

# Hot Air

MOVIE OPENS WITH TEXT ON SCREEN:

"MARCH 13TH, 1915

THE ONLY WAY TO TRULY KNOW YOURSELF IS TO PUT YOUR LIFE ON THE LINE.

- LINCOLN BEACHEY  
AVIATOR, DAREDEVIL

MARCH 14TH 1915

LINCOLN BEACHEY DEAD."

SCENE OPENS WITH RICK AND A WOMAN HAVING SEX IN WHAT LOOKS LIKE A FREEZER. THEN CUTS TO DIVERS JUMPING IN A WATER, POLICE AND POLICE TAPE SURROUNDING THE AREA. THEN CUT TO RICK ENTERING A MOTEL ROOM TO THE PHONE RINGING.

**00:00:36 - 00:00:37 RADIO**

And life on the road,

**00:00:40 - 00:00:42 RADIO**

smoking and drinking,

**00:00:45 - 00:00:46 RADIO**

but nobody knows-

**00:00:47 - 00:00:57 Rick Maltese**

Hello. Oh. Hey, yeah, I've been trying to reach you for a week. I need a flight south of the border, as soon as you can.

**00:00:59 - 00:01:03 Rick Maltese**

You're kidding me. Oh, that would be fantastic. Will you let me know?

**00:01:04 - 00:01:05 RADIO**

How does it-

**00:01:05 - 00:01:08 Rick Maltese**

As soon as possible. Thanks very much.

**00:01:09 - 00:01:15 RADIO**

You've drifted so far from home long ago.

**00:01:18 - 00:01:30 RADIO**

You're hungry and tired, so cold and alone. You can't buy no beer.

CUT TO FAMILY OF FOUR—MOTHER, TWO CHILDREN, AND HUSBAND—AT A FUNERAL, RICK WATCHING FROM AFAR IN HIS TRUCK WITH BINOCULARS.

**00:01:42 - 00:01:43 PRIEST 1**

Should we keep waiting?

**00:01:53 - 00:01:53 Kate**

Guess not.

**00:01:55 - 00:01:59 PRIEST 1**

We're gathered here today to say goodbye to Harold—

**00:02:00 - 00:02:02 Kate**

Patterson. Harold Patterson.

**00:02:02 - 00:02:03 PRIEST 1**

Harold Patterson.

CUT TO RICK PUTTING DOWN BINOCULARS, CRYING. THEN, AFTER FUNERAL HAS FINISHED, RICK IS SEEN STARING AT THE GRAVE, ALONE, WHEN A MAN WALKS UP, FIRST PICKING UP A FALLEN VASE OF FLOWERS FROM ANOTHER GRAVE, THEN COMING UP TO HIM, AND STARES AT THE GRAVE AS WELL HOLDING A BOUQUET FLOWERS OF HIS OWN.

**00:02:44 - 00:02:45 Leslie Smith-Juneman**

Is this Harold Patterson?

**00:02:45 - 00:02:46 Rick Maltese**

Me?

**00:02:46 - 00:02:50 Leslie Smith-Juneman**

Sorry, no, I'm looking for Harold Patterson. Is this his?

**00:02:50 - 00:02:51 Rick Maltese**

Oh, yes, of course.

**00:02:53 - 00:02:53 Rick Maltese**

Yeah.

**00:02:58 - 00:03:00 Rick Maltese**

Did you know Major?

**00:03:01 - 00:03:02 Leslie Smith-Juneman**

Excuse me?

**00:03:04 - 00:03:05 Rick Maltese**

Major?

**00:03:06 - 00:03:11 Leslie Smith-Juneman**

They called Harold Patterson Major. That's cool. Was he in the Army?

**00:03:12 - 00:03:16 Rick Maltese**

No. He was just one of the greats.

THE MAN PLACES THE FLOWERS ON THE GRAVE DELICATELY.

**00:03:31 - 00:03:33 Rick Maltese**

You didn't know him? How come you're here?

**00:03:35 - 00:03:36 Leslie Smith-Juneman**

He was my dad.

**00:03:37 - 00:03:37 Rick Maltese**

Right.

**00:03:39 - 00:03:43 Leslie Smith-Juneman**

He was my biological dad. I never got the chance to meet him.

**00:03:48 - 00:03:51 Rick Maltese**

Harold Patterson was your dad?

**00:03:52 - 00:03:53 Leslie Smith-Juneman**

That's what my mom's telling me.

**00:03:54 - 00:03:54 Rick Maltese**

Your mom's?

**00:03:56 - 00:04:01 Leslie Smith-Juneman**

My real mom died a long time ago, and I never had the nerve to track down my dad.

RICK MOVES TO THE SIDE AND THROWS UP, COUGHING.

**00:04:16 - 00:04:17 Rick Maltese**

I'm sorry.

**00:04:18 - 00:04:18 Leslie Smith-Juneman**

You okay?

**00:04:21 - 00:04:24 Rick Maltese**

Oh. Sorry.

HE CONTINUES COUGHING, MOVING TO A HEADSTONE ACTING AS A BENCH AND SIPPING FROM A FLASK, SPITTING IT OUT BEFORE SITTING DOWN ON THE HEADSTONE.

**00:04:28 - 00:04:29 Rick Maltese**

Oh.

**00:04:33 - 00:04:34 Leslie Smith-Juneman**

How'd you know Harold?

**00:04:37 - 00:04:39 Rick Maltese**

Major? We—uh

**00:04:42 - 00:04:43 Rick Maltese**

we were roommates.

**00:04:45 - 00:04:45 Leslie Smith-Juneman**

You had a roommate?

**00:04:46 - 00:04:48 Rick Maltese**

Yeah, in college. We went to college together.

**00:04:49 - 00:04:50 Leslie Smith-Juneman**

Do you guys stay in touch?

**00:04:51 - 00:04:58 Rick Maltese**

Yeah, a bit. Some. You know, he he wrote me some letters.

RICK STANDS UP.

**00:05:00 - 00:05:02 Leslie Smith-Juneman**

Wrote letters. That's so cool.

**00:05:03 - 00:05:04 Rick Maltese**

Yeah, he was a cool guy.

**00:05:09 - 00:05:09 Leslie Smith-Juneman**

What was he like?

**00:05:13 - 00:05:20 Rick Maltese**

You know, just very fucking cool and funny. People loved him.

**00:05:25 - 00:05:30 Leslie Smith-Juneman**

Well, I'm glad I came here. I really feel better about the whole thing. I'm Leslie, by the way.

**00:05:31 - 00:05:32 Leslie Smith-Juneman**

Leslie Smith-Juneman.

LESLIE HOLDS OUT A HAND FOR A HANDSHAKE, RICK TAKING IT AFTER A SECOND.

**00:05:34 - 00:05:36 Rick Maltese**

Rick. Maltese.

**00:05:37 - 00:05:46 Leslie Smith-Juneman**

Rick Maltese. It's really nice to meet you. Do you have a card? Or, like some way to contact you? You're the only person I know that ever knew my dad.

**00:05:48 - 00:05:49 Rick Maltese**

I'm out of cards.

**00:05:51 - 00:05:53 Leslie Smith-Juneman**

Well, if you're ever in Austin, look me up.

LESLIE WALKS AWAY.

**00:06:08 - 00:06:09 Rick Maltese**

Leslie!

LESLIE STOPS AND TURNS AROUND.

**00:06:13 - 00:06:20 Rick Maltese**

Yeah. It's just, just—

LESLIE LEAVES WITH A SMALL WAVE, RICK WATCHING HIM GO. CUT TO RICK DRIVING AN OLD, BLUE TRUCK UP TO A SMALL PLANE IN A FIELD. HE WALKS UP TO THE PLANE. CUT TO HIM SITTING IN IT, SUNGLASSES ON. AFTER STARING OUT THE WINDSHIELD FOR A BIT, HE REMOVES HIS SUNGLASSES, LOOKING AT VARIOUS PHOTOS OF A YOUNG GIRL AND A CARD READING "HAPPY BIRTHDAY GRAMPS." HE SIGHS, RUBS HIS FACE, THEN EXITS THE PLANE, MEETING A MAN WHO WAS WALKING TOWARD IT.

**00:07:55 - 00:07:56 Rick Maltese**

Could we do this another day?

**00:07:57 - 00:07:59 Jim**

Yeah. You called. You want to do it tomorrow evening?

**00:08:00 - 00:08:00 Rick Maltese**

I'll call you.

**00:08:01 - 00:08:01 Jim**

You want this?

**00:08:02 - 00:08:02 Rick Maltese**

Oh, yeah.

**00:08:04 - 00:08:09 Jim**

If you want money or anything, you know, you just spotted me.  
All you gotta do is ask.

**00:08:12 - 00:08:16 Rick Maltese**

Actually, I am facing a little liquidity problem right now.  
Could you spare a few bucks?

CUT TO THE OLD BLUE TRUCK DRIVING DOWN THE HIGHWAY TOWARD  
AUSTIN. THEN CUT TO RICK ENTERING A MOTEL.

**00:08:34 - 00:08:38 Rick Maltese**

Hello. What does a suite run here?

**00:08:39 - 00:08:42 HOTEL WORKER**

We have hotel rooms. 75 a night.

**00:08:42 - 00:08:47 Rick Maltese**

Ah. Hmm. Anything cheaper around here?

**00:08:49 - 00:08:51 Rick Maltese**

No? Okay.

CUT TO RICK ATTEMPTING TO SLEEP IN HIS TRUCK, RAIN POURING  
DOWN. HE ROLLS A WINDOW UP ABOVE HIM, THEN THE HANDLE BREAKS  
OFF IT. CUT TO A SIGN AT A CONSTRUCTION SITE READING:

"GREEN future

Sustainable Construction

Lesley Smith-Juniment

Owner / Architect

This site is managed by Green Future Builders. All visitors are  
asked to report to the office before entering."

A PHOTO OF LESLIE SMILING IS NEXT TO HIS NAME AND TITLE.

RICK'S TRUCK PULLS INTO THE SITE, CURRENTLY CONSTRUCTING A  
HOUSE. HE GETS OUT, SUNGLASSES ON, AND LOOKS AROUND, SPOTTING  
A COLORFUL HOT AIR BALLOON BEING BLOWN UP, THEN SPOTTING  
LESLIE SPEAKING TO A MAN. LESLIE IS WEARING A BRIGHT YELLOW  
CONSTRUCTION HAT AND CARRYING VERY LARGE BLUEPRINTS.

**00:09:56 - 00:09:59 Leslie Smith-Juneman**

I just, I think there might have been a slight miscommunication.

**00:09:59 - 00:09:59 Jack**

No.

**00:09:59 - 00:10:01 Leslie Smith-Juneman**

The insulation panels are technically supposed to—

**00:10:01 - 00:10:03 Jack**

Kid, you gotta trust me. There's nothing wrong.

**00:10:04 - 00:10:08 Leslie Smith-Juneman**

Would you mind just taking a look at the original panels? I think we'll see what I'm talking about. It's right there—

RICK TAKES OFF HIS GLASSES AS HE WATCHES.

**00:10:08 - 00:10:09 Jack**

Right there. Yeah. I got this.

LESLIE THEN FALLS DOWN, GATHERS HIS PAPERS, AND WALKS AWAY, RICK WALKING IN A DIFFERENT DIRECTION. CUT TO LESLIE STORMING INTO AN SHED FUNCTIONING AS AN OFFICE AND THROWING HIS HARD HAT AND PAPERS.

**00:10:27 - 00:10:27 Leslie Smith-Juneman**

Shit.

AFTER PUTTING HIS HANDS ON HIS HIPS AND STANDING, A KNOCK COMES FROM THE DOOR.

**00:10:35 - 00:10:35 Leslie Smith-Juneman**

Come on in. It's open.

A WOMAN POKES HER HEAD THROUGH THE DOOR, SMILING, THEN WALKING THROUGH AND CLOSING IT BEHIND HER.

**00:10:39 - 00:10:40 Summer Adams**

They were assholes.

**00:10:40 - 00:10:45 Leslie Smith-Juneman**

You know, I'm not a pushover, if that's what it appeared like out there. You know, Michelangelo was also a pacifist.

SUMMER SITS DOWN IN AN OFFICE CHAIR, FACING LESLIE.

**00:10:45 - 00:10:46 Summer Adams**

Was he a pacifist?

**00:10:48 - 00:10:51 Leslie Smith-Juneman**

I actually don't know that for sure. I think I read that somewhere.

**00:10:52 - 00:10:53 Summer Adams**

Can I get your signature?

**00:10:53 - 00:10:54 Leslie Smith-Juneman**

Yeah, of course.

**00:10:55 - 00:10:56 Summer Adams**

These are amazing.

**00:10:58 - 00:11:00 Leslie Smith-Juneman**

They're just doodles, but thank you so much.

**00:11:02 - 00:11:03 Summer Adams**

Can I get right home today?

**00:11:03 - 00:11:05 Leslie Smith-Juneman**

You know what? I'm gonna start charging you gas money for all the ride.

**00:11:05 - 00:11:08 Summer Adams**

Okay. You're gonna charge me gas money for your electric car?

A KNOCK COMES ON THE DOOR AGAIN.

**00:11:08 - 00:11:10 Summer Adams**

Okay. Okay. Be a tough guy.

**00:11:12 - 00:11:21 Leslie Smith-Juneman**

What the fuck do you want?

RICK ENTERS THE ROOM.

**00:11:12 - 00:11:21 Leslie Smith-Juneman**

Oh, my God. Rick, hi. I'm just, I'm just, I we were kind of joking around and I thought you were someone else.

**00:11:21 - 00:11:22 Rick Maltese**

I'm in Austin.

**00:11:22 - 00:11:23 Rick Maltese**

How'd you find me?

**00:11:24 - 00:11:27 Leslie Smith-Juneman**

Ah, turns out there's not too many Leslie Smith-Junemans in the world.

SUMMER STANDS AND LEAVES WITH PAPERS.

**00:11:28 - 00:11:28 Summer Adams**

See ya.

**00:11:29 - 00:11:29 Rick Maltese**

Hi.

**00:11:33 - 00:11:39 Rick Maltese**

So I thought I would look you up and see if you wanted to hear some stories about your old man.

**00:11:41 - 00:11:42 Leslie Smith-Juneman**

Oh, that's really sweet of you.

**00:11:42 - 00:11:49 Rick Maltese**

Well, you know, whatever it is. So you wanna come by the hotel tonight? Have dinner?

**00:11:50 - 00:11:51 Rick Maltese**

The Sismont, 8 o'clock?

**00:11:51 - 00:11:55 Leslie Smith-Juneman**

I'm supposed to do an aerial survey in a hot air balloon, so I might not be able to make it.

**00:11:55 - 00:11:59 Rick Maltese**

I saw that. That's that's different, huh?

**00:11:59 - 00:12:00 Leslie Smith-Juneman**

Yeah, I guess it's different.

**00:12:03 - 00:12:04 Rick Maltese**

That's good to be different.

**00:12:08 - 00:12:10 Rick Maltese**

So 8:30?

**00:12:11 - 00:12:14 Leslie Smith-Juneman**

Yeah, that sounds good. The Sismont's a nice hotel.

**00:12:15 - 00:12:16 Rick Maltese**

Nothing but the best.

**00:12:20 - 00:12:22 Rick Maltese**

You always wear those sandals on the job site?

