(Name of Show)

("Title of Episode")

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

GIANT BABY

COLD OPEN

EST. SHOT – TIMES SQUARE – NIGHT

WE SEE VARIOUS THEATER MARQUEES -- “THE BOOK OF MORMON,” “ONCE,” ETC. WE LAND ON ONE THAT READS “’BALI HONEYMOON’ STARRING MADISON BANKS & JEFFREY SHEPPARD.” A PLACARD OUTSIDE THE THEATER READS “PREVIEW PERFORMANCE TONIGHT AT 8.”

INT. THEATER – ON STAGE – NIGHT

MADISON BANKS (MADDIE), A DIVA, AND JEFFREY SHEPPARD, POMPOUS, JULLIARD TRAINED, ARE ON STAGE.

JEFFREY

So, darling, do you have any regrets?

MADDIE

None.

JEFFREY

Then let’s get this honeymoon started.

HE TAKES HER IN HIS ARMS AND KISSES HER PASSIONATELY AS THE CURTAIN DESCENDS AND THE AUDIENCE APPLAUDS. ONCE THE CURTAIN IS DOWN, MADDIE QUICKLY BREAKS THE KISS AND GRIMACES.

MADDIE

They paid two hundred bucks a seat

down front -- do them a favor and pop

a tic tac!

JEFFREY

Like they could smell me through that

wall of scotch you threw at them.

THE REST OF THE CAST JOIN THEM ON STAGE AND THE CURTAIN GOES BACK UP. MADDIE AND JEFFREY ARE ALL SMILES AS THEY BOW.

AND WE...

DISSOLVE TO:

COLD OPEN (CONTINUED)

EXT. THEATER - STAGE DOOR - NIGHT

MADDIE STANDS OUTSIDE THE STAGE DOOR SIGNING AUTOGRAPHS FOR A FEW FANS. AS THEY DISPERSE SHE HEADS TO THE CURB. SHE LOOKS UP AND DOWN THE BLOCK THEN TAKES OUT HER CELL AND DIALS.

INTERCUT WITH:

INT. LIMO - NIGHT

FRANK MALONE, LATE 60'S, (THINK JERRY STILLER) IS PARKED BEHIND THE WHEEL, READING THE PAPER. HIS CELL RINGS.

FRANK

(INTO PHONE) Hello?

MADDIE

Frank?

FRANK

Speaking. Who's calling?

MADDIE

It's Maddie, Frank. Where are you?

FRANK

Right outside your stage door.

MADDIE

No, you're not. Because I'm right outside my stage door.

FRANK

(PEERING OUT WINDOW) Yeah, I'm looking right at you.

MADDIE

That's not me, Frank.

FRANK

You're leaning in some car window talking to a guy.

MADDIE

Not me.

FRANK

Now he's taking out some cash... you're pulling up your top...

MADDIE

That's a hooker, Frank! You went to the wrong stage door again. I'm standing on west forty-fifth street.

FRANK

(PEERING DOWN THE STREET) Oh, yeah, I see you now. You're splitting a tall boy with that legless kid on the skateboard.

MADDIE

You win, Frank. I'll pay for the Lasik.

IN FRUSTRATION SHE FLIPS HER PHONE SHUT AND IT DROPS TO THE GROUND. A HARMLESS LOOKING SCHLUBBY KID, MID 20'S, (PICTURE JONAH HILL) APPEARS AND REACHES FOR IT. MADDIE INSTINCTIVELY GRABS AN ATOMIZER OUT OF HER PURSE AND SPRAYS HIM. HE DROPS TO THE GROUND, CLUTCHING HIS FACE.

KID

Owwwww! My eyes! Why'd you pepper spray me?! I was just giving you back your phone!

MADDIE

I thought you were stealing it. And you weren't pepper sprayed -- you were Chanelled. What were you doing lurking behind me anyway? Are you paparazzi? You don't have a camera. (FLIPS HER HAIR) Do you?

MADDIE, STILL HOLDING THE ATOMIZER, STARTS TO HELP THE KID TO HIS FEET.

KID

I wanted to talk to you. You're Madison Banks, right? I'm pretty sure I'm the kid you gave up for adoption twenty-six years ago.

MADDIE FREEZES IN HER TRACKS -- AND WITHOUT THINKING PRESSES DOWN ON THE ATOMIZER, SPRAYING THE KID IN THE FACE AGAIN. AS HE FALLS OUT OF FRAME, WE HEAR:

KID (CONT'D)

Son-of-a-bitch!

AND WE...

FADE OUT.

END OF COLD OPEN

ACT ONE

SCENE A

INT. MADDIE'S APARTMENT - LIVING ROOM - LATER THAT NIGHT

A LARGE ELEGANT BROWNSTONE ON THE UPPER EAST SIDE. TASTEFULLY DECORATED -- THERE'S AN IMPRESSIVE BUDDHA STATUE, A GRAND PIANO COVERED WITH FRAMED PHOTOS ALONG WITH MADDIE'S MOST PRIZED POSSESSION -- HER TONY AWARD. UPSTAGE, A CURVED STAIRCASE LEADS TO A SECOND LANDING AND STAGE RIGHT A SWINGING DOOR LEADS TO THE KITCHEN.

