

"Horseplay"
original screenplay
by
Robert B. Cole

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"HORSEPLAY"

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FADE IN:

CREDITS ROLL

EXT./INT. NYC OFF-TRACK BETTING SHOP - DAY

INSERT: CLOSE-UP of a televised horse race.

"FAST" EDDY JONES, aka Earle Johnson, 30's, African-American, street-smart, ex-major league baseball hotshot shifts into street patois at the drop of a hat.

EDDY(O.C.)

(ad-lib hyper chatter)

Come on sugar pie. Make papa proud.
Baby! Baby! Baaayba! Be bad! Be
so bad, you'll make a pimp proud.

PULLBACK from TV revealing Eddy in a room full of horse racing junkies with mangled Racing Forms as this close race moves down the home stretch.

EDDY (CONT'D)

Oh, yes. Oh, yes. Now bring it on
home. Yes. Big money. Money, money,
money. I need you. Baby, I need
you. You have no idea.

Race ends with the wrong horse winning by a nose. Eddy tears up his ticket, chuckling, as a track VETERAN, 60, jibes.

EDDY (CONT'D)

This has got to stop.

VETERAN

Eddy, when you gonna give up on them
plow horses?

Eddy exits as Veteran waves the Racing Form at him.

EDDY

Later, man. Good luck.

VETERAN

Now, here's a horse in the fifth.
Mr. Edwina. A sweet gelding come'n
off a fifth place at Belmont. This
is a sure thing. Your kind of horse.

(MORE)

VETERAN (CONT'D)

Loser.
 (voice trails off)

END CREDITS AND MUSIC

EXT. STREETS OF NEW YORK

Eddy secures his earbuds and struts down the street in a "rap" universe, unaware of the white limo following him.

From nowhere a huge black hand grabs his shoulder. CECIL, 30's, and his doltish white cohort, FRANKIE, 30's, push him against a building, threatening.

CECIL
 What happened, Eddy?

EDDY
 You got the wrong man. Call me
 Ishmael.

FRANKIE
 Milton would like to see you. Now!
 NOW!

EDD
 I guess I've got a couple of seconds.
 (removing the hand)
 Do you mind?

They move to the street. The darkened window of the limo slides down a crack and the voice of MILTON, old school loan shark, 60's, seeps like toxic ooze from the back seat.

MILTON
 Eddy, my boy. Sorry to interrupt
 your stroll.

EDDY
 Who's that? Darth Vader?

CECIL
 Respect, Eddy. Show some respect.
 You're talking to Milton.

MILTON
 Eddy, there are three million
 comedians out of work. My advice,
 get honest work. Now, about that
 outstanding debt. It was due a week
 ago. One hundred thousand dollars,
 if my memory serves me correctly.

EDDY
 Your memory.
 (MORE)

EDDY (CONT'D)

You've got old timers or something.
You're out of your gourd. Hundred
grand. That's . .

Frankie gives a good hard twist on Eddy's arm.

EDDY (CONT'D)

Okay. Okay. Man, what's you're
problem?

CECIL

Always a smart-ass, Jones. Give it
up.

EDDY

That loan was only for ten thousand.
A little bridge to get me over a
bump in the road. The bump is just
a little bigger than expected.

As the window rises.

MILTON

You're late, Eddy. At today's
interest rates, you know how these
things add up.

Frankie glowers at Eddy, and Cecil applies more pressure.

EDDY

I've got it. I've got it. It's at
home. In a suitcase, under my bed.
I don't trust banks. You know how
it is. Lighten up.

MILTON

Cecil relax. We'll find out if Eddy
Jones is a man of his word.

As Cecil releases his arm.

EDDY

I depend on that arm for symmetry.

EXT. APARTMENT BUILDING/FRONT DOOR -- LATER

Frankie and Cecil "escort" him to the front door. Sensing
an escape opportunity, Eddy holds the door for them.

EDDY

The doorman's off today. After you,
gentlemen.

Cecil makes a move to enter, has none of the ruse.

CECIL
 Don't even think it. We ain't that
 stupid.

Eddy enters with Frankie and Cecil breathing down his neck.

EDDY
 Right.

FOYER

Cecil gives Eddy a shove.

EDDY (CONT'D)
 Easy. Easy. Let's keep this just
 business.

INT. EDDY'S BLDG./HALLWAY -- CONTINUOUS

Frankie and Cecil hang over Eddy, as he nervously unlocks
 the door, entering.

EDDY
 Do you mind? Give a brother some
 air.

INT. APARTMENT - LIVING ROOM

They enter Eddy's downsized life with photo memories and
 memorabilia scattered around.

EDDY
 Have a seat. Chill. The man's
 working you too hard. Check out the
 flat screen. There's good Chinese
 in the fridge. Nuke it. Pull out
 the sofa and take a nap. It's real
 comfortable. Make yourselves at
 home. Mi casa es su casa.

Eddy goes to the bedroom door. Frankie to the kitchen.

EDDY (CONT'D)
 It's in here. Can't trust banks
 these day. You know how it is.

CECIL
 Do it. I don't want economic news.

Eddy at the bedroom door, about to close it.

CECIL (CONT'D)
 Hey!

EDDY
 Where am I going?

Eddy closes the door.

BEDROOM

Eddy sits on the bed, thinking, frantic. Then looks through the keyhole to the living room.

Eddy's POV through keyhole.

LIVING ROOM

Frankie walks out of the kitchen eating a banana, Cecil shakes his ahead.

FRANKIE

My doctor says I need potassium. I get these cramps.

CECIL

Nobody cares.

FRANKIE

Fine.

Frankie nukes the Chinese food.

They nose around, as Frankie eats, looking at each other in disbelief, reading the plaques, pictures.

CECIL

That Eddy Jones. The man was good. Could he run or what? Speed and power. He had it all. Then he dropped out of sight.

FRANKIE

The Yankees. Yeah, I remember. Human Growth Hormone. High stakes Texas Hold'em. The ponies. Always livin' on the edge.

CECIL

Whatever it takes.

FRANKIE

Idiot. What kind of example is that for the kids. And look what happened to him.

CECIL

Oh, yeah.

Frankie offers the food to Cecil.

FRANKIE

I'm full.

Cecil refuses, exasperated.

BEDROOM

Eddy in his walk-in closet, pulls out a wool cap and pulls it down total street, grabs the biggest wraparound sunglasses from his collection. Gets the look down in the mirror.

Stuffs desperate change from the dresser into his pocket.

He raises the bedroom window, climbs out to the fire escape, and calls to the henchmen.

EDDY

Be out in a second. Nature calls.

INTERCUT - LIVINGROOM

Cecil and Frankie pace, getting in each other's way.

CECIL

What a jackass.

FRANKIE

Me?

Cecil shakes his head.

EXT. - APARTMENT FIRE ESCAPE

Eddy looks down to the alley three stories below. He thinks a second, then quickly climbs down, escaping.

INT. APARTMENT - LIVING ROOM

Cecil sits on the edge of a chair, antsy.

CECIL

I don't trust him.

Frankie listens at the bedroom door.

FRANKIE

I don't hear nothin'.

CECIL

Look for Christ's sake! Look!

Frankie opens the bedroom door.

BEDROOM

Frankie moves to the bathroom.

FRANKIE

In here.

Cecil joins him. They go to the open window.

CECIL

He split.

EXT. APARTMENT BLDG./ALLEY

Frankie and Cecil, from the window above watch Eddy dangle from the last rung of the fire escape, then falls and puts in his earbuds for his personal soundtrack.

CECIL

Shit!

FRANKIE

Way to go asshole. Milton's going to be really pissed. You let him get away.

Eddy runs to the street, past Milton's limo.

EXT. APARTMENT BLDG./FRONT

Cecil and Frankie exit, race by the limo, as the window slides down.

CECIL

(shouting)

He gave us the slip.

MILTON(O.C.)

Idiots. Get that guy. I've got a couple of idiots working for me.

Eddy peers around the corner of a building. Cecil scans the area and spots Eddy.

CECIL

There he is.

It's on. They chase Eddy like there's no tomorrow. Limo does U-turn creating traffic chaos.

EDDY

Ahead of Cecil and Frankie. He runs between cars, nearly gets hit.irate driver leans on his horn.

SIDEWALK

Frankie stops to catch his breath, grabs his cramping stomach, waves Cecil on.

FRANKIE

(panting)

Go. Go. Sonofabitch.

(MORE)

FRANKIE (CONT'D)

I'll catch up. Lousy Chinese. Maybe
it was the banana and the Chinese.

Cecil keeps running as Frankie catches his breath for a moment. He then gives chase again.

PRODUCE STORE - SIDEWALK

Vendor carefully puts the last apple on the display. Eddy flies past -- apple falls. Vendor, irritated, picks the apple up, looks around to see who's watching, gives it a quick shine and puts it back.

Frankie flashes by and the apple falls again. Disgusted vendor picks up the fruit and heaves it at Cecil and Frankie, misses and breaks a nearby store window.

Embarrassed, he slinks into his store and apple display collapses, sending them rolling into the street.

WALL STREET

Eddy runs through OCCUPY WALL STREET demonstrators, dodging campers with irreverent anti establishment SIGNS.

EDDY

I'm with ya. I'm with ya.

Cecil and Frankie make their way through the thicket.

CECIL

He's gonna wear down. No body runs
like that.

They see him cross the street.

GARMENT DISTRICT

Eddy narrowly escapes death by cab.

Henchmen close the gap.

Eddy neatly avoids a clothing rack coming from an alley.

Henchmen get tangled in another rack of clothes, fight their way through, then climb blindly into a parked van.

LIMO

Stuck in traffic.

EDDY

Looks toward the bus terminal, stops in his tracks and pulls out his smartphone and "Tweets."

INSERT: Flash Mob Bus Terminal NOW.

He sees the gathering mob.

EDDY
God bless you all.

Eddy, cocky, enters terminal.

INT. TERMINAL

He heads for a ticket counter.

EXT. STREET

Henchmen catch their breath, looking all directions.

CECIL
He's gonna pay.

Frankie sees the terminal.

FRANKIE
There.

Enormous FLASH MOB, thousands flock to the terminal.

Henchmen get engulfed by the mass of humanity.

INT. TERMINAL TICKET WINDOW

Eddy, hyper, is second in line at the window. While he watches the door, traveler ahead of him walks away. Official TICKET CLERK, jolts Eddy.

CLERK
Next, please!

EDDY
A ticket to anywhere. Fast.

CLERK
Newark or Saratoga Springs in four minutes. Same price.

As Eddy checks the door, then turns back.

EDDY
Ahh, Newark. One way.

CLERK
Seventeen twenty-nine, please.

Eddy pulls out a wad of ones and the change from his pocket, nervously counts.

EDDY

Ten, thirteen, fourteen . . .man.
 (nervously again)
 Ten, thirteen, fourteen . . .
 fourteen's all I got. Okay. Give
 it me. Give me a ticket.

CLERK

Seventeen twenty-nine.

EDDY

Come on. So, I'm a little short.
 Look at the damn line. What do you
 want from me? My blood. You want
 my blood.

(showing his wrist)

Here. Take it.

CLERK

Seventeen twenty-nine.

The long line of impatient travelers hates on Eddy.

EDDY

Have a heart. A life depends on
 this ticket. A human life.

CLERK

Seventeen twenty-nine. You're holding
 up the line.

EDDY

Yeah. Yeah. Seventeen twenty-nine.
 Seventeen twenty-nine.

Remembering, Eddy takes off his shoe, pulls two dollars from
 inside and hands them over.

EDDY (CONT'D)

Keep the change.

Eddy grabs the ticket and quickly moves for the gate.
 Henchmen enter and spot him.

FRANKIE

There he is.

Eddy flashes his ticket at the SECURITY GUARD and heads for
 the Newark bus. Then Henchmen try to get by the guard.

FRANKIE (CONT'D)

We've got to see our brother off to
 the army.

GUARD

No ticket. No access.

CECIL
 (to Frankie)
 Come on.

GUARD
 Not without a ticket.

They make a mad dash to the ticket counter.

AT THE BUSES - EDDY

Last in a long slow line.

EDDY
 Hey, hurry it up. I've got an
 important meeting in Newark.

Three huge black dudes glare at Eddy.

EDDY (CONT'D)
 Don't rush on my account. I've got
 all day. All day. Take your time.

Eddy spies a short line at the Saratoga Springs bus and heads there.

TICKET WINDOW

CECIL
 Where'd the weasel go?

CLERK
 Two tickets to Newark.

EXT./INT. SARATOGA SPRINGS BUS

Eddy's last on the bus, filled with Hispanic domestics. He looks for a seat.

EDDY
 Coming through. Gracias. Coming
 through. Gracias.

He finds one next to a BIG WOMAN, 40's, with a shopping bag filled with groceries, oblivious to him.

EDDY (CONT'D)
 Anyone sitting here?

She peels a banana and eats. He climbs over her.

EDDY (CONT'D)
 Tight squeeze. Don't move. I've
 got it. Just the way I like to
 travel.

Plops down, relieved.

EDDY (CONT'D)
 Isn't this friendly.

EXT./INT. NEWARK BUS

Henchmen, mad as hell, move down the aisle, checking faces.

CECIL
 We've got his ugly ass now.

INT. SARATOGA BUS

The Big Woman nibbles on cheese as the bus pulls out.

EDDY
 We're moving. What a day for a ride.
 God. Let's get out of here.

He sees the henchmen in the Newark bus and flips them off.

EDDY (CONT'D)
 Bye, bye suckers. Oh, does that
 feel good. Bye. Bye. You bad men.
 Who's sleeping with your bitch
 tonight?
 (to woman)
 You want to feel good. Here.

He grabs her hand and has her flip them off.

EDDY (CONT'D)
 Now, doesn't that feel good.
 (waving)
 Bye fellas. So long suckers.

INT. NEWARK BUS

They see Eddy's mischief and look at each other, livid, as the bus moves out.

CECIL
 His ugly black ass is mine, now.

FRANKIE
 (to driver)
 Hey man, stop the bus.

EXT. SARATOGA BUS - MOVING

Eddy's bus heads out of the city toward Saratoga Springs..

EXT. COUNTRY ROAD/SARATOGA BUS - LATER - ESTABLISHING

The bus moves down the road amid idyllic horse farms. Frisky colts and their parents gambol in the fields.

INT. BUS

Eddy sneaks a sandwich as the woman sleeps. She wakes up, sees the empty bag and Eddy eating, then screams "bloody murder."

WOMAN

My food!
(ad-lib Spanish
obscenities)

EXT. COUNTRY ROAD/BUS

Bus screeches to a halt. Eddy gets out on a lonely stretch. The bus leaves him in the dust. Pulling out a sandwich, he surveys the territory, and sees picture perfect farm buildings in the distance beyond a white picket fence.

Pick-up truck loaded with chickens, driven by a FARMER, 60, comes his way at high speed.

EDDY

(thumbing a ride)
Yeah. Here we go. Time to get lucky.
Get lucky. Get lucky. Please get
lucky.

Truck whips by and Eddy gets covered in bird feathers. He plucks them from his mouth -- a slow burn.

Car approaches at high speed. Again Eddy sticks his thumb out. The car slows down, he's saved.

EDDY (CONT'D)

Glory, Alleluia. God bless the common
man. Country folk have a heart.

The car speeds up, missing his toes by inches.

EDDY (CONT'D)

(yelling)
Same to you, asshole. Don't be afraid
of the black man.
(to self)
Man, what's wrong with people?

Eddy takes sees the picturesque big house and farm buildings in the distance.

EDDY (CONT'D)

Ahh, civilization.

PASTURE

He climbs the fence to the pasture, walking carefree toward the buildings. In his path, a prize BLACK ANGUS bull, CHESTER, affectionately eyes a plump, udder-bursting HOLSTEIN.

EDDY

(jive)

What are you two up to? I bet I know. Birds do it. Bees do it. Get it on pal. It's up to you to make the big move. How can you resist those big brown bedroom cow eyes and those tits? Multiple choice.

Chester's POV, fuzzy glamour shot of Eddy.

EDDY (V.O.) (CONT'D)

You know what she's saying. Come and get it baby. You wanna do it. I like you. Do you like me? Let's get it on.

BACK TO SCENE

Bull snorts and charges Eddy.

EDDY (CONT'D)

I was only trying to HELP!

Bull chases Eddy around, extreme CARTOONY, up and down, stops, zeroes in for the kill, then charges Eddy.

From nowhere, slutty CAMILLE HARDWICKE, 30, rides to the rescue on her "jumper", Cleopatra, scoops him up, SAVING him, western movie style.

Bull breaks off.

CAMILLE

Close one. Someday's you get the bull, someday's the bull gets you. Are you alright?

Eddy gets down.

EDDY

(catching breath)

I thought they only went for red. Man, that's one hostile animal. I was just trying to help the boy out.

CAMILLE

Chester is a little sensitive right now. He doesn't like anyone coming between him and his women. He probably felt threatened.

EDDY

Well, Chester doesn't have to worry about me. I don't do cows or pigs.

ANGLE ON

Chester eyeing Eddy.

EDDY (CONT'D)

What you looking at? Do I look interested?

Camille dismounts and looks Eddy over, amazed, laughing.

EDDY (CONT'D)

What's so funny?

CAMILLE

I'm amused to find you out here in the middle of our pasture. You're certainly not from around here.

EDDY

Believe me. It isn't that funny.

CAMILLE

I get it. You were snatched from your front stoop by space aliens, whisked away to some unknown planet, then dropped off in this pasture, dazed and bewildered.

EDDY

Yeah, sort of. There were aliens, lots of them, but it was a bus. By the way, where can I catch the next bus back to my stoop.

CAMILLE

I'll give you a lift.

EDDY

I've got two legs.

Eddy gets edgy, seeing Chester moving toward them and moves quickly, to safety, around the horse.

EDDY (CONT'D)

You stay away from me.

CAMILLE

(laughing)

Don't worry that was it for Chester. Poor, poor dear's down in the dumps. It looks like the end of the line for the old guy. It's especially sad when you consider his sperm is worth thousands of dollars.

EDDY

Now that's a job I can handle. I've got a great resume.

CAMILLE

(thinking; devious)

You need a job?

EDDY

Maybe. Doin' what?

CAMILLE

Do you know anything about horses?

EDDY

(confidently)

Horses. Does Starbucks know coffee?

CAMILLE

Great, you're hired. Welcome to Hardwicke Farms. This is a polo farm. We're short-handed right now, so I can really use you. I'm Camille Hardwicke. You got a name stranger?

EDDY

(creative)

Earle. Earle Johnson. Thanks for saving my butt.

CAMILLE

The pleasure was all mine.

As Camille mounts. Eddy enjoys the view.

Camille, looking down, knows he's looking.

CAMILLE (CONT'D)

Enjoying the scenery?

EDDY

Busted.

She motions for Eddy to sit in front of her.

EDDY (CONT'D)

(hesitant)

How far?

CAMILLE

You didn't mind before.

EDDY

It didn't look that high up before.

As Eddy awkwardly, gets on.

EDDY (CONT'D)

When I left my stoop in the hood
this morning, who'd believe I'd be
in heaven this afternoon.

Eddy eases into position.

EDDY (CONT'D)

Could you take it nice and easy? I
don't want to fall off.

CAMILLE

Sure. You might want to hold on.
Tight.

They high tail it for home and Eddy holds on for dear life.

EXT. HARDWICKE FARMS - FIELD - ESTABLISHING

SERIES OF SHOTS, a hard charging, hooves and sticks polo
practice. Winnabagos and horse trailers encamp in an open
area.

The Big House is picturesque white clapboard and green
shutters.

Camille and Eddy gallop under the Hardwicke Farms sign.

STABLES

Stable hands hose the stables, feed and groom horses.

HUMBERTO DEROSA III, 30's, Camille's pompous-ass, polo playing
Argentinean checks the hoof of his sweaty pony, as his lover
Camille and Eddy enter on horseback.

Eddy dismounts, helps Camille down.

EDDY

Nice ride. One of the best ever.

She makes it sexy, slow, plenty of eye contact for Humberto's
benefit in a visual TANGO.

CAMILLE

Sure thing. It was my pleasure.

He hurts all over, fixes his shorts and gets his land legs.

EDDY

I hope I can return the favor
sometime.

Humberto moves closer, ignoring Eddy.

HUMBERTO

Camille! I have been looking all over for you.

CAMILLE

Here I am. Earle, I'd like you to meet Humberto DeRosa. By his own modest admission, the world's greatest polo player.

Eddy grins. Humberto sneers, clicks his riding boots, arrogantly salutes Eddy with his riding crop.

HUMBERTO

Humberto Eduardo Alejandro Raoul
Ronaldo Carlos de Jesus Jose Rochas,
the third.

EDDY

Sup bro?

Eddy offers a "street" handshake, coming up empty.

EDDY (CONT'D)

Earle Maurice Johnson, the fourth.
We need to work on that.

Eddy does a handshake demo. Humberto rudely sizes Eddy up.

CAMILLE

Don't mind him, Earle. All Argentineans are arrogant. And if they play polo, they're impossible. Eddy's going to be working with us. He knows a great deal about animals. Especially cattle and horses.

EDDY

I know a lot about horses. Oh, yes.

CAMILLE

I'm taking him up to meet Simon now.
(intimate to Humberto)
I'll see you later.

HUMBERTO

Sooner?

CAMILLE

I can hardly wait.

As Eddy and Camille walk away.

EDDY

(emphasizing)
Later HUMBerto.

Humberto gives Eddy a Latin sneer.

HUMBERTO

No. No. That is Humberto. Humberto.
 (under breath)
 I don't like you.

INT. CONCERT HALL STAGE -- EVENING

SIMON HARDWICKE, 40, neurotic, jazz pianist in concert. His right hand goes berserk at one point.

INT. HARDWICKE HOUSE TV ROOM -- DAY

PULLBACK to reveal him alone in a darkened room, watching a video, unnerved by the image, he clicks off the remote.

Off camera, Eddy carries on with HOOTS, applause and whistles as he and Camille move to Simon.

EDDY

Yeah! Great! Wow! I can't believe this. I'm this close to Simon Hardwicke.

(to Camille)

You didn't say. . .

(to Simon)

You are, easy, my all time favorite player in the world. You are jazz. MAN. When you do that riff, you know.

(ad-libbing with hands)

You're so quick. Nobody, but nobody plays like Simon Hardwicke.

SIMON

Thank-you. It's been along time since I've received such adulation.

Pictures of Chester, and blue ribbons, Simon's Gold and Platinum records adorn the wall as Simon rises, kissing her.

SIMON (CONT'D)

Baby. I missed you.

EDDY

(ad-libbing, babbling
 on hero worship of
 Simon)

Simon looks at Eddy, wondering who the hell he is.

CAMILLE

That's Earle, darling.

SIMON

What's an Earle?

CAMILLE

(fast on her feet)

Earle is . . . an expert. On animals.
Earle is an authority on livestock.
He's here to help Chester. In fact,
they're fast friends. Right Earle.

EDDY

You have no idea.

Camille keeps control with a touch of Eddy's arm.

SIMON

Pleased to meet you Earle. Chester
needs help. He isn't his old self.

Camille takes the remote, replays, deliberately hurtful.

CAMILLE

I could look at this over and over
again. I never get tired of it.
And I know Earle would like to see
it. Wouldn't you Earle? He's such
a fan.

EDDY

Anytime. All day long.

As she starts the video, smiling.

SIMON

My wife is so totally supportive.
It's my hand. I can't perform
anymore. I'm in therapy.

EDDY

Well, isn't everybody these days.

SIMON

I don't know what I'd do without
her.

(to Camille)

I love you.

She looks at the video of Simon playing.

CAMILLE

That is genius. I'm married to a
genius.

SIMON

(to Eddy)

We can really use an authority.
We've tried everything except my
psychiatrist. Maybe she's next.

(MORE)

SIMON (CONT'D)

(laughing)

That's it--maybe Chester needs to see my shrink.

(to Eddy)

Welcome to Hardwicke Farms.

CAMILLE

I know Earle will do wonders, darling.

I have a very special feeling about him.

EXT. BARN AREA - DAYBREAK - ESTABLISHING

Rooster crows.

INT. EDDY'S QUARTERS

Eddy, in a bare bones hired hand's room, is jolted from his sleep as the cock crows.

EDDY

What was that?

Knock at the door. Then the weathered foreman CLAYTON, 50, peeks in.

CLAYTON

Rise and shine sweat pea. Time to get to work Earle. My name's Clayton. I'm the foreman. You ready to work?

EDDY

Oh, yeah. Be right there, Clayton.

Clayton leaves, and Eddy pulls the covers back over his head.

EDDY (CONT'D)

Right there.

EXT. POLO FIELD

PENNY LANCASTER, 20's, sassy, polo playing whiz, knocks the hell out of the ball, senses a problem with her horse and dismounts, examining the right front hoof.

PENNY

That's enough for this morning.

INT. STABLE

Eddy, half asleep, and surly, feeds a difficult horse.

EDDY

Eat your breakfast.

(pissed)

Do I know anything about horses?

Horse whinnies.

EDDY (CONT'D)
Think of those skinny horses at
Aqueduct.

Eddy cleans an empty stall.

EDDY (CONT'D)
Do I know anything about horses.
Oh, yeah Earle's an authority all
right.

As Earle scoops up manure.

EDDY (CONT'D)
Shit. Eddy, when are you going to
learn to keep your big mouth shut.

CLAYTON appears with a bucket in his hands and barks orders.

CLAYTON
When you finish there, go over to
the barn and feed Chester and the
ducks.

Eddy watches Clayton exit.

EDDY
Feed the ducks. Feed the ducks.

INT. BARN

A duck family parades into a pen. Eddy gives the last one
an irascible kick in the tail, then closes the gate.

EDDY
Huey, Dewey and Peking.

He SEES an empty stall.

STALL

Closes the door and plops down in the corner, falling asleep.

EDDY (CONT'D)
Authority.

DISSOLVE TO:

LATER

Eddy's eyes open to the sound of Penny's filly, Flower,
snorting and staring him in the face.

PENNY
Hello. Anybody home.

Penny puts her stick by the door.

PENNY (CONT'D)

Hey, Goldilocks, Flower doesn't like strangers sleeping in her bed.

EDDY

Who's sleeping? I was doing creative visualization after my morning yoga.

Eddy jumps up, stretching. She sizes him up, as she unsaddles Flower.

PENNY

Visualizing, huh. So what were you visualizing?

EDDY

Some place far away where the sun comes up way past eleven. Earle Johnson.

PENNY

Penny Lancaster. Clayton told me about you. Can you shoe a horse?

Eddy hesitates.

PENNY (CONT'D)

I know if Camille hired you, you're no authority on livestock.

EDDY

Busted. You cut me to the quick. You're not telling.

PENNY

Only if the price is right.

EDDY

Black mail, huh. What's your price?

PENNY

That brush.

Eddy tosses her a brush sitting on a stool.

EDDY

Nice horse.

Penny grooms Flower with loving strokes.

PENNY

Yeah, Flower's a real love. The best there is.

EDDY

So, do you work here?

PENNY

Sort of . . . Camille lets me board Flower, and I help out around the farm. I live next door with my grandfather and brother.

GEOFFREY LANCASTER, early 20's, Penny's wet-behind-the-ears, head-up-his-ass brother, in polo togs runs up, interrupting.

GEOFFREY(O.C.)

(yelling)

Penny! Penny! I need you!

PENNY

Here comes the plague. He needs all right. He needs a swift kick.

Geoffrey, out of breath, at door.

GEOFFREY

Penny, I need your stick, they're waiting for me. Favor for a favor.

Grabbing the stick, in a hurry.

PENNY

For a favor. Geoffrey, I'd like you to meet, Earle. He's working here.

GEOFFREY

Great. Like to stay and chat. But, got to go.

Geoffrey moves out fast. She yells after him.

PENNY

How come the only time you're nice to me is when you want something? Cracker!

(to Eddy)

He hates that name, just as much as I love using it.

EDDY

Cracker?

CAMILLE

When he was a rug rat dad found him in the middle of the kitchen floor scarfing down the saltines and tagged him with it. It just fits. God, that kid needs a little humbling. I think that's why I was put on earth.

She feeds Flower.

EDDY

You play?

PENNY

If they're short-handed. It's strictly a men's club here. That's the way Camille likes it. I can hold my own. No. I'm damn good. Better than most of the wimps playing.

EDDY

Humberto?

PENNY

I'm ready when he is.

EDD

How do you think they'd feel about me?

PENNY

That's something I'd love to see. You want to watch?

EDDY

Ladies first.

PENNY

Thanks. Ladies first.

They're instant pals moving toward the polo field.

BARN/HAYLOFT

Unbridled passion, naked lust, Camille and Humberto, writhing, straw stuck to their sweaty bodies like sex-crazed scarecrows.

CAMILLE

Yes, yes, yes. Oh Humberto. This is love, isn't it. It feels like love at the moment. Then it's got to be.

Humberto stops, unnerved.

CAMILLE (CONT'D)

What's wrong baby? You've had something on your mind for weeks.

Humberto removes a wild straw from his body, tossing it.

HUMBERTO

I love making love to you, but I'm getting a rash. See here.

(MORE)

HUMBERTO (CONT'D)

After screwing in this hayloft for eleven months, it begins to wear.

He pulls straw from his most private areas.

HUMBERTO (CONT'D)

I am a man of honor. It is demeaning to sneak up here morning after morning. Besides what if someone catches us. Simon. Then what?

As she puts a hand over Humberto's mouth.

CAMILLE

Shsss. Someone's coming.

Terror in Humberto's eyes.

CAMILLE (CONT'D)

(laughing)

No one's coming. Do you think Simon's going to come up here with a shot gun and blow your brains out. I just wanted to see what fear looks like in your big brown lusty eyes.

HUMBERTO

Do you think that it's possible that Simon would do something physical if he caught us? A shotgun for instance would be very messy.

CAMILLE

He's too busy thinking about his spastic hand.

She buries a kiss on Humberto's concerned lips.

CAMILLE (CONT'D)

If you think our lovemaking is getting stale, one can always make a change. Can't one?

Camille springs up and puts on her riding breeches.

HUMBERTO

No. No. My sweet, that's not what I mean. You misunderstand. Just divorce him. Get it over with. Once and for all. We've done everything but make love in his face. He sees nothing.

Dressed now, she kneels to kiss him.

CAMILLE

I have that nasty little prenuptial agreement to contend with. It was all put down in black and white long ago. Simon has to divorce me. Then I get everything. Hardwicke Farms will be mine. I want it all Humberto. And I will have it all.

HUMBERTO

Yes, you will.

CAMILLE

Besides, agreements should be honored. It's morally correct. Correct?

Humberto rises to dress, they cling.

HUMBERTO

To the last period. Kiss me. But he's not getting the hint.

CAMILLE

He will in time. Just relax. Now that I've hired Earle to help Chester, things should move along nicely. Earle's the perfect bozo to break the bull's back to coin a phrase. It'll push Simon . . . Closer.

HUMBERTO

Closer. I can't get enough of you.

CAMILLE

Closer. I need to make Simon so crazy he begs to get out of this marriage.

HUMBERTO

You're making me crazy.

Humberto tears at her clothes again. She pulls back.

CAMILLE

No. I have to get back to bed.

Camille presses a bottle marked "salt peter" into Humberto's hand.

CAMILLE (CONT'D)

Be generous.

HUMBERTO

I don't know about this salt peter. Do you think it will kill him?

CAMILLE

It hasn't yet. I wouldn't want to ruin those beautiful marbled steaks. But, just, maybe we should up the dosage. I don't want to take any chances. I've got to go before Simon wakes up.

Camille exits the loft, jumping athletically to a dangling rope, then looking to Humberto.

CAMILLE (CONT'D)

Soon you will have me all to yourself and be master of Hardwicke Farms.

HUMBERTO

Then we change the name to Estancia Rochas.

CAMILLE

Not soon enough.

Camille descends and Humberto finishes dressing in a hurry.

EXT./INT.HOUSE

Camille dashes into the house, past the cook making breakfast, up the stairs into the bedroom.

INT. BEDROOM -- CONTINUOUS

She strips, and gets into a nightie. She watches Simon, wearing eyeshades, tossing and turning, deep in a NIGHTMARE.

INT. STAGE - DREAM TIME

Simon in concert, dozens of right hands out of control.

INT. BEDROOM

Simon, awakens in a sweat, then turns to Camille, in a panic as she sneaks into bed, straw in her hair, catching her breath. He pulls her closely, removes his shades, and takes ear plugs out.

SIMON

Darling, have you been out for a ride this morning?

Camille quickly bounds out of bed.

CAMILLE

Busy day ahead of us. Time to get up, darling.

EXT. PSYCHIATRIST'S OFFICE - DAY - ESTABLISHING

Simon goes from his car to the office.

INT. PSYCHIATRIST'S OFFICE - DAY

Shades drawn. Dark and moody. Psychiatrist, DR. RENEE STEINBERG, 30's, listens to Simon's pause filled rambling.

She crosses and uncrosses her major league legs highlighted by a ribbon of light from the window where he stands.

Simon moves, agitated, from the window, to the couch.

PYSCHIATRIST

You're like a caged animal today.
What's wrong?

SIMON

Oh, I sometimes wonder what my life would have been like if we hadn't bought the farm.

PYSCHIATRIST

That's like asking what would my life be if I hadn't crossed that street. It's all part of the riddle we live. We make our choices and we have to live them. But tell me, why did you buy a polo farm?

SIMON

I was planning a tour in Argentina. Camille decided at the last minute that she'd come along. It was the first time she'd shown any interest in my tours. Well, we were in Buenos Aires about three days and we were invited to some polo matches. Camille absolutely fell in love with the game. And when we returned to the States -- the rest is history. What Camille wants. You know. She had to have her own polo farm. Have you ever seen a piano player who couldn't control his hands unless it was Jerry Lee Lewis? It happens when I'm awake. It happens in my dreams. My life has been taken over completely by this -- this thing. My career is over.

PYSCHIATRIST

You've never told me how you met your wife.

SIMON

Yeah, I guess I haven't. Is this really important stuff?

PYSCHIATRIST

It is, if you want to get to the root of your problem.

SIMON

Do you believe in love at first sight?
(voice trails off)

DISSOLVE TO:

INT. NEW YORK APARTMENT - NIGHT

Boisterous, male-bonding bachelor party with a gang of twelve high-powered buddies.

All eyes are on a TV football game. Simon, caressing a cocktail, a million miles away, is supported by the wall. GERRY, 40, tall, balding, kids the guest of honor. TONY, 30's, professional type.

GERRY

Hey, Tony, better take a long look. Because once Debbie gets that ring in your nose, you'll never see another game.

TONY

Funny, Gerry, you're next, and you know it. What goes around comes around.

Tony throws some popcorn at Gerry.

TONY (CONT'D)

Got it.

Everybody gets rowdy. Door bell rings.

SIMON

Got it.

Simon answers the door. A female cop, stripper Camille, steps in, reading from a note book. All business.

CAMILLE

Is there a Tony Lamb here?

Simon's eyes are glued to her. Love at first sight.

SIMON

Yeah, sure. Come in.

Camille motions toward the living room. Simon nods. He follows her, like a puppy, to the living room, spellbound.

The boys go quiet as expectation sweeps the room.

CAMILLE

Tony Lamb?

TONY

(nervous)

Yeah. What's the matter?

CAMILLE

Do you own a 2011 Mercedes?

TONY

Don't tell me my car's been stolen.
Not tonight.

CAMILLE

(to Simon.)

Can you hold my hat?

She hands Simon her hat. Their hands touch, magic.

CAMILLE (CONT'D)

Sensitive hands. Very nice.

Male guest cues MUSIC on the CD player. Camille strips, seducing every guy, playing to Simon. At end of routine she falls into Simon's arm. He's caught off guard, embarrassed.

SIMON

You think it's going to rain?

Camille kisses Simon.

CAMILLE

Do you believe in the magic of love?

SIMON

I believe.

Camille consumes Simon with a kiss.

DISSOLVE TO:

EXT. SARATOGA SPRINGS/MAIN STREET - DAY - ESTABLISHING

Grey skies, threatening rain, and thunder. Frankie and Cecil leisurely walk down the street, checking the stores.

INT. GOURMET MARKET

Eddy bored, pushes the cart as Camille shops the champagne section and examines a bottle of Moet.

CAMILLE

What do you think, Earle? Moet or Pipers for my party?

EDDY

After two glasses, it could be "Steel Reserve" and nobody'd know the difference.

CAMILLE

(ignoring)

Moet. Definitely. Let's see twenty cases should be just about right for a party of seventy. Of course, Earle you'll be there.

EDDY

May I suggest Chrystal.

Camille drops a can of into the cart.

EXT. GOURMET MARKET

Eddy precariously carries two grocery bags as he and Camille exit, moving to the curb.

EDDY

I can't see. I can't see.

Camille's hand guides Eddy's belt His eyes glaze over.

CAMILLE

This way.

EDDY

Oh, yes. Guide me. I need guidance.

As they cross in traffic, the bag tears.

EDDY (CONT'D)

The bag.

CAMILLE

We're almost there. Hold on.

As they approach Camille's Jeep, Frankie and Cecil exit the ice cream shop eating ginormous triple cones.

They're POV of Eddy hidden by the bags, juggling to keep them from breaking.

BACK TO SCENE

CECIL

(laughing)

Look at that. What a doofus.

Camille helps Eddy put one bag into the Jeep. The bag breaks. The can rolls down the sidewalk.

EDDY

I'll get it.

Eddy runs after it, head down. It has a mind of its own, rolling just ahead of his grip right to Frankie and Cecil. Cecil stops it with his foot. Eddy still has his head down.

EDDY (CONT'D)

The can man. Your foot. Thanks, I've got it.

Eddy looks up, seeing Frankie and Cecil with "gotcha" grins.

CECIL

And look what we've landed.

FRANKIE

Yeah, we reeled in a big fish, Didn't we, Cecil?

CECIL

Caught.

They box him in while furiously inhaling the cones before they melt.

EDDY

It looks like you've got me. My boss needs her salmon. It's time to spawn.

Cecil lets his foot up. Eddy, thinking fast, uses the can as a battering ram fore and aft into the groins of Cecil and Frankie, paralyzing them both.

CECIL

(doubling over)
I'm going to kill you.

Eddy pushes Cecil over.

EDDY

(to Frankie)
What did he say?

Frankie is in gasping pain, and Eddy pushes him over.

EDDY (CONT'D)

Just what I thought. Nothing to say.

Eddy does cocky strut to Camille's car.

EXT. JEEP

Heading out of town. Camille O.C., practices vocal exercises with piano. The plate on her car reads, "JAZZD."

INT. HARDWICKE HOUSE/MUSIC ROOM - DAY

Camille, in sleek, revealing work-out togs, continues VOCAL EXERCISES. Her singing TEACHER, male, 60, at the piano stops. She takes a sip of tea.

TEACHER
Wonderful Camille.

As he opens the sheet music.

TEACHER (CONT'D)
Let's see how you're doing on this.

Intro to "The Lady Is A Tramp" (or new music). Camille sees Simon walking by and calls him.

CAMILLE
Simon.
(to teacher)
I want Simon to hear this.

Simon looks in.

CAMILLE (CONT'D)
Simon, please listen. I've been practicing this for the Grand Prix benefit show.

SIMON
I'm on my way out to the barn.

CAMILLE
Please. Love you. Stay.

Simon enters and sits. Camille vamps "The Lady is A Tramp", making him crazy.

INT. BARN - DAY

Humberto spikes Chester's feed with salt peter.

HUMBERTO
I am sorry toro, but it must be. It is what I do for love and mucho dinero.

Chester instinctively dislikes Humberto, snorting, threateningly, lowering his head. Humberto exits, looking back, knowing he's a marked man.

EXT. BARN

Humberto, guilty as sin, see's Eddy and Simon coming toward the barn. He quickly tosses the evidence into the open hayloft door, then avoids them.

INT. BARN -- MOMENTS LATER

CLOSE-ON sexy cow calendar, then Chester lethargically chewing his cud. PULL-BACK to reveal Eddy pressing his head against Chester's in a Vulcan mind meld.

EDDY

I sense your pain. Great pain. Oh, the pain is great. Suffering. The suffering is great, too. Great pain and suffering. Sometimes the pain is greater than the suffering, sometimes it's the other way around. Holy Cow! Chester, you've got issues.

Chester collapses in heap. Simon shakes head.

SIMON

It's not working Eddy, although it is innovative. I don't know if that new age stuff works.

EDDY

Don't panic.

SIMON

But nothing seems to help. Got any more ideas.

Eddy steps back, giving a professorial tug on the chin.

EDDY

There seems to be an essential lack of want to.

Simon pets Chester.

SIMON

Chester, what's wrong with you? He just can't cut it anymore. Camille thinks it's time for him to go. She has this quick way of sizing up usefulness, and discarding what she doesn't need. It's a unique talent I wish I had. Maybe it is time for steaks ala Chester.

Chester moos, big cow eyes expressing sadness and woe.

EDDY

Just look at that. You hurt Chester's feelings. Bulls know when they're about to become just another Big Mac. They have feelings just like you and me. Chester's big, and looks tough but that doesn't mean he doesn't have emotions. How would you like to become prime rib, if you couldn't perform?

Comment hits home. Color drains from Simon's face. He moves toward the door, then looks back, second thoughts.

SIMON

Sure. See you later.

EDDY

(to Chester)

Don't worry Chester, I've got connections in Chicago. The Bulls need a real mascot. And you need a real job. Not this stud for hire shit. There's no future here for us.

Eddy puts the bucket aside. He goes to the door, and looks toward the road, thinking.

EDDY (CONT'D)

Chester I need a real life. I could be back in the city in a couple of hours. The city's calling Chester. Sabretts hot dogs, Yankee stadium, the smell. Especially the smell of the city.

He looks back at Chester.

EDDY (CONT'D)

No offense. Barnyard odors don't do it for me.

Penny comes running by.

PENNY

Earle, come on, you've got to see this.

She keeps going.

EDDY

See what?

She looks back.

PENNY

Humberto thinks he's going to break
Diablo.

EXT. CORRAL -- CONTINUOUS

Humberto, atop Diablo held by two handlers, ready to break the spirited stallion. Camille, in the corral, expectant, excited, strokes the horse.

In groups around the perimeter. Geoffrey, with the polo team, but not one of them. Eddy and Penny together. Simon a late comer, a few feet from Eddy, distant.

PENNY

(aside to Eddy)
She picked him up at auction. So far nobody's been able to ride him.

EDDY

What's the longest ride?

PENNY

Thirty seconds. They say Diablo can't be broken.

Penny looks at Camille, watching Humberto, excited.

PENNY (CONT'D)

Will you look at her? Testosterone to the max. I think she O.D'd on too many old westerns.

Eddy looks at Humberto, fresh meat, goading.

EDDY

Yo, Humberto, a hundred says you won't last a minute.

PENNY

I like the sound of that.

HUMBERTO

It will be a pleasure to take your money. Only cash from you.

EDDY

On -- muchacho.

Simon watches Camille subtly touching Humberto's hand, taking it in. She moves from the corral to Geoffrey.

GEOFFREY

(to Camille)
Humberto can ride anything.

CAMILLE

If he can't break Diablo, no one
can.

Humberto gives the signal to release. Shouts, hoots, from
the crowd. Penny checks her watch every few seconds.

PENNY

(calling out)
Fifteen seconds.

Humberto gives the ride of his life.

EDDY

(to Simon)
What do you think?

Simon moves closer to Eddy and Penny.

SIMON

Frankly, I hope he breaks his pompous
ass.

PENNY

Thirty-seconds.

CAMILLE

Ride'em Humberto.

GEOFFREY

You can do it. Hang on.

Humberto goes, unceremoniously, over Diablo's head, falling
on his ass. Eddy laughs himself silly. Humberto collects
himself and walks, pride hurt, to Eddy, Camille and Simon.

EDDY

Easy money. I take only cash from
you. A hundred. RSVP.
(holding out hand)
Right here. Thank you. My
grandmother could do better than
that.

HUMBERTO

Maybe the expert can do better.
Double or nothing. Boy! Or maybe
you'd rather have your grandmother
ride for you.

EDDY

Boy! Don't you start talkin' stuff
to me. I'll kick your ass from here
to the Patagonia.

SIMON

Come on, Earle give it a shot.

Eddy's smile vanishes, his back straightens.

EDDY

Cowboy up.

Eddy on Diablo. The handlers release. Humberto steams as Eddy rides. Camille glances reassuringly at Humberto.

SIMON

Come on Earle, ride'em.

INTERCUT - COUNTRY ROAD

Frankie and Cecil are watching Eddy on Diablo from the road. In disbelief, Frankie hands the binoculars to Cecil.

FRANKIE

You've got to be kidding.

CECIL

Let's go.

They move quickly to their car.

INTERCUT - CORRAL

Eddy hangs on, a rag doll, unwilling to give up.

PENNY

Forty-five seconds Earle.

Humberto seethes.

SIMON

Come on Earle. You can do it.

(to Camille)

Isn't he great. This is terrific.

He really is an expert. I was beginning to have my doubts.

CAMILLE

(begrudgingly)

Yes, he's very good.

Humberto looks daggers at Simon and Camille. Diablo, exhausted, calms. The crowd quiets.

PENNY

Earle broke Diablo. Unbelievable.

Hoots and cheers.

EDDY

(gloating)

Yeah.

Diablo spooks.

EDDY (CONT'D)

Oh, nooooo.

Diablo bolts, hurdles the corral, and gallops for open country. Penny jumps on Flower, giving chase.

ROAD - CAR

Cecil and Frankie put the pedal to the metal and race up the road to the farm. Mesmerized at seeing Eddy on Diablo drive into a ditch.

Penny jumps them as they get out of the car.

CECIL

I'm gonna get him if it's the last thing I do. And when I do. There's gonna be hell to pay.

He kicks the car in frustration.

In the distance, Diablo slows to a trot, and Penny catches up to Eddy, exhausted.

PENNY

Hungry? Lunch is on me.

Eddy, hurting, checks his butt.

EDDY

If you've got padded seats, it's a deal.

CORRAL

Camille and Humberto are alone, numbed, in a catatonic rage. Humberto turns to speak and she cuts him short.

CAMILLE

Shut up.

INT. LANCASTER HOUSE

PENNY(O.C.)

You should have seen Camille and Humberto.

Penny, Geoffrey and Eddy mid-lunch with GRAMPA LANCASTER, mid 60's, energetic, polo player. Penny relishes telling the story, as Geoffrey does a slow burn and downs a beer.

PENNY (CONT'D)

Diablo, Gramps. Eddy broke Diablo. It was so sexy, Gramps. It was great.

GRAMPA

I bet Humberto was really teed-off.

PENNY

Teed-off isn't the word.

EDDY

On the front stoop we'd say suicidal.

PENNY

Love it.

GRAMPA

Another burger Earle? We don't want you to go away hungry.

EDDY

Stuffed. Thanks.

Eddy looks at the spread, reaches for the baked beans.

EDDY (CONT'D)

There's always room for baked beans.

PENNY

It was so, so orgasmic.

Gramps chokes on his food.

PENNY (CONT'D)

Sorry Gramps. I'm just a little carried away. I love it when Camille gets what's coming to her.

GEOFFREY

Do I need to remind you that if it wasn't for Camille we'd be out on the street.

PENNY

Get off it, everybody knows she's been screwing Humberto for two years. Everybody except Simon.

GEOFFREY

Penny!

PENNY

And everybody knows the only reason you like him is because you're on his team. You're nothing but a big kiss up. Get a backbone, Geoffrey.

Geoffrey ready to storms out with his beer. Grampa grabs it.

GRAMPA

That's enough now, boy. I won't have this talk at my table. I think you may have had one too many.

GEOFFREY

I've got practice. Later.

PENNY

Go. God knows you need it, Cracker.

GEOFFREY

Don't call me Cracker.

PENNY

That's who you are.

Geoffrey EXITS really pissed.

GRAMPA

The boy's got spirit. He's just got his priorities twisted for the moment.

PENNY

Boy, would I love the privilege of twisting them back.

Grampa stretches his bum leg out, and gets up with his cane, Penny jumps up and helps him move to his chair.

GRAMPA

This damn leg gets stiff if I sit too long. Thanks honey.

Gramps stretches out his leg.

EDDY

What happened?

Eddy gets up, moves to a mantle decorated with polo trophy's and an old upright piano with family photos.

GRAMPA

A little fall.

Gramps lights up his pipe.

PENNY

He was pushed off his horse by Humberto last year in a practice match. That's why I'd give anything for one good shot at him.

GRAMPA

It was an accident, part of the game, Penny.

Eddy helps with a chair. Penny sits on the arm.

PENNY

Like hell.

(MORE)

PENNY (CONT'D)

It was on purpose and the fractures were so bad, Gramps has had five operations, including a hip replacement.

GRAMPA

Honey, everything worked out just fine, didn't it?

PENNY

We were about to lose the place when Camille--in a moment of conscience--loaned us the money to hang on. She holds the mortgage now. Gramps was a top trainer and player before this happened.

GRAMPA

I guess I don't need to tell you, my granddaughter's very protective.

EDDY

If you don't have family, what do you have?

Eddy picks up a photo of her parents by a small plane.

PENNY

Mom and Dad before they crashed. Gramps really raised us, they were always on the go. Dad was in real estate.

Eddy checks his watch, thinking.

EXT. BUS STAND -- DAY

Eddy gazes at the bus top, thinks a moment, then moves on.

EDDY

Soon.

INT. HEALTH FOOD STORE -- MOMENTS LATER

Eddy noses around, reading labels on supplements. STORE OWNER, 40's, watches, then approaches him.

OWNER

Can I help you with anything?

EDDY

What do you have for, you know, lack of energy.

OWNER

Can you be a little more specific?

EDDY

You know. Male enhancement.

Store owner, nods, understanding.

OWNER

You and the misses. . .

Owner takes Eddy to a shelf with herbal remedies.

EDDY

Yeah.

OWNER

I've got something the Asians have used for a thousand years.

Owner pulls out a bottle of ginseng.

OWNER (CONT'D)

It's called ginseng. I can personally recommend it. Six kids.

His six kids from 12 to 19, work around the store.

He shows Eddy the package.

OWNER (CONT'D)

And this red ginseng from Korea. It's something else. There should be a warning on the side of the package, if you know what I mean.

EDDY

I want all you got. Everything. Red, white or blue.

The owner, wide-eyed and amazed.

OWNER

Everything.

EDDY

I've got a BIG problem.

EXT. HEALTH FOOD STORE

Eddy exits with two large, bulging shopping bags.

EXT. HORSE JUMPING COURSE - DAY

Penny hits the polo ball on a patch of the jumping course. Camille rides up, ready to take on the course.

CAMILLE

Why don't you give it up.
(MORE)

CAMILLE (CONT'D)

You'll never play here. That's just the way it is.

PENNY

You never know. Maybe somebody'll get a clue one of these days.

CAMILLE

Come on, I bet we can make a jumper out of Flower.

PENNY

Flower's already a jumper. She can do anything.

CAMILLE

Okay. How about a little run?

PENNY

You first.

Camille goes through the course, then Penny, flawlessly. They catch their breath at the beginning of the course.

CAMILLE

Not bad.

PENNY

Yeah. Easier than it looks.

CAMILLE

Well then, since you're so good, why don't we make it a little more challenging?

SERIES OF SHOTS. They come to different, higher hurdles. Camille cruises through, then Penny. Then they are at higher hurdles. Camille goes through then Penny, super competitive. Resting, with nothing left to prove.

CAMILLE (CONT'D)

How about the long way back?

PENNY

You're on.

They race over hill and dale. Squirrels watch, beavers build, skunks scurry for cover. Penny and Flower lead, leap a tree trunk, and sail over a MUDDY MASS.

Camille's horse balks, sending her flying into the muck.

Penny, considerately, returns, extending a helpful hand.

PENNY (CONT'D)

Grab on.

CAMILLE

Go away.

Penny rides away smiling as camille slides deeper, muttering.

INT. BARN - NIGHT

The pigs are in an immaculate pen. Eddy finishes reading a sexy bedtime story to Chester, sleeping.

EDDY

She pulled down her panties and slid into bed next to him. Martin then stroked her flaxen hair and kissed her serenely on her lips. The End.

Eddy closes the book. CLOSE ON title, "A LUST FOR LIFE."

EDDY (CONT'D)

Chester, I want you to dream about getting laid. That's the best I can do for you tonight.

Eddy exits the barn.

EXT. BARN

Eddy moves toward his quarters, done for the day.

EDDY

(singing)
E.I.E.I.O.

EXT. MILTON'S LIMO/HIGHWAY - DAY - MOVING

Car weaves in and out of traffic, in a hurry.

INT. LIMO

Cecil checks the chambers of his pistol. Milton enjoys the scenery as he puffs on his stogie. Frankie sleeps.

MILTON

Put that thing away before you hurt yourself?

Cecil sneers and puts his gun away.

MILTON (CONT'D)

Boys, having an outstanding debt like this is bad for business, we need to make an example of Jones.

Milton looks out the window at the country side.

EXT. POLO CLUB FIELD - MATCH

Humberto and his team stampede onto the field past Eddy. He's "overcome" by the force.

EDDY

(cheering)

Go team. Let's kick ass. Yeah!

SPECTATORS

Frankie and Cecil set up a chair for Milton near Camille, who's transfixed on the match and Humberto.

CECIL

Five to one Jones is here. He works for that Simon Hardwicke guy.

She looks over, making eye contact with Milton. Cecil, points, excited, looking at Camille.

CECIL (CONT'D)

That's her. She's the one we saw with Jones.

MILTON

Good work. A blond. A bonus to the one who finds Eddy Jones first and brings him to me.

FRANKIE

Dead.

MILTON

No dummy. Alive. Alive. No slip-ups now. Go. Go. Go. I need to mix with the social strata.

Henchmen move out among the crowd. A few feet away ex-debutante, vixen, polo groupie MUFFY BAXTER, 20's, trains her binoculars on Humberto.

Milton squeezes between Camille and Muffy.

MILTON (CONT'D)

Do you mind if I get a closer look? These days a look is all I can get. I'm Milton.

CAMILLE

Camille Hardwicke. Pleased to meet you Milton. Do you mind?

She turns her attention back to the match.

CAMILLE (CONT'D)

It's my team.

Gramps shoots Geoffrey with the camcorder, as Penny next to him overhears, Milton.

MILTON

Great polo. You know, I have a friend who plays, you may know him. His name is Eddy Jones. Black dude.
(Cheering drowns out voice)

Penny whispers in Gramps ear.

PENNY

Gramps, I'm going to find Earle. I'll see you at home.

She wades through the crowd, on her way to find Eddy.

Humberto, clearly, the LeBron James of the polo set, takes over the game, scoring on a long shot. Geoffrey rides by, congratulating Humberto.

GEOFFREY

Way to go Humberto. Great shot.

Humberto with lots of attitude for the cheering crowd.

HUMBERTO

Get out of the way. Let my fans adore me. I am a superstar. I am Humberto.

Camille and Buffy cheer wildly, each blowing him a kiss.

CAMILLE

Humberto.

Buffy turns giving a knowing glance at Camille.

BUFFY

Fabulous. He's so wonderful.

TRAILERS

Eddy, with the trailers and extra horses, kicks back, reading a baseball magazine. A couple of pesky, buzzing, dive bombing horseflies annoy him. He slowly angers.

EDDY

Get. Go.

He swats first with the magazine, then goes to war, stalking the flies. Penny spots him and sneaks up on him as he watches the fly land on a horses hind quarters. He slowly raises the magazine to kill.

EDDY (CONT'D)

Don't move.

Penny grabs his hand.

PENNY

You want to start a stampede in the middle of the game.

EDDY

Right.

Cecil and Frankie discover Eddy. Using hand signals, they creep between the spare horses, spooking one and giving their whereabouts away.

Eddy spots them. He motions Penny to keep chatting. She's slow to get the hint, then nods.

PENNY

What! Oh. Oh. Uh, yeah, so, what are you doing later?

EDDY

I'm not sure. How about a burger and a root beer?

Eddy and Penny move toward a gleaming four horse trailer with doors on the side.

PENNY

Sure, I'd love to. What time?
(mouthing)
What's going on?

They lead a horse up the rear ramp into the trailer. Frankie and Cecil look at each other with success on their minds.

FRANKIE

Bonus time.

Frankie and Cecil move to the rear of the trailer, peering into the dark, They see the horse, then move into the dark, ready for action.

CECIL

Hey Jones, we know you're in there.
Make it easy on yourself. Come on out and talk things over with Milton.
He's a very understanding man.

They get no response, then ease in closer to the horse.

EXT. TRAILER

Eddy quickly closes the gate, locking. On the other side, Penny does the same.

EDDY

Happy trails, boys.

PENNY

Who are they? Who's Eddy Jones?

EDDY

Rustlers. Long story. I'll explain later.

PENNY

Story me.

They walk away.

INT. TRAILER

Frankie and Cecil in the pitch dark.

CECIL

I hope you think what you're touchin' belongs to that horse.

FRANKIE

I can't help it, it's dark in here.

CECIL

(to Eddy)

Jones, if you're out there. Hear this. There ain't no place safe for you.

Horse WHINNIES, then an audible kick and a grunt and a groan from Frankie.

FRANKIE

I'm hurt real bad, Cecil. It's a man thing.

CECIL

Shit.

All hell breaks loose.

EXT./INT. MILTON'S LIMOUSINE/COUNTRY ROAD - MOVING

MILTON

We have to come back. I like the country air.

Frankie and Cecil reeking of horse manure, stripped to their underwear, hold their noses, humiliated, bent on rev.

CECIL

The sooner the better.

EXT. HARDWICKE HOUSE -- EVENING - ESTABLISHING

The house is lit up for a LAVISH PARTY. The grounds are a parking lot of luxury cars.

INT. EDDY'S QUARTERS - NIGHT

Eddy showers, scrubbing to music, ad-libs.

EDDY

Gonna party. Party, party, party.

He moves to the mirror, shaving.

EDDY (CONT'D)

Good evening. Good evening. Charmed
to meet you, Mrs. Cuthbert-Hoskins.
Delighted you could make it this
evening.

Dressed to the nines in polo togs, Eddy pulls on both riding boots with difficulty, clicks his heels and preens.

EDDY (CONT'D)

You are the man. You are the man.
No, you are the man.

INT. HARDWICKE HOUSE

CLOSE-ON Eddy's mouth as he looks over the guests of this formal black tie society soiree.

EDDY

Polo is my life.

He moves through the room, past the band, getting a few looks on the way to the champagne, nodding to the people he doesn't know from Adam.

EDDY (CONT'D)

Hello, how are you this evening? So
good to see you.

He picks up a glass and turns as Camille makes an "Entrance"

Penny, looking delicious, sidles up next to Eddy as he watches Camille with his mouth open.

EDDY (CONT'D)

My, oh, my. Lookin' fine.

PENNY

If you're into sluts.

EDDY

Totally.

Eddy gives a "wolf whistle". Penny, giggling, turns away, embarrassed.

PENNY

You're too much.

EDDY

Where I'm from, it wouldn't be polite
not to notice. And I think that's
what she really wants.

Simon arrives at the table, grabbing a glass, toasting Eddy.

SIMON

Salud.

EDDY

May the force be with you. I wouldn't
have missed this for the world.

SIMON

I've got to make nice. I'm the host.
Enjoy yourself.

Eddy's face lights up. Simon mingles.

ANGLE ON

Humberto on the make, chats up Buffy.

HUMBERTO

Buffy. May I call you Buffy. It is
a quintessentially perfect name for
you. Me corazon.

BUFFY

(laughing)

You're so funny Humberto. You speak
Latin.

HUMBERTO

And you are so brilliant.

Humberto's POV of Camille across the room, greeting guests.

BACK TO SCENE

With a touch, the assignation is made.

HUMBERTO (CONT'D)

You know this is a very interesting
house. You should go upstairs and
look around. I will be up in
precisely seven minutes to show you.

BUFFY

Seven minutes of anticipation.

HUMBERTO

Third door on the left.

She snakes through the guests and goes upstairs.

Camille makes eye contact with Humberto, flicking her tongue, suggestively. He raises a randy brow and his glass.

HUMBERTO (CONT'D)

(mouthing)

I want you.

CAMILLE

(mouthing)

Guests.

He feigns regret and makes a bee-line for upstairs.

Eddy, enjoying the moment, listens to two snobby couples, 30's. St. Tropez tanned, ALEX with her husband RAYMOND and Spanish aristocrats PILAR and OSWALD.

ALEX

Pilar, Oswald we missed you at Gstaad.
The skiing was glorious this season.

He interrupts the mystified group.

EDDY

Incredible wasn't it? The best skiing, I've personally seen at Gstaad in years. Who said there was global warming? When were you there? We must have just missed each other. What a shame.

Alex, thinking, bursts in.

ALEX

I remember. You were staying with the Comte de Luchine.

EDDY

What a party. Days and days and days. Puff Daddy, Gaga, the whole scene. Marvelous.

Camille comes to Eddy and the group, air kissing continental style, deliberately missing Eddy.

CAMILLE

Pilar, Oswald, Alex and Raymond.
I'm so, so glad you could come. And Eddy you look wonderful. Tres apropos.

EDDY

You look simply marvelous too, Camille.

CAMILLE
 (to group)
 Excuse us for a moment.

EDDY
 (to group)
 I'll be right back. We must know a
 lot of the same people. I so adore
 Aspen.

Camille moves toward the kitchen. Eddy follows, glowing.

EDDY (CONT'D)
 You sure know how to throw a party,
 Camille.

KITCHEN

The kitchen's a beehive. Servants exit to serve guests.

CAMILLE
 Earle this is Doreen, she's in charge
 you'll be helping her.

Camille does an about face, returning to her guests. DOREEN,
 an extremely tall woman, 30's, issues orders.

DOREEN
 You'll serve the champagne.

EDDY
 There must be some mistake. I'm a
 guest.

DOREEN
 Not according to the boss.

Eddy is mortified.

EDDY
 Is that the way it is. No problemo.

MAIN ROOM

Eddy out for mischief moves around the room is a whirlwind
 pushing champagne. He offers a yuppie couple.

EDDY
 Champagne?

As they each take a glass.

EDDY (CONT'D)
 You'll never go wrong with Jacque
 Andre. She's economizing. You know
 how it is these days. It's the
 economy stupid.

ANGLE ON

Camille hoisting a glass of champagne with machisma.

CAMILLE

The Grand Prix is Hardwicke Farms
for the taking. There is no team
out there with our talent. We have
Humberto.

Simon interrupts Camille chatting with guests.

SIMON

Please excuse us, I'd like a couple
of minutes with my exquisite wife.

They move away.

SIMON (CONT'D)

Darling, Earle serving champagne
like a servant?

Simon goes for a kiss and Camille verbally deflects.

CAMILLE

He insisted. He insisted. What
could I do. He's such a big help.

(conniving)

And do you know what would make this
extra special, dear? Play for me.
Play for our guests. Would you,
please? For me?

SIMON

(hesitant)

What if. You know.

CAMILLE

Pretty please.

UPSTAIRS CLOSET

Buffy pins Humberto against the wall, amidst designer dresses,
and paints his throat with her tongue.

HUMBERTO

Perhaps we should go slowly.

BUFFY

You don't think I'm attractive?

HUMBERTO

No, that's not it. You are extremely
lovely. A flower. We need to know
more about each other. You are a
student, yes?

BUFFY
 (kissing)
 Yes. Yes.

He's relieved, restrains her.

BUFFY (CONT'D)
 It's nice to find a man with old
 fashioned values.

She plants another kiss.

DOWNSTAIRS - MAIN ROOM

Simon kisses Camille on the cheek. He then moves to the piano.

CAMILLE
 Attention everyone. May I have your
 attention? We have a special treat.
 Simon is going to play for us.

Eddy with a champagne bottle, approaches an elderly couple drinking coffee.

EDDY
 Champagne.

MATRON
 No thank-you.

EDDY
 Come on, chill out. You could use a
 couple of belts. You ain't gonna be
 around much longer. Come on. Go
 for it.

They ignore him, turning away.

EDDY (CONT'D)
 (to couple)
 Shsss. Simon's going to play.

SIMON
 (to guests)
 My wonderful wife, Camille, the light
 of my life has asked me to play.

Everyone applauds. Simon plays brilliantly.

UPSTAIRS - HALLWAY

Camille, looking for Humberto, quietly calls.

CAMILLE
 (sing-song)
 Humberto. It's me. Where are you?

CLOSET

Humberto hears Camille, and clamps his hand over Buffy's voracious mouth. Fear of discovery freezes on his face, as he listens for Camille to go by.

CAMILLE(V.O)

Humberto. I know you're up here.

HUMBERTO

(whispering)

Wait seven minutes then leave.

They kiss, then he slips out into the hallway.

HALLWAY

He eases backwards down the hallway away from Camille.

CAMILLE

Where are you?

She suddenly does an about face, just as he is at the top step. He springs forward as if looking for her.

HUMBERTO

Ahh, darling, come--let's listen to Simon.

As she moves toward Humberto.

CAMILLE

I would have sworn I saw you come up here.

CLOSET

Buffy checks her watch, waiting for the minute and exits.

MAIN ROOM

All ears are on Simon. Eddy leans to Penny.

EDDY

Vintage Simon Hardwicke. He's incredible. Bravo.

Across the room, Humberto nuzzles Camille as they listen. She takes a deep, deep breath, closing her eyes.

Simon sings a tender, sincere LOVE SONG (TBD) to Camille. As she fools around with Humberto, Simon's right hand goes out of control. He fights it.

Eddy sees Camille and Humberto across the room.

EDDY (CONT'D)

I've heard and seen enough.

EXT. COUNTRY ROAD - MOVING -- DAY

Penny and Eddy head for New York in her classic MUSTANG CONVERTIBLE. She listens as he fumes.

EDDY

I ain't nobody's house bitch.
Especially that bitch. She's got
some nerve.

PENNY

Look, Camille treats everybody the
same way. I'd say she's an equal
opportunity user-abuser. Look how
she treats her own husband.

EDDY

That's another thing. That ain't
right.

PENNY

Do you really want to go back to New
York now.

Eddy has a bewildered look.

PENNY (CONT'D)

You don't have to stay forever.

(laughing)

Besides you're the resident animal
expert. You're in demand.

EDDY

(thinking)

Lately, I've been running more than
any man should. Maybe it's time to
stop taking the highway.

PENNY

Whatever happened in your past doesn't
matter. You're still a man of mystery
to me. Authority on animals.

EDDY

What are you waiting for, Chester's
in need.

She turns the car around.

INT. BARN - DAY

Eddy, concocts a bubbling, belching, gurgling witches brew
in a blender, throwing everything but the kitchen sink in.

Ginseng powder, tea, roots, while singing "Get On Up Now," interspersing with dialogue.

EDDY

Yeah, yeah, yeah. A little of this.
A little of that. A little more of
that. Some more of this. Yeah.
Chester you are going to be stepping
out tonight.

Chester is unmoved. Simon watches with apprehension.

SIMON

You really know what you're doing?

He puts in a dozen oysters, takes one for himself.

EDDY

Lovin' me some oysters. This is a
wholly holistic approach, Simon.
Guaranteed. This stuff will put an
erection on a cigar store Indian. I
may be a contender for the Pulitzer
prize.

SIMON

Nobel.

EDDY

That one, too.

SIMON

You've tried this before? It will
work?

Eddy looks at Simon.

EDDY

Amen. Oh, ye of little faith.

Eddy pours the blender's steaming witches brew into a into a
huge baby bottle, capping with the nipple.

Turning to Simon.

EDDY (CONT'D)

Voila! I didn't have time for FDA,
EPA, FEMA or EEOC approval. I know
all about this stuff. Taste?

SIMON

I'll take your word for it.

He samples with instant results -- the real deal.

EDDY

Gentlemen, start your engines.

Eddy tips the bottle for Chester as Simon watches.

EDDY (CONT'D)

Open up boy. Thatta boy, drink the good stuff all up. Drink it all up.

EXT. STABLES/DRIVEWAY - DAY

Humberto, up to no good, in his Alfa Romeo convertible, checks his smug smile in the mirror as he pulls on driving gloves, then revs the engine -- max macho.

INTERCUT - CHESTER/EDDY

Chester, miraculously, leaps to his feet. His "Tarzan-like" moo REVERBERATES through the countryside. Eddy's agog at Chester's tumescence.

EDDY

That is a sight to behold. Look Simon. Look. As advertised.

SIMON

(ecstatic)

It works. Earle, it works. I'm so happy. You have brought life, where there were only forgotten memories.

Eddy holding the bottle triumphantly.

EDDY

That formula has never failed.

Chester eyes Eddy with romantic intentions.

SIMON

Earle, what's that strange look in Chester's eyes?

EDDY

Self-confidence.

Chester ready to charge, snorts danger.

EDDY (CONT'D)

Hold onto your hat, Hannah, Chester's ready to do his thing. You go boy.

INTERCUT - HUMBERTO

Camille in a hurry, excited, out of breath, stops Humberto just as he's ready to drive off.

CAMILLE

Guess what?

Humberto, edges the car forward inch by inch.

HUMBERTO

I have business, Camille. Can it wait?

Car creeps along.

CAMILLE

You'll really like what I have to say.

HUMBERTO

What?

CAMILLE

Can you turn it off? I want to talk to you.

HUMBERTO

I am going to be late.

CAMILLE

Turn it off.

Humberto turns the engine off.

CAMILLE (CONT'D)

You make me feel like your mind is someplace else. I can't believe how excited I am. This should send Simon right out the door. I'm moving his piano out of the house. Isn't it perfect?

HUMBERTO

Perfect. A master stroke. You are the true definition of bitch. Which I mean as a compliment, of course. Now I must go.

INTERCUT BARN - EDDY

Chester corners Eddy and Simon.

EDDY

Listen! When I say jump.

Chester charges.

SIMON

Get out of the way.

Eddy and Simon jump out of the way. Chester rockets out of the barn. They quickly follow.

INTERCUT - HUMBERTO/CAMILLE

Humberto begins to restart the car.

CAMILLE
Where are you going?

He puts the key down.

HUMBERTO
A miserable job. An old woman insists
that I teach her to ride. It is
impossible. But I have a kind heart.
You know this. I must go.

He puts the key in the ignition.

Chester bears down on the car. Simon and Eddy exit the barn
and see Camille with her back to the bull, talking to
Humberto.

Simon and Eddy race toward them warning, ad-libbing. Simon
slows down, unable to run with Eddy, watches him, thinking a
moment, understanding where he'd seen him.

Camille turns seeing Chester, and deftly jumps out of the
way before IMPACT. Chester's horns impale the driver's side,
pinning Humberto between horns. Revenge is sweet.

HUMBERTO (CONT'D)
Am I alive? Am I bleeding?

She looks down at his wet pants.

CAMILLE
No Humberto. You're peeing.

She walks away in disgust.

SIMON
Earle, you're a miracle worker.

Eddy looks at Humberto's plight, smiling.

EDDY
We'll have you out of there the first
thing after lunch.

SIMON
Darling, you were right, Earle is
doing wonders.

EDDY
Bull's-eye.

Eddy strokes Chester's horn while Simon looks at him with
special knowledge.

EXT. BAXTER BARN - LATER - ESTABLISHING

Humberto's car with two horn holes sits by the barn.

INT. BAXTER HAYLOFT - DAY

Humberto and Buffy, naked, giggling, frolic in the hay.

BUFFY

You were so late, I thought you weren't coming.

HUMBERTO

Oh, well, I had to make a pit stop. Better late than never. I want you.

Buffy plays with the straw.

BUFFY

This is so romantic, Humberto. What a wonderful idea.

HUMBERTO

I have always desired to make love in a hayloft. But, it was only a desire until now. . .

Stroking her legs.

HUMBERTO (CONT'D)

A mere fantasy. You are so beautiful. You bring out something very special in me, Buffy. It is a tenderness, I have never known before. The heart wants what it wants.

BUFFY

You are so poetic, Humberto.

HUMBERTO

I must give credit to Woody Allen.

Buffy notices Humberto's backside rash.

BUFFY

Humberto, you have a rash.

INT./EXT. TACK ROOM -- DAY

Simon watches, stunned, as Camille directs Eddy, straining, and Clayton, sweating bullets, as they wedge Simon's piano into the corner.

HUMBERTO

(annoying)

It is heavy. No?

EDDY

If you don't shut up I'm gonna take middle C and play a tune on your ugly lips.

CAMILLE

Easy now. Yes. Very good. That's all. Thank you.

HUMBERTO

Earle you are very strong.

EDDY

Superior genetics.

Eddy is pinned in the corner, then squeezes out.

CAMILLE

Tight squeeze, Earle.

EDDY

(under breath)

Bitch.

Eddy gives a sympathetic nod to Simon as he exits. Camille puts a saddle on top of the piano and turns to Simon, dying.

CAMILLE

This is much, much better, isn't it dear? Out of sight. Out of mind.

She gives him a condescending pat on the cheek and exits.

INT. PSYCHIATRIST'S OFFICE - DAY

Simon is coiled, motionless, in fetal position. We see only the therapist's shapely crossed legs.

SIMON

(screaming)

Help me!

EXT. TACK ROOM - NIGHT - ESTABLISHING

Simon plays, a soulful, romantic ballad (to be selected).

INT. TACK ROOM

Simon, depressed, in a world of his own, segues from one sappy song to the next, then smiles, and breaks into a few bars of the "Grand Canyon Suite." Eddy enters, unnoticed, speaking when Simon abruptly stops.

EDDY

Why aren't you doing that in front of an audience?

SIMON

An audience. Yeah. Wouldn't it be nice to move people again. But . . .

EDDY

Oh, dat "Devil" hand. I've heard it. I'm possessed. Lord help heal this tormented appendage.

SIMON

Please leave.

EDDY

You know, I heard about a guy in China without any arms who typed a whole book with a pencil between his teeth. You're problem's with your head not your hand.

Simon plays, trying to drown Eddy out.

EDDY (CONT'D)

You let somebody inside your head and they're doin' a tap dance. Now you ain't worth shit. Maybe the tack room is the best place for you. Great place to hide.

Eddy exits. Simon plays harder, angrier.

INT. STABLES

Simon plays in the b.g. Eddy feeds Diablo a treat, ad-libbing. The horse responds with almost human sensitivity. The music suddenly stops.

EDDY

Crazy folks, boy.

SIMON

You know a lot about hiding, too.

Eddy turns toward the door as Simon moves toward him.

SIMON (CONT'D)

Don't you, Eddy? I mean anybody who can steal bases like Eddy Jones, shouldn't be spending his time on a farm feeding horses. You should be playing ball.

EDDY

Say what?

SIMON

You heard me? I know who you are? You're no Earle Johnson.

EDDY

Don't you read the papers.

(MORE)

EDDY (CONT'D)

Eddy Jones tested positive for Human Growth Hormone. Eddy Jones got caught. And he paid the price.

SIMON

What are you testing now?

EDDY

I've got some great urine samples of a bad ass bull.

SIMON

Give yourself another chance Eddy. Everybody deserves one.

Diablo nudges Eddy. Simon pets the horse.

SIMON (CONT'D)

Diablo respects you. And now you're the only human that can get close. I guess he's your responsibility now.

EDDY

Right.

SIMON

Hey, he's yours.

EDDY

You're kidding me.

SIMON

Really, from now on Diablo is your horse.

EDDY

No way.

Simon shakes his head "no".

EDDY (CONT'D)

Mine. Diablo's mine. How about that. This is the greatest gift anyone's ever given me.

SIMON

You deserve him Eddy. You've been such an asset around here. I don't know how I can ever repay you from bringing Chester back.

Eddy enthusiastically, proudly strokes Diablo, thinking.

EDDY

How'd you know?

Removes his sunglasses.

SIMON

I love baseball. I knew I'd seen you someplace. But when you ran after Chester. That was it. I remember a minor league game with Tidewater. I was on tour. You stole four bases and home in that one. And that sensational rookie year with the Yankees. Nobody around here would know who you are except me. They've all got their heads up some horses butt. What happened to you Eddy?

EDDY

A car wreck in the off season put me in the slow lane. So I thought I'd put a little additive into the tank. It wasn't the smartest thing to do, but as you can see I'm not the smartest guy going. I had some choices and this is where I'm at. Shoveling horse shit.

SIMON

Those men, Eddy. What do they want?

EDDY

It's nothing. Just a little gambling debt needs to be satisfied.

SIMON

Anything I can do? A loan. Anything, you've got it.

EDDY

No. Thanks, I'll handle it in time.

SIMON

This is just between us. You're secret is good with me.

Straw falls from above.

SIMON (CONT'D)

Cats.

They EXIT.

HAYLOFT

Humberto and Camille post sex, dressing, listen through the cracks of the ceiling, then look at each, fuming.

CAMILLE

Eddy Jones. Eddy Jones. Diablo is my horse.

Camille pushes Humberto, angry.

HUMBERTO

Why do you hurt me? I did not give Diablo away. It looks like the perfect Bozo is breaking the wrong back.

CAMILLE

Eddy Jones goes. I've got an idea.

EXT. STABLE

Simon and Eddy walk away into the night and Diablo and Flower in b.g., nuzzle in side by side stalls.

SIMON

Did I tell you, I hate polo?

EDDY

(chuckling)

That's great. Did I tell you I've never ridden a horse before Diablo? I'm still recovering.

INT. STABLE

Camille and Humberto, clothed, climb down from the loft with choice information.

CAMILLE

I want you to .
(voice fades)

As they exit the barn.

DISSOLVE TO:

EXT. CORRAL - DAY

Camille and Humberto, conspire, using their horses for cover.

CAMILLE

Simon just went to the office.

HUMBERTO

Eddy Jones is in his quarters.

They nod, understanding their mission, then tie the horses and move toward their destinations.

INT. BARN -- CONTINUOUS

Humberto's gloved hand opens a state-of-the-art medical freezer and steals several vials of bull sperm.

EXT. EDDY'S QUARTERS

Camille, sneaky, looks all directions then goes to Eddy's door, knocking.

EDDY (V.O.)

Come on in.

She enters.

INT. BARN OFFICE

Simon can't believe he's looking into an empty freezer. At the door, Humberto, lurks, waits for THE moment to butt in.

SIMON

Where are they? Where are the vials?

Humberto slithers in.

HUMBERTO

Simon, as I was walking by, I heard you in agony. How can I help?

SIMON

I don't understand. I'm the only one who goes into this freezer. They're gone.

HUMBERTO

What's gone Simon?

SIMON

Some vials. Important vials.

HUMBERTO

Of sperm?

SIMON

Of sperm. My sperm is gone.

HUMBERTO

I know how much your sperm means to you. Perhaps this will help. I do seem to recall Earle leaving this office with something in his hand. And he was acting very suspiciously. I think he is in his quarters.

SIMON

I'll check with Earle.

EDDY'S QUARTERS

Camille, the predator, pursues Eddy, pinning him against the wall. He resists.

CAMILLE

It's been obvious since the day we met. You want me. And I want you. You've never met another woman like me have you?

EDDY

Is that a question or a statement?

Camille slowly, seductively unbuttons her blouse.

EDDY (CONT'D)

What are you doing now? I don't think you should be doing that. You're a married woman.

EXT. EDDY'S QUARTERS

Penny goes to Eddy's door, ready to knock, but hears Camille.

CAMILLE(O.C.)

Here I am, Eddy. Anything you want. It's all here.

Penny's heart sinks. She then runs away in tears.

EXT. NEAR EDDY'S QUARTERS - MOVING

Simon, loaded for bear, with Humberto, gloating, goes quickly to Eddy's quarters. Penny runs past them, tearful, unnoticed.

INTERCUT - EDDY'S QUARTERS

Camille corners Eddy, pressing her body against his.

CAMILLE

I love the contrast, don't you, Eddy. White on black. Black on white.

Eddy evades.

EDDY

Sounds like chess to me. What's your game?

CAMILLE

Foreplay.

Camille lays a big kiss on Eddy.

CAMILLE (CONT'D)

Submit, Eddy. The urge is too powerful to ignore any longer. We need to be together.

EDDY

What's this "we" stuff.

EXT. QUARTERS

Simon and Humberto outside the door hesitate a moment.

HUMBERTO

(loudly; signaling)

Simon, I'm sure Eddy's in.
I hear him breathing.

INTERCUT - INT. QUARTERS

Camille hears Humberto and goes into her victim act, holding onto Eddy, panicking.

CAMILLE

Don't Eddy. Please don't. I am a married woman. I love my husband.

INTERCUT - EXT. QUARTERS

Simon at the door with Humberto, overhearing.

SIMON

(aghast)

Camille.

HUMBERTO

It's your wife. Defend her honor.

Humberto eagerly opens the door. Simon charges in. Camille pushes herself away, faking indignation.

SIMON

Eddy. First it's my sperm and now it's my wife.

EDDY

Don't look at me. I know this looks like what it is. But it isn't what it is.

CAMILLE

Sicko.

She jumps into Simon's arms.

CAMILLE (CONT'D)

Protect me, Simon. Who knows what might of happened.

HUMBERTO

Animal.

Eddy growls at Humberto.

HUMBERTO (CONT'D)

See.

SIMON

Now, now. You're okay now. Eddy, I called you friend. I would have done anything for you. How could you?

CAMILLE

It was so sudden. I have to catch my breath. Darling, I just stopped by to see if he had been taking care of Diablo, and he attacked me like some depraved beast.

HUMBERTO

Animal.

Humberto snoops around the room.

EDDY

I'm an innocent man. She came in here. I don't want her. You can have her.

SIMON

Now you insult her. My wife, Eddy. My wife.

From behind a plant, Humberto pulls out the missing vials of sperm, showing it to Simon.

HUMBERTO

Ahhh-ha. Look.

SIMON

My God, first my wife, then my sperm. Under my nose. You must think I'm some simpleton. I would have loaned you the money.

CAMILLE

Simon. Hold me. Protect me Simon, please get me out of here. I can't look at him a second longer.

SIMON

I'll give you until sundown to leave Hardwicke farms.

Camille's and Humberto's eyes meet in smug victory.

EDDY

Don't I at least get a chance to defend myself. I mean, this is not the way it went down. She came on to me. Plain and simple. And she and Humberto. . .

SIMON

Eddy, enough, have you no decency?

Simon then gives Camille and Humberto a wondering look.

INT. BARN - LATER

Eddy's on the way out. He takes a final look around, stopping at Chester's pen.

EDDY

Well, Chester give'em hell.

He stops at Flower's stall, looks in, then turns seeing Clayton, approaching with a bridle.

EDDY (CONT'D)

Have you seen Penny?

Clayton hangs the bridle on a hook.

CLAYTON

She took off early.

EDDY

Tell her good-bye for me.

CLAYTON

Will do. Sorry Eddy. You really made things happen around here.

EDDY

See you around Clayton. Don't forget to feed the ducks.

Eddy exits the stables.

EXT. ROAD - LATER DAY

Eddy forlornly walks down Hardwicke Farms lane. Diablo, in the pasture, gallops over, following on the opposite side of the fence. Eddy gives him a "tough-guy" good-bye.

EDDY

What do you want from me? This is it, Diablo. Adios. So long. Later. Sayonara. Good-bye. Ciao, baby. Auf Wedersehen. Until we meet again.

Eddy walks along the fence, Diablo follows unnoticed at first, then Eddy senses a presence. They come face to face.

EDDY (CONT'D)
Go on. Get out of here. I don't
want you. We're history.

Diablo stops, rejected, as Eddy continues.

EXT. WOODED AREA

Camille and Humberto on horseback watch Eddy leave.

CAMILLE
Good riddance.

HUMBERTO
Camille, he's insignificant. It's
Simon. When?

CAMILLE
You want it now like all men.

Stroking his face.

CAMILLE (CONT'D)
Learn to enjoy the game.

They ride away.

EXT. HOUSE

At the big house, Simon trains binoculars on Eddy, then moving to Camille and Humberto as they ride away.

He catches on, the epiphany of betrayal, and lowers the binoculars.

SIMON
I'm an idiot.

EXT. ROAD

Eddy, at the end of Simon's lane, hits the main road. He tries hitchhiking, several cars pass, but no takers.

EDDY
Shit.

As He walks down the road toward a hill a helicopter crop duster rises, menacing.

EDDY (CONT'D)
What the hell!

The helicopter comes at him low. He tries to outrun it, ala the crop duster chasing Cary Grant in "North by Northwest".

Eddy sees a corn field, and runs through the tall stalks, hiding from the chopper. Then, the chopper dusts the area, flushing Eddy out. He runs out of gas and falls.

INTERCUT - INT. CHOPPER

The pilot, Cecil and Frankie, watch Eddy, struggling, finally collapsing from exhaustion. Cecil motions the pilot to land.

INTERCUT - GROUND - EDDY

With the Chopper in the b.g., Eddy raises his head and sees Cecil and Frankie moving toward him. Cecil gets down and punches Eddy's lights out.

CECIL

Payback is a mother.

CHOPPER

Takes off and moves out fast.

INT. CHOPPER

Eddy's out cold.

FRANKIE

(to pilot)

Good enough.

Cecil watches Eddy.

CORN FIELD -- LATER

The noise of the CORN PICKER is deafening as it bears down on Eddy who slowly awakens to approaching death.

ANGLE ON

The farmer is oblivious.

ANGLE ON

Eddy pulls it together, crawling inch by inch, avoiding death. He then finds his legs, gets to the road, and stumbles the distance to Lancaster's yard, collapsing. Two dogs come around sniffing, barking.

DISSOLVE TO:

INT. LANCASTER BEDROOM - NIGHT

Eddy's cleaned up, in pajamas, sleeping. He opens his eyes, gets out of the bed, battered and bandaged, finds the light, can't believe what he sees in the mirror.

EDDY

Man.

He exits the room.

KITCHEN

Penny, does the evening dishes, her mind in the ozone, as Geoffrey dries. Gramps sips coffee at the table.

GEOFFREY

Will you stop dreaming and wash?

PENNY

I'm thinking. There's got to be a way to get even with Camille. She's the one responsible. I'd bet the farm on it.

GEOFFREY

Penny. What are you talking about? We can't get involved with Eddy's problems. Let's get him a bus ticket and send him packing.

GRAMPA

Listen young man, a friend has been hurt. Earle or Eddy or whatever his name is welcome in my house as long as he needs to stay. When I taught you to ride and play polo, I should have been teaching you about being a human being. I consider that a failure on my part.

Penny see's Eddy leaning against the door, having overheard.

EDDY

What happened?

GRAMPA

Ahh, sleeping beauty. You slept the clock around a couple of times. Doc Hamilton said you'd be fine in a couple of days. No broken bones.

Penny dries her hands and moves to catch Eddy, collapsing.

PENNY

I've got you. You need food.

EDDY

I'll be on my way. I've got to come up with some money. The installment plan is killing me.

She helps him to a chair, then ladles out some soup.

PENNY

Homemade soup. The money can wait.
You're safe here.

He eats.

EDDY

Good.

PENNY

(thinking, to Gramps)
Tomorrow, if Eddy's up to it, we're
going to get the goods on Camille
once and for all and open up Simon's
eyes. And I know just how to do it.

He throws the dish towel down and storms out. Gramps starts
to get up.

PENNY (CONT'D)

Let'em go. I'm getting tired of
catering to his moods.

EXT. HARDWICKE FARMS - EARLY MORNING - ESTABLISHING

The farm is quiet. Nothing's moving.

INT. HARDWICKE FARMS/BARN - EARLY MORNING

Eddy and Penny sneak into the barn. She carries the
camcorder. They go to the ladder and climb.

HAYLOFT

They're both standing on the loft floor.

PENNY

Welcome to the love nest.

EDDY

You sure, they'll be up here this
morning?

Penny leads Eddy to a corner piled with bales of hay.

PENNY

It's going to be a great show.
Camille has to have it on a daily
basis. Sometimes more than that.
Behind here.

They climb over hay bales into space with a barn cat.

EDDY

Cozy. By the way who put me into
pajamas?

Penny fiddles with the camera, then looks between bales with a view of the play pen, as Eddy gets comfortable.

PENNY

I guess it must have been me.

Penny looks through the viewer and focuses on Eddy.

PENNY (CONT'D)

Smile.

CAMERA'S POV of Eddy mugging for her, clowning.

INT. SIMON'S BEDROOM

Simon rolls over with a purpose, flips off his eye shade and goes to the window. He looks out, while squeezing his right hand, then sees Camille enter the barn, then Humberto. He grabs his robe and goes to the door.

SIMON

So this how it is.

INT. BARN/GROUND FLOOR

Camille feeds Cleopatra a carrot, then gently pets her.

CAMILLE

How's my baby this morning?

Humberto casually walks over to Camille.

HUMBERTO

Good morning, Mrs. Hardwicke.

CAMILLE

Good morning, Humberto. How are you today?

HUMBERTO

I'm feeling very tip top.

CAMILLE

Humberto would you mind getting a bale of hay from the loft? Cleopatra is ravenous this morning.

HUMBERTO

It would be a pleasure, Mrs. Hardwicke.

They look to the door, to see if anyone's coming, then move to the ladder. Both with hands on ladder.

CAMILLE

I'll help.

HUMBERTO

I need it.

BEHIND HAY BALES - PENNY

Hushes Eddy, with her finger to his lips, sexy, but innocent. Eddy leans back readjusting his position and puts his hand on something. He pulls the "Salt Peter" bottle, examines it, then shows Penny.

EDDY

Chester. Chester. Yes. This is what Camille used on Chester. This is what made him limp. The poor guy didn't have a chance.

They hear Camille and Humberto coming. Penny turns the camera on the ladder. CAMERA'S POV as Camille and Humberto, ENTER.

CAMILLE

Down.

HUMBERTO

Let's try something different.

CAMILLE

Down. I want my pony ride. Now.

LOFT - CAMILLE

Raps Humberto on the butt with her riding crop. He takes his shirt off and gets down on all fours. Camille gets on top, riding, getting turned on.

She strikes Humberto again

HUMBERTO

Ouch. That hurt.

She strikes him again.

CAMILLE

Silence. Horses obey.

BEHIND THE BALES - EDDY

Strains to see the action. Camille gets turned on.

GROUND FLOOR

Simon sneaks into the barn, to the ladder, past a fifty gallon drum, intense, listening to the groans of passion from Camille and Humberto. He goes to the drum with revenge on his mind.

HAYLOFT

Camille and Humberto roll around in the hay, giggling.

CAMILLE

Oh, Humberto, I feel it. Hardwicke farms is going to be mine. And do you know what? I don't know if that will even make me happy.

HUMBERTO

You're like a shark with perpetual hunger. Nothing will satisfy your appetite.

A plume of smoke wafts up to the loft.

BEHIND THE HAY - PENNY AND EDDY

Get a whiff and hold their breath to avoid detection.

LOFT

Camille stops the fun, sniffing.

CAMILLE

Smoke. We've got to get out of here.

BEHIND THE HAY

Eddy and Penny, overcome by smoke, cough and hack, then push over the hay bales, surprising Camille and Humberto, moving toward the loft door to escape.

EDDY

(to Camille)

Smile. You've been "Punk'd."

Camille sees the camcorder in Penny's hands.

CAMILLE

You were supposed to be taken care of. Give me that.

EDDY

I'm back for my severance pay.

Chaos ensues. Camille tries to tackle Penny. Penny tosses the camcorder to Eddy. He shoots Humberto and Camille scrambling.

EDDY (CONT'D)

Good stuff.

Camcorder's POV of Camille coming after Eddy.

EDDY(O.C) (CONT'D)

Come on Camille show me something.

CAMILLE

Give it to me. I'll pay off your gambling debts.

BACK TO SCENE

EDDY

Tempting. I really like your intensity and sincerity. Now give me some hip-hop attitude.

(chuckling)

This is so much fun.

HUMBERTO

We're all going to die. There's a fire. Let's get out of here.

EDDY

Anybody ever tell you, you photograph like a million bucks?

CAMILLE

Do something, Humberto.

HUMBERTO

I'm getting out of here.

Penny jumps to the rope dangling by the loft door and goes to the ground. Eddy by the rope, taunts Camille.

EDDY

Come and get it.

CAMILLE

I'll get you for this.

(to Humberto)

We have to save the animals.

EDDY

You are an animal.

Eddy looks to the ground, drops the camcorder to Penny. Then he climbs down. They go outside.

Camille and Humberto panic, grabbing their clothes, and dressing while moving toward the ladder.

HUMBERTO

We have to save ourselves.

GROUND FLOOR

Camille, half-clothed, comes down first, seeing the fifty gallon drum, spewing smoke, instantly understands the ruse.

CAMILLE

It's the trash. Somebody's idea of a joke.

She then sees Simon, deadly serious, stepping forward. He lifts his left hand.

SIMON

No joke, Camille. Look. I'm cured. I guess, I'll be playing again. See. My hand doesn't go crazy anymore. It was in my head all the time. Too bad my head's connected to my heart.

CAMILLE

Why Simon, what can I say?

SIMON

I think you've said and done just about everything.

Simon turns, and moves toward the door. Camille hugs, Humberto, victoriously.

CAMILLE

(coldly)

He'll divorce me now. At last, Hardwicke Farms is mine.

HUMBERTO

You finally got your way. You must feel very proud.

DOOR

Penny, out of breath, with a hose ready to turn on the fire, meets Simon, exiting.

PENNY

Fire Simon.

Then Eddy with the camcorder.

EDDY

Is everything okay?

SIMON

The fire's out, Eddy. And I feel much better. I'm going to clear my head.

Simon moves quickly toward his car.

Penny and Eddy look at Camille gloating, then she cuts loose.

CAMILLE

Both of you, get off of my property.
You're trespassing.

HUMBERTO

And tell your brother, he is no
longer on my team. He is only a
mediocre player, anyway. He is less
than mediocre.

PENNY

Geoffrey can out ride and out play
you any day of the week. Let's get
out of here -- this barn smells and
it isn't the livestock.

INT. PSYCHIATRIST'S OFFICE - DAY

Simon, in a corner, hiding in the shadows of the room. We
see only the psychiatrist's legs.

PSYCHIATRIST

You have a great deal of anger don't
you, Simon?

SIMON

Just because I have been taken for a
jerk. Camille never loved me.

PENNY

Why don't you move over here to the
sofa and we can talk about it?

SIMON

I like being in a corner. It gives
me an unusually good perspective.

EXT. HARDWICKE CORRAL - NIGHT

Angry, stormy night. Diablo, spooked, jumps the fence and
heads for open country.

INT. BARN

Chester snorting, angry, breaks through the pen, ESCAPING.

EXT. LANCASTER HOUSE/BACK PORCH - NIGHT

Post dinner, Eddy, Penny, Geoffrey and Gramps glum and
thinking the worst, watch the summer storm crackle.

GRAMPA

Things could be worse.

They all look at Grampa, a crazy man.

EDDY

I have to come up with a hundred grand or die.

PENNY

Gramps, we could lose the farm any minute now. Camille is sure as hell gonna foreclose.

GRAMPA

Yeah. We ain't gonna let that happen.

They think some more. Geoffrey is really pouting.

GEOFFREY

No polo. No parties. No life. This sucks big time.

GRAMPA

Quit your belly aching boy. Think.

GEOFFREY

(enlightened)

The tournament. No. Forget it.

GRAMPA

What is it? Speak up.

GEOFFREY

The Grand Prix tournament is in seven weeks with a one million dollar first prize. The biggest polo prize ever.

PENNY

Great. The only thing we need is a team.

GRAMPA

Geoffrey you might of hit on something. We can get a team together. Penny, and you and . . .

Gramps looks seriously at Eddy.

EDDY

Don't look at me. I was raised on blacktop and stickball.

GRAMPA

You know, Eddy, sometimes you've got to push the envelope a little.

PENNY

Come on, Eddy. Let's go for it. Geoffrey and I are the two best players in the area not playing for Camille, but nobody knows about me.

GRAMPA

The only difference between this and hitting a baseball is the location of the ball.

PENNY

Gramps is the best teacher in the world.

EDDY

How many players on a team?

GRAMPA

Four.

EDDY

I see two. Two, only two. Got it? You two. Me zero.

GEOFFREY

This won't work. Realistically speaking, we'd have a snowball's chance. Camille has a world class team. And where do we get the horses?

PENNY

We know enough people with horses who'd love to see Camille lose. We'll get the horses.

Then, they hear horses whinnying, excited.

PENNY (CONT'D)

Flower?

A flash of lightning illuminates the corral, they see Diablo wooing Flower.

PENNY (CONT'D)

It's Diablo.

EDDY

Diablo.

Eddy runs out. The rest follow to the corral.

LANCASTER CORRAL

Pouring rain, Diablo, outside the corral flirts with Flower, whinnying. They surround Diablo.

GEOFFREY

I wonder what happened?

PENNY

He escaped from Camille, that's what happened.

GRAMPA

Now that's what I call old fashioned horse sense. Eddy, you need a horse, don't you.

Eddy gives Diablo some love.

EDDY

Diablo is my horse. Aren't you boy. Let's do it. I'll play. We're gonna push the envelope aren't we Diablo.

Penny hugs Eddy.

PENNY

Oh, that's great, Eddy.

GEOFFREY

We can get a fourth.

GRAMPA

We'll worry about that later. We start training tomorrow Eddy. Early.

Eddy looks at Gramps, pained.

EDDY

Not too early.
(to Diablo)
You found me. What a guy.

Diablo moves to Flower. They nuzzle. Everybody laughs.

EDDY (CONT'D)

On second thought.

They hear a car door slam shut, and turn, seeing Simon moving towards them, emotionally drained.

SIMON

I just got my perspective back, and I need some friends right now.

EDDY

You've got 'em.

They all move toward the house.

EXT. LANCASTER'S YARD - DAY

Eddy, bemused, before a sturdy wooden box with a polo stick as Gramps instructs.

GRAMPA

Eddy, welcome to the sport of kings.
(MORE)

GRAMPA (CONT'D)

The world's oldest team game was first played on the plains of Persia just a couple of millennia before Abner Doubleday threw a pitch. Stakes were higher back then. Heads would roll when you lost. We don't do that so much now. Except on rare occasions. You ready?

Eddy looks at the box.

EDDY

You've got to be putting me on.

GRAMPA

No, I'm not. Let's get going. You got a lot to learn.

EDDY

Nobody starts this way?

GRAMPA

In your case, we're starting very basic. Swing at the imaginary ball. It only took the good lord seven days to create the world. But it'll take all of seven weeks to teach you to keep from killing yourself on the back of a horse.

EXT. LANCASTER'S POLO FIELD - DAY

SERIES OF SHOTS, Gramps schools Diablo for polo. Eddy watches.

INT. LANCASTER BARN - DAY

Eddy, cocky, in polo gear, with a stick over his shoulder, enters the barn with Gramps.

GRAMPA

Now you're ready for the next part of the course.

EDDY

Just between you and me. This game ain't that tough.

GRAMPA

That's right. Stay and on your horse and hit the ball. What could be more difficult than that.

Gramps and Eddy enter a room. Gramps whips the drop cloth off a mechanical horse.

EDDY

Where's the rest of the merry-go-round?

He cautiously looks it over.

EDDY (CONT'D)

You first.

GRAMPA

Gittyup.

Eddy mounts. Gramps at the control.

GRAMPA (CONT'D)

This is to let you get the feel without the fall.

Eddy gives thumbs up. Gramps turns up the speed.

EDDY

This is cool.

Eddy fools around, crouching like a jockey.

EDDY (CONT'D)

(Calling a race)

It's Grab Your Ass by a head, Move Over Baby on the outside, and here comes Big Daddy charging hard. Here comes Big Daddy. It's Big Daddy by a nose.

Grampa gets serious, turns the speed up.

GRAMPA

We've got business.

Eddy straightens up.

EDDY

I'm ready coach.

GRAMPA

Now swing that stick. Attack the ball.

Eddy swings, looking awkward.

EDDY

That didn't count.

Gramps turns up the speed to a gallop.

GRAMPA

Attack the damn ball.

Eddy swings, almost falling. Gramps turns the horse off.

GRAMPA (CONT'D)

That's enough, we'll get it tomorrow.

EDDY

I was getting it. Why'd we stop?

GRAMPA

Tomorrow.

EXT./INT. BARN - SUNRISE

SERIES OF SHOTS as Eddy tames the mechanical horse.

EXT. CORRAL - DAY

Gramps leads Diablo over to Eddy, waiting expectantly.

GRAMPA

You're ready. He's ready. Time to get serious.

EXT. COUNTRY ROAD - DAY

SIR RODNEY PEEK-SMYTHE, aka, The Hammer, British polo thug, in Goth black leather and studs, and fiancée LADY SARABETH BEECHUM, 30ish, cruise in a Jag convertible.

Sarabeth gently, playfully touches Rodney's hand.

SARABETH

Promise me this will be the last time.

RODNEY

Promise.

SARABETH

With all your heart.

RODNEY

Every beat.

They kiss, almost running off the road.

HARDWICKE LANE

Jaguar comes down the lane up to the house. They get out of the car, then Rodney leans on the horn.

RODNEY

No telling where they are, Poppinsie.

They see Camille and Humberto bound out of house.

RODNEY (CONT'D)

Ahh, our hosts.

As they hold hands and move toward Camille and Humberto.

SARABETH

I love you Rodney.

As they move toward their guests.

CAMILLE

That's the dirtiest man in polo?

HUMBERTO

(tickled)

The Hammer in the flesh. He's brilliant. Wait until you see him in action. Totally ruthless.

RODNEY

Humberto, old chap, good to see you again.

Shaking hands.

HUMBERTO

You look in top shape.

RODNEY

Absolutely infallible.

HUMBERTO

Rod, this is Camille.

RODNEY

So glad to meet you at long last, Camille.

CAMILLE

Humberto has told me so much about you, I think I've known you forever.

RODNEY

I'd like you to meet Sarabeth. We're going to be married next June. We are so in love.

Humberto motions toward the house.

HUMBERTO

Shall we?

Camille leads the group to the house.

CAMILLE

You're in love. How exciting.

(MORE)

CAMILLE (CONT'D)

I want to hear all about how you met, everything. All of the sordid details.

Clayton walks a horse in the b.g., watching the arrival, then moves quickly into the barn and pulls out his cell, speed dialing.

CLAYTON

Sir Rodney Peek-Smythe is here.

EXT. PRACTICE FIELD - DAY

Eddy carries the ball as he practices with Geoffrey and Grampa.

EDDY

Hey, this isn't so tough.

Geoffrey steals the ball, knocking the wind out of his sails. Penny, like a Pony Express rider approaches. Gramps stops play.

GRAMPA

Hold on.

GEOFFREY

What's her problem?

Penny is surrounded by the boys.

PENNY

Hey, guess what? Clayton called, says Camille brought in Sir Rodney Peek-Smythe to replace you.

Geoffrey is stunned.

GEOFFREY

That's it.

GRAMPA

This isn't good.

EDDY

Sir Rodney?

PENNY

He just came off a three year suspension.

EDDY

(whistling)

Time out.

Gramps, Penny, Geoffrey and Simon, nodding, a death nod.

GRAMPA

The dirtiest polo player to ever
pull on riding boots. It looks look
I just came off the disabled list.
We're gonna play some hard ass polo.
Enough for today.

They head to the barn.

EXT. COUNTRY ROAD - DAY

A convoy of Escalades and Land Rovers raises dust. A truck
and horse trailer with Clayton driving, followed by Humberto's
car with Camille, then Sir Rodney Peek-Smythe's car, followed
by the SHERIFF with lights flashing and sirens wailing.

STABLE AREA

Eddy, Penny, Geoffrey and Grampa water the horses.

PENNY

Eddy you're raising your game.

EDDY

We're gonna kick some ass in that
tournament.

GRAMPA

You keep improving and you could
catch on with a lot of teams.

EDDY

Thanks gramps. Coming from you that's
really a compliment.

Geoffrey, threatened, splashes water on Eddy.

GEOFFREY

Sorry, an accident.

EDDY

No problem, it's only water.

Eddy sees the convoy turning up Lancaster Lane.

EDDY (CONT'D)

Who's this?

They all look.

GRAMPA

(straining)

I don't like the looks of this one
bit.

The convoy arrives, stopping.

PENNY
 (to Geoffrey)
 Camille. It's Camille. What the
 hell! Geoffrey get Simon out here.

Geoffrey runs to the house.

GRAMPA
 The sheriff, too. I bet Diablo's
 got something to do with it.

EDDY
 Even odds.

PENNY
 I'll handle it, Gramps.

Showdown at the Lancaster corral. Camille, Humberto, Sir
 Rodney, and the sheriff move toward Eddy, Penny, and Gramps,
 squaring off, twenty feet between. It's tense.

CAMILLE
 I'm after my horse.

PENNY
 What horse is that Camille?

CAMILLE
 Sheriff. I'm not going to waste my
 breath.

As sheriff BUZZ WARFIELD, ruddy faced, 50, steps forward.

SHERIFF
 Penny, Mrs. Hardwicke thinks you've
 got her horse, Diablo.

CAMILLE
 Diablo is here and he belongs to me.

SHERIFF
 Mrs. Hardwicke, please. You know
 anything about it. I need to look
 around a bit. Do you mind?

He flashes the warrant as Simon walks in.

SIMON(O.C.)
 Buzz, Mrs. Hardwicke doesn't own a
 horse named Diablo.

SHERIFF
 Sorry to bother you Simon.

Simon, moving confidently with Geoffrey closes ranks with
 Eddy, Penny and Gramps.

SIMON

It's okay, Buzz. Diablo was my horse and I gave him to my friend Eddy Jones several weeks ago as a gift. I registered the transfer at the county building. You can go look it up for yourself, if you need to.

Looking at Camille, defiantly.

SHERIFF

Your word's good enough for me. I guess that's that, Mrs. Hardwicke.
(with a wink)
Thank you for your time, Simon.

CAMILLE

(to Simon)
We'll let the judge decide who owns Diablo. See you in court.

SIMON

I'll see you in divorce court.

GRAMPA

Don't let the gate hit you in the ass on the way out.

Eddy, gets in Sir Rodney's face, challenging.

EDDY

(to group)
Yeah, take your hired gun and get out of here.

RODNEY

(to Eddy)
You don't have a snowball's chance in hell of winning. We'll ride you right off the field.

EDDY

Yeah.

RODNEY

Yeah.

Grampa stepping between them.

GRAMPA

We'll settle this on the polo field.

Geoffrey, looking squarely at Humberto.

GEOFFREY

Bring it on.

Humberto nervously sneers.

HUMBERTO
They are cowards.
(spitting insult)
Let's go.

CAMILLE
No. Diablo belongs to me. He is
mine.

HUMBERTO
(forceful)
Camille.

Camille backs off and the intruders move quickly to their vehicles as Eddy, Penny, Gramps, Geoffrey, and Simon watch.

Camille angrily gets into Humberto's car.

CAMILLE
I want that horse back. Do you hear
me? I want that horse back.

HUMBERTO
Anything you say, Camille. First,
we go home.

ANGLE ON

The "good guys", break into high fives and hand slaps.

EDDY
We'll settle this on the polo field.
Way to go Gramps. Simon, you really
had Diablo registered in my name.

SIMON
Let's not sweat the details. We got
Camille out of here.

Excruciating pain in Gramps eyes. He falls to the ground.
Penny comforts him.

PENNY
Gramps, what's wrong?

GRAMPA
My hip! My hip!

Eddy, Simon and Geoffrey around Gramps.

GEOFFREY
We've got to get you to town.

EDDY
I'll get the truck.

INT. GRAMPA'S HOSPITAL ROOM - DAY

Penny holds Grampa's hand as he sleeps, post surgery, then kisses his head and exits.

INT. HOSPITAL HALLWAY

Penny moves to Eddy, Simon and Geoffrey as they await in a solemn mood. She goes to Geoffrey.

PENNY

The last operation on his hip gave out. No need for more surgery. The doctor says, he can go home in a few days, just has to stay off his feet.

GEOFFREY

This is really great. Damn. Why did this have to happen? There goes the tournament.

PENNY

The tournament doesn't seem to be important to me right now.

SIMON

Penny, Geoffrey if there's anything I can do. You've been true friends to me.

A light goes off in Eddy's head, eyes getting wide, looking right at Simon.

EDDY

What if . . .

All eyes on Eddy.

EDDY (CONT'D)

What if Simon filled in for Gramps?

GEOFFREY

You've got to be kidding.

SIMON

No way. You know I hate polo.

EDDY

The way I'll teach you. . .

Eddy, seeing Penny roll her eyes. Geoffrey downcast.

EDDY (CONT'D)

We'll teach you. After all, I learned from the master.

Geoffrey moves toward the door, disgusted.

GEOFFREY

See you later. I've got things to do.

He exits.

EXT. LANCASTER POLO FIELD - NIGHT - FULL MOON

Geoffrey, rides lickety-split. He stops at one end, takes a beer from a brown bag, sucks it down and tosses it. He heads the opposite direction, chugging another beer. By the goal, Penny waits to give him hell. He pulls up quickly in front of her.

GEOFFREY

What are you looking at?

PENNY

A quitter and a big baby is what I see. You're no Lancaster. We don't quit.

GEOFFREY

Go fu. . .

PENNY

What was that?

He falls to the ground.

GEOFFREY

Don't you understand English. I said go fu . .

He cries. Penny comforts him.

GEOFFREY (CONT'D)

I'm so sorry.

PENNY

Me too.

Penny rocks him.

GEOFFREY

We've got to stick together. Don't we?

PENNY

Yeah. We've got to stick together.
(beat)
Time to go home. It's late.

EXT. NYC STREET - MILTON'S LIMO - DAY

Eddy knocks on the back window of Milton's limo. The door opens.

Eddy looks warily at Frankie and Cecil, stone-faced, flanking Milton in a white suit, smoking a giant Cuban.

EDDY
How you been Milton?

INT. MILTON'S LIMO - MOMENTS LATER

Eddy nervously sits across from Milton, Cecil and Frankie.

EDDY
My share of the prize money should make us even.

MILTON
I'll be watching you. Very closely.

EDDY
How about giving me a chance to get my money back. You ready for some action?

MILTON
What do you have mind?

Cecil cocks a pistol at Eddy's forehead.

CECIL
Say the word, Milton. I'd love to finish you off right now.

EDDY
Put that thing away, you don't want blood all over Milton's white suit.

Milton puffing on his stogie, thinking.

MILTON
See you at the matches Eddy.

Eddy exits car.

EXT. LIMO - NYC STREET

The limo drives off. Eddy moves toward Penny, in the MUSTANG, and gives her a weak smile.

EXT./INT. HARDWICKE HOUSE/BATHROOM - NIGHT

Camille, ready for bed, cuts her hair, severe.

CAMILLE
Darling, I have a surprise for you.

INTERCUT - BEDROOM

Humberto in bed, smoking a cigarette, disengaged, thinking.
She turns the bathroom light off.

CAMILLE
Close your eyes.

HUMBERTO
My eyes are closed. Now come to
bed.

She moves from the bathroom.

CAMILLE
Don't peek.

HUMBERTO
I hold my breath with expectation.

She slides into bed.

CAMILLE
O.K.

He opens his eyes, giving a blank stare.

CAMILLE (CONT'D)
You don't like it.

HUMBERTO
It will take a little time getting
use to.

CAMILLE
It will grow back.

He's quiet, continually smoking.

CAMILLE (CONT'D)
Well.

Camille suggestively kisses his free hand, then his face.

CAMILLE (CONT'D)
Maybe, if I sprinkled some straw
around.

HUMBERTO
No straw. I have been thinking.
Now, that we are at last, and for
all time together, my love, it would
make me feel more secure, if we had
something more binding. I feel
somehow vulnerable.

CAMILLE

I'll have my attorney draw something up.

HUMBERTO

Ahh, an agreement. Yes. You are wise. An agreement.

He kisses her on the forehead, then turns off the light, smiling. The cigarette continues to glow.

CAMILLE

Darling, I want Diablo back, right now. Tonight. The law moves too slowly.

HUMBERTO

Yes, darling.

INT. LANCASTER HOUSE - EDDY'S BEDROOM

Eddy is awake on the bottom bunk, thinking, annoyed as Simon snores on top. Eddy kicks the top bunk. Simon rolls over.

EDDY

Now I know why Camille dumped you.

He gets out of bed and moves to the door.

EXT. LANCASTER BARN

Camille leads and Humberto carries the bridle as they sneak around the barn.

HUMBERTO

Are you sure you want to do this?

CAMILLE

This is not negotiable. Diablo belongs to me.

They move into the barn.

INT. BARN

They go to Diablo's stall. Humberto leads Diablo out.

HUMBERTO

Do they still hang horse thieves?

Humberto puts on the bridle.

CAMILLE

Will you shut up? I'm only taking what rightfully belongs me.

HUMBERTO

Then why are we doing this in the middle of the night?

They exit.

INTERCUT - KITCHEN

Eddy gets a glass of water, then to the back porch.

INTERCUT - HUMBERTO

And Camille outside the barn. Diablo becomes unruly.

CAMILLE

Can't you control him?

HUMBERTO

Easy for you to say.

They mount Diablo.

INTERCUT - EDDY

Hears the commotion and runs to the barn. Lights go on in the house.

INTERCUT - HUMBERTO

And Camille take off and flash by Eddy.

EDDY

Camille. Bitch. Horse thief.

Simon, Penny, and Geoffrey reach Eddy, slack-jawed. Eddy and Penny simultaneously pucker, whistling at Diablo. The horse stops in his tracks, slowly returns.

EDDY (CONT'D)

It works.

PENNY

How about that?

Eddy looks at Penny, amazed.

EDDY

Yeah, how about that?

SIMON

Perfect pitch. Look at them, they're frantic. Camille will have a stroke. For once she doesn't have control of the situation. This is wonderful.

PENNY

Now she can add failed horse thief
to her resume.

Humberto and Camille struggle to turn Diablo back.

CAMILLE

Come on Diablo, let's go. Nice
horsey. Come home with mommy.

HUMBERTO

Let's get out of here.

They abandon Diablo and run away..

CAMILLE

I'm beginning to lose respect for
you Humberto.

HUMBERTO

I am too.

They stumble into the darkness with Humberto several steps
ahead of Camille.

Diablo meekly walks up to Eddy, gives him a kiss.

EDDY

From now on I sleep with Diablo. No
offense, Simon, but you snore.

They all laugh.

EXT. LANCASTER YARD - DAY

Eddy and Simon play croquet.

SIMON

I hate polo. You have no idea how
much I hate the game.

EDDY

Yeah, but you hate Camille more.

Simon, snarls, crushing the ball through the wicket, breaking
the stick.

EXT./INT. BARN

Simon, on the mechanical horse swings a stick. Eddy turns
up the speed, laughing at Simon holding on.

DISSOLVE TO:

SERIES OF SHOTS as Simon graduates to a pony, instructed by
Eddy, Penny and Geoffrey. They hit the ball around the field.

EXT. HARDWICKE FARMS POLO FIELD - DAY

Humberto's team scrimmages. CLOSE-UP on Sir Rodney doing his dirty work, poking an opposing player with his stick. The fouled player grabs his side.

RODNEY

So terribly sorry old chap. It was an unavoidable accident.

The player falls off his horse. Humberto gives a satisfied look, smiling.

EXT. HOSPITAL - DAY

Penny wheels Gramps to the car where Eddy, Geoffrey and Simon wait.

GRAMPA

I'm gonna make your lives miserable if I see you've been goofing off.

PENNY

Oh, Gramps, lighten up. We've been doing just fine. You just take it easy.

He looks up, dismayed.

PENNY (CONT'D)

But we need you to really get us tuned up. Our practices have been disasters.

GRAMPA

Well, we're really gonna give'em hell now. I've been working on strategy in the hospital.

At the car, Gramps looks at Geoffrey, Simon and Eddy, catching them off guard.

GRAMPA (CONT'D)

Ain't that right team.

They ad-lib, "right".

EXT. LANCASTER'S POLO FIELD - DAY

Penny, Geoffrey, Simon and Eddy scrimmage another team. Penny passes the ball to Simon, surprised. He cranks up, hitting it to Geoffrey. Who passes it to Eddy knocking it through the goal. Simon, amazed, relieves the moment.

SIMON

Assist. I made an assist.
(MORE)

SIMON (CONT'D)

You did see that. Everyone. I made
an assist.

Everyone looks unimpressed, then they all laugh. Penny goes
to Gramps on the sidelines for approval.

GRAMPA

You're looking okay. You're just
this far from being there.

EXT./INT. POLO CLUB - NIGHT

Swank pre-tournament benefit dinner/talent show.

T.V. monitors located around the dining room display the
event. Simon plays a jazz piece and ends song to rousing
applause. As he moves to table with Penny and Eddy, Grampa
and Geoffrey, the M.C., smooth, 40's, announces.

M.C.

Thank you, Simon. Aren't we lucky
to have such a distinguished performer
and neighbor with us tonight?
Everyone. A big round of applause
for Simon Hardwicke.

The audience applauds.

M.C. (CONT'D)

Superb Simon.

Hoots, hollers, and applause.

M.C. (CONT'D)

And now we have the honor of Miss
Roberta Jamison playing that
traditional favorite "Melody of
Spring" on the Harp. Roberta how
many years have we had the pleasure?

Roberta, harpist about 60, mouths ten.

M.C. (CONT'D)

Ten . . . as fresh as ever. Ladies
and gentlemen Roberta Jamison with
"Melody of Spring."

As Harpist plays, Eddy, Penny, Simon and Gramps and Geoffrey
conspire.

PENNY

Camille's up next. The music video
of the millennium.

Humberto is seated at the next table with Sir Rodney,
Sarabeth and the rest of the polo team.

EDDY

Yes, about to display her hidden talent.

Eddy nods to Penny, then goes backstage. Simon turns to Humberto at the next table.

SIMON

Great show. Camille's next. She's really got this song down. You know, Humberto there's no hard feelings on my part. C'est L'amour. We have to be adult about these things.

Simon relishes the moment.

HUMBERTO

Yes. Thank you.

Harpist finishes to applause and M.C. returns.

M.C

What a special musical moment. Thank you, Roberta, for ten memorable musical years. And now without further ado, Camille Hardwicke. Big hand. Camille's been working real hard on this number. "The Lady is A Tramp" ladies and gentleman.

M.C. leads applause. Simon, smiles, and knowingly whispers to Humberto, obviously irritated.

SIMON

This ought to be something. Talk about life imitating art.

Humberto offers a strained smile. Music begins and Camille enters wearing a slinky gown, singing "The Lady Is A Tramp".

BACKSTAGE - EDDY

Inserts the video and presses play. He looks at Camille from the wings and gives a thumbs up, making her uneasy.

DINING ROOM

During the song, CLOSE ON monitors showing, Camille and Humberto in their loft tryst (earlier scene). Chuckles ripple through the audience.

Humberto would like to crawl under his seat.

SIR RODNEY

I see you in a whole new light, old man.

(MORE)

SIR RODNEY (CONT'D)

A whole new light, and a new angle.
 Good show.
 (laughing; toasting)
 Cheers.

Humberto inhales a tall scotch, and smolders.

On stage, Camille, singing, tries to keep it together as the audience gets hysterical with laughter.

Eddy, Camille, Simon, Grampa and Geoffrey at a table.

EDDY

Reality TV . . . "Keeping up with
 Camille."

SIMON

I think Camille has a way with that
 song. She really sells it.

With the audience in hysterics, Camille skulks to the wings with a look that could kill.

EXT. POLO GROUNDS -- DAY

SERIES OF SHOTS showing pageantry, luxury sponsors; Rolex, Tiffany, Piaget, Landrover, Cadillac logos, the rich at play.

Banner reads "1,000,000 Grand Prix Polo," the preparation of horses and players; horses coming off trailers, saddling, preening, wild shots of Humberto, and Camille, Sir Rodney and team members.

OFFICIAL, 40's, at a large chart, writes team names in two brackets leading to the championship game.

CLOSE-ON hand writing "Hardwicke Farms" in one bracket, "Lancaster Farms" in another bracket. PULL-BACK to reveal Gramps watching. He then wheels away.

INT. VIP TENT -- CONTINUOUS

Milton, protected by Cecil and Frankie totally out their element amidst the beautiful people EXIT.

EXT. TENT

Milton walks from the tent with the boys following.

MILTON

Let's find a comfortable vantage
 point to keep an eye on my investment.

TRUCKS -- MOMENTS LATER

Eddy leads Diablo down the trailer ramp and ties him up with the rest of the ponies.

EDDY

Thatta boy you stay on the bench and be nice and rested until we need you. You're our secret weapon.

Diablo stomps his foot in acknowledgement.

Geoffrey comes over with Gramps. A match plays in the b.g.

GRAMPA

We drew a team from Palm Beach. A tired European prince, a couple of Argentineans and a internet tycoon from Silicon valley. We have to look out for the Chinese team, they're new on the scene. Well, actually they're not. We're the Johnny come latelies. The Chinese have been playing this game for a couple thousand years. Eddy, how you feeling? You ready for some polo?

EDDY

How many games to the finals is all I want to know?

GEOFFREY

Seven.

EDDY

Seven's my lucky number. Will you hurry up.

GEOFFREY

Pace yourself. This isn't baseball.

Penny nervously checks her tack.

PENNY

Just about.

EDDY

You're holding up the posse.

Penny finishes and mounts.

SPECTATORS

Cecil and Frankie, decked out in polo attire, flanking Milton, move through the crowd.

MILTON

You think we can stir up a little
action with the country gentry.

FRANKIE

(mystified)
Who's that?

MILTON

Cecil it's your job to make sure
Dumbo doesn't open his open his big
yap and embarrass me.

Milton sees Camille.

MILTON (CONT'D)

A familiar face. Let's see what
happens here?

Milton and his entourage move toward Camille. Buffy is close
by, near the field craning to see Humberto.

OFFICIAL rolls the ball in to start play.

MONTAGE OF several days of successive tournament matches
featuring Hardwicke Farms hammering opponents, with CLOSE
SHOTS of Humberto and Sir Rodney doing their dirty tricks,
opposing players fall, ambulances come and go.

CHUKKER GIRLS, 20, ride around the field displaying the
chukker on signs.

DISSOLVES show day to night to day. Lancaster Farms jubilant
in victory after victory as they each march toward the
championship.

CLOSE-ON tournament OFFICIAL, 40, writing Hardwicke Farms
into the championship game versus Lancaster Farms.

LANCASTER TRAILER

Geoffrey, Simon, Eddy and Penny with their game faces.

GRAMPA

This is it. This one's for the whole
enchilada. Everything before today
has been child's play. Humberto and
his gang aren't taking prisoners, so
I got us some protection.

He hands out FLAK JACKETS to the team.

GRAMPA (CONT'D)

These should do the trick. I borrowed
them from the sheriff.

SIMON

Do you really think we need these?

GRAMPA

Underneath your shirt Simon. There's a reason they call Sir Rodney the dirtiest man in polo.

PENNY

I'm in.

Geoffrey resists.

GEOFFREY

No. This isn't polo.

GRAMPA

You're right. This is old school polo - - all out war. So put it on. We can't afford any injuries.

Eddy models his jacket.

EDDY

Do we have to give'em back? This is perfect for grocery shopping in my hood.

ANGLE ON

Music - The "Magnificent Seven" theme

Penny, Eddy, Geoffrey and Simon ride onto the field with gunslingers bravado toward their evil counterparts, Humberto and his cutthroats.

CAMERA dwells on each player's intense face going to battle. SLO-MO of their war horses, panting, sweating, nostrils flaring.

SPECTATORS - CAMILLE

Beams as she watches Humberto and her team move toward center field. Then bubbling with confidence, she looks t Milton as he lights a cigar.

CAMILLE

Milton, do you feel lucky?

MILTON

Very.

CAMILLE

How about a friendly wager? I'll take Humberto and give you three to one odds.

MILTON
 (pondering)
 Three to one?

CAMILLE
 (eager)
 Okay. Five to one.

MILTON
 Is ten grand friendly enough?

CAMILLE
 You're on.

MILTON
 Today I'll take the long shot. I
 know you're good for it.

They shake.

MILTON (CONT'D)
 (to Frankie and Cecil)
 Jones better win or his life isn't
 worth a plug. . .

Milton looks down. His foot is in a pile of horse manure.

MILTON (CONT'D)
 Handle it. Now. Handle it.

CECIL
 Settle down Milton. We've had some
 experience.

Then as she turns away.

CAMILLE
 Sucker bet. Humberto can't lose.

CENTER FIELD

The teams jockey for position. Humberto menaces at Eddy.

HUMBERTO
 Get ready to have the ball shoved
 down your throat boy.

EDDY
 (laughing)
 Get ready to have this stick shoved
 up your . . .
 (judge's whistle drowns
 out words)
 Ass and broken off.
 (smiling)
 Amigo.

As the referee moves toward center field. Sir Rodney, cagey, evil, jockeys for position next to Simon.

RODNEY

A beautiful day for a go. Do you mind?

He pokes Simon in the ribs with his stick.

SIMON

(smiling)

Did you say something, old man?

Geoffrey, intense, with a game face looks over at Penny.

PENNY

How about us Cracker?

GEOFFREY

Yeah, how about us?

CLOSE-ON referee rolls the ball and the game begins.

MONTAGE of Lancaster Farms playing furiously, missing shots on goal as the wily, and ruthless duo of Humberto and Sir Rodney kick, poke, push their way to four successive goals.

Scoreboard displays Hardwicke Farms 4, Lancaster 0.

Chukker girls circle the field presenting chukker FOUR.

As the two teams ride off the field.

HUMBERTO

You are a joke. You have no right to be on the same field with me. You are a disgrace to the greatest game in the world.

SIMON

That's what you think. We've got you just where we want you. It's gonna get ugly now. I can hear it now. "Don't cry for me Argentina."

EDDY

Let's change horses Simon, we've got work to do.

Eddy gives Humberto the "I've got my eye on you" sign and rides to change horses with Simon.

HUMBERTO

You are a fool.

SPECTATORS -- MOMENTS LATER

Camille smugly nods at Milton.

TETHERED HORSES

Lancaster Farms changes horses. Eddy atop Diablo.

EDDY

This is it big boy. Your shot at
the big game.

Diablo rears on his hind legs in a "Lone Ranger" moment.

EDDY (CONT'D)

Diablo says he's ready.

Penny looks skyward seeing thunderclouds.

SIMON

Okay we've got 'em on the run.
Let's rip their hearts out, kid.

GEOFFREY

Take another look at the score.

SIMON

I don't hear the fat lady yet.

GRAMPA

Okay, listen up. We're getting the
crap beaten out of us.

GEOFFREY

Finally, the voice of reason.

The team encircles gramp's wheelchair. Penny and Geoffrey
burst with pride.

GRAMPA

Well, you know what you got to do.
This ain't no time for a Knute Rockne
speech. But I would like to say
that whatever happens, we've shown
the bastards what a little gumption
and hard work can do. Geoffrey,
Penny you're all I've got in this
world. And I couldn't be prouder.
Eddy, Simon, you could play with me
any day. Win or loose, you can hold
your heads up. Now get out there
and play polo.

Eddy on Diablo leads the team to centerfield.

EDDY

(to Diablo)

Boy, we're gonna shoot and weave,
pass and ride 'til their hooves turn
to Jell-O.

SPECTATORS

Camille SEES Diablo.

CAMILLE

Damn Eddy Jones. That's my horse.
Go Humberto. Do it dirty.

Milton looks fondly at Camille.

CAMILLE (CONT'D)

I didn't mean it that way.

CENTERFIELD

RODNEY

Isn't this delightful.
(looking skyward)
Perfect weather for a little romp.

Rain begins, spectators open umbrellas and the field turns
into a quagmire.

Chukker girls present Chukker FIVE.

Referee rolls the ball. This is "The Longest Yard" on
horseback, down and dirty. In back and forth play, Humberto
and Rodney show their thuggery. Humberto upends Penny.

EDDY

You okay?

PENNY

I'll live.

She gamely gets back on Flower. Humberto rides by.

HUMBERTO

An accident. No hard feelings.
Falls are part of the game.

PENNY

I'm pissed. Really pissed.

GEOFFREY

Now I have another score to settle
with Humberto. The first one's for
Gramps.

EDDY

Please. Allow me. It will be my pleasure. In my neighborhood we have special ways of dealing with the really bad dudes. Let's kick ass. This is Octogon polo.

CLOSE-ON

GRAMPA

Up to his old tricks. Thatta girl Penny, don't let that sonofabitch intimidate you.

BACK TO FIELD

Humberto nears Eddy and Geoffrey.

EDDY

Hey Humberto. Here it comes. Payback time.

HUMBERTO

You know where to find me.

GEOFFREY

Watch your back.

RODNEY

Jolly good. Now we're getting interesting.

Back in action, Eddy hooks Humberto sending him to the ground.

EDDY

So sorry amigo.

Humberto recovers, gets back on his horse.

RODNEY

Bravo Eddy. You have exciting potential. Allow me to fine tune your game.

EDDY

You're going to see a whole new game. We're playing street polo now.

RODNEY

Street polo? You American's. Always so innovative.

SERIES OF SHOTS shows Eddy and his team executing intricate showboat passing. Eddy scores, Penny scores. Geoffrey scores, Simon scores. Lancaster Farms ties the game.

INSERT: Scoreboard shows Hardwicke Farms 4. Lancaster Farms 4.

CHUKKER GIRLS ride around the field in a convertible holding chukker signs SIX.

Scoreboard shows Hardwicke Farms 5. Lancaster Farms 4.

Humberto follows Diablo as they move to the field.

EDDY
(to Diablo)
Seven minutes pal. That's all we need. Let's take it home.

HUMBERTO
(to Eddy)
You play like clowns.

Diablo kicks mud in Humberto's face, does a slow burn.

EDDY
Have you looked in the mirror today?

Scoreboard shows chukker 8. Hardwicke Farms 5. Lancaster Farms 4. The clock winds down.

SERIES OF SHOTS showing Eddy and Diablo dominating play.

Sequence shows flashing sticks, flying hooves. Minute 5 Penny ties the score. Hardwicke Farms 5. Lancaster Farms 5.

INTERCUT Eddy's POV showing battle scene from film "Charge of the Light Brigade."

BACK TO SCENE

Penny's horse stumbles, then regains balance.

Humberto's team pokes, grabs, punches.

As Eddy

EDDY (CONT'D)
We need a home run.

PENNY
This is polo.

EDDY
Extra innings. Tie score. The bench is cleared. Time for a walk off.

Eddy breaks away on Diablo.

INTERCUT clock -- time running out.

Eddy on Diablo heroically breaks away. He belts the ball. We watch in SLOW-MOTION as it splits, going through the goal. The referee recovers ball, signaling a goal. Game over.

Scorekeeper changes scores Lancaster Farms to a 6. Hardwicke Farms 5.

Eddy, Simon, Geoffrey and Penny jump from their horses, high-fiving, hugging each other AD-LIBBING.

EDDY (CONT'D)

Did we?

PENNY

We did.

EDDY

We took it to them.

Eddy kisses Penny. Gramps does wheelies.

SIMON

We won. What a game. We won. We won. I love Polo. I don't believe I said that. Yes, I love polo.

GEOFFREY

I guess I've learned a couple of things.

Penny hugs him.

PENNY

We both have.

EDDY

I think we all have.

Eddy is pensive.

PENNY

What are you thinking?

EDDY

Unfinished business.

Grampa does wheelies. Ad-libs joy.

LATER

Skies clear. Teams load their trailers. Sir Rodney and Sarabeth at their car. He tosses a pair of brass knuckles to the ground.

RODNEY

I don't think I'll be needing these anymore.

Sarabeth presents him with his spiked riding crop.

RODNEY (CONT'D)

Ahh, yes. The spanker. It came in handy on many occasions.

SARABETH

It's the past.

RODNEY

You think?

He tosses it away.

RODNEY (CONT'D)

Anything you say, Poopsie. Sadly, an end of an era. Shall we move along?

Rodney sees Eddy.

RODNEY (CONT'D)

Darling would you excuse me for a moment. I would like to congratulate Eddy.

SARABETH

Love you.

RODNEY

Love you.

He picks up the brass knuckles, looking threatening and catches an exhausted Eddy.

RODNEY (CONT'D)

Oh, Eddy, I'd like to tell you that you've earned my utmost respect.

EDDY

Thanks.

Rodney presents the brass knuckles.

RODNEY

Would you like these, I don't need them anymore? I'd be honored.

EDDY

Rodney, I'd rather use a bat. Later.

As Eddy walks away.

RODNEY

(admiring)

That's a man with a future.

Camille moves through the players in a hurry, searching. She sees Humberto with Buffy making out in his car.

CAMILLE

Humberto.

HUMBERTO

Ahh, dear, dear Camille, what can I say, we tried our hardest.

CAMILLE

Well, are you coming home?

HUMBERTO

To Hardwicke Farms? No. No. Really, now, in all honesty, what do you think? We lost. You lost. It's time we move on. It is life.

He slowly drives away, as in earlier scene.

CAMILLE

Where are you going?

HUMBERTO

(to Camille)

I have found true love.

(to Buffy)

You know Buffy. We have much in common.

Buffy, pleased with herself, smiles at Camille.

HUMBERTO (CONT'D)

Take care of yourself. It's been very entertaining.

Humberto pulls away. Camille is lost. She sees Simon in the near distance and goes to him, hesitating when Simon takes the Psychiatrist's hand.

SIMON

I'm going to start touring again. It's because of you. I owe my recovery to you.

He kisses her on the cheek.

PYSCHIATRIST

Good luck Simon.

Psychiatrist leaves. Camille, approaches Simon.

CAMILLE

Simon?

SIMON

Is someone addressing me?

Looking right at Camille.

CAMILLE

I've missed you.

SIMON

Do I know you? Ahh, yes I do seem to remember. That was the most unpleasant experience of my life.

Simon moves on, ignoring her.

CAMILLE

There were good times.

Penny cradles the Grand Prix trophy as she, Eddy and Diablo approach Camille from behind. Diablo nudges Camille. She falls to the muddy ground coming up covered, fuming.

EDDY

I love the contrast, Camille. What do you think Diablo?

CAMILLE

I loathe you. Get out of my sight.

Diablo gives a horse laugh.

EDDY

Should we give the muddy lady a hand?

Diablo responds.

EDDY (CONT'D)

Anything you say pal? You're a great judge of character.

Milton, Cecil and Frankie surround Camille.

MILTON

Fifty thousand dollars in large denominations will be fine Mrs. Hardwicke. Boys give the lady a hand.

Eddy gives a so long wave to Milton, Cecil and Frankie.

MILTON (CONT'D)

Kid, you're off the hook. No hard feelings.

Geoffrey steps in interrupting, offering a hand.

GEOFFREY

Camille, are you okay?

Camille looking up at Geoffrey. He offers his hand.

CAMILLE

Why Geoffrey, just the hand I was looking for. You are gallant.

As Penny, Eddy and Diablo walk into the sunset.

PENNY

What's next, Eddy?

Eddy puts his arm around Penny.

AS FINAL CREDITS ROLL

EXT. YANKEE STADIUM FIELD - DAY

Eddy leads off first, ready to steal second.

INT. BROADCAST BOOTH

BROADCASTER

What an incredible story this Eddy Jones is, leading the league in steals after a three year lay-off. He hasn't missed a step.

EXT. PLAYING FIELD

Eddy breaks for second.

BROADCASTER(O.C.)

There he goes.

Shortstop misses the tag.

BROADCASTER (CONT'D)

He's safe. Steal number forty seven for Eddy Jones. What a game. What a comeback.

(voice trails off)

Eddy dusts himself off and looks toward the stands and sees Simon, Psychiatrist, Penny, Geoffrey and Gramps cheering with Diablo next to the dugout, offering a horse laugh.

THE END

FADE OUT: