

THE ONCE & FUTURE COWBOY

Written By

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EXT. DESERT TOWN - PARADE - DAY

Street lined with flags, banners and spectators. Makeshift floats from community groups. A float pulled by a golf cart with an exotic tropical theme blaring theme music from 60s television series *Adventures in Paradise*. A sign on the side of the float "Shady Palms. A Community for Active Adults." MAX STERLING (50s) distinguished, silver-haired, sits on top of the float. TAMMY WILSON (40s) sits next to him. They smile and wave to the crowd.

A high school band marches by followed by girls in cheerleader outfits holding a banner reading "Duff Adams: America's Favorite Cowboy." Then, DUFF ADAMS (80s) waving to the crowd riding an old white horse. He is dressed in his familiar black outfit with white ten gallon hat. He struggles to stay on his horse.

EXT. PARADE SPECTATORS - DAY

Older people recognize Duff and wave at him. Younger people don't recognize him. A few boys look at the cheerleader girls carrying the banner as Duff rides by. A hero of one generation is unknown to another generation.

EXT. END OF PARADE - DAY

The daughter of Duff Adams, KATHY JACKSON (40s) and his agent and manager JERRY MUSKER (70s) wait for Duff Adams at the end of the parade route. They walk towards him and Kathy helps Duff off his horse.

KATHY JACKSON

I was worried about you. You're too old to be riding a horse. Even an old nag like Storm.

DUFF ADAMS

Never too old to ride a horse.

KATHY JACKSON

Your heart doctor would disagree.

JERRY MUSKER

He doesn't have fans like Duff.

DUFF ADAMS

How much we getting for this parade?

JERRY MUSKER

A thousand bucks.

DUFF ADAMS

Jesus Jerry. A measly thousand bucks for costume, horse and all.

JERRY MUSKER

Things are changing Duff. I keep telling you, things are changing.

EXT. DUSTFIELD RANCH - LATE AFTERNOON

A pickup hauling a horse trailer. On the side of the trailer is a large picture of Duff on Storm. The words above the picture read "Duff Adams. Available for Special Events." The pickup drives under a sign that says "Dustfield Ranch." It continues up a dirt road and stops in front of a large adobe home. Duff Adams gets out, walks to the trailer and leads Storm out of the trailer. He walks Storm to a corral behind the house. A few animals roam freely around the grounds.

INT. DINING ROOM - EVENING

Full of cowboy memorabilia. A man's place. Kathy and Duff eat dinner under a huge moose head that looks down on them.

KATHY JACKSON

I'm sorry about the royalty situation. I know it was a big source of income for you. It doesn't leave you much of a choice. You need to sell the ranch and get into something smaller that you can afford right now.

DUFF ADAMS

I'm not going to any goddamned rest home.

KATHY JACKSON

Shady Palms is not a rest home. It's an active retirement community. (beat) I'm worried about you being alone and you can't afford to keep up payments on the ranch. That's why we've got it on the market.

DUFF ADAMS

Things'll work out. I'm not moving.

KATHY JACKSON

We've got an appointment to see Shady Palms tomorrow.

(MORE)

KATHY JACKSON (CONT'D)

They have a clubhouse and a pool
and a great location in town.

DUFF ADAMS

I told you I'm not going. Jerry's
working on something new for me to
bring more money in. Got some new
promotional events lined up.

KATHY JACKSON

Jerry's always working on something
new. None of them are paying enough
to keep the ranch.

EXT. SHADY PALMS - ESTABLISHING - DAY

Banners and flags along the wall of the Shady Palms
Retirement Community. Signs along the road proclaim "An
Active Adult Community." Billboards feature happy couples
having a glass of wine by the pool or working out in the gym.
These are the golden years of life.

INT. SHADY PALMS SALES OFFICE - DAY

Tammy Wilson sits at a desk with a sign on it that reads
"Sales Manager" and talks to Kathy Jackson.

TAMMY WILSON

My father was a big fan of Duff
Adams. He still has his Duff Adams
cowboy suit and cap gun.

KATHY JACKSON

There's lots of fans out there. I'm
sorry I couldn't get him to come
today. He's resisting making the
transition from his home.

TAMMY WILSON

It's not surprising. Lots of
residents are like this at first.

KATHY JACKSON

I'm sure you've seen the recent
stories about him in the news.

TAMMY WILSON

Yes, they're hard to miss. Sorry to
hear about his financial problems.

KATHY JACKSON

He's also got some health issues. Had a minor stroke recently. I'm not comfortable with him living alone anymore. A community environment would be good for him. He's lived the life of a hero but it can be a lonely life.

TAMMY WILSON

I understand. We have a number of residents like your father. I can arrange for nursing services if needed.

KATHY JACKSON

That's good to know. I think he'll feel right at home here.

TAMMY WILSON

Well then we have to get him here. The sooner the better.

KATHY JACKSON

Yes, the sooner the better.

SHADY PALMS CLUBHOUSE - MONTAGE - DAY

Tammy gives Kathy a tour around the clubhouse.

A few couples are having lunch in the Bistro.

Women are playing cards in the game room.

A group is holding a meeting in the dining room

A few people doing exercises in the gym

EXT. POOL AREA - DAY

A number of people in pool following directions of an instructor.

TAMMY WILSON

Our water aerobics class. We have an active community at Shady Palms.

EXT. A CONDO BUILDING - DAY

Tammy drives Kathy around Shady Palms in a golf cart painted in the gold and white colors of the Shady Palms brand.

On the golf cart is the logo for Shady Palms: large shade palm trees in an exotic landscape of sand, cactus and desert plants. Tammy drives into an area still being built, stops the golf cart and they get out.

TAMMY WILSON

This is the new area of Shady Palms. All the latest in electronic technology. State-of-the-art everything. I think the Golden Palms unit is perfect for your father.

They walk towards the building. HELEN BENNETT, a woman in her 80s, approaches using a stroller with a small dog leashed to it. The dog barks angrily at Tammy.

HELEN BENNETT

The new dues management's talking about are ridiculous.

TAMMY WILSON

(ignoring comment)
How is Peppy Mrs. Bennett?

HELEN BENNETT

He needs that new dog-walk management was supposed to build.

TAMMY WILSON

You should bring it up at the next HOA meeting.

HELEN BENNETT

I always bring it up but nothing ever happens. The dog-walk is a minor thing with the new expenses you're charging us here.

TAMMY WILSON

Lots of new services behind the expenses.

MRS. BENNETT

They're invisible to me.

Helen Bennett goes on her way with her dog Peppy.

TAMMY WILSON

Have a nice day Mrs. Bennett.
(beat) Poor thing. She's losing her memory and is not always rational.

KATHY JACKSON

What does she mean new expenses?

TAMMY WILSON

A small adjustment we've made to keep our facilities in top shape.

INT. GOLDEN PALMS CONDO - DAY

Tammy shows Kathy around the unit. Everything is clean and antiseptic with little warmth. Two bedrooms and a living room that joins the kitchen area. A small office and outside patio.

KATHY JACKSON

My father would want to personalize things.

TAMMY WILSON

Of course. I wouldn't expect our basic unit to satisfy him.

KATHY JACKSON

I'll talk to him some more. Maybe I can get him over for a tour.

TAMMY WILSON

I hope so. We'd be honored to have a legend join our community.

EXT. DESERT TOWN AUTO DEALERSHIP - DAY

One of those auto dealerships with banners and flags waving and big sales always going on. A large banner outside the showroom reads: "Welcome Duff Adams." Duff is dressed in his cowboy outfit and having a showdown with another cowboy in the car lot. A small group of people have gathered to watch the shoot-out. Jerry Musker is one of them. The two men draw their guns and fire blank shots and the other cowboy falls to the ground. It is amazing how fast Duff is on the draw and how well he handles his guns. A small ripple of applause from the audience who go back to looking at cars. An old man comes up to Duff for an autograph. Jerry walks over to Duff.

JERRY MUSKER

Thought we'd have a larger turnout. The sales manager told me they've run a bunch of ads on the radio.

DUFF ADAMS

It's better than that damned mud wrestling tournament you had me judging last week.

JERRY MUSKER

Yeah but the mud wrestling paid twice as much.

DUFF ADAMS

This kind of stuff isn't gonna' let me keep the ranch. Kathy's set her mind on selling the ranch and moving me into a damned rest home called Shady Palms.

JERRY MUSKER

I know the place. They're having one hell of a time selling new condos. (beat) Maybe we could work out a promotion deal with them if you move there.

DUFF ADAMS

Godamnit Jerry. I'm not moving there and I'm not selling the ranch.

Duff removes his gun belt and Jerry and Duff walk to his car. Jerry pulls out and appointment book and looks at it.

JERRY MUSKER

I want to remind you about the golf tournament next Saturday at nine. Full costume and all.

DUFF ADAMS

How much they paying me again?

JERRY MUSKER

A thousand. You sign some autographs and pose for a few photos. An hour at the most.

DUFF ADAMS

I used to get five thousand for that type of appearance.

JERRY MUSKER

That was thirty years ago.

DUFF ADAMS

Godamnit Jerry. Everything was thirty years ago.

INT. KELLY'S CAFE - MORNING

Waitresses with beehive hairdos. Loud conversations as many customers wear hearing aids. A jukebox plays classic 60s rock. Duff Adams sits at a booth with his old friend MARVIN GOLDBERG (80s) retired producer of his television series. Duff pushes a document across the table towards Marvin.

DUFF ADAMS

I made some changes. Played up the subplot. Gave the Grace character a larger role. Been thinking about Grace a lot these days.

MARVIN GOLDBERG

You two were the talk of the town in those days.

DUFF ADAMS

I also brought Johnny Sparks into the story.

MARVIN GOLDBERG

God rest his soul. Don't make sidekicks like Johnny anymore.

DUFF ADAMS

He was the best. Always pulling me out of things I got into. (beat) Look it over. I think it's ready to go to Henry at the studio.

MARVIN GOLDBERG

I'll read it over and send Henry a copy. Then I'll call him and set-up a meeting for us to go into LA and discuss it.

DUFF ADAMS

You've got to keep this whole thing quiet from Kathy and Jerry. They're both driving me crazy. Kathy wants to put me in a rest home and Jerry wants me to do promotional events for the rest of my life. Neither want me to get back into the movies.

MARVIN GOLDBERG

My lips are sealed.

DUFF ADAMS

I've called Bill Harris up in Eldorado City and told him I want to use it as a set in the film.

MARVIN GOLDBERG

Just like old days. We shot a hell of a lot of films up there.

DUFF ADAMS

Bill owns the place now. Bought it a few years ago. He's coming down to discuss the film with me.

INT. SHADY PALMS DINING ROOM - EVENING

A large dining room with chandeliers and artificial palm trees. HELEN BENNETT (80s) wrinkled from too much time in the sun and MARION REYNOLDS (80s) pale and elegant with a timeless beauty, at a table in the corner of the dining room.

HELEN BENNETT

I don't know how I'm going to pay the new association dues. It's double what it was when I moved here just a year ago.

MARION REYNOLDS

I hoped there would be more discussion about it. Thought there would be others besides us complaining.

HELEN BENNETT

You know how people are afraid to say anything after Ruth Henderson's disappearance.

MARION REYNOLDS

Something has to be done. We're living in a prison.

HELEN BENNETT

You know there's a number of people who want you to run against Harold Williams for President of the Home Owners Association.

MARION REYNOLDS

I know but look what happened to Ruth when she ran against him. Besides, I doubt it'll do any good.

(MORE)

MARION REYNOLDS (CONT'D)
They'll figure out some way to
bypass the HOA if they don't
control it. They know they've got
us between a rock and a hard place.
Few can afford to move. I can
barely squeeze by right now on the
royalties from my films.

HELEN BENNETT
That Rizzie woman still trying to
meet with you about Ruth Henderson?

MARION REYNOLDS
She's set up a few meetings and
then cancelled. Sounds nervous on
the phone. I think she knows
something she's scarred to talk
about.

HELEN BENNETT
Something crazy's going on at this
place.

EXT. DUFF ADAMS RANCH - DAY

Duff is doing some target with his two six-guns blazing away shooting plastic water bottles making them explode. His old friend BILL HARRIS (70s) is also shooting. Bill's souped up dune buggy is parked nearby.

BILL HARRIS
You haven't lost your touch.

DUFF ADAMS
Gotta' be vigilant with the way
things are these days.

The two men shoot some more rounds and then Duff puts his gun away.

DUFF ADAMS (CONT'D)
Let's go for a ride in that desert
rocket of yours. I want to drive.

EXT. DESERT - DAY

Duff drives the dune buggy through the desert at a high rate of speed. Bill Harris sits in the passenger seat.

INT. DUNE BUGGY - DAY

A big smile on Duff's face. He loves driving the dune buggy. He has to talk loud over the roar of the big engine of the dune buggy.

DUFF ADAMS

Storm used to be able to go this fast.

BILL HARRIS

You had a lot of great scenes with Storm.

DUFF ADAMS

(patting the dashboard of the dune buggy)
The modern Storm.

BILL HARRIS

She's still for sale if you want her.

DUFF ADAMS

Maybe I should buy it. The Caddy's giving me problems. Engine always overheating. Need to get something dependable.

Duff brings the dune buggy to a stop on a hill overlooking his ranch. Bill pulls out a flask, takes a hit and hands it to Duff who does the same.

DUFF ADAMS (CONT'D)

So Eldorado City hasn't changed much over the years.

BILL HARRIS

Not much. I bought the town ten years ago for a steal. Still shoot commercials in it and an occasional film. Have a little tourist business going. And there's the bar. Not going to make me rich but gets me by.

DUFF ADAMS

I need to come up and visit.

BILL HARRIS

That's what I keep telling you.

DUFF ADAMS

Once Marvin and I tie up a film deal with the studio I'll be up to scout out some locations. After all, the climax scenes of my script take place in Eldorado City.

BILL HARRIS

Sounds good to me Duff. Like old times again.

DUFF ADAMS

Yeah. Like old times. We need more of them.

EXT. DUFF ADAMS RANCH - NIGHT

Duff sits out on the patio of his ranch with his daughter Kathy drinking a beer while Kathy has a glass of wine.

KATHY JACKSON

You really have to slow down, dad. I know Bill Harris is an old friend but you're too old to go riding around the desert like Mad Max at your age.

DUFF ADAMS

I can do anything I can still do.

KATHY JACKSON

It's not good for your heart.

DUFF ADAMS

Nothing's good for my heart these days.

KATHY JACKSON

The real estate agent is coming out tomorrow.

DUFF ADAMS

You talk to her. I'm going into LA to meet friends.

KATHY JACKSON

You've got to talk to her. You know you can't afford to keep the ranch. I don't know how many times we've discussed this.

DUFF ADAMS

I'm not about to sell the ranch and move into a damned rest home.

KATHY JACKSON

An active adult community. There's lots of activities at Shady Palms. A nice pool. A clubhouse and bistro. A dining room. An exercise room. A putting course. I'm worried about you being alone. You need to be around people. Especially with your health issues. The condo I looked at has a nice office for you. We can paint it in your favorite colors and ...

Duff gets up and walks into his home.

KATHY JACKSON (CONT'D)

(shouting)

You need to cancel your trip into LA and meet the agent.

EXT. HOME OF DUFF ADAMS - EARLY MORNING

The front door slowly opens and Duff Adams comes out dressed in full cowboy outfit. Marvin Goldberg's black Lincoln Continental waits in the driveway. Duff gets in and it speeds off in a trail of dust. Kathy rushes out of the house to see the car disappear down the road.

INT. AUTO - DUFF ADAMS' POV

Outside, urban sprawl rolls by and slowly morphs into an old black-and-white western scene from the early days when television was black-and-white. The cars become wagons and stagecoaches. Duff is in the old western town of Eldorado City where he kept law and order.

EXT. LOS ANGELES - DAY

The car exits the freeway and passes blocks of Persian rug stores, discount furniture places and pawn shops. Then a long fading pink wall and a watertank rising over it with "Beacon Studios" written on it.

EXT. BEACON STUDIOS - DAY

They turn into the main gate, pass an empty guardhouse and drive down the street of a familiar suburb we've seen a number of times. An old man pushes a broom along the sidewalk lost in thought. Goldberg turns a corner and goes down another street past facades of buildings from a 1950s town.