THELMA MORELLI, (PICTURE RHEA PERLMAN) SORTS THROUGH MAIL AT A SMALL DESK. SHE'S MADDIE'S PERSONAL ASSISTANT AND BEST FRIEND. THIS BROAD KNOWS WHERE ALL THE BODIES ARE BURIED. SHE HEARS THE KEYS IN THE DOOR AS MADDIE ENTERS, STILL IN SHOCK.

THELMA

(WITHOUT TURNING) Frank called and said you were bringing a guest home. There's a bottle of champagne in your room, earplugs in mine. G'night.

THELMA TURNS TO GO JUST AS THE SCHLUBBY KID ENTERS THE APARTMENT.

KID

Whoa! You live in this place? Where's the gift shop? (ECHOING HIS VOICE) Hello-o-o-o!

THELMA LOOKS AT MADDIE.

THELMA

(SOTTO) Seriously, Maddie? I mean, he smells good, I'll give you that...

MADDIE

He's not my date. This is... (TO THE KID) I'm sorry, what was your name again?

ARLO

Arlo. Arlo Barth.

THELMA

Thelma Morelli, Miss Banks' personal assistant.

THEY SHAKE HANDS. THELMA REACTS AND LOOKS AT HER HAND.

ARLO

Sorry. My hands get real sweaty when I'm nervous. Actually all of me does. Don't touch my back.

FRANK ENTERS THE FRONT DOOR, EXCITED.

FRANK

(TO MADDIE) You tell her yet? You tell her he's your kid?

THELMA

Your what?!

FRANK

By the way, the doorman totally sees the resemblance. I'd probably see it to if I was getting Lasik --

MADDIE

You won the argument, Frank!

THELMA

Whoa, slow down here! You mean this is... the one you gave...? Holy TMZ.

MADDIE

(SOTTO) I'm not sure if it's really him. I mean, he didn't come out looking like that. Maybe if we shaved his head and made him cry...

THELMA

You're not sure but you brought him back here?

MADDIE

He came up to me and said he was my kid, then I blinded him. I didn't know what else to do.

THELMA

Let me handle this.

FRANK

(MATTER OF FACT) Are we gonna kill him?

THELMA

Why would we kill him?

FRANK

I'm just saying I used to drive for Fiddy Cent. I know how this movie goes.

THELMA ROLLS HER EYES AS SHE CROSSES TO ARLO.

THELMA

So, Arlo, please understand that Madison here is a very well-known actress and we can't just take the word of --

ARLO

You want proof. I figured you would. Here are the adoption papers.

ARLO TAKES SOME PAPERS FROM HIS BACK PACK AND HANDS THEM TO THELMA.

ARLO (CONT'D)

I found them in my mother's things after she passed away last month.

FRANK

So, your folks never told you you were pre-owned?

ARLO

(SHAKES HIS HEAD) One day you're just a happy-go-lucky guy trying to avoid shellfish and bee stings 'cause they could kill you... the next, your whole world is turned upside down.

THELMA

Will you excuse us just a sec?

THELMA PULLS MADDIE ASIDE.

THELMA (CONT'D)

I've gotta say, this looks legit. That is your signature.

MADDIE

No, no, no... look at me, I'm pretty. I don't care how many diet pills or cigarettes I had during my pregnancy, there's no way I'm responsible for (RE: ARLO) that.

ARLO PICKS UP THE TONY AWARD.

ARLO

What's this thing?

MADDIE

(TO THELMA) He doesn't even know what a Tony award is! It's like he's from another planet... or the mid-west.

FRANK

(TO ARLO) Hey, you want a drink?

ARLO

Oh, I don't drink.

THELMA

(TO MADDIE) Maybe he's not your kid.

MADDIE

Oh, wait! Wait! I just remembered something. The baby had a very specific birthmark.

THELMA

Great. Where is it?

SMASH CUT TO:

ACT ONE

SCENE B

INT. MADDIE'S HOUSE - LIVING ROOM - MINUTES LATER

ARLO'S PANTS ARE DOWN AROUND HIS ANKLES AND MADDIE, THELMA AND FRANK SIT ON THE SOFA, STARING AT HIS ASS.

THELMA

Yessir, that's your baby!

FRANK

Great. Now my eyesight works.

FRANK EXITS THE FRONT DOOR AS WE...

FADE OUT

END OF ACT ONE

ACT TWO

SCENE C

INT. MADDIE'S APARTMENT - KITCHEN/LIVING ROOM - MINUTES LATER

A FREAKED OUT MADDIE PACES ANXIOUSLY, BITING HER NAIL, WHILE THELMA PREPARES TEA.

MADDIE

I can't believe he's actually sitting

in there... That's my flesh and blood.