**00:12:22 - 00:12:24 Leslie Smith-Juneman**

Oh, these are closed-toe Birkenstocks.

**00:12:25 - 00:12:39 Rick Maltese**

Can I give you a little advice? Do your balloon stuff and everything, but don't wear those on the job site. Keep a pair of boots in your car and throw those on when you're gonna go talk to those guys.

**00:12:40 - 00:12:41 Rick Maltese**

Trust me.

**00:12:41 - 00:12:42 Leslie Smith-Juneman**

Have you worked in construction?

**00:12:43 - 00:12:46 Rick Maltese**

I built the Astro Dome, though. See you tonight.

**00:12:49 - 00:12:49 Leslie Smith-Juneman**

Bye.

CUT TO LESLIE'S NISSAN LEAF PULLING UP OUTSIDE THE HOTEL.

**00:12:53 - 00:12:58 RADIO**

Now they raise my wages over 10 grand.

**00:13:00 - 00:13:02 Rick Maltese**

Les! Come on in.

**00:13:02 - 00:13:04 Leslie Smith-Juneman**

Hi.

**00:13:05 - 00:13:05 Leslie Smith-Juneman**

Oh, thank you.

**00:13:07 - 00:13:08 Rick Maltese**

Come on.

CUT TO RICK AND LESLIE AT A DINNER TABLE OUTSIDE.

**00:13:09 - 00:13:19 Rick Maltese**

In college, he had this fantastic poster of El Corte de Obes. And when I saw that poster, that's when I knew what kind of a roommate I had. You know who El Corte de Obes was?

**00:13:19 - 00:13:20 Leslie Smith-Juneman**

The bullfighter?

**00:13:21 - 00:13:27 Leslie Smith-Juneman**

I'm a vegan. Not that I'm against bullfighting, but, you know, I actually probably am against bullfighting. I just, I don't really know anything about it.

A WAITER WALKS UP TO THE TABLE WITH THE CHECK.

**00:13:28 - 00:13:29 Rick Maltese**

We're not done yet.

**00:13:30 - 00:13:32 WAITER**

Sorry, sir. We closed over an hour ago.

**00:13:33 - 00:13:34 Leslie Smith-Juneman**

Here, let me get this.

**00:13:34 - 00:13:35 Rick Maltese**

Oh, no. What are you, crazy?

**00:13:37 - 00:13:38 Rick Maltese**

Come on. You're Major's son.

**00:13:42 - 00:13:43 Rick Maltese**

Is it okay to put it on the room?

**00:13:43 - 00:13:45 WAITER**

Yes. Absolutely.

**00:13:49 - 00:13:49 Rick Maltese**

Thank you.

**00:13:50 - 00:13:50 WAITER**

Thank you.

THE WAITER LEAVES WITH THE CHECK.

**00:13:52 - 00:13:54 Rick Maltese**

So, tell me about your mothers.

**00:13:55 - 00:14:00 Leslie Smith-Juneman**

Just regular moms, really, you know? Except for the fact that there's two of them, which I guess is kind of weird.

**00:14:01 - 00:14:05 Rick Maltese**

So I take it that one of them was the butch, you know, the manlier one?

**00:14:06 - 00:14:08 Leslie Smith-Juneman**

I get the feeling you don't know many lesbians, do you?

**00:14:08 - 00:14:09 Rick Maltese**

I've known a couple.

**00:14:11 - 00:14:12 Leslie Smith-Juneman**

Can I ask you something?

**00:14:12 - 00:14:13 Rick Maltese**

Anything.

**00:14:14 - 00:14:16 Leslie Smith-Juneman**

Do you think Major knew that he had a son?

**00:14:17 - 00:14:20 Rick Maltese**

I mean, you probably don't know. It's okay if you don't.

**00:14:22 - 00:14:28 Rick Maltese**

I knew your dad better than anyone, and he had no idea.

**00:14:33 - 00:14:34 Rick Maltese**

Come on. Let's get out of here.

**00:14:36 - 00:14:37 Leslie Smith-Juneman**

Thank you.

RICK AND LESLIE STAND FROM THE TABLE, LEAVING. CUT TO THEM IN THE HOTEL STAIRWELL, MOVING TOWARD THE VALET DESK.

**00:14:41 - 00:14:42 Leslie Smith-Juneman**

Can we do this again sometime?

**00:14:43 - 00:14:48 Rick Maltese**

I gotta flight tomorrow. I may not be back for a while.

**00:14:50 - 00:14:51 Rick Maltese**

But, uh—

**00:14:52 - 00:14:53 Rick Maltese**

Maybe we could—

**00:14:53 - 00:14:54 Leslie Smith-Juneman**

Have lunch before I take off.

**00:14:54 - 00:14:55 Leslie Smith-Juneman**

That would be great. I would—

**00:14:55 - 00:14:56 Leslie Smith-Juneman**

Oh, shh.

**00:14:56 - 00:14:59 Leslie Smith-Juneman**

I'm meeting somebody for lunch, but I might be able to reschedule.

**00:15:00 - 00:15:03 Rick Maltese**

Oh. Work lunch?

**00:15:04 - 00:15:05 Leslie Smith-Juneman**

Not really.

**00:15:06 - 00:15:09 Rick Maltese**

Oh. That kind of a lunch? What's the deal there?

**00:15:11 - 00:15:12 Leslie Smith-Juneman**

No, it's not like that.

**00:15:12 - 00:15:15 Rick Maltese**

Come on. What's his name?

**00:15:16 - 00:15:19 Rick Maltese**

It's cool. Back in the '70s, we were all a little gay.

**00:15:20 - 00:15:23 Leslie Smith-Juneman**

Wait, do you think I'm gay? I'm not, I'm not gay.

**00:15:23 - 00:15:29 Rick Maltese**

Oh, yeah. Oh, the girl in the trailer? Oh, she's cute.

**00:15:30 - 00:15:32 Rick Maltese**

Nice figure. What's her story?

**00:15:34 - 00:15:44 Leslie Smith-Juneman**

Oh. I think she's the only person in the world that knows me. Like, actually knows me. And I'm pretty sure that I'm in love with her.

**00:15:45 - 00:15:46 Rick Maltese**

That's fantastic.

**00:15:47 - 00:15:49 Leslie Smith-Juneman**

You know what? I can see you anytime, so I'll just-

**00:15:49 - 00:15:50 Rick Maltese**

No, don't be crazy.

**00:15:50 - 00:15:53 Rick Maltese**

No, call me afterwards and we'll get together then.

**00:15:53 - 00:15:54 Leslie Smith-Juneman**

Should I call you here?

**00:15:56 - 00:15:57 Rick Maltese**

No. You know what? I will call you.

**00:15:58 - 00:15:58 Rick Maltese**

Let me call you.

**00:16:05 - 00:16:06 Leslie Smith-Juneman**

Okay. Talk to you tomorrow.

**00:16:06 - 00:16:06 Rick Maltese**

Yep.

LESLIE EXITS THE HOTEL AND ENTERS HIS CAR, FINDING A BOX WITH A NOTE ON IT READING:

"HOPE THESE FIT - RICK"

THE BOX CONTAINS LEATHER WORK BOOTS. RICK IS STILL STANDING IN THE LOBBY, STARING OUT THE WINDOW AT LESLIE. THE WAITER FROM BEFORE WALKS UP TO HIM.

**00:16:40 - 00:16:42 WAITER**

Sir, I think you wrote down the wrong room number.

**00:16:48 - 00:16:49 WAITER**

Are you not staying here?

**00:16:55 - 00:16:57 Rick Maltese**

I'm a little strapped for cash right now.

CUT TO RICK WASHING DISHES IN THE KITCHEN.

**00:17:04 - 00:17:07 Gustavo**

Hey. You worked in the kitchen before.

**00:17:10 - 00:17:12 Rick Maltese**

Hey, can I—

**00:17:11 - 00:17:12 Gustavo**

Si.

GUSTAVO HANDS RICK DISHES, RICK WASHING THEM. CUT TO OLD, BLACK AND WHITE AVIATION FOOTAGE WITH CHILDREN'S VOICES SINGING OVER IT.

**00:17:22 - 00:17:30 KIDS**

Lincoln Beachey, thought it was a dream to go up to heaven in a flying machine. The machine broke down—

CUT TO RICK SLEEPING ON A COUCH IN GUSTAVO'S LIVING ROOM, GUSTAVO'S DAUGHTER WATCHING HIM WITH CONFUSION. RICK WAKES UP TO GUSTAVO AND HIS WIFE ARGUING, THE DAUGHTER SMILING AT HIM WHEN HE DOES, TO RICK'S SURPRISE. CUT TO RICK EATING DINNER AT THE TABLE WITH THE FAMILY.

**00:17:36 - 00:17:38 Gustavo**

Bueno, pues, buenos días, señores.

**00:17:38 - 00:17:38 WIFE**

Buenos días.

**00:17:38 - 00:17:39 Gustavo**

Te prometo.

**00:17:39 - 00:17:40 WIFE**

Te prometo.

**00:17:40 - 00:17:41 WIFE**

Tú vas a quedar aquí un mes, vas a ver.

**00:17:42 - 00:17:42 Gustavo**

Shh, shh, silencio.

**00:17:42 - 00:17:43 WIFE**

Ya, vete.

**00:17:43 - 00:17:44 Gustavo**

Ya, ya, ya, vieja.

**00:17:44 - 00:17:44 WIFE**

Vete de aquí.

**00:17:47 - 00:17:54 Gustavo**

Comandante, if you can work, we could use you at the restaurant tonight. Si quieres. Y si no, then no worries.

**00:17:56 - 00:17:57 Rick Maltese**

Yeah.

CUT TO RICK WITH SUNGLASSES WATCHING A PLANE FLY BY FROM A SMALL METAL TABLE OUTSIDE AT A STRIP MALL, A LARGE SODA ON THE TABLE. HE LOOKS ACROSS THE ROAD TO SEE A MAN IN OLD-TIMEY CLOTHING ALSO WATCHING THE PLANE—BEACHEY. THE MAN THEN STANDS AND WALKS AWAY. RICK TAKES OFF HIS GLASSES AND STANDS UP IN SURPRISE BEFORE BEING INTERRUPTED BY SUMMER AND LESLIE WALKING OUT OF A STORE.

**00:18:27 - 00:18:28 Summer Adams**

No it's soap, it's mud.

**00:18:30 - 00:18:30 Leslie Smith-Juneman**

Rick?

**00:18:33 - 00:18:34 Rick Maltese**

Les?

**00:18:34 - 00:18:37 Leslie Smith-Juneman**

Hey. What are you doing here?

**00:18:37 - 00:18:40 Rick Maltese**

Hey, I was just meeting with the state supervisor.

**00:18:41 - 00:18:44 Leslie Smith-Juneman**

You must be Summer. I'm Rick Maltese, friend of the family.

**00:18:45 - 00:18:47 Summer Adams**

Oh, I heard you knew his dad. That's so exciting.

**00:18:47 - 00:18:48 Rick Maltese**

What are you all doing here?

**00:18:49 - 00:18:51 Summer Adams**

We are picking out wedding invitations.

**00:18:52 - 00:18:53 Rick Maltese**

Who's getting married?

**00:18:54 - 00:18:56 Summer Adams**

Oh, my God. That's him. It's Bradley.

A VERY WELL-GROOMED MAN IN A SUIT WALKS UP, GIVING SUMMER A HUG.

**00:18:56 - 00:18:57 Summer Adams**

Hey, Baby.

**00:18:58 - 00:19:01 Bradley Ford**

Sorry. I had a ribbon cutting at a community garden.

**00:19:01 - 00:19:06 Summer Adams**

Oh. Oh, I got us matching spirit bracelets.

**00:19:07 - 00:19:07 Bradley Ford**

What?

**00:19:07 - 00:19:08 Rick Maltese**

Yeah, look.

SUMMER PUTS A BRACELET ON BRADLEY'S HAND.

**00:19:08 - 00:19:09 Bradley Ford**

Wowsy. Look at that.

**00:19:10 - 00:19:12 Bradley Ford**

Oh, how are the invitations coming along?

**00:19:12 - 00:19:13 Summer Adams**

Sorry, we got sidetracked.

**00:19:14 - 00:19:20 Bradley Ford**

Summer, those were supposed to go out a week ago. We can't keep putting this stuff off. Leslie!

**00:19:21 - 00:19:21 Leslie Smith-Juneman**

Hey.

BRADLEY AND LESLIE SHAKE HANDS.

**00:19:21 - 00:19:22 Bradley Ford**

You're from work, right?

**00:19:22 - 00:19:23 Leslie Smith-Juneman**

Hey. How are you doing?

**00:19:23 - 00:19:25 Summer Adams**

Leslie's the smartest guy I know.

**00:19:26 - 00:19:33 Bradley Ford**

Thanks a lot, Einstein. Who needs formal invitations? I'd marry you right now if I could.

**00:19:33 - 00:19:34 Rick Maltese**

I'm confused.

**00:19:34 - 00:19:37 Bradley Ford**

How do you do? Councilman Bradley Ford.

BRADLEY SHAKES RICK'S HAND.

**00:19:38 - 00:19:40 Leslie Smith-Juneman**

Ah, Rick Maltese, friend of the family.

**00:19:40 - 00:19:42 Summer Adams**

Bradley and I are getting married in December.

**00:19:42 - 00:19:47 Rick Maltese**

Oh. More suicides in December than any other month. It's just.

**00:19:48 - 00:19:55 Bradley Ford**

We'll have to do something about that. Besides, all the green work that I do, mental wellness is a major hurdle and a primary issue I ran my last campaign on.

BRADLEY TAKES A HUFF OF HIS INHALER.

**00:19:57 - 00:20:04 Bradley Ford**

Oh, yeah. I'm so glad that you're still here, by the way. My office set up a photo op at the pretzel mecca with Congresswoman Boulder.

**00:20:04 - 00:20:05 Summer Adams**

Oh, that's so cool.

**00:20:05 - 00:20:05 Bradley Ford**

Would you come?

**00:20:06 - 00:20:07 Summer Adams**

Oh, she's gonna love you, you better not.

**00:20:07 - 00:20:10 Leslie Smith-Juneman**

If you wanna take the rest of the day off, you can.

**00:20:10 - 00:20:11 Bradley Ford**

Great. It's settled then.

**00:20:12 - 00:20:15 Bradley Ford**

This is big for me and for the people of my district.

**00:20:18 - 00:20:19 Summer Adams**

Thank you, Leslie.

BRADLEY AND SUMMER THEN WALK AWAY.

**00:20:20 - 00:20:22 Bradley Ford**

Oh, check out the website later. The photos will be up there.

**00:20:25 - 00:20:26 Rick Maltese**

Wow.

**00:20:26 - 00:20:26 Leslie Smith-Juneman**

Yeah.

**00:20:28 - 00:20:30 Rick Maltese**

Who's he kidding with that shit?

**00:20:30 - 00:20:30 Leslie Smith-Juneman**

I don't know.

**00:20:31 - 00:20:34 Rick Maltese**

I mean, it could be worse. In the eyes of the law, she's still single.

**00:20:35 - 00:20:36 Leslie Smith-Juneman**

True.

BRADLEY AND SUMMER ENTER A DIFFERENT STORE FURTHER DOWN THE STRIP MALL.

