

Rescuing Madison

by

Terence Brody

97 Avery Ave.
Patchogue NY 11772
347-432-2937
terrybrody@gmail.com
terry43@nyc.rr.com

FADE IN:

EXT. NEW YORK CITY STREETS - ESTABLISHING -- DAY

EXT. FIRE TRUCK ON ROAD -- DAY

On a hot summer day a fire truck speeds down a New York City street, SIRENS BLARE.

INT. FIRE TRUCK -- DAY

JOHN KELLY, a laid back, twenty-three year old, handsome, Brooklyn Irish, fire-fighter at Ladder 39 in Manhattan rides on the truck. He sits across from his best friend, BILLY SULLIVAN. Also a fire-fighter in his late twenties but he acts twelve. He's an over the top, in your face kind of guy.

FRANK WILLIAMS a large, African American, fire-fighter that doesn't look forty but he is, drives. CAPTAIN JACK, the salty boss, handle bar mustache and all, rides shotgun.

BILLY

The rest of your life is a mighty long time.

JOHN

I hope so.

BILLY

You don't have to do this. Never underestimate what you're up against. If you're not ready, you're gonna get burned.

JOHN

Don't worry about me, I rely on my instincts.

INT. NYC APARTMENT -- DAY

An attractive mid twenties, brunette, MELISSA, folds clothing. The STEREO blasts.

EXT. NYC APARTMENT -- DAY

Heavy black smoke pushes from the roof.

The fire truck SCREECHES to a halt. Frank gets out, climbs on top of the truck and raises the truck's tower ladder with bucket attached to a fifth floor window. John is in the bucket.

The scene draws a CROWD.

INT. NYC APARTMENT -- DAY

Melissa is oblivious to what's happening as she can't hear a thing over the STEREO. She eventually notices red flashing lights pierce the front window. She walks, curious, towards the window and opens it.

Waiting right outside the window, in the bucket, is John.

JOHN
Get in.

MELISSA
What's going on?

JOHN
Just get in. Trust me.

Smoke blows from the roof, toward them.

MELISSA
Oh my God, is there a fire?

Melissa, frantically, steps into the bucket, suspended five stories in the air.

John moves the bucket away from the building. Frightened, Melissa holds on to John as a reflex.

MELISSA (CONT'D)
I don't like heights.

JOHN
It's a free ride, enjoy it.

MELISSA
(slightly frantic, mostly
confused)
What's going on? Where's the fire?

JOHN
Just listen to me and listen very
closely.

MELISSA
I'm listening, John. What is it?
What's going on?

ANGLE ON

The thick, black smoke coming from the chimney. There is no fire.

BACK TO SCENE

John kneels. The crowd SIGH'S.

JOHN
Melissa, will you marry me?

MELISSA
Oh my God, John.

JOHN
Well? Will you be my wife?

Melissa freezes; the pause is excruciating for John.

The crowd observes the awkward moment.

JOHN (CONT'D)
Is something wrong?

John notices a packed suitcase just inside the window.

JOHN (CONT'D)
Are you going somewhere?

MELISSA
Chicago.

JOHN
To see your grandmother again?

MELISSA
I got a part in a play.

JOHN
In Chicago?

MELISSA
We were supposed to talk tonight.
We were going to have dinner.

JOHN
To celebrate.

MELISSA
This is not where I want to have
this conversation.

JOHN
I want to know what happened
between this morning and right now.

MELISSA
John, you know I'm not happy.

JOHN
Actually, I don't.

MELISSA
This is not what I want. I want
bigger things, I have big dreams. I
want more out of life.

JOHN
You want more than what I can give
you.

MELISSA
John-

JOHN
So, it's over.

MELISSA
I need to do this. We can still be-

JOHN
Don't say it.

CAPTAIN JACK
 (over radio)
 Romeo, we have a call, we gotta go.

MELISSA
 I'm sorry.

FADE OUT:

EXT. NYC AIRPORT - ESTABLISHING -- EVENING

POP MUSIC PLAYS

It's Autumn in New York.

EXT. NYC AIRPORT - TERMINAL -- EVENING

A white stretch limousine awaits.

A crowd of PAPARAZZI and die hard FANS anticipate the arrival of MADISON PARK, a beautiful, successful, Oklahoma native, pop star at the height of her career despite being only twenty-one years young.

Madison exits the terminal and heads toward the limousine waving to her die-hard fans and signing a few autographs. Her BIG BODYGUARD acts as an impenetrable shield.

ANGIE PARK, late forties but looks young, despite long years of being on the road building her daughter's career, follows close behind. As Madison's mother and agent she's the steadfast brains and brawn behind the Madison Park money making machine.

Also close behind is QUENTIN, Madison's flamboyant, effeminate, personal assistant. A sympathetic ear and a warm hearted confidant.

The crowd of PAPARAZZI and die hard FANS surround Madison as she approaches the limousine.

When Madison reaches the limo, she gives one final wave to her fans before she gets in the backseat. Her big bodyguard closes the door behind her, gets in the drivers seat and the limo pulls away.

INT. WHITE STRETCH LIMOUSINE -- EVENING

Madison is jet-lagged and depressed. Angie blows cigarette smoke out the window. Quentin files his nails.

MADISON
 Where are we?

ANGIE
 New York, honey. You love New York.

MADISON
 I do? What's the difference? I never see anything but the inside of the hotel.

ANGIE
It's a beautiful hotel.

Quentin peers out the window.

QUENTIN
They love you here.

MADISON
I can't wait for this tour to end.

Quentin spies the Golden Arches and knows just how to cheer Madison up.

QUENTIN
Micky-D's! Who wants a Big Mac?

Madison perks up.

MADISON
Make it two and a large fries.

QUENTIN
That's my Maddy. I don't know how you do it. If I ate like you, I'd have an ass like Ruban Studdard.

EXT. LIMOUSINE ON ROAD -- EVENING

MUSIC MONTAGE

SERIES OF SHOTS

Madison eats her Big Macs as she stares out the window. The limousine cruises through the city streets until it eventually drives past-

EXT. NYC FIREHOUSE - HOME OF LADDER 39/ENGINE 17 -
ESTABLISHING - NIGHT

INT. FIREHOUSE - LOCKER ROOM -- NIGHT

MUSIC FADES. Billy, at his locker, changes clothes for work.

Billy's locker is covered with pictures of half naked women.

John enters.

JOHN
Hey Bill.
(beat)
Are you in for a twenty-four or
just the night tour?

BILLY
Twenty-four.

JOHN
Me too.

BILLY
Are you doing anything Thursday
night?

JOHN
I'm going to a concert.

BILLY
What concert?

JOHN
Jim Brickman.

BILLY
Jim who?

JOHN
He's a jazz pianist.

BILLY
Whatever.
(beat)
Why don't you skip the "borefest"
and hang out with me and two hot
chics?

JOHN
No thanks.

BILLY
(pleading)
Come on. Do you remember the blonde
waitress from "Mugs," Orietta?

JOHN
No.

BILLY
She has a friend and women stick
together. So, I don't get Orietta
unless her friend gets you.

John opens his locker to get changed for work. There is one lone photograph on the inside of the locker door of him with Melissa.

Billy approaches.

BILLY (CONT'D)
(pleading)
Help me out here.

JOHN
Another time.

Billy points at the picture of John and his ex-girlfriend, Melissa, on the inside of John's locker door.

BILLY
It's about time you take this down.
It's been four months.

Billy goes back to his locker to get changed. John pulls out his work duty shirt.

JOHN
Bill.

BILLY
Yeah?

JOHN
This is my only clean shirt.

BILLY
Then I'd say it's the wise choice.

JOHN
Did you do this to my shirt?

By looking at the neatly folded shirt in his hand we can't tell what's wrong with it.

BILLY
(playing dumb)
What's wrong with your shirt?

John drops the shirt on the floor, it makes a loud THUD on the floor. It's frozen.

BILLY (CONT'D)
Why do you assume it's me?

JOHN
Why do I assume it's you? Let's see: The cookies in my boots, the crickets in the bunk room, the hot sauce in my orange juice.

BILLY
I don't know what you're talking about.

JOHN
You bucketed me the first day I walked in here as a "proby." I was terrified to begin with and you soaked my forty dollar Junior's cheesecake.

BILLY
You can't prove any of that was me.

JOHN
You put my locker on the roof.

BILLY
(laughs)
You got changed on the roof for a week before the neighbors complained.

John picks up the shirt and TAPS it against a locker.

Billy smiles.

JOHN
It's my only clean shirt.

ELEVEN BELLS echo through the firehouse.

CAPTAIN JACK
(over the P.A.)
Roll Call in the kitchen forthwith.

BILLY
You really gotta loosen up.

Billy heads out of the locker room to Roll Call.

JOHN
That's not gonna be easy to do in a
frozen shirt.

INT. FIREHOUSE - KITCHEN -- NIGHT

Frank cleans shrimp for the meal as Captain Jack sips
coffee.

Billy enters.

FRANK
Welcome to the kitchen, now pick up
a knife and get to work.

John enters wearing a soaked shirt.

FRANK (CONT'D)
Is it raining in here?

JOHN
Real funny. I had to run my shirt
under hot water to thaw it.

BILLY
Nice shirt.

CAPTAIN JACK
Down to business. Positions;
Frank, your driving, John, OVM,
Billy, roof. Drill at seven. I'll
be in my office, so don't go in
there.

Captain Jack takes another sip of his coffee and exits.

Billy looks through the kitchen window and notices a white
limousine parked out front.

BILLY
Frank, when you take the limo to
work you take up two parking spots.
I had to park a mile away.

FRANK
My car wouldn't start, I had to
take the limo.

JOHN
How's business?

FRANK
A little slow this time of year.

BILLY
If you know any high school girls
that need a date for the prom, let
John know. He hasn't had a date in
months.

JOHN
Billy's still waiting for one of
the pictures on his locker to come
to life.

FRANK
I'm glad I'm married.

BILLY
Madison Park's in town and he's
going to see a jazz penis.

JOHN
Pianist.
(beat)
Who's Madison Park?

INT. THE GARDEN CONCERT HALL -- NIGHT

Madison SINGS her hit song as her BAND rocks out behind her.
She exudes attitude and sex appeal.

The SONG tells a tale of a woman exacting revenge after being
scorned by an ex-boyfriend.

The CROWD CHEERS wildly.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

In the background, Madison performs. In the foreground, her
big bodyguard and Quentin look on.

Quentin, mimics Madison's dance moves and lip syncs along
with her flawlessly.

Angie narrates the moves her daughter performs on stage,
cigarette in hand.

ANGIE
Step left, and right and spin, head
back, arms raised, and bow.

Madison does just that as she comes to the end of her hit
SONG. The crowd ROARS.

MADISON
I'll be right back!

Madison exits stage left for a costume change blowing right past Quentin and Angie who follow.

INT. THE GARDEN CONCERT HALL - BACKSTAGE DRESSING ROOM --
NIGHT

Madison enter with the microphone still in her hand. Angie and Quentin are close behind. The cigarette dangles from Angie's lip.

Madison puts the microphone down on the make-up table.

Immediately, Quentin works to change Madison's outfit and makeup.

QUENTIN
You were amazing out there.

Madison gets dressed with Quentin's help.

ANGIE
Honey, you were terrific out there but what happened with that side step?

MADISON
What?

ANGIE
You missed a step.

MADISON
What did I say about smoking around me? Haven't you heard the reports about second hand smoke?

ANGIE
I'm always around you.

MADISON
Did you record my show for me?

QUENTIN
Don't move so much, honey.

ANGIE
What?

MADISON
My show, "A Wedding Story." Did you recoed it for me?

Angie hesitates - that's a no.

MADISON (CONT'D)
(pissed off)
God dammit. You can't do the one thing I ask. All you had to do is push a button.

ANGIE

Why are you so fascinated with regular people getting married? Your wedding is going to be a hundred times more grand than any wedding you see on that show.

MADISON

My wedding? Are we going to be able to squeeze it in between concerts and media appearances?

ANGIE

Madison.

MADISON

Don't "Madison" me. I'm not a child anymore. And don't talk to me about my wedding when I only see my boyfriend twice a year.

Angie gives up.

ANGIE

Maddy-girl,
(trying to soften the
blow)
I have to tell you something.

MADISON

(suspicious)
What?

ANGIE

I added a show.

MADISON

What? Why? I told you I wanted some time off to see the sights.

QUENTIN

The only sights you need to see are "Sak's Fifth Avenue" and "Bloomingdale's."

ANGIE

The album is going to drop in a few weeks and we have time in New York-

MADISON

You should have asked me first.

ANGIE

We sold out the show in an hour.

MADISON

(shocked)
An hour?

ANGIE

An hour.

MADISON
That's got to be a record.

QUENTIN
They love you in the "Big Apple."

ANGIE
You have the rest of your life to
sightsee.

MADISON
(changing her tune)
It's just a bunch of tall
buildings.

A PRODUCTION ENGINEER pops in.

PRODUCTION ENGINEER
Thirty seconds.

MADISON
Is my song list ready and
programmed?

ANGIE
Done.

MADISON
Let's do it.

Quentin admires his work.

QUENTIN
You are sexy, girl.

MADISON
The sexiest girl that hasn't kissed
a boy in four months.
(beat)
Tighten me up.

Madison bolts out of the room, Quentin follows.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

Madison heads toward the stage as Quentin trails, adjusting
her blouse.

INT. THE GARDEN CONCERT HALL - BACKSTAGE DRESSING ROOM --
NIGHT

Angie sits to enjoy her cigarette when she notices the
microphone on the table. Madison is on her way back to the
stage with NO microphone.

Angie scans for an ash tray, finds none, weakly crushes out
her cigarette on the bottom of her shoe, carelessly tosses
the butt in the trash can and runs after Madison, microphone
in hand.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

Angie gives chase and catches up to Madison, handing her the mic like a baton, just as Madison reaches the stage.

CUT TO:

INT. THE GARDEN CONCERT HALL - BACKSTAGE DRESSING ROOM -- NIGHT

Smoke, then fire, lift from the garbage can that Angie tossed the cigarette butt into.

INT. FIREHOUSE - KITCHEN -- NIGHT

The fire-fighters prepare dinner. Billy, John, and Frank fry the last of the shrimp.

JOHN

After cleaning fifty shrimp, the last thing I want to do is eat them. I don't even like shrimp to begin with.

BILLY

Don't say that, you'll have shrimp every night for the rest of your career.

JOHN

I take that back, I love shrimp.

FRANK

Like it or not, you need to know how to season it, bread it, and broil it to perfection.

BILLY

You'll never make anything as good as my meat loaf stuffed with mozzarella cheese.

FRANK

I remember that.

JOHN

I'll never forget. It won't let me, it's been a year and it's still in my stomach.

BILLY

There was a lot of love in that meat loaf.

JOHN

There was a lot of something in that meat loaf.

INT. THE GARDEN CONCERT HALL -- NIGHT

Madison "ROCKS THE HOUSE" when thick black smoke creeps up from backstage and consumes the stage area. The crowd notices the smoke just before Madison is engulfed.

Panic sets in and Madison is quickly disoriented in the heavy smoke. The crowd's CHEERS become frightening SCREAMS as they rush the front door.

INT. FIREHOUSE - KITCHEN -- NIGHT

Frank, John and Billy just finish plating the food.

FRANK
Chow's on, let's eat.

BILLY
I'm starving.

The fire-fighters grab their plates and sit down to eat when, suddenly, an ALARM blares throughout the firehouse: "BEE-DOOP."

DISPATCHER
Automatic alarm for a fire at
ninety two, Seventh Avenue. Truck
first due, Engine second due.

The fire-fighters hustle to . . .

INT. FIREHOUSE - APPARATUS FLOOR -- NIGHT

The fire-fighters get geared up and jump on the fire truck.

EXT. FIRE TRUCK ON ROAD -- NIGHT

The truck pulls out of quarters and barrels toward the destination.

INT. FIRE TRUCK ON ROAD -- NIGHT

Frank drives, Captain Jack rides shotgun. Billy and John ride in the back cab.

CAPTAIN JACK
Ninety two, Seventh Avenue. That's
The Garden Concert Hall.

DISPATCHER (O.S.)
Calling ladder Thirty-Nine.

Captain Jack picks up the radio receiver to acknowledge the dispatcher.

CAPTAIN JACK
(into radio receiver)
Thirty-Nine truck, K.

