?

396 INT. SCHOOL MULTI-PURPOSE-ROOM BALLET RECITAL - EVENING

CLOSE IN ESTABLISHING SHOT: SCHOOL STAGE, AMANDA and FRIENDS PERFORMING.

AMANDA and four other LITTLE GIRLS are dancing their hearts out. DIANE, ROGER, NATALIE, NATHAN and DARWIN are all seated in the front row, and the recital has just begun.

397 INT. BALLET RECITAL - EVENING

CLOSE: ROGER is pointing his VIDEO CAMERA as NATALIE climbs onto her MOTHER'S LAP for a better look.

NATALIE  
(very loudly)  
Is this the Nutcracker?

DIANE puts her hand over NATALIE'S mouth as heads turn in their direction.

398 INT. BALLET RECITAL - EVENING

CLOSER: DIANE and NATALIE, ROGER partially IN FRAME.

DIANE  
(whispering)  
Shhh! This is not the Nutcracker, Natalie, now watch your sister.

DIANE removes her hand from NATALIE'S mouth.

NATALIE  
(after a beat, even more loudly)  
Where's the Nutcracker? I thought . . .

The AUDIENCE murmurs as DIANE embarrassedly covers NATALIE'S mouth again and shoots her a deadly look.

399 INT. BALLET RECITAL - EVENING

CLOSE: STAGE. We see the LITTLE GIRLS dancing, occasionally looking at each other, but performing SUPERBLY.

CUT TO:

400 INT. BALLET RECITAL - INTERMISSION

M.C.U. DIANE and ROGER talking with someone we know in the B.G.

One of the YOUNG DANCERS runs up to HER FATHER who is sitting in the row in front of them.

401 INT. BALLET RECITAL - INTERMISSION

CLOSE: The DANCER and her FATHER--we see MR. CRANE.

402 INT. BALLET RECITAL - INTERMISSION

ANOTHER ANGLE: DIANE, ROGER and DARWIN. DIANE quickly looks the other way, and ROGER slinks down into his SEAT. Then he and DARWIN get up and go to the BATHROOM

CUT TO:

403 INT. SCHOOL BATHROOM - EVENING

From the BACK: ROGER and DARWIN are standing next to each other at the URINALS.

DARWIN  
Dad, I want to help you and mom.

ROGER  
Help with what, Son?

DARWIN  
The House. I know what's going on.

ROGER looks at the ceiling, then back at his son.

MR. CRANE walks by them, unseen by either ROGER or DARWIN, and we hear him step into a STALL.

ROGER  
(pauses)  
We'll talk about it later, OK?

CUT TO:

404 INT. HIGHBALL - DAY

ESTABLISHING SHOT: The HIGHBALL has a LOUNGE AREA on one side, a BAR on the other, and lots of POOL TABLES in back. We hear COUNTRY-WESTERN music coming from the JUKEBOX, as the CAMERA DOLLIES in on ROGER and DELBERT. DELBERT has just won another game.

ROGER

Great shot, Delbert. Maybe I should take that book back. Is that where you learned all those fancy shots?

DELBERT

That and practice. That's where you're lacking, Roger.

ROGER

Well then, if all I need is practice, what do you say we play again on Thursday?

DELBERT

You are on, my man, 'less Marlene comes back. We always played bingo on Thursdays.

ROGER

(mostly to himself)

Don't worry, Del, everything's gonna work out alright.

CUT TO:

405 INT. GUS'S HOUSE COMPUTER ROOM - DAY

OVER-THE-SHOULDER SHOT: ROGER, DIANE and DARWIN are at GUS'S sitting in front of a COMPUTER TERMINAL. ONSCREEN in the B.G. we see an elaborate TREE DIAGRAM labeled: IRS SUBFRAME: PROCEDURES, section: C, ORGANIZATIONAL FLOW CHART.

The CAMERA PULLS BACK TO REVEAL: GUS, sitting in front of the TERMINAL with his HEADPHONES on. GUS turns to his PARROT, MOSES, REVEALED on a PERCH next to the TERMINAL.

MOSES

Que pasa, amigo?

GUS

OK, now in French, Moses.

MOSES

Qu'est-ce que vous fait?

GUS

Very good, Moses.

MOSES

Tres bien, tres bien. Awwwk, awwwwk.

ROGER, DIANE and DARWIN start clapping in the B.G. , O.C.

406 INT. COMPUTER ROOM - DAY

The CAMERA PANS with GUS as he finishes setting up a PROJECTOR and SLIDE SCREEN. He turns on the PROJECTOR and DIANE and ROGER listen intently as he stands with a POINTER directed at an enlargement of a IRS DATA ENTRY CARD.

GUS

Nice to have you aboard, Darwin. Diane, this is your next mission.

CUT TO:

407 INT. IRS OFFICE - DAY

CLOSE: DIANE, alias RENE DEGROSLIER BRUILLIER, once again sashays through the doors.

408 INT. IRS OFFICE - DAY

M.S. DIANE winds her way to MR. MUMFORD'S office.

CUT TO:

409 INT. ROGER and DIANE'S BEDROOM - DAY

CLOSE: ROGER is laying on his BED looking at a DATA ENTRY CARD. The CAMERA PANS as DIANE walks INTO FRAME and tosses her WIG onto the CARD.

ROGER

Putty in your hands, right?

DIANE

I don't know about putty, just timing. We have to get that card back in his pocket before he goes to use it Monday morning.

ROGER

That's the last of our worries.

DIANE

(plops onto bed next to him)  
I can't believe we're actually doing this.

ROGER

We have no choice, besides it's too late to back out now. I have to meet Delbert for our rematch.

DIANE

(rubs her neck)  
I feel exhausted.

DIANE lays down on her stomach, facing the CAMERA and ROGER begins MASSAGING her neck, both of them deep in thought.

CUT TO:

410 INT. KID'S BEDROOM - DAY

CLOSE: AMANDA is getting dressed in the next room, her DOOR in the B.G. She is putting on a black Halloween mask. DARWIN bursts in and quickly closes the DOOR behind him.

DARWIN

What's with that leotard and mask? Are you crazy?

AMANDA

No, I'm getting ready to help with the I-W-S.

DARWIN

Amanda, I told you, you can help out by watching the twins. If Mom and Dad have to worry about you, something could go wrong. You promised me.

AMANDA

(Disgusted, she takes off the mask)

It's not a woman's world yet

DARWIN

That's a really neat mask though, can I use it?

AMANDA

(brightening)

OK, but just remember where you got it.

DISSOLVE TO:

411 EXT. NANA'S HOUSE - DAY

M.S.ROGER drops AMANDA and THE TWINS off at NANA'S house. We see the CUNNINGHAM CAR stop and ROGER and the KIDS pile out of the car and run up to NANA on the front PORCH.

DISSOLVE TO:

412 INT. CUNNINGHAM MASTER BATHROOM - DAY

CLOSE: DIANE at her VANITY, fixing her HAIR. The house is QUIET but soon we hear a BURGLAR ALARM ringing faintly in the background.

DIANE ignores it for a few moments, but finally puts on her ROBE and walks OUT OF FRAME.

413 INT. CUNNINGHAM KITCHEN - DAY

CLOSE: DIANE leans out her BACK DOOR to see where the RINGING is coming from. Realizing that her NEIGHBOR'S house alarm is going off and there is no one home, she quickly ducks back into her KITCHEN, walks over to her PHONE and dials 911.

414 INT. CUNNINGHAM KITCHEN - DAY

CLOSE: DIANE at PHONE.



DIANE  
(into receiver)  
Hello? This is Diane Cunningham, at 219 Cragmont  
Circle. My neighbor's alarm is going off and there's  
no one home.

DIANE listens for a moment.

DIANE  
(cont.)  
Yes, I'll be here. My number is 555-1233.

The CAMERA PANS with DIANE as she hangs up the phone, walks over and nervously looks out her windows and draws the shades.

Then she exits her BACK DOOR to the BACKYARD.

415 INT. BACKYARD - DAY

CLOSE: She walks up to the FENCE that separates the two houses and stretches until she can see into her neighbor's yard.

416 INT. BACKYARD - DAY

ANOTHER ANGLE: She SCREAMS and falls backward into the ROSEBUSHES.

417 INT. BACKYARD - DAY

INSERT: PC, walking along the top of the FENCE. He has just batted his paw in front of her face.

418 INT. BACKYARD - DAY

ANOTHER ANGLE: DIANE, in the ROSEBUSHES, shakes her head and LAUGHS.

CUT TO:

419 EXT. FRONT PORCH - DAY

CLOSE: DIANE is talking to a POLICE OFFICER at her front door. The alarm is quiet. DIANE has some nasty scratches on her arms from the ROSE BUSH.

OFFICER  
These kinds of things happen with burglar alarms.  
Could have been one of the neighborhood cats or  
something like that. Can I have your neighbor's  
phone number for my report?

DIANE  
Yes. Just a minute, I'll go get it. (under her breath)  
Cats!

420 EXT. CUNNINGHAM DRIVEWAY - DAY

ANOTHER ANGLE: ROGER drives up, and parks behind the POLICE CRUISER next to his car in the DRIVEWAY. He SINKS DOWN into his SEAT, perspiring.

421 INT. FRONT PORCH - DAY

CLOSE: DIANE comes to the door and hands the OFFICER a piece of paper.

422 EXT. CUNNINGHAM FRONT YARD - DAY

The CAMERA PANS as the OFFICER walks over to his car, nodding to ROGER on his way. ROGER waits until the CRUISER is out of sight, and then gets out of his car and approaches DIANE.

423 EXT. FRONT PORCH - DAY

ANOTHER ANGLE: DIANE and ROGER.

ROGER  
(nervously)  
What's going on?

DIANE  
The Thomas's burglar alarm went off, and I did my  
neighborly duty, and reported it. OK?

They walk into the house together.

424 INT. CUNNINGHAM HOUSE - DAY

CLOSE: ROGER and DIANE.

ROGER  
(relieved)  
Good. Where's Darwin? I have to talk to him before  
I go.

DIANE  
He's asleep. I told him he'd have to catch a nap if he  
was gonna be staying up all night. I'm still concerned,  
Roger, he's just a child.

ROGER  
A man in the making. Besides, he didn't leave us  
much choice.

ROGER looks at his WATCH and heads up the stairs.

FADE TO:

425 INT. LIVING ROOM - DAY

CLOSE: ROGER and DIANE at BOTTOM of STAIRS.

DIANE is dressed in BLUE JEANS and a SWEATSHIRT and gives ROGER a cup of COFFEE as he comes down the stairs. ROGER gulps the coffee and then briefly scans a CHECKLIST in his hand.

ROGER

I guess we're all set, how 'bout one for the road?

DIANE kisses ROGER a long, passionate kiss and he departs.

CUT TO:

426 INT. HIGHBALL - EARLY EVENING

CLOSE: We see DELBERT running balls on a pool table as ROGER watches in the B.G.

ROGER

That's not fair. You beat me last time and now you run the table. Still practicing?

DELBERT

Nope, just lucky, I guess. What we're we playing for?

ROGER

Shoot you for another beer.

DELBERT

'Long as you keep buying, but remember, I have to go to work after this.

ROGER

(racking the balls)

Don't worry about a thing Delbert. If bad goes to worse, I'll help you clean those damn offices, myself. It would probably feel good, I've been out of work so long.

DELBERT

I know it's been a while, Roger, but I also know there's a great job out there waiting for you.

ROGER

Heard from Marlene?

DELBERT looks over at the CLOCK on the wall.

DELBERT

No, and I don't care if I ever do.

DELBERT takes a big SWIG from his beer.

CUT TO:

427 INT. GUS'S HOUSE - DAY

CLOSE: GUS is putting GADGETS (walkie-talkies, computer discs, flashlights, etc.) in a CANVAS BAG. The CAMERA PANS as he turns and looks at the MONITOR of his COMPUTER one more time before he turns it off, and says goodbye to MOSES.

GUS

Adios, Moses, take good care of everything if I don't come back.

MOSES

Au Revoir.

GUS laughs and exits OUT-OF-FRAME, the antique bell above his door jingling.

DISSOLVE TO:

428 EXT. CUNNINGHAM HOME - DAY

CLOSE: DARWIN and BUCKO. We hear the jingling of BUCKO'S DOG TAGS, as DARWIN brushes him.

DARWIN

Bucko, you're a good dog, and we're gonna do a great job, right?

BUCKO BARKS in agreement.

FADE TO:

429 INT. HIGHBALL - EVENING

CLOSE: ROGER and DELBERT at the HIGHBALL.

ROGER and DELBERT both look like they've had a FEW DRINKS, a game is in progress, and it's ROGER'S shot. He misses it, then DELBERT makes his ball.

ROGER

So, you clean the bathrooms first, then you vacuum, then you dust?

DELBERT

(slurring his words)

Yeah, but don't worry (hiccup) about a thing, because I'm not going to need any help. I can do it with my eyes shut.

ROGER'S eyes open wide as DELBERT makes a phenomenal shot, winning the game.

DELBERT

(cont.)

Yeah, you got to have a method.

ROGER goes OUT-OF-FRAME to get the DRINKS as DELBERT, weaving a little bit, racks the balls again.

DELBERT

(cont. after ROGER)

Kamikazes this time, remember? You're buying again.

ROGER  
(stops and faces DELBERT)  
Right, Kamikazes.

CUT TO:

430 INT. CUNNINGHAM HOME - EVENING

CLOSE: DIANE is looking at the CLOCK on the wall when the doorbell rings. She jumps, nervously.

DIANE  
(yells up the stairs)  
Darwin, Gus is here!

The CAMERA PANS DARWIN who is flying down the stairs, BUCKO on his heels, when DIANE lets GUS in and hugs him.

CUT TO:

431 EXT. PARK - EVENING

M.S. GUS'S VAN drops DIANE, DARWIN and BUCKO off at a MUNICIPAL PARK. We see a running track, shade trees and a kiddies play area.

432 EXT. PARK - EVENING

CLOSE: DARWIN tunes in a WALKIE-TALKIE while DIANE nervously sits down on a SWING in the B.G. and looks up into the starry sky.

DIANE'S meditation is interrupted by BUCKO who is barking ferociously at a PAPER BAG, blowing across the park.

433 EXT. PARK - EVENING

ANOTHER ANGLE: BUCKO has the PAPER BAG cornered. DIANE goes over and grabs the BAG, which she crumples and throws in a TRASH CAN.

DIANE  
Bucko, Where's your courage? An empty paper bag,  
really.

434 EXT. PARK - EVENING

ANOTHER ANGLE: DARWIN has finally tuned GUS in on the WALKIE-TALKIE.

DARWIN  
Come in, Hound Dog, this is Guard Dog, we're at Base 1.

GUS  
(O.C. over RADIO)  
I know, Guard Dog, I just dropped you off. I'm  
about to pick up Bull Dog and Party Dog, we'll be

back soon, maintain radio silence.

DARWIN

10-4, over and out.

CUT TO:

435 EXT. HIGHBALL PARKING LOT - EVENING

M.C.U. ROGER is half-carrying a very drunk DELBERT, slurredly singing, to GUS'S VAN in the B.G.

DELBERT

(singing)

"My wife has gone and left me, I don't know what  
I'll do . . ."

ROGER takes him to the back of the VAN.

DELBERT

(cont.)

I didn't know you had a van, I thought you had a  
car. (He starts laughing) Maybe it grew!

436 EXT. HIGHBALL PARKING LOT - EVENING

ANOTHER ANGLE: DELBERT laughs some more and falls into the cushions in the back of GUS'S CUSTOMIZED VAN. GUS closes the door, quickly walking around and getting into the driver's seat.

437 EXT. HIGHBALL PARKING LOT - EVENING

The CAMERA PANS ROGER as he staggers his way to the front of the VAN and plunks down in the passenger seat, then runs his hands through his hair as GUS shoots him a questioning look.

ROGER

Drive around the block, we'll take his truck.

438 INT. GUS'S VAN - EVENING

CLOSE: ROGER as GUS drives through the PARKING LOT.

ROGER

(He burps)

There it is, pull over.

439 EXT. HIGHBALL PARKING LOT - EVENING

C.U. GUS and ROGER. Through the windshield, in the B.G., we see another VAN, marked "DELBERT'S OFFICE MAINTENANCE."

GUS

(parking his VAN)

Sounds like you could use some sobering up.

ROGER

What do you have in mind?

GUS

Stick your finger down your throat.

ROGER looks at his finger and then back at GUS.

ROGER

My . . . finger?

GUS

Not now, after you get out.

ROGER

Not now, not ever. I hate being sick.

We hear STATIC over GUS'S WALKIE-TALKIE and then we hear DARWIN'S voice.

DARWIN

(O.C.)

Did you get 'em Hound Dog? How's it going?

CUT TO:

440 EXT. PARK - EVENING

M.L.S. From DARWIN'S P.O.V. We see a POLICE CAR slowly cruising by the PARK.

BACK TO:

441 EXT. HIGHBALL PARKING LOT - EVENING

CLOSE: GUS and ROGER.

GUS

(into WALKIE-TALKIE)

Yeah, Guard Dog, hang tight. I'll get back to you.

442 EXT. HIGHBALL PARKING LOT - EVENING

ANOTHER ANGLE: ROGER is barfing in some bushes. When he's finished getting sick, the CAMERA PANS as he goes over to DELBERT'S VAN, unlocks the door and takes JANITOR UNIFORMS out of it, throwing one to GUS, who is busy fiddling with a LAP-TOP COMPUTER.

They carefully transfer a peacefully SLEEPING DELBERT into the back of the VAN. ROGER gives GUS the thumbs up sign and they get in the separate VANS and drive away.

CUT TO:

443 EXT. PARK - LATE EVENING

M.C.U. GUS and ROGER are dragging DELBERT, snoring, on a blanket, across the grass in the PARK.

444 EXT. PARK - LATE EVENING

CLOSE: They arrive at the SAND PIT, where DIANE and DARWIN are waiting.

DIANE  
(to ROGER)  
You look terrible, how do you feel?

ROGER  
I'm all right, let's go.

445 EXT. PARK - LATE EVENING

ANGLE: DARWIN has made himself comfortable, arranging a BLANKET and PICNIC LUNCH, and gives BUCKO a large bone. DIANE hands him a small BOTTLE of CLEAR LIQUID.

DIANE  
You probably won't need it, but if you do, just a few whiffs of this and he'll go back to sleep, OK?

DARWIN  
(gingerly taking the BOTTLE)  
No problem Mom, I can handle it.

DIANE hugs DARWIN and ROGER pats him on the shoulder.

446 EXT. PARK - LATE EVENING

ANOTHER ANGLE: GUS shakes DARWIN'S hand as they prepare to leave.

ROGER  
(to DARWIN)  
Remember what we talked about, if anyone comes.

DARWIN  
I will Dad, got it in my memory. See you in a couple of hours.

447 EXT. PARK PARKING LOT - LATE EVENING

M.C.U. ROGER, GUS and DIANE walk over to DELBERT'S VAN, get in and leave.

DIANE  
(to herself as they walk)  
So far, so good.

CUT TO:

448 EXT. IRS OFFICE PARKING LOT - NIGHT.

ESTABLISHING SHOT: ROGER, GUS and DIANE arrive at the 4TH DISTRICT OFFICE of the IRS. They park the VANS and KILL the LIGHTS in the parking lot.

449 INT. VAN - NIGHT.



CLOSE: No one moves as ROGER and DIANE LOOK AT EACH OTHER in the enveloping silence.

DIANE

(cont.)

Now what?

Suddenly GUS opens DIANE'S DOOR and hands Diane a BUCKET and RAGS and a WALKIE-TALKIE.

450 EXT. IRS OFFICE PARKING LOT - NIGHT

M.C.U. VANS parked SIDE BY SIDE.

DOLLY SHOT: ROGER grabs a floor polisher from the BACK of DELBERT'S VAN and they all make their way to the front of the IRS building dressed in "DELBERT'S OFFICE MAINTENANCE" uniforms.

GUS is also carrying his LAPTOP COMPUTER.

451 EXT. IRS OFFICE FRONT DOOR - NIGHT

CLOSE: ROGER, DIANE and GUS.

ROGER stumbles, and DIANE, concerned, helps steady him.