**00:20:40 - 00:20:45 Rick Maltese**

They're not too far away. There's still time. Run after her.  
Ask her for drinks with us tomorrow night.

**00:20:45 - 00:20:45 Leslie Smith-Juneman**

I can't do that.

**00:20:45 - 00:20:49 Rick Maltese**

Of course you can. Of course you can. So she's engaged!

**00:20:51 - 00:20:52 Leslie Smith-Juneman**

Don't ask a girl who's engaged to g-

**00:20:52 - 00:20:53 Rick Maltese**

Look at me.

**00:20:53 - 00:20:53 Rick Maltese**

Look at me.

**00:20:54 - 00:20:56 Rick Maltese**

Lovers gotta love. You're a lover. You love her.

**00:20:57 - 00:20:58 Rick Maltese**

Right?

**00:20:58 - 00:20:58 Leslie Smith-Juneman**

True.

**00:20:59 - 00:20:59 Rick Maltese**

So go on.

**00:21:00 - 00:21:01 Leslie Smith-Juneman**

I don't, I can't.

**00:21:01 - 00:21:02 Rick Maltese**

Your dad would have pulled that move.

**00:21:04 - 00:21:05 Leslie Smith-Juneman**

He would have asked her.

**00:21:05 - 00:21:06 Rick Maltese**

He would have asked her.

**00:21:10 - 00:21:12 Rick Maltese**

Bradley can't come. No Bradley.

LESLIE WALKS TOWARD THE SHOP, THEN STOPPS, TURNING AROUND,  
THEN BACK AGAIN, CONTINUING FOR THE REST OF THE SEQUENCE.

**00:21:14 - 00:21:14 Leslie Smith-Juneman**

Okay. Yeah.

**00:21:17 - 00:21:21 Rick Maltese**

Go. There you go. Keep going. What are you doing?.

**00:21:22 - 00:21:22 Rick Maltese**

Running out of time.

**00:21:23 - 00:21:24 Leslie Smith-Juneman**

Okay.

**00:21:24 - 00:21:24 Rick Maltese**

You all right?

**00:21:24 - 00:21:25 Leslie Smith-Juneman**

Yeah, I'm cool.

**00:21:25 - 00:21:25 Rick Maltese**

You look good.

**00:21:25 - 00:21:26 Leslie Smith-Juneman**

I'm good.

**00:21:26 - 00:21:26 Rick Maltese**

You look good.

**00:21:26 - 00:21:27 Leslie Smith-Juneman**

I got, I got.

**00:21:27 - 00:21:28 Rick Maltese**

Come on.

**00:21:29 - 00:21:30 Leslie Smith-Juneman**

Do you have a little bit of water?

**00:21:30 - 00:21:31 Rick Maltese**

No, I don't.

**00:21:31 - 00:21:32 Rick Maltese**

Leslie, turn around.

**00:21:32 - 00:21:32 Leslie Smith-Juneman**

Okay.

**00:21:32 - 00:21:34 Rick Maltese**

Turn around. You got water afterwards.

**00:21:35 - 00:21:37 Rick Maltese**

No, no, no, no, no, no, no. Les.

**00:21:37 - 00:21:39 Leslie Smith-Juneman**

I'm good right here. Just gonna lay down for a second.

LESLIE SITS ON THE FLOOR IN THE MIDDLE OF THE WALKWAY

**00:21:39 - 00:21:42 Rick Maltese**

Really? Are you kidding? All right.

**00:21:43 - 00:21:43 Rick Maltese**

I got this.

**00:21:43 - 00:21:45 Leslie Smith-Juneman**

Okay. Yeah.

RICK WALKS INTO THE STORE, THEN OUT ONLY SECONDS LATER WITH TWO THUMBS UP.

**00:21:58 - 00:22:00 Leslie Smith-Juneman**

Okay. We did it.

CUT TO THE HOTEL KITCHEN, RICK WASHING DISHES ONCE AGAIN WITH FOUR OTHER'S, ALL SINGING EXCEPT HIM. AFTER A BIT, HE STARTS SINGING ALONG, THE OTHER'S LAUGHING AT HIM WHEN HE DOES, CAUSING HIM TO BE CONFUSED.

**00:22:27 - 00:22:29 Gustavo**

Mira, mira, mira, mira. Así. ¿Te?

**00:22:30 - 00:22:30 Rick Maltese**

¿Te?

**00:22:30 - 00:22:30 Gustavo**

Nam.

**00:22:30 - 00:22:30 Rick Maltese**

Nam.

**00:22:31 - 00:22:31 Gustavo**

¿Te?

**00:22:31 - 00:22:31 Rick Maltese**

¿Te?

**00:22:32 - 00:22:32 Gustavo**

Pego.

**00:22:32 - 00:22:32 Rick Maltese**

Pego.

**00:22:33 - 00:22:36 Rick Maltese**

That's what I said. Pego. What does it mean anyway?

ONE OF THE DISHWASHERS POURS SEVERAL SHOTS OF TEQUILA, HANDING THEM OFF TO EACH OF THE STAFF, INCLUDING RICK.

**00:22:37 - 00:22:38 Gustavo**

We don't know. It's Portuguese.

**00:22:39 - 00:22:39 Gustavo**

Sí.

**00:22:42 - 00:22:43 Gustavo**

Amigos.

**00:22:45 - 00:22:48 Gustavo**

Arriba. Abajo. Al centro. Pa' dentro.

THEY ALL TAKE A SHOT, THEN RESUME SINGING, RICK STARTING HIS TIME. CUT TO BEACHEY SITTING BEHIND THE HOTEL TWISTING A SMALL BRANCH OF CEDAR IN HIS HAND. AS RICK EXITS OUT THE BACK DOOR, BEER IN HAND. WHEN HE SEES BEACHEY, HE TRIES TO RE-ENTER THE DOOR, ONLY TO FIND IT LOCKED, THEN WALKING UP TO BEACHEY.

**00:23:21 - 00:23:22 Rick Maltese**

I keep seeing you.

**00:23:24 - 00:23:28 Lincoln Beachey**

I'm Lincoln. Lincoln Beachey. You may have heard of me.

**00:23:30 - 00:23:31 Rick Maltese**

Are you here to arrest me?

BEACHY TAKES A WHIFF OF THE BRANCH.

**00:23:38 - 00:23:47 Lincoln Beachey**

I love the smell of cedar. I kept my first plane in a cedar hanger. Smell makes me think of flying.

**00:23:53 - 00:23:57 Rick Maltese**

I always wanted to learn to fly.

RICK TAKES A SEAT NEXT TO BEACHEY.

**00:23:59 - 00:24:09 Lincoln Beachey**

Being in an open cockpit, the wind rushing over your face, the ground thousands of feet below you. It's too much for some people.

**00:24:11 - 00:24:18 Rick Maltese**

It's the danger that calms me. The risk of it. What's life away from the edge?

**00:24:19 - 00:24:20 Lincoln Beachey**

You washing dishes in there?

**00:24:24 - 00:24:28 Rick Maltese**

Need the cash while I figure out my next move.

**00:24:31 - 00:24:33 Lincoln Beachey**

I've never been one to let the grass grow around my feet.

**00:24:37 - 00:24:41 Lincoln Beachey**

Pleasure to meet you. Happy seeing you around.

BEACHEY LEAVES. CUT TO THE MOTEL RICK GOT THE PHONE CALL IN AT THE BEGINNING OF THE MOVIE, A HOTEL WORKER OPENING THE ROOM FOR TWO AGENTS, NOW SEARCHING.

**00:25:05 - 00:25:06 Agent Ellis**

Are you sure? No one stayed in this room since then?

**00:25:07 - 00:25:11 HOTEL WORKER**

No, I remember that guy. He was strange. He paid in cash.

AGENT SHU KNEELS DOWN TO A NIGHTSTAND, FINDING THE LID OF A CAVIAR CONTAINER ON THE TOP. HE THEN OPENS THE DRAWER TO FIND EMPTY OYSTER SHELLS AND SOME LEFTOVER CAVIAR.

**00:25:20 - 00:25:21 Agent Shu**

Gah!

AGENT SHU STANDS UP AND WALKS AWAY FROM THE NIGHTSTAND, HOLDING HIS NOSE.

**00:25:21 - 00:25:22 Agent Ellis**

What'd ya got, Shu?

**00:25:24 - 00:25:24 Agent Shu**

Beluga.

**00:25:28 - 00:25:28 Agent Shu**

God.

AGENT ELLIS KNEELS DOWN TO THE NIGHTSTAND, PICKING UP PLASTIC  
PACKAGING READING:

"HOW TO LEARN SPANISH"

WRITTEN ON THE BAG IN MARKER IS:

"GREEN FUTURE

512-555-0188"

CUT TO LESLIE AND SUMMER AT A BAR SITTING AT A TABLE WITH A  
BOOTH.

**00:25:40 - 00:25:41 Summer Adams**

Where's Rick?

**00:25:42 - 00:25:44 Leslie Smith-Juneman**

He's getting his drinks, I think.

RICK WALKS TO THE TABLE WITH A PITCHER OF SPIKED LEMONADE AND  
EMPTY GLASSES, CIGARRETTE IN HIS MOUTH.

**00:25:44 - 00:25:44 Rick Maltese**

Who's thirsty.

**00:25:48 - 00:25:50 Rick Maltese**

You look like a million bucks.

**00:25:50 - 00:25:50 Summer Adams**

Oh, hello.

**00:25:53 - 00:26:00 Rick Maltese**

We are two lucky devils. I love this place. He always knows  
the best places.

**00:26:02 - 00:26:03 Summer Adams**

Oh, you gonna pour these?

**00:26:03 - 00:26:06 Rick Maltese**

Oh, indeed I am. Young lady.

**00:26:06 - 00:26:07 Summer Adams**

Thank you.

**00:26:07 - 00:26:09 Rick Maltese**

Here you go. Young man.

CUT TO LATER, THE THREE NOW DRUNK AND LAUGHING.

**00:26:12 - 00:26:16 Rick Maltese**

I said to him, "How did that get in my rectum?"

**00:26:18 - 00:26:22 Rick Maltese**

Could you just do me a favor? Could you just look at it and tell me if it's infected?

**00:26:24 - 00:26:25 Summer Adams**

Where did you find him?

**00:26:25 - 00:26:26 Rick Maltese**

I need another one.

RICK STANDS UP AND BEGINS WALKING TO THE BAR.

**00:26:28 - 00:26:29 Leslie Smith-Juneman**

Rick, Rick, Rick. Let me get this.

**00:26:29 - 00:26:29 Rick Maltese**

Oh.

LESLIE THROWS RICK HIS WALLET.

**00:26:29 - 00:26:31 Summer Adams**

Rick.

**00:26:31 - 00:26:33 Summer Adams**

Rick, do not come back without the heel shot.

**00:26:34 - 00:26:36 Rick Maltese**

Only if you ask that boy to dance.

**00:26:37 - 00:26:42 Summer Adams**

Oh. You dance with me? Are you scared?

**00:26:42 - 00:26:42 Leslie Smith-Juneman**

No.

**00:26:42 - 00:26:43 Summer Adams**

Don't be scared.

**00:26:43 - 00:26:44 Leslie Smith-Juneman**

I'm not.

SUMMER TAKES LESLIE'S HAND, STANDING UP AND LEADING HIM TO THE DANCE FLOOR. A LIVE BAND IS PLAYING COUNTRY AS THEY DANCE.

**00:27:07 - 00:27:09 Leslie Smith-Juneman**

I didn't know you drank tequila.

**00:27:10 - 00:27:11 Summer Adams**

You don't know shit about me.

**00:27:13 - 00:27:14 Leslie Smith-Juneman**

Like, like what?

**00:27:15 - 00:27:19 Summer Adams**

Like, like I used to have a really huge crush on you.

**00:27:23 - 00:27:23 Leslie Smith-Juneman**

When?

**00:27:26 - 00:27:27 Summer Adams**

Pretty much the first day I met you.

RICK IS SITTING AT THE BAR. HE OPENS LESLIE'S WALLET, REMOVING CASH AND FINDING A CONDOM INSIDE, HUFFING A LAUGH, THEN PLACING IT BACK INSIDE. HE ALSO FINDS A LIST OF NUMBERS AND MONEY, TOTALING TO \$12708.73. CUT BACK TO LESLIE AND SUMMER DANCING.

**00:27:54 - 00:27:59 BAND**

She's a tight ship with an easy cruise. Covered is everything.

**00:28:00 - 00:28:01 Leslie Smith-Juneman**

You serious?

**00:28:01 - 00:28:16 Summer Adams**

Yes. Yeah, you were in the conference room and you were telling me all about the projects you guys were working on. And yeah, you had that really ridiculously furry brown sweater vest.

**00:28:17 - 00:28:19 Leslie Smith-Juneman**

My moms got me that in New Zealand. It's made from El Paso hair.

**00:28:20 - 00:28:21 Summer Adams**

I wanted to kiss you so bad.

LESILE AND SUMMER LOOK ABOUT TO KISS BEFORE THE BAND ENDS THEIR SONG, THE TWO PULLING AWAY.

**00:28:24 - 00:28:27 BAND**

Need a wedding band of mine.

**00:28:30 - 00:28:33 Summer Adams**

So good. You guys are great. You're so good.

CUT TO THE TABLE ONCE MORE, LESLIE AND SUMMER SITTING ALREADY, RICK COMING BACK WITH SHOTS.

**00:28:33 - 00:28:36 Summer Adams**

Rick, with the tequila.

**00:28:37 - 00:28:39 Rick Maltese**

Aged 20 years. Good stuff.

**00:28:39 - 00:28:44 Rick Maltese**

Arriba, abajo, al centro, adentro.

RICK AND SUMMER DOWN THEIRS, LESLIE ONLY TAKING A SIP AND WINCING BEFORE SETTING IT DOWN.

**00:28:47 - 00:28:48 Summer Adams**

More, more?

**00:28:48 - 00:28:49 Rick Maltese**

Oh, more.

SUMMER STANDS UP.

**00:28:49 - 00:28:49 Leslie Smith-Juneman**

No.

**00:28:50 - 00:28:51 Rick Maltese**

I definitely.

**00:28:51 - 00:28:58 Summer Adams**

I have the best feeling about your mics. It's like we're floating. Can I have my jacket?

**00:28:58 - 00:28:58 Leslie Smith-Juneman**

Mm-hmm.

**00:28:59 - 00:28:59 Summer Adams**

Thank you.

RICK AND LESLIE HAND SUMMER THE JACKET BEFORE WALKING OFF TO THE BAR. LESLIE SCOOTs NEXT TO RICK, RICK'S ARM GOING AROUND LESLIE'S SHOULDERS.

**00:29:02 - 00:29:03 Rick Maltese**

You having fun?

**00:29:04 - 00:29:06 Leslie Smith-Juneman**

She's acting kind of loopy.

**00:29:06 - 00:29:10 Rick Maltese**

Loopy's good. I like loopy. Loopy's sexy.

**00:29:13 - 00:29:18 Leslie Smith-Juneman**

I've never had anyone like you in my life. I just wanted you to know that.

**00:29:22 - 00:29:25 Rick Maltese**

Can we go talk to that girl, please? Go.

RICK RUFFLES LESLIE'S HAIR BEFORE PUSHING HIM TO STAND, LESLIE WALKING TO FIND SUMMER.

**00:29:28 - 00:29:28 Rick Maltese**

Go.

**00:29:32 - 00:29:33 Rick Maltese**

Can we drink this?

RICK DRINKS THE REST OF LESLIE'S SHOT. CUT TO LESLIE FINDING SUMMER AT THE BAR WITH THREE OTHER WOMEN.

**00:29:34 - 00:29:37 Summer Adams**

Come on. Thank you.

**00:29:44 - 00:29:46 Summer Adams**

Les, Les, meet my friends.

**00:29:48 - 00:29:48 Leslie Smith-Juneman**

Hi.

**00:29:49 - 00:29:51 WOMAN 1**

Is this your boyfriend? He's hot.

**00:29:51 - 00:29:51 WOMAN 2**

Yeah.

**00:29:53 - 00:29:55 Summer Adams**

They know a club. We're gonna go to back there.

**00:29:55 - 00:29:56 Leslie Smith-Juneman**

You wanna go to a club? Cool.

**00:29:57 - 00:30:02 Summer Adams**

Yes. Leslie is a genius. He has all these ideas and they're gonna change them.

**00:30:03 - 00:30:14 Summer Adams**

I have some ideas, too. I have some really good, really good ideas. We should start a company just like Google, but for green.

**00:30:14 - 00:30:15 Summer Adams**

Do you know what I mean?

**00:30:16 - 00:30:17 Leslie Smith-Juneman**

No, I don't know what you're talking about.

**00:30:17 - 00:30:28 Summer Adams**

Leslie, I'm serious. God, it's like my mouth can't move as fast as my brain is thinking things. I feel like my mouth is full of rainbow wheatgrass. And I think we should take a shot.

**00:30:29 - 00:30:30 Leslie Smith-Juneman**

Maybe not. Are you feeling?

**00:30:30 - 00:30:31 Leslie Smith-Juneman**

Well, then maybe we should slow this down.

**00:30:31 - 00:30:34 Summer Adams**

Oh, my gosh. Leslie, I'm fine. I'm fine.

**00:30:34 - 00:30:36 Summer Adams**

I feel great. Rick!

RICK WALKS UP TO THE BAR.

**00:30:36 - 00:30:36 Rick Maltese**

Hello.

**00:30:37 - 00:30:39 Summer Adams**

Hey, we're having the best night!

**00:30:39 - 00:30:41 Leslie Smith-Juneman**

I think we should probably get going pretty soon.

**00:30:42 - 00:30:43 Summer Adams**

We are going. We're gonna go to a club.

**00:30:43 - 00:30:46 Rick Maltese**

Of course we are. Who are your friends?

**00:30:46 - 00:30:47 WOMAN 1**

Is this your dad?

SHE REACHES OUT TO PET RICK'S HAIR.

**00:30:48 - 00:30:50 Rick Maltese**

Dad? Wow.

**00:30:50 - 00:30:52 WOMAN 3**

You can dance, can't you?

**00:30:53 - 00:30:54 Rick Maltese**

Let me see.

HE TAKES THE COWBOY HAT WOMAN 3 WAS WEARING, PLACING IT ON HIS HEAD.

**00:30:55 - 00:30:55 WOMAN 2**

I love him.

**00:30:56 - 00:30:57 Rick Maltese**

Now I can dance.

WOMAN 3 STANDS, GETTING CLOSE TO RICK AND GRABBING HIM BY THE COLLAR, USING HER OTHER HANDS TO PLAY WITH HIS LIPS.

**00:30:59 - 00:31:00 WOMAN 3**

I want your dick.

**00:31:00 - 00:31:05 Rick Maltese**

Well, okay then. That should be workout fine.

SUMMER AND THE THREE GIRLS WALK OFF, RICK AND LESLIE MOVING TO FOLLOW AT A SLOWER PACE.

**00:31:06 - 00:31:07 Leslie Smith-Juneman**

I think we should take them home.

**00:31:07 - 00:31:10 Rick Maltese**

Yeah, we should take them all home.

THE GIRLS RUSH OUT OF THE BAR, SUMMER SWINGING HER JACKET, THE BOYS TRAILING BEHIND.

**00:31:10 - 00:31:11 Leslie Smith-Juneman**

What are you doing?

**00:31:11 - 00:31:11 Leslie Smith-Juneman**

Summer.

**00:31:12 - 00:31:13 Leslie Smith-Juneman**

Summer, what are you doing?

LESLIE GRABS SUMMER BY THE WAIST LIGHTLY, STOPPING HER FROM CONTINUING.

**00:31:13 - 00:31:14 Leslie Smith-Juneman**

Let's stay here. Let's stay here.

**00:31:14 - 00:31:15 Rick Maltese**

What are you doing?

**00:31:15 - 00:31:17 Summer Adams**

Rick, do not let him slip out.

**00:31:17 - 00:31:18 Rick Maltese**

No way.

**00:31:18 - 00:31:19 Summer Adams**

Okay? I'm in. It's gonna be okay.

**00:31:20 - 00:31:20 Leslie Smith-Juneman**

Rick.

**00:31:20 - 00:31:20 Rick Maltese**

We're coming.

**00:31:21 - 00:31:23 Rick Maltese**

You be careful, though. We're coming. We're coming. We're coming.

SUMMER BREAKS OFF, GOING WITH THE OTHER GIRLS.

**00:31:24 - 00:31:25 Leslie Smith-Juneman**

How would you convince her to stay?

**00:31:26 - 00:31:28 Rick Maltese**

What are you talking about? This is how threesomes happen. Right now.

**00:31:28 - 00:31:30 Leslie Smith-Juneman**

I've known her a long time. I've never seen her act like this.

**00:31:30 - 00:31:32 Rick Maltese**

She's having fun, Les. We're all having fun.

**00:31:33 - 00:31:34 Leslie Smith-Juneman**

She's not acting like herself. I think we should all just stay here.

THE GIRLS ARE NOW IN A CAR, SUMMER STICKING OUT THE WINDOW, THE HORN BEING HONKED AS SHE WAVES AT THEM.

**00:31:36 - 00:31:39 Rick Maltese**

Leslie, the girl is serious. Come on.

**00:31:40 - 00:31:41 Leslie Smith-Juneman**

I'm gonna stay here.

**00:31:41 - 00:31:41 Summer Adams**

Come on.

**00:31:42 - 00:31:44 Leslie Smith-Juneman**

I'm not go. I'm not going. I'm staying.

**00:31:44 - 00:31:44 Summer Adams**

Leslie!

THE CAR PULLS OUT, DRIVING AWAY WITHOUT THEM.

**00:31:45 - 00:31:46 Rick Maltese**

Come on.

**00:31:46 - 00:31:49 Rick Maltese**

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoa.

**00:31:49 - 00:31:51 Summer Adams**

I love you. I love you, Leslie.

**00:31:51 - 00:31:54 Rick Maltese**

Buddy, call them on the phone. Get them on the phone. Get them on the phone. Find out where they're going.

**00:31:55 - 00:32:00 Rick Maltese**

Find out where they're going. I want your dick. Quote redhead.

**00:32:02 - 00:32:03 Leslie Smith-Juneman**

Voicemail.

**00:32:04 - 00:32:04 Rick Maltese**

What?

**00:32:04 - 00:32:05 Leslie Smith-Juneman**

Voicemail.

**00:32:07 - 00:32:11 Rick Maltese**

Are you thinking kidding? I tried to help you out and you shit in a paper bag.

**00:32:12 - 00:32:12 Leslie Smith-Juneman**

I'm sorry.

**00:32:15 - 00:32:20 Rick Maltese**

I'm going to the fucking lobby bar. Taxi!

A TAXI STOPS, RICK GETTING INSIDE.

**00:32:28 - 00:32:28 Rick Maltese**

Drive.

CUT TO LESLIE IN BED, HIS PHONE RINGING. HE ANSWERS GROGGILY.

**00:32:46 - 00:32:46 Leslie Smith-Juneman**

Hey.

**00:32:48 - 00:32:49 Summer Adams**

Hey, it's Summer.

**00:32:49 - 00:32:51 Leslie Smith-Juneman**

Summer? Hey, what's going on?

**00:32:52 - 00:32:54 Summer Adams**

Could you come pick me up?

**00:32:55 - 00:32:56 Leslie Smith-Juneman**

Of course. Where are you?

**00:32:57 - 00:32:58 Summer Adams**

At St. Mary's.

**00:32:59 - 00:33:00 Leslie Smith-Juneman**

The hospital?

CUT TO THE HOSPITAL, LESLIE RUSHING UP TO A NURSE.

**00:33:02 - 00:33:05 Leslie Smith-Juneman**

Excuse me. Hi. Excuse me. I'm looking for Summer Adams. My name is Leslie Smith.

**00:33:05 - 00:33:08 Leslie Smith-Juneman**

I-I-I have my car somewhere, I-

A DOCTOR WALKS UP BEHIND HIM.

**00:33:08 - 00:33:09 DOCTOR**

You Leslie?

**00:33:10 - 00:33:10 Leslie Smith-Juneman**

Yes.

**00:33:10 - 00:33:11 DOCTOR**

We've got Summer in the back.

THEY BEGIN WALKING.

**00:33:12 - 00:33:13 Leslie Smith-Juneman**

Is she okay?

**00:33:13 - 00:33:18 DOCTOR**

Dude, she had a pretty severe manic episode last night. Do you know if she was bipolar?

**00:33:18 - 00:33:18 Leslie Smith-Juneman**

No.

**00:33:19 - 00:33:24 DOCTOR**

Well, we've got her on something to calm her down, but you gotta make sure she takes her meds. You know, that's really important.

**00:33:25 - 00:33:25 Leslie Smith-Juneman**

Can I see her?

**00:33:27 - 00:33:27 DOCTOR**

Yeah, one sec.

THE DOCTOR PULLS BACK THE CURTAIN TO A SMALL ROOM, SUMMER SITTING ON THE BED IN A HOSPITAL GOWN.

**00:33:31 - 00:33:31 DOCTOR**

Hey, Summer.

**00:33:32 - 00:33:33 DOCTOR**

Got Leslie here to see you.

THE DOCTOR LEAVES AND LESLIE ENTERS.

**00:33:34 - 00:33:35 Leslie Smith-Juneman**

Hey, what's going on?

**00:33:36 - 00:33:38 Leslie Smith-Juneman**

Hey. You okay?

**00:33:38 - 00:33:42 Summer Adams**

I'm feeling really chill.

**00:33:44 - 00:33:45 Leslie Smith-Juneman**

What happened last night?

**00:33:47 - 00:33:50 Summer Adams**

I think I lost my shit. I'm hungry.

SUMMER STANDS, BEGINNING TO WALK OUT OF THE ROOM. HER GOWN IS NOT FULLY CLOSED IN THE BACK, REVEALING PART OF HER BUTT. LESLIE PULLS HER BACK INTO THE ROOM.

**00:33:52 - 00:33:54 Leslie Smith-Juneman**

You know what, Summer? Let's.

**00:33:54 - 00:33:55 Leslie Smith-Juneman**

You know what?

**00:33:55 - 00:33:58 Leslie Smith-Juneman**

Why don't you sit right here? Where are your clothes?

**00:33:58 - 00:33:58 Summer Adams**

What clothes?

**00:33:59 - 00:34:00 Leslie Smith-Juneman**

I'm gonna find you a robe, wait right there.

LESLIE LEAVES THE ROOM, SEARCHING FOR THE DOCTOR.

**00:34:06 - 00:34:11 Leslie Smith-Juneman**

Excuse me, doctor. Are you sure she's okay?

**00:34:11 - 00:34:15 DOCTOR**

Oh, yeah. She's on a fairly strong sedative, but she'll be fine.

**00:34:16 - 00:34:17 Leslie Smith-Juneman**

She seems a little out of it.

**00:34:17 - 00:34:21 DOCTOR**

Yeah. Well, those pills are strong as shit.

THE DOCTOR TAKES A BOTTLE OUT FROM HIS POCKET, POPPING A FEW.  
CUT TO LESLIE THANKING A NURSE BY HIS CAR AS SHE WHEELS AWAY A  
WHEEL CHAIR.

**00:34:29 - 00:34:30 Leslie Smith-Juneman**

Thank you, ma'am.

**00:34:30 - 00:34:30 Leslie Smith-Juneman**

Thank you.

HE ENTERS THE DRIVER'S SEAT.

**00:34:39 - 00:34:45 Leslie Smith-Juneman**

If you ever think that taking these pills means that there's something wrong with you, just remember that I think you're amazing.

SUMMER BEGINS CRYING.

**00:34:57 - 00:34:58 Summer Adams**

I feel out of control.

**00:35:02 - 00:35:03 Leslie Smith-Juneman**

You wanna talk about it?

**00:35:03 - 00:35:03 Summer Adams**

No.

**00:35:07 - 00:35:08 Summer Adams**

I want chocolate cake.

THE CAR DRIVES OFF. CUT TO OLD, BLACK AND WHITE AVIATION FOOTAGE, KIDS SINGING OVER IT.

**00:35:28 - 00:35:29 KIDS**

But down he fell, tried to go to heaven, but too well.

CUT TO RICK FACE DOWN ON THE COUCH, GUSTACO'S CHILDREN RUNNING AROUND AND HIS WIFE IRONING A BLANKET. GUSTABO'S WIFE SEES HIM WAKE UP AND WALKS OFF. RICK SITS UP, A BLANKET UNDER HIM, WHICH HE REALIZES HE PEED ON IN HIS SLEEP. HE REMOVES THE BLANKET, FEELING THE CUSHION IS WET UNDERNEATH AS WELL, TURNING IT OVER ON THE COUCH TO HIDE IT. RICK STEPS OUTSIDE, GUSTAVO SEEING FROM THE WINDOW. RICK IS CHANGING HIS PANTS WHEN GUSTAVO COMES OUTSIDE.

**00:36:16 - 00:36:26 Gustavo**

You okay, Commandante? Yeah. You're gonna be able to find another place to stay tonight? Yeah. Okay. See you at work tonight, okay?

**00:36:27 - 00:36:30 Rick Maltese**

I think I've washed my last dish, Gustavo.

**00:36:32 - 00:36:39 Gustavo**

You no real Commandante. You need to get your shit together.

GUSTAVO WALKS BACK INSIDE, LEAVING RICK OUTSIDE. CUT TO BEACHEY WAITING IN A TUNNEL READING A PAPER, HANDING IT TO RICK ONCE HE ENTERS PEE-SOAKED BLANKET IN HAND.

**00:36:57 - 00:36:58 Lincoln Beachey**

Seeing the paper?

**00:37:04 - 00:37:04 Rick Maltese**

Fuck me.

**00:37:07 - 00:37:09 Lincoln Beachey**

Time to fly the coupe. They're gonna be coming after you.

**00:37:11 - 00:37:12 Rick Maltese**

I'll call the pilot.

**00:37:13 - 00:37:16 Lincoln Beachey**

Where's your startup capital? You can't go down there empty-handed.

A WOMAN WALKS BETWEEN THEM, NOT ACKNOWLEDGING EITHER.

**00:37:23 - 00:37:29 Lincoln Beachey**

We're like great white sharks. We never survive captivity. Time is short.

**00:37:30 - 00:37:31 Lincoln Beachey**

Get the money.