DISPATCHER (O.S.)
Second source, K.

FRANK
 (yelling to the firemen in
 the cab)
 Second source!

DISPATCHER (O.S.)
 Ladder Thirty Nine, be advised
 we're getting multiple phone calls
 on this one. You're going to work,
 K.

FRANK
 (shouts)
 We got a job.

CAPTAIN JACK
 (into receiver)
 Ten-four, Manhattan.

The fire-fighters hurry to get geared up. One by one, they open their air cylinders resulting in a loud DOUBLE BEEP immediately followed by their face pieces VIBRATING, briefly, as an automatic operational check.

EXT. THE GARDEN CONCERT HALL -- NIGHT

Ladder Company 39 pulls up as hundreds of young teenagers run out. Captain Jack, Frank, John and Billy get off the rig.

CAPTAIN JACK
 I don't see any smoke, the fire may
 be in the back. Billy, John, grab
 a search rope and go around back.

EXT. THE GARDEN CONCERT HALL - BACKSTAGE ENTRANCE -- NIGHT

John and Billy get to the backstage entrance. The door is locked as black smoke seeps out.

JOHN
 (into radio)
 Cap, we got fire in the rear,
 transmit a ten-seventy five.

CAPTAIN JACK (O.S.)
 (over the radio)
 Ten four.

John sticks the Haligen tool between the doors as Billy POUNDS it through with a maul to wedge the doors apart.

The doors BURST open.

The big bodyguard is the first to rush out followed by about fifteen to twenty STAGE HANDS. Angie and Quentin follow right behind them.

A hysterical Angie stops John, clutching his coat.

ANGIE
 My daughter's in there! Get her
 out!

JOHN
We'll do the best we can.

BILLY
I'll go right, you go left.

Billy and John mask up and crawl in through the thick, black, smoke.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

John crawls around amidst the smoke sweeping his hands and staying close to the wall so he can find his way back out.

JOHN
(to himself)
Stay on the wall.

Billy crawls through the smoke alongside the opposite wall until he comes to an open door. On the door we can barely make out a diagram of a star and the name Madison Park.

Billy tries to go in as the far corner of the room glows orange with fire behind thick, black, smoke. After a brief search Billy is shoved out by the scorching heat.

BILLY
(into radio)
Roofman to Thirty Nine.

CAPTAIN JACK (O.S.)
(over radio)
Go Billy.

BILLY
(into radio)
I've located the fire through the twenty-ninth street entrance. It's the fourth room along the right wall. I've got control of the door.

CAPTAIN JACK (O.S.)
(over radio)
Ten four. I'll have the Engine stretch a line.

EXT. THE GARDEN CONCERT HALL - BACKSTAGE ENTRANCE -- NIGHT

The ENGINE 17 FIRE-FIGHTERS grab a hose line and head into the concert hall.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

Back to John who crawls and searches. His VIBRA-ALERT (a warning alarm that causes the fire-fighters face piece to VIBRATE continually) activates; he's running out of air.

JOHN
(into radio)
Thirty Nine O.V. to Thirty Nine.

CAPTAIN JACK (O.S.)
 (over radio)
 Go John.

JOHN
 (into radio)
 There was a woman saying her
 daughter is back here, but so far
 the search is negative and I'm
 running out of air.

CAPTAIN JACK (O.S.)
 (over radio)
 Don't overextend yourself, the
 engine doesn't have water yet.
 Back out.

JOHN
 (into radio)
 Ten four.

John starts to back out when, suddenly, he hears from a
 distance - SCREAMS.

John, instinctively, rushes toward the SCREAMS until he hears
 horrible COUGHING - he's getting close.

He continues in the direction of the screams when they
 suddenly stop. No coughing either. To make things worse, he's
 off his wall.

Suddenly, out of the thick black smoke a woman jumps at him
 hysterically frightened. She COUGHS wildly and struggles to
 breathe, John takes his face-piece off and puts it on her
 face supplying oxygen for her - denying himself.

She instinctively presses the VIBRATING, life giving face-
 piece to her face as John pulls his fire resistant hood over
 his mouth for scant, but better than nothing, protection.

John manages to find the wall and leads her toward the door.
 He stops momentarily to transmit a message.

JOHN (CONT'D)
 (into radio)
 Billy, I've got a "ten-forty five."
 I'm taking her out.

INT. THE GARDEN CONCERT HALL - BACKSTAGE - FIRE ROOM DOOR --
 NIGHT

Billy's VIBRA-ALERT is going off as well.

BILLY
 (into radio)
 Do you need help?

JOHN (O.S.)
 (over radio)
 No, but I don't want to leave
 without you.

BILLY
 (into radio)
 Get the victim out. I've got
 control of the door until the
 engine gets here.

JOHN (O.S.)
 (over radio)
 Ten-four.

Fire laps out from above the door. Billy ducks.

BILLY
 Or maybe I don't.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

John, crawling awkwardly, leads Madison toward the exit when the face piece she wears abruptly stops VIBRATING: she's out of air. She panics, rips off the face-piece and tries to stand up in the searing heat.

John pulls her back down to the floor, yanks his hood over his head, knocking off his helmet and gives it to Madison to put over her mouth.

JOHN
 Here, hold this over your mouth.
 And stay down, it's too hot to
 stand, you'll get burned. I'll get
 you out of here. Hold on to me and
 keep moving.

EXT. THE GARDEN CONCERT HALL - BACKSTAGE ENTRANCE -- NIGHT

Angie is a mess. Despite not having been to church in ten years, she MUMBLES a prayer to herself while her hands shake uncontrollably. She paces back and forth.

Finally, from behind the thick black smoke, John emerges with Madison, who COUGHS wildly.

Angie darts towards them.

A PAPARAZZI PHOTOGRAPHER is right behind her lining up a shot.

ANGIE
 You got her. Thank God.

Madison looks to Angie for comfort but now that Angie knows her daughter is alright she turns her attention to the paparazzi photographer.

Angie holds up her hands to block the camera.

ANGIE (CONT'D)
 Who gave you permission to shoot my
 daughter?

The big Bodyguard pushes the photographer away. Angie confronts the bodyguard.

ANGIE (CONT'D)
 What the hell do I pay you for?
 You were the first person out of
 there.

With her mother preoccupied, a petrified Madison turns to John.

JOHN
 Are you alright?

At first, John isn't sure what to do but instinct takes over and he holds her as tight as he can.

Madison lets it all out in John's arm. Her cries of fear, eventually, turn to sobs of joy.

MADISON
 (between COUGHS)
 Thank you. Thank you. Thank you.
 You saved my life.

Caught up in the moment, Madison, plants her lips on her rescuer's. John, shocked, doesn't pull away.

EXT. NEW YORK CITY STREET -- NIGHT (DREAM SEQUENCE)

The brief moment seems to stretch into an eternity as the rest of the chaos around them stops. John and Madison are fully absorbed in the moment, lips locked, bodies embraced, finally releasing dormant passion that has been bottled up in them both too long.

Around them, the world stands still until-

BACK TO SCENE
 (PRESENT DAY)

-A camera flash POPS as Madison pulls away from the embrace and opens her eyes. She and John stare into each others eyes as if spellbound by the moment until Madison interrupts it with a COUGH that lands in John's face.

John, humbly, wipes his face.

MADISON
 Sorry.

An ambulance pulls up.

Angie returns and finally turns her attention to Madison.

ANGIE
 You can put her down now. The
 ambulance is here.

The MEDICS roll the gurney up and John places her on it carefully. He heads back into the fire.

INT. HOSPITAL -- THE NEXT DAY

Madison is fine except for a bad, sore throat. The hospital stay is precautionary. Quentin sits at her bedside. Angie peeks through the window blinds at the media circus out front of the hospital.

ANGIE

What do we do about this fiasco?
We have to put a good spin on this.

A cell phone RINGS. Angie answers.

ANGIE (CONT'D)

(on phone)

Hello.

(suddenly sweet)

Hey baby boy, how are you?

(beat)

We all miss ya out here.

(beat)

Hold on.

(to Madison)

It's for you, be nice to him.

Angie hands Madison the phone. Madison's voice is raspy due to smoke inhalation.

MADISON

(on phone)

I miss you and I have some time off, now.

(beat)

I know but I want to see you.

(upset)

I know but that doesn't make it easier.

(beat)

I know. I know.

(gives in)

Okay.

(beat)

Ditto.

(beat)

Bye.

Madison hangs up the phone, visibly upset.

ANGIE

He's working very hard on his solo career. It was nice of him to call and check up on you.

MADISON

I almost died!

ANGIE

Don't be so dramatic, you're alive and you're fine. Now we focus on damage control.

(MORE)

ANGIE (CONT'D)

The doctor said your voice should be back to normal in a couple of days but to rest it for at least a week. I'll have to cancel those dates I just booked. What about the fireman?

MADISON

The fireman.

Madison's mind wanders. Quentin notices.

QUENTIN

Earth to Maddy. Come in Maddy.

ANGIE

(thinks)
I'll write him a check.

MADISON

What?

ANGIE

We can't go wrong with cash. We'll get the press and make an event out of it when you're up and around.

QUENTIN

You can't give a rescuer cash. It's an insult. He won't take it.

ANGIE

This ain't my first rodeo. I know what I'm doing.

MADISON

(annoyed)
Wonderful, another press conference.

EXT. FIREHOUSE -- DAY - ONE WEEK LATER

It's a circus. Fifty REPORTERS and the fire-fighters from Ladder 39 / Engine 17 await the casually late Madison Park.

ANGLE ON JOHN & BILLY

BILLY

I've been on the job five years and the best I've ever pulled out of a fire was a fat, hairy homeless guy. You on the other hand grab Madison Park. There is no justice in the world.

(beat)

Although, this press conference could be my shot.

Billy pulls a single rose from behind his back.

BILLY (CONT'D)
I read somewhere that she loves
roses.

JOHN
Good luck with that.
(beat)
I've got to use the bathroom. I'll
be right back.

John walks off as CYNTHIA SANTANA, ambitious reporter, brown hair, attractive, mid thirties, approaches Billy.

CYNTHIA
Hi, I'm Cynthia. What's your name?

BILLY
Billy Sullivan.

CYNTHIA
Were you at the fire?

BILLY
As a matter of fact, I was at the
seat of the fire. I pulled the
door closed and contained it in one
room, keeping it from spreading.

CYNTHIA
So what's John Kelly like?

BILLY
You should ask him that question.

CYNTHIA
Does he have a girlfriend?

BILLY
No. But more importantly, I don't
have a girlfriend. If that happens
to slip out during the press
conference, I won't hold it against
you.

CYNTHIA
I'll see what I can do.

INT. WHITE STRETCH LIMOUSINE ON ROAD -- DAY

Madison and Angie.

MADISON
I want to go to San Francisco
today.

ANGIE
Don't start this again.

MADISON
I don't understand why I can't go.
I've got time off. Why do I have to
be a prisoner of New York?

ANGIE

You need to rest and then we need to make up the missed concert dates.

MADISON

(sarcastic)

I'm getting a lot of rest right now. I bet you got me booked for appearances all week.

ANGIE

You have to keep your face out there, you know that. Besides, Jordan has a full week of rehearsals and concerts. You'll only be in the way.

MADISON

Were you ever in daddy's way?

(pleading)

Why can't I go home for a little while? Just go back to Oklahoma for a couple of weeks.

ANGIE

Great idea, while you're there you can marry a sheriff, live in a one story ranch, and raise chickens for the rest of your life.

MADISON

What's wrong with that?

EXT. FIREHOUSE -- DAY

Finally the white stretch limousine pulls up. The big bodyguard gets out of the driver's seat and opens the back door.

Angie and Madison climb out of the limousine.

John gets back from the bathroom just in time.

Madison approaches John and hands him a copy of her latest CD.

John reciprocates the gesture with a Ladder Company Thirty-Nine t-shirt.

MADISON

Thank you for being strong and brave. You saved my life and for that you get a copy of my live CD.

ANGIE

That's not all, of course.

Angie steps in with the large check.

ANGIE (CONT'D)
 Madison Park Incorporated presents
 to the Ladder Company Thirty Nine
 Fallen Fire-Fighters Fund this
 check for ten thousand dollars.
 Thank you for your bravery.

The flashes POP one after the other.

CYNTHIA
 (shouts from the crowd of
 reporters)
 What is Madison going to do for
 John?

CAPTAIN JACK
 This is more than enough to say
 thank you.

CYNTHIA
 I wasn't referring to money.

Cynthia holds up the newspaper with John and Madison locked
 in a kiss, on the cover. The newspaper caption reads, "My
 Hero."

CYNTHIA (CONT'D)
 It looks to me like a connection
 was made between the two.

ANGIE
 About that, it was apparent that
 John was taken by surprise and
 Madison was delirious, she didn't
 know what she was doing.

CYNTHIA
 How about dinner with the fireman?

John looks at Madison embarrassed.

ANGIE
 Madison needs to rest, doctor's
 orders.

CYNTHIA
 Madison, what do you think?

Madison glances at Angie. She knows her mother doesn't want
 this to happen, she can see it in her face.

Madison turns back to John.

MADISON
 Are you free Friday night?

Angie turns to Madison with big eyes that silently scream,
 "What?"

An indifferent but polite John doesn't want to offend anyone
 so-

JOHN
I have no plans.

CYNTHIA
You do now.

The group of reporters erupt with QUESTIONS.

ANGLE ON

Billy tosses the flower in the trash.

INT. LUXURY HOTEL ROOM -- LATER

Angie is furious as she and Madison argue the days events.

ANGIE
What were you thinking?

MADISON
Don't blame this on me. You're supposed to approve all the questions before hand.

ANGIE
I wasn't the one who blurted out, "Are you free Friday night?"

MADISON
What was I supposed to do - say no to the lonely fireman that saved my life - in front of a hundred reporters?

ANGIE
Yes!

MADISON
You wanted the press conference, you put me in that position!

ANGIE
You kissed him!

MADISON
And it was one hell of a kiss.

Madison storms into the bedroom SLAMMING the door behind her.

ANGIE
Madison!
(calms and says to herself)
I'll think of something.

INT. FIREHOUSE -- NIGHT

Frank, John and Billy sit around the table.

BILLY
I envy you.

JOHN

Why?

BILLY

Are you kidding? You have a date with the hottest chic alive.

JOHN

You know as well as I do, it's a publicity stunt not a date. There's no romance involved here. Why kid myself? I just want to get it over with.

(beat)

Excuse me, I've got laundry to check on.

John exits.

BILLY

I'd say he's a "glass is half empty" kind of guy. What do you think?

FRANK

I don't blame him.

BILLY

He's going to dinner with Madison Park and he just wants to get it over with? What's wrong with him?

FRANK

Like he said, it's not a date, it's a publicity stunt. She's using him to polish her image after canceling the concerts. How would you like being used?

BILLY

Actually-

FRANK

Forget I asked.

Frank pours himself a cup of coffee as Billy ponders the situation. Billy springs up with a bright idea and approaches Frank.

BILLY

Do you have a wedding or a prom on Friday?

FRANK

No, not this week. Why?

BILLY

Are you thinking what I'm thinking?

FRANK

If I am ever thinking what you're thinking - kill me.

BILLY
I need your help.

FRANK
Forget it.

BILLY
You owe me a shift, correct?

FRANK
Yes.

BILLY
Do this for me and we're even.

FRANK
It depends on what you want.

Billy smiles.

INT. WHITE STRETCH LIMOUSINE -- EVENING

Madison's big bodyguard drives.

In the back seat, Madison wears a luxurious gown and John is dressed in a tuxedo.

They sit alone in silence. Awkward is an understatement.

John seems to constantly be on the verge of breaking the silence, instead he coughs softly.

MADISON
What?

JOHN
I didn't say anything.

MADISON
I thought you said something.

JOHN
No. I didn't say anything. Did you say something?

MADISON
I just asked if you said something.

JOHN
I mean, before that.

MADISON
No, I didn't say anything. I thought you did.

JOHN
No. I didn't.

MADISON
Okay.

JOHN
I may have coughed.

MADISON
That might have been what I heard.
(awkward beat)
Just so you know, there will be a
lot of press at the restaurant.
Pretend they're not even there.
Just hold your head up, smile and
walk right past them.

JOHN
I think I can handle that.

MADISON
You can handle it. Just be cool
and do what I do.

EXT. FANCY RESTAURANT -- EVENING

A red carpet is rolled out and lined with reporters. Cynthia Santana is one of them. It's an event.