DIANE

(cont. WHISPERING)

Roger . . . !?

ROGER wipes BEADS of SWEAT off of his brow, determinedly picks up the FLOOR POLISHER and they walk up to the front door. GUS hands them PLASTIC GLOVES, which they all put on.

452 EXT. IRS OFFICE FRONT DOOR - NIGHT

ANGLE: GUS smoothly slides the data entry card into the slot and they SLIP INSIDE.

453 INT. IRS OFFICES - NIGHT

CLOSE: DIANE and ROGER.

DIANE

Roger, come here.

DIANE puts her hand on his forehead.

DIANE

(cont.)

You're burning up!

ROGER

Must've been the second Kamikaze. Hell, it could've been the third . . .

He LAUGHS and hands DIANE the BUCKET and RAGS.

ROGER

(cont.)

Here, start with the bathrooms. And don't forget to wear your gloves.

DIANE

What? I'm the lookout!

ROGER

Then start with the windows.

GUS walks INTO FRAME.

GUS

Roger's right, Diane, start with the windows.

454 INT. IRS OFFICES - NIGHT

DOLLY SHOT: DIANE angrily grabs the BUCKET and RAGS out of their hands and walks over to the large, picture WINDOWS.

455 INT. IRS OFFICES - NIGHT

DOLLY SHOT: ROGER and GUS put on their gloves and walk over to a COMPUTER TERMINAL.

GUS

(cont. to ROGER)

You know which desk we're looking for?

ROGER

Yeah, who's Raymond Smothers?

GUS

The 4th District Security Coordinator.

ROGER

Why him?

GUS

Because he's the one I got a bio on and he has a clearance.

ROGER

You think he named his password after his dog?

456 INT. IRS OFFICES - NIGHT

ANOTHER ANGLE: ROGER and GUS.

GUS

Maybe his favorite cereal. Current research indicates most people choose a password from a significant object, person or circumstance in their own experience.

ROGER

Think you know enough about this guy?

GUS

If I don't, I have another program that automatically assembles all possible 32 digit combinations of letters and symbols.

ROGER

Great, that means we're in.

GUS

There's only one problem . . .

ROGER looks at GUS expectantly.

GUS

(cont.)

. . . that program takes 3 hours and 14 minutes to run.

ROGER and GUS exchange looks and then hurriedly begin looking for RAYMOND SMOTHER'S' DESK.

FADE TO:

457 INT. IRS OFFICES - LATER that NIGHT

CLOSE: DIANE is washing windows, and BENDS OVER to squeeze out a sponge. We see a POLICE CRUISER pass slowly by her WINDOW, outside, and stop. The OFFICER steps outside his CAR and lights up a cigarette as he walks to the WINDOW and looks in.

DIANE starts to STAND back up but notices the OFFICER and quickly stoops back down, her heart pounding.

458 INT. IRS OFFICES - NIGHT

ANGLE: GUS stumbles onto RAYMOND SMOTHER'S DESK.

GUS

Roger, over here, bring me my laptop.

BACK TO:

459 INT. IRS OFFICES - NIGHT

CLOSE: DIANE at the WINDOW. We hear a call come over the POLICE RADIO, outside. The OFFICER turns away from the WINDOW just as ROGER passes DIANE with GUS'S LAPTOP. He does not notice the OFFICER, who is getting back into his car, but does notice DIANE cowering in the corner. Roger walks INTO FRAME.

ROGER

Are they that dirty?

DIANE

Screw the windows, I'm doing the bathrooms first.

ROGER shakes his head at DIANE as she picks up the supplies and stomps toward the BATHROOMS.

CUT TO:

460 EXT. PARK - NIGHT

CLOSE: DARWIN and BUCKO are guarding DELBERT.

DARWIN, bored, reaches into his pocket and pulls out the BOTTLE of CHLOROFORM his mother gave him. He gently unscrews the top and takes a little whiff, but nothing happens.

After a couple beats he takes a bigger sniff and then starts coughing. BUCKO starts BARKING, and DARWIN, startled, throws up his hands, spilling the remaining liquid all over sleeping DELBERT.

461 EXT. PARK - NIGHT

ANOTHER ANGLE: DARWIN and BUCKO.

DARWIN

Now what are we gonna do if he wakes up, Bucko?

BACK TO:

462 INT. IRS OFFICE - NIGHT

OVER-THE-SHOULDER SHOT: We see ROGER sitting at RAYMOND SMOTHER'S COMPUTER TERMINAL as GUS stands next to him.

GUS'S program is running, and THOUSANDS of PASSWORDS appear on the screen followed by: "Wrong password, try again."

463 INT. IRS OFFICE - NIGHT

ANGLE: COMPUTER TERMINAL, ROGER, GUS and DIANE.

DIANE appears and looks down at the screen, wiping perspiration off her brow.

DIANE

Have you got in yet?

ROGER doesn't answer. He looks at his watch and turns to GUS. ROGER starts scratching. DIANE starts dusting the desk and picks up a framed photograph of RAYMOND SMOTHER'S FAMILY.

464 INT. IRS OFFICE - NIGHT

INSERT: FAMILY PICTURE. It shows a young family with the FATHER, RAYMOND, wearing a MILITARY UNIFORM.

DIANE

(cont. to GUS)

Was he in the army?

GUS is intent on the MONITOR.

GUS

No, he washed out of flight school at the Air Force Academy, but he ended up with a masters degree in accounting and business administration from Cornell.

After a beat, ROGER'S face lights up with an idea.

ROGER

Did you try the names of any aircraft?

GUS

Why? He washed out.

GUS, ROGER and DIANE all look at each other.

ROGER

F-16, aaaaaahh, fighting Falcon, F-14 Tomahawk, F-104 Starfighter, Sopwith Camel . . . !

GUS sits down and hurriedly types on his LAPTOP, which is connected to the IRS TERMINAL.

GUS

If it's the name of a plane, I've got it--I've got the damned Encyclopedia!

GUS slips a floppy disk into his LAPTOP.

465 INT. IRS OFFICE - NIGHT

ANOTHER ANGLE:

GUS

(cont. soon)

There it is! f-18 Hornet!

They ALL YELL "Yeah!", and give each other "HIGH FIVES," then quickly become silent as ROGER brings onto the SCREEN the CUNNINGHAM tax file.

GUS

(cont.)

You got it, Rog, window two. Delete deposit, rename field "lien satisfied--new information." We've done it.

DIANE

Good, let's get out of here, Delbert can do the floors tomorrow.

466 INT. IRS OFFICE - NIGHT

ANOTHER ANGLE:

DIANE and GUS start gathering up the cleaning supplies and setting them by the front door.

467 INT. IRS OFFICE - NIGHT

CLOSE: ROGER, still at COMPUTER.

ROGER gets an idea and his eyes grow wide as he pulls NANA'S file onto the screen as DIANE walks INTO FRAME to stand behind him.

DIANE  
cont. to ROGER)  
You coming?

ROGER  
Just a minute.

GUS comes back over to the TERMINAL, too, and look over ROGER'S shoulder.

DIANE  
That's Nana's file, what are you doing?

ROGER  
Sending her a well-deserved refund.

DIANE  
Roger, you can't do that, are you crazy?

ROGER  
(scratching constantly)  
Just watch me.

We watch the SCREEN as ROGER credits his MOTHER with a \$3522 refund. Now ROGER scrolls SUE'S file onto the screen as DIANE and GUS look at each other, dumbfounded.

DIANE  
Roger that's my sister!

ROGER  
(crediting her a refund, too)  
You love her, don't you?

GUS  
Roger, let's get out of here, now.

ROGER  
(sarcastically)  
One last present, for one last DEAR friend.

We see the name MARGARET M. MARKHAM scroll onto the screen as ROGER starts ITCHING UNCONTROLLABLY. DIANE observes ROGER scratching his arm vigorously for a couple beats.

DIANE  
Roger, you've got the measles!

468 INT. IRS OFFICE - NIGHT

CLOSE: ROGER.

ROGER rips off his gloves and looks at his WRISTS which are covered with RED WELTS.

ROGER  
The measles . . !?

He looks back at the SCREEN.

ROGER  
(cont.)  
I'll give her the measles, right after she's audited . . .  
Jamaica!?!

DIANE and GUS lean close and we see on screen MARGE SNIVELY'S deductions for three work-related trips to Jamaica in the past year.

ROGER  
(cont.)  
Solcorp doesn't have any interests in Jamaica, let's  
see what Melvin's file . . .

469 INT. IRS OFFICE - NIGHT

ANOTHER ANGLE: Suddenly their concentration is INTERRUPTED by a call on the WALKIE-TALKIE from DARWIN.

DARWIN  
(O.C.)  
Hound Dog, come in. Hound Dog, this is Guard Dog.  
Come in, please, come in.

GUS detaches the RADIO from the holder on his belt and raises it to speaking position.

GUS  
(into RADIO)  
Go ahead, Guard Dog.

DARWIN  
(O.C.)  
It's Party Dog, he's waking up, and, I, uh, I spilled the  
stuff. Return to base immediately.

We hear the DESPERATION in DARWIN'S voice, and the sound of BUCKO BARKING in the BACKGROUND.

DIANE  
Can it, Roger, I'm leaving, now.

470 INT. IRS OFFICE - NIGHT

ANOTHER ANGLE: DIANE walks OUT-OF-FRAME as ROGER pushes some keys on the TERMINAL, picks up his GLOVES, takes one last look around and follows her and GUS out of the building.

FADE TO:

471 EXT. PARK - NIGHT

M.C.U. DARWIN, DELBERT and BUCKO. DIANE, ROGER and GUS rush INTO FRAME to find DELBERT stirring, and DARWIN sitting next to him, poised to hit him over the head with BUCKO'S giant dog bone.

DARWIN

Am I glad to see you.

CUT TO:

472 EXT. DELBERT'S HOUSE - NIGHT

ROGER guides DELBERT into his HOUSE.

473 INT. DELBERT'S HOUSE - NIGHT

CLOSE: ROGER tucks DELBERT into BED and then scribbles a NOTE and leaves it on the bed stand.

FADE TO:

474 INT. ROGER and DIANE'S BEDROOM - MORNING

CLOSE: ROGER is in bed, covered with RED SPLOTCHES, while DIANE is brushing her hair and singing in front of her vanity in the B.G. ROGER groans..

ROGER

You sure sound cheerful.

DIANE

(turning to face him)

I am--we did it, and now that we get to keep our house  
I can plan our annual 4th of July party.

ROGER

Will my measles be gone by then?

DIANE

Awww . . . poor baby, of course it will.

475 INT. ROGER and DIANE'S BEDROOM - MORNING

ANOTHER ANGLE: DIANE gets up and walks over to embrace him, but STOPS SHORT.

DIANE

(cont.)

Honey, I'm so proud of you. You saved our home.

She blows him a kiss.

DIANE

(cont.)



I have so much to do. I only hope everyone can still come on such short notice. Can I get you anything?

ROGER looks DEEP in THOUGHT and doesn't answer.

DIANE

(cont.)

Roger? Is something bothering you?

ROGER

Nothing, except Marge Snively--what was she doing in Jamaica? Coincidence?

DIANE

It does seem odd, but you sure fixed her.

DIANE walks OUT-OF-FRAME and leaves ROGER to ponder the mystery.

DISSOLVE TO:

476 INT. DARWIN'S BEDROOM - MORNING

CLOSE: AMANDA and THE TWINS are jumping up and down on DARWIN'S BED, trying to wake him up.

AMANDA

(excitedly)

Darwin, how did it go? Did you use my mask?

DARWIN

(waking abruptly)

Go away. C'mon you kids, gimme me a break. I'll tell you all about it after breakfast.

The KIDS grab PILLOWS and start pounding DARWIN with them, initiating a PILLOW FIGHT.

AMANDA

Tell us now, tell us now . . . tell us now . . . !

CUT TO:

477 INT. IRS OFFICE - DAY

CLOSE: ALEX MUMFORD, MR. CRANE and RAYMOND SMOTHERS are sitting at a COMPUTER, looking very puzzled. MR. CRANE picks up the telephone.

CUT TO:

478 EXT. CUNNINGHAM BACKYARD - DAY

CLOSE: The KIDS are playing with DIANE in the pool.

479 EXT. CUNNINGHAM BACKYARD - DAY

CLOSE: GUS is sitting in a deck chair talking to ROGER, sitting under an umbrella, drinking a tall glass of juice.

GUS

Congratulations on your new job, Roger, I hear it happened rather suddenly.

ROGER

Actually, it was a firm that was always interested in me, they just took their time. However, I made them give me a large advance to compensate for the wait.

GUS

Things have a way of turning around, Roger, and speaking of opportunity, you and I can stand to make something out of this solar *transmuter* of yours.

GUS picks up a SILVER CONTRAPTION from a nearby table.

GUS

(cont.)

You set up the manufacturing, I'll handle the marketing. We do work well together.

They clink their glasses in a toast.

480 EXT. CUNNINGHAM BACKYARD - DAY

ANOTHER ANGLE: GUS and ROGER.

ROGER

You're on Gus, I think there's something in it for both of us.

They are distracted by DIANE, alias "The Mummy Monster."

481 EXT. CUNNINGHAM BACKYARD - DAY

CLOSE: DIANE and KIDS in POOL. DIANE is making scary NOISES and running around pushing her KIDS back in the pool.

482 EXT. CUNNINGHAM BACKYARD - DAY

BACK TO: GUS and ROGER.

GUS

How's plans going for the 4th of July party, Rog? Still on?

ROGER

Yeah, you're in charge of the fireworks, as usual. You are coming?

GUS

Wouldn't miss it, and speaking of fireworks, I'd like to be there when your mom gets her refund.

CUT TO:

483 EXT. NANA'S HOUSE - DAY

NANA is taking MAIL out of her MAILBOX. She opens an envelope, looks at it quizzically, and SCREAMS with JOY.

CUT TO:

484 INT. CUNNINGHAM HOUSE - DAY

DIANE is on the phone with her SISTER in the KITCHEN.

DIANE

(into phone)

You're coming, aren't you Sue? Are you going to help me? The mailman's there? Yeah, I'll hold . . . What . . . ? You got what? Oh Sue, that's great, that's fabulous!

CUT TO:

485 INT. SUE'S HOUSE - DAY

CLOSE: SUE is excitedly talking on the phone with DIANE.

SUE

Diane, tell me if you can identify this sound.

The CAMERA PANS SUE, who walks over and picks up a garish VASE, raises it over her head and DROPS IT on the floor, a satisfied expression crossing her face.

BACK TO:

486 INT. DIANE'S HOUSE - DAY

CLOSE: DIANE.

DIANE

Was that what I think it was?

SUE

(O.C.)

Yes! The vase I've always hated but could never afford to replace.

DIANE hangs up the phone, laughing, and REDIALS.

DIANE

(into phone)

Hello, Kate? It's Diane. I'm having a party on the 4th of July for 100 people, and I'd like you to cater it.

CUT TO:

487 INT. NANA'S HOUSE - DAY

CLOSE: NANA is talking on the phone to a TRAVEL AGENT, while holding her REFUND letter from the IRS.

NANA  
(into the phone)  
Yes, I'd like to buy a round-trip ticket, to Las Vegas.  
First class.

CUT TO:

488 INT. CUNNINGHAM HOUSE LIVING ROOM - DAY

CLOSE: The CHILDREN are blowing up BALLOONS for the party, BUCKO is BARKING in the B.G. and wearing a PARTY HAT, AMANDA and the TWINS are LAUGHING hysterically. DIANE walks INTO FRAME.

DIANE  
Oh, you kids! What's the matter, Bucko? Not your color.  
Here, what about this blue one?

489 INT. CUNNINGHAM HOUSE LIVING ROOM - DAY

ANOTHER ANGLE:

BUCKO grabs the HAT out of DIANE'S hand and starts tearing it up. The LAUGHTER starts all over again.

DARWIN  
Is Gus bringing the fireworks, Mom?

DIANE  
Don't worry, Darwin. You and Gus will light up the sky on the stroke of nine, just like you have for the last five years. Hey, it's a tradition, right?

NATHAN  
Mom, look at all the balloons we blew up. Ninety-twelve!

NATALIE and NATHAN hold up several BALLOONS they have just blown up, and DIANE hugs them.

DIANE  
What good workers! you're just the best anyone could have. You too, Bucko.

BUCKO BARKS excitedly.

CUT TO:

490 INT. CASINO - DAY

CLOSE: NANA is in LAS VEGAS shooting CRAPS and having a ball. She is surrounded by other players.

NANA

Come on 7 . . .

NANA hits her 7 and the CROUPIER pushes a big pile of CHIPS to her as EVERYONE CLAPS and YELLS.

CUT TO:

491 INT. UPSCALE SUPERMARKET - DAY

M.C.U. ROGER is standing in the checkout line while the CHECKER rings his groceries.

CHECKER

(looking at all the groceries)

Looks like you're gonna have a party, Mr. Cunningham.

ROGER

We're having an independence day party to celebrate this great country of ours--this land of opportunity.

CHECKER

Well, have fun, and that'll be \$314.55.

ROGER takes out his billfold.

CHECKER

(cont.)

Your check will be fine, Mr. Cunningham, if you'd prefer.

ROGER peels off four \$100 bills.

ROGER

Naw, I need the change, anyway.

ROGER smiles broadly at the next person in line as he puts his billfold back in his pocket.

SLOW DISSOLVE TO:

492 INT. CUNNINGHAM HOUSE - NIGHT

CLOSE: ROGER and DIANE are in the TWINS' room. They cover them up and close their window as they sleep. Smiling at each other, the CAMERA PANS them as they leave the room, closing the door softly.

493 INT. ROGER and DIANE'S BEDROOM - NIGHT

CLOSE: DIANE and ROGER embracing.

ROGER

(cont.)

Diane, I've been meaning to ask you about those formidable spiders that make nests under the children's beds?

DIANE

(sheepishly)

I shouldn't have told her that, but it worked for awhile. Do you know how hard I . . .

ROGER silences DIANE with a kiss.

ROGER

Yes, I know how hard it *still* is, but I was just surprised to find out you, of all people, would stoop to that kind of fabrication. But don't worry, honey, I think I know of a way you can redeem yourself.

DIANE

Roger?

ROGER

What?

DIANE

Are you worried?

ROGER

My measles are gone, honey.

DIANE

That's not what I meant.

ROGER

No, why should I be?

DIANE

I just feel funny.

ROGER

Well, I feel great. I have the nicest house on the block, the most beautiful wife in the world, and the best family a man could wish for.

DIANE

You're right, Roger. (She smiles.) Roger?

ROGER

Yes?

DIANE

Think you can do something for my aching muscles?

ROGER

Here, take off your shirt and I'll give you a back rub.

494 INT. ROGER and DIANE'S BEDROOM - NIGHT

ANOTHER ANGLE:

DIANE takes off her SHIRT and gets on the BED as ROGER starts massaging her and kissing her back.

DIANE  
Roger?

ROGER  
Too hard?

DIANE  
No, lower.

ROGER  
Lower?

DIANE  
Ummm . . . lower.

CUT TO:

495 INT. CUNNINGHAM HOUSE 4TH OF JULY PARTY - ANOTHER EVENING

ESTABLISHING SHOT: The CUNNINGHAM HOUSE is packed with FRIENDS and FAMILY, all dressed in bright colors to match the FESTIVE DECORATIONS.

496 EXT. 4TH OF JULY PARTY - EVENING

ANOTHER ANGLE: The PARTY spills out into the BACKYARD by the POOL, where GUS and DARWIN are busy setting up a row of CONES and other FIREWORKS when ROGER walks up.

ROGER  
Have you talked to Nana, Gus?

GUS  
Didn't Diane tell you? She went to Vegas.

ROGER  
(worried)  
On her motorcycle?

GUS  
No, she flew, probably first class, too.

ROGER  
(smiles, relieved)  
I'm pretty damn proud of her, you know it?

GUS

(smiling too)  
Me too, Roger, but don't you think she might be getting  
a bit too independent?

ROGER  
I thought that was what you wanted, Gus.

497 EXT. 4TH OF JULY PARTY - EVENING

CLOSE: DARWIN is starting to set up an enormous CONE when ROGER and GUS walk INTO FRAME.

ROGER  
(cont.)  
Wow, what kind of bomb is that, Darwin?

DARWIN  
I call it a "Snively."

ROGER  
(laughs)  
Save that one for me to light.

ROGER continues laughing as DARWIN sets up the display.

CUT TO:

498 EXT. CUNNINGHAM HOUSE - EVENING

CLOSE: We see a WHITE SEDAN double park in the crowded street outside the CUNNINGHAM'S. Three MEN, wearing suits, get out.

BACK TO:

499 EXT. 4TH OF JULY PARTY - EVENING

CLOSE: GUS and DARWIN are almost ready to light the FIREWORKS.

ROGER  
You guys about ready to start?

GUS  
Two minutes, Rog, why don't you make the announce-  
ment and get all the kids out here?

ROGER  
You got it.

The CAMERA PANS ROGER as he returns into the HOUSE.

500 INT. 4TH OF JULY PARTY - EVENING

DOLLY SHOT: ROGER says "Hi" to people when he passes them, until he is standing in the crowded LIVING ROOM.



ROGER

Attention! Hey, everyone! (pause) I want to thank you all for coming, I hope you're having a great time and now the moment we've all been waiting for. The fireworks will start momentarily.

All of the CHILDREN yell "Yeah!" and the room quickly empties as we hear the sounds of whistles and explosions coming from the backyard.

DIANE walks INTO FRAME.

DIANE

(kisses him)

Are you coming, Roger?

ROGER

Be right there, hon.

DIANE smiles at her husband and exits.

501 INT. 4TH OF JULY PARTY - EVENING

CLOSE: ROGER is pouring himself a glass of champagne, hears a "ringing sound" among the explosions, and realizes it is coming from their front door.

502 INT. 4TH OF JULY PARTY - EVENING

ANGLE: ROGER opening FRONT DOOR.

He opens it to find THREE MEN in SUITS. They are FBI AGENTS. One of them steps forward.

AGENT #1

Are you Roger Cunningham?

ROGER

Yes, I am.

AGENT #1

(shows ROGER a badge)

FBI. You're under arrest. You have the right to remain silent . . .

503 EXT. 4TH OF JULY PARTY - EVENING

M.S. Meanwhile, in the BACKYARD, we see laughing CHILDREN and PARENTS and an amazing, colorful FIREWORKS DISPLAY in the twilight sky.

504 EXT. 4TH OF JULY PARTY - EVENING

CLOSE: DIANE and AMANDA.

DIANE

Where's your Dad?

AMANDA  
He's still in the house, Mom. Wow! Look at that one!

DIANE, with a worried expression on her face, goes OUT-OF-FRAME to look for ROGER.

505 INT. 4TH OF JULY PARTY - EVENING

CLOSE: DIANE finds the FRONT DOOR standing OPEN.

506 EXT CUNNINGHAM HOUSE - EVENING

CLOSE: as DIANE closes the DOOR, through it, in the B.G., we see the WHITE SEDAN drive off.

DIANE  
Roger? . . . Roger!

VERY SLOW FADE TO:

507 EXT. FEDERAL BUILDING - ANOTHER DAY

DOLLY SHOT: The CAMERA moves INSIDE the building and into a COURTROOM and we find the CUNNINGHAMS sitting on an upholstered bench with morose expressions on their faces, as ROGER sits at the defendant's table and occasionally looks back at them. BURT walks over to talk to DIANE. GUS is sitting next to her. DARWIN is close by.

508 INT. COURTROOM - DAY

CLOSE: BURT and DIANE.

BURT  
He'll enter a plea and the judge will grant bail and he'll be out tonight. Best we can do for now, Diane.

DIANE  
I know. Thanks, Burt.

509 INT. COURTROOM - DAY

ANOTHER ANGLE: DIANE and ROGER.

She kisses him as, in the B.G. DARWIN and the KIDS get up to leave.

510 INT. COURTROOM - DAY

ANGLE: DARWIN walks out of the COURTROOM last, watching his FATHER being led away by MARSHALLS in the B.G.

SLOW DISSOLVE TO:

511 INT. DARWIN'S BEDROOM - LATER THAT DAY

CLOSE: the CUNNINGHAM KIDS are assembled in DARWIN'S BEDROOM. It has the look and feel of a high-level staff meeting. DARWIN is pacing the floor as AMANDA and the TWINS look on expectantly.

DARWIN

I know who's behind this. Marge and Melvin.

AMANDA

Sniveling Snively and Melvin the Mole.

THE TWINS

Yeah, Melvin the Mole!

AMANDA

Well, what are we gonna do?

DARWIN

(after a beat)

Go to the source, of course.

NATHAN

What's the source?

DARWIN

The source, Nate, is where something starts. OK, listen up, here's the plan.

FADE TO:

512 EXT. SOLCORP PARKING LOT - THE NEXT DAY

CLOSE: DARWIN, on his BICYCLE, watches MARGE and MELVIN in the B.G. as they exit the BUILDING, get into their car, and drive down the busy CITY STREET.

513 EXT. SOLCORP PARKING LOT - THE NEXT DAY

ANOTHER ANGLE: DARWIN leans his BIKE against the BUILDING and enters.

FADE TO:

514 INT. DARWIN'S BEDROOM - EVENING

CLOSE: DARWIN walks INTO FRAME to find the KIDS waiting expectantly, sitting on his bed. He is carrying a KNAPSACK which he EMPTIES on the bed. It contains a mound of WASTE PAPER and other trash.

515 INT. DARWIN'S BEDROOM - EVENING

ANOTHER ANGLE:

AMANDA

That doesn't look like evidence.

DARWIN

Well, it is. I got this out of her trash basket. Let's look for clues.

The KIDS reluctantly start searching through the rubbish.

CUT TO:

516 INT. COURTROOM - ANOTHER DAY

ESTABLISHING SHOT: It's the start of ROGER'S TRIAL in FEDERAL COURT. DIANE, AMANDA, and DARWIN are seated in the audience near the DEFENDANT'S COUNSEL TABLE where we see BURT next to ROGER.

CUT TO:

517 EXT. MARKHAM RESIDENCE - DAY

ESTABLISHING SHOT: With hundreds of GUESTS in attendance, MARGE and MELVIN are getting married at the lavish MARKAM residence.

518 EXT. MARKHAM RESIDENCE - DAY

CLOSE: the WEDDING CEREMONY. MR. MARKHAM, MARGE, MELVIN and the MINISTER.

MINISTER

Margaret, do you take Melvin to be your lawfully . . .

519 INT. COURTROOM - DAY

M.S. Everyone rises as THE JUDGE walks in and sits down at the bench, then everyone takes their seat.

520 INT. COURTROOM - DAY

CLOSE: JUDGE and ATTENDANTS.

JUDGE

Clerk, will you read the docket?

CLERK

In the United States District Court for the Fourth District of . . .

521 INT. COURTROOM - DAY

ANGLE: A MAN comes through the doors of the COURTROOM, interrupting the CLERK in mid-sentence. The MAN is carrying something we can't quite see. It looks like a BACKPACK.

MAN

(interrupting)

Your Honor, may I approach the bench?

JUDGE

Who are you?

MAN

Agent Harrison, of the Federal Bureau of Investigation, your honor, with some new evidence.

JUDGE

(after a LONG BEAT with lots of MURMURING in the B.G.)

This is highly extraordinary, Agent, but the Court will take a twenty-minute recess to see what this "new evidence" is. Mr. Harrison, could I see you in my chambers with the U.S. Attorney and counsel for the defense?

The COURTROOM is abuzz as MR. HARRISON approaches the BENCH and hands the JUDGE DARWIN'S BACKPACK.

CUT TO:

522 EXT. MARKHAM MANSION - DAY

CLOSE: MARGE and MELVIN are watching their LUGGAGE being put into a LIMOUSINE. There is a JUST MARRIED sign on the back of it which we see when the LIMO DRIVER slams the TRUNK shut.

In the B.G. a WHITE SEDAN pulls up and THREE MEN in SUITS get out and walk up to them.

523 EXT. MARKHAM MANSION - DAY

ANOTHER ANGLE: AGENT #1, MARGARET and MELVIN.

AGENT #1

(to MARGE)

Are you Margaret Snively Markham?

MARGARET

(looks at MELVIN then back at the AGENTS)

No.

MELVIN STARES at her as they both look like they are ABOUT TO BREAK INTO TEARS.

CUT TO:

524 INT. COURTROOM - DAY

CLOSE: The JUDGE has returns from his CHAMBERS and looks over at ROGER.

525 INT. COURTROOM - DAY

ANGLE: BURT walks over and stands next to ROGER, smiling.

526 INT. COURTROOM - DAY

ANGLE: The JUDGE and ROGER

JUDGE

Roger Cunningham, please approach the bench.

ROGER

(looking very confused)

Yes, your honor?

JUDGE

Mr. Cunningham, sometimes the wheels of justice turn more slowly than we would hope or expect, however, it is not for us to take solutions into our own hands, especially if it entails trespassing on government property.

ROGER

Yes, your honor, I--I agree.

JUDGE

But in the light of some "new" evidence, namely some papers found in a trash can by unnamed individuals, I am obliged to find you innocent on all charges except trespassing on government property. And for that I sentence you to 2,000 hours of public service, capisch, Mr. Cunningham? The rest of the charges are dismissed.

527 INT. COURTROOM - DAY

ANGLE: The COURTROOM explodes in CHEERS as the CUNNINGHAM'S embrace ROGER.

528 INT. COURTROOM - DAY

ANGLE: His FAMILY embracing ROGER.

DARWIN

(to ROGER)

It was Marge and Melvin all the time, Dad.

AMANDA

Yeah, they were umbezzling, and we caught 'em!

529 INT. COURTROOM - DAY

ANGLE: The CUNNINGHAM'S are walking out of COURT and approaching the front doors of the FEDERAL BUILDING.

ROGER

Umbezzling, huh? So, Marge and Melvin were umbezzling!

ROGER ruffles AMANDA'S hair with his hand.

530 INT. COURTROOM - DAY

ANGLE: BURT, DIANE and ROGER, who is wearing a worried expression.

ROGER

(to BURT)

Burt, how many days is 2,000 hours?

BURT

(carefully)

I don't think you should look at this sentence in terms of days, Roger . . .

DIANE

Yeah, Rog. Don't think of it in terms of time, think about the fact that we saved our house, and we're all healthy!

ROGER

(not looking convinced)

Yeah . . .

531 EXT. COURTHOUSE - DAY

ANGLE: They are standing on the top steps of the FEDERAL BUILDING when they NOTICE SOMETHING down on the street.

532 EXT. COURTHOUSE - DAY

ANGLE: We see a NEW, WHITE ROLLS ROYCE CONVERTIBLE sporting the license plate, "I WON," pulling up in front of the steps. Out jumps NANA, who beams up at ROGER.

533 EXT. COURTHOUSE - DAY

CLOSER: NANA.

NANA

Roger, I heard you were in some type of financial trouble. Want to borrow some money?

It's obvious that wherever NANA has been she has done very well for herself.

534 EXT. COURTHOUSE - DAY

BACK TO: The CUNNINGHAMS embracing happily.

VERY SLOW DISSOLVE TO:

535 INT. MAPLE DRIVE BEDROOM - MORNING

CLOSE: ROGER, in bed in another house, is TOSSING and TURNING with a PILLOW over his head. DIANE is standing at the bedroom door in the B.G. and walks over and sits down on the bed next to Roger.

DIANE

Roger, Roger! It's time to get up. What's the matter with you anyway?

536 INT. MAPLE DRIVE BEDROOM - MORNING

ANOTHER ANGLE: ROGER slowly pulls the PILLOW off his head, opens one eye and looks around himself to see BOXES packed and labeled. He gulps. He groans. He rubs his eyes with his hands. Then he rolls over and covers his head with his PILLOW. DIANE pries the pillow away.

DIANE

(cont.)

Oh no you don't. We're moving today. Remember?

ROGER groans and then pins DIANE down on the bed next to him.

537 INT. MAPLE DRIVE BEDROOM - MORNING

CLOSE: ROGER and DIANE. ROGER puts his face very close to hers before he speaks.

ROGER

Diane, I had a . . . a bad dream. Our house . . . It turned into a *total* nightmare.

DIANE

What are you talking about?

ROGER

I don't think we should buy the house, Diane.

DIANE

Roger, don't be silly--what's come over you? We've already signed the papers, capish? You're having buyer's remorse.

ROGER

You don't understand, Diane, I think this is a . . . a premonition. If you knew what I know, you'd start unpacking those boxes, right now.

DIANE

Roger!

ROGER

Look, first the garage door at our new house comes down and smashes the station wagon, then I lose my job to Marge Snively, you go back to work, the kids got the measles and then the IRS . . .

ROGER runs his hands through his hair.

ROGER

(cont.)

OK, it sounds silly, I know. But Diane . . .

538 INT. MAPLE DRIVE BEDROOM - MORNING

ANOTHER ANGLE: Suddenly DARWIN, AMANDA, the TWINS, BUCKO and PC all bound into the room and start ROLLICKING on the BED TOGETHER.

DARWIN and KIDS

Yea! today's the day we move, today's the day we move!



BUCKO is BARKING and everyone LAUGHS.

539 INT. MAPLE DRIVE BEDROOM - MORNING

The CAMERA WIDENS slowly, and then PANS past the HAPPY FAMILY to look out the BEDROOM WINDOW.

END TITLES

Out of the WINDOW we see MIDDLE AMERICA: tidy HOUSES, well-trimmed LAWNS, CHILDREN PLAYING on sidewalks, and the MAILMAN, happily walking his route.

FADE OUT.

The end.

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