MADDIE PEEKS OUT THE SWINGING DOOR INTO THE LIVING ROOM WHERE ARLO IS STARING AT THE BUDDHA STATUE, COMPARING HIS OWN BELLY TO THE BUDDHA'S. MADDIE TURNS BACK TO THELMA.

MADDIE (CONT'D)

Whenever I'd think about him, I'd

imagine somewhere out there was this

handsome, popular kid... How'd I end

up with Shrek?

THELMA

I think he's adorable. I think he's

got your nose.

MADDIE

Maybe two noses ago. (THEN) Oh God,

I'm starting to hyperventilate.

Thelma, do that thing you do that

calms me down.

THELMA

What thing?

MADDIE

With the glass and the alcohol!

RESET TO:

INT. MADDIE'S HOUSE - LIVING ROOM - CONTINUOUS

THELMA ENTERS WITH THE TEA. MADDIE FOLLOWS, HOLDING A GLASS OF WINE. MADDIE SITS ON THE EDGE OF THE SOFA NEXT TO ARLO.

ARLO

I can't believe I'm actually sitting here. I waited outside that stage door three nights in a row... but every time I saw you I just puked a little in my mouth.

THELMA

The critic from The Post said the same thing when he saw her do Shakespeare in the Park.

ARLO

(TO MADDIE) I didn't mean to sneak up on you. This must be a big shock.

MADDIE

(HIGH PITCHED AND SQUEAKY) No, no, I think it's great, really great... even though my voice is doing this.

AS MADDIE DROWN HER DRINK, ARLO TAKES OUT HIS PHONE AND ATTEMPTS TO SNAP A PHOTO OF THE TWO OF THEM.

MADDIE (CONT'D)

What are you doing?

ARLO

Come on, we have no photos of the two of us.

HE TAKES THE PHOTO, THEN LOOKS AT IT AND GRIMACES.

ARLO (CONT'D)

Wow. You do not look good in that one.

HE SNAPS ANOTHER ONE THEN LOOKS AT IT.

ARLO (CONT'D)

Maybe third time's the charm.

MADDIE

Maybe we should just do photos another day.

ARLO

You know, when my mother died I felt like I lost my best friend. But when I found out about you, it was like... I had a second chance at a family.

THELMA NUDGES MADDIE

THELMA

(SOTTO) Say something nice.

MADDIE

(TO ARLO) Dead mom. What're you gonna do?

ARLO

Oh, and before I forget -- I have something for you.

ARLO STARTS TO REACH INTO HIS BACKPACK. MADDIE INSTANTLY GRABS THELMA AND USES HER AS A HUMAN SHIELD.

MADDIE

Oh my God, it's his revenge on me for giving him up!

BUT ARLO JUST PULLS OUT A LARGE ENVELOPE WITH A BOW ON IT.

ARLO

No. It's just a gift I made.

MADDIE

Oh.

MADDIE TAKES THE ENVELOPE AND STARTS TO OPEN IT.

ARLO

BOOM!

MADDIE JUMPS TO THE CEILING. ARLO LAUGHS.

MADDIE

(COMPOSING HERSELF) Funny. Maybe I'll just open this later.

MADDIE PLACES THE ENVELOPE ON THE COFFEE TABLE.

ARLO

I also composed a song in honor of us meeting.

MADDIE

Well, maybe sometime you can --

ARLO STARTS BEAT-BOXING. BADLY.

MADDIE (CONT'D)

And we're hearing it now.

ARLO

(RAPPING) YOU ARE MY MOMS, THOUGH OTHERS RAISED ME INSTEAD/BUT HERE WE ARE TOGETHER, NOW THAT THEY'RE ALL DEAD!

OWNE STARTS MAKING SOME RECORD SCRATCH SOUNDS.

ARLO (CONT'D)

There's more but I'm running out of spit.

THELMA

(WIPING HER FACE) That's what you think.

ARLO

(TO MADDIE) So I bet we have tons in common.

MADDIE

(DOUBTING IT) Sure...

ARLO

Let's see... Are you a philatelist?

MADDIE

Um, sweetie, you're pronouncing it wrong. But sure, maybe I got a few roles that way...

THELMA

It's a stamp collector.

MADDIE

Oh. No, not really into stamps.

ARLO

How about Civil War reenactments? I do them, like, once a month. (PULLING UP HIS SLEEVE) See that? Battle of Lexington. Confederate burnt me with his Starbucks.

MADDIE

Not really into the Civil war either. (THEN) So... you have any more questions?

ARLO

(BEAT) Why'd you give me up?

MADDIE

Yowee -- walked right into that one.

ARLO

I've been thinking maybe you were in high school and the captain of the football team got you pregnant but you were too young to handle a child so with tears in your eyes, you made the toughest decision of your life.

A BEAT. MADDIE AND THELMA EXCHANGE A LOOK.

MADDIE

Uh, yeah. Except I was twenty-four. And had just been offered the lead in "Streetcar." And I wanted to be a star. (FOR ARLO'S BENEFIT) But with tears in my eyes, I made the hardest decision of my life.

ARLO

Oh. (THEN) And my father?

MADDIE

Could be any number of guys in the Candlewood Playhouse production of "Jesus Christ Superstar."

ARLO

(HORRIFIED) Any number?

MADDIE

Well, not <u>any</u> number. There were only twelve apostles. And you can rule out Simon and Judas -- they were all over each other.

THELMA

(JUMPING IN) So, Arlo, where did you grow up?

ARLO

Trenton, New Jersey.

MADDIE CRINGES AT THE VERY SOUND OF IT. THELMA SWATS HER.

ARLO (CONT'D)

I work at The Donut Hole off route six.

MADDIE

Oh, God, that's not a gay bar, is it?

ARLO

No. It's a donut shop.

MADDIE

Oh. But that's just til you...?

ARLO

'Til I...?

MADDIE

You know, what are your future plans? Your dreams? You've got to want more than to work at The Donut Hole.

ARLO

I'm this close to being made assistant manager. Then I get keys.

MADDIE

Arlo, think bigger.

ARLO

But not everyone's meant to be a star. I mean, some people just live... and then die.

MADDIE

No, no, that's too sad! Listen to me -- I had a lot of doors slammed in my face when I was starting out. But I believed in myself. I knew I had something inside me.

THELMA

Like she said, it could've been any number of guys.

MADDIE

The point is if you believe in yourself you can do anything.

(MORE)

MADDIE (CONT'D)

And Wednesday night I'm opening in my fourteenth Broadway show -- and I didn't have to sleep with anyone for the last five -- except for Nathan Lane but that was just a dare!

ARLO

I think it's so cool, someone your age is still going for it.

MADDIE

"My age?"

THELMA

Arlo, you'll have to come to opening night. I'll leave a pair of tickets at the box office for you and your girlfr -- who am I kidding. One ticket at the box office. (HANDING HIM CARD) And here's my cell in case there's a problem.

ARLO

Wow. Thank you so much. I've never been to a Broadway show before.

THELMA

And Maddie's having a huge party here tomorrow night after the last preview. Why don't you --

MADDIE

Oh, um, no. Actually I cancelled that.

THELMA

What?

MADDIE

Yeah, I'm just too busy with the play. (TO ARLO) But there'll be plenty of other parties you can come to.

ARLO

Okay. Um, your bathroom is...

MADDIE

Right down there. Knock yourself out.

ARLO

Don't make jokes. I've done that.

ARLO EXITS DOWN THE HALL.

THELMA

When did you cancel the party? At this very moment I have six Filipinos wrapping shrimp in bacon --

MADDIE

I didn't cancel it. I just... I don't want Arlo there, okay?

THELMA

Why not?

MADDIE

This is all happening way too quick. When I gave him up, I thought that part of my life was over forever... and now he's here. I wouldn't even know how to introduce him to people. "Hi. Remember yesterday when I didn't have any kids? Kidding! This is my sweaty schlubby donut making son."

THELMA

Don't say that. So maybe he hasn't lit the world on fire yet, I think that boy is a diamond in the rough.

THELMA'S CELL PHONE RINGS. SHE ANSWERS IT.

THELMA (CONT'D)

Hello?... I'll be right there.

MADDIE

The diamond locked himself in the bathroom, didn't he?

THELMA

Shut up.

AND AS THELMA HURRIES OFF, WE...

DISSOLVE TO:

ACT TWO

SCENE D

INT. MADDIE'S APARTMENT - LIVING ROOM/KITCHEN - NIGHT

MADDIE'S PARTY IS IN FULL SWING -- GUESTS MINGLE, WAITERS PASS DRINKS WHILE A PIANO PLAYER PLAYS. MADDIE COMES DOWNSTAIRS FOLLOWED BY A HANDSOME MAN, MID-40'S. THEIR CLOTHES ARE A BIT DISHEVELED. THELMA APPROACHES MADDIE.

THELMA

Where have you been? You've been gone

from your own party for a half hour.

MADDIE

I was showing Stavros the upstairs...

(THEN, SOTTO) And the downstairs.

THELMA

As long as you didn't show him the

back forty.

SFX: DOORBELL

MADDIE CROSSES TO THE DOOR AND OPENS IT TO ARLO. SHE QUICKLY EXITS TO THE HALLWAY, CLOSING THE DOOR BEHIND HER.

MADDIE

Arlo, what are you doing here?

(TRYING TO DROWN OUT THE MUSIC FROM

INSIDE) La da de dah da de da...

ARLO

What are you doing?

MADDIE

Oh, I just felt like singing.

ARLO

I left my back pack here last night

and wanted to... (PRICKS UP HIS EARS)

Are you having a party?

MADDIE

No.

THE FRONT DOOR OPENS AND TWO GUESTS EXIT.

GUEST

Bye Maddie, great party.

THEY CROSS OFF. ARLO LOOKS AT MADDIE.

MADDIE

Oh, did you say party?

ARLO OPENS THE DOOR TO THE APARTMENT.

ARLO

I thought you said you cancelled it.

MADDIE

Well, I did but apparently no one

checks their e-vites anymore. I

didn't want to be rude, so I just put

out a cheese ball... and an ice

sculpture...

MADDIE STARTS TO USHER ARLO PAST ALL THE GUESTS AND INTO THE KITCHEN.

ARLO

You know, if you didn't want me at

this thing all you had to do was --

MADDIE

What? No! Don't be silly.

MADDIE SHOVES HIM INTO THE KITCHEN.

INT. MADDIE'S APARTMENT - KITCHEN - CONTINUOUS

THE KITCHEN IS BUSTLING WITH CATERERS. MADDIE AND ARLO ENTER.

MADDIE

I'm thrilled you're here. In fact, I even got you a new jacket to wear for when you meet everyone.

SHE TAKES ARLO'S JACKET OFF AND ATTEMPTS TO PUT A RED JACKET ON HIM. ARLO NOTICES THE CATER WAITERS ARE ALL WEARING THE SAME JACKET.

ARLO

But... this is a waiter's jacket.

MADDIE

Oh. That's weird. Well, why don't you just sit in here and I'll get you some food?

ARLO

But I want to see everyone.

AND ARLO IS OUT THE DOOR TO THE PARTY. AS MADDIE SLUMPS DOWN IN A CHAIR, DEFEATED, WE...

TIME DISSOLVE TO:

INT. MADDIE'S HOUSE - LIVING ROOM - A LITTLE LATER

ARLO IS CHATTING WITH AN OLDER FEMALE GUEST.

ARLO

...So after Colonel Garfield forced General Marshall to retreat back to Virginia, Garfield slowly headed south with his troops to prepare to attack.

FROM ACROSS THE ROOM MADDIE NOTICES HIM TALKING TO THE WOMAN.

MADDIE

Oh, God, not the critic from The New Yorker!

MADDIE SPRINTS ACROSS THE ROOM AND QUICKLY SWOOPS IN.

MADDIE (CONT'D)

(TO GUEST) Can I borrow him for a minute?

SHE STEERS ARLO TO THE SOFA.

MADDIE (CONT'D)

You might be more comfortable here.

SHE SITS ARLO DOWN ON THE SOFA. ARLO TURNS AND NOTICES THE PARTY GUEST SITTING NEXT TO HIM.

ARLO

(TO GUEST) Hey, I never finished telling you about those first issue Egyptian stamps --

MADDIE GRABS ARLO AND PULLS HIM AWAY FROM THE SOFA.

MADDIE

Listen, Arlo, would you do me a favor?

ARLO

(RE: A WAITER'S TRAY) Ohh, mini hot dogs.

MADDIE

We are totally out of ice. Would you mind running down to the store and getting some?

ARLO

Sure.

MADDIE

You are saving my party.

MADDIE CROSSES OFF. ARLO STARTS FOR THE DOOR, THEN REMEMBERS:

ARLO

My coat.

ARLO HEADS BACK TOWARD THE KITCHEN.

RESET TO:

INT. MADDIE'S HOUSE - KITCHEN - CONTINUOUS

ARLO ENTERS JUST AS TWO WAITERS ARE BRINGING BAGS OF ICE OUT OF THE FREEZER. ARLO PUTS IT TOGETHER. MADDIE ENTERS AND TAKES IN THE SCENE.

MADDIE

(BEAT) Wow. Back already?

ARLO

(QUIETLY) You really think I'm stupid, don't you?

MADDIE

No, I don't think you're stupid.

ARLO

I get it. You didn't want me around your friends.

MADDIE

Arlo, please --

ARLO

I know you have this big, exciting life.

(MORE)

ARLO (CONT'D)

I was just hoping there was room in it for your son. But I guess there's not.

ARLO STARTS TO GO THEN TURNS BACK.

ARLO (CONT'D)

And if you ever need a kidney, don't call me. (THEN) Unless you really, really can't find one.

ARLO GRABS SOME MINI HOT DOGS OFF A TRAY BEFORE EXITING. OFF MADDIE, WE...

FADE OUT

END OF ACT TWO

ACT THREE

SCENE G

INT. MADDIE'S HOUSE - KITCHEN - DAY

MADDIE SITS AT THE TABLE -- CIRCLES UNDER HER EYES, BED HAIR -- SHE'S HAD A ROUGH NIGHT. PAOLO, HER TEMPERAMENTAL ITALIAN CHEF, EARLY 30'S, IS AT THE STOVE. HE BRINGS A PLATE OF EGGS OVER TO HER AND SETS IT DOWN.

PAOLO

(IN BROKEN ENGLISH) There you go. Two eggs, sunny side up for a beautiful (PICKS SOMETHING OFF HER HAIR) lady hobo.

MADDIE

Oh, Paolo, I don't have much of an appetite.

PAOLO GLARES AT HER AND LETS LOOSE WITH A STRING OF ITALIAN OBSCENITIES.

MADDIE (CONT'D)

Okay, okay, I'll eat the eggs.

THELMA ENTERS.

THELMA

Morning. Just coffee for me, Paolo. (OFF MADDIE'S LOOK) You okay?

MADDIE

I couldn't sleep a wink last night.

THELMA

Why not?

PAOLO

Maybe it has something to do with the fact that her only child walked out of her life. (OFF THEIR LOOKS) What? I'm only good for making eggs? I can offer insight sometimes too.

MADDIE NOTICES SOMETHING ON THE COUNTER. SHE CROSSES OVER AND PICKS UP THE ENVELOPE WITH THE BOW ON IT.

MADDIE

I never even opened this.

SHE OPENS THE ENVELOPE AND PULLS OUT A DRAWING. IT'S A CHARCOAL SKETCH OF MADDIE. AND IT'S QUITE GOOD.

MADDIE (CONT'D)

Oh my God. He drew this.

THELMA

Kid's got real talent. Told you he's a diamond in the rough.

MADDIE

(BEAT) It wasn't just to be an actress, you know. Why I gave him up. Truth is I was terrified. I still remember when I handed him to the social worker I thought, okay, here's where I change my mind and take him back... but instead, all I felt was relief. (SHAKING IT OFF) He's better off without me.

(MORE)

MADDIE (CONT'D)

I don't know the first thing about being a mother. We should all just move on.

THELMA

Oh, please. You expect me to believe you don't care about that kid?

MADDIE

I'm an actress. I pretend to care about people all the time. (THEN) By the way, how's your father doing?

THELMA

Much better, thanks. He --

MADDIE

I don't care. See? I was acting.

FRANK ENTERS IN HIS UNIFORM.

FRANK

I pulled the car around. And I got directions to The Donut Hole in New Jersey as requested.

THELMA SMILES.

MADDIE

(TO THELMA) Wipe that smile off your face. Maybe I was just in the mood for some donuts, okay?

PAOLO

You don't eat my eggs but you drive to New Jersey for donuts?!

(MORE)

PAOLO (CONT'D)

Tomorrow I put a waffle in the toaster

-- that's your breakfast!

AS PAOLO STORMS OUT OF THE KITCHEN, WE...

DISSOLVE TO:

ACT THREE

SCENE H

INT. THE DONUT HOLE - DAY

MADDIE TENTATIVELY ENTERS THE DINGY SHOP. A BORED TEEN-AGE GIRL (TRISH) IS BEHIND THE COUNTER TEXTING.

MADDIE

(UNDER HER BREATH) I see why it's The Donut Hole and not The Donut Palace.

TRISH

Can I help you?

MADDIE

I'm looking for the assistant manager.

TRISH

That's me.

MADDIE

(CONFUSED) You're the assistant manager?

TRISH

(ROLLS EYES) You want to see my keys?

ARLO COMES OUT FROM THE BACK ROOM.

ARLO

Trish, I finished cleaning the --

(SEES MADDIE) What are you doing here?

TRISH

Talk nice to customers much?

ARLO

She isn't a customer.

MADDIE

Arlo, I drove all the way out here to apologize. Well, I had Frank drive but he's half-blind and has angina so basically I risked my life to come see you. (THEN) What happened to the assistant manager job?

ARLO

I don't know. Trish had her interview at the boss's house last night. She must've said something right 'cause she got it. Now If you'll excuse me, I've got work to do.

TRISH

Hey, Lard-butt -- Did you seriously think you had a shot at assistant manager?

MADDIE TURNS TO TRISH.

MADDIE

Hey! That's my son you're talking to!

ARLO

Sure, here I'm your son -- but at your place I'm a waiter. Just go. I have work to do.

ARLO EXITS TO THE BACK ROOM.

TRISH

So, you're the famous actress I never heard of who put him up for adoption. Smart move.

MADDIE COMES BEHIND THE COUNTER, FACE TO FACE WITH TRISH.

TRISH (CONT'D)

What are you doing? You're not allowed behind here.

MADDIE

You've got something right there.

MADDIE POINTS TO HER CHEEK.

TRISH

Where?

MADDIE GRABS A CHOCOLATE COVERED DONUT AND WIPES IT ON TRISH'S FACE.

MADDIE

It's gone now.

TRISH

Are you crazy?!

MADDIE

Don't be scared -- it's just carbs.

TRISH GRABS A CREAM DONUT AND SHOVES IT IN MADDIE'S FACE. MADDIE GRABS ANOTHER DONUT AND DOES THE SAME. ARLO COMES OUT FROM THE BACK ROOM WHILE THIS DONUT FIGHT IS IN PROGRESS.

ARLO

Whoa!

TRISH

Get this drag queen off of me!

MADDIE

Bring it, Jersey Shore!

ARLO

What are you doing?!

ARLO PULLS MADDIE AWAY FROM TRISH.

MADDIE

What you should have been doing --

sticking up for yourself!

ARLO

Stop. It's okay --

MADDIE

No, it's not! She can't get away with

talking to you like that!

ARLO

Really, I don't mind.

MADDIE

Arlo, you don't have to take that!

Tell her how you feel.

ARLO TAKES A BEAT AS HE STEELS HIMSELF.

MADDIE (CONT'D)

Come on.

ARLO

(DEEP BREATH) I am done with this.

MADDIE

(LOOKING AT TRISH) Good, good.

ARLO

I'm talking to you.

MADDIE LOOKS AT HIM.

ARLO (CONT'D)

Where do you get off trying to play "Mother" when it's convenient for you. We're over. You're nothing but this rich snob who's so lonely she has to pay her employees to be her friends because she has no one else in her life. Well, you could've had someone else, but you didn't want him. And you know what hurts even more than you giving me up? The fact that you couldn't even say you were sorry about doing it. Goodbye.

HE EXITS. OFF MADDIE, WE...

FADE OUT

END OF ACT THREE

ACT FOUR

SCENE J

INT. THEATER - DRESSING ROOM - NIGHT

A DEPRESSED MADDIE SITS AT HER MAKE-UP MIRROR. THE ROOM IS FULL OF OPENING NIGHT FLOWERS, BOTTLES OF CHAMPAGNE, ETC.

MADDIE

(LOOKING AT HERSELF IN MIRROR) And in the role of horrible mother... the winner is Madison Banks!

A KNOCK AT THE DOOR AND JEFFREY ENTERS -- IN HIS WARDROBE FROM THE WAIST UP, IN BOXERS FROM THE WAIST DOWN.

JEFFREY

Just wanted to wish you a glorious opening night, my love.

HE GIVES HER A LITTLE PECK ON THE HEAD.

JEFFREY (CONT'D)

And just remember, whatever those critics may write, your obituary will always read that you once shared the stage with Jeffrey Sheppard! (AS HE CROSSES OUT) Now will someone please find me my damn pants!

HE EXITS, PASSING THELMA.

MADDIE

Crap, on top of everything else, I have to worry about critics. I don't think I can do this tonight, Thelma. Get my understudy. She can go on.

THELMA

Oh, you mean your understudy who's ten pounds lighter and ten years younger?

MADDIE

(BEAT) I guess I can't really do that to my fans, can I? (THEN) Where were you?

THELMA

Just taking care of some business out front.

MADDIE

I so blew it with him, Thelma. I've texted him, I've left messages... I just wanted to ask him to give me one more chance.

THELMA

Row B, on the aisle. And remember it at Christmas bonus time.

MADDIE LOOKS AT HER.

MADDIE

How did you...?

THELMA

Frank and I went to his place and I just told him he can't give up on you. You're a diamond in the rough, too.

MADDIE

So he's forgiven me?

THELMA

Not quite. It took a lot of arm twisting to get him here. The rest is up to you.

MADDIE

I don't know what to say.

MADDIE HUGS HER.

STAGE MANAGER (V.O.)

Places please for act one.

MADDIE

Thelma, are we... friends? Or do you just think of me as your employer?

THELMA

What? Where's this coming from?

MADDIE

Just something that's been in my head.

THELMA

I've held your hair so you can puke in the toilet, I've pretended to recognize you in restaurants when no one else has, I brought your diaphragm to Steve Tyler's room at two in the morning. We can safely say we've crossed the line to real friends.

MADDIE

(SMILING) Good times.

AND WE...

TIME DISSOLVE TO:

ACT FOUR

SCENE K

INT. THEATER - ON STAGE - LATER

IT'S THE END OF THE PLAY -- THE SAME PLACE WE STARTED. JEFFREY IS ON STAGE WITH MADDIE.

JEFFREY

So, darling, do you have any regrets?

MADDIE TAKES A BEAT AND GLANCES OUT AT ARLO IN THE AUDIENCE. SHE GETS UP AND MOVES TO CENTER STAGE.

MADDIE

Um, actually I do.

JEFFREY IS TOTALLY THROWN.

JEFFREY

(SOTTO) No, you don't.

MADDIE

Yeah. I-I-I --

JEFFEY

You-you-you what?

MADDIE

I gave up something twenty-six years ago and I think about that loss every single day. And I am sorry.

ARLO REACTS IN THE AUDIENCE.

MADDIE (CONT'D)

I mean, it was for "Streetcar..."

JEFFREY

(CLUELESS) Streetcar?

MADDIE

And I know that sounds stupid... But at the time...

JEFFREY

(JUMPING IN) Okay, so let's get this honeymoon --

MADDIE

No, no, not yet. (THEN) I'm a total screw up... And I'm not very good at this mothering thing... Again, it was for "Streetcar"... and this might be my only chance to tell you... I think I can get better at it... or at least learn to be a good friend...

JEFFREY

(VAMPING) And by "good friend" you mean "wife!" So, let's get this honeymoon --

MADDIE

Hang on, hang on! I'm just asking for a second chance... Or I guess a third chance... I just think we could have something really special and it's worth fighting for. I'm willing to try if you are...

ARLO SUDDENLY JUMPS UP FROM HIS SEAT.

ARLO

Yes, mom! I'm willing to try too!

ARLO CLUMSILY CLIMBS UP ON THE STAGE AS AUDIENCE MEMBERS EXCHANGE CONFUSED LOOKS. MADDIE BENDS DOWN TO HELP HIM AS JEFFREY LOOKS ON, DUMBFOUNDED.

JEFFREY

What the hell...?

MADDIE HOLDS OUT HER ARMS. ARLO HUGS HER.

ARLO

This is the first time we've ever hugged. I can feel your heart beating.

MADDIE

And I can feel your sweaty back. And I'm okay with it. (BEAT, GROSSED OUT) And now I'm not.

JEFFREY

(WEAKLY) Then let's get this honeymoon started.

THE CURTAIN STARTS TO DESCEND. BUT BEFORE IT FALLS, JEFFREY AND MADDIE START SQUABBLING WITH ARLO BETWEEN THEM.

JEFFREY (CONT'D)

What the hell was that? I'm out there trying to act and you're totally going on like a madwoman! Have you had a stroke or something?

MADDIE

I'm sorry, I'm sorry, but I only changed a few words. And you've ad-libbed before -- don't make such a big deal about it!

DISSOLVE TO:

ACT FOUR

SCENE M

INT. MADDIE'S DRESSING ROOM - LATER

MADDIE, NOW IN STREET CLOTHES, SITS AT HER MAKE-UP MIRROR. ARLO IS NEXT TO HER.

ARLO

Thelma explained you making a scene at the donut shop was just your way of showing you care.

MADDIE

I do care, Arlo. And I'm working on letting go of some of the guilt I have for giving you up but I hope you can let go of the anger you have for me not being there. Those twenty-six years are gone and we can't make them up... but I'd really love it if we can just start fresh from here.

ARLO

I'd like that.

MADDIE

And first thing tomorrow I'll call your boss and apologize for everything.

ARLO

Don't bother. I quit that job.

MADDIE

Seriously?

ARLO

You've inspired me -- I <u>was</u> meant for better things than the Donut Hole.

MADDIE

Yes! Yes, you are!

ARLO

I have no idea what those things are --

MADDIE

But that's okay. I'll help you. I'm going to make you my project -- and not like that school in Africa. I'm going to finish you! (THEN) And until you find a new job and save some money, I want you to stay with me.

ARLO

Oh, I don't want to be an imposition.

MADDIE

Please. It'll give us time to work on (RE: THE TWO OF THEM) this. And you can blame the economy -- everyone's moving back in with their parents.

THELMA AND FRANK BURST INTO THE DRESSING ROOM, BOTH HOLDING THEIR PHONES.

THELMA

We have some of the early reviews!

FRANK

(READING PHONE) Theater Mania called you “incandescent”... (SQUINTS) or “incontinent.”

THELMA

I’ve got The Times!

MADDIE

I can’t hear this. They’re going to kill me for that onstage meltdown.

THELMA

(READING) “’Bali Honeymoon’ which opened at the Broadhurst Theater is both frothy and delicious.”

MADDIE

What?

THELMA

“The unanticipated final twist seemed as fresh and surprising to the cast as it did to the audience.”

MADDIE

Oh my God! They liked us! We’re a hit!

AS EVERYONE CHEERS, ARLO LETS OUT A LITTLE SNORT.

MADDIE (CONT’D)

Did you just snort? I snort when I laugh!

ARLO

Seriously?

MADDIE

All the time!

MADDIE LAUGHS AND SNORTS. ARLO IS DELIGHTED.

MADDIE (CONT'D)

Come on, you're coming to your first

opening night party.

AS THEY ALL BUSTLE OUT OF THE DRESSING ROOM, THELMA PULLS MADDIE BACK.

THELMA

You've never snorted a day in your

life.

MADDIE

Thought I'd throw the kid a bone.

AND AS THEY EXIT, WE...

FADE OUT

END OF ACT FOUR

TAG

EXT. PARK - DAY

ARLO, DRESSED IN A VINTAGE STYLE GENERALS UNIFORM, ADDRESSES HIS UNSEEN TROOPS.

ARLO

Now the whole reb army is over that summit waiting for us! Our only chance is to flank them and attack from the rear. Any questions?!

REVEAL: MADDIE, THELMA AND FRANK, DRESSED IN MILITARY UNIFORMS, STANDING AMONG A GROUP OF OTHER RE-ENACTORS.

ARLO (CONT'D)

Then sunblock up!

EVERYONE APPLIES SUNBLOCK. ARLO BLOWS HIS WHISTLE.

ARLO (CONT'D)

And charge!

A BUGLER BLOWS HIS HORN AND ARLO AND OTHER RE-ENACTORS CHARGE THE HILL LEAVING MADDIE, THELMA AND FRANK STANDING THERE. A BEAT, THEN:

THELMA

You done bonding yet?

MADDIE

It is getting hot.

FRANK

I'll get the car.

AND AS THEY SKULK OFF, WE...

FADE OUT

THE END.