The white stretch limousine pulls up. The big bodyguard gets out, walks around the limo to the back door, opens it and out steps Madison and John.

Angie, already there, controls the melee.

John and Madison take only two steps when Madison trips and crashes to the carpet.

John laughs softly and immediately helps her up.

JOHN
Are you alright?

MADISON
(to herself)
I'm such a dork.

JOHN
Do I have to do that?

MADISON
Very funny.

CYNTHIA
Are you alright, Madison?

MADISON
I'm fine. I don't have very far to
fall.

CYNTHIA
Tell me Madison, how is the date
going?

MADISON

Just wonderful. John was ready when we showed up and he was a gentlemen the entire car ride over.

JOHN

(whispers)

What the hell does that mean?

MADISON

Let me handle this.

John rolls his eyes and the two continue down the red carpet toward the restaurant's entrance.

INT. FANCY RESTAURANT -- EVENING

Angie stops the reporters at the door. John and Madison continue to their reserved table in, the otherwise, empty restaurant and sit down. Angie catches up to them.

ANGIE

Enjoy your dinner, it's on me. The limousine and the reporters are waiting for you out front when you two are ready to leave. Cynthia is going to join you in the limousine and accompany the two of you to "Posh."

JOHN

Posh!?

ANGIE

The dance club.

JOHN

I know what it is. Do I look like a dance club kind of guy to you?

ANGIE

I'm sure you'll make the most of it.

(beat)

I'll leave you two alone.

Angie heads to the bar and pulls up a stool.

JOHN

Fifty reporters right outside the front entrance and your mother twenty feet away. That's alone?

MADISON

Welcome to my world.

The WAITER approaches with a complimentary appetizer.

WAITER

Please, enjoy our complimentary escargot.

JOHN
If it's free, it's for me.

John shovels a fork full in his mouth.

MADISON
Do you know what escargot is?

JOHN
(with his mouth
full)
Do I want to know?

MADISON
Snails.

John downs a tall glass of water.

JOHN
You had to tell me.

WAITER
Would you like to order something
to drink? We have an extensive
wine list.

JOHN
I'll have a Bud.

WAITER
Sorry, we don't carry that.

JOHN
No Bud!? That's un-American.

WAITER
We do have "Maretti Red."

JOHN
Is it beer?

WAITER
Yes. It's Italian.

JOHN
Italian beer? I'll take it.

Madison throws her hair back flirtatiously and LAUGHS loudly.

JOHN (CONT'D)
(confused)
Did I say something funny?

MADISON
(giggling)
Italian beer.

JOHN
Are you high?

Madison, again, LAUGHS out loud.

ANGLE ON ANGIE AT THE BAR

Angie peers over at the table, raising an eyebrow, concerned her daughter may be having too good a time with the fireman.

BACK TO SCENE

MADISON

You're so funny.

JOHN

No, I'm not.

MADISON

(to the waiter)

A Sprite for me, please.

JOHN

And two shots of "SoCo."

WAITER

Yes sir.

(beat)

As for the specials-

JOHN

Surf and turf, please.

WAITER

We have a twelve ounce filet and a fifteen ounce King Crab lobster but we don't have-

JOHN

Sounds like "surf and turf" to me.

WAITER

The filet and the lobster for the gentleman.

(beat)

And for you, Miss Park.

JOHN

Let me guess.

(with a feminine lisp)

I'll just have a salad.

MADISON

Actually, I'll have what he's having.

WAITER

Surf and Turf it is.

The waiter walks off. John lights up a cigarette.

JOHN

Do you mind if I smoke?

He doesn't wait for an answer.

JOHN (CONT'D)

Good.

Madison, trying so hard to make the date go well, hates cigarettes and cigarette smoke. She fakes a smile and tries to keep it to herself but. . .

MADISON

Do you ever get a girl to kiss you with cigarette breath?

John smiles; he's getting to her.

JOHN

Listen sister, I inhaled a lot more than cigarette smoke at the fire and I remember a certain tongue wrestling match with a certain someone-

MADISON

I don't need to be reminded.

John, at first, is elated that he annoyed Madison but it doesn't last. The fact that she is upset now bothers him. He's just not a bad guy so. . .

JOHN

I don't really have to smoke. I don't smoke, anyway.

John puts the cigarette out.

MADISON

If you don't smoke then why-?

JOHN

Let's talk about you. I know this date is a sham. I know it's publicity for you and it's free beer for me - free Italian beer - never the less - free beer. But you're playing this thing up a little too much.

MADISON

What do you mean?

John whips his pretend, flowing locks back and exaggerates a HIGH PITCH GIGGLE.

JOHN

What is that? There are no cameras in here. Who are you doing it for? I know it's not me? What's your angle?

Madison is busted but is too stubborn to admit it.

MADISON

I just want us to have a good time. Is that so hard to believe?

The waiter returns with the drinks, John holds up his shot.

JOHN
Do a shot with me.

MADISON
I'm not much of a drinker.

JOHN
A toast, to a good time. One shot.

MADISON
One shot. That's it.

They both pound back the shot.

INT. FANCY RESTAURANT -- LATER

Empty shot glasses litter the table as the food comes. The steaks are huge and the lobster's even larger.

MADISON
(a little tipsy)
I'm starving.

JOHN
You're never gonna finish all that.

MADISON
Wanna bet?

JOHN
Yeah. If you can't finish we go where I want to go after dinner. And it's not gonna be "*Posh*."

MADISON
Fine. What if I win?

JOHN
I'll do whatever you want. I'm a man of my word. But you wont eat all that.

John reaches over the table with his pinky finger, Madison reaches out with her pinky and they seal the bet.

EXT. FANCY RESTAURANT -- NIGHT

John and Madison exit to a barrage of flash bulbs. John wears only his underwear, shoes, socks and tie. He's arm in arm with Madison and holds a cooked turkey leg in his other hand.

John waves the turkey leg as the flashbulbs POP. Madison waves to the paparazzi.

The white limousine pulls up just in time. Madison approaches, turns and smiles for more photographs with the half naked John.

JOHN
 (whispers)
 I think we got enough pictures.

MADISON
 Just a few more.
 (beat)
 Take a bite.

JOHN
 What?

MADISON
 We have a bet.

Reluctantly, John furrows his brow and grunts as he takes a bite of the turkey leg.

ANGLE ON

Angie, inside the restaurant, peers through the window. She knows, immediately, Madison was behind John's actions.

ANGIE
 (to herself)
 Madison.

BACK TO SCENE

MADISON
 Okay, I'm done.

John and Madison get in the limousine.

INT. WHITE STRETCH LIMOUSINE -- NIGHT.

Madison sits across from a half naked John, laughing hysterically.

Despite being the butt of the joke, John can't help but to laugh along with her.

Suddenly the limousine PEELS AWAY.

Madison is thrown from the seat. She lands on her knees on the floor - her face in John's crotch.

JOHN
 Shouldn't we make-out first?

Madison pops up.

MADISON
 Very funny.
 (beat)
 I can't wait to see the cover of the "Enquirer" tomorrow.

EXT. FANCY RESTAURANT -- NIGHT

Angie bursts from the restaurant.

ANGIE
Get back here. Wait for me.

ANGLE ON

Cynthia notices the limo leave without Angie. She grabs her CAMERA MAN and slips away.

CYNTHIA
Let's go, we have to follow that limo. Something's up.

INT. WHITE STRETCH LIMOUSINE ON ROAD -- NIGHT

MADISON
Stop the car. We have to wait for Angie.

JOHN
And I have to get my pants.

John knocks on the glass partition.

JOHN (CONT'D)
Hello! Stop the car!

The partition lowers to reveal Frank driving and Billy in the passenger seat.

BILLY
Hi John.

JOHN
Billy, Frank? What are you two doing?

BILLY
First things first. Where are your pants?

JOHN
Don't worry about my pants. What's going on?

BILLY
I'm salvaging your night. Consider me your "guardian angel" of good times.

MADISON
So you're kidnapping me.

JOHN
Us.

BILLY
In a manner of speaking.

JOHN
Billy, stop the limo.

They ignore him.

JOHN (CONT'D)
Frank, pull over.

MADISON
(shouts)
Stop the car!

The limousine comes to a SCREECHING halt.

FRANK
(to Billy)
Why did I let you talk me into
this?

JOHN
(to Madison)
Are you alright?

MADISON
I'm being abducted but otherwise,
I'm fine.

JOHN
You're not being abducted.

MADISON
What would you call it?

BILLY
It's for your own good. You two
are going to have a great time
tonight, whether you like it or
not. Now sit back and enjoy the
ride. You don't have to worry
about a thing.

MADISON
No!

BILLY
Why not?

MADISON
Because, this is crazy.

BILLY
You've never done anything crazy?

Madison is frustrated but speechless as the question sinks
in.

JOHN
Billy, I'll handle this. Give us a
moment.

BILLY
Sure.

Billy pipes down but continues to stare right at John and Madison.

JOHN

Frank.

Frank raises the partition so John and Madison can have their privacy.

JOHN (CONT'D)

This is crazy.

MADISON

I'm glad you agree.

JOHN

But maybe he has a point. I didn't want this dinner any more than you did. I don't like to be dragged around and put on display like I'm some kind of small dog. I agreed to this to be polite.

MADISON

Nobody twisted your arm.

(suddenly, shows a vulnerable side)

I didn't realize spending time with me it was so horrible.

JOHN

That's just the thing. I'm not just with you. I'm with your mother, your agent, photographers, reporters and fans. You are the only good part. You're confident, strong, pretty. You're not afraid to eat an entire cow in front of a guy you just met. And you have a sick sense of humor. I love that.

Madison is moved by the kind words.

JOHN (CONT'D)

What do you say to a real date?
Just the two of us.

Madison's iPhone RINGS. They both know who it is.

MADISON

I hardly know you.

JOHN

This is how people get to know each other.

MADISON

It's not that easy for me, I can't just go out in public. I'd get swarmed by crazed fans.

The partition lowers, Billy reaches his arm through the small aperture and hands John a wig and dark glasses.

John passes the wig and glasses to Madison.

Billy raises the partition.

Her Iphone still RINGS.

MADISON (CONT'D)

(intrigued)

I haven't been a brunette in a long time but I haven't been anywhere without a bodyguard in years. It's just not safe.

JOHN

(into intercom)

Frank, can you step out of the car for a moment, please?

EXT. NYC STREET -- NIGHT

Frank steps out and stands on the drivers side of the limo. The back window lowers. Madison and John stick their heads out of the window so Madison can scan the humongous Frank up and down.

MADISON

He'll do.

Madison shuts off her RINGING Iphone.

John gives Frank the thumbs up.

Frank gets back in the limo and it pulls away.

MADISON (CONT'D)

Where are we going?

JOHN

I know just the place. It's quiet, low key.

INT. THE OTHER WHITE LIMOUSINE IN A PARKING LOT -- NIGHT

The big bodyguard sleeps in the drivers seat clueless to the nights events.

EXT. HOGS AND HEIFERS BAR -- NIGHT

LOUD MUSIC pours from the bar as Frank, John, and Madison approach. John wears jeans and a t-shirt.

MADISON

I can't go in there. . .
(beat)
. . .Dressed like this.

She tears her gown just above the knee, making it a sexy mini skirt.

MADISON (CONT'D)
 Quentin will never forgive me for
 that.
 (beat)
 Let's go.

At the front door, the BOUNCER, gives John, and Frank a big hug. He's a fire-fighter that works as a bouncer for extra cash.

BOUNCER
 What do you know, it's mister hero.

JOHN
 A hero's a sandwich.

BOUNCER
 Dude, when's the big date? You
 gotta hit that.

JOHN
 Can we go inside?

The Bouncer is surprised by John's abruptness.

BOUNCER
 Sure, have a good time guys.

As Madison walks past the Bouncer she lowers her sunglasses and winks at him.

He figures it out and realizes the fopaux.

BOUNCER (CONT'D)
 Sweet.

INT. WHITE STRETCH LIMOUSINE -- NIGHT

Billy, annoyed, waits in the limo, wearing only boxer shorts as John has his clothes on.

INT. HOGS AND HEIFERS BAR -- NIGHT

John and Madison approach the bar. Frank is a few feet away. MUSIC plays behind them.

The BARTENDER approaches.

BARTENDER
 What'll you have?

JOHN
 I'll have a Bud.

MADISON
 An "Appletini," please.

BARTENDER
 Two Buds, coming right up.

John pays for the beers.

JOHN

So tell me about yourself.

MADISON

I started doing local beauty pageants when I was five. I was very successful so at nine my mom and I traveled across the country to compete. I eventually focused on my singing. When I was twelve I was picked for "Teen Team." That was my big break but after it ended I took some time off. Eventually I went solo and the rest is history.

JOHN

That's all very impressive but I want to know about you not your career.

MADISON

What do you want to know?

JOHN

What's your Dad like? Do you have any siblings? Do you like chocolate? What's your favorite color?

MADISON

The colors of Autumn. Chocolate is a gift from the Gods. I have no brothers or sisters and my dad died when I was nine.

JOHN

I'm sorry. What was he like?

MADISON

He was the most respected man in town. He was the sheriff. He hated the concept of beauty pageants but never missed one. He made sure I played at least one softball game for every beauty pageant I competed in. I hated softball, I did it for him. I would have done anything for him.

JOHN

How did he-?

MADISON

I'd rather not talk about it.

JOHN

Of course. I'm sorry.

(beat)

Angie is your mom, right?

MADISON

Most people don't figure that out.

JOHN
She was upset at the fire.

MADISON
Really?

JOHN
You sound surprised.

MADISON
She's my best friend but she's been with me on the road for the past sixteen years. It can get a little claustrophobic.

ANGLE ON

A KARAOKE EMCEE interrupts the conversation.

KARAOKE EMCEE
Is everyone having a good time?

CROWD
Yeah!

KARAOKE EMCEE
Good. It's 'Karaoke' time. So get up here and sing.

BACK TO SCENE

JOHN
What an opportunity.

MADISON
Don't even think about it.

JOHN
(pleading)
Come on.

MADISON
I have to rest my voice.

JOHN
Please.

MADISON
No.

JOHN
I'll go up with you.

MADISON
You can sing?

JOHN
No, but I dance.

MADISON
You dance?

JOHN
That's right. I'll be your back up
dancer.

MADISON
Let me get this straight. I go up
and sing and you're going to come
up with me and just dance.

JOHN
I can do the "running man" and the
"cabbage patch."

MADISON
I have to see this.

Madison marches to the small stage with John right behind
her.

INT. HOGS AND HEIFERS BAR - STAGE -- NIGHT

Madison scans the list of songs. John gets into position.

MADISON
Song D-five.

The MUSIC plays, Madison SINGS, John dances. John
exaggerates the dance moves for laughs as Madison tries to
focus on her SINGING.

The crowd, on one hand, is blown away by the terrific voice
belting out the tune but is also amused by the 'over-the-top'
dancing fireman.

An instrumental solo in the song allows Madison to dance in
sync with John. They bust out a crazy dance together.

The crowd CHEERS.

Madison is used to the attention for her voice but she enjoys
getting laughs for a change.

EXT. HOGS AND HEIFERS BAR -- NIGHT

Cynthia and her camera man (camera on shoulder) attempt to
gain entry.

BOUNCER
Are you joking?

CYNTHIA
What?

BOUNCER
That camera is not coming into the
bar, unless I smash it first.

CAMERA MAN
Understood.

CYNTHIA
You're not going to threaten us.

BOUNCER
I didn't threaten you, I threatened
the camera.

CAMERA MAN
Cynthia, come here.

The camera man pulls Cynthia away.

EXT. NYC STREET -- NIGHT

Cynthia and her camera man huddle.

CAMERA MAN
I have a very small mini DV camera
for situations like this.

CYNTHIA
Give it to me. I'll put it in my
purse.

INT. HOGS AND HEIFERS BAR -- NIGHT

Cynthia and her camera man enter and enjoy the show Madison
and John put on. The camera man inconspicuously shoots the
show with the small camera.

One rude MALE BAR PATRON notices the camera man. The wheels
in his head are turning as he moves closer to the stage area
where he focuses his eyes on Madison.

MALE BAR PATRON
(shouts)
That's Madison Park!

The crowd CHEERS even more wildly.

ANGLE ON

Frank, at the bar, immediately on alert, heads toward Madison
but gets caught up in the crowd.