BEACHEY LEAVES. CUT TO LESLIE AND SUMMER SITTING IN THE OFFICE.

**00:37:36 - 00:37:39 Summer Adams**

I'm scared. I haven't told Bradley. And we've gotten a huge fight.

**00:37:40 - 00:37:41 Leslie Smith-Juneman**

Why don't you just tell him the truth?

**00:37:42 - 00:37:49 Summer Adams**

You don't know Bradley. He doesn't do complicated. He likes everything to be easy.

**00:37:51 - 00:37:51 Leslie Smith-Juneman**

Life's not easy.

**00:37:52 - 00:38:03 Summer Adams**

No, you don't understand. I mean, I told him I wanted to have kids of my own one time, and he, like, freaked out. He broke up with me. Broke off our engagement. I don't know what to do.

**00:38:12 - 00:38:13 Summer Adams**

Anyway.

SUMMER STANDS, WALKING INTO ANOTHER ROOM, LESLIE FOLLOWING AFTER.

**00:38:20 - 00:38:30 Leslie Smith-Juneman**

Summer, can I ask you something? Are you sure that Bradley's the right person for you?

**00:38:34 - 00:38:34 Summer Adams**

Yeah.

**00:38:37 - 00:38:42 Summer Adams**

Bradley takes charge in you. I mean, nobody needs that more than I do.

**00:38:45 - 00:38:46 Summer Adams**

Am I crazy?

**00:38:47 - 00:38:51 Leslie Smith-Juneman**

I've known you a lot longer than Bradley has, and I can honestly say you're not crazy.

**00:38:52 - 00:38:53 Summer Adams**

Really?

**00:38:57 - 00:39:03 Summer Adams**

Can we skip work? I would love some more cake.

**00:39:03 - 00:39:06 Leslie Smith-Juneman**

I would love to, but I have to take the balloon up.

**00:39:07 - 00:39:07 Summer Adams**

Okay.

CUT TO LESLIE AND SUMMER WALKING TO THE COLORFUL HOT AIR BALLOON, NOW FULLY INFLATED.

**00:39:21 - 00:39:26 Summer Adams**

This is so cool. You tell people this is work?

**00:39:30 - 00:39:33 Summer Adams**

All these years and you've never taken me up in this balloon?

THE BALLOON GOES UP, BEING MANNED BY A THIRD PERSON AS LESLIE AND SUMMER LOOK OUT, SUMMER HANGING ONTO LESLIE'S ARM.

**00:39:35 - 00:40:02 SONG**

When I think of all the things gone unspoken, my heart is broken when I watch you go. When I think of all the things left unsaid, they're swimming in my head. Oh, I need you so. 'Cause I love you.

CUT FROM THE BALLOON FLOATING UP TO RICK WRITING A CHECK UNDER LESLIE'S NAME FOR TEN THOUSAND DOLLARS.

**00:40:04 - 00:40:07 SONG**

Yes, I love you.

HE SITS IN THE CAR, DEBATING IT, BEFORE ENTERING THE BANK AND WALKING UP TO THE TELLER.

**00:40:45 - 00:40:47 Rick Maltese**

Hello. I'd like to cash that, please.

**00:40:48 - 00:40:50 BANK WORKER**

I'm gonna need to see your ID.

**00:40:51 - 00:40:55 Rick Maltese**

I lost my wallet, but I've been banking here for years.

**00:40:59 - 00:41:01 BANK WORKER**

You're gonna have to speak with my manager.

THE WORKER LEAVES. CUT TO RICK OUTSIDE AT A PAYPHONE.

**00:41:09 - 00:41:13 Rick Maltese**

Hey, you know, I've got everything sorted out. Tuesday's perfect. You're a lifesaver.

CUT TO LESLIE ON THE PHONE, PACING AROUND HIS HOUSE.

**00:41:19 - 00:41:26 Leslie Smith-Juneman**

It's Maltese. Rick Maltese. No, I don't know what room number, but I know he's staying there. It's M. If I spell his name, will that help?

**00:41:26 - 00:41:28 Leslie Smith-Juneman**

M-A-L-T.

A KNOCK IS HEARD FROM THE DOOR.

**00:41:29 - 00:41:30 Leslie Smith-Juneman**

Excuse me.

LESLIE OPENS THE DOOR TO SEE TWO AGENTS, PHONE STILL PRESSED TO HIS EAR.

**00:41:34 - 00:41:34 Leslie Smith-Juneman**

Hi.

**00:41:34 - 00:41:34 Agent Ellis**

Hi.

**00:41:35 - 00:41:36 Agent Ellis**

Are you Leslie Smith, the Junimate?

**00:41:37 - 00:41:37 Leslie Smith-Juneman**

Yeah.

**00:41:38 - 00:41:43 Agent Ellis**

I'm Agent Ellis. This is Agent Shu with the FBI. Can we have a word with you?

**00:41:44 - 00:41:46 Leslie Smith-Juneman**

Yeah. Yeah, of course.

LESLIE HANDS UP THE PHONE, LETTING THEM INSIDE. CUT TO THE AGENTS ON A COUCH, LESLIE IN A CHAIR ACROSS FROM THEM.

**00:41:52 - 00:41:55 Leslie Smith-Juneman**

I don't understand. Harold Patterson's dead.

**00:41:56 - 00:42:00 Agent Ellis**

Well, we have reason to believe he may not be. He's wanted on several counts of fraud.

**00:42:01 - 00:42:03 Leslie Smith-Juneman**

Well, how'd you even find me? I mean, I didn't think anybody knew.

**00:42:04 - 00:42:05 Agent Shu**

We're the FBI.

**00:42:08 - 00:42:22 Leslie Smith-Juneman**

Honestly, if I could help you guys out in any way, I would. It's just I don't know anything. I never even met the guy. You could try talking to his friend, Rick Maltese. I met him at the funeral. They used to be roommates. He knew my dad really well.

**00:42:23 - 00:42:24 Agent Ellis**

Is this the man you met?

**00:42:30 - 00:42:32 Agent Ellis**

Harold Patterson.

**00:42:39 - 00:42:47 Leslie Smith-Juneman**

No. No, that's not the guy that I met. I've never seen this guy before.

A KNOCK COMES FROM THE FRONT DOOR, ALL THREE STANDING, THE AGENTS DRAWING THEIR GUNS.

**00:42:57 - 00:42:58 Agent Ellis**

Open the door, Leslie.

**00:43:05 - 00:43:06 Bradley Ford**

Good. You're home.

**00:43:07 - 00:43:08 Leslie Smith-Juneman**

Now is not the best.

**00:43:08 - 00:43:09 Bradley Ford**

Jesus. Are those real guns?

THE AGENTS PUT AWAY THEIR GUNS. AND MOVING TOWARD THE DOOR.

**00:43:11 - 00:43:17 Agent Ellis**

We were just leaving. Leslie, if you hear anything, give us a call, okay?

SHU FINDS A STICKY NOTE ON THE COFFEE TABLE READING:

"DINNER W/ RICK @CISMONT 8:30"

HE PICKS IT UP AND POCKETS IT BEFORE TURNING BACK TO THE DOOR.

**00:43:18 - 00:43:19 Agent Shu**

Thank you for your time.

**00:43:19 - 00:43:19 Leslie Smith-Juneman**

Yeah.

**00:43:20 - 00:43:21 Bradley Ford**

Thank you for your service.

**00:43:23 - 00:43:24 Bradley Ford**

Is everything okay, Leslie?

**00:43:24 - 00:43:25 Leslie Smith-Juneman**

Yeah, everything's fine.

**00:43:25 - 00:43:26 Bradley Ford**

What are you doing here?

**00:43:27 - 00:43:31 Bradley Ford**

You know, this is probably a bad time. I should. I was.

BRADLEY ENTERS THE HOUSE WITHOUT PERMISSION, STEPPING AROUND  
LESLIE WHO WAS STILL IN THE DOORWAY.

**00:43:34 - 00:43:40 Bradley Ford**

I'm more than happy to come back another time when you don't  
have company.

BRADLEY ENTERS THE KITCHEN.

**00:43:40 - 00:43:41 Leslie Smith-Juneman**

Come on in.

BRADLEY OPENS A CUPBOARD, TAKING A GLASS AND FILLING IT WITH WATER FROM THE SKINK.

**00:43:43 - 00:43:43 Bradley Ford**

Huh.

**00:43:44 - 00:43:48 Leslie Smith-Juneman**

Have some water.

**00:43:49 - 00:43:51 Bradley Ford**

It's a really nice place you have here.

**00:43:51 - 00:43:52 Bradley Ford**

You thought of upgrading?

**00:43:52 - 00:43:53 Leslie Smith-Juneman**

What are you doing here?

**00:43:54 - 00:44:07 Bradley Ford**

Oh, you know, I'm just here as a concerned soon-to-be husband, I guess. Summer's been really hard to read lately, and I've been told I'm not good at that, you know?

**00:44:08 - 00:44:08 Leslie Smith-Juneman**

You? I can't imagine.

BRADLEY TAKES A SIP OF WATER AND OPENS THE FRIDGE, LOOKING AROUND IN IT.

**00:44:12 - 00:44:24 Bradley Ford**

I'm not pushing too hard, am I? I just, I wanna get married, and I just wanna get it over with. I have an election next spring.

**00:44:24 - 00:44:24 Leslie Smith-Juneman**

Oh.

**00:44:24 - 00:44:25 Bradley Ford**

You know?

**00:44:25 - 00:44:28 Leslie Smith-Juneman**

That's cool. It's exciting.

**00:44:29 - 00:44:30 Bradley Ford**

Is she freaking out or?

**00:44:32 - 00:44:37 Leslie Smith-Juneman**

I don't think she's freaking out, but you have to understand that people are complicated, Bradley.

**00:44:38 - 00:44:41 Bradley Ford**

You know, just need to know she's okay.

BRADLEY CLOSES THE FRIDGE.

**00:44:42 - 00:44:45 Leslie Smith-Juneman**

I think she's okay. Are you okay?

**00:44:46 - 00:44:58 Bradley Ford**

Oh, I'm terrific. Yeah. Yeah. I mean, there's a lot of stress with the job and the economy and the wedding. And am I ever really doing the right thing?

**00:44:59 - 00:45:03 Leslie Smith-Juneman**

Have you thought about maybe talking to somebody, a psychiatrist or something?

BRADLEY TAKES A HUFF OF HIS INHALER.

**00:45:05 - 00:45:06 Bradley Ford**

Summer said your parents were Dykes.

**00:45:08 - 00:45:08 Leslie Smith-Juneman**

Excuse me?

**00:45:13 - 00:45:14 Bradley Ford**

I mean, gay. I'm sorry. What were you saying?

BRADLEY TAKES ANOTHER HUFF OF HIS INHALER.

**00:45:15 - 00:45:18 Bradley Ford**

I'm sorry. What were you saying?

**00:45:19 - 00:45:23 Leslie Smith-Juneman**

We were just talking about kids and about all the kids you're probably gonna have. It's gonna be having some soon now, I would imagine.

**00:45:24 - 00:45:27 Bradley Ford**

Kids? No, I don't. That's not really in the cards for us.

**00:45:28 - 00:45:33 Leslie Smith-Juneman**

That's weird, 'cause Summer always talks about having a big, like a big family. Big big family, five, six, seven kids.

**00:45:34 - 00:45:35 Bradley Ford**

She said that recently?

**00:45:37 - 00:45:42 Leslie Smith-Juneman**

Oh my gosh. I am so sorry. You know what? I probably shouldn't have said anything.

**00:45:42 - 00:45:50 Leslie Smith-Juneman**

I feel like I... My man, I have enjoyed this conversation immensely, but I gotta go. I got a lot of stuff to do. Enjoy my fridge, have some fun. I gotta go. Let yourself out.

CUT TO RICK ENTERING A HOTEL ROOM, A WORKER CARRYING HIS BAGS BEHIND HIM.

**00:45:56 - 00:46:01 Rick Maltese**

Thank you. Oh, yeah. Now this is living.

**00:46:06 - 00:46:08 Rick Maltese**

Can you tell me something? Do these rooms have safes?

**00:46:09 - 00:46:10 HOTEL WORKER 2**

Right here.

**00:46:11 - 00:46:11 Rick Maltese**

Ah.

**00:46:12 - 00:46:13 Rick Maltese**

Thank you so much.

RICK HANDS THE WORKER A BILL.

**00:46:16 - 00:46:16 HOTEL WORKER 2**

Thank you.

**00:46:18 - 00:46:19 Rick Maltese**

Have a great day.

ONCE THE WORKER LEAVES, RICK PUTS CASH IN AN ENVELOPE IN THE SAFE, LOCKING IT. THEN FLOPPING ON THE BED. CUT TO RICK WALKING DOWN THE STAIRS TO THE LOBBY IN A ROBE AND SLIPPERS, GOING UP TO A DESK WITH A WORKER AT IT.

**00:46:49 - 00:47:04 SONG**

Cool breeze and it's easy living on a summer afternoon. Watch the clouds go rolling by, hear the songbirds' tune.

**00:47:04 - 00:47:05 Rick Maltese**

Hello.

**00:47:06 - 00:47:06 HOTEL WORKER 3**

Hi.

**00:47:06 - 00:47:10 Rick Maltese**

Hi. Do you have a dry sauna on the premises?

**00:47:10 - 00:47:11 HOTEL WORKER 3**

Yeah, yeah, yeah.

**00:47:11 - 00:47:12 Rick Maltese**

Oh, fantastic.

THE WORKER STANDS UP AND WALKS FURTHER INTO THE LOBBY, RICK FOLLOWING.

**00:47:12 - 00:47:12 HOTEL WORKER 3**

I'll show you.

**00:47:13 - 00:47:15 HOTEL WORKER 3**

Just right this way.

**00:47:16 - 00:47:16 Rick Maltese**

Thank you.

**00:47:19 - 00:47:20 HOTEL WORKER 3**

What you need to do is-

CUT TO AGENTS SHU AND ELLIS TALKING TO A LADY AT A DESK.

**00:47:22 - 00:47:24 HOTEL WORKER 4**

We don't appear to have anyone named Patterson staying with us.

RICK NOTICES TWO WOMEN WALKING PAST, THEN SEES THE AGENTS.

**00:47:24 - 00:47:26 HOTEL WORKER 3**

You're gonna see two doors on your left. Go right through those.

**00:47:27 - 00:47:29 Agent Ellis**

About this man.

**00:47:30 - 00:47:34 HOTEL WORKER 3**

Don't go through those two doors. Instead, take a right. You're gonna see the third door on your right.

HE WALKS BEHIND A PILLAR, HIDING FROM THE AGENTS. THE HOTEL WORKER IS CONFUSED, STAYING IN PLACE.

**00:47:35 - 00:47:35 Agent Ellis**

All right.

**00:47:38 - 00:47:43 Agent Ellis**

If you see him or you see anything suspicious, give us a call, okay?

**00:47:43 - 00:47:44 HOTEL WORKER 4**

Yes, of course.

**00:47:45 - 00:47:45 Agent Ellis**

Thank you.

RICK QUICKLY EXITS THE HOTEL, TRYING TO FLAG DOWN A TAXI BEFORE LESLIE PULLS UP IN HIS LEAF, HONKING AT HIM.

**00:47:56 - 00:47:56 Leslie Smith-Juneman**

Rick!

**00:47:57 - 00:47:57 Rick Maltese**

Leslie?

**00:47:57 - 00:47:59 Leslie Smith-Juneman**

I've been calling you all day. Where have you been?

**00:48:00 - 00:48:01 Rick Maltese**

I need you to go. Come on.

RICK RUSHES INTO THE PASSENGER SEAT.

**00:48:01 - 00:48:02 Leslie Smith-Juneman**

Why are you wearing a robe?

**00:48:03 - 00:48:06 Rick Maltese**

Go, go, go, go, go, go, go, go, go, go. You got it. You got it. Go.

LESLIE BEGINS DRIVING.

**00:48:06 - 00:48:10 Leslie Smith-Juneman**

What? Where are we going? Look, I really need to ask you about something.

**00:48:10 - 00:48:12 Rick Maltese**

Hold that thought. I've got a couple of feet in the mud here.

**00:48:12 - 00:48:12 Leslie Smith-Juneman**

Where are we going?

**00:48:13 - 00:48:14 Rick Maltese**

I have a massage appointment.

**00:48:14 - 00:48:15 Rick Maltese**

Here, turn here. Here.

LESLIE PULLS INTO AN INN.

**00:48:18 - 00:48:20 Leslie Smith-Juneman**

Like I said, there's something we need to talk about.

**00:48:20 - 00:48:25 Rick Maltese**

No, I know. I wanna talk to you, but I can't because of the massage.

RICK STEPS OUT OF THE CAR, CLOSING THE DOOR BEFORE COMING BACK AND OPENING IT ONCE MORE.

**00:48:28 - 00:48:29 Rick Maltese**

Do you have any money?

**00:48:30 - 00:48:31 Leslie Smith-Juneman**

Yeah.

LESLIE PULLS OUT HIS WALLET AND GIVES HIM SOME BILLS.

**00:48:32 - 00:48:33 Rick Maltese**

You're a lifesaver. Thank you so much.

**00:48:33 - 00:48:39 Rick Maltese**

Thank you. Thank you, thank you. Okay, and there's a... Yeah, you see that cafe over there?

**00:48:39 - 00:48:43 Rick Maltese**

I'll meet you there tomorrow at 1 o'clock. 1 o'clock. 1 o'clock!

RICK CLOSES THE DOOR AND RUSHES OFF INSIDE. LESLIE SLAMS HIS HANDS ON THE WHEEL OF THE CAR SEVERAL TIMES, GROANING A FRUSTRATED YELL. CUT TO LESLIE STARING AT BLUEPRINTS ON THE CONSTRUCTION SITE, TEN UP TO THE INCOMPLETE HOUSE, SPECIFICALLY FOCUSING ON THE BEAMS. JACK IS BEHIND HIM WITH A GROUP OF FOUR OTHER PEOPLE, TELLING A STORY AND LAUGHING.

**00:48:54 - 00:48:58 Jack**

So Charlie's been hanging out with the Zettens, and you should have seen the look on his face when he woke up.

**00:48:58 - 00:48:59 Leslie Smith-Juneman**

Excuse me, Jack!

**00:49:01 - 00:49:03 Jack**

So he's trying to sneak out without waking up her kids.

**00:49:03 - 00:49:04 Leslie Smith-Juneman**

Jack, I need a word with you.

**00:49:05 - 00:49:10 Jack**

Just a minute. And Greta sees him, and so she starts screaming at him. You've ruined my life!

**00:49:10 - 00:49:11 Jack**

You've ruined my life!

**00:49:11 - 00:49:13 Leslie Smith-Juneman**

I think there's a mistake with the beam on number nine.

**00:49:15 - 00:49:16 Leslie Smith-Juneman**

Jack!

**00:49:17 - 00:49:19 Jack**

What? Do you have a problem?

**00:49:19 - 00:49:25 Leslie Smith-Juneman**

No, I don't have a problem. We have a problem. There's a structural issue with beam on number nine. It doesn't follow the plans.

**00:49:26 - 00:49:29 Jack**

There was nothing wrong with that. Nice boots, by the way.

**00:49:30 - 00:49:40 Leslie Smith-Juneman**

Hey, you got good vision? You know how to read? Let me ask you something. When you look at these plans and you look at that beam, what do you see? Does it match up to you? Take a look. Yeah, put the glasses on.

**00:49:40 - 00:49:50 Leslie Smith-Juneman**

Take a look at the plans. Does what's up there match what's in my plans? Because if it doesn't, you have a much bigger problem than me yelling at you in front of your friends. You have an unemployment problem. Am I making myself clear?

**00:49:52 - 00:49:55 Jack**

Yeah. All right. We can fix that.

**00:49:56 - 00:49:58 Leslie Smith-Juneman**

Good. All right. Thank you.

**00:49:59 - 00:49:59 Jack**

All right.

**00:50:00 - 00:50:00 Leslie Smith-Juneman**

Sorry I yelled.

JACK WALKS AWAY BACK TO HIS GROUP.

**00:50:01 - 00:50:05 Jack**

Yeah. All right. Up on the beam. We're gonna fix number nine right up here.

CUT TO A TAXI STOPPING OUTSIDE ON THE SIDE OF THE ROAD.

**00:50:11 - 00:50:13 Rick Maltese**

Okay, keep the engine running. I'll be back in five minutes.

**00:50:13 - 00:50:14 Rick Maltese**

Cool, thanks.

A TRUCK PULLS UP BEHIND THE CAB, A MAN STORMING OUT OF THE DRIVER'S SEAT.

**00:50:18 - 00:50:21 MAN**

Patterson! Whoa! What a coincidence.

THE MAN PUNCHES RICK IN THE FACE AND GRABS HIM BY THE SHIRT, PUSHING HIM AGAINST THE BACK OF THE TAXI. RICK'S NOSE IS BLEEDING AND THE TAXI DRIVER GETS OUT OF THE CAR, STANDING BY THE DOOR.

**00:50:25 - 00:50:26 Rick Maltese**

It's quite a right hand you've got.

**00:50:26 - 00:50:33 MAN**

Nobody fucks with my daughter. I have \$10,000 in cash, right? In that. You know what fuck you means? It means fuck you!

THE MAN PUNCHES RICK AGAIN, RICK FALLING ONTO THE BACK OF THE TAXY, THEN THE FLOOR. THE MAN GETS BACK IN HIS TRUCK, THE TAXI DRIVER DRIVING AWAY.

CUT TO LESLIE ON A BENCH OUTSIDE THE CAFE RICK TOLD HIM TO MEET AT. LESLIE GETS A CALL.

**00:50:53 - 00:50:54 Leslie Smith-Juneman**

Hello?

**00:50:54 - 00:50:55 Rick Maltese**

Could you come pick me up?

**00:50:56 - 00:50:57 Leslie Smith-Juneman**

Where the hell have you been?

**00:50:57 - 00:50:58 Rick Maltese**

Saint Mary's, ASAP.

RICK HANGS UP. CUT TO SAINT MARY'S.

**00:51:02 - 00:51:04 RADIO**

Dr. Carr, dial 112.

THE DOCTOR WALKS UP TO LESLIE, WHO WAS WALKING AROUND.

**00:51:06 - 00:51:06 DOCTOR**

Leslie!

**00:51:07 - 00:51:10 DOCTOR**

Hey, what's up? I got Rick in the back.

THE DOCTOR LEADS LESLIE TO A COURTANIED-OFF ROOM.

**00:51:10 - 00:51:11 Leslie Smith-Juneman**

What happened to him?

**00:51:11 - 00:51:15 DOCTOR**

Well, he took a pretty nasty spill on the tennis court, but he's gonna be all right.

THE DOCTOR PULLS BACK THE CURTAIN, RICK SITTING UP ON THE BED, HIS NOSE NOW BANDAGED UP.

**00:51:19 - 00:51:20 DOCTOR**

Good luck in the finals.

THE DOCTOR SALUTES RICK AND WALKS AWAY.

**00:51:21 - 00:51:24 Rick Maltese**

Oh, thanks, Doc.

**00:51:26 - 00:51:27 Rick Maltese**

We've gotta get out of here.

RICK BEGINS RUSHING DOWN THE HALL, LESLIE FOLLOWING.

**00:51:27 - 00:51:28 Leslie Smith-Juneman**

What's going on?

**00:51:28 - 00:51:31 Rick Maltese**

Follow me. Whoa. Wrong way.

THEY FIND AN EXIT, RUNNING THROUGH A COURTYARD. CUT TO LESLIE  
AND RICK INT HE LEAF, DRIVING.

**00:51:47 - 00:51:48 Leslie Smith-Juneman**

Tell me what's going on.

**00:51:48 - 00:51:48 Rick Maltese**

Gun it.

**00:51:48 - 00:51:50 Leslie Smith-Juneman**

I am gunning it. It's a fucking leaf.

**00:51:50 - 00:51:51 Rick Maltese**

Okay, okay, okay. Pull down here.

**00:51:52 - 00:51:52 Rick Maltese**

Go, go, go, go, go.

LESLIE PARKS THE LEAF IN A SMALL PARKING LOT/ALLEY.

**00:51:56 - 00:52:00 Rick Maltese**

Okay, stop. We'll lay low here until the dust settles.

**00:52:01 - 00:52:02 Leslie Smith-Juneman**

What the hell's happening?

**00:52:07 - 00:52:10 Rick Maltese**

Okay, sit down. There's some things I need to tell you.

**00:52:15 - 00:52:17 Rick Maltese**

The truth is, my real name is not Rick Maltese.

**00:52:18 - 00:52:18 Leslie Smith-Juneman**

I know who you are.

**00:52:19 - 00:52:20 Rick Maltese**

It's Harold Patterson. Wait, what?

**00:52:23 - 00:52:23 Leslie Smith-Juneman**

You faked your death.

**00:52:26 - 00:52:27 Rick Maltese**

You knew?

**00:52:29 - 00:52:30 Leslie Smith-Juneman**

The FBI came to my house.

**00:52:30 - 00:52:35 Rick Maltese**

The FBI? What did you tell them?

**00:52:36 - 00:52:36 Leslie Smith-Juneman**

Nothing.

**00:52:37 - 00:52:37 Rick Maltese**

Good boy.

**00:52:41 - 00:52:41 Leslie Smith-Juneman**

My father.

**00:52:46 - 00:52:49 Rick Maltese**

And you're the son I never knew I had.

LESLIE ATTEMPTS TO HUG RICK, STOPPED BY HIS SEATBELT.

**00:52:50 - 00:52:53 Leslie Smith-Juneman**

I can't believe that you're my dad.

LESLIE UNBUCKLES HIS SEATBELT AND HUGS RICK.

**00:52:49 - 00:52:54 Rick Maltese**

Whoa. Whoa!

**00:53:03 - 00:53:12 Rick Maltese**

Okay. Okay. Okay. All right. That's good. Just. All right.

RICK TRIES TO PUSH OF LESLIE A FEW TIMES, EVENTUALLY  
SUCCEEDING.

**00:53:14 - 00:53:21 Rick Maltese**

So listen, I could use a place to lay low for a while. Do you  
wanna help your dad out?

LESLIE NODS.

**00:53:25 - 00:53:25 Rick Maltese**

Thank you.

**00:53:27 - 00:53:27 Leslie Smith-Juneman**

Of course.

**00:53:28 - 00:53:28 Leslie Smith-Juneman**

You're my dad.

LESLIE HUGS RICK AGAIN, RICK ACCEPTING MORE GENUINELY AT THE  
END. CUT TO LESLIE'S HOUSE, LESLIE TALKING TO RICK FROM  
OUTSIDE A BATHROOM.

**00:53:37 - 00:53:43 Leslie Smith-Juneman**

Hey, thank you for trying to help me out with that whole  
summer thing. I was wrong, but thanks.

**00:53:44 - 00:53:45 Rick Maltese**

What are you talking about?

A TOILET FLUSHES AS RICK ENTERS THE ROOM WITH LESLIE, WIPING  
HIS HANDS WITH A CLOTH.

**00:53:46 - 00:53:48 Leslie Smith-Juneman**

It's over. She's getting married next weekend.

**00:53:51 - 00:53:52 Rick Maltese**

Are you kidding me?

**00:53:55 - 00:53:57 Rick Maltese**

Are you sure this girl's not out of her mind?

LESLIE GETS A TEXT ON HIS PHONE FROM SUMMER READING:

"SUMMER ADAMS

I NEED TO TALK TO YOU"

**00:54:02 - 00:54:05 Leslie Smith-Juneman**

It's summer. She wants to talk.

**00:54:07 - 00:54:10 Rick Maltese**

Well, then you get to talk to her.

**00:54:14 - 00:54:15 Leslie Smith-Juneman**

I'm really glad you're here.

LESLIE LEAVES. ONCE THE DOOR CLOSES, RICK NOTICES AN EL CORTE DE OBES BULL FIGHTING POSTER ON THE WALL.CUT TO LESLIE ENTERING A CAFE, SUMMER WAITING AT A BAR BY THE WINDOW.

**00:54:34 - 00:54:34 Leslie Smith-Juneman**

Hey.

**00:54:36 - 00:54:38 Summer Adams**

Why would you say that to Bradley?

**00:54:39 - 00:54:39 Leslie Smith-Juneman**

Say what?

**00:54:40 - 00:54:41 Summer Adams**

That I wanna have kids.

**00:54:43 - 00:54:44 Leslie Smith-Juneman**

Because you do?

**00:54:45 - 00:54:46 Summer Adams**

Not if I'm with Bradley.

**00:54:47 - 00:54:48 Leslie Smith-Juneman**

Well, then why are you with Bradley?

**00:54:51 - 00:54:53 Summer Adams**

Do you hate me? Did I do something to you?

**00:54:54 - 00:54:54 Leslie Smith-Juneman**

Hate you?

LESLIE STORMS OUT OF THE CAFE, SUMMER FOLLOWING.

**00:55:01 - 00:55:05 Summer Adams**

No, Leslie. Can you come back?

LESLIE AND SUMMER CAN BE SEEN THROUGH THE WINDOW ARGUING, SUMMER ATTEMPTING TO GRAB LESLIE WHEN HE TRIES TO WALK OFF, HIM DETACHING HER FORM HIM AND STORMING OFF ONCE MORE. CUT TO LESLIE SITTING IN HIS CAR OUTSIDE HIS HOUSE, EYES CLOSED AND BROWS FURROWED, HOLDING HIS HEAD, WHEN HE GETS A CALL.

**00:55:26 - 00:55:26 Leslie Smith-Juneman**

Hello?

**00:55:26 - 00:55:28 PHONE BANK LADY**

May I speak to Ms. Leslie Smith-Juneman, please?

**00:55:29 - 00:55:29 Leslie Smith-Juneman**

This is he.

**00:55:30 - 00:55:35 PHONE BANK LADY**

Okay, ma'am. This is just a courtesy call. You've recently made some unusually large withdrawals, and we wanted to make sure these were authorized.

**00:55:36 - 00:55:37 Leslie Smith-Juneman**

How much?

**00:55:37 - 00:55:39 PHONE BANK LADY**

Three, for a total of \$30,000.

**00:55:40 - 00:55:41 Leslie Smith-Juneman**

What?

RICK IS SEEN SITTING ON THE PORCH SMOKING A CIGARETTE, A COFFEE MUG IN HAND. HE IS WEARING A SHIRT WITH GREEN FUTURE'S

LOGO ON IT AND BOXERS. LESLIE DROPS HIS ARM WITH THE PHONE IN IT. RICK GOES BACK INSIDE THE HOUSE.

**00:55:51 - 00:55:52 PHONE BANK LADY**

Are you still there, ma'am?

LESLIE GETS OUT OF THE CAR AND STORMS INSIDE, SLAMMING THE DOOR.

**00:56:00 - 00:56:00 Rick Maltese**

How'd it go, bud?

RICK IS ON THE FLOOR ON A MAT DOING YOGA.

**00:56:01 - 00:56:08 Leslie Smith-Juneman**

Did you steal money from me, Rick? Or Major, or Dad, or Harold Patterson, whatever the fuck your name is. Did you steal money from me?

**00:56:11 - 00:56:13 Leslie Smith-Juneman**

Did you steal money from me?

**00:56:16 - 00:56:18 Rick Maltese**

I can get your money back. I promise.

**00:56:20 - 00:56:22 Leslie Smith-Juneman**

Get the hell out of my house. I'm gonna call the FBI.

LESLIE OPENS THE DOOR, POINTING AT IT. RICK STANDS FROM THE MAT.

**00:56:23 - 00:56:24 Rick Maltese**

Wait a second, son.

**00:56:27 - 00:56:39 Rick Maltese**

I put a lot on the line to be here with you, to help you, to be a dad for you. You can't put a price on that, Leslie. What are you doing?

LESLIE PICKS UP THE CAR FROM THE FBI AND REACHES FOR HIS PHONE.

**00:56:39 - 00:56:40 Rick Maltese**

Okay, okay.

**00:56:44 - 00:56:55 Rick Maltese**

I'm going, but know this. I risked my safety. I put myself in harm's way. I risked everything to be here for you.

LESLIE BEGINS DIALING A NUMBER INTO HIS PHONE.

**00:56:58 - 00:56:59 Rick Maltese**

Okay, okay, okay!

RICK WALKS OUTSIDE, CARRYING HIS CLOTHES. LESLIE SLAMS THE DOOR BEHIND HIM AND LOCKS IT FROM THE INSIDE. CUT TO RICK DIALING A NUMBER ON A PAY PHONE.

**00:57:15 - 00:57:18 Rick Maltese**

Come on, Jim. Pick up, pick up, pick up.

**00:57:19 - 00:57:21 Jim**

Challenge Star Aviation. Please leave a message.

RICK DROPS THE PHONE, NOT PLACING IT BACK IN THE HOLDER. CUT TO LESLIE DRIVING HIS LEAF WHILE ON THE PHONE.

**00:57:26 - 00:57:32 Leslie Smith-Juneman**

Hi, Mom. I'm good, thank you. I'm coming home.

LESLIE PARKS HIS LEAF IN A DRIVEWAY BEHIND ANOTHER ONE-WHITE. AS HE WALKS TO THE DOOR, TWO WOMEN OPEN IT, ONE SMALLER AND ONE LARGER. THE SMALLER ONE HUGS HIM.

**00:57:54 - 00:57:58 MOM 1**

Come to Mamas, oh.

**00:57:58 - 00:58:02 MOM 2**

Baby, oh. Come inside.

CUT TO RICK'S TRUCK PULLING UP TO AN AIRPLANE HANGER. HE WALKS INSIDE, FINDING NO ONE THERE, BEACHEY

**00:58:31 - 00:58:31 Lincoln Beachey**

Hey, boy.

**00:58:36 - 00:58:37 Rick Maltese**

Where's the pilot?

**00:58:39 - 00:58:40 Lincoln Beachey**

No sign.

CUT TO RICK AND BEACHEY SITTING IN AN EMPTY FIELD—THE ONE THE PLANE WAS ON IN THE BEGINNING OF THE MOVIE.

**00:58:44 - 00:58:46 Rick Maltese**

I'm selfish, and I hate myself for it.

**00:58:49 - 00:58:51 Lincoln Beachey**

You're not selfish. You're just unreliable.

**00:58:55 - 00:59:24 Rick Maltese**

No, I'm selfish. I always did what I wanted and when I wanted to. I never thought about what would happen to other people. That's where it's gotten me. My life is a sham. I'm on the run from the feds, and I got no place to go.

**00:59:27 - 00:59:29 Lincoln Beachey**

This is the only life for men like us.

**00:59:32 - 00:59:35 Leslie Smith-Juneman**

What about Leslie? I crushed him.

**00:59:42 - 01:00:05 Lincoln Beachey**

Let me tell you something about flying. There was a time when any pilot who got caught in a dead spin was doomed. If the plane was spinning to the right, they'd turn left. Every time, they'd go turtle and fall down to earth. People thought a dead

spin was unbeatable. But I took the problem head-on. I turned into the spin.

**01:00:08 - 01:00:20 Lincoln Beachey**

Spun the plane faster. And I came out of that spin like an eagle on a cloud. You're in a spin right now, and there's only one way out.

CUT TO RICK'S TRUCK DRIVING DOWN A ROAD. THEN CUT TO RICK OUTSIDE A FAMILY HOME IN HIS TRUCK DEBATING. HE GETS OUT AND KNOCKS ON THE DOOR, KATE ANSWERING.

**01:01:20 - 01:01:20 Rick Maltese**

Hi.

KATE FLICKS HIM IN THE NOSE, RICK YELLING AND FOLDING OVER TO CUP IT.

**01:01:31 - 01:01:32 Rick Maltese**

I came here to say I'm sorry.

**01:01:33 - 01:01:35 Kate**

You shouldn't be here. The FBI has—

**01:01:35 - 01:01:36 Rick Maltese**

I don't care about that.

**01:01:39 - 01:01:40 Kate**

You need to leave.

**01:01:42 - 01:01:49 Rick Maltese**

Listen to me, Kate. I'm gonna pay every dollar if it takes me the rest of my life.

**01:01:49 - 01:01:50 Kate**

It's enough, Major.

**01:01:51 - 01:02:10 Rick Maltese**

Listen to me. I've made so many bad choices in my life, and I've acted like a coward. The man I always wanted to be doesn't exist. I made a fool of myself.

**01:02:11 - 01:02:13 Kate**

No, you made a fool of me.

**01:02:16 - 01:02:18 Rick Maltese**

But you know you're the only one I ever loved, right?

RICK KISSES KATE, THE TWO GENTLY EMBRACING EACH OTHER.

**01:02:37 - 01:02:38 HUSBAND**

Honey, are you coming?

RICK AND KATE SEPARATE, BUT STAY CLOSE.

**01:02:39 - 01:02:39 Kate**

You need to go.

**01:02:43 - 01:02:44 Rick Maltese**

I know.

RICK BEGINS TO WALK AWAY, BUT STOPS, TURNING BACK AROUND.

**01:02:55 - 01:02:59 Rick Maltese**

I have a son. He's a hell of a kid, too.

HE THEN SKIPS AND RUNS OFF, KATE SMILING AS HE DOES. CUT TO FORD RIVER RANCH WHERE SUMMER IS IN HER WEDDING DRESS, LOOKING IN A MIRROR.

**01:03:17 - 01:03:21 RADIO**

The skirts lit up the back.

SHE TAKES A PILL WITH SOME WATER.

**01:03:28 - 01:03:36 RADIO**

A silver leaf hanging 'round her neck. Leave the dance floor down at the dance bar.

CUT TO RICK'S TRUCK DRIVING, THEN PARKING ON THE ROAD AND WALKING UP TO LESLIE'S MOMS' HOUSE. WHEN HE KNOCKS ON THE DOOR, THE SMALLER MOM ANSWERS.

**01:04:18 - 01:04:23 Rick Maltese**

You must be one of the moms. You're a lot prettier than Leslie said you were.

SHE STEPS OUT ONTO THE PORCH, CLOSING THE DOOR BEHIND HER.

**01:04:27 - 01:04:29 MOM 1**

You are not welcome here.

THE LARGER MOM OPENS THE DOOR, STANDING IN THE DOORWAY, LEANING A HAND AGAINST IT.

**01:04:34 - 01:04:35 Rick Maltese**

I'm guessing you're the other one.

**01:04:38 - 01:04:40 MOM 1**

Did you fall off a bike or something?

**01:04:41 - 01:04:43 Rick Maltese**

Yeah, actually, I was...

**01:04:48 - 01:04:55 Rick Maltese**

You wanna know what happened? The father of a girl I stole money from beat the shit out of me.

THE LARGER MOM CHUCKLES SILENTLY.

**01:04:56 - 01:04:57 MOM 1**

Karma's a bitch.

**01:04:59 - 01:05:03 Rick Maltese**

Can I talk to him for a minute? It's really important.

LESLIE APPEARS BEHIND THE MOMS FROM INSIDE THE HOUSE, WALKING UP TO THE DOOR.

**01:05:04 - 01:05:07 Rick Maltese**

Les, could I just have two minutes?

**01:05:09 - 01:05:09 Rick Maltese**

Please.

LESLIE STEPS PAST HIS MOTHERS.

**01:05:17 - 01:05:21 Rick Maltese**

Could we maybe go inside? I've got a little bit of heat on me right now.

THE THREE STARE AT HIM, NOT ANSWERING.

**01:05:24 - 01:05:30 Rick Maltese**

Okay. You told me that Summer was your soulmate.

**01:05:31 - 01:05:33 Leslie Smith-Juneman**

Yeah, right before you took me for everything I had.

**01:05:34 - 01:06:14 Rick Maltese**

Yes. I stole money from you because I needed it and because I'm a selfish prick. And I always have been. But the biggest mistake that I ever made in my life, Leslie, was letting my girl get away. We share an office together for 20 years, just 20 feet away from each other. And I never stuck my neck on the line and told her she meant the world to me. And that I would rather die than live a day without her.

**01:06:14 - 01:06:28 Rick Maltese**

I never said that. I never said a word. And she got married. She had kids. And she's got a family.

**01:06:29 - 01:06:30 Leslie Smith-Juneman**

This isn't about you.

**01:06:32 - 01:06:42 Rick Maltese**

I'm out of chances, but you're not. There's a wedding today, and we need to go in there graduate style and bust it up.

**01:06:46 - 01:06:47 Rick Maltese**

Can you help me do that?

**01:06:50 - 01:06:51 Leslie Smith-Juneman**

Are we gonna do this or not?

**01:06:53 - 01:06:54 Leslie Smith-Juneman**

I'll go change.

**01:06:54 - 01:06:55 Rick Maltese**

I've taken care of it.

THE SMALLER MOM HANDS LESLIE CAR KEYS.

**01:06:56 - 01:06:59 MOM 1**

Leslie, take your mom's. It's fully charged.

**01:06:59 - 01:06:59 Leslie Smith-Juneman**

Yes.

LESLIE KISSES THE LARGER MOM, THE RICK AND LESLIE RUN TO HIS MOM'S LEAF, RICK DRIVING. CUT TO THE BACK OF A CISMONT HOTEL VAN PULLED OVER ON THE SIDE OF THE ROAD.

**01:07:11 - 01:07:15 Gustavo**

I'm afraid this was the best I can do, but I have a surprise in the pocket.

**01:07:15 - 01:07:19 Rick Maltese**

Oh, I'm sure it's perfect me and Miago. And here, here, here. This is Hector.

RICK HANDS GUSTAVO A BUSINESS CARD.

**01:07:20 - 01:07:28 Rick Maltese**

He's expecting your call. He's the best immigration attorney in the state, and he won't charge you a dime, okay? Oh, and this is for your wife.

HE HANDS GUSTAVO A NEW BLANKET, SIMILAR TO THE ONE HE PEED ON.

**01:07:29 - 01:07:31 Rick Maltese**

For your wife. I kind of ruined the last one.

**01:07:33 - 01:07:33 Gustavo**

Gracias

GUSTAVO HUGS RICK. CUT TO AGENT ELLIS DRIVING.

**01:07:33 - 01:07:38 POLICE RADIO**

Car 53, possible suspect spotted on Route 22.

**01:07:39 - 01:07:41 Agent Ellis**

That's Patterson. Let's roll.

A BLACK SUV TURNS AROUND ON AN EMPTY HIGHWAY SIRENS AND LIGHTS FLICKING ON.

**01:07:50 - 01:07:52 Leslie Smith-Juneman**

Carrizo Springs, that's it. That's our exit.

THE WHITE LEAF CUTS ACROSS THE HIGHWAY TO GET TO AN EXIT, A CAR HONKING BEHIND THEM.

**01:07:53 - 01:07:55 Rick Maltese**

Sorry! We gotta stop a wedding!

**01:07:56 - 01:07:56 Leslie Smith-Juneman**

Sorry.

CUT TO SUMMER LOOKING DISTRAUGHT WHILE STANDING OUTSIDE THE VENUE. AFTER A FEW SECONDS, SHE BEGINS TO WALK INSIDE, ABOUT TO WALK DOWN THE AISLE. CUT BACK TO LESLIE AND RICK IN THE CAR, LESLIE LOOKING AT HIS PHONE FOR DIRECTIONS.

**01:08:17 - 01:08:21 Leslie Smith-Juneman**

Okay, should be right after this bend. Wait, wait, wait. That was it. That was it. That was it.

THE WHITE LEAF STOPPED RIGHT AFTER AN ENTRANCE, REVERSING AND DRIVING INTO IT.

**01:08:22 - 01:08:24 Rick Maltese**

Not exactly the pearly gaze, are they?

CUT TO ELLIS AND A FLEET OF BLACK CRUISERS TURNING TOWARD THE SAME EXIT THE WHITE LEAF WENT ON.

**01:08:31 - 01:08:32 Agent Ellis**

That's the one.

CUT TO A BARN DECORATED FOR A WEDDING A PASTOR SPEAKING AND WALKING ON STAGE, SUMMER AND BRADLEY ON STAGE IN WEDDING ATTIRE, AND SEATS FILLED BY FAMILY AND FRIENDS.

**01:08:33 - 01:08:38 PRIEST 2**

Okay, Ford family, we came here for a Ford reunion. Now we're blessed with a Ford wedding.

**01:08:41 - 01:08:49 PRIEST 2**

We come here today out of love for Bradley and Summer. As they look the ball.

**01:08:50 - 01:08:54 PRIEST 2**

Down! Take a life by the horns together.

**01:08:55 - 01:08:56 Kate**

Can you believe this?

**01:08:56 - 01:08:56 Bradley Ford**

Shh.

CUT TO THE LEAF ON A DIRT ROAD, DRIVING UP TO THE FARM.

**01:08:58 - 01:09:00 Leslie Smith-Juneman**

We're gonna miss the whole thing. It started 10 minutes ago.

**01:09:01 - 01:09:05 Rick Maltese**

Right on schedule. Just think about what you're gonna say. There it is.

RICK STOPS THE CAR, NEITHER OF THEM GETTING OUT YET.

**01:09:17 - 01:09:18 Rick Maltese**

You ready for this?

**01:09:20 - 01:09:21 Leslie Smith-Juneman**

I don't know.

**01:09:21 - 01:09:24 Rick Maltese**

Look, in the grand scheme of things, whatever happens in there is insignificant.

**01:09:26 - 01:09:27 Leslie Smith-Juneman**

Then why are we even here?

**01:09:29 - 01:09:32 Rick Maltese**

Well, because I was just feeding you a line. This is the biggest moment of your life.

**01:09:33 - 01:09:34 Leslie Smith-Juneman**

Jesus.

**01:09:34 - 01:09:41 Rick Maltese**

I'm just shooting you straight. You're a man, and the only way to truly know yourself is to put your life on the line.

**01:09:45 - 01:09:46 Rick Maltese**

Now let's get dressed.

THE TWO EXIT THE CAR. CUT TO THE BARN ONCE MORE.

**01:09:49 - 01:09:57 PRIEST 2**

If anybody here should find any reason why these two should not be together, speak now. Or forever hold your peace.

THE SOUND OF RUNNING CAN BE HEARD. CUT TO LESLIE AND RICK RUNNING THROUGH THE DOOR OF THE VENUE, ONLY TO FIND A SINGLE WORKER CARRYING FOOD TRAYS.

**01:10:10 - 01:10:11 Rick Maltese**

Where is it?

**01:10:14 - 01:10:15 VENUE WORKER**

¿No habla inglés?

**01:10:17 - 01:10:18 Rick Maltese**

¿Dónde está la boda?

**01:10:19 - 01:10:24 VENUE WORKER**

La boda está en el granero del evento, abajo, por el río.

**01:10:24 - 01:10:25 Rick Maltese**

Abajo.

RICK AND LESLIE RACE TO THE DOOR THE MAN MOTIONED TO.

**01:10:25 - 01:10:26 Leslie Smith-Juneman**

Gracias.

CUT BACK TO THE BARN.

**01:10:30 - 01:10:38 PRIEST 2**

Bradley, Summer, I invite you to begin your journey in this marriage by reciting your vows to one another in front of God and God's people.

CUT TO ELLIS SPEAKING INTO A POLICE RADIO AS THEY TURNING INTO THE FARM.

**01:10:39 - 01:10:42 Agent Ellis**

Tommy, get one of your boys to hang here at the entrance. Don't let anybody out.

CUT TO RICK AND LESLIE RUNNING UP TO THE BARN, OUT OF BREATH.

**01:10:46 - 01:10:52 Rick Maltese**

Come on. Come on, buddy. Come on, buddy. You can do it. Come on. Come on.

**01:10:52 - 01:10:53 Rick Maltese**

Remember, just speak from the heart.

AS THEY GET TO THE DOOR, SUMMER AND BRADLEY WALK OUT HAND AND HAND, STOPPING AT THE SIGHT OF THE TWO.

**01:10:56 - 01:10:57 Bradley Ford**

What is this?

**01:10:58 - 01:10:59 Summer Adams**

What are you doing here?

**01:10:59 - 01:11:00 Bradley Ford**

Nice outfits.

**01:11:00 - 01:11:01 Rick Maltese**

Say what you came here to say.

**01:11:02 - 01:11:03 Bradley Ford**

Wait, what?

**01:11:03 - 01:11:06 Leslie Smith-Juneman**

Summer, there's something—something I have to tell you.

**01:11:09 - 01:11:10 Bradley Ford**

Holy shit.

**01:11:10 - 01:11:13 Rick Maltese**

Do what you came here to do. Say what you came here to say.

LESLIE IS OUT OF BREATH AND BARELY INTELLIGIBLE, SPEAKING QUIETLY AND BREATHILY.

**01:11:13 - 01:11:16 Leslie Smith-Juneman**

Sorry. Lovers have—lovers have to.

**01:11:17 - 01:11:17 Bradley Ford**

Lovers have to what?

**01:11:18 - 01:11:19 Leslie Smith-Juneman**

Lovers have to love because

**01:11:20 - 01:11:20 Bradley Ford**

They—What?

**01:11:20 - 01:11:21 Leslie Smith-Juneman**

Lovers have to love.

**01:11:22 - 01:11:26 Bradley Ford**

Oh my God, this is unbelievable. This is crazy. I can't believe I'm hearing this.

LESLIE PUNCHES BRADLEY IN THE FACE, BRADLEY FALLING TO THE FLOOR UNCONSCIOUS.

**01:11:29 - 01:11:30 Rick Maltese**

Let's hit it.

RICK PICKS UP SUMMER AND TROWS HER OVER HIS SHOULDER, RUNNING WITH LESLIE AWAY FROM THE VENUE AND TO THE SIDE OF A CATERING TRUCK.

**01:11:33 - 01:11:34 Rick Maltese**

Come on.

**01:11:49 - 01:11:52 Rick Maltese**

I should probably leave you two alone.

**01:11:54 - 01:11:54 Summer Adams**

What did you just do?

**01:11:56 - 01:11:57 Leslie Smith-Juneman**

I just stopped you from making the biggest mistake of your life.

RICK GOES AROUND THE TRUCK, SEEING THE BLACK PATROL CARS DRIVING UP TO THE BARN. HE TRIES TO ENTER THE TRUCK CABIN, ONLY TO FIND THE DOOR LOCKED, THEN HE RUNS OFF.

**01:12:12 - 01:12:13 Summer Adams**

I got married.

**01:12:13 - 01:12:15 Leslie Smith-Juneman**

I don't care. Summer, listen to me.

**01:12:16 - 01:12:16 Summer Adams**

I am listening.

**01:12:17 - 01:12:30 Leslie Smith-Juneman**

I had a really good speech prepared, but I don't remember it now. So I'm just gonna say this: I love you. And I know Bradley's perfect on paper, but he doesn't even know who you are. And I don't think, I don't think that you can love somebody like that.

**01:12:30 - 01:12:31 Summer Adams**

Why are you telling me this?

**01:12:32 - 01:12:46 Leslie Smith-Juneman**

Because I know that this isn't the way that things are supposed to happen. And I know that I look crazy right now, but all we want in life is to have someone see us for who we really are and love us anyway.

**01:12:51 - 01:12:56 Leslie Smith-Juneman**

I know you, Summer. I know you. And I love you.

**01:13:00 - 01:13:05 Summer Adams**

Then why did you never do anything about it? Why did you wait until now?

**01:13:06 - 01:13:08 Leslie Smith-Juneman**

I'm here now, and I always will be.

**01:13:11 - 01:13:12 Summer Adams**

You're crazier than I am.

**01:13:12 - 01:13:14 Leslie Smith-Juneman**

I am. You wanna get married? You wanna marry me?

LESLIE GETS DOWN ON ONE KNEE, TAKING HER HAND.

**01:13:14 - 01:13:16 Leslie Smith-Juneman**

I don't have a ring, but it doesn't matter. Will you marry me?

**01:13:17 - 01:13:19 Summer Adams**

No, I'm not gonna marry you.

LESLIE STANDS BACK UP, NOW HOLDING HER WAIST.

**01:13:20 - 01:13:25 Summer Adams**

Is it enough if I tell you I don't wanna be Bradley's wife?

**01:13:29 - 01:13:33 Summer Adams**

And I love you. Is that enough?

LESLIE AND SUMMER KISS, HOLDING EACH OTHER'S FACES. THE BLACK FBI SUVS THEN PULL UP, CAUSING SUMMER AND LESLIE TO RUN TO THE SIDE OF THE TRUCK AND LOOK AT THEM, HAND IN HAND.

**01:13:51 - 01:13:51 Summer Adams**

What's going on?

A WHITE VAN IS SEEN DRIVING AWAY DOWN A DIRT ROAD.

**01:14:01 - 01:14:02 Leslie Smith-Juneman**

Okay, let's go.

LESLIE RUNS WITH SUMMER. CUT TO RICK INSIDE THE VAN, BEACHLEY IN THE PASSENGER SEAT.

**01:14:03 - 01:14:11 Lincoln Beachey**

Didn't expect to see you out here. Couldn't miss your finest moment. You can't go out the front. They got that blocked off.

CUT TO LESLIE AND SUMMER RUNNING HAND IN HAND PAST THE VENUE WORKER FORM EARLIER, HIM LOOKING CONUSED AS THEY PASS. THEY RUN TO THE LEAF.

**01:14:18 - 01:14:20 Leslie Smith-Juneman**

Do you know your way around this place?

**01:14:20 - 01:14:21 Summer Adams**

No, it's 4,000 acres.

THEY BOTH ENTER THE CAR QUICKLY, LESLIE DRIVING AND SUMMER'S DRESS GETTING PARTIALLY CAUGHT OUTSIDE THE DOOR AS SHE CLOSES IT BEFORE THEY DRIVE OFF. CUT TO RICK AND BEACHLEY PARKING THE VAN AND EXITING, GOING TO THE BACK.

**01:14:40 - 01:14:41 Rick Maltese**

You sure you know what you're doing?

**01:14:42 - 01:14:43 Lincoln Beachey**

Just do like I tell you.

THEY OPEN THE TRUNK DOORS TO FIND THE COLORFUL HOT AIR BALLOON FROM LESLIE'S CONSTRUCTION SITE. CUT TO LESLIE AND SUMMER DRIVING QUICKLY DOWN A DIRT ROAD.

**01:14:52 - 01:14:53 Summer Adams**

So what are they wanting him for?

**01:14:53 - 01:14:56 Summer Adams**

He's supposed to be dead. And he's my dad.

CUT BACK TO BEACHLEY AND RICK, BEACHLEY HOLDING ONE OF THE ROAPS TYING THE BALLOON DOWN WHILE RICK IS BLOWING THE BALLOON UP WITH FIRE.

**01:14:59 - 01:15:00 Lincoln Beachey**

Keep giving it gas.

BEACHLEY GOES TO STAND, LIFTING RICK'S COAT, WHEN AN ENVELOPE OF CASH FALLS OUT OF A POCKET. HE HANDS IT TO RICK, WHO'S IN THE BALLOON.

**01:15:14 - 01:15:16 Lincoln Beachey**

Looks like you forgot your Costa Rica stash.

BEACHLEY HOPS INTO THE BALLOON WITH RICK.

**01:15:22 - 01:15:27 Rick Maltese**

That damn dishwasher. This is Leslie's money.

A BLACK SUV IS SEEN PULLING UP A DIRT ROAD, A POLICE CRUISER SEDAN BEHIND IT.

**01:15:29 - 01:15:31 Agent Ellis**

There's only one way out of this ranch.

**01:15:32 - 01:15:32 Agent Shu**

Ellis!

THE CARS STOP AS ELLIS AND SHU LOOK OUT THE WINDSHIELD, THE TOP OF THE BALLOON BEING SEEN ABOVE THE TREELINE.

**01:15:37 - 01:15:38 Agent Ellis**

Holy shit.

**01:15:42 - 01:15:43 Agent Ellis**

You gotta be kidding me.

CUT TO LESLIE AND SUMMER DRIVING IN THE LEAF.

**01:15:47 - 01:15:48 Summer Adams**

Oh my God, that's our balloon.

THE TWO STOP IN THE FIELD AND GET OUT, RUNNING UP TO THE BALLOON HAND IN HAND. RICK IS SEEN PUSHING THE BALLOON BASKET WHILE THE TWO CONTINUE TO RUN.

**01:16:10 - 01:16:11 Leslie Smith-Juneman**

Dad!

**01:16:21 - 01:16:22 Summer Adams**

You okay?

**01:16:24 - 01:16:26 Rick Maltese**

I couldn't leave without giving you this. It's your money.

RICK HANDS LESLIE THE ENVELOPE OF CASH.

**01:16:27 - 01:16:28 Leslie Smith-Juneman**

What are you doing? This doesn't matter.

**01:16:29 - 01:16:29 Rick Maltese**

It means everything.

POLICE SIRENS ARE HEARD INT HE DISTANCE, THE BLACK CRUISER  
BEING SHOWN DRIVING CLOSER.

**01:16:34 - 01:16:35 Leslie Smith-Juneman**

Am I ever gonna see you again?

**01:16:38 - 01:16:39 Rick Maltese**

God, I love you, boy.

RICK PULLS LESLIE INTO A HUG, THEN SPEAKING TO SUMMER OVER  
LESLIE'S SHOULDER.

**01:16:47 - 01:16:48 Rick Maltese**

Honeymoon in Costa Rica.

RICK CONTINUES TO HUG LESLIE, THEN KISSES HIM ON THE CHEEK  
BEFORE LETTING GO, MOVING TOWARD THE BALLOON.

**01:16:52 - 01:16:54 Rick Maltese**

Go, go, go, go. Go. Go.

THE POLICE/FBI VEHICLES DRIVE CLOSER, RICK HOPPING IN, AND  
LESLIE AND SUMMER RUNNING OFF. BEACHEY IS SHOWN OFF TO THE  
SIDE, WATCHING THE CARS BEFORE TURNING TO RICK. RICK SALUTES  
BEACHEY FROM INSIDE THE BASKET, BEACHEY NODDING SOFTLY IN  
RETURN. RICK THEN PULLS THE LEVER, FIRE INFLATING THE BALLOON  
AND CAUSING IT TO RISE. THE POLICE CARS PULL UP, DUST KICKING  
UP TO COVER THE CAMERA.

**01:17:37 - 01:17:41 SONG**

No sunshine down the world.

THE CAMERA CLEARS AS AGENTS ELLIS AND SHU LOOK UP TO AN EMPTY  
SKY.

**01:17:41 - 01:17:41 Agent Ellis**

What direction is that?

**01:17:42 - 01:17:44 Agent Shu**

South, maybe southwest.

**01:17:45 - 01:17:45 Leslie Smith-Juneman**

What's south of here?

**01:17:47 - 01:17:47 Agent Shu**

Mexico.

CUT TO THE CAMERA IN THE CLOUDS, THE SKY TRANSITIONING INTO SUNSET AS THE HOT AIR BALLOON IS SHOWN FLYING OFF INTO THE DISTANCE, BIRDS FLYING PAST.

**01:17:48 - 01:18:08 SONG**

The sky above is dark and gray and I am all alone. But the weather don't bother me. Though it's dark, I still see the light, the light of love.

TEXT ON SCREEN:

"FIN"

THEN:

"HOT AIR"

m

**01:18:09 - 01:18:38 SONG**

When the hard times come down on me, I know I've got family and friends to get me by. But sometimes I drop off the face of the earth, off the face of the world. You don't see me around 'cause I've been out of town. I don't go back home. No, I don't check my phone. I go out rambling 'round. Yes, I've been out shaking 'em down.

**01:18:38 - 01:19:05 SONG**

Lord, I've been up and downtown at night like the ram around. I dance around. I'm gonna keep on a rambling, keep on a

rambling 'round. 'Cause I like girls and I like booze. No, I don't got a dime thing to lose. I like to ramble around from town to town. I'm gonna keep on a rambling, keep on a rambling 'round.

**01:19:07 - 01:19:34 SONG**

'Cause I got the boogie in me and it's got to come out. I love the guitar and twist and shout. I love to dance around and ramble 'round. I'm gonna keep on a rambling, keep on a rambling 'round. But sometimes I drop off the face of the earth, off the face of the world. You don't see me around 'cause I've been out of town. I don't go back home.

**01:19:34 - 01:19:57 SONG**

No, I don't check my phone. I go out rambling 'round. Yes, I've been out shaking 'em down. Lord, I've been out and downtown at night. I love to ramble around and dance around. I'm gonna keep on a rambling, keep on a rambling 'round and around and around. Hey, yeah, keep on a rambling, keep on a rambling 'round.