EXT. STUDIOS OFFICES - DAY

The Lincoln stops in front of a long two-story building made of retro aluminum and brick that looks like a deserted oceanliner.

INT. STUDIOS HALLWAY - DAY

No activity. They walk down a long dim hall with old yellow globes that emit a slight light like the light from pale moons or dying lightning bugs. They walk past offices with frosted glass doors and names on them in peeling gold lettering. They open a frosted glass door at the end of the hallway with the name "Henry Silverman" on it.

INT. RECEPTION AREA - DAY

A SECRETARY (70s) is sitting at a grey metal desk reading a tabloid magazine. She looks up when the men walk into the office and pushes a button on a desk box.

SECRETARY

Your visitors are here.

She points them towards a door and goes back to reading her magazine.

INT. HENRY SILVERMAN'S OFFICE - DAY

HENRY SILVERMAN (70s) a heavy set man wearing a faded pink Hawaiian shirt sits behind a large desk. Behind him, venetian blinds throw stripes of morning sunlight into the office. It might be a scene from a noir detective movie the studio made long ago. A thick cigar sits in a heavy glass ashtray on his desk and smoke from it rises giving the office a hazy, sepia softness. Silverman rises to shake hands with Duff.

HENRY SILVERMAN

I'm an old fan. Watched almost every episode of your show. It's good to finally meet you. I was at MGM when your series ran.

(MORE)

HENRY SILVERMAN (CONT'D)

I remember shutting things down an hour each week to watch it.

DUFF ADAMS

Hope you bought the official Duff Adams cowboy outfit. I'm still getting money from it.

MARVIN GOLDBERG

What do you think of the screenplay Henry?

HENRY SILVERMAN

I like it. Mixes present and past in an interesting way. (beat) An old cowboy hero retires to the desert to live out his golden years. Plays golf. Does parades and special events. Everything goes fine until some bad guys come into town and take over things. The old cowboy dusts off his boots, straps on his guns and goes after them. He teams up with an old sidekick and woman to stop the bad guys.

MARVIN GOLDBERG

That's the bones of it. We're still working on details.

DUFF ADAMS

I see the climax scene in Eldorado City. Got an OK from Bill Harris to do it up there.

HENRY SILVERMAN

That might be OK with us. Done some stuff up there. I know it's familiar territory for you.

DUFF ADAMS

I have someone like Maggie Smith or Helen Mirren in mind for the part of Grace. A modern Kate Hepburn. And, for the part of my old sidekick Johnny Sparks, someone like William Shatner or Robert Duvall.

HENRY SILVERMAN

The older stars are out there and eager to work. I'll look into who we can get. I'm sure a number of them would be interested.

DUFF ADAMS

Good.

HENRY SILVERMAN

You've got the core of a good story. A re-entry vehicle back into pictures. You've still got a nice-size fan base out there. I'd like to show the script around the studio and get some reactions. Run it through our marketing department. Of course we'll have to get Arnold Freeman up to speed on it at the appropriate time.

MARVIN GOLDBERG

We're not interested in a big re-write job. The characters mean a lot to Duff.

HENRY SILVERMAN

Of course. I'll schedule another meeting when I've got comments back from my people.

EXT. SHADY PALMS CLUBHOUSE - POOL AREA - EVENING

A wine and cheese mixer around the clubhouse pool. Many residents gathered in huddles. We HEAR snippets of conversation about the increase in dues and the new set of rules scheduled to be imposed at the upcoming homeowner's meeting. People are wondering what to do. The look of fear in many faces. Marion Reynolds and Helen Bennett quarterback one of the huddled groups which has an ELDERLY MAN in it.

HELEN BENNETT

The new fees are bad enough but the new rules will turn this place into a prison. No dogs over twenty pounds. Certain times to walk dogs.

ELDERLY MAN

They're planning on cutting pool hours and bistro hours. They're even cutting Monday night football in the game room.

HELEN BENNETT

Ridiculous. It'll only get more worse if we don't stand up to them. They'll continue to push us around like a bunch of sheep.

ELDERLY MAN

What are we going to do?

HELEN BENNETT

We need to set up a meeting.
Organize. Get a group together.
Vote our current president and
board out.

GROUP

Yes!

MARION REYNOLDS

That's an idea but I don't think
it'll do much good.

ELDERLY WOMAN

Why don't you run for president of
the board Marion?

GROUP

Yes!

MARION REYNOLDS

The thought's occurred to me but I
think it might just make things
worse.

HELEN BENNETT

They can't get much worse than what
they are right now.

EXT. CONVERTIBLE CADILLAC - DAY

Duff Adams drives his convertible around town. A few older
people recognize him and wave. He honks and waves back.
Suddenly, he grabs his chest and pulls over to the side of
the road and slumps over.

INT. HOSPITAL ROOM - EVENING

Duff Adams slowly opens his eyes and the room comes into
focus and he sees Kathy and Jerry.

KATHY JACKSON

How do you feel?

DUFF ADAMS

What happened?

KATHY JACKSON

You had a minor heart attack.
You're lucky someone found you so soon.

DUFF ADAMS

Signed a lot of autographs at the golf course.

JERRY MUSKER

That you did.

KATHY JACKSON

You're not going to sign any autographs for a while. The doctor says you have to slow down or you won't be around much longer.

DUFF ADAMS

I'm due at the studio tomorrow to discuss my script.

KATHY JACKSON

Script? Don't tell me you're trying to do another movie?

DUFF ADAMS

Can you blame me with all the crap Jerry has me doing?

JERRY MUSKER

It's paying the bills right now Duff.

KATHY JACKSON

You're not going anywhere tomorrow. I'm going to call Marvin and tell him you're out of commission for awhile.

DUFF ADAMS

You're not going to call Marvin.

KATHY JACKSON

He'll understand.

JERRY MUSKER

She's right Duff. You need to slow down. A movie is too much to take on right now.

KATHY JACKSON

I called Shady Palms and put a deposit on a condo. The movers are coming in a few days.

DUFF ADAMS

Now you've really screwed things up.

EXT. HOSPITAL PARKING LOT - DAY

Jerry ponders something and pulls out his cell phone.

JERRY MUSKER

Mr. Sterling, this is Jerry Musker, Duff Adams' agent.

MAX STERLING (OS)

How's he doing? I read about his heart attack in the paper.

JERRY MUSKER

He's doing fine.

MAX STERLING (OS)

I hear he'll be a new member of our Shady Palms community.

JERRY MUSKER

Yes. He's very excited about it.

MAX STERLING (OS)

We're also excited. Never had a true legend living in the community.

JERRY MUSKER

In a week or so when he's back on his feet we'd like to get together and discuss an idea of using Duff to promote Shady Palms.

MAX STERLING (OS)

An interesting idea. Give me a call when he's back on his feet and let's discuss it.

EXT. BEACON STUDIOS - DAY

Marvin Goldberg and Henry Silverman walk around studio sets. The background scenes change as they walk.

A street in a Midwestern suburb. Downtown New York of the 40s. An old western town.

MARVIN GOLDBERG

It's lucky Duff's heart attack was a minor one. He's anxious to get back to work on the film as soon as possible.

HENRY SILVERMAN

Sure he's OK?

MARVIN GOLDBERG

He's a tough old guy. His doctors don't want him traveling for awhile but he'll be up to speed soon.

HENRY SILVERMAN

We can work around Duff the next few weeks until he can come in for a meeting.

MARVIN GOLDBERG

That sounds good. No reason to slow things down.

HENRY SILVERMAN

We do have a few thoughts on Duff's script.

Silverman hands a copy of the script to Marvin Goldberg who begins leafing through it as they walk.

HENRY SILVERMAN (CONT'D)

I've run it around the studio. Our marketing people have taken a look and made a few changes.

MARVIN GOLDBERG

A few changes?

HENRY SILVERMAN

The studio thinks we can go after a large market out there by matching Duff with a younger female lead than the one written into his script.

MARVIN GOLDBERG

What do you mean by younger female lead?

HENRY SILVERMAN

We think someone in their 30s would give the film much more box office appeal.

MARVIN GOLDBERG

Someone in their 30s! Jesus Christ Henry. This changes everything. Duff's not going to like this. You know the older woman in his script is based on Grace Simpson.

HENRY SILVERMAN

I know how important Grace Simpson was to him. Know about her tragic death and how Duff never got over her. How she was the mother of his daughter and all.

MARVIN GOLDBERG

Then you should know that the film's a small way of bringing Grace back into his life.

HENRY SILVERMAN

I can see this Marvin but you have to understand the studio's position in all this. We might invest a lot of money in the film and want a product that maximizes our investment. We think the film has a lot more potential by matching Duff with a younger actress rather than an older one.

MARVIN GOLDBERG

What about the Johnny Sparks sidekick character?

HENRY SILVERMAN

We can't see a need for the character in the film. We think we should collapse his character into the young female lead. Make the young woman both love interest and sidekick.

MARVIN GOLDBERG

Jesus Christ Henry. Duff's really going to be pissed-off with these changes in the script.

HENRY SILVERMAN

I realize this Marv but things are moving beyond Duff's control.

MARVIN GOLDBERG

I don't know what to say. I just wish Duff was in the office right now to hear all these damned changes.

HENRY SILVERMAN

Go over the revised script with him and then give me a call when he can come in and discuss it.

MARVIN GOLDBERG

So you have some big name actresses in mind for the young female lead?

HENRY SILVERMAN

I've got calls into agents of some big name stars. Selba Harrison is between projects right now. Christy Johnson might be available. Julia Meyers is just completing a project. I've got the ball rolling on all this. There's lots of young Oscar winners who'd love to work with a Hollywood legend.

AERIAL SHOT - DESERT COMMUNITIES - TWILIGHT

We glide over desert casinos, golf courses and gated communities going higher and higher into a cove against the mountains. Then, we slowly zoom down and focus on a modern home built into the mountainside.

EXT. STERLING HOME POOL AREA - EVENING

Max Sterling, owner and developer of Shady Palms, is having drinks with Tammy Wilson and HAROLD WILLIAMS (60s) a small, thin man who is President of the Shady Palms Home Owners Association.

MAX STERLING

So, we're ready to announce the new association dues and regulations?

HAROLD WILLIAMS

It's the first thing on the agenda for the homeowners meeting. It's not going to be easy.

(MORE)

HAROLD WILLIAMS (CONT'D)

The new fees are almost double what they are now and cutting all those services is going to be hard to explain.

MAX STERLING

I know you'll get it done Howard. That's what I pay you for. Now if you might excuse yourself. I do have some things to discuss privately with Ms. Wilson.

HAROLD WILLIAMS

Of course Mr. Sterling.

Harold Sterling gets up from his seat, takes one more long drink of his tall vodka tonic and walks across the pool area and back into the house and is gone.

MAX STERLING

It's not just the new fees that worry me Tammy. I hear people in the community are beginning to talk again about the disappearance of Ruth Henderson.

TAMMY WILSON

There's talk Marion Reynolds might run for president of the HOA against Harold on the new open ballot system in California. It gives a lot of new power to HOA residents. It's coming soon. If Marion gets in as the new president of Shady Palms HOA, there's no telling what she might do. She was Ruth Henderson's best friend. There's no telling how much Ruth told her before she disappeared.

MAX STERLING

We need to watch Marion Reynolds carefully. Find out how much she might know about Ruth. She might have to disappear like Ruth Henderson.

TAMMY WILSON

Give me the word and I'll set things in motion with our people.

MAX STERLING

I don't want to do anything right now that'll cause talk around town when we've got a lot of real estate to sell.

TAMMY WILSON

Especially with summer coming and all the snowbirds leaving. Things are reaching a critical level with our low sales. None of the new section is selling.

MAX STERLING

That might change soon. We might have a new marketing campaign for Shady Palms.

TAMMY WILSON

I hope it doesn't involve more appearances on floats in local parades. Or more national television advertising. It isn't working.

MAX STERLING

We might have a spokesman for Shady Palms.

TAMMY WILSON

What do you mean by spokesman?

MAX STERLING

I got a call the other day from Jerry Musker, the agent for Duff Adams. (beat) He proposed an interesting idea about Duff helping us market Shady Palms. Becoming the spokesman for Shady Palms. We all know he needs the money and we sure as hell need the sales.

TAMMY WILSON

Duff could be a spokesman for the national centers we're rolling out.

MAX STERLING

Just what I was thinking.

TAMMY WILSON

Maybe I need to put someone on Marion. Follow her around.

MAX STERLING

That's what I was thinking. Keep a close eye on her. She's could be very dangerous to us.

TAMMY WILSON

Or very helpful. The most dangerous are often the most helpful.

MAX STERLING

I know she was once a famous actress. Not as famous as Duff but famous.

TAMMY WILSON

Yes. She has a certain magnetism that keeps attracting people. Like I guess Duff Adams once had.

MAX STERLING

And might still have.

EXT. RESTAURANT ON TRENDY STREET IN LA - DAY

Valets park and retrieve expensive cars. Familiar faces emerge from them and go in and out of the restaurant.

INT. CORNER TABLE IN RESTAURANT - DAY

Henry Silverman sits across from SELBA HARRISON and her agent IRVING ROSENBERG. The screenplay for *The Once & Future Cowboy* is on the table.

HENRY SILVERMAN

I appreciate you taking a look at the script Selba.

SELBA HARRISON

My father was a big fan of Duff Adams. I think I saw one of his movies.

IRVING ROSENBERG

It's not a bad script Henry.

HENRY SILVERMAN

And matching an Oscar winner like Selba Harrison with an old Hollywood legend. A stroke of genius I think.

IRVING ROSENBERG

But the age difference seems pretty far fetched Henry. You have to admit. The role worries me. It's risky for Selba right now. She's got some good offers for other projects and we're going to have to take a pass on it.

INT. HENRY SILVERMAN'S OFFICE - NIGHT

Henry Silverman in a meeting with LESTER WEINBERG (60s) head of Inter-Talent Agency. A stack of actress photos and files are piled on his desk. A yellow legal pad on the desk with names scratched on it. A half-full bottle of scotch on his desk.

HENRY SILVERMAN

I understand Julia's commitment to the Fox project. But that's six months away.

LESTER WEINBERG

The project's just too risky for her at this time.

HENRY SILVERMAN

And Christy Johnson can't be talked out of doing that dumb action movie at Warner?

LESTER WEINBERG

She doesn't think it's dumb and she picks her own projects these days without much input from us.

Silverman goes down the list on his yellow legal pad and fills two empty glasses with more scotch.

HENRY SILVERMAN

Jesus, we've covered most of the top young talent in town. You're sure McKenzie Meadows is not available?

LESTER WEINBERG

Going through that drug rehabilitation program up in Malibu. She's too fragile right now.

HENRY SILVERMAN

I'm in a bind on this project Les.
You've gotta' help me out.

LESTER WEINBERG

You're going to have to lower your
expectations. Go after more of an
unknown. The script is OK but the
part is simply too risky for a top
tier actress.

HENRY SILVERMAN

I need some names Les. Need some
names badly.

Lester pulls a laptop out of his briefcase and sets it on the desk and turns it on. On his computer and we can see faces in files come and go. He writes a few names on a legal pad and shoves the pad towards Silverman.

LESTER WEINBERG

Here's a few you might contact. A
long way from the A list but I
think some up-and-comers.

Henry reads the names on the pad.

HENRY SILVERMAN

Jesus, Les. I thought Harmony Helms
was still in jail on that drug
charge.

LESTER WEINBERG

She just got out and has cleaned
herself up.

HENRY SILVERMAN

Isn't Mandy Sparks related to the
old cowboy actor Johnny Sparks? The
same Johnny Sparks who was Duff's
sidekick on his television show?

LESTER WEINBERG

She's Johnny's granddaughter.

HENRY SILVERMAN

She might be good for the part. It
could be interesting to have
Johnny's granddaughter playing
Duff's sidekick again.

LESTER WEINBERG

She's a tough cookie. Started out in the adult film industry and worked her way into some indie horror films. Sexy as hell. Black belt in martial arts. Actually, a recognized world champion in martial arts.

INT. MAX STERLING HOME - DAY

Max Sterling, Jerry Musker and Duff are having lunch next to a large floor-to-ceiling window that frames a spectacular view of the desert cities spread out below. They are passing around collectible items from Duff's television show, the type of things that might show up on E-Bay or at some collector's convention.

MAX STERLING

(examining a cap pistol)
The Duff Adams Special. A valuable pistol. It took six weeks of allowance to get it.

DUFF ADAMS

How many of those did we sell Jerry?

JERRY MUSKER

Millions. Almost as many as the Duff Adams Belt.

Max reaches into a pile of items on the lunch table and pulls out a belt with two holsters and passes it to Duff.

MAX STERLING

Which I also have. (Beat) The idea of Duff being a spokesman for Shady Palms makes a lot of sense. It's no secret Duff can use the money with the royalties problem.

JERRY MUSKER

I see a contract between Shady Palms and Duff to do a series of television commercials for Shady Palms. Based around an old western theme. When the country was strong and there were still heros in the country. Like famous scenes from Duff's old films.

MAX STERLING

It's a good idea Jerry. I can have the commercials created by our advertising firm in LA.

JERRY MUSKER

I think half a million a year is a good contract for Duff's services as Shady Palms spokesman.

MAX STERLING

Sounds OK. I'll have my attorney draw up a contract and get it over to you. Then I'll get my advertising people out here and work out the details for some commercials featuring Duff.

INT. SHADY PALMS DINING ROOM - NIGHT

Marion Reynolds and Helen Bennett at a table in the dining room. A bottle of wine in a bucket next to their table. On the wall over the table a large framed poster featuring a young photo of Duff Adams in his television cowboy outfit on top of his white horse Storm. The headline on the poster reads "Duff Adams Rides Again! Coming Soon to Shady Palms!"

HELEN BENNETT

Maybe Duff Adams can help us change things around here.

MARION REYNOLDS

I wouldn't bet on it. Our management is tougher than most of the bad guys in his movies.

HELEN BENNETT

My brother was a big fan. Went around in a Duff Adams cowboy outfit.

MARION REYNOLDS

I watched the show to see Grace Simpson. She was beautiful.

HELEN BENNETT

You know all about the affair she had with him and how she died in that airline crash. Left him with a daughter. The fact he never married.

MARION REYNOLDS

I've seen him around town at a number of events. He puts on a brave face but you can see he's a sad and bitter man.

HELEN BENNETT

Life at Shady Palms is not going to do much for his bitterness.

MARION REYNOLDS

It'll be interesting to see how he takes to the place. Placing an old hero into our little community after he's lived alone for years.

HELEN BENNETT

We sure could use a few heros in this place. Someone to step up to management. (beat) Like Ruth Henderson tried to do. Ruth was a hero.

MARION REYNOLDS

She was. And look what happens to heros these days. They disappear. But you're right. Someone has to stand up to them or we're going to be living in a prison none of us could have envisioned when we came here.

HELEN BENNETT

I've talked to lots of others. We think you should run for president of the HOA. We want to put your nomination in at the next board meeting. Under California's new Open Election HOA laws. You've got so much support in the community. Everyone knows Harold Williams has to go. That he's just another one of Sterling's puppets.

INT. HOME OF DUFF - DAY

Kathy and the movers are packing items from Duff's home. Many artifacts from the old west and his films. Duff watches the activity from a wheelchair, still recovering from his recent heart attack. They remove a large buffalo head from the wall.

INT. OLD WESTERN SALOON - DAY

A number of mean-looking guys in black surround a busty young woman in the saloon dressed in a tight fitting cowboy shirt and jeans. They begin to move in on her. She is backed into a corner of the room. One of the cowboys begins to loosen his belt. He begins to reach for her. The young woman spins around and gives him a kick in the face with her boot. He staggers back wiping blood from his face and comes at her again. The others rush her also. Suddenly, the woman is a spinning machine of kicks and punches. A female Chuck Norris.

VOICE (OS)

Cut.

Move back and we see film lights and equipment and a number of people in a film crew. Henry Silverman is one of the people in the group. He walks over to the young woman who is laughing with one of the bad guys she just kicked the crap out of. The young woman is MANDY SPARKS.

HENRY SILVERMAN

I hope you're not like that in negotiations with producers.

MANDY SPARKS

You must be Mr. Silverman.

HENRY SILVERMAN

That's Henry.

MANDY SPARKS

I'm glad you could make it out to the shoot Henry.

HENRY SILVERMAN

Where the hell did you learn to fight like that?

MANDY SPARKS

My grandfather got me interested in Karate and I just kept at it until I got my black belt and started winning tournaments.

HENRY SILVERMAN

So you've had time to read the script.

MANDY SPARKS

Yes I have. It's exciting that I might be in a new Duff Adams movie. I know how close my grandfather was to Duff.

(MORE)

MANDY SPARKS (CONT'D)

Heard stories all my life about him. I think I'm an expert at Duff Adams movie trivia. Probably seen all his films at least a few times.

HENRY SILVERMAN

I was really excited to hear that Johnny's granddaughter was in the industry. (beat) So what do you think of the script?

MANDY SPARKS

To be honest Henry it seems a little kinky. I mean a guy in his 80s falling for me. Even if it is Duff Adams. He's getting up there in years.

HENRY SILVERMAN

I know it's a little unusual. But relationships are changing these days. The studio thinks it might represent a new trend. Older actors and actresses matched with younger ones. They want to be on the forefront of the trend. Besides, it's time to step-up your career. This could be a big opportunity for you.

MANDY SPARKS

I'm ready for a big opportunity.

HENRY SILVERMAN

And you're OK with the sex scenes? Everything'll be done in good taste of course.

MANDY SPARKS

Like I said. I'm ready to step-up my career.

HENRY SILVERMAN

Great. The next step is getting together with Duff. Unfortunately, he's had a little health problem and out of commission right now. I'll let you know when he's ready to get together with you.

MANDY SPARKS

It'll be exciting to meet someone I've heard about all my life.

EXT. SHADY PALMS ENTRANCE - DAY

The front gate to Shady Palms swings open and Jerry Musker's old Mercedes goes through and along a street towards the new condos of Shady Palms where Duff will live. It is like a ghost town with little activity in this area as the condos are still unsold and empty.

The car stops in front of Duff's new condo and Kathy and Jerry get out of the car. Jerry opens the car trunk, pulls out a wheelchair, unfolds it, sets it next to the car door and holds it in place while Kathy helps Duff out.

EXT. PATIO OF DUFF'S NEW CONDO - EVENING

Kathy and Duff sit on the patio of Duff's new condo. The patio looks out over the dark unsold homes in the new section of Shady Palms.

KATHY JACKSON

Just a week after your heart attack and you're coming along great. Didn't think you'd recover so quickly.

DUFF ADAMS

You know what a tough old bastard I am.

KATHY JACKSON

I've got to go back to LA. I didn't think I'd be down here this long.

DUFF ADAMS

I appreciate you coming down. I really do. It's been good having you here during all the things that have happened.

KATHY JACKSON

I wish I could stay longer.

DUFF ADAMS

I'll be OK. I've got Jerry and Marv to help me.

KATHY JACKSON

You need to put your film idea with Marv on hold for a little while.

DUFF ADAMS

A little while.

KATHY JACKSON

Just relax and enjoy your new home.
Promise me you'll slow down.

DUFF ADAMS

I promise.

EXT. BEACON STUDIO - DAY

Henry Silverman and Marvin Goldberg walk around the set of a western town at the studio.

HENRY SILVERMAN

So Duff hasn't read the revised script yet?

MARVIN GOLDBERG

Not with the heart attack and all the moving and everything. I'm going to see him in a few days and give him a copy of it.

HENRY SILVERMAN

The sooner the better. The project's starting to get some real traction at the studio.

MARVIN GOLDBERG

I just hope he doesn't blow a fuse when he see's the studio's revisions. Have you tied-up an actress yet?

HENRY SILVERMAN

I've got someone in mind that'll blow his mind.

MARVIN GOLDBERG

And that is ...

HENRY SILVERMAN

I want her to be a surprise so I'm not going to tell you.

MARVIN GOLDBERG

Godamnit Henry I wish you'd give me some damned clue at least.

HENRY SILVERMAN

She's gonna' blow your mind when you know who she is.

EXT. DESERT MOUNTAINS - DAY

Duff sits on a white horse in the mountains above the cove of the desert town. The horse looks similar to his original horse Lightning. He is wearing his black cowboy suit with the white ten gallon hat he wore in his westerns. He surveys the landscape with piercing eyes. He slowly goes down a trail into the town below.

DIRECTOR (OS)

Cut. Great. We can use it.

Pull back to see the crew of a television commercial gathered around Duff and his white horse.

EXT. SHADY PALMS - DAY

Duff rides his white horse down the street in the new section of Shady Palms.

DUFF ADAMS

(sweeping his arm in an arc)

My new home. Shady Palms. For active adult cowboys. And cowgirls.

DIRECTOR (OS)

Cut.

Max Sterling and Jerry Musker walk up to Duff who is still sitting on his white horse.

MAX STERLING

We've got a great commercial.

Duff gets off the horse and gives the reins to a horse handler. He walks down the empty street with Max Sterling and Jerry. Duff sweeps his arm around.

DUFF ADAMS

Like the ghost town set in one of my movies.

MAX STERLING

Not much longer. We'll see some real sales activity once the commercial breaks.

DUFF ADAMS

Reminds me of all those commercials I used to do for my own products. Remember all those Jerry.

JERRY MUSKER
How could I ever forget.

DUFF ADAMS
I was a pretty good pitch man.
Maybe a better pitch man than
actor.

Duff looks at Jerry.

JERRY MUSKER
I'm not gonna' say anything.

INT. CLUBHOUSE BISTRO - DAY

Duff and Goldberg at lunch.

MARVIN GOLDBERG
Met Henry in LA last week when you
were laid up in the hospital. He
really wants to move ahead on the
film. He says there's some real
traction with the project at the
studio. You need to read the
revised script now. And read it
with an open mind.

DUFF ADAMS
I hate it when someone tells me to
read a script with an open mind.

MARVIN GOLDBERG
They have an interesting idea Duff.
Could open up a big market for the
film. That's all I want to say
right now.

Goldberg opens his briefcase and gives Duff a copy of
Silverman's revised script.

MARVIN GOLDBERG (CONT'D)
You know how I hate to influence
your interpretation of a script.
I'm not going to summarize it for
you. You have to read it yourself
without any of my thoughts on it.
The way we've always worked
together.

DUFF ADAMS

I'll read it and let you know what I think next week when you and Jerry stop by my new place. (beat) So the studio is really interested?

MARVIN GOLDBERG

You know how they've always got their nose in the air, sniffing out new trends.

DUFF ADAMS

They think it could be big?

MARVIN GOLDBERG

Henry's a smart old guy. Been around town almost as long as I have.

DUFF ADAMS

I'll take a look at it.

MARVIN GOLDBERG

You don't sound as interested as you were a few weeks ago.

DUFF ADAMS

To tell you the truth Marv, it's not a priority with me right now with the deal I made with Shady Palms.

MARVIN GOLDBERG

Deal with Shady Palms?

DUFF ADAMS

I guess I didn't tell you. Jerry negotiated a contract with Sterling for me to be the spokesman for Shady Palms. Two hundred grand. Not bad. Lost that much in the damned royalty mess.

MARVIN GOLDBERG

That son-of-a-bitch. I wish to hell Jerry would talk to me first about these things. We're both promoting and we're going in different directions.

DUFF ADAMS

I have to agree with Jerry. There's no guarantee in money from a film right now Marv.

(MORE)

DUFF ADAMS (CONT'D)

Just some hope from a film studio.
And you know how much Hollywood
hope is worth. But there's money in
the Shady Palms contract. Money I
need right now.

MARVIN GOLDBERG

I always thought the film idea
meant more than just money to you.
But I guess not.

DUFF ADAMS

It meant more than money to me when
I didn't need money.

MARVIN GOLDBERG

All I'm asking is that you read the
revised script from the studio. Is
that so much to ask?

DUFF ADAMS

I told you. I'll read it before we
get together next week and let you
know what I think.

EXT. MAX STERLING HOME - NIGHT

Max is entertaining Duff in his large living room.

MAX STERLING

The commercial's only been running
for a few days and our sales phones
have been ringing off the hook.
We've already sold five units.
Congratulations Duff. I think
you've got a new career as a
spokesman.

DUFF ADAMS

It's good to be in front of the
cameras again. Even if it's not
making a western.

MAX STERLING

At this rate we could sell most of
the new units before summer.

Max brings out a binder and waves it at Duff.

MAX STERLING (CONT'D)

We have big plans to go national
with the Shady Palms concept.

(MORE)

MAX STERLING (CONT'D)
You could play a big part in our
expansion. Think about it.

Max hands Duff a piece of paper.

MAX STERLING (CONT'D)
The ad firm has arranged a schedule
of photo shoots for you in the next
few days. We're running ads in
magazines and social media.

DUFF ADAMS
This'll keep me out of trouble.

MAX STERLING
Only if your health is up to it.

DUFF ADAMS
I'm feeling much better. My
daughter worries too much about me.

MAX STERLING
Good. I'll have someone pick you up
day-after-tomorrow at nine. They
need you dressed in your full
cowboy outfit.

INT. SHADY PALMS AUDITORIUM - LATE AFTERNOON

The monthly meeting of the Home Owners Association at Shady Palms. Duff arrives after the meeting has started and sits in the back row. He is wearing sunglasses and a baseball cap so as not to be recognized. Jerry Musker is with him. In the front, the members of the HOA board sit at a table. Harold Williams is seated at the middle of the table. There is heated debate going on over the issue of increased association dues.

HAROLD WILLIAMS
I hear your concerns but you have
to realize everyone's getting a lot
of new services.

ONE AUDIENCE MEMBER
I'm happy with the services we
already have. Besides, I don't see
any new services.

HELEN BENNETT

(standing)

How do you expect us to pay almost twice as much as we did last year for HOA dues? You know most of us are on fixed incomes.

HAROLD WILLIAMS

Our HOA fees were way under other HOAs out here. We're just getting aligned with the market.

HELEN BENNETT

I don't give a damn about getting aligned with the market. I didn't sign-up to pay double HOA fees from last year.

Shouts of agreement and applause from the audience. Harold raises his hands to indicate the group needs to quiet down.

HAROLD WILLIAMS

Marion Reynolds, the chairperson of our Rules & Regulations Committee, wants to say a few words.

Marion Reynolds rises from her seat and walks to the podium carrying a thick binder. She faces the audience and sees Duff is in the back of the room.

MARION REYNOLDS

When I came here a few years ago we only had a few pages of rules. Now we have a set of rules thicker than the LA phone book. I encourage all of you to read through the new rules binders you've been given. I won't go over them now but we need to discuss them next meeting.

Marion walks back to her seat. Duff is fixated on her.

DUFF ADAMS

That's Marion Reynolds.

JERRY MUSKER

I thought you knew she was here.

DUFF ADAMS

No, I had no idea. I thought she was still on Broadway. Jesus Jerry, she's perfect for the part of Grace in the film.

JERRY MUSKER

I've told you Duff. You need to forget the film for now and concentrate on the contract with Max Sterling.

Duff is not listening to Jerry and moves his head trying to get a better view of Marion Reynolds.

DUFF ADAMS

I need to talk with her.

Harold Williams comes up to the podium.

HAROLD WILLIAMS

We'll talk about the new rules next meeting. The new HOA fees are starting in a week. Hope everyone can make the mixer out by the pool tonight.

EXT. SHADY PALMS POOL AREA MIXER - TWILIGHT

Duff circulates around the pool area with Jerry. He is the center of attention as residents welcome him to Shady Palms. Tammy Wilson and Harold Williams observe the activity from a corner of the pool area like chaperones at a high school dance. Residents give Duff things to autograph and ask him to pose for photos. But Duff has his eyes on Marion Reynolds who is in the center of a group of residents. When she is free he walks over to her.

DUFF ADAMS

Diamond Queen. 1953.

MARION REYNOLDS

Queen of Diamonds. 1955. But close enough.

DUFF ADAMS

Up for a Best Actress Oscar.

MARION REYNOLDS

Always an illusive little devil.

DUFF ADAMS

You should have gotten it.

MARION REYNOLDS

You're too kind.

DUFF ADAMS

Are you doing any acting these days?

MARION REYNOLDS

A little rep work here and there.
(beat) I see you're back to acting.

DUFF ADAMS

Back to acting?

MARION REYNOLDS

The commercials you're making for Shady Palms. Everyone's talking about them.

DUFF ADAMS

(laughing)

Oh, the commercials. If you can call it acting. But in all honesty, I think they're pretty good.

MARION REYNOLDS

It's not a question of whether they're good or not. It's the fact you're doing them in the first place.

DUFF ADAMS

Seems a worthy endeavor to me.

MARION REYNOLDS

Wait 'till you've been here awhile. You'll see things in a different light.

DUFF ADAMS

What do you mean by that?

MARION REYNOLDS

How they take advantage of us through higher HOA fees. Fewer services. More rules. We're treated like a bunch of children.

DUFF ADAMS

That's hard to believe.

MARION REYNOLDS

Just give it a little time.

A waiter walks by and Duff lifts a couple of fresh glasses of wine off the tray and hands one to Marion.

DUFF ADAMS

I do want to talk to you about a new film project I'm involved with.

MARION REYNOLDS

A film project? If I recall, you haven't made a film for half a century.

DUFF ADAMS

You can only stay away from the industry so long.

MARION REYNOLDS

Some people need to stay away forever but don't. Like old rockers who keep touring. They need to stop. For the good of the American entertainment public.

DUFF ADAMS

The entertainment public used to know what they wanted.

MARION REYNOLDS

What did they want?

DUFF ADAMS

They wanted real heros. George Washington. Abe Lincoln. John Kennedy. John Lennon. Like our first settlers. Our original pioneers.

MARION REYNOLDS

Like you Duff?

DUFF ADAMS

Maybe people like me. They've all disappeared today. (beat) People like you.

MARION REYNOLDS

I appreciate the compliment but think you live too much of your life in the past Duff. I once believed in Heros but they've all been shattered into pieces. I tried to rebuild them put them back together again but it was impossible. So, there are just pieces in the end.

(MORE)

MARION REYNOLDS (CONT'D)

Never the whole hero reassembled again like some magic Transformer. All still broken into pieces.

DUFF ADAMS

Tiny heros running around bumping into each other like a bunch of escaped circus people. Bumper cars at carnivals. Bouncing back and forth but not going anywhere. Movie heros these days. Celebrities. Politicians. The leaders of our age.

MARION REYNOLDS

I never thought I'd see an old hero like you at Shady Palms. And I sure as hell didn't think I'd see you in commercials for this place. (beat) Now you're telling me you have a film project in mind.

DUFF ADAMS

Beacon Studios is looking at a script I wrote for a new Duff Adams film. There's still a big market out there.

MARION REYNOLDS

Maybe a market with the people at Shady Palms. But I don't think with much of not the general movie public these days. It's a delusion to think otherwise.

DUFF ADAMS

The studio doesn't think so. They like my script and it has a perfect role for you in it. My partner in a modern western. Romance. I'd be happy to show you the script. Henry Silverman at Beacon is looking at it.

MARION REYNOLDS

I'm faltered Duff. Honest I am. But I have a role to play right now at Shady Palms. (beat) Trying to make a little better life for all of us. Trying to find out what happened to a good friend.

DUFF ADAMS

A big role.

MARION REYNOLDS

Not a big movie hero type of role.
Just one particular role in real
life. Making changes in the real
world not just the imaginary world
of movies and their various fantasy
roles. (beat) Maybe it's time you
consider doing the same thing.

Marion Reynolds abruptly walks away. Duff walks over to
Jerry.

DUFF ADAMS

What a feisty woman. Perfect for
the part of Grace in the film.

JERRY MUSKER

You've gotta' give up on the film
idea right now Duff. You're
jeopardizing the big Sterling deal.

DUFF ADAMS

(eyes following Marion)
He doesn't have to know anything
about the film Jerry.

JERRY MUSKER

Damn it Duff. Here we go again.

INT. SHADY PALMS DINING ROOM - DAY

Duff stands at the entrance to the dining room in his full
cowboy outfit amid flashes from camera lights. Pull back to
see a WOMAN WITH A CLIPBOARD. A PHOTOGRAPHER is clicking away
with a camera. Tammy Wilson supervises from the side.

PHOTOGRAPHER

Let's see that big Duff Adams
smile. (beat) Good. That's it. OK,
I think we've got some good stuff
here.

Duff walks over to a WOMAN WITH A CLIPBOARD.

DUFF ADAMS

So this is for an advertisement on
the dining room of Shady Palms?

WOMAN WITH A CLIPBOARD.

Yes.

DUFF ADAMS

And what am I supposed to be saying
in the ad?

WOMAN WITH A CLIPBOARD.

"My kind of saloon."

DUFF ADAMS

Sounds goods.

Tammy comes over to Duff.

TAMMY WILSON

We're gonna' do a series of photos
around Shady Palms to highlight
different features of the
community. Get you out by the pool
area. In the gym.

DUFF ADAMS

I hope not in my bathing trunks.

TAMMY WILSON

The ad firm can work magic with
photos. (beat) Do you have a few
minutes? I need to talk to you.

INT. SHADY PALMS SALES OFFICE - DAY

Tammy Wilson and Duff.

TAMMY WILSON

We've got an unusual group at Shady
Palms. You'll see after you've been
here awhile.

DUFF ADAMS

Seems like a pretty normal group to
me.

TAMMY WILSON

Many are on all types of
medications. You can't always trust
what they say. They see things that
aren't there. Make up things some
times.

DUFF ADAMS

I'll keep this in mind. I'm good at
listening to made-up things. Been
listening to made-up things all my
life.

TAMMY WILSON

Many are fragile. They have to be protected by rules and regulations.

DUFF ADAMS

Thanks for the heads-up.

TAMMY WILSON

You're a hero to many of them. They listen to you. Just be careful who you listen to in the community. Don't get caught up in the fantasies of others.

DUFF ADAMS

I appreciate the advice.

TAMMY WILSON

One of our most serious cases is Marion Reynolds.

DUFF ADAMS

What about Marion Reynolds?

TAMMY WILSON

Such a wonderful actress at one time. It's sad how she has gone down hill.

DUFF ADAMS

She seems pretty sharp to me.

TAMMY WILSON

Always the actress. The fact is she has some serious psychological problems. You need to be aware of her condition.

INT. SHADY PALMS CONDO - EVENING

Duff, Marvin and Jerry play poker in his new condo. A number of beer cans on the table. Big band music from the 40s blares from large old speakers.

JERRY MUSKER

Your new place isn't your old ranch but it's not bad.

MARVIN GOLDBERG

Damn it Duff. You promised you were going to read the revised script.

JERRY MUSKER

Duff's been busy Marv. Working for Sterling all week. Paying work I might add.

DUFF ADAMS

I'll read the script Marv. But I want to tell you guys I found the perfect woman for the part of Grace. (beat) Marion Reynolds. She lives here at Shady Palms.

MARVIN GOLDBERG

She's a wonderful old actress but the studio has some different ideas for the part. I wish you'd read the damned script Duff so you'd know what they have in mind. We can't hold things up much longer with Silverman and the studio. We'll miss our window. Our opportunity. The studio's not gonna' wait forever for you to read their revisions.

DUFF ADAMS

I told you I'll get to it Marv.

JERRY MUSKER

Why should he even get to it Marvin? There's not a penny coming from the studio.

MARVIN GOLDBERG

There'll be money coming in once Duff signs off on the revised screenplay and we work out a deal.

JERRY MUSKER

Duff needs the money now.

There is a knock on the door and Duff gets up to open it. Harold Williams is standing at the door.

HAROLD WILLIAMS

I'm Harold Williams, President of the homeowners association. It's nice to meet you Mr. Adams. My father was a big fan of your show.

DUFF ADAMS

Thanks. I suppose you want an autograph.

HAROLD WILLIAMS

I know you just moved in and probably haven't had a chance to review our rules and regulations.

DUFF ADAMS

You mean the huge binder they gave me?

HAROLD WILLIAMS

Yes.

DUFF ADAMS

I'll leaf through it when I have a chance.

HAROLD WILLIAMS

Good but I need to tell you right now that you're breaking one of our rules.

DUFF ADAMS

Breaking a rule?

HAROLD WILLIAMS

No loud music after nine.

DUFF ADAMS

It's not loud music.

HAROLD WILLIAMS

I could hear it from the street.

DUFF ADAMS

You patrol the streets at night?

HAROLD WILLIAMS

I hope you'll turn the music down.

DUFF ADAMS

I'll turn the damn music down when I'm good and ready to turn it down.

Duff angrily slams the door and turns the music up even higher. He walks back to the poker table. Expressions of disbelief from Jerry and Marvin at what happened.

MARVIN GOLDBERG

Jesus, you don't even have neighbors in this new area and they're still telling you to turn your music down.

DUFF ADAMS

These stupid rules are something they don't mention in all the commercials and advertising.

JERRY MUSKER

You don't need to concern yourself with rules and regulations. Just the big contract you have with Max right now.

INT. HENRY SILVERMAN'S OFFICE - AFTERNOON

Mandy Sparks wears a short skirt and tight t-shirt. The look that launched a thousand ships in Greek times. Henry Silverman is attempting to focus on his speakerphone call to Marvin Goldberg.

HENRY SILVERMAN

Jesus Christ Marv. I thought he'd have read the it by now. It's been two weeks and we've gotta' move ahead on this.

MARVIN GOLDBERG (OS)

I know, I know, Henry. I've tried to get him to read the script but he's been busy with commercials and promotions down here. Jerry has him running all over the place.

HENRY SILVERMAN

When can he come in to meet his female lead?

MARVIN GOLDBERG (OS)

I was thinking Henry. Maybe it's better if she comes down to the desert to meet Duff. I think it could speed things up.

HENRY SILVERMAN

You might be right. I'll work something out to get our actress down to the desert to meet him.

MARVIN GOLDBERG (OS)

Why don't you have her give me a call when she gets down here. I'll meet her and introduce her to Duff.

HENRY SILVERMAN

Good, I'll have her do that.

MARVIN GOLDBERG (OS)
Who've you got? A young Oscar
winner?

HENRY SILVERMAN
I'm gonna' surprise you.

Silverman ends the call and puts his cell phone on the desk.

MANDY SPARKS
Oscar winner?

HENRY SILVERMAN
You'll be up for one after the
film.

MANDY SPARKS
So I'm going down to the desert to
meet Duff?

HENRY SILVERMAN
We'll pay all your expenses. I'll
make arrangements for you to stay
at the Marriott in Palm Desert.

MANDY SPARKS
This is what one might call
"character research."

HENRY SILVERMAN
The new form of discovering the
best people for parts in films.
Sending a character of a screenplay
to live around another character in
the screenplay before any filming
begins.

MANDY SPARKS
More a call for the casting
department.

HENRY SILVERMAN
Or the screenwriter. If he or she
simply takes a little control of
this element. Like Duff wants
control of this element. Grab it
away from the film's casting
department. A big takeaway.

EXT. SHADY PALMS POOL AREA - DAY

Duff Adams in swimming trunks and Hawaiian shirt sits at a
table under an umbrella by the pool. He opens a large binder.

On the cover of the binder printed in block letters is "Shady Palms Rules." It is a hot day, pool weather, but no one else is at the pool. The old Bee-Gees song "How Can You Mend A Broken Heart" comes from outside speakers. Duff is on his cell phone.

DUFF ADAMS

How do things look Jerry?

JERRY MUSKER (OS)

Max is pleased with the commercials. I think I can get him to negotiate an extension on your contract.

DUFF ADAMS

Let me know. You know how to handle things Jerry.

JERRY MUSKER (OS)

I will. I think we're back in the saddle again.

DUFF ADAMS

About time. I can only do so many golf events and parades.

He ends the call, gets up and walks over to the bar area and leans into an open window where a BARTENDER is polishing glasses.

DUFF ADAMS (CONT'D)

What's it take to get a drink around here.

BARTENDER

I'm sorry Mr. Adams we're not open now.

DUFF ADAMS

It's the middle of the day.

BARTENDER

Sorry but we have new hours. Come back between four and seven.

DUFF ADAMS

That's ridiculous.

BARTENDER

New rules.

Duff Adams storms back to his chair. He has seldom been the recipient of rules in his life. Harold Williams approaches his chair.

HAROLD WILLIAMS

I'm sorry Mr. Adams but the pool is closed right now. It'll open at four today.

DUFF ADAMS

It's over a hundred out and the pool is closed?

HAROLD WILLIAMS

New HOA rules.

Harold picks up Duff's binder and goes through it stopping on a page and pointing his finger at the page.

HAROLD WILLIAMS (CONT'D)

Rule 108, page 150. "New pool and bar hours are four to seven."

DUFF ADAMS

The rules around here are beginning to drive me crazy. First I can't play music at night. Now the pool is closed during the hottest day of the year.

HAROLD WILLIAMS

That's the way things are.

DUFF ADAMS

The way things are suck.

HAROLD WILLIAMS

We've been forced to make a few cuts with the new section sitting vacant. A community like Shady Palms has a number of hidden expenses that force us to cut back on services.

DUFF ADAMS

The bar and the pool shouldn't be part of your damn hidden costs.

HAROLD WILLIAMS

Mr. Adams it's our rules. I have to ask you to leave the pool area.

Duff Adams stands up. He towers over Harold Williams.

DUFF ADAMS

Here's what I think about your rules.

Duff takes the large binder and tosses it into the pool. It floats in the pool so the cover "Shady Palms Rules" is visible. Then Duff jumps into the pool causing a huge cannonball that soaks Harold Williams.

HAROLD WILLIAMS

You'll be hearing from management about this Mr. Adams. This isn't appropriate behavior for the spokesman of Shady Palms.

When Harold Williams is gone, Duff walks into the clubhouse drying himself off with a towel.

INT. CLUBHOUSE BISTRO BAR - DAY

The bartender is still polishing glasses. Duff goes over to the cooler and takes out two bottles of beer.

DUFF ADAMS

Put it on my bill.

He heads for the door of the bistro.

BARTENDER

No glass by the pool area Mr. Adams.

Duff turns around ready to confront the bartender and sees him smiling, giving him a thumbs-up sign. Duff smiles back and raises the two bottles of beer towards the bartender.

BARTENDER (CONT'D)

I still have my Duff Adams cowboy outfit.

Duff reaches in the pocket of his swim suit and pulls out one of his special wooden nickels with his profile engraved on it and hands it to the bartender.

DUFF ADAMS

Sorry it's a little wet.

BARTENDER

It's an honor to meet you Mr. Adams. The beer's on me.

DUFF ADAMS

It's good to know everyone in this place isn't crazy.

EXT. SHADY PALMS PUTTER COURSE - AFTERNOON

A banner reads "Spring Putting Tournament." Many residents are in the tournament. Tammy and Harold are sitting behind the registration table observing things like two teachers at a high school dance. Duff, Jerry and Marvin are putting one of the holes on the putter course where the ball must go under a miniature windmill.

DUFF ADAMS

So Henry is sending an actress down here to discuss the film with me.

MARVIN GOLDBERG

He thought it was the best way to speed things up since you refuse to look at their revised script.

DUFF ADAMS

Who is she?

MARVIN GOLDBERG

He wouldn't tell me.

DUFF ADAMS

I told you I've already found the perfect actress for the part.

MARVIN GOLDBERG

Henry wants you to meet the woman he's sending down here.

JERRY MUSKER

Maybe when Duff gets finished with his commercials and ads for Sterling. But I keep telling you this film stuff is a distraction right now. A distraction that doesn't pay anything.

MARVIN GOLDBERG

Doesn't pay your commission Jerry.

This comment angers Jerry who raises his putter at Marvin.

JERRY MUSKER

That's such a cheap shot Marvin. A dirty cheap shot.

(MORE)

JERRY MUSKER (CONT'D)

I thought something like this was beneath you. You just toss away all the years we've been working together.

The two run around the putting course both waving raised putters at each other and yelling. Marion Reynolds walks up to Duff as the Jerry and Marvin run around in the background of their scene together.

MARION REYNOLDS

That was a funny thing you did at the pool the other day. Something heroic actually.

Marion pulls out her cell phone and shows a photo on it to Duff.

INSERT - PHOTO

Shady Palms rules book floating in the pool.

BACK TO SCENE

MARION REYNOLDS

Everyone's seen the photo. It's even been posted to YouTube. Has over a million hits. Management is pretty upset about it. I love it.

DUFF ADAMS

That's the best place for their damned rule book.

Jerry and Marvin have calmed down their differences and return to Duff and Marion.

DUFF ADAMS (CONT'D)

Marion, I want you to meet the two guys trying to kill each other right now. My agent Jerry Musker and my producer Marvin Goldberg.

MARVIN GOLDBERG

The famous Marion Reynolds.

MARION REYNOLDS

The famous Marvin Goldberg, producer of all the Duff Adams films.

DUFF ADAMS

And don't forget Jerry, the one responsible for selling all the Duff Adams merchandise. And making my life miserable right now.

MARION REYNOLDS

My brother saved his allowance for months to get his pair of Duff Adams boots. (beat) I guess you've heard that Duff is the new hero of Shady Palms.

JERRY MUSKER

A real spokesman for the place. The commercials are coming out great.

MARION REYNOLDS

I wasn't talking about the commercials. I was talking about the pool incident.

JERRY MUSKER

The pool incident?

MARION REYNOLDS

Duff hasn't told you yet? He tossed the rule book for Shady Palms into the pool the other day when he was told to leave the pool. It's a little out of character with his job of being the spokesman for Shady Palms.

DUFF ADAMS

Marvin, I told Marion she'd be perfect for the part of Grace in the film.

MARVIN GOLDBERG

She certainly looks like the person you have in mind in your script. I'll give you that.

MARION REYNOLDS

Nice to meet you gentlemen.

Pulling Duff aside.

MARION REYNOLDS (CONT'D)

Tossing the rule book into the pool was a gutsy thing to do. I have a different view of you after this little incident.

DUFF ADAMS

I can only take so much. And,
besides this, I like a woman who
pulls me aside.

MARION REYNOLDS

I need to talk to you about
something important. Can you stop
over at my place Saturday evening?
Around seven?

DUFF ADAMS

I'll be there. Maybe I can convince
you to reconsider the film role.
I'll bring some decent Sonoma
wines.

Duff walks back to Jerry and Marvin.

JERRY MUSKER

Damn it Duff. You're gonna' screw
things up with Max if you keep
pulling stunts like the pool
incident. We're not in this whole
thing to challenge management.

DUFF ADAMS

It wasn't a stunt Jerry. The damned
book deserved to be thrown in the
pool. Along with that little weasel
called Harold Williams.

INT. DESERT MARRIOTT HOTEL BAR - EVENING

Mandy Sparks sits at the hotel bar having a drink and
scrolling through things on her cell phone. She is attracting
attention among a number of guys at the bar. One BAR GUY
takes a seat next to her when it opens up.

BAR GUY

Busy tonight?

MANDY SPARKS

I'm down here on business.

BAR GUY

That's what I'm talking about.

Marvin Goldberg comes into the bar, surveys things and walks
over to Mandy.

MARVIN GOLDBERG

You must be Mandy?

MANDY SPARKS
Mr. Goldberg?

MARVIN GOLDBERG
Marvin.

MANDY SPARKS
Good to meet you Marvin.

The guy in the bar gets up from his seat.

BAR GUY
I guess I'm a little late.

He leaves and Marvin takes his stool.

MARVIN GOLDBERG
Henry told me he had a surprise
actress for the part in the film
but I never thought it would be
Johnny's granddaughter.

MANDY SPARKS
My grandfather talked a lot about
you. I know you go back a long way
with Duff Adams.

MARVIN GOLDBERG
Only about a thousand years.

MANDY SPARKS
I was brought up watching reruns of
the series. I think I saw every
episode. Watching the Duff Adams
show was mandatory in our house.

The BARTENDER appears in front of Marvin.

BARTENDER
What'll you have sir?

MARVIN GOLDBERG
Just a glass of water. (beat) So
tell me a little about your acting
career.

MANDY SPARKS
There's not a lot to tell. Really.

Mandy extracts an envelope from her purse and puts it on the bar in front of Marvin who opens it extracts a sheet of paper. He pulls his cell phone from his pocket and begins reading what's on the sheet with the light of his cell phone.

MANDY SPARKS (CONT'D)

This old guy in the film business who knew my grandfather said I was perfect for the part in his new movie.

MARVIN GOLDBERG

That's the way it always starts.

MANDY SPARKS

He didn't tell me it was an adult film.

MARVIN GOLDBERG

So you worked your way up from the adult film industry.

MANDY SPARKS

I'm not sure I ever got out of it. I'm now making indie horror films. Playing vampires who don't wear much clothing. Adult vampire films is the industry term. You know the routine.

MARVIN GOLDBERG

This is quite a list. *The Sex Goddess From Hades. Slave Woman of the Night. Vampire Beneath the Sheets.*

Marvin waves his hand to get the attention of the bartender who approaches.

MARVIN GOLDBERG (CONT'D)

On second thought, maybe I'll have a tall Stoli over ice.

MANDY SPARKS

Henry thinks Duff's movie could be a breakout role for me.

MARVIN GOLDBERG

So do I. I think you can learn a lot from Duff.

MANDY SPARKS

When do I get to meet him?

MARVIN GOLDBERG

I'll pick you up at nine tomorrow morning and we'll go out to the location where he's shooting a commercial.

Marvin orders another drink and when it comes he slams it down, liquid sloshing over the counter.

MARVIN GOLDBERG (CONT'D)

Jesus Christ. Johnny's granddaughter. Duff is going to be surprised as hell to see you at the commercial shoot tomorrow.

INT. MAX STERLING HOME - LATE AFTERNOON

Max Sterling, Tammy Wilson and Harold Williams by the pool. Williams is showing Sterling the photo from his cell phone of the Shady Palms rule book floating in the pool.

HAROLD WILLIAMS

That damned pool photo has gone viral. Everybody's seen it. I've become the village idiot.

TAMMY WILSON

And Duff's been talking to Marion Reynolds. Who know's what he's found out from her. I had a chat with him about her but I don't think it did any good. I saw them together at the putter tournament the other day.

HAROLD WILLIAMS

There's growing support for Marion Reynolds to run for HOA President on the new open ballot. I don't have to tell you her election as president would not be a good thing for us.

MAX STERLING

I'll have a talk with Duff. He needs the money we're paying him in a bad way. Money can do amazing things. Duff works for us. We don't work for Duff.

EXT. SOMEWHERE IN THE DESERT - DAY

Duff in full cowboy outfit on his white horse filming another commercial for Shady Palms. A scattering of cars, people and lights. Marvin's Lincoln Continental pulls up to the group in a cloud of dust. Marvin and Mandy get out and walk towards the group gathered around Duff. The commercial DIRECTOR is coaching Duff.

DIRECTOR

You've been riding for days and you're running out of water. That's when you look up and see a group of palm trees in the distance. You're excited and ride towards the palm trees.

The cameras begin rolling. Duff looks tired as he rides his horse. He wipes sweat from his forehead and pulls his canteen out and turns it up and shakes out the last water from it. Then, he looks up and sees something in the distance, spurs his horse and gallops into the distance.

DIRECTOR (CONT'D)

Good. Cut. I think we have another winner.

Duff rides back to the commercial site. Marvin walks Mandy towards Duff as he dismounts.

MANDY SPARKS

Reminds me of the scene from *Shootout in Yuma*.

DUFF ADAMS

Nothing'll ever equal *Shootout in Yuma*. But I like your knowledge about my films.

MARVIN GOLDBERG

Duff I want to introduce you to Mandy Sparks. She's the granddaughter of Johnny.

Duff is totally taken aback and backs up to look at her.

DUFF ADAMS

How could an old ugly guy like Johnny have such a beautiful granddaughter.

MANDY SPARKS

You're too kind Mr. Adams.

DUFF ADAMS

That's Duff not Mr. Adams.

MANDY SPARKS

You're too kind Duff.

DUFF ADAMS

How did Marvin get a pretty girl out to this godforsaken place?

MARVIN GOLDBERG

Remember the actress for our film Henry was sending down here. I kept telling you the studio made a few changes in our script.

DUFF ADAMS

A few changes. You're not telling me that Mandy is playing the part of Grace in the film? Please don't tell me you're saying this Marvin.

MARVIN GOLDBERG

Things moved fast at the studio with you out of commission. And of course I could never get you to take a look at the studio's revised script.

DUFF ADAMS

Jesus Marvin. What the hell is Mandy doing in the damned film?

MARVIN GOLDBERG

She's just down here a few days to hang around with you. Get to know you for her role in the film. Go over some lines in the script. Henry's put her up at the Marriott.

Marvin and Mandy follow Duff to an SUV and driver the advertising people have supplied for him. He gets in and pulls Marvin towards him.

DUFF ADAMS

We have some talking to do.

MARVIN GOLDBERG

That's what I've been trying to tell you all along.

The SUV drives away in a cloud of dust.

MANDY SPARKS

Duff didn't seem too excited to meet me.

MARVIN GOLDBERG

He's under a lot of strain filming these commercials. We'll get him up to speed soon.

EXT. FANCY RESTAURANT IN DESERT TOWN - DAY

Max, Jerry and Duff are having lunch.

MAX STERLING

The ad firm tells me the commercials are going great.

JERRY MUSKER

You've got yourself the best spokesman for Shady Palms.

DUFF ADAMS

We've got some good stuff in the can.

MAX STERLING

I look forward to seeing the final stuff. (beat) But I want to tell you the commercials are not the only part of Duff's contract with us.

JERRY MUSKER

I know. There's also the advertisements and testimonials.

MAX STERLING

Even more than these. As I see it, a spokesman for Shady Palms is a full time role. Something in addition to commercials and advertising. A role model for residents of Shady Palms.

JERRY MUSKER

I think he fills out this role pretty well.

MAX STERLING

There's been a few recent incidents with Duff. An incident at the club pool the other day comes to mind.

DUFF ADAMS

Closing the pool in the middle of the day is a stupid rule. The rules around the place are beginning to drive me crazy.

MAX STERLING

The rules are necessary to keep things in line.

(MORE)

MAX STERLING (CONT'D)

You have to understand we have a large elderly population in the community. They need rules.

DUFF ADAMS

I'm an elderly person and I don't need rules.

MAX STERLING

You're part of the community Duff. The community has rules.

DUFF ADAMS

They're ridiculous rules.

MAX STERLING

Still they're the rules.

DUFF ADAMS

Maybe I need to go to a place that doesn't have so damned many rules.

Duff angrily gets up from the table and exits the restaurant.

JERRY MUSKER

I'll talk to him Max. He's pretty stressed out with health issues and everything.

MAX STERLING

We've worked out a good contract Jerry. A good contract for Shady Palms. A good contract for Duff. A good contract for you. Right now, the contract is hanging by a thread.

JERRY MUSKER

I'll talk to him Max. He'll come around.

MAX STERLING

For your sake, and Duff's sake, he better come around.

MONTAGE - DESERT TOWN - DAY

Mandy follows Duff around town on some stupid promotional events Jerry has set up for him. He is dressed in his cowboy outfit but few people recognize him except some older people here and there ask for autographs or for his pose with selfie photos. Much more interest is on Mandy who wears a cowboy hat, tight cowboy shirt, tight shorts and cowboy boots.

A ribbon cutting event where Duff cuts a ribbon as members of the Chamber of Commerce clap in the background. Mandy is in the photo wearing her tight jeans and shirt.

A photo of Duff and Mandy at a golf event. Mandy in poses with a number of men before they tee off at a particular golf tournament.

Duff performs some rope tricks at a local middle school. The teacher has introduced Duff with a short history of his television films. Of course the children have no idea what the teacher is talking about.

INT. DESERT MARRIOTT HOTEL BAR - EVENING

Mandy and Duff have a drink at the bar after the long day of promotional events.

DUFF ADAMS

So what do you think about a day in the life of the legendary Duff Adams.

MANDY SPARKS

Not much like the young Duff Adams on the television shows. He was a hero.

DUFF ADAMS

My agent Jerry has me running all over the place on these stupid promotional things. As if the commercials for Shady Palms aren't enough.

MANDY SPARKS

It's just the fact that you don't seem much of a hero to me.

DUFF ADAMS

Marvin told me that he thinks it would be a good idea for us to play out some scenes from the script while you're down here.

MANDY SPARKS

I'm a little nervous about the sex scenes in the film.

DUFF ADAMS

Sex scenes?

MANDY SPARKS

You know. The scene at the end of the second act.

DUFF ADAMS

Jesus Christ. I'm gonna' have to read the studio's damned revised script.

INT. DUFF CONDO - NIGHT

Duff is reading through the revised script at his dining table. Empty beer cans are on the table. Jerry sits at the table.

JERRY MUSKER

You're gonna' blow the Sterling deal if you keep acting like a wild old cowboy.

DUFF ADAMS

I am a wild old cowboy!

JERRY MUSKER

I've working on a lucrative new contract for you and you're ready to chuck the whole thing over a few rules about playing music at night and some pool hours.

DUFF ADAMS

It's a lot more than that Jerry. You haven't seen all the other stupid rules they have at this place.

JERRY MUSKER

So maybe Max Sterling is a little bit of a control freak. The fact is he's paying you a lot of money right now. Money you need because you don't have any money Duff. Remember.

DUFF ADAMS

I'll play along with this spokesman thing a little longer but I'm ready to leave this damned place right now Jerry. I never wanted to be here in the first place.

JERRY MUSKER

Leave this place and go where Duff?
Live with Kathy in LA? Camp out
with Marvin or me for a few months?
This might not be the best
situation but it does give you your
own place.

Jerry tosses down the rest of a can of beer, gets up and walks towards the door.

JERRY MUSKER (CONT'D)

Just think what's at stake right
now.

When Jerry is gone Duff goes back to reading the script. He reads a few pages, shakes his head and pulls out his cell phone.

DUFF ADAMS

Jesus Marvin what the hell has the
studio done to our script.

MARVIN GOLDBERG (OS)

I've been telling you they did a
real job on it.

DUFF ADAMS

And, again, tell me their reason
for having me run around having sex
with Mandy?

MARVIN GOLDBERG (OS)

The audience for the film Duff.
Lots more of an audience for a
match-up with you and a younger
woman than you and an older woman.

DUFF ADAMS

It changes the whole idea I had
Marvin.

MARVIN GOLDBERG (OS)

Of course it does. But the studio's
in the driver's seat right now
Duff. You've gotta' realize this.
We either play by their rules or we
don't play at all.

EXT. MARVIN'S HOME - DAY

A modern desert home on a golf course. Marvin, Mandy and Duff are gathered around a round table outside in the shade by the pool. All have a copy of the script in front of them. Wine bottles and beer cans on the table.

MARVIN GOLDBERG

This is the scene where you tell Grace you think you're in love with her. Your wife has just run off with a member of the Crowley gang and you're alone for the first time in many years.

DUFF ADAMS

I know we haven't been together more than a few days but I'd be a liar if I told you I didn't feel something special for you.

MARVIN GOLDBERG

Duff approaches the young woman and takes her in his arms. At first she tries to push him away but then she sinks into his arms. He lifts her face towards his. The two look at each other for a moment.

MANDY SPARKS

And I feel something special for you.

MARVIN GOLDBERG

There is a long kiss. Duff takes Grace's hand and leads her into the bedroom of his home.

DUFF ADAMS

There's such an age difference between us.

MANDY SPARKS

I don't care. I love you.

Duff gets up from the table tossing the script down.

DUFF ADAMS

Who the hell wrote this crap?

MARVIN GOLDBERG

I know it doesn't have the polish our script has.

DUFF ADAMS

Polish. It's a bunch of nonsense a kid could write.

MARVIN GOLDBERG

We can work on it with Henry.

DUFF ADAMS

I'm gonna' work on Henry the next time I see him.

INT. BAR OF RESTAURANT IN DESERT TOWN - NIGHT

Marion is having a glass of wine with a woman named RIZZIE.

RIZZIE

I'm so sorry I cancelled all the other times. This is so difficult.

MARION REYNOLDS

I understand.

RIZZIE

I didn't want to go to the police with the information. I don't trust them.

MARION REYNOLDS

I know what you mean Rizzie. It's hard to trust anyone these days.

RIZZIE

I read in the newspaper article you were Ruth Henderson's best friend.

MARION REYNOLDS

She was a courageous lady. I moved into Shady Palms about a year ago and meeting Ruth was like meeting a lost sister.

Rizzie fumbles around in her purse and takes a photo out and a piece of paper. The paper has a rough drawing on it. She puts the paper on the table in front of Marion.

RIZZIE

I do a lot of hiking in the high desert. Have my camera with the big lens on it. I take a lots of nature photos. One day I was hiking one ten miles outside of Yucca Valley. and got this photo.

MARION REYNOLDS

(holding the photo close
to her and taking out a
magnifying glass)

That's Ruth alright. Hiking in the
desert with two huge men. Something
she would never do in a thousand
years.

RIZZIE

I thought it looked suspicious at
the time but I didn't do anything
about it. You know you always see
weird things happening in the
desert.

MARION REYNOLDS

Tell me about it.

RIZZIE

Didn't do anything until I saw the
story about the disappearance of
Ruth Henderson in the paper. The
story had her photo in it and I
realized it was the same photo of
the woman in my photo. I read
somewhere you were her best friend.

MARION REYNOLDS

Where was the photo taken?

RIZZIE

I was hiking a few miles out of
Eldorado City.

MARION REYNOLDS

The town they used for a set in all
those western movies we watched so
many years ago.

RIZZIE

I have the GPS location of the
photo on my camera. I printed out
the map from the GPS location.

MARION REYNOLDS

Can I have a copy of the photo and
the map?

Rizzie hands Marion the photo and the map.

RIZZIE

It's yours. I have a bad feeling
about all this.

MARION REYNOLDS

So do I.

RIZZIE

I need to go. I don't want any involvement in any of this but I had to contact you. But we have never met.

Rizzie gets up and walks out of the bar.

A man sits at the next table and watches her go and then watches Marion as she studies the map.

EXT. PROMOTIONAL EVENT AT A SCHOOL FAIR - DAY

Jerry and Mandy watch as Duff sits above a large tub of water. He is dressed up in his cowboy outfit and kids are trying to hit a bull's-eye with balls. One kid hits the bull's-eye and the seat under Duff collapses and he drops into the big water tank. The kids break out laughing. He pulls himself out of the tank and walks over to Jerry and Mandy.

DUFF ADAMS

Godamnit Jerry, you told me I'd just be walking around signing autographs.

JERRY MUSKER

That's what they told me. But then they offered another three hundred bucks for you to get in the tank.

DUFF ADAMS

Why the hell do we have to do all this crap now that we have the big contract with Sterling.

JERRY MUSKER

I haven't exactly signed it yet. Sterling's holding out on us. Concerned about your attitude.

DUFF ADAMS

Jesus Jerry, you never told me this.

JERRY MUSKER

He just let me know.

INT. SHADY PALMS DINING ROOM - NIGHT

Marion and Helen are at a table looking at the photo of Ruth Henderson and the map.

HELEN BENNETT

What are you gonna' do with this stuff Marion?

MARION REYNOLDS

I'm going up to where the photo was taken and look for Ruth.

HELEN BENNETT

I'll go with you.

MARION REYNOLDS

I don't want you involved Helen. I'm going to give Duff Adams a call and ask him to drive me up there. Keep that copy of the map. You need to have it in case anything happens to me.

INT. MARION'S CONDO - NIGHT

A man goes through Marion's condo searching for something. He finds the photo of Ruth Henderson and the map and takes a photo of it and puts it back where he found it and quickly leaves.

INT. MAX STERLING HOME - NIGHT

Max, Tammy Wilson and Harold Williams are gathered around a table looking at a copy of the photo of Ruth Henderson and the map.

HAROLD WILLIAMS

As you know, I've had one of our people follow Marion around since all the talk about her running for HOA president started. She met with this woman the other night and the woman gave her this stuff.

INSERT - MAP

The map that Rizzie gave to Marion.

BACK TO SCENE

MAX STERLING

It's no telling how much she knows about Ruth's disappearance. We need to find out and find out now.

TAMMY WILSON

She's too dangerous in the community.

MAX STERLING

She needs to disappear.

TAMMY WILSON

I'll contact our people.

MAX STERLING

Make sure you get all the information out of her before she disappears for good.

TAMMY WILSON

Yes, I will.

INT. SHADY PALMS CLUBHOUSE BISTRO - DAY

Marion and Duff are having lunch.

DUFF ADAMS

It's nice having lunch with you Marion. A little day trip to the high desert sounds like a good idea. Haven't been up there for a long time.

MARION REYNOLDS

Thought it'd be nice to just get out of Dodge City for a while.

DUFF ADAMS

Tomorrow's a good time. No commercials or promotional events.

MARION REYNOLDS

Be at my place at nine.

DUFF ADAMS

I look forward to spending a little time together.

EXT. MARION'S CONDO - DAY

Duff knocks on the door and rings the doorbell but no answer. Helen Bennett passed by walking her dog and waves to Duff.

DUFF ADAMS
You haven't seen Marion have you?

HELEN BENNETT
We had dinner last night.

DUFF ADAMS
I was supposed to meet her here at nine this morning.

Helen is suddenly concerned and quickly walks up to the door of the condo and pulls out a key.

INT. MARION'S CONDO - DAY

Helen and Duff search the condo but there is no sign of Marion.

HELEN BENNETT
This is not good.

DUFF ADAMS
Probably just forgot about the date today.

HELEN BENNETT
Marion never forgets anything.

DUFF ADAMS
Maybe she got sidetracked with something else.

Helen is shaking her head.

HELEN BENNETT
Come with me. I've got something to tell you.

INT. HELEN BENNETT'S CONDO - DAY

The photo of Ruth Henderson and the map are on a table. Duff studies the map.

DUFF ADAMS
I know the area. It's near Eldorado City where we made a lot of my movies.

(MORE)

DUFF ADAMS (CONT'D)

(beat) But this whole disappearance story about Ruth Henderson is hard to believe.

HELEN BENNETT

A lot of things at Shady Palms are hard to believe.

DUFF ADAMS

So Marion thought Ruth disappeared in this area.

HELEN BENNETT

She had a suspicion and told me she was going to call you to go up there with her to investigate.

DUFF ADAMS

And now Marion disappears investigating a disappearance. It's the stuff movies are made from.

Duff folds the map and puts it in his pocket.

HELEN BENNETT

What are you gonna' do?

DUFF ADAMS

I'm saddling up and riding to the high desert.

HELEN BENNETT

I want to go with you.

DUFF ADAMS

It's best you stay here.

EXT. MARRIOTT HOTEL POOL AREA - DAY

Mandy is sunbathing out by the pool. A cocktail with a small umbrella in it is next to her. She has attracted the attention of a lot of overweight guys staying at the hotel for another one of the hotel's conventions. Marvin is dressed in madras shorts and a Hawaiian shirt that is a total mismatch to his shorts. A few empty beer cans are next to him. He holds the script in his hands and reviews pages making notes in a notebook.

MARVIN GOLDBERG

I was hoping we could get through a few more scenes today with Duff spending the day with Marion.

MANDY SPARKS

He needs a day off with all the dumb things Jerry's got him doing.

MARVIN GOLDBERG

Ain't that the truth. He needs to get back to work on the film.

MANDY SPARKS

I don't mind telling you I have my doubts about the film. The script the studio has written is a real piece of you know what.

MARVIN GOLDBERG

I'm not going to argue with you on that observation.

MANDY SPARKS

Maybe it's time for me to go back to LA and continue my wonderful career in vampire and horror films. I was so excited when I heard about acting with Duff. He was my grandfather's best friend. But this script is a bunch of crap. I don't want to be the laughing stock of LA.

MARVIN GOLDBERG

I can perfectly understand what you're saying Mandy.

Mandy's cell phone rings.

DUFF ADAMS (OS)

Where are you now?

MANDY SPARKS

By the pool at the Marriott. Marv and I are reviewing the script. I thought you were spending the day with Marion Reynolds.

DUFF ADAMS (OS)

My plans have changed. How soon can you be ready to go somewhere with me?

MANDY SPARKS

Give me half an hour.

DUFF ADAMS (OS)
I'll see you in front of the hotel
at eleven.

MANDY SPARKS
You're not going to tell me what
this is all about?

DUFF ADAMS
I need a sidekick like Johnny
Sparks again.

EXT. DESERT MARRIOTT HOTEL - DAY

Duff's Cadillac pulls up to the entrance of the Marriott. Mandy sees the car and walks towards it causing quite a commotion in her cowboy hat and tight cowboy shirt and tight jeans. The BAR GUY who hit on her is getting his family into an SUV. His wife is a heavyset woman pushing a few screaming kids into the SUV. Mandy walks by him heading for Duff's car.

MANDY SPARKS
(to Bar Guy so his wife
hears)
I appreciate your business the
other night.

The Bar Guy is speechless.

WIFE
What'd she mean Marty? What the
heck did she mean? You told me you
were at that seminar. What did she
mean Marty? Answer me!

She swings her purse at her husband and chases him around the SUV as their children watch.

AERIAL SHOT - ABOVE THE DESERT

The black speck of Duff's car moves along the interstate through the valley towards mountains and the high desert in the distance.

MANDY SPARKS (OS)
The whole story sounds crazy Duff.
Are you sure this isn't some stunt
to get me into character for the
film?

DUFF ADAMS (OS)

The holster on the backseat isn't filled with Duff Adams' cap pistols.

EXT. THE HIGH DESERT - DAY

Duff's car moves down a two-lane road, slows and pulls off the road onto a dirt road. It goes slowly down the dirt road and stops.

INT. DUFFS CAR - DAY

Duff looks at the map and the GPS on his dashboard.

DUFF ADAMS

This is the place where the photo was taken and the map made. Let's go.

He reaches around and grabs his holster and straps it on and gets out of the car as Mandy follows.

EXT. HIGH DESERT - DAY

Joshua trees all around them like watching, silent spectators. Duff and Mandy walk down the dirt road which almost fades into the surrounding desert. They survey both sides of the road as they walk.

INT. HELEN BENNETT'S CONDO - DAY

Harold Williams is sitting at the dining room table in Helen Bennett's condo.

HAROLD WILLIAMS

So you don't have any idea where Duff Adams is today?

HELEN BENNETT

I thought he was making another one of those dumb commercials for this place.

HAROLD WILLIAMS

You don't have to be difficult with me Ms. Bennett.

HELEN BENNETT

Maybe he went into LA to discuss
that film he is involved with.

Harold Williams pushes away from the table and begins to
rise.

HAROLD WILLIAMS

You'll let me know if you hear
anything from him?

HELEN BENNETT

Why should I let you know anything.

Williams looks over at Helen's dog Petty who is growling at
him.

HAROLD WILLIAMS

We might be implementing new rules
on having dogs at Shady Palms. I
just thought I'd let you know.

Williams leaves Helen Bennett's condo. She goes over and
picks up Peppy and sits down with the small dog on her lap.

HELEN BENNETT

Peppy, next time you see him I want
you to lift your leg and piss on
his pants.

Peppy gives a small bark as if in agreement.

EXT. SPOT IN DESERT - DAY

Duff and Mandy stop at a place in the desert where the ground
has been disturbed. Duff looks around for something to dig
with and finds a few branches of dried wood from a Joshua
tree and gives one of the pieces to Mandy. They begin
digging. The Joshua trees surround them like a watchful
silent audience. A few feet below ground level Duff's branch
strikes something. He kneels down and digs dirt away from it
as Mandy watches. It is a human skull.

MANDY SPARKS

Oh my god.

DUFF ADAMS

It's got to be Ruth Henderson.
Marion was right.

MANDY SPARKS

Do you think Marion is out here
too?

DUFF ADAMS

I don't think so. I suspect she's still alive. She knows too much and they need to find out how much she knows. Find out who she's talked to. I don't think we have a lot of time to find her though.

MANDY SPARKS

You gonna' call the police.

DUFF ADAMS

That can wait for later. Ruth isn't going anywhere.

MANDY SPARKS

What are we going to do?

DUFF ADAMS

We're going into Eldorado City and talk to my friend Bill Harris.

EXT. A COMMUNITY IN THE DESERT - ESTABLISHING - DAY

The camera moves over the peak of a hill and then zooms in on an isolated group of buildings in an isolated, desolate valley below. The look of some secret government facility. Continue to zoom in on the buildings until we see it is a community that looks much like Shady Palms. Glide over the community. Older people walk along the streets with little animation in their movement like elderly zombies. Camera moves towards one of the buildings in the community and then through a window of the building.

INT. ROOM OF BUILDING IN COMMUNITY- DAY

Two large men in a room with Tammy Wilson. On the walls of the room hangs handcuffs, rope and duck tape. It is apparent the room is used for nefarious activities.

TAMMY WILSON

Bring her out. The drugs should be taking effect.

The men go into another room and bring a limp Marion Reynolds into the bare room and place her into a chair where she slumps over and has to be held up by one of the men. Marion Reynolds slowly lifts her head and looks at Tammy Wilson. Her words are not clear but slurred together.

MARION REYNOLDS

I'm not surprised you're involved
in this whole ugly affair.

TAMMY WILSON

Ruth knew a little too much for her
own good.

MARION REYNOLDS

You'll never get away with this.
They'll be others after me.

TAMMY WILSON

And they'll all disappear. Like
Ruth. (beat) And you.

MARION REYNOLDS

Duff Adams is not going to
disappear.

TAMMY WILSON

Duff Adams is just an old actor
whose time was up years ago. He's
already disappeared.

Marion is having trouble holding her head up as the drugs
take more control of her.

TAMMY WILSON (CONT'D)

I need to know who you've talked
to. I know you've talked to Duff
Adams. How much have you told him?
How much does he know?

Marion has fallen off to sleep and does not answer.

TAMMY WILSON (CONT'D)

Take her back. We'll wait until she
comes off the drugs and question
her again. If she still doesn't
tell us anything you boys know what
to do with her.

EXT. ELDORADO CITY - AFTERNOON

An old western town we've seen in countless movie and
television westerns. Tourists in shorts and cameras wander
around the town going into and out of shops. Duff and Mandy
stand at the end of Main Street watching the tourists. Duff
is wearing his gun belt.

DUFF ADAMS

Like a homecoming of sorts. Shot a lot of movies here.

MANDY SPARKS

High Desert Desperado. Outlaws of the High Desert. Renegade Trail.

DUFF ADAMS

I'm impressed.

Duff starts walking down Main Street with Mandy by his side.

DUFF ADAMS (CONT'D)

You're starting to remind me more and more of your grandfather.

They walk towards Pappy's Saloon at the end of the street.

INT. PAPPY'S SALOON - LATE AFTERNOON

A country and western song plays in the background and some old timers sit at the bar mixed next to some tourists in shorts. Duff and Mandy sit down at the bar. The bartender Bill Harris immediately recognizes Duff and is excited to see him. He leans over the bar and hugs Duff.

BILL HARRIS

It's about time you got up here. I could swear I'm in an old western movie with a famous cowboy.

DUFF ADAMS

I told you I'd be up here scouting out the film. Place hasn't changed much. Except for the tourists.

BILL HARRIS

You know how it is Duff. Not many films being shot up here anymore and tourists pay the bills.

DUFF ADAMS

Makes sense.

BILL HARRIS

Who's your beautiful friend?

DUFF ADAMS

This is Johnny Sparks' granddaughter Mandy Sparks.

BILL HARRIS
You're a lot prettier than your
grandfather.

DUFF ADAMS
Mandy is an actress Bill. She's in
my new film. My new sidekick.

BILL HARRIS
Oh my gosh, one of those films
Duff. You of all people.

DUFF ADAMS
No, it's not what you're thinking.

BILL HARRIS
What're you guys drinking.

DUFF ADAMS
Mix up a few of your special
Eldorado City Specials.

BILL HARRIS
Got it.

Bill begins mixing the drinks.

DUFF ADAMS
We're not here for the film. We're
up here for another matter.

Duff tosses the drink down. Mandy hesitates for a second but
does the same. She shakes her head indicating it is a strong
drink.

BILL HARRIS
It sure as hell can't be the food
in this place. Or the drinks for
that matter.

DUFF ADAMS
I'm looking for a missing friend.

BILL HARRIS
Lots of people go missing up here
in the high desert. You know how it
is. Get a little trailer and a few
dogs and they just leave the old
grid.

Duff pulls out a photograph of Marion Reynolds and shows it
to Bill Harris.

DUFF ADAMS

I was supposed to meet her this morning in Desert Springs. But she was gone. I've got reason to believe she's in this area.

Bill Harris studies the photograph for a few seconds.

BILL HARRIS

Can't say I've seen her in here. But then you can't see much in my dim little bar.

DUFF ADAMS

See anything suspicious last night or this morning?

BILL HARRIS

I'm always seeing suspicious things. You know how it is in the desert.

DUFF ADAMS

Nothing more suspicious than the usual suspicious stuff?

BILL HARRIS

Not really.

Duff gets up from the bar and Mandy follows. He takes a business card out of his wallet and hands it to Bill Harris who looks at it.

INSERT BUSINESS CARD

A photo of Duff on his horse Storm. The words "Duff Adams. Available for Special Events. Shooting tricks."

BACK TO SCENE

DUFF ADAMS

Call me if you see anything suspicious.

BILL HARRIS

(still looking at the business card)
Shooting tricks? Special events?

DUFF ADAMS

I know. Jerry's got me running around doing all types of stupid things these days.

BILL HARRIS

Are you interested in being part of the Eldorado City Days Festival in a few weeks?

DUFF ADAMS

Just let me know if you hear anything Bill.

BILL HARRIS

We're still looking for people to ride in the Eldorado City Days parade. You could bring Storm up. Maybe stay a little while. We can take the dune buggy out for a ride.

DUFF ADAMS

Call Jerry's number on the card. He works all this stuff out for me.

BILL HARRIS

Will do Duff. Good to see you.
(beat) Even better to see Mandy.

Duff and Mandy walk out the door. Some of the shadowy figures in the bar watch Mandy leave.

EXT. ELDORADO CITY - LATE AFTERNOON

Duff and Mandy walk towards Duff's Cadillac. As they began to get in, Bill Harris comes running out of Pappy's Saloon towards them.

BILL HARRIS

There was something suspicious last night. These two guys who came into the bar around midnight. They didn't look like tourists if you know what I mean. I overheard them talking about some new member of the community they just dropped off.

DUFF ADAMS

What community in the middle of the desert?

BILL HARRIS

There's that old government facility over in Dry Gulch Valley.

DUFF ADAMS

The old government internment camp they set up in the 40s? It was a booming place when we were making films up here.

BILL HARRIS

Yeah the same one. It's been closed for years but there's been some activity over there in the past six months. No one knows much about it. I heard someone bought it but you hear everything up here.

DUFF ADAMS

How do we get out there?

Bill Harris searches his pocket and pulls out a crumpled bar napkin, straightens it out on the hood of Duff's car and begins drawing a map on it.

BILL HARRIS

Not sure how much to scale this is but I figure you go about ten miles out of town on Eldorado City Road and look for a huge boulder on the right side of the road before the road starts up a hill. Turn down a little dirt road at the boulder and drive down the road maybe three miles. The road goes up a hill and into the Dry Gulch Valley below where the old facility is.

DUFF ADAMS

Thanks Bill. I need to buy you a drink next time I see you.

BILL HARRIS

Just come up with Storm for Eldorado City Days.

INT. ARNOLD FREEMAN OFFICE AT BEACON STUDIOS - LATE AFTERNOON

Henry Silverman is in a meeting with ARNOLD FREEMAN (70s) President of Beacon Studios. They are at a table with other studio executives. Henry speaks into an intercom device in the center of the table.

HENRY SILVERMAN

Marvin, I'm sitting in a meeting with the president of Beacon Studios Arnold Freeman and a number of other executives.

MARVIN GOLDBERG (OS)

Hello Arnold.

ARNOLD FREEMAN

It's getting time to fish or cut bait on Duff's film Marv. We can't keep dragging our feet on this. I've got all types of people on call for the project. I can't keep them up in the air any longer.

MARVIN GOLDBERG (OS)

I know what you mean Arnold.

ARNOLD FREEMAN

If Duff is too ill to go on, I understand but you have to be honest with us Marv.

MARVIN GOLDBERG

Duff is fine Arnold. It was only a minor heart attack. He's ready for work. In fact he's out with Mandy today working on the script. They have some real chemistry between them. I'll call Duff and we'll be in town for a meeting in a few days. I'll let you know.

ARNOLD FREEMAN

Glad to hear we're moving forward.

EXT. ROAD TO DESERT COMMUNITY - TWILIGHT

The car speeds down the road out of Eldorado City. On the side of the road the Joshua trees are briefly illuminated in flashes and look like members of a ghostly audience silently watching. The car slows by a large boulder and Duff cuts the car lights off and turns onto a dirt road.

EXT. TOP OF HILL - TWILIGHT

Duff and Mandy stand next to Duff's car and look down into the valley at the lights of the community. They get back in the car and proceed down into Dry Gulch Valley towards the community.

EXT. DRY GULCH VALLEY - NIGHT

Duff's car slowly moves towards the community. It turns off the dirt road near a clump of Joshua trees and stops behind them. Duff and Mandy get out of the car. Duff takes some rope and a few pairs of handcuffs with him.

DUFF ADAMS

We need to walk from here. Can't risk anyone seeing the car or hearing the engine.

MANDY SPARKS

You couldn't write a script like this.

Duff and Mandy begin walking towards the community. As they get closer they see a fence around it. The dirt road stops at a gate in the fence. A GUARD, large man in cowboy attire, stands by the front gate of the community. They kneel in the desert sand behind a Joshua tree watching the gate guard.

DUFF ADAMS

I say we make some noise and have him come out here to investigate and jump him.

MANDY SPARKS

He might have a gun Duff.

Duff touching one of the guns in his holster.

DUFF ADAMS

I have a gun also.

MANDY SPARKS

Gunfire will only announce us to everybody in the place. I have a better way. Let me handle this. Cover me.

Mandy gets up.

DUFF ADAMS

What the hell are you gonna' do Mandy?

MANDY SPARKS

Remember the scene in *Bad Man From Utah* where Grace lures one of the outlaws away from his guard post by her charm?

Mandy unbuttons the top few buttons on her tight shirt.

DUFF ADAMS

One of my favorite scenes.

MANDY SPARKS

Great scenes never die Duff. They just continue to play out over and over again in different ways.

Duff pulls out one of his guns and covers Mandy as she walks towards the guard.

EXT. FRONT GATE OF COMMUNITY - NIGHT

The guard sees someone approaching and pulls out a gun. Mandy walks up to him.

MANDY SPARKS

I think I'm lost. Been hiking for hours trying to get back to my camp.

The guard smiles and puts his gun away. He has a hard time taking his eyes off of Mandy's breasts that are almost popping out of her shirt. He begins to loosen his red neckscarf.

GUARD

I might be able to help you out.

MANDY SPARKS

I'd appreciate that.

GUARD

You're an awfully attractive woman to be running around the desert at night. You should have a man with you.

The guard begins to approach Mandy. He grabs her arm and pulls her towards him.

MANDY SPARKS

What are you going to do?

GUARD

What do you think.

He begins to force Mandy to the ground. Suddenly, she turns into a female Ninja spinning around and kicking him in the face with her boot. The guard wipes blood from his face, smiles and comes towards her.

GUARD (CONT'D)

A tough one hey. We'll see how tough you are.

He comes at her again and she throws a few quick jabs at him knocking him back. He is dazed for a second but comes at her again. She spins around and kicks him in the face again and he falls down, out cold. Mandy waves to Duff and Duff walks up with his gun drawn.

DUFF ADAMS

You're like your grandfather.

MANDY SPARKS

It comes in handy. Especially in Hollywood. Help me pull him over behind those Joshua trees and give me your rope and handcuffs.

They pull the guard behind the trees and tie him to one of the trees after putting handcuffs on him. Mandy takes his red scarf off and ties it around his mouth. She extracts some keys from his pocket and the two of them walk towards the front gate.

INT. RESTAURANT BAR IN DESERT TOWN - NIGHT

Jerry and Marvin are having drinks.

MARVIN GOLDBERG

I'm telling you Jerry, I don't know where the hell Duff and Mandy are. They went off this morning and I haven't seen them since.

JERRY MUSKER

Maybe they drove to Las Vegas to get married.

MARVIN GOLDBERG

Stop all the bullshit Jerry. This isn't a joke. The studio's ready to pull the plug on the film if Duff doesn't meet with them right now.

JERRY MUSKER

You told me their revised screenplay sucks.

MARVIN GOLDBERG

That's not the point Jerry. We've got a chance to get Duff back into films.

JERRY MUSKER

Back into a bad film.

MARVIN GOLDBERG

We can massage the damned script.
Make them come around to see things
our way.

JERRY MUSKER

I don't want Duff to jeopardize his
contract with Sterling by
disappearing to make a movie. His
contract is already hanging by the
thinnest of goddamned threads. And
now he's run off with this thirty
something bombshell.

Marvin takes out his cell phone and pushes a number and
waits.

MARVIN GOLDBERG

Damn it Duff. Take off your damned
voice mail.

EXT. STREET OF COMMUNITY - NIGHT

Duff and Mandy walk along a street in the community careful
to stay between buildings and out of sight. Duff has one of
his guns drawn.

DUFF ADAMS

Interesting. Looks a lot like Shady
Palms.

MANDY SPARKS

Where is everyone?

DUFF ADAMS

Good question.

EXT. SHADOWS BETWEEN BUILDINGS - NIGHT

They stop between buildings and watch things for a few
moments. They see an ELDERLY WOMAN walking down the street.
The woman walks slow as if she is in a trance. As the woman
passes them, Duff pulls her between the buildings. She
doesn't appear to be very agitated from the event and looks
at Duff and Mandy with glassy eyes.

DUFF ADAMS

We've come to help you. We're not going to harm you. We're not part of the people running this place.

The woman looks at them without saying anything. Her eyes lifeless and distant.

ELDERLY WOMAN

(feebly)

Help.

DUFF ADAMS

We're looking for someone who just arrived here. Her life is in danger. Do you know where she might be?

The woman stares at Duff and Mandy for a few seconds. Then, she slowly lifts her arm and points at a building down the street. Mandy takes the old woman in her arms. The old woman clings to Mandy.

ELDERLY WOMAN

Welcome center. Processing.

Saying these words are difficult for the woman and she shakes after she says them.

ELDERLY WOMAN (CONT'D)

Processing. Processing.

DUFF ADAMS

Thank you. You can go about your way but we're going to get you out of this.

The woman walks back to the street and continues walking in a trance state.

MANDY SPARKS

What have they done to her?

DUFF ADAMS

Filled her with all types of drugs is my guess. The same thing they're doing with Marion. Lets go.

Duff and Mandy move from the shadows of the buildings and sneak towards the "welcome center" building.

INT. ROOM OF BUILDING - NIGHT

Marion sits in a chair with Tammy Wilson in front of her and the two men behind her.

TAMMY WILSON

I'm gonna' ask you again if you told anyone about Ruth Henderson's disappearance.

Marion looks at Tammy Wilson without saying anything.

TAMMY WILSON (CONT'D)

Alright you guys know where to take her.

The two men lift Marion out of the chair and begin to walk towards the door of the room. Just then, the door bursts open and Duff and Mandy appear. Duff has his two six guns drawn.

DUFF ADAMS

They're not taking her anywhere.

One of the men reaches for his gun and points it at Duff but Duff shoots it out of his hand and the man. He reaches for it again on the floor but Duff shoots the gun and makes it jump away from the man he has just shot in the hand.

The other man pulls his gun out and points it at the head of Marion. Again, Duff shoots the gun out of the man's hand with a precise shot.

As Duff walks towards the men who are slumped over nursing their wounds, he is hit in the head by two more thugs who have come up behind him. Duff slowly falls to the floor.

Mandy now swings into action like a dervish of martial arts, quickly spinning around and kicking both men in the face knocking guns out of their hands and into a corner. Mandy now fights the four men while Tammy tries to escape. But Duff comes to and stops her from leaving with his gun. He watches Mandy take on the four guys waiting to help but she doesn't need any help and soon there are four guys laying on the floor of the room.

DUFF ADAMS (CONT'D)

Get the handcuffs and rope off the walls and cuffs on them and then tie them up.

Mandy does this as Duff helps Marion.

EXT. STREET OF THE COMMUNITY - NIGHT

Duff, Mandy and Marion come out of the building. A MAN IN BLACK cowboy outfit stands in the street fifty feet away from them. He is wearing a gun holster with two guns in it.

MAN IN BLACK

I think it's time to see how good
the famous Duff Adams really is.

Duff is not going to back down from the challenge and steps away from Mandy and Marion into the street to face the man in black.

DUFF ADAMS

Bobby Gola. A bad guy in the movies
and a bad guy in real life.
Figures.

MAN IN BLACK

You're time's up old man.

With this the man in black reaches to draw his two guns. His movement is swift, like a well-oiled piece of machinery. But Duff is faster and has his two guns blazing before the man in black can get his guns out of the holster.

As he falls to the ground another gunman pops out from the side of a building and fires at Duff who takes cover and fires back. Another man fires a gun at Duff from the top of one of the buildings. A gunfight erupts. The man on the street steps out of the shadows taking aim at Duff but Duff is too fast for him and shoots the man who drops. The man on the roof fires at Duff with a rifle. Bullets dance around Duff who spins and shoots the man on the roof and he falls to the street.

DUFF ADAMS

We've gotta' get out of here and
back to the car. No telling how
many others there are.

The three of them go down the street holding Marion. Scared faces of people in the community look out windows of the buildings along the street. The little woman they saw on the street watches from one of the windows.

EXT. DESERT OUTSIDE THE COMMUNITY - NIGHT

Duff, Mandy and Marion walk quickly through the desert. Marion is coming back to life as the drugs begin to wear-off. Duff reaches in his pocket for his cell phone and pulls it out and looks at it.

INSERT - CELL PHONE

No reception indication.

BACK TO SCENE

DUFF ADAMS

Damn.

They walk up the hill out of the valley.

EXT. TOP OF HILL - NIGHT

They pause at the top of the hill to get their breath and look back at the lights of the community in the valley. Duff and Mandy help Marion into the back seat of Duff's car as Mandy gets into the passenger seat and they speed down the dirt road and onto the two-lane asphalt road back towards Eldorado City.

AERIAL SHOT - ABOVE THE DESERT - NIGHT

The lights of Duff's car followed by lights of another car a few miles back.

INT. DUFF'S CAR - NIGHT

Marion has regained full consciousness.

MARION REYNOLDS

I was going to call you to drive out here to try and find Ruth Henderson.

DUFF ADAMS

We found her remains.

MARION REYNOLDS

She knew too much.

DUFF ADAMS

Like you.

MARION REYNOLDS

I'm grateful to you and the lovely girl in the front seat.

MANDY SPARKS

I'm Mandy Sparks Mrs. Reynolds.

MARION REYNOLDS

Duff had a sidekick named Johnny Sparks.

MANDY SPARKS

Johnny was my grandfather.

MARION REYNOLDS

Oh my. What in the world are you doing out here with Duff.

DUFF ADAMS

It's a long story Marion. Better left for later when we get out of this mess.

After Duff says this, the car engine begins to sputter.

INSERT - CAR GAUGE

The needle on the temperature gauge is pushed as far as it can go into the overheating section.

BACK TO SCENE

DUFF ADAMS

I knew I should have had it serviced.

The car begins sputtering. Duff cuts the car lights off and turns off the road and they travel through the desert between Joshua trees. Steam is now hissing out of the car hood and Duff brings it to a stop behind a clump of Joshua trees.

DUFF ADAMS (CONT'D)

Everyone out.

EXT. DESERT - NIGHT

They kneel behind the car and watch the lights of the car following them speed by.

DUFF ADAMS

They didn't see us pull off the road but they'll soon figure out we did and come back looking for us. I wish to hell I had my guns.

MANDY SPARKS

What're we going to do?

DUFF ADAMS

Eldorado City is just over that hill. We've got to make it into Eldorado City and find Bill Harris. We don't have a lot of time. They'll be back looking for us when they find out we're not in front of them.

They begin walking towards a hill in the distance.

AERIAL SHOT - ABOVE THE DESERT - NIGHT

Only lights from one car now. The car lights slow down and then makes an abrupt turn and head back on the road, going slowly, like searching for something.

EXT. TOP OF DESERT HILL - SUNRISE

Duff, Marion and Mandy pause and look at Eldorado City half a mile away. Duff pulls his cell phone out again and makes a call.

BILL HARRIS (OS)

Please leave a message.

DUFF ADAMS

It's Duff. Pick up if you're there. I need to talk to you right now. It can't wait. Pick up.

They head down the hill towards Eldorado City.

EXT. SIDE OF ROAD - SUNRISE

A large black sedan with dark windows stopped by the side of the road. One big man kneels down looking at tire tracks heading off the road and into the desert. He gets back into the car, it leaves the road and follows the tire tracks into the desert.

EXT. DESERT - SUNRISE

Duff, Marion and Mandy walk quickly towards Eldorado City which is now nearby. Duff's cell phone buzzes and he sees that Bill Harris is calling.

DUFF ADAMS

We need help.

BILL HARRIS
What the hell's going on?

DUFF ADAMS
We're a few hundred yards out of Eldorado City. You've gotta' get that dune buggy of yours fired up and come out and get us.

BILL HARRIS
I wish I could but I'm over in Victorville visiting my son.

DUFF ADAMS
Is the dune buggy at your place?

BILL HARRIS
Yeah.

DUFF ADAMS
I need to borrow it.

BILL HARRIS
No problem. The keys are under the the driver's seat floormat.

DUFF ADAMS
I owe you.

BILL HARRIS
What's going on?

DUFF ADAMS
That abandoned facility you told me about wasn't exactly abandoned.

BILL HARRIS
You haven't started shooting that movie have you?

DUFF ADAMS
Wish I had.

EXT. DESERT - SUNRISE

The large black sedan stops by Duff's abandoned car. A few men get out and search around the car until they find the footprints of Duff and the two women heading into the desert. They get back into the car and move slowly through the desert following the footprints.

EXT. ELDORADO CITY - EARLY MORNING

Duff, Marion and Mandy arrive in Eldorado City. It is deserted and everything is closed. They quickly head to the home of Bill Harris just down the street from Pappy's Bar.

EXT. HOME OF BILL HARRIS - EARLY MORNING

A small little home with an old RV next to it and a few old cars. Duff leads the women to the side of the home where Bill's dune buggy is parked. He pushes them in and lifts the floormat and gets the keys and puts them into the starter. The engine coughs a few times and doesn't turn over. It coughs more and finally starts.

DUFF ADAMS

Strap on your seat-belts ladies.
We're going for a little ride.

Duff revs the engine up, puts the dune buggy into gear and they speed off down the main street of Eldorado City in a huge cloud of dust.

EXT. DESERT - EARLY MORNING

The big dust cloud can be seen by the black sedan that is just outside of Eldorado City. The sedan speeds up and pursues the dune buggy.

EXT. DESERT - MORNING

The dune buggy speeds down the road into Eldorado City and then back onto the road that goes back into the valley below towards the desert cities of Coachella Valley.

INT. DUNE BUGGY - MORNING

Duff has a big smile on his face. It is apparent that he is back home to his old hero days in this adventure. Mandy is in the front passenger bucket seat and Marion in the back. Mandy continues looking back at the car following them.

MANDY SPARKS

They're closing on us Duff.

DUFF ADAMS

Hold on.

EXT. DESERT - DAY

The dune buggy leaves the highway and heads over the desert. The black sedan behind them does the same.

INT. DUNE BUGGY - DAY

Gunfire begins coming from the sedan and bullets zing in the desert around the dune buggy. Duff is still smiling.

DUFF ADAMS

Know this area like the back of my hand. Shot a lot of our films right here.

More shots zing around the dune buggy.

DUFF ADAMS (CONT'D)

Remember the scene from *Rascals From Desert Flats* when me and Johnny are driving the wagon and chased by the Clinton gang?

MANDY SPARKS

One of my grandfather's favorite scenes. I don't know how many times I've seen it.

DUFF ADAMS

If you recall, we ran up to a cliff and stopped at the last minute. (beat) But the Clinton gang couldn't stop and rode right over the cliff.

EXT. DESERT - DAY

The dune buggy approaches a hill quickly with the sedan very close behind them.

DUFF ADAMS

Hold onto your hats.

As Duff says this he makes a huge left turn before the top of the hill. The sedan cannot turn and roars over the hill. There is the SOUND of an explosion.

EXT. DESERT - DAY

The dune buggy approaches the top of the hill that is really the top of a cliff. A few hundred feet below the wreckage of the black sedan is enveloped in flames. They look down at the wreckage.

DUFF ADAMS

I always liked that scene.

EXT. MAX STERLING HOME - DAY

Police cars arrive outside Max Sterling's home. Duff is in one of the police cars. The police surround the house. ONE OFFICER talks into a megaphone.

ONE OFFICER (OS)

We've got the house surrounded Mr. Sterling. We need everyone inside the house to walk out with their hands up.

There is no response from the house and the police move closer wearing riot gear. They knock down the front door and storm into the home as Duff watches with other police officers. ANOTHER OFFICER comes to the front door from inside the house.

ANOTHER OFFICER

No one inside.

INT. SHADY PALMS AUDITORIUM - DAY

A general meeting is in progress. Helen Bennett stands at the podium. We can see Duff, Mandy, Marvin and Jerry in the audience.

HELEN BENNETT

I'm proud to accept your vote for your new Vice-President of the HOA. I'm ever prouder to introduce the new president of our association, Marion Reynolds.

The entire auditorium erupts into cheering and applause. The cheering continues. Large smiles on the people. They are happy and animated for the first time since we've seen them. Marion walks down the aisle of the auditorium shaking hands and getting pats on her back. She replaces Helen Bennett at the podium and lifts her hands with the palms down indicating that she wants the audience to quiet down a little.

MARION REYNOLDS

I'd like us all to give a few moments of silence in memory of a courageous woman named Ruth Henderson. The police haven't found Max Sterling or Tammy Wilson but they will.

Marion holds up a black book in front of the audience.

MARION REYNOLDS (CONT'D)

We did find the journal that Ruth Henderson kept about the place they took me. Her journal is what they killed Ruth for. It shows that the community in the desert she discovered is part of a network of camps. Shady Palms was meant to be the outside face of these camps. Their plans was to eventually take us all to these camps.

One AUDIENCE MEMBER stands up.

ONE AUDIENCE MEMBER

Sterling behind all this.

MARION REYNOLDS

Maybe and maybe he was just a pawn in a bigger game.

ONE AUDIENCE MEMBER

A government game?

MARION REYNOLDS

Maybe. Our own government. Another government. Who knows right now. There's an investigation going on.

ONE AUDIENCE MEMBER

Who owns Shady Palms now Sterling is out of the picture.

MARION REYNOLDS

I've talked to an attorney about having us buy it.

ONE AUDIENCE MEMBER

What about all the unsold property in the new development area?

MARION REYNOLDS

The units are selling starting to sell. Fast.

(MORE)

MARION REYNOLDS (CONT'D)
Duff's commercials perhaps. Sales
are exploding. Stand up Duff.

Duff stands up and waves his large ten gallon hat at the audience.

MARION REYNOLDS (CONT'D)
Meet our new board member and
spokesman for the new, improved,
Shady Palms.

The audience stands up facing Duff and break into cheers and applause.

MARION REYNOLDS (CONT'D)
Duff's proof there's still real
heros today. Heros outside
Hollywood.

The cheering continues.

MARION REYNOLDS (CONT'D)
I also want to introduce our new
Director of Promotions at Shady
Palms, Jerry Musker.

Jerry stands up and waves to the cheering audience. He holds up a figurine and waves it at the meeting attendees.

JERRY MUSKER
These Duff Adams action figures are
going to be available for purchase
soon.

MARION REYNOLDS
And our new Sales Director, Mandy
Sparks.

Mandy stands up and waves at the audience to wild cheers and applause. She is dressed in fashionable business attire and could pass as a corporate executive.

MARION REYNOLDS (CONT'D)
Ms. Sparks will be doing
promotional commercials with Duff
and starring in his new film *The
Once & Future Cowboy*.

More cheering and applause.

INT. ARNOLD FREEMAN'S OFFICE AT BEACON STUDIOS - DAY

Duff, Marvin, Mandy, Marion and Jerry meet with Henry Silverman and Arnold Freeman. Everyone around a meeting table like warriors around a sacred fire.

DUFF ADAMS

The studio script sucks.

MARVIN GOLDBERG

What Duff means is that it needs a little revision.

ARNOLD FREEMAN

Little revision? We've already signed off on the revised script.

DUFF ADAMS

I haven't signed off on the script.

ARNOLD FREEMAN

Things are not yours to sign off on right now Duff. Things have grown a little in your absence.

Duff pushes his chair back and gets up from the table.

DUFF ADAMS

Then you can find another old cowboy for your damn film.

ARNOLD FREEMAN

What changes do you want Duff?

DUFF ADAMS

I have an idea. I'll get something to you in a few weeks.

HENRY SILVERMAN

We need to move ahead right now.

DUFF ADAMS

Two weeks. I need two weeks.

ARNOLD FREEMAN

Two weeks at the max.

EXT. POOL AREA SHADY PALMS - DAY

A sign reads "New Pool Hours: 7:00 am to 10:00 pm." Duff is in a swim suit and Hawaiian shirt with a straw hat. He sits at a table under an umbrella. Next to him is Mandy, Marion and Marvin. They are all at work on a revised screenplay.

A number of residents are in it and around it. The bartender brings them drinks.

DUFF ADAMS

I like the new pool and bar hours.

BARTENDER

Never had so much business.

DUFF ADAMS

It's good to see everyone at Shady Palms drinking again.

The bartender serves drinks to the table. Mandy gets her drink with a little umbrella in it. The bartender puts Duff's beer next to the script on the table everyone is working on. We can see the title of the script is *The Once & Future Cowboy*.

EXT. SHADY PALMS - DAY

Much activity in the new section of Shady Palms with moving vans lined up along the street and people moving into the new condos and homes. Mandy drives a number of clients around in a golf cart pointing out features of the community. People are on the streets talking with each other. There is new life at Shady Palms.

INT. ARNOLD FREEMAN'S OFFICE - DAY

Duff, Marvin, Mandy, Marion and Jerry meet with Henry Silverman and Arnold Freeman. Everyone has copies of the script *The Once & Future Cowboy* in front of them.

ARNOLD FREEMAN

I don't know how the hell you did it Duff. A whole new script in a few weeks.

DUFF ADAMS

It's not difficult when there's not much to invent.

ARNOLD FREEMAN

I like it. Even with all the sex scenes taken out. Got lots of action and adventure. The action stuff in the high desert.

DUFF ADAMS

Too much action for sex.

MARVIN GOLDBERG

Like all Duff's films. (beat) So we're on go Arnold?

ARNOLD FREEMAN

I'm still concerned about the ending Duff. I mean Max Sterling and Tammy Wilson just disappear at the end of the story. What happens to the community in the desert Duff and Mandy rescue Marion from?

DUFF ADAMS

Ruth Henderson's diary shows the community in the desert is part of a network of camps.

ARNOLD FREEMAN

Who runs the camps? What happens to the other camps? Where are Max Sterling and Tammy Wilson?

DUFF ADAMS

Everything doesn't have to be figured out at the end of the script Arnold. After all, I've saved one community.

ARNOLD FREEMAN

But you leave a lot of loose ends at the end of the script.

DUFF ADAMS

That's what sequels are for Arnold.

Arnold Freeman taps his fingers on the table pondering what Duff has just said. He looks over at Henry Silverman.

HENRY SILVERMAN

Could work. Never looked at it this way.

EXT. SHADY PALMS - DAY

The community is crowded with film trucks and equipment. Henry Silverman and Arnold Freeman walk around the area with the members of the film crew picking shooting locations. Duff watches from a golf cart with Mandy.

EXT. POOL AREA - DAY

The CINEMATOGRAPHER and DIRECTOR walk around the pool area followed by assistants with clipboards taking notes.

DIRECTOR

The pool scene. One of the key scenes in the film. Duff tosses the rule book into the pool.

The cinematographer studies the area with his light meter.

CINEMATOGRAPHER

Got a hell of a lot of light from the west.

DIRECTOR

Lots of light from the west this time of year. We soften the light with a few screens.

EXT. SHADY PALMS CLUBHOUSE - DAY

Residents of Shady Palms are being loaded into a few large buses in front of the clubhouse. Helen Bennett and Marion get on one of the buses.

EXT. DESERT TOWN - PARADE - DAY

Street lined with flags, banners and spectators. Makeshift floats from community groups. A float pulled by a golf cart has an exotic tropical theme and music from old television series *Adventures in Paradise*. A sign on the side of the float "Shady Palms. A Community for Active Adults." A distinguished, silver haired man (50s) sits on top of the float. A woman(40s) sits next to him. Both smile and wave to the crowd.

A high school band marches by and then girls in cheerleader outfits pass holding a banner reading "Duff Adams: America's Favorite TV Cowboy." They are followed by Duff waving to the crowd riding an old white horse. He is dressed in his familiar black outfit with a white hat. He waves at the crowd but struggles to stay on his horse.

DIRECTOR (OS)

Cut. I like it.

Duff is helped off his horse by Kathy Jackson. Pull back to reveal film equipment and crew. We see Marion Reynolds, Helen Bennett, Mandy Sparks, Marvin Goldberg and Henry Silverman in the crowd.

KATHY JACKSON

I was wrong. You're not too old to ride a horse.

DUFF ADAMS

But Storm's too old to ride. I've got a new ride these days.

He walks through the crowd with Kathy shaking hands and getting pats on his back. He stops at Bill Harris' dune buggy. On the side of the dune buggy the name "Storm II" is written in jazzy lettering. He takes off his gun belt and puts it into a box on the dune buggy and locks the box.

KATHY JACKSON

What happened to your beloved Cadillac?

DUFF ADAMS

Left it out in the desert. Traded it to Bill Harris for the dune buggy. He likes to restore old cars. Give him something to do up in Eldorado City.

They walk back into the crowd. Marion Reynolds comes up and hugs Duff.

MARION REYNOLDS

You must be proud of your father.

KATHY JACKSON

I've always been proud of him. I just wanted him to be proud of himself.

Kathy studies Marion Reynolds for a few seconds.

KATHY JACKSON (CONT'D)

My father was right. You do remind me of my mother.

The two walk away engaged in discussion. Duff finds Jerry Musker who has set up a table and is busy selling little figurines dolls of Duff Adams and Mandy Sparks.

DUFF ADAMS

(picking up his doll and examining it)

Jesus Jerry, they could have done a little better job on my face. How much we getting for these?

JERRY MUSKER

Thirty bucks.

DUFF ADAMS

Jesus Jerry. A measly thirty bucks.

JERRY MUSKER

Things are changing Duff. I keep telling you, things are changing.

As Duff stands by the table talking to Jerry, we see the Mandy doll is selling like hotcakes while no one is purchasing the Duff Adams doll.

DUFF ADAMS

Probably charging ten bucks for the Mandy doll.

JERRY MUSKER

The Mandy doll is fifty bucks. I could probably get a hundred bucks for her the way she's selling. Beauty over age old boy.

Duff looks into the crowd.

DUFF'S POV

Mandy surrounded by reporters and news cameras and people who want to take selfies with her.

BACK TO SCENE

Marvin Goldberg and Henry Silverman walk over to Duff.

MARVIN GOLDBERG

Henry wants to talk with us.

DUFF ADAMS

Let's walk over to Kelly's Cafe.

INT. KELLYS CAFE - DAY

Waitresses with beehive hairdos. Loud conversations as many customers wear hearing aids. A jukebox plays classic 60s rock. Duff sits at a booth with Henry Silverman and Marvin Goldberg.

HENRY SILVERMAN

So you still don't have an ending for your script Duff?

DUFF ADAMS

What's wrong with ending it with Marion becoming president of Shady Palms and Mandy and me involved in promoting it?

HENRY SILVERMAN

What about you and Marion becoming involved in a romantic relationship. And, maybe some wealthy retired billionaire in the desert falls in love with Mandy.

MARVIN GOLDBERG

As Duff said Henry, all good questions for a sequel. Max and Tammy are too tough to catch in just one film.

DUFF ADAMS

And damn it Henry. I've done enough hero stuff for one film. I need to take my dune buggy out in the desert and be reckless and irresponsible for a little while. I need to sit by the pool at Shady Palms and drink beers and sign autographs before I get back to looking for Max Sterling and Tammy Wilson.

Henry Silverman looks around to catch the attention of a waitress.

HENRY SILVERMAN

They serve drinks at this place?