BACK TO SCENE

A few CUSTOMERS SHOUT remarks, some endearing, some rude.
It's time to go.

The crowd, dangerously, closes in on Madison.

John throws Madison over his shoulder and leads her toward a
the exit.

Frank catches up, gets in front of the two and parts the
crowd.

EXT. STREET -- NIGHT

Frank, John and Madison escape as the bouncer plugs the door.
Cynthia and her cameraman are stuck inside.

Billy pulls the limousine right in front and gets out, Frank gets behind the wheel.

As John opens the door to the limo for Madison, the rude male bar patron slips past the bouncer and pulls his pants down to his ankles.

MALE BAR PATRON
Madison, can you sign my ass?

John and Madison turn. John, enraged by the comment slams his fist into the face of the jerk who falls to the floor holding his nose.

Madison is shocked.

Billy runs over, fists in the air and assumes a boxer's stance in his boxer shorts.

BILLY
Anybody else?

BOUNCER
Get in the limo and go, I'll take care of him.

JOHN
I owe you one.

MALE BAR PATRON
My nose is broken.

BOUNCER
Stop complaining or I'll break something else.

Madison and John climb into the back seat of the limousine. Billy gets in the passenger seat and it pulls away.

INT. WHITE STRETCH LIMOUSINE -- NIGHT

John opens the small refrigerator, grabs a beer, twists it open, and takes a big swig. Madison just stares at him.

JOHN
I'm sorry you had to witness that.

MADISON
(slightly stunned)
I never saw anything like that before.

JOHN
You never saw a guy get punched in the nose?

MADISON
Not live. Only in the movies.

JOHN
 He deserved it. By saying what he
 said, he runs the risk of being
 punched. Nobody's gonna speak to
 you like that when you're with me.

Madison is shaken by the violence but impressed by the
 barbaric display of chivalry. Caught up in the moment, she
 leans forward to kiss John.

He closes his eyes in preparation for her lips.

As they get face to face, the limousine, suddenly, stops and
 Madison is thrown forward.

FRANK
 (through intercom)
 Sorry.

John opens his eyes to find Madison flat on her back on the
 floor of the limo.

Her legs are up in the air and her self-created mini skirt
 has ridden up her thighs, exposing her panties.

JOHN
 We really should start with a kiss.

MADISON
 You're a real comedian

The moment passes.

MADISON (CONT'D)
 Where to now?

JOHN
 You don't want to go home?

MADISON
 Are you kidding? This is the most
 fun I've had in years.

John smiles, opens another Budwieser and hands it to Madison,
 who takes a big swig.

EXT. HI-RISE BUILDING - LOBBY -- NIGHT

JOHN
 I worked in this building, on the
 top floor, before I was a fireman.
 The company moved and the floor is
 vacant.

INT. HI-RISE BUILDING - ELEVATOR -- NIGHT

No words but you can cut the sexual tension with a knife.

INT. HI-RISE BUILDING -- NIGHT

The floor is vacant and under construction. John and Madison stand on the radiator below the window and lean against the glass fifty stories up.

MADISON
It's so beautiful.

After enjoying the view they explore the floor and come across two lonely pieces of furniture - a piano and a bench.

John sits and pats the bench with his hand.

MADISON (CONT'D)
I don't play the piano.

She sits next to him anyway.

John PLAYS "Chopsticks."

MADISON (CONT'D)
Even I can play chopsticks.

Suddenly, John makes a smooth transition from "Chopsticks" to a slow, elegant, song on the PIANO.

When he's done. . .

MADISON (CONT'D)
That was beautiful. You are just full of surprises mister fireman. Are there words to it?

JOHN
No, I never wrote any.

MADISON
Right, you don't sing.

Madison leans in to steal a kiss when - BOOP. The elevator stops at the floor and someone gets off.

ANGLE ON

A SECURITY GUARD with a flashlight.

BACK TO SCENE

John grabs Madison's hand and they hide.

When the security guard walks away from the elevator in the other direction, John and Madison duck into the open elevator.

John pulls her in close so they're face to face. They gaze into each others eyes, their hearts race, their lips subtly pucker and. . . The elevator door closes.

EXT. SOUTH STREET SEAPORT (PIER 17) -- EARLY MORNING

MUSIC plays as John and Madison walk along the Seaport.

The sun rises over New York City. John rubs Madison's arms to combat the Autumn chill in the air.

JOHN

This is the East River. That's the Brooklyn Bridge, behind it is the Manhattan Bridge, and behind that is the Williamsburg Bridge. They all connect Manhattan to Brooklyn.

MADISON

It's beautiful.

They soak up the view.

EXT. LUXURY HOTEL -- EARLY MORNING

At the end of their date, John walks Madison to the front door.

MADISON

I had a great time.

JOHN

Me too.

(beat)

I almost forgot, can I get an autographed picture for my little sister?

MADISON

Sure. I'll have it delivered to the firehouse.

Neither of the two know how to end the evening. They stand there awkwardly staring at each other.

JOHN

I'm off the next couple of days. If you're interested, I can show you around the city.

MADISON

That sounds nice but I have appearances.

JOHN

(disappointed)

Of course.

Suddenly, Angie storms out of the hotel.

ANGIE

Madison, come upstairs.

MADISON

I will be up when I'm ready.

From nowhere, a car SKIDS to a halt, the paparazzi jump out and SHOOT photos of the two. John turns his back to them, annoyed.

MADISON (CONT'D)

Maybe I can cancel-

JOHN

No, it's okay.

(distracted by the
paparazzi)

I don't know what I was thinking.

MADISON

It wouldn't be a problem.

ANGIE

Oh, yes it would!

The flash bulbs continue to POP in John's face.

JOHN

Forget it. You're one beautiful clown but I don't want to be apart of the circus.

(beat)

It was fun. Good night.

John walks away.

INT. LUXURY HOTEL ROOM -- MORNING

A despondent Madison enters, Angie follows.

ANGIE

What the hell was that all about? I've been up all night, worried sick.

MADISON

I called you three times from my Iphone.

ANGIE

That doesn't make it any less dangerous out there for a girl like you.

MADISON

A woman like me. And I can take care of myself.

ANGIE

What?

MADISON

I'm a woman and I can make my own decisions. And I've decided, I'm going to sleep.

ANGIE

You have appearances in an hour.

MADISON
Cancel them.

Madison heads into the bedroom, closing the door behind her.

FADE OUT:

CALIFORNIA

INT. CONCERT HALL - STAGE -- DAY

JORDEN VANDERPOOL wears a trendy blonde haircut, stylish glasses, and a turtle neck sweater with sleeves that are too long for his arms as he SINGS and dances, rehearsing for his next performance.

Jorden's agent, STEVEN STANTON enters. Stanton is a chubby, balding, wormlike, creature that cares only about money - his money.

When the song ends, Steven calls Jorden over.

Jorden approaches Steven, the two of them enter. . .

INT. CONCERT HALL - BACKSTAGE DRESSING ROOM -- DAY

Jorden and Steven Stanton.

STEVEN
Look at this.

Steven turns on the television. Cynthia Santana reports.

ANGLE ON THE TELEVISION

CYNTHIA
I'm Cynthia Santana in New York and today I've got some steamy footage of Madison Park and fire-fighter John Kelly "whooping it up" at the New York City hole in the wall, "Hogs And Heffers." You should have saw what I saw. In fact you will, because I have footage.

They cut to footage of John and Madison dancing and singing.

CYNTHIA (CONT'D)
Singing and dancing and flirting,
oh my! What would Jorden
Vanderpool have to say?

BACK TO SCENE

Steven shuts the television off.

STEVEN
That's a good question. What would
Jorden Vanderpool have to say?

JORDEN

Angie said it was a publicity stunt.

STEVEN

Does this look like a publicity stunt to you? That's on every channel.

JORDEN

What do you want me to do?

STEVEN

You have to go to New York.

JORDEN

I've got a tour to finish.

STEVEN

It's not your tour. You're just an opening act. You're not the main event anymore.

JORDEN

I've written a couple more songs that I feel really good about. I'll work my way back-

STEVEN

Madison's last album went platinum. Her next album is expected to go double platinum. You have to be involved in that album. I wrote a duet with a writer friend of mine. He owed me a favor. You and Madison can sing it together.

JORDEN

I don't need Madison!

STEVEN

(changing his strategy)
How about a reunion tour?

JORDEN

Absolutely not. How many times do I have to tell you? I was a boy; it was a "boy band." I'm a man now and I'm going to do this on my own.

STEVEN

(beat)
You've been dropped from the ticket.

JORDEN

What?

STEVEN

We're off the tour, it's over.

JORDEN
They can't do that.

STEVEN
They can and they did. I had to
fight tooth and nail just to get
you on it. If you want to have any
kind of a future in this business
get your butt to New York, win
Madison back and maybe I can
salvage your career.

JORDEN
But-

STEVEN
But nothing, If you want to keep
the summer house, the ski lodge,
the ranch, the Porsche, and the
three Humvee's then do what I tell
you and start tonight, otherwise
it's back to the "trailer park" for
you.

INT. FIRE TRUCK ON ROAD -- DAY

The truck cruises down the street returning from an alarm.
John and Billy are in the cab.

BILLY
That's it? That's how it ended?
Tell me there's more.

JOHN
(doesn't really care)
Did I disappoint you?

BILLY
Hell yeah.

INT. WHITE STRETCH LIMOUSINE ON ROAD -- DAY

Quentin and Madison. Quentin notices that Madison is
suspiciously quiet.

QUENTIN
Where is the motor mouth that I'm
used to? Girl, If you don't start
talking I'm going to call nine-one-
one.

MADISON
You promise.

QUENTIN
Wait a second. Is this about the
fireman? I thought that was just a
publicity stunt.

MADISON
It was, at first, but we snuck
away.

QUENTIN

Really.

MADISON

Last night I spent a lovely evening with a cute boy like any other regular girl.

QUENTIN

(sarcastic)

In a chauffeured limousine and a five thousand dollar Vera Wang gown.

MADISON

About that.

QUENTIN

Tell me you did not desecrate Vera.

MADISON

Consider it a mini-gown.

Quentin takes a deep breath.

QUENTIN

Oh my God.

Quentin ex-hales.

QUENTIN (CONT'D)

Okay, I'm over it, continue.

MADISON

It was incredible. We talked and talked and talked some more. And not about record sales or concert dates but about food and hobbies and family. We played the piano and danced and drank beer and got in a fight.

QUENTIN

(shocked)

Stop right there!

(beat)

You drank beer!?

MADISON

And we ended the date by watching the sun come up. I haven't had that much fun since. . .

QUENTIN

That's a long time.

(beat)

When do you see him again?

MADISON

We didn't-

QUENTIN
Why not?

MADISON
We're from different worlds.

QUENTIN
What does that mean? Is he a space alien or something?

MADISON
No.

QUENTIN
Too bad, if he was he might have a really long space alien tongue-

MADISON
Quentin!

QUENTIN
I don't see what the problem is.

MADISON
It's not what, it's who.

QUENTIN
Oh, please. Who do you think you're fooling? The "singing sap" doesn't rock your world; he never has. He's a comfortable old shoe. Eventually comfortable old shoes have to be thrown out to make room for the new Steve Madden's.

MADISON
But he's my-

QUENTIN
He's your what? It's not about what he is. It's about "Where he is." And he hasn't been where he should be in a long time.

(beat)
Do you want to see this boy again, yes or no?

MADISON
But-

QUENTIN
It's a yes or no question.

EXT. FIREHOUSE -- DAY

John and Billy are in the street holding up traffic so Frank can back the fire truck into quarters.

BILLY
I gave her to you on a silver platter, what happened?

JOHN
Why do you care so much?

BILLY
Because I'm jealous or at least I was jealous until you proved I had nothing to be jealous about.

JOHN
It wasn't gonna go anywhere.

BILLY
Where did you want it to go? Don't you understand, that was your one shot and you blew it. Why couldn't you just seize the moment? You had Madison Park alone in a limousine and you didn't have pants on. How do you blow that? You'll never have another shot at her again.

Suddenly, a white stretch limousine pulls up. Billy watches, stunned, as Madison gets out and approaches them.

MADISON
Hi Bobby.

BILLY
It's "Billy."
(beat)
I'll leave you two alone.

MADISON
I brought the photograph for your sister. I wanted to deliver it myself.

She hands John the photograph.

JOHN
That's very nice of you. She'll be thrilled. Thank you.

They just stare at each other for an awkward moment.

MADISON
I also wanted to. . .

JOHN
To what?

MADISON
Sign it. The photograph, I mean.

Madison pulls a felt tip pen from her pocket, signs the photo, then turns to go.

JOHN
Thanks.

MADISON

One more thing. I cleared my schedule for the week. I've been to New York fifty times and I've never seen the Empire State Building. I would love a tour.

John hesitates. Madison steps closer to him.

MADISON (CONT'D)

I'm not taking no for an answer.

JOHN

I'll pick you up tomorrow at noon.

MADISON

Perfect.

JOHN

Dress comfortably.

MADISON

Okay.

Madison heads back to the limousine. Before she climbs in she stops to flash John another smile with the intention of drawing a smile back.

It works. John - cool as a cucumber - smiles back as a wave of water flies off the roof of the firehouse and crashes on his head, soaking him.

John shakes off the water and fixes his hair.

JOHN

(humbly to himself)

Oh yeah, I'm cool.

Madison tries to hold in a CHUCKLE - unsuccessfully.

EXT. FIREHOUSE - ROOF -- DAY

Frank and Billy, with an empty bucket, hi-five.

BILLY

Bulls-eye.

EXT. LUXURY HOTEL -- DAY

Madison exits the hotel wearing a minimal disguise of a baseball cap and sunglasses. She also wears jeans and boots with high, wide heels as she greets a patiently waiting John.

MADISON

Hi.

JOHN

Hi. That's a nice blouse but I don't know that those shoes are the best choice.

MADISON
I can wear these boots with
anything.

EXT. NEW YORK CITY STREET -- DAY

Madison lags behind John as they walk along the Hudson River
promenade.

MADISON
Slow down, my feet are killing me.
Can we take a taxi?

JOHN
Absolutely not. Were you one of
those kids that were in a stroller
until the age of ten?

MADISON
I need to rest.

JOHN
Sit here.

They sit on a bench.

JOHN (CONT'D)
Give me your feet.

MADISON
What?

JOHN
Give me your feet.

Madison, hesitantly, puts her feet on John's lap. John pulls
her shoes off and rubs her feet.

MADISON
Oh my God, that is so good.

Madison tilts her head back and MOANS with pleasure as John
rubs the aches right out of her feet.

When he's finished he stands and throws Madison's shoes in
the Hudson River.

JOHN
On we go.

MADISON
That was a five hundred dollar pair
of shoes.

JOHN
What? The only way I would pay
five hundred bucks for footwear is
if they had little rockets attached
to the bottom that propelled me
through the air like LeBron James.
You can't even walk in those
things.

MADISON
They're not made for walking.

JOHN
Who wears shoes that aren't made
for walking?

MADISON
I do.
(beat)
Now I have no shoes.

John lifts her up off the bench and tosses her on his
shoulder.

MADISON (CONT'D)
What are you doing?

EXT. SNEAKER STORE -- DAY

Madison wears new, comfortable sneakers as the two exit and
continue their day on the town.

MADISON
I can't believe I'm wearing
sneakers with jeans.

JOHN
Think of it as a fashion statement.

MADISON
This is not a statement I want to
make. But my feet feel great.

Behind them, ONLOOKERS clamber to the store window to get a
glimpse of the pop star.

MUSIC MONTAGE

INT. GUGGENHIEM MUSEUM -- DAY

Madison and John circle the museum. A pack of YOUNG GIRLS
follow.

INT. MUSEUM OF NATURAL HISTORY -- DAY

John and Madison view the art when they are interrupted by
AUTOGRAPH HOUNDS.

EXT. THE INTREPID MUSEUM -- DAY

John and Madison walk along the deck of the battleship.

Madison takes pictures with FANS as John is squeezed out.

INT. STATUE OF LIBERTY -- DAY

John and Madison walk up the stairs.

Madison signs more autographs. John looks on.

EXT. EMPIRE STATE BUILDING -- DAY

John and Madison stand on the balcony one hundred stories up and look out over the city.

Madison takes more pictures with fans. John looks on until Madison pulls him close to her and into the shot. John smiles for the photo.

INT. SUBWAY TRAIN -- DAY

Madison and John ride the train through Brooklyn on an elevated track peering out the window. Madison eats popcorn.

INT. GREY'S PAPAYA HOT DOG STAND -- DAY

The small NYC landmark is packed. Madison eats a hot dog.

INT. HAYDEN PLANETARIUM -- DAY

The only two inside. John points out specific constellations to Madison.

INT. NYC STREET -- EVENING

John and Madison run from a pack of screaming fans.

EXT. STATEN ISLAND FERRY TERMINAL -- EVENING

The big door is closing as the ferry boat is set to depart very shortly.

The young, impassioned fans are gaining ground, the door is closing fast.

John and Madison run, hand in hand, and just squeeze past the large ferry terminal door as it shuts behind them, locking out the young fans.

END MONTAGE

EXT. STATEN ISLAND FERRY -- EVENING

MUSIC FADES.

John and Madison are on the deck as they soak up the beautiful sunset over the Hudson River.

JOHN

Before I became a fire-fighter I commuted to Manhattan from Staten Island. I had to take a bus, to the ferry boat, to a subway train five days a week - sometimes six. The job stunk, the pay was worse. But on the way to work every morning, on the ferry boat, I got to see the sun rise. And on my way home, everyday, I got to see the sunset over the greatest city in the world. It wasn't so bad.

Madison gazes at John, then the sunset.

MADISON
Are you a Pisces?

JOHN
Ten four. How did you know?

MADISON
I just knew.

JOHN
What's your sign?

MADISON
Aries.

EXT. LUXURY HOTEL - LOBBY -- NIGHT

John drops Madison off after a busy day.

MADISON
I haven't eaten a hot dog since I was nine.

JOHN
I had a great time with you outrunning paparazzi and star struck adolescents all day.

MADISON
I'm going to wear sneakers more often.

An awkward SILENCE.

JOHN
You said earlier that you haven't had a home cooked meal in along time.

MADISON
It's been years.

JOHN
My mom is a great cook if you'd like to-

MADISON
Would I!? That sounds terrific.

JOHN
Great. But, are you sure you're ready to meet my family?

MADISON
I'm a people person.

John leans in for a good night kiss when the DOORMAN exits the hotel and approaches.

DOORMAN
Miss Madison, is everything okay?

MADISON
Fine. Could we have a moment,
alone, please?

DOORMAN
Actually, I promised your mother I
wouldn't let you out of my sight
when you arrived.

MADISON
Fine.

Madison leans in for another attempt at a kiss when Angie
pops out.

ANGIE
(shouts)
Madison Park!

MADISON
I'm so sorry.

JOHN
It's alright.
(whispers)
I'll see you tomorrow.

MADISON
(whispers back)
Tomorrow.

INT. LUXURY HOTEL ROOM -- NIGHT

Madison and Angie.

ANGIE
So, you were with the fireman all
day?

MADISON
Yes.

ANGIE
You had appearances today.

MADISON
I canceled them.

ANGIE
I do the canceling around here.

MADISON
You wouldn't have done it.

ANGIE
Of course I wouldn't have done it.
I have a career to think about.

The discussion quickly turns into an argument.

MADISON
I have a life to think about.

ANGIE
Your career is your life.

MADISON
No, my career is your life. It's
only part of mine.

ANGIE
You want everything-

MADISON
You never had a problem with that
before. Why can't you just be happy
for me?

ANGIE
You're losing sight of the goal.

MADISON
Tell me mother, what is the goal?
When does it end? When can I be a
woman?

Angie has no answer for her as Madison storms into. . .

INT. LUXURY HOTEL - BEDROOM -- NIGHT

Madison enters, SLAMMING the door behind her.

She sits on the edge of her bed, reaches over and takes a
framed photo from the bedside table. It's an old photograph
of her sheriff father carrying Madison in his arms.

MADISON
I miss you so much.

FADE OUT:

EXT. JOHN KELLY'S PARENTS HOUSE -- EVENING

A taxi cab pulls up to a modest, well maintained, semi-
attached Staten Island home. Madison gets out, approaches
the door and knocks. The cab waits.

John answers with little sister, KRISSEY, a feisty, adorable,
eight year old, Madison Park fan.

JOHN
Where's the limo?

MADISON
I thought it would attract too much
attention, so I snuck out the back
of the hotel and jumped in a cab.
What a rush!
(beat)
You must be Krissy Kelly, the girl
with two pretty first names.

Krissy's eyes are practically bugging out of her head.

KRISSY
Oh my God!

MADISON
I heard a lot about you.

KRISSY
Then we're even, because I know everything about you.

JOHN
You took a cab from Midtown Manhattan?

MADISON
Yup.

JOHN
How much did it cost?

MADISON
Only seventy-five dollars.

JOHN
(sarcastic)
That's all?
(beat)
Come on in, I'd like you to meet-

MADISON
Actually, I need a little help paying for the cab.

JOHN
Sure. What do you need?

MADISON
Seventy five dollars. I don't carry cash or credit cards. Angie has all that stuff.

KRISSY
Come on in, what are you waiting for?

Krissy grabs Madison's hand and pulls her inside leaving John to pay the taxi tab.

John reaches into his pocket.

JOHN
I hope he takes Visa.

INT. JOHN KELLY'S PARENTS HOUSE - DINING ROOM -- EVENING

Around the table with Madison and John are Krissy, JOHN'S MOM, housewife, late forties, sweet and kind, JOHN'S DAD, retired fireman and an older version of John and BRIAN, John's younger brother of one year and a bit of a wise guy.

They all attack the food and talk simultaneously.

KRISSY

I love sweet potatoes with
marshmallows.

MADISON

My mother used to make those when I
was a kid. It seems like so long
ago.

JOHN'S DAD

Pass the string beans.

BRIAN

(impressed)

You brought Madison Park to the
house for Sunday dinner.

JOHN

My brother Brian has a tight grip
on the obvious.

BRIAN

How am I ever gonna top that?

JOHN

You're not.

MADISON

That's sweet.

(to Brian)

I'm pretty close with Christina
Aguilera.

BRIAN

How about Shakira?

MADISON

I'll see what I can do.

BRIAN

Awesome.

JOHN'S MOM

How long are you in New York?

MADISON

I have a concert to make up at the
end of the week and then I have to
finish the tour.

JOHN'S MOM

Then what?

MADISON

My newest album is going to drop
and I'll be touring again.

JOHN'S DAD
New York must be a heck of an
adjustment for a girl from
Oklahoma.

MADISON
The Yankee boys are just as sweet.

Madison shovels food in her mouth.

JOHN'S MOM
We should play a game of charades
after dinner.

JOHN
Mom, please.

JOHN'S MOM
What do you think, Madison? Do you
like charades?

Madison can't speak because her mouth is full so she nods her
head, yes.

As Madison nods her head, a piece of food gets lodged in her
throat. She can't breath.

JOHN
Mom, please don't force charades on
her.

John's mom notices Madison waving her arms in an attempt to
get John's attention.

JOHN'S MOM
Look, she wants to play.
(thinking Madison is
playing charades)
It's a movie!

Madison opens her eyes wide and peers at John's mom as if
she's crazy.

BRIAN
(guessing)
"Eyes wide shut!"

JOHN'S DAD
Spell it out. What are the
syllables?

Madison grabs her chest.

JOHN'S MOM
"Untamed Heart."

Madison stands and leans against the table.

BRIAN
(guessing)
"Stand and Deliver." Edward James
Olmos.

Madison waves her arms frantically.

JOHN'S DAD
(guessing)
"King Kong."

Madison peers at John as the others continue to guess. She finally puts her hands to her throat to signal she's choking.

JOHN
(still guessing)
Choke, choking, "The Big Choke!"

JOHN'S DAD
You mean "The Big Chill."

JOHN
Right.

KRISSY
Oh my God, She's choking!

John jumps up and performs the "Heimlich Maneuver" on Madison freeing the blockage.

Madison catches her breath.

MADISON
I want Krissy on my team.

INT. JOHN'S PARENTS HOUSE -- NIGHT

John, Brian, Krissy, Madison and John's Mom and Dad play charades.

JOHN'S MOM
It's your turn, Johnny.

John picks a piece of paper from a hat. He puts his hands to his mouth.

MADISON
A song. My specialty.

John holds up two fingers.

JOHN'S MOM
Two words.

John does the Robot dance.

At first everyone looks at him like he is crazy until-

MADISON
"Mister Roboto," Styx.

JOHN
That's it, you got it.
(beat)
Am I good or what?

MADISON

No, I'm good.

BRIAN

I have to give it to her, dude.
That was the worst robot dance I
ever saw.

JOHN

Like you can do better.

BRIAN

Watch this.

Brian jumps up and challenges John to robot dance battle.

John's mom turns on some music.

Madison stares at them like their crazy. She wonders if it's
some kind of strange competition for her attention.

Krissy laughs hysterically until she jumps off the couch and
dances with them.

That's when Madison realizes that the battle was, simply, to
make their little sister laugh. It had nothing to do with
her. She pops up and dances with them.

When the song ends, they all plop down on the couch.

JOHN'S MOM

John, why don't you play something
on the piano?

JOHN

I don't think so.

MADISON

What a great idea. Come on, play
something.

JOHN'S MOM

You can sing, Madison.

MADISON

Uh-

JOHN

Yeah, you can sing, Madison.

Although hesitant, Madison is not about to argue with John's
mom.

MADISON

Sure.

They sit at the piano. John pauses.

JOHN

(embarrassed)

I don't know any of your songs.

MADISON
 Surprise me with something you
 like.

JOHN
 I wrote some words to that tune I
 played for you the other night. If
 you'd like to sing it.

MADISON
 I'd love too.

Madison scans the lyrics about a boy who meets an exciting
 girl that turns his world upside down.

MADISON (CONT'D)
 I'm ready.

John PLAYS the piano.

As Madison SINGS the slow beautiful song it's apparent the
 song is about her. She's touched by the gesture and shows in
 her eyes.

When it's over, the family APPLAUDS.

INT. JOHN'S PARENTS HOUSE - KRISSEY'S BEDROOM -- NIGHT

Madison puts Krissy to bed

KRISSY
 No one in my class is gonna believe
 that Madison Park tucked me into
 bed.

MADISON
 Sleep tight and don't let the bed
 bugs bite.

KRISSY
 (frightened)
 Bed bugs? What bed bugs? There's
 bugs in my bed? And they bite!?

MADISON
 No, no, I didn't mean-

KRISSY
 They're gonna eat me in my sleep,
 aren't they?

MADISON
 No, forget I said that. There's no
 bed bugs. I made it up.

KRISSY
 I'm just kidding. I, totally, got
 you.

MADISON
 You're a little 'weisenhiemer.'

Madison tickles Krissy.

INT. JOHN'S PARENT'S HOUSE - HALLWAY OUTSIDE KRISSY'S BEDROOM
-- NIGHT

John peeks in and watches Madison tuck Krissy into bed. He catches a revealing glimpse of the simple midwest girl deep inside Madison.

EXT. JOHN'S PARENTS HOUSE -- NIGHT

A cab pulls up. John and Madison say good night.

JOHN

Thanks for coming, I hope it wasn't too much for you. My family can be a bit overwhelming.

MADISON

Are you kidding? I had a great time.

She's suddenly somber.

JOHN

What's wrong?

MADISON

Not long before my dad died, I heard him and my mom arguing. He wanted to have more kids. My mom didn't. I took her side because I didn't want to share him with anyone.

(holding back tears)

I was so selfish. So stupid.

JOHN

But if you did have a sibling, then their would be a little girl or boy growing up without the greatest dad in the world to guide 'em.

MADISON

(beat)

I had a nice time with your family. Would it sound funny if I said I was jealous?

JOHN

Of what?

John peers over his shoulder to see his family climbing on top of each other in the window to catch a glimpse. He points in their direction.

JOHN (CONT'D)

Them? Yes, that sounds funny.

MADISON

Thanks for a great night.

John leans in for a kiss when, suddenly, a group of about thirty SCREAMING KIDS come running around the corner with compact discs and pens in hand.

JOHN

Krissy!

John practically shoves Madison in the cab and closes the door. He heads back to the house when the car door opens and Madison gets out.

MADISON

Wait! Come here.

John looks at the charging kids but heads to her anyway.

Madison grabs him, pulls him into her and kisses him intensely.

The mob arrives and OOHHS AND AAHHHS at the passionate embrace.

Madison puts up a hand as a stop sign. They obey. When their lips finally part Madison starts signing autographs.

A YOUNG GIRL looks up at John confused.

YOUNG GIRL

That's not Jordan!

INT. LUXURY HOTEL - HALLWAY -- LATER

Madison is all smiles after her night with John and his family. When she reaches her room door she stops momentarily to soak up the wonderful events of the evening.

Eventually, Madison keys the door.

INT. LUXURY HOTEL ROOM -- NIGHT

Madison enters to a room full of beautiful, red and white, roses. Her smile grows even larger.

MADISON

(to herself)

Oh my God. Roses, how did he know?
It must have cost a fortune!

She leans over to smell one of the flowers when Jordan steps out from behind a wall of roses.

JORDEN

You're worth it.

MADISON

(startled)

Jorden.

JORDEN

Surprise.

MADISON
You did this?

JORDEN
Who else?

MADISON
(hiding her
disappointment)
They're beautiful. This is so
sweet. I wasn't expecting you.

JORDEN
I missed you and I wanted to see
you right away.

MADISON
What about the tour?

JORDEN
I left the tour to be with you.

MADISON
That's crazy, you've worked so
hard.

JORDEN
You are the most important thing in
my life. It may have taken me
awhile to figure that out but I
know it now. I don't want to be
apart anymore. I'm here to stay.

INT. FIREHOUSE - LOCKER ROOM -- DAY

John enters and opens his locker to get dressed for work. Before he does, he takes the picture down of him and Melissa and puts the newspaper photo of him and Madison on his locker.

INT. FIREHOUSE - KITCHEN -- DAY

Billy and Frank prepare lunch and focus on the TELEVISION.

John enters.

JOHN
What's for lunch?

Getting no answer, John focuses his attention to the TELEVISION as well.

ANGLE ON THE TELEVISION

Cynthia reports from the press conference.

CYNTHIA

Today in New York, just a day after Madison Park was spotted all over the city with her rescuer, she and Jordan Vanderpool held a press conference announcing that Jordan, left the "All Grown Up Tour" and will be joining Madison Park for a special concert in New York. This is what Jordan Vanderpool had to say-

JORDEN

We're both very excited. This is a great opportunity for me and I'm optimistic this partnership will last far beyond one performance.

CYNTHIA

Madison, your thoughts.

MADISON

(unconvincing)

I'm excited. My voice feels great and if there's one thing Jordan and I have - it's chemistry.

Jorden smiles.

CYNTHIA

Madison and Jordan will be hard at work preparing for their performance. On a more personal and even more significant note, Jordan squashed any rumors about their relationship saying they're solid as a rock.

BACK TO SCENE

JOHN

Who the hell is Jordan Vanderpool?

BILLY

Are you kidding? Don't you read "Teen Beat" magazine?

JOHN

No. You do?

BILLY

(backing up)

Of course not.

INT. STUDIO - CONTROL ROOM -- DAY

Madison finishes a SONG behind the glass.

A SOUND ENGINEER brings the background MUSIC down as Angie gives Madison two thumbs up.

Steven enters.

INT. STUDIO - BOOTH -- DAY

Jorden enters and hands Madison sheet music for Madison to scan.

There is still awkwardness between them but Jorden gives her a small kiss on the cheek.

JORDEN
I wrote this song for us. You were
my inspiration.

He signals to the sound engineer.

INT. STUDIO - CONTROL ROOM -- DAY

The sound engineer slides a few knobs and the MUSIC RISES.

INT. STUDIO -- DAY

As Jorden and Madison SING, the emotion of the SONG draws them closer. They look deep into each other's eyes.

INT. STUDIO - CONTROL ROOM-- DAY

On the other side of the glass, the sound engineer and Angie look on when Madison's Iphone RINGS. Madison can't hear it through the soundproof glass.

Angie picks it up and sees John's picture on the Iphone. Angie waits for the phone to stop RINGING, erases the call log and puts the phone down.

Steven takes notice.

The engineer brings the MUSIC down as the song ends.

STEVEN
I think we have a hit.

Angie hesitantly nods in agreement.

INT. FIREHOUSE - KITCHEN -- DAY

John reads as Frank enters. John closes the book abruptly. Frank peeks at the cover of the book.

FRANK
Reading up on "Ladders Three." Good
boy.

JOHN
You can never know fire-fighting
procedures to well.

Frank walks over to John, reaches into the fire-fighting book but pulls out a magazine.

FRANK
"Teen Beat?"

On the cover of the magazine is a large picture of Jordan and Madison. The caption reads, "The Dynamic Duet Endure."

FRANK (CONT'D)

"Teen Beat" magazine is not gonna help you pass the lieutenant's test.

JOHN

"Teen Beat" says they're soul mates.

FRANK

You're concerned about what "Teen Beat" magazine says?

JOHN

She won't return my phone calls.

FRANK

Ouch. The worst kind of rejection is to be ignored.

JOHN

Thanks, I feel so much better.

FRANK

I never thought I'd say this but you need Billy.

Billy enters.

BILLY

We're going out tonight.

JOHN

I don't think so.

FRANK

Go out, get her off your mind.

BILLY

I'm not asking you, I'm telling you. We're going to the bar. It's just what you need.

INT. LUXURY HOTEL ROOM -- EVENING

Quentin has the TELEVISION BLASTING as he mimics the dance moves of the "Teen Team."

ANGLE ON THE TELEVISION

Madison, Jordan and other members of the "Teen Team" SING their young hearts out. They are in their early teen years, they wear "Teen Team" shirts and baseball caps.

Jorden and Madison enter quietly catching Quentin's performance. When the song ends, they APPLAUD.

Quentin turns shocked, shuts off the television and pops the video tape from the machine.

QUENTIN
I didn't hear you come in. I was
just-

JORDEN
Just what?

QUENTIN
Exercising.

MADISON
Exercising.

JORDEN
Talk about "Sweatin' to the
Oldies."

Quentin stores the video tape under the television.

QUENTIN
I should go. I'll see you in the
morning.

MADISON
Good night.

Quentin leaves.

JORDEN
Isn't he a little old to be
watching "Teen Team?"

MADISON
Leave him alone.
(beat)
What do you want to do tonight?
(before he can answer)
How about we go ice-skating at
Rockerfeller Center?

JORDEN
Why don't I just run down Broadway
screaming, "I'm Jordan Vanderpool,
ruin my night."
(beat)
I don't want to deal with autograph
hounds and paparazzi.

MADISON
What are we going to do then? Sit
around the hotel all night.

JORDEN
You never had a problem with that
before.

MADISON
It gets old.

JORDEN

You, me, room service and a big screen T.V. That will never get old to me.

MADISON

I'm sorry, I guess I'm a little cranky. Maybe I should go to bed and get some sleep. We have a long day in the studio tomorrow.

JORDEN

Okay. If you can't sleep, I'll be right across the hall.

MADISON

Ten four.

Madison goes into the bedroom closing the door behind her.

JORDEN

Ten four?

Alone for the moment, Jorden spies a folded up piece of loose-leaf paper on the counter. He opens it, scans and puts it in his pocket. Then he heads off to his room.

INT. BAR -- NIGHT

A LOUD, crowded bar. In a dark corner, a young, attractive, red head, LAUREN, writes on a coaster, hands it to John and runs her finger tips along John's forearm in a subtle but revealing way.

It's seems to be too much, too soon for John. He walks away from her.

ANGLE ON

Billy - from across the bar - notices John stagger out.

EXT. BAR -- NIGHT

John has the coaster with Lauren's phone number on it. He looks at the number and heads toward a trash can on the street corner.

John's about to throw the number away when a drunken, obnoxious, Billy pops out of the Bar.

BILLY

Don't even think about it.

John turns.

BILLY (CONT'D)

Don't you dare. She is hot.

JOHN

If you like her so much then you take it.

BILLY
I'm not opposed to that but you
earned it, I didn't.

JOHN
Since when do you care who actually
got the number.

BILLY
Despite what you may think of me, I
have principles.

JOHN
You don't know what the meaning of
the word.

BILLY
A comprehensive and fundamental
law, doctrine or assumption.

Billy BELCHES and urinates in the street.

JOHN
I stand corrected.

BILLY
This conversation is not about me.
Put the number in your pocket.

JOHN
No.

BILLY
Put the number in your pocket.

JOHN
No.

BILLY
That girl is hot and she wants you.
Madison Park used you. She had you
show her a good time in New York.
You're her New York "boy toy."
There's a John Kelly in every city
for her. When the gig is up she
goes back to her pop-star
boyfriend. She doesn't care about
you.

JOHN
You don't know what you're talking
about.

BILLY
Why do you think women are so
innocent? Haven't you learned
anything in life? Women should do
time for the way they steal our
hearts. They're criminals of love.
Madison Park wants nothing to do
with you. She's finished with you.
Move on.

John squeezes the coaster and rushes off.

BILLY (CONT'D)
Where you going? Let's get a pizza
burger at the diner first - then
move on.

He's gone.

INT. LUXURY HOTEL - LOBBY -- NIGHT

John enters and approaches the front desk. ALYSSA, an early twenties, loud mouth, geeky, boy band groupie and receptionist awaits.

ALYSSA
May I help you?

JOHN
I'm here to see Madison Park.

ALYSSA
There's nobody by that name staying
here.

JOHN
I'm John Kelly, the fireman. I
just want to talk to her for a
minute.

ALYSSA
I'm sorry there's nobody-

JOHN
I know she's here. Can you just
tell her John is downstairs.

ALYSSA
It's two o'clock in the morning.

JOHN
Why should that matter if she's not
here?
(beat)
I'll just go up, I know the room.

John heads for the elevator and hits the call button. No elevator comes.

ALYSSA (O.S.)
(over the P.A. system)
Code red in the lobby. I repeat,
code red in the lobby. Security to
the lobby.

John runs for the stairs.

INT. LUXURY HOTEL - STAIRWELL -- NIGHT

John bolts up the stairwell. The rapid FOOTSTEPS at the bottom of the stairwell are the security guards giving chase.

INT. LUXURY HOTEL - HALLWAY -- NIGHT

John rushes out of the stairwell, races down the hall, turns the corner and runs right into Madison's big bodyguard, bouncing off him.

BIG BODYGUARD

Excuse me. You wouldn't be trying to get into this room, would you?

John pops up.

JOHN

I'm not afraid of you.

BIG BODYGUARD

Then you're not very bright.

At first, John tries to fake out the bodyguard. He moves left, then right. It doesn't work so he jumps at the big bodyguard. The large man catches him in mid air and bear hugs him until the SECURITY GUARDS show up.

As they drag John away-

JOHN

Madison! I need to talk to you.
Madison!

ANGLE ON

Another room door opens and Quentin peeks out as John is dragged into the elevator. He panics and quickly closes the door.

BACK TO SCENE

John tries to escape but he's outnumbered and overmatched. The elevator doors are closing-

JOHN (CONT'D)

Madison!

The elevator doors CLOSE cutting off John.

INT. LUXURY HOTEL - BEDROOM -- NIGHT

Madison springs up with a blindfold and earmuffs on to create the ideal sleeping environment.

She takes the earmuffs off, moves her head from right to left as if listening for something.

Nothing. She goes back to sleep.

EXT. LUXURY HOTEL -- NIGHT

John is tossed to the sidewalk. He gets up and walks off in defeat.

INT. LUXURY HOTEL - LOBBY -- NIGHT

Jorden watches through the front window as John heads off, then approaches the front desk and hands Alyssa two concert tickets.

JORDEN
As promised, two front row tickets.

ALYSSA
I'm really not supposed to accept these. I was just doing my job.

JORDEN
Okay.

Jorden starts to pull the tickets back when Alyssa snatches them from his grasp.

ALYSSA
If you don't tell anyone, I won't.
(beat)
I'm so excited. I'm a huge fan.

JORDEN
Really.

ALYSSA
You have no idea. I would've done anything.

JORDEN
What time do you get off?

ALYSSA
In a couple of hours but I can take a break anytime.

JORDEN
Would you like to take a break now and come up to my room? I'll order room service.

Alyssa looks down feigning embarrassment.

ALYSSA
I'm not hungry . . .

She lifts her head and shoots him an awkwardly seductive look.

ALYSSA (CONT'D)
. . . and I'd love to come up to your room.

Jorden smiles.

INT. LUXURY HOTEL - QUENTIN'S ROOM -- NIGHT

Quentin bites his finger nails when he hears - BOOP. The elevator.

Quentin opens his door just enough to peek out.

INT. LUXURY HOTEL - HALLWAY -- NIGHT

Behind them, Quentin's door is ajar as he peeks out spying Jordan seductively leading Alyssa into his room.

INT. LUXURY HOTEL - QUENTIN'S ROOM -- NIGHT

Quentin, dressed in "Teen Team" pajamas, closes his door softly and thinks.

INT. FIREHOUSE -- DAY

John sharpens a hook when the doorbell BUZZES. He answers. It's Quentin.

QUENTIN
John Kelly?

JOHN
That's me. Can I help you?

QUENTIN
I'm Quentin, I'm Madison's personal assistant - actually, I'm more like a life coach. Anyway, she wanted me to give you these tickets to her concert on Friday night.

JOHN
Her concert with Jordan Vanderpool. No thanks.

QUENTIN
I didn't take you for one that would give up so easy.

JOHN
Why shouldn't I give up? She did.

QUENTIN
She didn't.

JOHN
Then where is she? Why isn't she here?

QUENTIN
You just have to trust me.

JOHN
I trusted her. Goodbye Quentin.

John shows him the door. Quentin tries another approach.

QUENTIN
Madison told me you have a little sister.

JOHN
Yeah.

QUENTIN

Do it for her. This could be the greatest gift of her young life. This is every little girl's dream. Front row seats and Backstage passes to see Madison Park, live in concert. You can't deny her this. If you did, you would be the meanest, big brother in the whole world.

EXT. THE GARDEN CONCERT HALL -- EVENING

John holds young Krissy's hand as the two approach the gate.

KRISSY

Johnny, you are the greatest brother in the whole world.

INT. THE GARDEN CONCERT HALL -- NIGHT

Krissy sits on her brother's shoulders anticipating the start of the show. Suddenly, the curtain rises with a controlled EXPLOSION as Madison runs on stage.

Madison wears jeans and the Ladder 39 t-shirt that John gave her.

Krissy SCREAMS in excitement, and bends forward until she's face to face with John (although her face is upside down.)

KRISSY

She's wearing your "39 Truck" shirt.

Madison SINGS her hit song as her band PLAYS behind her.

Krissy mimics Madison's arm dance movements.

Madison peers at John with a seductive look while she sings a sexy SONG.

John tries to cover Krissy's ears with his hands but she bats them away.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

Jorden watches the show waiting for his cue. Quentin lip syncs and bobs to the MUSIC.

JORDEN

The fireman got pretty good seats.

QUENTIN

I don't know what your talking about.

JORDEN

For your information, no blue collar, white trash, civil service, worker is gonna get my girl.

MUSIC fades for a moment during a song change.

INT. THE GARDEN CONCERT HALL -- NIGHT

The lights dim until slow MUSIC rises and Madison BELTS out a tune. When Madison's VERSE ends Jorden seductively strolls on stage through the Hollywood smoke.

The crowd ROARS as Jorden joins Madison in a captivating, DUET.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

Madison and Jorden PERFORM in the background.

Angie and Steven Stanton discuss business.

STEVEN

The kids love this song.

Angie nods her head, reluctant to agree but by the ROAR of the crowd it's obvious.

STEVEN (CONT'D)

I heard the other tracks on the new album and I'm sure you'll agree, none of them is better than the duet.

ANGIE

That's your opinion.

The crowd ROARS again.

STEVEN

Apparently it's theirs too.

(beat)

Look Angie, I'm willing to hand over the song for a small percentage. Madison can put it on her album, and we'll take fifteen percent of sales.

ANGIE

(sarcastic)

As opposed to putting it on Jorden's new album.

(beat)

Five percent.

STEVEN

You're looking at selling another half a million CD's with this song. Ten.

ANGIE

Five.

STEVEN

Gold or Platinum? Eight.

ANGIE

Five.

STEVEN

Seven and a half.

ANGIE

Five.

STEVEN

Okay five, but I want Jordan to sing the duet with her at every concert on the new tour. At least if he's around she won't be running around with the local boys.

ANGIE

Watch your mouth. Don't push your luck.

She hates to admit it but he's right.

In the background the SONG ends and the crowd APPLAUDS.

JORDEN (O.S.)

(into microphone)

Could everyone please quiet down for a moment.

Angie and Steven peer out on stage.

INT. THE GARDEN CONCERT HALL - STAGE -- NIGHT

A HUSH comes over the crowd as Jordan gets their undivided attention.

JORDEN

(into microphone)

I've been meaning to do this for awhile. It's long overdue. Madison, you are the beautiful oceans and the endless green pastures of my earth. The magical clouds and shining stars in my sky. You're always the silver lining and my saving grace. You are my life and I'm head over heels in love with you.

Jorden whips out a huge ring and kneels.

JORDEN (CONT'D)

Madison Park, will you marry me?

The crowd goes absolutely bananas. Thousands of young girls SCREAM at the tops of their lungs. Madison is stunned.

She peers out into the concert crowd and spots a visibly upset John.

Jorden takes notice.

She turns back to Jordan. She's on the spot and doesn't know what to say except-

MADISON
How do I say no?

JORDEN
(into mic)
I'll take that as a yes.

Again, the crowd goes WILD.

As Jordan slides the ring onto Madison's finger he shoots John a look of victory.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

Angie is shocked.

ANGIE
Did you know about this?

STEVEN
I am just as shocked as you are.

ANGIE
Somehow, I doubt it.

Angie turns back to the stage, Steven smiles.

INT. THE GARDEN CONCERT HALL - STAGE -- NIGHT

Then he hush's the crowd again.

JORDEN
(into mic)
I have another surprise.

Suddenly MUSIC plays.

Madison's Jaw drops.

ANGLE ON JOHN

John looks as if his heart has been ripped out as Jordan sings the song John wrote for Madison.

INT. THE GARDEN CONCERT HALL - BACKSTAGE -- NIGHT

The curtain closes and Madison and Jordan blow past Angie and Steven and head to. . .

INT. CONCERT HALL - BACKSTAGE DRESSING ROOM -- NIGHT

Madison bursts in followed by Jordan who's followed by an overly dramatic Quentin.

JORDEN
 Quentin, would you excuse us!

Quentin looks to Madison.

MADISON
 Please, Quentin.

Quentin leaves them alone.

MADISON (CONT'D)
 How could you do that? He wrote
 that song for me. That's sacred!
 You never wrote me a song.

JORDEN
 I wrote the duet.

MADISON
 Your manager wrote the duet. I
 heard him tell Angie.
 (beat)
 And how could you put me on the
 spot like that?

JORDEN
 What do you mean, "put you on the
 spot?" What are you talking about?
 Didn't you hear me? I want to
 spend the rest of my life with you.

MADISON
 I've seen you twice in six months.
 I almost die in a fire and you show
 up a week later after I fall in
 love with someone else.

JORDEN
 What?

MADISON
 Oops.

JORDEN
 Oops?

MADISON
 I'm sorry, Jordan. I didn't mean
 for it to happen. It just did.

She takes the ring off and hands it back to him.

INT. SUBWAY TRAIN -- NIGHT

John and Krissy ride the train.

JOHN
 I'm sorry we couldn't go backstage.

KRISSY
 No big deal. I already met her.
 Been there, done that.
 (MORE)

KRISSY (CONT'D)

(beat)

Do you like Madison? Is Madison your girlfriend? If Madison's your girlfriend, why is she marrying Jordan?

JOHN

One question at a time. Of course, I like Madison. But we are not boyfriend and girlfriend. Jordan seems to have that distinction. And I don't know why she's marrying him.

KRISSY

Dis- what?

JOHN

Nothing.

KRISSY

Jorden Vanderpoop's got nothing on you. You're a fireman.

John manages a small smile.

FADE OUT:

INT. FIREHOUSE - KITCHEN -- NIGHT

The firehouse is quiet as all the fire-fighters rest, upstairs, except John, who sits alone. The DOORBELL RINGS. He gets up to answer the door. It's Madison.

MADISON

Hey.

JOHN

Hey.

MADISON

Can I come in?

JOHN

Sure.

MADISON

Did you enjoy the show, last night?

JOHN

Right up until the end.

MADISON

How about Krissy? Did she have fun?

JOHN

Are you really here for small talk?

MADISON

I panicked.

JOHN

What?

MADISON

When Jordan asked me to marry him, I panicked. I didn't know what to do.

JOHN

Say no.

MADISON

I know that now but at the time I froze. Jordan, is a friend and I didn't want to embarrass him. He was my boyfriend for awhile but our relationship was based on convenience. I don't want convenience anymore. I want passion and romance. I want that funny feeling in my stomach every time my guy walks into the room. I get that funny feeling with you.

JOHN

Are you saying I make you sick?

MADISON

Just a little nauseous.

They kiss softly.

MADISON (CONT'D)

You know, I've never been on a fire truck.

INT. FIREHOUSE - APPARATUS FLOOR -- NIGHT

Madison looks adorable with John's fire-fighting gear on. John puts his helmet on her head.

JOHN

Now what?

MADISON

Now we take it off.

Madison pulls John onto the fire truck like he's a piece of meat.

INT. FIRE TRUCK -- NIGHT

The two attack each other as one piece of clothing after another are tossed out the truck window.

They're both down to their underwear when, suddenly - BEE-DOOP - the tone alarm sounds.

John and Madison stare at each other, momentarily paralyzed. They quickly snap out of it and scramble to dress, laughing the whole time.

Captain Jack, Frank, and Billy slide the pole and appear at the truck just as the two finish dressing.

FRANK
Excuse us, I hope we didn't interrupt anything.

JOHN & MADISON
No, of course not.

FRANK
Madison, do you want to come along for a ride?

MADISON
Sure.

Madison jumps on the truck with the fire-fighters. The truck pulls out of quarters.

INT. FIRE TRUCK ON ROAD -- NIGHT

Frank drives, Captain Jack in the passenger seat, John, Billy, and Madison ride in the cab. Madison wears John's helmet.

As Billy puts his helmet on a bra falls out. Billy holds up the bra and CLEARS HIS THROAT.

Madison grabs the bra, embarrassed.

DISPATCHER (O.S.)
Calling ladder thirty nine.

CAPTAIN JACK
Ladder thirty nine, K.

DISPATCHER (O.S.)
We received a econd source.

FRANK
(shouts)
Second source!

MADISON
Second source?

JOHN
A second caller. It's a job. I'm gonna need the helmet.

Madison hands him the helmet.

JOHN (CONT'D)
What do we got?

FRANK
Four story frame. Roof man, take the areal ladder.

BILLY
Ten-four.

INT. FIRE TRUCK ON ROAD -- NIGHT

The truck pulls up to a multiple dwelling where fire pushes out from three windows.

JOHN
Madison, stay on the truck, you'll
be safe here.

MADISON
You're going in there?

JOHN
It's my job.

MADISON
But, It's on fire.

JOHN
We're gonna have to discuss this
later.

John jumps off the truck and heads into the burning building. Madison has a look of terror on her face.

EXT. BUILDING ON FIRE -- NIGHT

John and Captain Jack work on forcing the door open. They POP the door.

CAPTAIN JACK
I'll go right, you go left.

They mask up and crawl in. John goes right, Captain Jack goes left.

Frank is on top of the truck pushing and pulling levers to raise the aerial ladder to the roof of the building.

When it's in position, Billy climbs the aerial ladder to the roof.

INT. FIRE TRUCK -- NIGHT

Madison listens to the RADIO TRANSMISSIONS between the fire-fighters inside the fire building.

JOHN (O.S.)
Thirty Nine Irons to Thirty Nine.

CAPTAIN JACK (O.S.)
Go John.

JOHN (O.S.)
There's a locked door with heavy
black smoke pushing out from
underneath on the exposure two
side, I'm gonna force it.

CAPTAIN JACK (O.S.)
Ten-four.

EXT. BUILDING ON FIRE - ROOF -- NIGHT

Billy removes the scuttle cover to vent the hot gases and black smoke. He then heads to the skylight.

BILLY
(into radio)
Heads up below, I'm taking the
glass.

Billy drives his "haligen hook" through the skylight SHATTERING the glass, relieving even more hot gas and smoke.

INT. BUILDING ON FIRE - SECOND FLOOR -- NIGHT

John works to force a door open as broken glass from the skylight CRASHES on his head. He ducks. The glass stops, the smoke lifts a little and John continues to work on the door.

BILLY (O.S.)
(over radio)
Roof is open.

JOHN
(to himself)
No shit.

The door finally POPS open and fire laps out from the top of the doorway.

John crawls in very low to the ground and searches. John stops to transmit a message.

JOHN (CONT'D)
(into radio)
Thirty Nine Irons to Thirty Nine.

CAPTAIN JACK (O.S.)
(over radio)
Go John.

JOHN
(into radio)
The main body of fire is in a
second floor bedroom exposure two
side. Primary search is negative.

CAPTAIN JACK (O.S.)
(over radio)
A line is in place, back out, get
control of the door and wait for
the engine.

JOHN
(into radio)
Ten four.

As John backs out, part of the ceiling collapses, pinning him and creating a THUNDEROUS CRASH.

INT. BUILDING ON FIRE - FIRST FLOOR -- NIGHT

Captain Jack hears the CRASH of the collapse.

CAPTAIN JACK
(into radio)
Thirty Nine to Irons.

No answer.

CAPTAIN JACK (CONT'D)
(into radio)
Thirty Nine to Irons.

INT. FIRE TRUCK -- NIGHT

Madison listens worried.

CAPTAIN JACK (O.S.)
(over radio)
John, can you hear me?

INT. BUILDING ON FIRE - SECOND FLOOR -- NIGHT

John struggles under the furniture managing to get to his radio mic.

JOHN
(into radio)
"Mayday, Mayday, Mayday." I'm stuck. A piece of the ceiling collapsed. I'm pinned and it's getting really hot in here. The room is about to "light up."

CAPTAIN JACK (O.S.)
(over radio)
We're coming, hold tight.

INT. BUILDING ON FIRE - FIRST FLOOR -- NIGHT

Captain Jack scrambles to reach John.

EXT. BUILDING ON FIRE - ROOF -- NIGHT

Billy rushes down the rear fire escape, frantically smashes a window and climbs through to search for John.

EXT. BUILDING ON FIRE - FRONT -- NIGHT

Using the levers on top of the rig, Frank takes the aerial ladder from the roof, puts it through a window SHATTERING the glass, climbs the ladder and dives in.

INT. FIRE TRUCK -- NIGHT

Tears roll down the cheeks of a frozen and horrified Madison as she listens to the transmissions over the radio.

She can hear the terror in John's voice.

JOHN (O.S.)
 "Mayday, Mayday, Mayday." I'm
 trapped. "Mayday-"

INT. SHERIFF'S CAR -- EVENING - (FLASHBACK TWELVE YEARS EARLIER)

COUNTRY MUSIC plays softly. SHERIFF PARK, drives. Nine year old Madison rides in the passenger seat. They SING along with the slow country SONG playing on the car radio.

EXT. REAR OF A LIQUOR STORE -- EVENING - (FLASHBACK)

The parking lot is around back where the sheriff's car pulls in and parks. The front of the liquor store extends to the sidewalk

INT. SHERIFF'S CAR -- EVENING - (FLASHBACK)

Sheriff Park lowers the RADIO and parks the car.

SHERIFF PARK
 I'm going to make your mom the best
 meal she's ever had.

MADISON
 Daddy, you're so romantic.

SHERIFF PARK
 Wait here, I'll be right back.

Sheriff Park gets out of the car and heads into. . .

INT. LIQUOR STORE -- EVENING - (FLASHBACK)

Sheriff Park in uniform studies the wine collection. GABE, the owner, a pleasant, elderly man that has lived in the small town his whole life sits and reads behind the counter.

SHERIFF PARK
 Good evening Gabe.

GABE
 Good evening Sheriff.

SHERIFF PARK
 How's business?

GABE
 Uneventful.

Through the front window we see a car PULL UP to the store. The car IDLES as a MAN wearing a long, heavy, raincoat in warm, dry, weather gets out of the passenger seat and enters the store.

The man immediately pulls a shotgun from under his coat and points it at Gabe without noticing Sheriff Park in the back of the store.

ROBBER
 Empty the register, old man!

Time slows as Gabe instinctively turns toward the sheriff as if to ask his advice on the situation.

The sheriff has to act fast as the armed robber follows Gabe's eyes until his own are staring into those of Sheriff Park. Surprise.

Sheriff Park draws his gun, points and fires at the same moment the man releases one round of buckshot into the sheriff's chest-

Both men collapse.

ANGLE ON

Out front, the getaway car PEELS away.

INT. SHERIFF'S CAR -- EVENING - (FLASHBACK)

Simultaneous GUNSHOTS. Madison jumps off her seat, startled. A transmission comes over the radio-

SHERIFF PARK (O.S.)
 "Mayday, Mayday, Mayday." Officer
 down. 412 Main Street. Send an
 ambulance. "Mayday, Mayday,
 Mayday."

Madison, terrified and confused gets out of the car.

INT. LIQUOR STORE -- EVENING - (FLASHBACK)

Gabe, blood splattered on his face, sits frozen with shock.

Madison enters through the back door. Immediately, she notices her father lying on the floor bleeding. She can't see the other bleeding man squirming a ten feet away.

Her father looks up at her.

SHERIFF PARK
 Maddy, get out of here. Run! Run!

Tears pour down her cheeks as Madison turns and runs. . .

EXT. REAR OF LIQUOR STORE -- EVENING

Madison dashes out of the store and down the tree lined street.

SHERIFF PARK (O.S.)
 Mayday, mayday, mayday. . .

SIRENS as back up police units and an ambulance pull up to the scene.

INT. FIRE TRUCK -- NIGHT (END FLASHBACK)

Tears drip from Madison's chin as she listens intently.

JOHN (O.S.)
Mayday, mayday, mayday.

It's all too much for her. In a panic, she heads her father's last words. She gets off the truck and runs.

INT. BUILDING ON FIRE - FIRE ROOM -- NIGHT

Billy hacks vigorously at the flaming rubble with his ax to lighten the load so Captain Jack and Frank can pull John out. It's not helping and now John's VIBRA-ALERT goes off.

BILLY
He's running out of air.

CAPTAIN JACK
(into radio)
Thirty Nine to Seventeen engine.

ENGINE 17 LIEUTENANT (O.S.)
(over radio)
Engine Seventeen.

CAPTAIN JACK
(into radio)
We need water in this room
forthwith.

ENGINE 17 LIEUTENANT (O.S.)
Ten four.

Billy reaches back for one more blow. He strikes, and loosens the rubble just enough for Captain Jack and Frank to pull John free just as the entire room ignites.

The Engine fire-fighters crawl in with the hose line and open up on the fire knocking it down.

EXT. BUILDING ON FIRE -- NIGHT

Billy, Frank and Captain Jack crawl out of the fire building dragging John behind them. He's barely conscious.

PARAMEDICS rush to John's aid who looks up toward the fire truck for Madison. But all he sees is the open door. He passes out from exhaustion.

The glow of the remaining fire illuminates John's face.

INT. LUXURY HOTEL ROOM -- NIGHT

Madison, still shaken from the previous days events, sits and stares at the glowing fireplace.

Jorden enters quietly.

JORDEN
I owe you an apology. I put you on the spot. I shouldn't have done that. I was desperate. I missed you so much and I took our relationship for granted.

(MORE)

JORDEN (CONT'D)

I screwed up so many times and I was afraid I had lost you forever. I couldn't deal with that. I'm sorry.

Madison, as if in a trance, continues to stare into the fire burning in the fireplace.

MADISON

I always wanted an Autumn wedding.

JORDEN

What?

Madison turns to Jordan.

MADISON

Can't you picture it? Flowers as far as the eye can see. Dozens of ice sculptures, cases of champagne, crates of caviar. As I walk down the aisle, rose pedals draped in the colors of Autumn will fall gently overhead as a live choir sings Cannon. It will be so grand.
(beat)
Ask me again.

JORDEN

But. . .

MADISON

But what? Ask me.

JORDEN

Will you marry me?

Madison smiles.

INT. HOSPITAL ROOM -- EVENING

John sits in bed and watches television. He flips through the channels when he comes to. . .

ANGLE ON THE TELEVISION

CYNTHIA

It's official, and Hollywood Today is the first to break the story. Madison Park has confirmed today that she will wed long time boyfriend, Jordan Vanderpool. And they're not wasting any time. The ceremony will take place at her estate in Oklahoma in two weeks and only I will be there to cover it for the media. That's right, "Hollywood Today" received exclusive rights to cover the wedding.

BACK TO SCENE

John throws - the only thing he could find - a bouquet of flowers at the screen.

Billy enters just in time to see the flowers flying through the air.

BILLY
They were the prettiest ones I could find.

JOHN
Turn that thing off.

Billy turns off the television.

BILLY
How are the ribs?

JOHN
Painful.

John gets out of bed and dresses himself.

BILLY
Where are you going?

JOHN
To a bar.

BILLY
Are you allowed to leave the hospital?

JOHN
No. You see, they think I may have a concussion from someone knocking me over the head, repeatedly, with an ax.

BILLY
I wasn't aiming for you.

JOHN
Shut up and tie my shoes.

BILLY
I just want to go on record as saying I think this is a bad idea. That being said, the first round is on me.

INT. JACK'S BAR -- NIGHT

Billy is at the bar getting the beers as John talks to an attractive RED HEAD at a table.

The Red Head walks away as Billy approaches John with a pitcher of beer.

BILLY
What was going on over here?

JOHN

Nothing.

BILLY

Don't tell me nothing. She was into you.

JOHN

Can I have a couple of beers before you have me making out with every girl that walks into the bar.

BILLY

That's a great idea.

JOHN

What's a great idea?

BILLY

There's no time to waste. You know as well as I do, it's a numbers game. Drink.

Billy raises his glass and they both down a full glass of beer.

Billy refills the glasses with the pitcher.

BILLY (CONT'D)

We start now. This is what we're gonna do. You are gonna hook up with the next person that walks through the door.

JOHN

What if she's-

BILLY

You can't be picky at a time like this. You need to move on, besides, that's what the beer is for.

JOHN

Okay, let's do it.

Billy and John both turn their heads to stare at the front door and wait.

The door opens.

In walks a FAT, BIKER GUY with a long beard. John turns to Billy.

BILLY

I bet the beard tickles.

They turn their attention back to the door. Nothing.

JOHN
This is stupid. What are the chances an attractive woman that is interested in me is going to walk through that door?

BILLY
You have to believe.

They turn their attention back to the door once again.

The door opens and in walks Melissa.

John turns to Billy.

BILLY (CONT'D)
You're on your own.

Billy chugs his beer, gets up and walks away.

INT. JACK'S BAR -- LATER

Billy is in a back corner making out with the RED HEAD. John and Melissa play bar shuffleboard.

JOHN
I was never very good at this game.

MELISSA
Let me show you.

Melissa puts her arm around John. Her right hand is on top of his right hand and her left arm on his waist.

The tension mounts.

JOHN
Now I remember why I never learned.

MELISSA
Nice and easy.

Melissa slowly guides John's hand gliding the blue puck across the table. The puck sits perfectly on the ten point triangle.

JOHN
(taking credit)
Beat that!

Melissa lines up her red puck and confidently glides it down the table knocking John's blue puck into the gutter. The red puck lands on the ten point triangle. Game over.

JOHN (CONT'D)
I didn't mean that literally.
(beat)
Let's grab a seat.

John and Melissa head to the bar and pull up a seat.

(BACKGROUND) LOUD MOANS emanate from the back of the bar.
It's Billy and the Red Head - mostly Billy.

MELISSA
(shouts playfully)
Get a room.

Billy pulls the Red Head into the women's bathroom.

MELISSA (CONT'D)
That's not what I meant.

JOHN
You should have been more specific.

MELISSA
I never thought I would say this
but I missed this Bar.
(beat)
I missed you too.

John is silent. He doesn't really know what to say.

MELISSA (CONT'D)
Now's a good time to tell me you
missed me.

JOHN
I can't say I haven't thought about
you. In fact, for awhile, I
couldn't get you out of my mind.
It wasn't easy getting over you
but. . . I did.

MELISSA
Let's give it one more shot. We'll
go slow.

JOHN
I've moved on.

MELISSA
There's someone else, isn't there.

JOHN
Sort of.

MELISSA
Is it Madison Park?

JOHN
Since when do you read the
tabloids?

MELISSA
Since my ex-boyfriend started
banging a pop star.
(beat)
Isn't she marrying the ex-boy band
guy - Jordan what's his name?

JOHN
 Jordan Vanderpool.
 (beat)
 No relationship is perfect.

Melissa finishes her drink.

MELISSA
 I should go.

Melissa gives him a strong hug and leaves.

JOHN
 Ouch!

BARTENDER
 Love hurts.

JOHN
 You have no idea.

John holds his painful ribs.

The passionate MOANS and FUMBLING NOISES from the bathroom
 RISE again and culminate in a TOILET FLUSHING.

John and the BARTENDER look at each other confused.

INT. FIREHOUSE - KITCHEN -- TWO WEEKS LATER -- DAY

John sits and stares into space as he fidgets with a pencil.
 He is quiet as Frank enters the room.

FRANK
 How's the ribs?

JOHN
 Fine.

FRANK
 So what is it then? Wait, let me
 guess. The girl you're in love
 with is marrying someone else
 tomorrow.

JOHN
 You're psychic.
 (beat)
 What is it with her? One minute
 she declares her love for me, the
 next, she's marrying Jordan
 Vanderpool. What happened?

FRANK
 Ask her.

JOHN
 (sarcasm)
 Brilliant, I'll ask her. Of course
 she's getting married tomorrow but
 I'll give her a call.

FRANK
If she's the one, then go get her.

JOHN
You make it sound so easy.

FRANK
You run into burning buildings for a living. Why be afraid of this?

JOHN
What are you talking about?

FRANK
You're afraid of what you may lose being with her. You're worried that the price will be too high.

John looks as though he's been exposed.

FRANK (CONT'D)
So here's my humble advice. If there's one thing I can take away from twenty years of blissful marriage, it's this; the price is never too high.

Frank exits. John contemplates the advice.

JOHN
(to himself)
So what am I supposed to do, jump on a plane, chase the girl down and crash her wedding? That's ridiculous.

INT. AIRPLANE -- MORNING

John sits and waits for the plane to take off. In the seat next to him is a YOUNG GIRL.

FLIGHT ATTENDANT
Welcome to flight 149 to Oklahoma City. We are done boarding but we'll be sitting in traffic here at Laguardia Airport for awhile. I'm afraid, we won't be in the air for another hour. Sorry about the inconvenience.

John looks at his watch, discouraged.

YOUNG GIRL
Watcha' goin' to Oklahoma for?

JOHN
I'm gonna crash a wedding. You see, I'm in love with a girl that's marrying someone else.

YOUNG GIRL

That's so romantic. I only hope that one day a tall dark, handsome boy has the guts to fight for me. What's her name?

JOHN

Madison.

YOUNG GIRL

As in Madison Park?

JOHN

(sarcastic)

You've heard of her?

YOUNG GIRL

Dah. Who hasn't? She belongs with Jordan. They were made for each other. It's written in the stars. They're high school sweethearts. You really shouldn't talk about breaking them up like that. What's wrong with you? You're sick.

(calls out)

Mom!

John slinks down in his seat.

INT. THE PARK ESTATE -- DAY

Madison is getting her hair done by Quentin in preparation for the wedding.

QUENTIN

I am so nervous. I have looked forward to this day my whole life.

MADISON

It's my wedding.

QUENTIN

It's our wedding.

(beat)

Why am I more excited than you?

MADISON

It kind of happened so fast.

QUENTIN

Most people have, what's known as, "an engagement."

MADISON

You know me, when I decide I'm going to do something I just do it.

QUENTIN

Do you love Jordan?

MADISON

It's more complicated than that.

QUENTIN

Nothing's more complicated than
love, sister.

MADISON

I have a career to think about. Do
you have any idea how many young,
talented, motivated, ruthless
entertainers there are out there
just waiting for me to fall? I'm on
top and I almost threw it all away
for a silly, thrill seeking, boy.

QUENTIN

You sound like Angie.

MADISON

Yeah, well, maybe I should think
more like her.

QUENTIN

Yeah, it's safer. If you actually
lived your life your way, you might
get hurt and we can't have that.

Quentin walks away but stops at the door.

QUENTIN (CONT'D)

About John Kelly being a boy; he is
more a man than Jordan will ever
be.

Quentin walks out of the room.

EXT. OKLAHOMA AIRPORT -- NIGHT

John hails a cab.

INT. CAB -- NIGHT

John gets in the back seat. The CAB DRIVER is an obnoxious,
southerner.

CAB DRIVER

Where to buddy?

JOHN

The Park Estate.

The Cab Driver LAUGHS.

CAB DRIVER

I can't get within ten miles of
that place.

EXT. PARK ESTATE -- EVENING

Several HELICOPTERS hover over the Park Estate as guests
mingle on the picturesque grounds.

Outside the gates are scores of MEDIA and thousands of FANS. Limousines are lined up at the front gate waiting patiently to enter.

The trees surround the grounds exploding with the magnificent colors of Autumn. The season has meshed seamlessly and splendidly with the monumental affair.

EXT. CAB ON ROAD -- NIGHT

The cab rolls through the crowded streets before-

CAB DRIVER

This is the closest you're gonna get.

The cab pulls over, John gets out and looks around, formulating a plan.

JOHN

(to himself)
What now?

Suddenly, John notices a fire station across the street.

CUT TO:

EXT. FIRE TRUCK ON ROAD -- NIGHT

John rides on the Fire Truck as it cruises down the street. The HORN SOUNDS and the SIREN BLARES as the fire truck parts the sea of cars, and fans.

John sits at the back of the rig, in the tiller seat.

INT. FIRE TRUCK ON ROAD - FRONT CAB -- NIGHT

An Oklahoma City FIRE-FIGHTER drives. The LIEUTENANT smokes a cigar in the passenger seat.

LIEUTENANT

I hope he's right.

ANGLE ON JOHN

Steering the back part of the truck with one hand, John has his cell phone in the other hand.

JOHN

(to himself)
Come on, answer the phone.
(on phone)
Hello. Who's this?

EXT. THE PARK ESTATE - BACKYARD -- NIGHT

Quentin has Madison's Iphone to his ear. He ducks out to talk.

QUENTIN

Who are you? I hate when someone calls me and asks, "Who's this?"

JOHN
I'm not calling you, I'm calling
Madison.

QUENTIN
She's kind of busy right now.
(beat)
What's all that noise?

JOHN
It's a fire truck.

QUENTIN
Is this John? Where are you?

JOHN
I'm on my way to the wedding right
now.

QUENTIN
Oh my God, that's so romantic. You
better hurry up. The ceremony's
about to start.

JOHN
Listen Quentin, I need your help.

EXT. THE PARK ESTATE - FRONT GATE -- NIGHT

The fire truck approaches the front gate, SIRENS BLARE, the
AIR HORN roars. . . The gate is closed.

INT. PARK ESTATE - SECURITY BOOTH -- EVENING

Two SECURITY GUARDS sit in the booth as the fire truck
approaches rapidly.

SECURITY GUARD 1
What the hell is that?

SECURITY GUARD 2
It's a fire truck.

SECURITY GUARD 1
I know that dumb ass. But, why?

The security guards peer at the monitors which show all the
angles of the security cameras on the grounds. The monitors
show no fire anywhere.

SECURITY GUARD 1 (CONT'D)
I don't see a fire anywhere.

INT. FIRE TRUCK ON ROAD - FRONT CAB -- EVENING

CHAUFFEUR
The gate's not opening.

LIEUTENANT
The kid said he took care of it. I
don't know what that means but full
steam ahead.

EXT. PARK ESTATE - BACKYARD -- EVENING

HERE COMES THE BRIDE plays. Since Sheriff Park is deceased Madison walks arm in arm down the aisle with Angie.

Cynthia and her camera man film the ceremony.

Steven looks on, anxiously.

INT. PARK ESTATE - SECURITY BOOTH -- EVENING

The security guards refuse to open the gate since there is no sign of a fire anywhere on the grounds. The fire truck moves closer and closer, building speed.

ANGLE ON

Suddenly, Quentin comes running toward the security booth with his arms thrashing above his head for effect.

QUENTIN
(shouting)
Fire, fire!

Quentin reaches the booth; the guard opens the door.

SECURITY GUARD 1
Where?

QUENTIN
In the storage closet.

The fire truck barrels closer.

SECURITY GUARD 2
There's no camera in the storage closet.

The guard reaches for the lever to raise the gate but the other guard stops him.

SECURITY GUARD 1
Wait, I have strict orders from Angie and Jorden not to open the gate for anyone or anything without an invite. Nobody's touching that lever.

The fire truck closes in.

INT. FIRE TRUCK -- EVENING

The fire-fighter driving and the Lieutenant look at the closed gate getting closer and closer, then at each other.

ANGLE ON JOHN IN THE TILLER SEAT

John looks out over the front of the rig and spies the closed gate.

JOHN
Don't let me down, Quentin.

EXT. PARK ESTATE - FRONT GATE -- NIGHT

The rig bears down on the closed gate.

A catastrophe seems inevitable when, suddenly, the gates open and the fire truck squeezes through.

ANGLE ON JOHN IN THE TILLER SEAT

JOHN
Yes! Quentin, I knew you wouldn't
let me down.

INT. PARK ESTATE - SECURITY BOOTH -- EVENING

Quentin is draped over the lever for the front gate fending off the two security guards as the fire truck barrels through.

INT. FIRE TRUCK - TILLER SEAT -- EVENING

JOHN
We're in!
(beat)
Now what?

EXT. PARK ESTATE - BACKYARD -- EVENING

Jorden and Madison are at the altar in front of the MINISTER.

MINISTER
If there is any person or persons
present here today that are against
the union of these two people speak
now or forever hold your peace.

Suddenly an AIR HORN SOUNDS faint in the distance.

Cynthia perks up as if her journalistic radar just blipped.

MADISON
What was that?

JORDEN
I didn't here anything.
(to the Minister)
Continue.

INT. FIRE TRUCK -- NIGHT

John, from the rear tiller seat, talks with the lieutenant, in the front cab, through the intercom.

LIEUTENANT
(over intercom)
John, where do we go from here?

JOHN
 (into intercom)
 The ceremony is being held in the
 back yard. Security isn't gonna
 let us through the house.

LIEUTENANT
 (over intercom)
 There's a wall surrounding the back
 yard.

JOHN
 (into intercom)
 I have an idea.

EXT. PARK ESTATE - BACKYARD -- EVENING

Madison is at the alter with Jorden.

MINISTER
 And now we've come to the moment
 that has brought us here together
 on this special day. It is now
 time for Madison and Jorden to
 proclaim their love for each other
 through the sacrament of marriage.
 They have chosen traditional vows.

(beat)
 Do you Jorden Vanderpool take
 Madison Park to be your lawfully
 wedded wife to love, honor and
 obey, for richer, for poorer, in
 sickness and in health, till death
 do you part?

JORDEN
 I do.

MINISTER
 And Madison, do you take Jorden to
 be your lawfully wedded husband, to
 love, honor and obey, for richer,
 for poorer, in sickness and in
 health, till death do you part?

Madison peers over her shoulder as if she's expecting
 someone.

Madison, hesitant, turns back to the Minister.

Madison
 I-

ANGLE ON

Suddenly, from high above, the fire truck bucket reaches over
 the fence, John is inside.

BACK TO SCENE

ANGIE
 (into walkie-talkie)
 Security to the back yard,
 immediately.

Cynthia and her camera man angle for the perfect shot.

CYNTHIA
 I smell an Emmy.

John repels from the bucket landing in the aisle right behind Madison and Jordan.

The big bodyguard rushes over.

MADISON
 Freeze! I'll handle this.

The big bodyguard halts. John has everyone's attention but suddenly has stage fright.

MADISON (CONT'D)
 John, do you have something to say?

John looks around, frozen.

CUT TO:

INT. FIREHOUSE - KITCHEN -- EVENING

Captain Jack and Frank watch as John interrupts a wedding being filmed live for national television.

Billy chops onions in preparation for the meal until he notices the television.

All three firemen are paralyzed by the events unfolding on live television.

BILLY
 Oh my God. Who gave him this idea?

FRANK
 I think I did.

EXT. PARK ESTATE - BACKYARD -- EVENING

Back to John.

MADISON
 John-

JOHN
 (finally breaks the
 awkward silence)
 Are you kidding me with this
 charade? I can't believe you made
 me travel twelve hundred miles to
 bust this up.

MADISON
 What?

JOHN

Look, if we're gonna have a future together, this "pre-madonna" stuff isn't gonna fly. Every time things get a little difficult, you can't go off and marry your ex-boyfriend.

Jorden steps toward John.

JORDEN

Ex-boyfriend!?

JOHN

Be quiet and step back, I'm not done.

Jorden, reluctantly but cowardly, steps back.

MADISON

I thought I lost you. I can't go through that again. I can't.

JOHN

Madison, I don't know exactly how to make it work. And I know it isn't gonna be easy but it wouldn't be worth it if it was. I won't let you get hurt like that again. I'll do whatever it takes.

(embarrassed at what he's about to say)

I get that same funny feeling in my gut when I see you.

Madison's eyes well up.

MADISON

Are you saying I make you sick?

JOHN

Something like that.

Madison gives John a big kiss. The crowd of guests APPLAUD.

Quentin fights back tears.

INT. FIREHOUSE - KITCHEN -- EVENING

As John and Madison kiss on the television. Frank and Captain Jack share a hug in jest.

Billy, chopping onions, cries like a baby.

INT. THE PARK ESTATE - BACKYARD -- EVENING

Back to John and Madison. John scans the grounds and the thousands of roses.

JOHN

I was going to get you a rose but you never mentioned the other fifty dozen I had delivered to your hotel room back in New York-

MADISON

That was you.

Madison turns to Jordan. If looks could kill, Jordan would collapse, dead on the spot.

Steven Stanton, upset, approaches.

STEVEN

Jorden, do you have any pride, any guts? Are you just going to stand there and let him steal your woman?

Jorden, at first seems to contemplate a fight, but realizes the battle is already lost.

JORDEN

If anyone was trying to steal a woman it was me. Madison, I owe you an apology. I've been a jerk. It's been clear to me for awhile how strong your feelings are for him. You're my best friend and you two have my blessing.

Jorden hugs Madison and shakes John's hand.

STEVEN

What!?

JORDEN

And you're fired.

STEVEN

You can't fire me.

JORDEN

I just did.

Quentin bursts through the rear mansion doors being chased by the two security guards.

Madison turns to the guards.

MADISON

Please remove Mister Stanton from the grounds.

The security guards are confused but obey.

STEVEN

You're finished, washed up. You'll never sell another record - ever. You haven't heard the last of me.

Stanton is escorted out. Jordan cups his ear in his hand.

SILENCE.

JORDEN
Actually we just did.

MADISON
What would you say to a solo Jorden
Vanderpool opening up for me
someday?

JORDEN
Me, an opening act for the great
Madison park.
(beat)
I would be honored.

Madison turns to Angie.

MADISON
And you. I love you, you're fired.

ANGIE
What?

MADISON
I've had a manager long enough. I
am going to run my life from now
on. I want my mother back. I want
mashed, sweet potatoes with
marshmallows on top.

ANGIE
That was along time ago but I think
I have the recipe somewhere.

Angie gives Madison a big hug.

The crowd SIGHS. Madison turns to John.

MADISON
You may kiss the bride, again.

John moves in and gives Madison a long, sensual kiss.

Again the crowd ROARS.

ANGLE ON

Quentin cries his eyes out.

QUENTIN
I need a hanky.

Quentin grabs Madison's big bodyguard's shirt and blows his
nose.

The big bodyguard glares down at Quentin.

Quentin fumbles to fix the bodyguard's shirt.

BACK TO SCENE

MADISON
Listen up everyone.

The crowd HUSHES.

MADISON (CONT'D)
There is plenty to eat and drink
and I don't intend to let any of it
go to waste. The party will go on.

The guests CHEER. John and Madison embrace.

FADE OUT:

FADE IN:

EXT. FIREHOUSE -- MORNING

Billy keys the door to the firehouse when, out of nowhere,
water flies off the roof SPLASHING square on his head -
soaking him.

EXT. FIREHOUSE - ROOF -- MORNING

Madison, empty bucket in hand, hi-fives John and Frank.

FADE TO BLACK: