

-M O O N L I G H T I N G-

"GUNFIGHT AT THE SO-SO CORRAL"

written by

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SECOND DRAFT
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-M O O N L I G H T I N G-

"GUNFIGHT AT THE SO-SO CORRAL"

CAST LIST

MADDIE HAYES
DAVID ADDISON
MS. DIPESTO

FARLEY WRYE - A.K.A. - FRANKLIN TATE
MICHAEL WRYE

MAN/BREMER
RECEPTIONIST
BARTENDER
MAITRE D'

NURSE (O.C.)
WAITER (SILENT BIT)

-M O O N L I G H T I N G-

"GUNFIGHT AT THE SO-SO CORRAL"

SET LIST

EXTERIORS

BLUE MOON DETECTIVE AGENCY
Street
Entrance

HOSPITAL
Street
Entrance

REGENCY INVESTIGATIONS BLDG.
Street
Entrance

"ANVIL" BAR
Street/Sidewalk
Alleyway
Int. David's Car

"LE CHEMURE" RESTAURANT
Street
Entrance
Int. David's Car

INTERIORS

MADDIE'S HOUSE
Bedroom
Bathroom
Breakfast Room

BLUE MOON DETECTIVE AGENCY
Entrance
Outer Office
(with Reception Area)
Office Corridors
Maddie's Office
David's Office
Building Corridor
2 Elevators
Building Lobby

HOSPITAL
2 Corridors
Farley Wrye's Room
Laundry Room

REGENCY INVESTIGATIONS BLDG.
Corridor
Entrance
Outer Office
(with Reception Area)
Elevator

"ANVIL" BAR
Bar Area
Bartender's Office

"LE CHEMURE" RESTAURANT
Dining Area
Maitre d' Station

UNDERGROUND GARAGE
Elevator
Int. David's Car

EXTERIORS

LOS ANGELES COLISEUM
Large Parking Lot
Farley Wrye's Car
Bleachers
Field

FREEWAY

Maddie's Car
(moving)

STREETS (VARIOUS)

Int. David's Car
(moving)

INTERIORS

"GUNFIGHT AT THE SO-SO CORRAL"

ACT ONE

FADE IN:

EXT. A CITY STREET - NIGHT

1

...dark and rain soaked. And the lack of traffic on the road tells us that this is very early morning. And we watch...as a figure draped in shadow makes his way down the sidewalk towards us...a red-tipped cigarette hanging from his lip.

ANOTHER ANGLE

2

...as he PAUSES by the steps of a building...the letters "...PITAL" barely visible in the darkness. And tossing away what's left of his smoke...he begins up the steps and into...

INT. HOSPITAL CORRIDOR - NIGHT

3

...and as the shadowy figure makes his way down it we can't help but notice that it too is oddly quiet... the clock on the wall indicating five something o'clock our only clue that it is the earliest of early mornings.

BLACK

4

...and then a triangle of light as an unseen door opens... revealing the face of someone lying in bed. The tired side of fifty...but still...a nice face. Kind of sleepy and happy and hang dog. He could be your neighbor or your favorite uncle. His name is FARLEY WRYE...and as the light hits his face...he instinctively ROLLS OVER... opening his sleepy eyes ever so slightly, trying to see who it is that has opened the door to his room... beginning to COUGH NOW...pulling at the I.V. that runs from his arm to the hanging bottle above his bed...

REVERSE ANGLE

5

...to REVEAL the figure of the man we have been watching...standing in the doorway. And the hallway light shows us some of his face. A lean, taut face that gives away very little...even as he stands over the older man who remains in bed. Even as he screws the SILENCER onto the barrel of the GUN he is holding.

MAN

It really is you.

ANOTHER ANGLE

6

...as Farley strains to see...

FARLEY

(between the coughs)

"You". Who? Who are you?

MAN

(noting the cough)

I heard you were on your way out.

I just had no idea you were so

far along. Should I waste the

bullet, Farley? You tell me.

You're the expert.

(raising the gun)

Or you were up until now.

FARLEY

(still hacking)

What are you doing? What are
you trying to prove?

MAN

(taking aim)

Quiet, Old Man. Your time is
up.

FAVORING THE MAN

7

...about to squeeze the trigger...when SUDDENLY...

A BEDPAN

8

...comes up and SMASHES HIM in the face...

ANOTHER ANGLE

9

...as FARLEY leaps out of his bed...dragging his I.V.
behind him and rushes the momentarily stunned gunman...

INT. HOSPITAL CORRIDOR - NIGHT

10

...as the two men tumble out of Farley's room and into
the hall...wrestling for the gunman's weapon...an odd
sight...the older man with nothing but a hospital gown
on...being shadowed by his rolling I.V. stand...the
younger man still stunned by his blow to the head...
the two of them instinctively trying not to make noise
in the early morning hospital corridor...both their
figures silhouetted by light at the far end of the
hallway...

CLOSER ANGLE 11

...as Farley finally wrestles the gun away from...

THE MAN 12

...who SUDDENLY realizes the tables have turned and...

ANOTHER ANGLE 13

...begins RUNNING down the hall...his face filled with panic...as...

FARLEY 14

...TAKES OFF after him...waving the GUN...his ROLLING I.V. trailing behind him...his stockinged feet making him SLIP and SLIDE DOWN the HALL as we...

CUT TO:

BLACK 15

...and a DOOR OPENS revealing that the MAN...now looking somewhat more like a scared boy, has ducked into a LARGE LAUNDRY ROOM...and his eyes quickly scan the room for...

A WINDOW 16

...small and high above the rows of industrial washers and dryers. And he JUMPS on top of one and reaches up for the window...and at that very moment...

ANOTHER ANGLE 17

...the laundry room DOOR OPENS with a BANG to REVEAL Farley...STANDING there in his night clothes...COUGHING up a storm...BRANDISHING THE man's GUN.

FARLEY

Get down here!

...and the man releases his grip on the window ledge... and falls to the floor...

FAVORING FARLEY 18

...as he MOVES TOWARDS HIM with the gun...

FARLEY

Who the hell do you think you are?

(CONTINUED)

CONTINUED:

18

MAN

(unable to take
his eyes off
the barrel of
the gun;
his voice
trembling)

My name's Bremer.

FARLEY

Bremer? I know you. You work
out of Detroit. You came all
the way out here to do me?

*

...Bremer NODS.

FARLEY

You stupid punk.

MAN

You going to kill me now?

FARLEY

Stand up.

ON THE MAN

19

...as he PULLS HIMSELF up from his crouched position...
his eyes never leaving the GUN...

FARLEY

(suddenly looking
past him)

Hey doc...just sneaking a
smoke in the laundry room...

*

...and as the kid follows Farley's gaze...the older man
hits him on the side of his head with his fists...catching
him as he collapses unconscious in his arms...

*

FARLEY

(to himself)

Stupid, punk, kid.

...and begins to DRAG him across the laundry room...
over to...

A GIANT LAUNDRY CHUTE

20

...and using every bit of strength he has...he folds the
kid into the laundry chute...and we watch and listen...
as his BODY DROPS down the chute and somewhere into the...

(CONTINUED)

CONTINUED:

20

dark bowels of the building. And Farley takes the gun and removes the bullets...wipes the grip clean of finger prints...and THROWS IT DOWN the chute as well. And as he stands there coughing and shaking his head and cursing the young man from Detroit...we...

SHOCK CUT TO:

INT. THE HOSPITAL CORRIDOR

21

...as Farley makes his way back towards his room... still dragging his I.V....still muttering under his breath...

FARLEY

(to himself)

Whole damn generation is twisted.

INT. FARLEY'S ROOM

22

...as he makes his way back into the still dark square... wheeling his I.V. into place...lowering his body back onto the bed...and finally...quietly...closing his eyes. And we HOLD FOR A MOMENT...and then...another triangle of light hits Farley's face.

NURSE'S VOICE (O.C.)

Rise and shine. Time for our morning workout!

...and as Farley rolls his eyes...we...

SHOCK CUT TO:

TIGHT ON A DIGITAL ALARM CLOCK

23

...as a single digital number changes and the RADIO EXPLODES with SOUND...

RADIO

"A WOP BOP A DO WOP,
BOO WOP, BAMM BOOM..."

ON MADDIE

24

...as she SITS BOLT UPRIGHT in her bed...

RADIO

"TUTTI-FRUITI,
OH RUDI..."

(CONTINUED)

CONTINUED:

24

...and we...

SHOCK CUT TO:

A BATHROOM MIRROR

25

...as Maddie...her mouth filled with foam...her eyes
still filled with sleep...brushes her teeth...

RADIO

"TUTTI-FRUITI,
OH RUDI!...

...and we...

SHOCK CUT TO:

A GLASS OF ORANGE JUICE

26

...as it's snatched off a table top and LIFTED to
MADDIE'S LIPS where she downs it in a single chug...

RADIO

"TUTTI-FRUITI,
OH RUDI!!...

...and we...

SHOCK CUT TO:

A SLIP

27

...being pulled on...

SHOCK CUT TO:

A BLOUSE

28

...being buttoned...

SHOCK CUT TO:

A PAIR OF HIGH HEELED SHOES

29

...lying on the floor...and a pair of feet...finding
their way into them and walking away from us...

RADIO

"A WOP BOP A DO WOP,
BOO WOP, BAMM BOOM!"

(CONTINUED)

CONTINUED:

...and we...

SHOCK CUT TO:

MADDIE

30*

...jammed into an elevator...wall to wall people...and with tremendous effort she manages to snake her arm up and out in front of her...and steal a quick glance at her watch...and it is clear that what she SEES doesn't please her...and as Maddie ROLLS HER EYES...we...

SHOCK CUT TO:

INT. THE BLUE MOON DETECTIVE AGENCY - DAY

31

...and we WATCH...as Maddie comes rushing up to the agency door...CLEARLY WINDED AND in a HURRY...

MADDIE

(to no one in particular;
as she comes
barrelling
through the
door)

Sorry, I'm...

...and she STOPS in her tracks...frozen in place by what she SEES in front of her.

THE OFFICE

32*

...as we DOLLY THROUGH IT...to DISCOVER A MAN contemplating a jigsaw puzzle on his desk...FOUR EMPLOYEES gathered 'round another desk playing penny poker...a WOMAN sitting behind a computer terminal lost in her crocheting...and finally MS. DIPESTO...her head buried in a paperback ROMANCE NOVEL... the cover illustration of a rakish man...a rapturous woman... clinging to one another.

ANOTHER ANGLE

33

...as Maddie takes this all in...

MADDIE (cont'd)

...late.

DIPESTO

(looking up

brightly)

Late for what?

(and then)

Good morning, Miss Hayes.

MADDIE

(looking beyond

her)

For my first day.

(and then)

Is it always like this?

DIPESTO

Like what?

(coming around

the counter)

Let me show you to your office.

...and we...

CUT TO:

AN OFFICE CORRIDOR

34

...as Dipesto leads Maddie through it...

MADDIE

(after a moment)

Doesn't it seem a little...
quiet to you?

DIPESTO

Well...

(trying to help)

...this is our slow time.

MADDIE

Morning?

(CONTINUED)

CONTINUED:

34

Well... DIPESTO

Mondays? MADDIE

Kind of. DIPESTO

Spring? MADDIE

DIPESTO
(stopping at an
office door)
The eighties.

INT. MADDIE'S OFFICE - DAY

35

...empty...and then the SOUND of the door opening...
and we WATCH as Maddie and the young receptionist make
their way in...

DIPESTO
This is it.

FAVORING MADDIE

36

...as she walks past Dipesto...surveying the accommoda-
tions...her eyes gliding over the T.V., Hi Fi, personal
computer and other expensive toys that line the cabinets
and shelves of this room...

DIPESTO
(watching Maddie
make her way
around the room)
There's a man who comes every
day around two o'clock who
shines shoes...and there's a
woman who stops by once a week
and will do your hair right
here in the office. The snack
man usually comes by at about
eleven...and...oh! There's a
gym in the building and a lot
of us take an exercise class
every day around...

MADDIE
(cutting her off;
turning to her)
When do we work?

(CONTINUED)

CONTINUED:

36

DIPESTO

Excuse me?

MADDIE

(after a long
moment)

Is Mr. Addison in his office?

...and on Dipesto's uneasy look...we...

SHOCK CUT TO:

A TELEVISION SET

37

...and we WATCH AS...

TELEVISION

(FILTERED)

Hundred people surveyed...top
five answers..."the person we
try to impress most in our day
to day life is..." Cathy?...and we BEGIN TO MOVE...off the television set and
around the office...

TELEVISION

(FILTERED)

Richard? I guess I'd have to
say...My Boss!

...to DISCOVER...

TELEVISION

"Your boss". Survey says...

DAVID

38

...sitting behind his desk...his attention riveted to
the screen...

DAVID

(to himself)

Good answer...good answer!

...and behind him...we can't help but notice the way
his office door FLIES OPEN...hitting the wall behind
it with a BANG...a perturbed Maddie standing there in
David's doorway...

MADDIE

We have to talk.

(CONTINUED)

CONTINUED:

38

DAVID

(sitting up in
his chair;
turning to her)

Look who's here!

MADDIE

I don't understand. I just
don't understand. No one here
seems to be at all interested
in doing any kind of wor...

(suddenly noticing
the television)

What are you doing?

DAVID

Watching the Feud. Waiting
for Ryan's Hope. God...you
look great...

(leaping out of
his chair;
going to her)

So this is it, huh? You and
me? Toi and Moi? I know I'm
excited.

(throwing his
arm around her;
leading her
into his office)

Nice digs, huh? You like your
office? Notice the shower
massage in your bathroom? Don't
thank me now.

(seating her;
off her look
to the television)

You want me to shut that off?

(going to it)

You ever notice he doesn't kiss
the guys?

(shutting it off;
turning back to
her)

So...

(suddenly)

Wait! Stop! I have to tell
you this. I had this dream
last night...right? I'm sleep-
ing...and I have this dream.
And in this dream I get this
great idea for a television show.

(MORE)

(CONTINUED)

CONTINUED:

38

DAVID (cont'd)

Like...a hit television show.
And the weird thing is...I wake
up...and I still think it's a
pretty good idea. You want to
hear it?

(without waiting)

Okay, okay...I'll tell it to you.

(a meaningful
pause)

"Bus Station".

(and then)

You get it? "Bus Station".
Kind of romantic. Kind of exotic.
People come to the Bus Station...
all going to exciting places.
There'll be like a group of reg-
ulars. We'll get that guy McLean
Stevenson...he'll play the Dis-
patcher. Then there'll be some-
body playing...I don't know...
The Porter. Get some cute girl
to play the Ticket Seller. Oh!
And there'll be guest stars.
Like I figured...on the first
show we'd have Charo. She'd be
coming to the Bus Station playing
a lady who was going to visit
her Aunt in Scranton. And she
meets Tony Orlando who's playing
this Sailor trying to get home
to DuBuque. I don't know about
you...but I love it.

(sung to the tune
of "Love Boat")

"Buses...

All shiny and new...

Come aboard...

We're expecting you...!"

(and then)

What do you think?

ON MADDIE

39

...and she just looks at him...speechless.

ON DAVID

40

...thinking about the silence.

(CONTINUED)

CONTINUED:

40

DAVID
(finally)
You're going to steal this
idea from me...aren't you?

ON MADDIE

41

...pulling herself out of her chair...looking nauseous...

MADDIE
I have to go.

DAVID
(going to her)
Something the matter?

MADDIE
(half to herself)
Is something not?

ON DAVID

42

...jumping in front of her...

DAVID
Maddie? C'mon...talk to me.
I'm your partner. If something's
bothering you, you have to tell
me about it.

ON MADDIE

43

...and she thinks about it a moment...and slowly sinks
back into her chair...

MADDIE
I don't think I'm over-reacting.

DAVID
I'm sure you're not.

MADDIE
I'm sure there's an explanation.

DAVID
I'm sure there is.

MADDIE
(after a LONG,
LONG moment;
FINALLY)
The phones don't ring.

(CONTINUED)

CONTINUED:

43

DAVID

Pardon me?

MADDIE

The phones don't ring. I've been here forty-five minutes and I haven't heard a single ring. The phones don't ring.

DAVID

Is that all? It's just a small service problem. I'm having it checked out...

(and then)

Is there anything else?

MADDIE

(after a moment;
this is hard)

There's no one in the waiting room. No one is waiting to see us.

DAVID

Damn elevators are on the fritz. It's a vicious cycle, y'know? Can't get anybody up here to fix the damn phones until the elevators are fixed and can't call anybody to fix the elevator 'til the phones are working... but now that I know you want to make it a priority...

MADDIE

(looking sicker
than ever;
pulling herself
out of her chair)

I've made a terrible mistake... haven't I?

DAVID

What are you talking about?

MADDIE

(starting for
the door)

There are no clients. There never have been any clients. There aren't going to be any clients...are there?

ON DAVID

44

...after her...throwing himself in front of the door...

DAVID
I don't follow the question.

MADDIE
(stopping;
looking at him)
Have you ever had a client?

DAVID
(thinking about it)
What? You mean at this particular location?

...and we...

SHOCK CUT TO:

INT. THE CORRIDOR

45

...as Maddie comes through David's office door...and begins making her way quickly down the hall...

DAVID
(trying to keep
up with her)
You're not being fair.

MADDIE
You're not being honest.

DAVID
Wait a second, give it a chance.
This is going to work. Really.
(and then)
You know what I am doing? I'm
not a detective...I'm a destitute
model. I should be selling my
house...my car...I have a client
coming in. A big client. Be here
at eleven-thirty.

*

...and Maddie STOPS...and looks at HIM...

MADDIE
You do?

DAVID
Of course I do. Sure I do.
Would I say I did if I didn't?
(and then)
Remember...if you can't say anything nice...

(CONTINUED)

(X)
15A

CONTINUED

45

MADDIE
(cutting him off)
What's this client's name?

CONTINUED:

45

DAVID

What kind of question is that?
What difference does it make?
All that matters is that in
twenty minutes he's going to
be here for a meeting with you
and me.

ON MADDIE

46

...and she looks at him...

ON DAVID

47

...looking back at her...no bullshit at all...

DAVID

Twenty minutes. Isn't it worth
waiting around another twenty
minutes?

ON MADDIE

48

...and she softens...just a bit...and David puts his
arm around her...and walks her back towards her office...

DAVID

Now this...this is the way I
always imagined it would be
with a partner...two people...
working shoulder to shoulder...
seeing eye to eye...

MADDIE

(turning into
her office)
Eating hand to mouth...

DAVID

(standing outside
her office door;
waving to her as
she disappears
into it)
I'm penciling in lots of lunches
for you, kid.

...and he smiles...and reaches forward...and closes her
office door behind her and...

ANOTHER ANGLE 49

...DASHES down the HALL and into...

THE RECEPTION AREA 50

...where Dipesto looks up just long enough from her book to SEE his back go flying out the door...

DAVID
(over his shoulder)
Take my messages.

DIPESTO
Messages?

INT. THE BUILDING CORRIDOR 51

...as David RUSHES down it and leaps into a pair of elevator doors ABOUT TO CLOSE...just making it in the NICK OF TIME...

OMIT 52*

EXT. AVENUE OF THE STARS - DAY 53

...filled with eleven a.m. traffic...and David DUCKS and DODGES...dances and prances his way around the cars... finally making his way across the street where we watch him duck into...

EXT. ANOTHER OFFICE BUILDING - DAY 54

...David disappearing into it...as we...

CUT TO:

INT. OFFICE BUILDING CORRIDOR - DAY 55

...and from our vantage point we can clearly see the double glass doors that lead to "THE REGENCY INVESTIGATIONS AGENCY, Offices in New York, Chicago, London, and Paris". And even the lettering on the door tells us...this is the elite of Detective Agencies. And we BEGIN TO PUSH IN...TOWARDS and THROUGH the DOUBLE GLASS DOORS...approaching the BEAUTIFUL RECEPTIONIST who sits behind the intimidating desk in the center of this waiting room. And finally the CAMERA STOPS... settling in front and above her...

(CONTINUED)

CONTINUED:

55

VOICE (O.C.)

Pssst...

...and the RECEPTIONIST LOOKS UP to DISCOVER...

DAVID

56

...his open wallet hanging from the palm of his hand
revealing nothing in particular...

DAVID

(an urgent whisper)

Rex. Rex Tough, Building security.
Look nonchalant.

*

ANOTHER ANGLE

57

...as David puts his wallet quickly away...and the
receptionist regards him suspiciously...

RECEPTIONIST

Excuse me?

DAVID

Nonchalant!

RECEPTIONIST

Noncha...?

DAVID

(cutting her off)

Nonchalanter!

...and that SHUTS HER UP.

DAVID

(still whispering)

That gentleman over there?

...and the receptionist leans over to look at...

FARLEY WYRE

58

...completely dressed now. Actually looking somewhat
distinguished. Perhaps it is in the clothing which
indicates to us that he is a man of some means. Or
perhaps it is the beautiful attache' that is nestled
on the floor between his legs. Whatever...he is clearly
a man of some wealth and worldliness.

(CONTINUED)

CONTINUED:

58

RECEPTIONIST (O.C.)
Mr. Wrye? He's waiting for Mr.
Taylor.

ANOTHER ANGLE

59

...as David looks at the receptionist with an amused
grin...

DAVID
Mr. Wrye? Is that what he's
calling himself?
(a change of
tone)
Okay. Here it is. We have
reason to believe that that
man has a bomb in his briefcase...
(as she starts
to look towards
the man)
Don't look! Just...do what I
say. Exactly...as I say. Nod
once if you understand.

...she NODS.

DAVID
(he can't believe
it)
Beauty and brains. Wow.
(and then)
I want you to introduce me as
Mr. Taylor's assistant. I'm
going to try and lure him into
leaving with me. Don't be ner-
vous. I'm a professional.
(and then;
a change of
tone)
Listen...if I do live through
this...I'd very much like to
see you again. Do you think
that would be possible?

...she NODS again.

DAVID
You do that great.

...she BLUSHES.

(CONTINUED)

CONTINUED:

59

DAVID

Okay. Let's get this show
on the road.

RECEPTIONIST

(looking over;
nervously)

Mr. Wrye?...Mr. Wrye? This is
Mr. Tough. Mr. Taylor's assis-
tant.

*

ON FARLEY

60

...as he looks up to DISCOVER David...standing over him:..

DAVID

I'm terribly sorry Mr. Wrye.
Mr. Taylor has been delayed.
In the meantime I'd like to
get some preliminary information
about your case in my office.

FARLEY

(pulling himself
out of his
chair)

Certainly.

DAVID

Might want to bring your over-
coat.

(reaching for
his bag)

Let me get that for you.

ANOTHER ANGLE

61

...and as the older man reaches for his overcoat...
David looks over his shoulder at the receptionist and
pats the attache'...throwing her a wink and a smile.
And the receptionist smiles back as the two men dis-
appear through the agency door...and we...

INT. AN ELEVATOR

62

...as the two men step into it...all by themselves...
and David presses "L" for the lobby.

FARLEY

(noting the floor
David pressed)

Mr....Tough?...just where is this
office of yours?

*

ON DAVID

63

...as he SMILES to himself...and then to the older man.

DAVID

Caught me, Mr. Wrye....my name
isn't Tough and I don't work
for Regency Investigations. My
name is Addison...David Addison
...and I'd like the opportunity
to take care of all your in-
vestigatory needs.

*

(handing him a
card)

We solve no crime, before its
time.

...and as Farley considers this young man for a moment...
we...

SHOCK CUT TO:

MADDIE

64

...as she withdraws her hand from Farley's grasp...David
looking on...

MADDIE

I can't tell you how pleased we
are that you chose the Blue Moon
Detective Agency. May I ask how
you came to hear of us?

FARLEY

(a look to David)

I just needed a detective agency...
and there you were.

*

MADDIE

Well...how can we help you Mr.
Wyre?

FARLEY

(seating himself
across from her)

As I explained to Mr. Addison
before...I'm not sure anyone
can help me. I'm in Los Angeles
for only a short time...

(and then)

I'd like you to find my son...
if you can.

(CONTINUED)

CONTINUED:

64

DAVID

If anyone can, we can.

MADDIE

When you say, "find your son..."?

FARLEY

We haven't seen each other in twenty years. Truth is...he may not want me to find him at all. Maybe I'm kidding myself...I have this crazy notion...if I did find him...maybe you could smooth the way for me to see him again.

(and then)

I'm getting old...you know? There are things I know...I've seen...I'd like to say them to somebody before I die. I'd like to think all that living won't go to waste.

MADDIE

What a beautiful thought.

FARELY

(with a shrug)

I'm prepared to pay ten thousand dollars if you can locate him quickly.

DAVID

I'll find you a whole family for ten thousand dollars.

MADDIE

(rising:

offering him

her hand again)

That sounds more than generous.

FARELY

(rising as well)

It isn't. What I haven't told you is that I believe Michael may be involved in something nefarious. If that's true... he's not going to be easy to find.

(CONTINUED)

CONTINUED:

64

MADDIE
(extending her
hand)
If he were easy to find...you
wouldn't need us.

DAVID
(to Farley)
I'll walk you out.

FARLEY
(sharply)
I'd rather you didn't.
(and then)
Gonna be tough to contact me...
I'm moving around quite a bit...
so I'll call you from time to
time...see how things are going.
(and then;
a NOD to Maddie)
Miss Hayes...

...and with that, Farley disappears out the office door...

ON MADDIE

65

...as she TURNS SLOWLY a grin spreading from ear to ear
across her face...

MADDIE
(a whisper that
grows)
We have a case! A real case!

DAVID
Hey...do bears bare? Do bees be?

MADDIE
(amazed)
This is really going to work.
We're really going to do this!

DAVID
Of course we're really going to
do this. You think I'm playing
games here.

MADDIE
If I weren't so happy I'd be
terribly embarrassed. You know...
when you told me that you had a
client coming in at eleven thirty...

(CONTINUED)

CONTINUED:

65

DAVID
(finishing the
sentence;
hurt)

...you didn't believe me?

...still smiling...she SHAKES HER HEAD.

DAVID
Well I am shocked and appalled.

ANOTHER ANGLE

66

...as the two of them look at each other...and after
a LONG MOMENT...Maddie runs to him...throws her arms
around him and...

MADDIE
(a kid at the
fair)

David!!! We have a case!!!

ON DAVID

67

...a pleased smile across his face...

DAVID
Yes we do...Yes we do...

and he separates himself from her...making his way over
to the bookcase...

DAVID
And this...this is just the be-
ginning.

(grabbing a book
off the shelf;
turning to her)

Soon we'll be handling all of
it. Robbery. Grand larceny.
Felonious assault. Felonious
with no salt. And even...the
Big "M".

MADDIE
(watching him;
amused)
What are you doing?

(CONTINUED)

CONTINUED:

67

DAVID

Looking up "nefarious". He said
his son might be involved in -
something nefarious, so I thought
I'd...

(finding it)

"Nefarious - something unspeakably
wicked".

(looking up)

Oh.

MADDIE

(after a moment)

Unspeakably wicked?

DAVID

(a moment of his
own)

That's what it says. *

(closing the book;
with a shrug)

Piece of cake.

...and as he does...we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

INT. DAVID'S CAR - NIGHT

68

...David driving...Maddie sitting on the passenger side looking quite glum...

MADDIE

There must be an easier way... we've talked to newspaper people, the police, the D.A.'s office...and none of them have heard of Michael Wrye...let alone know where he is. He's either the most amazing criminal alive or no criminal at all.

DAVID

Relax...

MADDIE

Relax! Relax? How can I relax? Our first big case...our first case, period...and we haven't got a clue how to solve it.

DAVID

Ask me about "Plan B".

MADDIE

You have a "Plan B"?

DAVID

Amazing but true.

(and then)

Alright...look. So we can't find this Michael Wrye guy. The old man hasn't seen his kid in twenty years...right? So maybe...and I'm just saying maybe...we find somebody who isn't specifically Michael Wrye.

MADDIE

(incredulous)

What?

DAVID

Sure. This town is full of out-of-work-actors. We slip some hambone a thousand bucks and everybody gets happy. The actor gets to work, the old man gets to share his innermost thoughts, and you and I split nine thousand bucks.

(CONTINUED)

CONTINUED:

68

MADDIE

(after a long
moment)You...are a disgusting human
being.

DAVID

I prefer to think of myself as
an enterprising capitalist.

MADDIE

A man stands at the final cross-
roads of his life...his one wish
to talk with his long-lost son...
and you're suggesting we hire an
imposter?

DAVID

Hey...If God didn't want me
to think of these things he
wouldn't have given me this
devious mind.

MADDIE

Devious what?

...and the two of them exchange looks as...

EXT. THE STREET OUTSIDE "THE ANVIL" BAR - NIGHT

69

...as David's car PULLS OVER...

MADDIE

What are we doing here?

DAVID

This is a bar where a lot of
"nefarious" types go to get
wrecked. Kind of a union hiring
hall for ex-cons, arsonists,
robbers, rapers and colorful
people like that.

MADDIE

Is this your regular Tuesday
night meeting or does this have
something to do with the case?

ON DAVID

70

...ignoring that...as he pulls off his sportjacket...
removes his tie...opens his collar...puts on a pair of

(CONTINUED)

CONTINUED:

70

shades...and just generally "streets-up" his appearance...

DAVID

Figured I'd wander in there and
mention our boy's name. See
if there was any reaction. If
the guy's any kind of anybody...
they'll know about him here.

ANOTHER ANGLE

71

...as Maddie watches David reach for the doorknob...

MADDIE

What about me?

DAVID

What about you? Keep the doors
locked and your head down. And
don't play the radio...it kills
the battery.

MADDIE

I don't want to sit in the car.

DAVID

(opening the door
and climbing out)
I don't recall anybody giving
you a choice.

EXT. THE SIDEWALK - NIGHT

72

...as David starts walking towards the bar...and after
a moment we watch Maddie's car door open and Maddie climb
out and begin following...

DAVID

73

...walking...HEARING FOOTSTEPS behind him...STOPPING
IN PLACE...

DAVID

(without turning
his head)

Maddie.

ANOTHER ANGLE

74

...as Maddie STOPS...

(CONTINUED)

CONTINUED:

74

MADDIE

David.

DAVID

(turning to her)

Wait in the car.

MADDIE

I don't want to wait in the car.

(and then)

I don't have to wait in the car.

(and then)

It's my car.

(and then)

It's my detective agency.

(and then)

And I don't have to do anything
that I don't want to do.

DAVID

You're going to get such a lick-
ing when your father gets home...

MADDIE (cont'd)

(not hearing him)

I mean...what's the point of
being boss if every time you
turn around somebody is telling
you what to do? Sitting in a
car on a scary street is not my
idea of fun, David. Particularly
when I'm paying for the car.

DAVID

(taking her arm;
PULLING HER into
an alley)Maddie...I can't take you in
there with me.

MADDIE

Do I embarrass you?

DAVID

It has nothing to do with embar-
rassing me. This is a bar filled
with punks and killers and...

MADDIE

Don't you want me to meet your
friends?

(CONTINUED)

CONTINUED:

74

DAVID

They're not my friends! Don't you understand? The only people in that bar are outlaws...street people. I walk in there with you and they're going to know in a second and a half that we don't belong.

MADDIE

I can look different. I can be different. I was a model.

DAVID

This isn't like that. This has more to do with...

(searching for
the word)

...attitude. You just don't have the right attitude. You just don't belong in a place like that.

MADDIE

How do you know? I mean...you won't even let me try. Tell me what kind of attitude...

DAVID

It's not something a person can tell you...it's something you just have. Something you've got or you haven't got.

ON MADDIE

75

...as she thinks about this a moment...turns and...
STARTS OFF...

MADDIE

Why don't we forget this whole detective business and you can just take me home.

DAVID

(grabbing her arm;
stopping her)

What are you talking about?

MADDIE

I'm talking about us being in business. What's the point if you won't let me do anything.

(CONTINUED)

CONTINUED:

75

DAVID
(a deep sigh;
a LONG moment)
Okay. Alright.

MADDIE
Really. I can do anything if
you just give me a chance.

ANOTHER ANGLE

76

...as David TURNS...and walks into a dark ALLEYWAY...
and AFTER a moment STOPS...and beckons to Maddie to
follow.

ON MADDIE

77

...as she does...stepping into the alley...waiting for
David to say something.

ANOTHER ANGLE

77A

...as finally...he TURNS to her.

DAVID
(indicating a but-
ton on her blouse)
Unbutton that.

MADDIE
Excuse me?

DAVID
Unbutton that button. People
with an attitude do a little
advertising.

ON MADDIE

78

...as she reluctantly unbuttons her button on her
blouse...

DAVID
There you are...

MADDIE
(looking down at
herself)
There am I alright...

ANOTHER ANGLE

79

...as David takes two steps back...studying her...
considering her...scratching his chin...and then...

(CONTINUED)

CONTINUED:

79

DAVID

Shake your hair.

MADDIE

Shake my what?

DAVID

Shake your "do". Girls with an attitude don't have "do's" like that. Hell...Nuns and Librarians don't have "do's" like that. You want to have an attitude... you have to shake it.

MADDIE

Do you have any idea what this "do" cost?

DAVID

Shake it.

ON MADDIE

80

...as she considers this for a moment...and finally...

MADDIE

I'm going to tell Mr. Brian that you made me do this.

...begins to shake her head...run her hand through her hair...and just generally gives herself a more funky look...

ON DAVID

81

...enjoying the hell out of this...

DAVID

Makes all the difference in the world.

ON MADDIE

82

...not enjoying this a bit...

MADDIE

Alright Henry Higgins...can we go in now?

ANOTHER ANGLE

83

...as David studies her once more...

(CONTINUED)

CONTINUED:

83

DAVID
 (moving towards
 her)
 Not quite.

ON DAVID

84

...as he sinks to one knee...and grabs the hem of her skirt...

MADDIE
 (looking down at
 him)
 What are you doing?

DAVID
 Don't worry...it'll only hurt
 for a second...

...and grabbing it at the seams...he PULLS...and RIPS
 a healthy rip up the side of her SKIRT...both sides of
 the fabric giving way...

CLOSER ANGLE

85

...and neither of them can help but notice...

HER NAKED THIGH

86

...left exposed by the ripped skirt.

DAVID
 Not a bad attitude at all.
 (rising from his
 crouch)
 Now let me see you move.

ON MADDIE

87

...really dubious...

MADDIE
 Move?

DAVID
 Walk. You know. One foot in
 front of the other.

MADDIE
 (under her breath)
 I can't wait until we have to
 go to a Cotillion...or a Ball...
 or a Coming Out Party. Will
 you be in trouble.

ANOTHER ANGLE

88

...as Maddie starts walking down the alley...David watching her from behind...

DAVID

C'mon now. Let's put a little motion into the notion.

...and he begins to clap his hands, four-four time skipping the second beat...and Maddie begins to respond in kind...and David watches...clearly enthralled with his creation...

DAVID

(singing)

"A there she was,
Just walking down the street,
Singin' O-Wa-di-dee,
Di-dee-dum,
Di-dee-dum.

ON MADDIE

89

...as she whips around...and freezes him with her angry stare...

DAVID

Watch what you say...you're going to blow it for Miss Congeniality.

...and with a flourish of his arm...he indicates that they should head towards the bar...and Maddie starts down the street...and David lets her pass...then hangs back...watching her from behind as she marches on ahead of him...

DAVID

(singing again;
slipping on his
shades)

"She looked good,
She looked fine,
Yeah, she nearly broke my mind..."

...and as he follows her...we...

CUT TO:

INT. "THE ANVIL" - NIGHT

90

...and we WATCH as Maddie and David DESCEND the steps into this basement bar...a sea of COLORED LIGHTS, CIGARETTE SMOKE and MUSIC. If it were another time and place you could almost swear that you had stumbled into an

(CONTINUED)

CONTINUED:

90

opium den...the pool table surrounded by men who can only be described as contemporary pirates...all shapes and colors. The women...scattered about the place...ready for action. The bar stacked three people deep. And we can't help but notice...that as Maddie and David make their way to it...HEADS TURN...Maddie's "attitude" not going unnoticed.

ON DAVID

91

...noticing the head turning, the eyeball popping as they pass...the leers of the other men not lost on him...and after a moment...he STOPS in his TRACKS...grabs Maddie by the arm...stopping her as well...

DAVID

(quietly;
indicating her
blouse)

Button that button.

MADDIE

What?

DAVID

(buttoning it
for her)

What are you trying to do, start a riot? Aren't you afraid of catching pneumonia?

(pushing it off
her face)

And do something with your hair for crying out loud.

...and with that David TURNS...and begins SQUEEZING his way towards the bar...

ON MADDIE

92

...standing there...watching him go...running her hands through her hair...kind of touched that he cared...

ANOTHER ANGLE

93

...as David finally arrives at the bar...Maddie right behind him...and AFTER A MOMENT the BARTENDER...a huge, muscled black man with no apparent sense of humor approaches them...

BARTENDER

Yeah?

FAVORING DAVID

94

...as he pulls a cigarette from his pocket and jams it in between his lips...the black shades across his face and his cocky smile making him look like something out of a half-baked Belmondo movie...

DAVID
 (a private whisper
 to Maddie)
 Let me handle this.
 (to the bartender;
 with great
 familiarity)
 Heyyyyyyy.....!

...and the bartender doesn't move...doesn't smile...
 DOESN'T SAY A WORD...

DAVID
 (another private
 whisper to Maddie)
 Now this man...this man has his
 attitude down pat.

...and David TURNS BACK to the bartender with a BIG
 SMILE...

DAVID
 Long time no see. You remember
 me...don't you? Sure you do.
 Ol...
 (he searches his
 mind for a name)
 ...me?
 (reaches forward;
 patting him on
 the shoulder)
 You're looking great, kid.
 Really great.

...and the bartender just looks at David...and David
 quickly pulls back his hand...

DAVID
 Been getting a lot of sun. I
 see.
 (indicating the
 cigarette in his
 mouth)
 You have a light?

(CONTINUED)

CONTINUED:

94

...and the bartender reaches over...and with a FLICK of his FINGER...SHOOTS the cigarette out of David's mouth and SENDS IT FLYING OUT OF FRAME...

DAVID

Guess not.

(turning to Maddie)

How'm I doing?

MADDIE

I'm taking notes.

DAVID

(a big smile to
the bartender)

How 'bout something to drink?
What do you say you set me up
about seven...maybe eight te-
quilas.

ON THE BARTENDER

95

...he looks at David...looks THROUGH David...

DAVID

Better yet...make it a baker's
dozen.

BARTENDER

You want thirteen tequilas, Man?

DAVID

To go.

(to Maddie)

I come here all the time. They're
very fast.

...and SUDDENLY the bartender's arms are over the bar...
grabbing David by the collar...pulling him OVER THE
BAR...their faces pressed together. The bartender is
not amused.

BARTENDER

What's your story, Man?

DAVID

Me? I was born in a little
town just outside Philly...

...and SUDDENLY the bartender sends...

DAVID 96

...flying...through the air...landing on a...

TABLE 97

...which crashes beneath David...both of them tumbling to the floor...all action in the place coming to a complete and SUDDEN HALT...

ON DAVID 98

...as he shakes his head and LOOKS UP...

DAVID
Now you're starting to tick me off, fella.

ON THE BARTENDER 99

...and he vaults over the bar handily...making his way towards DAVID...

DAVID
(looking up at him)
Too late to apologize. I'm taking my bones and I'm going home.

BARTENDER
What do you want? You don't belong here.

ANOTHER ANGLE 100

...as Maddie comes up behind the bartender...

MADDIE
We're just looking for somebody. That's all.

BARTENDER
Well you've come to the wrong place. People don't come here to get found...they come here to get lost.

DAVID
(to Maddie)
I can't believe you're talking to this man. Didn't you just see him shot-put me across the room.
(to the bartender)
I know you think I've forgotten... but I haven't. I'm still mad at you, Tiny.

(CONTINUED)

CONTINUED:

100

MADDIE
(ignoring David)
You ever heard of Michael Wrye?

BARTENDER
(looking at them
both;
she's hit a nerve)
Who are you?

DAVID
Friends of the family.

BARTENDER
The "family"? Come into my office in the back. We'll talk.

ANOTHER ANGLE

101

...as the bartender TURNS...and DAVID starts to pick himself up off the floor...and SUDDENLY the BARTENDER is STRUCK by the QUIET...

BARTENDER
(turning to the crowd)
What are y'all looking at? Show's over.

...and slowly the din begins to build again...as people go back to their pool games and their dancing and their pinball and their drinking. And as David and Maddie make their way across the room towards the bartender's office...we...

SHOCK CUT TO:

INT. THE BARTENDER'S OFFICE - NIGHT

102

...nothing much...just a broken down couch, a safe and a small metal desk with an adding machine on it...and the three of them stand there uneasily.

BARTENDER
You two know what you're getting yourself into?

MADDIE
It's really very important that we get to Mr. Wrye.

(CONTINUED)

CONTINUED:

102

BARTENDER

Guys like Wrye...they slip into the shadows...don't want to step out unless they're sure the money's right.

MADDIE

It's a little premature...but I think you could safely tell him that down the line there might be a sizeable inheritance.

BARTENDER

He'd get a piece?

DAVID

(a shrug)

Things work out...he could get it all.

BARTENDER

(thinking about it;
and then)

A guy like Michael Wrye...he's only going to meet with you once...so know what you want ahead of time. Have all your details nailed down. How much. Who. Any special insurance requirements...What you want it to look like. Murder. Suicide. Mother Nature.

MADDIE

Slow down a second. Want what to look like?

BARTENDER

The body.

DAVID

What body?

BARTENDER

Whatever body you want. You're the people said you wanted to hire him.

MADDIE

Hire him?

(CONTINUED)

CONTINUED:

102

DAVID

For those of us who may have
tuned in late...what is it you
think we want to hire Michael
Wrye to do?

BARTENDER

Don't play dumb with me. Michael
Wrye is one of the best young
contract killers in the business.
That's the guy you're looking
for...right? Michael Wrye?

DAVID

Oh yeah. That's him. Good ol'
Mikey. The contract killer.

FAVORING DAVID

103

...as he takes Maddie by the arm and pulls her aside...

DAVID

Friend to friend? We want off
of this case.

ON MADDIE

104

...and as the meaning of that registers on Maddie's
face...we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

TIGHT ON A TELEPHONE

105

...as a line LIGHTS UP...and a HAND REACHES INTO FRAME
and...

INT. THE BLUE MOON DETECTIVE AGENCY - DAY

106

...as Dipesto puts the phone to her ear.

DIPESTO

Blue Moon Detective Agency.
We're detectives with a heart,
We're here to do our part.
In your moment of need,
We're eager to please.
So please don't be shy,
Just give us a try.
We're cooperative and discreet.
We really can't be beat.

...another line begins to RING...and a SMALL HINT of
PANIC spreads across Dipesto's face...

DIPESTO (cont'd)

(without missing
a beat)

And if I may be so bold...
I'd like to put you on "HOLD".

...and as she DOES...we...

SHOCK CUT TO:

ANOTHER TELEPHONE

107

...as an intercom line BUZZES...and a WOMAN'S HAND
reaches INTO FRAME and PICKS IT UP...

MADDIE

(pressing the phone
to her cheek)

Hello?

...and we...

SHOCK CUT TO:

THE BACK OF DAVID'S HEAD

108

...as he SITS in his desk chair...a phone pressed to his ear with one hand...holding up his other...apparently examining it...although from our vantage point it is difficult to make out just what he is doing...

DAVID

(into phone)

Hello. I was wondering if you had a Farley Wrye registered at your hotel? That's Wrye with a "W".

(and then)

Sure. I'll hold.

ANOTHER ANGLE

109

...as SUDDENLY David's OFFICE DOOR OPENS with a BANG. And there stands...

MADDIE

(clearly upset)

He wants to have dinner with me.

REVERSE ANGLE

110

...as David WHIPS AROUND in his chair...a strange pair of glasses...cardboard frames with concentric lightening bolts around them sitting on his face.

DAVID

Y'know I've been calling every hotel in town and I can't find this Farley guy anywhere...

(and then)

Who wants to have dinner with you?

MADDIE

(nonplussed)

Farley Wrye.

(and then)

What is that on your nose?

DAVID

(rubbing his nose

ferociously)

Iccchhh! I hate that. That's so embarrassing...

MADDIE

No! I mean on the bridge of your nose. Those glasses.

(CONTINUED)

CONTINUED:

110

DAVID

Oh.

(pointing to
them)

These?

(pleased)

X-Ray Specs. Pretty great, huh?
(and then)You must be wearing a lead dress.
I can't see a thing.

MADDIE

(snatching the
glasses off of
him)Didn't you hear me? Farley Wrye
just called. He wants to have
dinner with me. Tonight. To
discuss the case. To see what
we've found out.

DAVID

Good. The sooner he knows the
sooner we'll be off this case.
And the sooner we're off this
case the better I'll feel.

MADDIE

(falling into a
chair)Oh David...I just don't think
I can look that nice man in the
eye and tell him his son is a
killer.

DAVID

Fine. Have it your way. Don't
look him in the eye.

MADDIE

That's not funny.

DAVID

Maddie...we're in deep doo-doo.
We're looking for a professional
killer. This is a man who gets
up in the morning...looks at his
calendar and says to himself...
"have to kill McGillicutty today...
have a lunch at one thirty...
then I have to run over Baxter
and on the way home pick up my
shirts".

(CONTINUED)

CONTINUED:

110

MADDIE

I know that.

DAVID

This man does not want to be found. Looking for this man will make him very mad. Finding him will make him furious. Do you have any idea what people like this are like when they're furious?

(he shakes his
head)

Deep doo-doo.

MADDIE

You've made your point. I'll tell him...I'll tell him.

DAVID

I'll go with you. We'll tell him together.

MADDIE

(a small smile)

I don't think that's what he had in mind. He wants me to meet him at "Le Chemure".

ON DAVID

111

...and a small smile makes its way across his face... clearly he is impressed...and amused...

DAVID

"Le Chemure"...

(and then;
letting out
a LONG, COOL
WHISTLE)

"Le Chemure"?

(and then)

Oh! Le Chemure!

(and he looks
at Maddie out
of the corner
of his eye;
singing)

Maddie and Farley sitting in
a tree,
K-I-S-S-I-N-G...

ON MADDIE

112

...as she LEANS OVER and playfully SLAPS David...

MADDIE

Hey! It's kind of flattering.
I mean...I know he's old. But
there's something kind of...
(searching for
the word)
...I don't know...

DAVID

...spent.

MADDIE

(ignoring that)
...worldly...about him.

ON DAVID

113

...watching her...touched...amused.

DAVID

(after a moment)
You're not going to be able to
tell him...are you?

MADDIE

(she can't be-
lieve it)
Of course I am. I mean...I'm
apprehensive...sure. I'm new
at this. It's not easy telling
someone that in the course of
an investigation you've discov-
ered some horrible secret about
a loved one...but that's part of
the job. Right?

DAVID

Right.
(after a long
moment)
Tell you what. How 'bout if I
drive you to the restaurant and
then wait outside and drive you
home.

MADDIE

(startled)
Why would you want to do that?

(CONTINUED)

CONTINUED:

113

DAVID

Well...that way...if for some reason you just...can't tell him...you can excuse yourself... come out to the car...and either I can go in...or we can both go in together.

MADDIE

(mildly offended)

That won't be necessary.

DAVID

I know that...I know that. Just...your first case...our first case...

MADDIE

A nice meal like that could take two...two and a half hours. You would sit out in your car all that time?

David NODS.

MADDIE

For me?

David SHRUGS.

DAVID

We're partners. Right?

MADDIE

Right.

(and then)

But it's not really necessary.

DAVID

I know that.

MADDIE

As long as you know that.

DAVID

I know that.

MADDIE

Okay.

DAVID

Okay.

(CONTINUED)

CONTINUED:

113

...and David...perhaps mildly embarrassed...LOOKS AWAY...
and sheepishly slips his X-RAY Specs back on...and once
again begins scrutinizing his hand...and Maddie SMILES
to herself as she sits there...watching him...watching
his hands...as we...

DISSOLVE TO:

EXT. RESTAURANT - NIGHT

114

...as they PULL UP...and Maddie reaches for the door-
knob...she LOOKS RAVISHING...her hair...her dress...
she is Maddie par excellence...and SUDDENLY a HAND
REACHES in from out of FRAME...

DAVID

You can do this. I have complete
faith in your ability to do this.
To be sensitive and discreet. To
break the news gently but firmly.
To deliver the information like
the professional you are.

MADDIE

David...really...it's okay. I
don't need a pep talk. I can
do this. I know I can.

...and we WATCH...as Maddie pushes herself out of
the car...

REVERSE ANGLE

115

...on David...as he watches her go...and we...

DISSOLVE TO:

A WINE CORK

116

...as it is PULLED...

ON A WAITER

117

...as he POURS the wine into a glass...and we MOVE with
it...to FARLEY WRYE. He samples the vintage and NODS
to the waiter. And we WATCH as he POURS...the two of
them sitting there...Maddie trying to SMILE...but ap-
pearing tense...and as soon as the WAITER LEAVES, Farley
LEANS FORWARD, concerned...

(CONTINUED)

CONTINUED:

117

FARLEY

You're uncomfortable...aren't you?

MADDIE

Oh no! No, no, no...

FARLEY

You're not supposed to feel uncomfortable. That's one of the perks of being an older man... You can ask a beautiful young woman to eat with you and everybody's relaxed because they know you're harmless.

MADDIE

(a smile)

You don't look harmless to me.

FARLEY

Harmless. Absolutely harmless.

(a wink)

You have my word.

...and Maddie smiles...loosening up...and Farley SMILES BACK...

FARLEY

I hope you like French cuisine.

MADDIE

This is lovely.

FARLEY

I have special affection for the French. I was there during the occupation.

MADDIE

(intrigued)

Really?

FARLEY

Army intelligence. I was a liason with the resistance.

MADDIE

(enjoying this)

You were a spy?

(CONTINUED)

CONTINUED:

117

FARLEY

Much too romantic a word. I was
a pawn. I was a well titled pawn.
Sabotaged power-plants...blew-up
trains...assassinated S.S. Officers...

ON MADDIE

118

...as the smile leaves her face...

ON FARLEY

119

...as he gives her a small resigned SHRUG...

FARLEY

It was war time.

MADDIE

(quickly)

What did you do afterwards?

FARLEY

(lightening the
tone)

Played in piano bars for a while.
(a bigger smile)
Played torch songs and tried to
make the ladies cry.

MADDIE

Did it work?

FARLEY

(a HUGE SMILE)

Sometimes...

...and SUDDENLY a COUGH takes him...SEIZES HIM...and
he begins to HACK...doubling over in his seat...and
Maddie jumps out of hers...rushing behind him...as the
coughing continues...his face TURNING RED...his hand
balled up in a fist pounding on the table...

FARLEY

(between the
coughs)

I'm alright...alright...alright.

MADDIE

(standing behind
him;
feeling powerless)

Mr. Wrye?!

TIGHT ON FARLEY

120

...as the coughing begins to subside...and he holds up his hand as if to say all is well. And his eyes water... and he sits there silently for a moment...catching his breath...

ON MADDIE

...as she slowly moves back to her chair...not looking at him...not wanting to embarrass him...

ON FARLEY

...clearing his throat...

FARLEY

(not looking at
her;
after a long
moment)

I'm dying. I'm dying slow.

ON MADDIE

121

...still not quite able to look at him...

MADDIE

I'm sorry.

ON FARLEY

122

...an authentic smile...followed by an authentic SHRUG...

FARLEY

It's not the dying that's sad.
It's the living. The things
you didn't do. The things you
did. You die slow and you've
got a lot of time to think about
things like that.

(and then;
looking right
at her)

Anybody ever gives you a choice
between dying fast and dying
slow...?

(a wink)

Take the express.

(and then)

Now tell me about my son...

ON MADDIE

123

...not wanting to do this...but do it she must...and
as she GIRDS HERSELF...we...

SHOCK CUT TO:

INT. UNDERGROUND GARAGE - NIGHT

124

...as Maddie emerges from an ELEVATOR and makes her way
across the concrete floor. And in the far corner of
the place we can just make out DAVID'S CAR...David sit-
ting in the driver's seat playing steering wheel per-
cussion...for even with the windows and doors SHUT we
can still hear the muffled BOOM of the TAPE DECK BLAST-
ING AWAY...

INT. DAVID'S CAR

125

...as Maddie pulls the passenger side door open and David
kills the MUSIC and watches her settle into her seat...
waiting for something...anything. But Maddie just STARES
straight ahead...wordlessly.

DAVID
(finally)

So?

MADDIE

So...what?

DAVID

So...did you tell him?

MADDIE

Why are we sitting here? It's
late. I want to go back to the
office...pick up some things,
get my car and go home.

DAVID
(he can't believe
it)

You didn't tell him?

MADDIE

The car isn't moving. The back-
ground isn't rushing by.

DAVID

Maddie...look me in the eye and
tell me you told Farley Wrye
the truth about his kid.

(CONTINUED)

CONTINUED:

125

MADDIE (cont'd)
 (still staring
 straight ahead)
 Perhaps you don't want to drive
 me back...

DAVID
 You couldn't do it...could you?

MADDIE (cont'd)
 Well David if that's the way
 you're going to be...
 (reaching for
 the doorknob)
 ...guess I'll just have to call
 a taxi...

DAVID
 (reaching over;
 slamming the
 door)
 What did you tell him?

MADDIE
 Let go of the doorknob.

DAVID
 Not until you tell me what you
 told him.

MADDIE
 If you don't take your hand off
 the doorknob...I'm going to scream
 "rape"!

DAVID
 What did you tell him?

...and we SEE MADDIE'S MOUTH OPEN...about to SCREAM...
 and David's FREE HAND REACH OVER and SUDDENLY TURN UP
 THE STEREO...DROWNING OUT Maddie's VOICE...and as soon
 as Maddie is through...David lowers the stereo.

FAVORING MADDIE

126

...as she turns and looks at DAVID...

MADDIE
 (after a long
 moment)
 Let me out of this car.

(CONTINUED)

CONTINUED:

126

DAVID

What did you tell him? Did you
tell him we were off the case?

...and Maddie grits her teeth...and opens her mouth...
about to SCREAM when...

LONG SHOT

127

...and all we SEE is the car in a far corner of the park-
ing lot...and all we HEAR is the MUFFLED ROCK AND ROLL
coming from it as David CRANKS UP the STEREO once more...

INT. THE CAR

128

...as Maddie stops screaming and David kills the stereo...
and the two of them sit there...unable to look at each
other...

MADDIE

(finally;
this is hard)
I didn't tell him.

DAVID

What!?

MADDIE

I couldn't do it. Alright? I
couldn't do it. I couldn't
look him in the eye and tell
him his son is a killer.

DAVID

Why not!!!

MADDIE

Because he's going to die.
That poor, little old man is
going to die.

DAVID

Great. Now we're all going to
die. Let's make some calls...
maybe we can get a group rate
at the cemetery.

MADDIE

It seems to me you're making a
lot of assumptions. There's no
guarantee that just because his
son kills people that he isn't
a good person.

(CONTINUED)

CONTINUED:

128

...and David TURNS and LOOKS AT HER. Enough said.

DAVID
(finally)
Just...what exactly did you say
to him?

MADDIE
(finally;
this is hard)
I told him we were still looking.
I told him we had a solid lead.

DAVID
(quietly;
he can't be-
lieve it)
Why?

MADDIE
(turning to him)
Why? Why??!! Because it's the
truth. Because we have a moral
obligation. Because we made a
promise...

DAVID
I didn't make any promise.

MADDIE
Yes you did. We both did! To
find that man's son!

DAVID
A promise? No, no, no. I made
a business deal. A promise...
a promise is something you make
to your mother about wearing
itchy clothing when it's cold
outside. A promise is something
you make late at night to someone
you'll probably never see again
so you can get to the good stuff.
A promise is something you say
to the dentist while he's sched-
uling your next appointment. I
know what a promise is...and I
didn't make one.

MADDIE
(throwing open
the car door)
Well I did.

ANOTHER ANGLE 129

...as she steps out of the car...and starts across the parking garage...

INT. THE CAR 130

...as David sits there for a long moment...and finally opens his car door and STEPS OUT...

ON DAVID 131

...as he STANDS THERE by the OPEN car door...

DAVID
(calling to her)
Hey?

ON MADDIE 132

...as she stops in her tracks...and turns back towards him...but doesn't say a word...

ON DAVID 133

...mustering up a small smile...

DAVID
I thought we were having a stimulating discussion here. Where are you going?

ANOTHER ANGLE 134

...and we watch the two of them...one on each end of the parking garage...

MADDIE
David...maybe we shouldn't be in business together. We don't think alike. We don't agree on anything.

DAVID
(starting towards her)
What are you talking about?
We agree on lots of things.
You like meatballs with your spaghetti?
(not waiting for an answer)
Me too. How 'bout books. Let's talk books. Me? I like to read left to right. How 'bout you?

(MORE)

(CONTINUED)

CONTINUED:

134

DAVID (cont'd)
 (and he slips
 his arm around
 her;
 and begins
 leading her
 back towards
 the car)

Is that an amazing coincidence
 or what? Alright...you want to
 get deep? Let's talk about sex?

(and then)

Who would have guessed. I like
 sex too. It's almost frightening
 how much we have in common.

(indicating that
 she should seat
 herself)

C'mon. Let's hurry. It's late.
 You have to go back to the of-
 fice...pick up some things...
 get your car and go home.

FAVORING MADDIE

135

...as she sits in the car...watching David unlock his
 door and slide into his seat...

MADDIE

David...

DAVID
 (not looking at
 her;
 cutting her off)
 If I get killed...
 (reaching forward;
 starting the
 engine;
 TURNING TO HER)
 ...I'm never speaking to you
 again.

MADDIE

(enjoying this)
That a promise?

...and David doesn't answer...just JAMS IT INTO GEAR...
 and PEELS OUT OF FRAME...as we...

DISSOLVE TO:

INT. THE ENTRANCE TO BLUE MOON DETECTIVE AGENCY - NIGHT

136

...as David and Maddie make their way TOWARDS IT...David
PULLING his keys from his pocket and...

DAVID

(as he opens
the door for
them both)

Go get your stuff and I'll wait
here. We can both walk down
to the garage together.

(and then)

"Parking lot...

All black-topped and new...

Drive on in...

We're expecting you!"

MADDIE

New T.V. show?

DAVID

(reaching in;
flipping on the
light)

Feature film. Eddie Murphy,

Bill Murray, Jessica Lange.

It's called "Parking Lot".

(and then)

"Parking Lot". Don't you get
it? Kind of...

MADDIE

(cutting him off;
WALKING out of
FRAME)

...romantic. Kind of exotic.

People come to the parking lot...

all on their way to exciting
places. There'd be a group of
regulars...

ON DAVID

137

...as he stands there...speechless...as her voice
trails off.

MADDIE (O.C.)

(after a moment)

David? Could you come here for
a moment, please?

(CONTINUED)

CONTINUED:

137

DAVID

Here I come...

...and we FOLLOW HIM...as he makes his way down the hall...arriving at...

INT. MADDIE'S OFFICE - NIGHT

138

...and there sits Maddie...behind her desk...nighttime Century City behind her...

ON DAVID

139

...as he stands in the doorway, looking at her...

DAVID

It's midnight. This is a helluva time for a meeting.

ANOTHER ANGLE

140

...as Maddie sits there...expressionless...

MADDIE

He wants you to step into the room.

DAVID

He? He who?

...and Maddie looks over...and David follows her gaze...

DAVID'S P.O.V.

141

...the crack between the door and the jamb...and in the faint light we can make out that standing behind the door is a man...a man pointing two guns...one at Maddie behind her desk...and one at David on the other side of the door...

ON DAVID

142

...as he SEES IT...and at that very moment...

VOICE

Don't even think about trying anything. This gun will blow a hole the size of a bowling ball through this door...then it will blow another hole the size of a beer can through you. They'll find some of you on the floor and the rest of you in the bathroom across the hall.

(CONTINUED)

CONTINUED:

142

DAVID
(to Maddie)
Think this guy enjoys his work?

VOICE
My name is Michael Wrye. I
hear you two have been looking
for me.

ON MADDIE

143

...speechless...

ON DAVID

144

...as he swallows HARD...and we...

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

INT. MADDIE'S OFFICE - NIGHT

145

...AS BEFORE...David with his hands aloft...Maddie sitting behind her desk...MICHAEL WRYE still standing behind the door...his GUNS trained on the two of them...and for a LONG MOMENT...nothing is said...

MICHAEL

(finally)

You two have been looking for me...right?

(another moment

of silence;

and then)

Well...what is it you want?

MADDIE

Want?

DAVID

The man is asking whom it is we would like to have murdered.

MADDIE

Whom?

DAVID

(a shrug)

Who.

MICHAEL

No. Whom.

DAVID

Whom? Okay, whom.

ON MADDIE

146

...thinking...really trying...

MADDIE

Whom, huh?

(stalling;
nervous)

Well...

...and she LOOKS NERVOUSLY OVER AT...

DAVID 147

...who SUDDENLY realizes he is also being looked at by...

WRYE 148

...who COCKS HIS GUN and...

MICHAEL

Him?

ANOTHER ANGLE 149

...as David realizes the message that has been relayed...

DAVID

Not me!

(to Maddie)

Tell him!

(to Wrye;

a wink and

a smile)

She didn't mean me. You ever heard of a wandering eye? That's what she's got. Not me. She didn't mean me.

(to Maddie)

Tell him! You want to be picking up my belly in the bathroom. Tell him!

MADDIE

No, no, no! Not him. Not anybody! Not really.

MICHAEL

(moving out from behind the door; keeping his guns trained on them)

What do you mean...not anybody?

ON MADDIE 150

...as she slowly...purposefully...pushes her chair out from under the desk...and rises...always being careful not to make any sudden moves...and then...SLOWLY...moves towards the younger Wrye...her eyes filled with compassion and concern...

MADDIE

(stopping;

taking a breath)

Mr. Wrye...your father...is dying.

ON MICHAEL

151

...CRACKING A SMILE for the first time...even a SMALL LAUGH...

MICHAEL

What?

ANOTHER ANGLE

152

...as David and Maddie exchange glances...

DAVID

Guess that sort of news doesn't pack the kind of wallop for him that it does for you and me.

MADDIE

Mr. Wrye...did you hear what I said? Your father...is dying. He's hired us to find you. We know you haven't seen him for some time...but he very much wants to see you again.

ON MICHAEL

153

...any trace of a smile SUDDENLY GONE from his face... as he COCKS HIS GUNS once more...his glance darting between the two of them...

MICHAEL

He does, huh? And when did he tell you that?

MADDIE

I had dinner with him this evening.

MICHAEL

Where? At Forest Lawn? My father's been dead for fourteen years!

ON DAVID AND MADDIE

154

...and it's clear that this is news to them...

ANOTHER ANGLE

155

...as a now-panicked Michael RUSHES to the window... pressing his body against it...eyeing the street below...

(CONTINUED)

CONTINUED:

156

MICHAEL

I'm not stupid. What are you
people setting me up for?

(turning from
the window)

On the floor! Face down!

ON DAVID AND MADDIE

157

...moving quickly to lie on the floor...face down...

ON MICHAEL

158

...as he draws the drapes and switches on a lamp...

MICHAEL

(standing over
the two of
them;
his gun drawn)

Talk!

DAVID

Tough to do with a mouth full
of wall to wall.

MICHAEL

Who put you two up to soliciting
me?

MADDIE

A man came in here...said his
name was Farley Wrye. Said he
was dying. Said he wanted to
see you one last time.

DAVID

(looking up)

Wyatt Earp...you're not the only
one who's been set up here.

MICHAEL

(softening;
but just a bit)

And you two don't know who this
guy really was?

DAVID

(a look to
Michael)

Yet.

(CONTINUED)

CONTINUED:

158

...as we...

SHOCK CUT TO:

INT. A MAITRE D'S STATION - NIGHT

159

...as the Maitre D' stands penciling in reservations
for some future night...and SUDDENLY Maddie ENTERS
FRAME...

MADDIE

Excuse me...

...and the Maitre D' looks up...

MADDIE

Perhaps you remember me? I
dined at that table...

...and she points to...

MADDIE'S P.O.V.

160

...and we immediately recognize the table where she
and Farley ate just hours before...

MADDIE (cont'd)

...earlier this evening?

ANOTHER ANGLE

161

...as the Maitre D'...who clearly does remember...
smiles at Maddie...

MAITRE D'

How can I be of help?

MADDIE

The gentleman I dined with...a
friend of the family's...paid
for the meal with a credit card.
He's really in no position...and
I was wondering if I might be
able to pay for the meal in cash...
and if you might give me his credit
card voucher.

MAITRE D'

Most unusual. And most thoughtful.

MADDIE

(a shrug)

You understand...

(CONTINUED)

CONTINUED:

161

MAITRE D'
 (opening the cash
 drawer)
 And the gentleman's name...?

ON MADDIE

162

...as her face falls...she clearly has no answer...

ON THE MAITRE D'

163

...waiting...

MAITRE D'
 Madame?

ANOTHER ANGLE

164

...as Maddie breathes a deep breath...

MADDIE
 (pointing once
 more)
 We were sitting right there.
 (and then)
 The bill had to be around a
 hundred and twenty dollars...
 (and then)
 I'm prepared to pay you double
 the value of the voucher.

ON THE MAITRE D'

165

...thinking about it...looking over at the table...

MAITRE D'
 Double?
 (and then;
 after a long
 moment)
 That's Antoine's station...

...and he begins flipping through the vouchers once
 more...

ON MADDIE

166

...as she sighs a small sigh of relief...and we...

SHOCK CUT TO:

EXT. LE CHEMURE - NIGHT

167

...as Maddie makes her way out the door and down the street towards...

INT. DAVID'S PORSCHE - NIGHT

168

...David behind the wheel...Michael Wrye in the back seat...and Maddie PULLS the DOOR OPEN and seats herself next to David...

DAVID

Did it work?

MADDIE

(handing over
the voucher)

Like a charm...a very expensive
charm.

DAVID

(reading)

Tate. Franklin Tate.

(turning to
Michael)

That mean anything to you?

ON MICHAEL

169

...as his eyes light up...and he reaches forward...
and snatches the voucher out of David's hand...

MICHAEL

Gimmee that...

...and he eyes it for a moment...and then begins to
SMILE...LAUGH...

MICHAEL

I don't believe it. Franklin
Tate is looking for me!?

ANOTHER ANGLE

170

...as David and Maddie exchange glances...

MADDIE

Who is Franklin Tate?

MICHAEL

He's...

(thinking for
a moment)

...the best.

(CONTINUED)

CONTINUED:

170

DAVID

The best "what"?

MICHAEL

The best Mechanic. The best
Eliminator. The best.

DAVID

We heard you were the best.

...and MICHAEL SMILES AND SHRUGS...

MADDIE

(to David)

What does this mean?

DAVID

It means we've been hired by
one killer to find another.

MADDIE

A killer? That nice, pudgy lit-
tle man is a killer?

DAVID

(ignoring her)

If he's so good, why are you
so happy?

MICHAEL

Because he's old. And sick...
and he's had it. He's old school.
Guns. Knives. Poisons. His
idea of exotic is plastic explosives.

(and then)

But when he was hot...

(to Maddie)

He's the Dean, Babe.

(thrilled)

And the Dean's looking for me!
Y'know what that means? That
means he's scared. I'm the best...
and he knows it. So he wants to
take me out before I can get to
him.

MADDIE

That sweet, kind, playful little
cherub is a killer?

(CONTINUED)

CONTINUED:

170

MICHAEL

Second-raters from all over the country have been tracking him down...trying to take him out. Take out the Dean, they figure... and that makes you the best.

(and then)

But he's looking for me.

(pleased)

Guess I must make him nervous.

MADDIE

We've been working all this time for a professional killer? Our first case was nothing but a giant camouflage so one killer could find another? We've been used as pawns by two totally immoral and unfeeling criminals?

DAVID

You got it Buckaroo.

MADDIE

I want to die.

(and she throws
her head into
her hands;
then;
looking up
quickly;
to Michael)

I didn't mean that.

MICHAEL

(reaching for the
doorhandle)

Tell him you found me.

MADDIE

What?

MICHAEL

You know how to get a hold of him?

MADDIE

He calls in every day to check our progress.

(CONTINUED)

CONTINUED:

170

MICHAEL

Tell him you found his son.
Tell him I'm dying to meet with
him.

MADDIE

I will not. Neither of us is
going to be a party to this
slaughter.

MICHAEL

This "Slaughter" is going to
happen with or without your help.
Tell him the truth if you want...
tell him you know who he is...
who I am...

(and then)

It's going to be a fairer fight
if we both know why we're there.

(opening the door

and stepping out

of the car;

a last look back)

Tell him.

...and he TURNS...and walks away.

ON MADDIE AND DAVID

171

...as the two of them sit there...neither one speaking
for A LONG MOMENT...

DAVID

(finally)

Certainly a fascinating class
of people we've been running
into on this case.

...and he LEANS FORWARD...and starts the car...and as
it MOVES OUT OF FRAME...we...

DISSOLVE TO:

THE SUN

172

...WHITE HOT...and beating down on...

AN ENDLESS ASPHALT PARKING LOT

173

...BLACK. A limitless cross-hatch of white lines bi-
secting each other as far as the eye can see. And we
STARE at this GIANT EMPTY SPACE for a LONG TIME...and

(CONTINUED)

CONTINUED:

173

THEN...from SOMEWHERE UNSEEN...a LARGE RENTAL CAR cuts ACROSS THE FRAME...just a dot of shiny steel...and begins making ITS WAY TOWARDS US.

ANOTHER ANGLE

174

...as it COMES TO A STOP. The SQUEAL of its BRAKES the only SOUND in this otherwise SILENT LANDSCAPE.

INT. THE CAR

175

...and as FARLEY KILLS the ENGINE...he TURNS and LOOKS at...

MADDIE

I don't suppose it would make much difference to someone like you if I told you how sad...how disappointed all this makes me?

FARLEY

(sardonically)

Someone like me? No. Probably not.

(digging into his breast

pocket;

pulling out...)

Here's your check.

MADDIE

No thank you.

...and Farley just smiles to himself...and shoves the piece of paper into her hand and steps out of the car...

EXT. THE PARKING LOT

...as he moves to the TRUNK of his car...reaching to OPEN IT...

TIGHT ON FARLEY

176

...as he SUDDENLY begins to COUGH...one right after the other...CONSUMED BY THEM...unable to BREATHE...his face turning deep RED...and SUDDENLY...

ANOTHER ANGLE

177

...his LEGS GIVE OUT from under him...and he...

CRASHES

178

...into the LID of his TRUNK...his cheek laying on the COLD STEEL LID...and BEHIND HIM...we SEE MADDIE rushing up...

MADDIE

Are you alright?

...and Farley raises his hand...waving her off...and SLOWLY the COUGHING ABATES...and he PULLS HIMSELF UP AND OFF of the TRUNK...and catches his breath for a moment...then TURNS and JAMS his KEY into it...opening it quickly and pulling out a case that he opens to REVEAL...

INSERT - THE CASE

179

...a SMALL AUTOMATIC WEAPON...surrounded by molded red velvet. It has obviously been around for quite a while...but clearly has also been well cared for.

FAVORING FARLEY

180

...as he PULLS the gun out of the case...loading it with a clip...pushing other clips into his pockets...Maddie behind him...barely able to watch...

FARLEY

(not looking at
her)

You can't understand. These young guys...they're all after me. It's a big race...see who can knock me off.

(turning;
looking at her)

I'm dying, Maddie. I want to die in peace. Maybe...with the kind of life I've led...maybe that's not something I've got coming...but...

(he shakes his
head;

another thought)

I take on this Wrye kid...and if I'm lucky and it goes my way...well...he's the best.

MADDIE

You think that'll keep the others from coming?

(CONTINUED)

CONTINUED:

180

FARLEY
(a shrug)
I'm an old man, Maddie.

MADDIE
(she can barely
say it)
But what if it doesn't go your
way?

FARLEY
Then I guess I've caught the
"Express". And that's not all
bad, now, is it?

...and as the two of them stand there...Farley jamming
ammo clips into his sport coat pockets...Maddie looking
on...neither of them says a word...and we...

SHOCK CUT TO:

EXT. THE LOS ANGELES COLISEUM - DAY

181

...HUGE and EMPTY. And SUDDENLY we SEE a DOT...a
FIGURE...emerging from one of the tunnels...

CLOSER ANGLE

182

...as FARLEY cups his hands to his mouth and...

FARLEY
(calling across)
Michael Wrye?

...and as the name ECHOES through the place...we...

SHOCK CUT TO:

MICHAEL WRYE

183

...his BACK PRESSED TO A CONCRETE PILLAR...shielding
him from view...his gun at the ready...a far newer
and more sophisticated weapon than Farley's...and stand-
ing behind him...David.

MICHAEL
Sounds like it's show time.

...and David GRUNTS a small acknowledgement and starts
down the tunnel...

(CONTINUED)

CONTINUED:

184

MICHAEL
 (calling to him)
 Aren't you going to stick around
 and watch?

DAVID
 (turning to him)
 My team's sitting in the other
 bleachers. Besides...it was
 just my job to bring you here.
 (a shrug)
 You've been brought.

MICHAEL
 Hey...let's not shed any tears
 for Franklin Tate. When I nail
 him today...and I will...it still
 won't begin to even up the score
 for all the...
 (changing his
 mind)
 ...he was no saint.

DAVID
 Hey. Guy's gonna die. Whether
 you get him...or he gets you...
 That man is going to die in the
 very near future. Just doesn't
 seem like much of a contest to
 me.

...and David TURNS again...starting down the TUNNEL...
 and we HANG on Michael's face for just a moment...
 and then...

SHOCK CUT TO:

FARLEY

185

...still standing there...his hands cupped to his
 mouth...

FARLEY
 Michael Wrye???

ANOTHER ANGLE

186

...as Michael Wrye comes out from behind his pillar...
 his gun hanging at his side...

MICHAEL
 (calling across)
 Franklin Tate?

(CONTINUED)

CONTINUED:

186

FARLEY

I hear you've been looking for me.

MICHAEL

Likewise.

FARLEY

I hear you're the best.

MICHAEL

Likewise.

FARLEY

How's your speed?

MICHAEL

Pretty good...

...and Farley reveals his weapon...hanging by his side...
pointing at the ground...

FARLEY

How's your aim?

MICHAEL

Pretty good...

...and the two men STAND THERE FOR THE LONGEST TIME...

ON MICHAEL'S FACE

187

...his eyes riveted onto the older man...clear...young...
deadly.

ON FARLEY'S FACE

188

...older...a blink...and you can't help but notice the
bloodshot around the iris...

ON MICHAEL'S GUN

189

...new and gleaming...hanging from his hand...pointing
at the ground...

ON FARLEY'S GUN

190

...older...not as sleek...

ON THE TWO MEN

191

...and SUDDENLY Michael BOLTS...and his...

GUN	192
...comes FLYING INTO VIEW and a...	
HAIL OF GUNFIRE	193
...begins to EXPLODE around FARLEY...who DRAWS his weapon and answers with a HAIL of GUNFIRE of his own...	
ON MICHAEL	194
...still BLASTING...	
ON FARLEY	195
...as his weapon is SUDDENLY SHOT OUT of his HAND...	
ON MICHAEL	196
...as he DIVES behind a set of BLEACHER SEATS...	
ON FARLEY	197
...clearly STUNNED at having had his weapon ripped from his hand...and he too dives behind some bleachers...	
ON MADDIE AND DAVID	198
...behind the cover of a PILLAR...watching this...	
ON MICHAEL	199
...as he stops firing for a moment...surveying the damage. And a small smile makes its way across his face...and SUDDENLY he HEARS a COUGH...and his EYES DART over to...	
MICHAEL'S P.O.V.	200
...a HAND...FARLEY'S HAND...reaching for Farley's weapon...lying flaccidly on the ground in the bleacher aisle...	
ON MICHAEL	201
...as he takes aim and...	
BLASTING	202
...the GUN...and it moves like an electrified snake... along the ground...Farley's arm quickly retracting...	

ON MADDIE AND DAVID

203

...watching this...

MADDIE

David...we have to do something
to stop this. Talk to them.
Convince them.

DAVID

(not moving;
without volume
or feeling)

Stop this. Please. Both of you.

LONG SHOT

204

...and SUDDENLY there is SILENCE. No MOVEMENT. No
SOUND.

ON FARLEY

205

...lying there...under the seats...inching forward...
towards...

HIS WEAPON

206

...lying there motionless...exposed. And the SILENCE
is DEAFENING.

ON MADDIE AND DAVID

207

...still standing behind the pillar...

MADDIE

(a whisper to
David)

I don't hear anything...do you?

...and David SHAKES HIS HEAD.

MADDIE

Now would be a good time to go
out there and try and stop this
thing.

DAVID

Feel free.

...and she LOOKS at him...a look that suggests that is
not what she had in mind.

ON FARLEY 208

...still inching closer and closer to...

HIS GUN 209

...still lying there out IN THE OPEN...

ON MICHAEL 210

...his eyes PEELED...when SUDDENLY he SEES...

FARLEY 211

...making a BREAK FOR IT...and at the same time...

DAVID 212

...appears out on the Coliseum Field...waving a white flag...

DAVID
(calling up to
them both)
Fellows?...Guys?...

...but before he can finish the thought...a SPRAY OF
GUNFIRE ERUPTS AROUND HIM AS...

MICHAEL 213

...fires at...

FARLEY 214

...who QUICKLY picks up his gun and dives back into
the seats...and quickly gets OFF A SHOT which catches...

MICHAEL 215

...in the arm. And he grabs his wing and tumbles to
the ground...quickly pulling himself up and returning
fire...keeping low...moving down through the seats
and towards...

DAVID 216

...who is crouched in the fetal position...bullets
flying around him...sending up small clouds of dust
on the field...

DAVID
(to himself;
his head buried
in his hands)
Deep doo-doo...

(CONTINUED)

CONTINUED: 216

...and SUDDENLY a figure comes behind David...PULLING HIM UP OFF THE FIELD...

ANOTHER ANGLE 217

...as Michael holds his gun to David's head...

MICHAEL
(screaming into
the stands)
Tate! Drop your weapon!

ON MADDIE 218

...seeing David...

MADDIE
David!!!

ON MICHAEL 219

...searching the stands for TATE with his eyes...

MICHAEL'S P.O.V. 220

...but he is nowhere to be found...

MICHAEL
Tate!? I mean it. I'll blow
his head off.

DAVID
(to Michael)
If I may...
(calling up to
the stands)
Mr. Tate? I consider myself a
pretty fair judge of character
and it's my feelings that this
man really will blow my head off.

...and there is no response...nothing but silence.
No SOUND...No Farley.

DAVID
(after a moment;
looking nervously
back at Michael)
I've spent a lot of time with
this man Tate...and he's a moody
guy. He hears you...he's just
being difficult.

(CONTINUED)

CONTINUED:

220

MICHAEL

Tate!

...and he waits again...and still...there is no reply...

TIGHT ON MICHAEL

221

...getting desperate...

MICHAEL

(cocking the gun)

I mean it, Tate.

FARLEY (O.C.)

(soft;
calm as hell)

I believe you, Kid.

...and SUDDENLY we SEE that the barrel of a gun is pointed at Michael's head...and the CAMERA moves back to REVEAL that FARLEY is standing directly behind Michael...

FARLEY (cont'd)

You're going to blow his head off...then I'm going to blow your head off. They're going to have a devil of a time figuring out whose brains belong to who. Seems silly. Why don't you just drop your gun and let him go.

ON MICHAEL'S GUN

222

...as it hits the ground...

ANOTHER ANGLE

223

...as Maddie quickly RUNS out of the stands and picks it up...

ON MICHAEL

224

...as he LOOSENS HIS GRIP on...

DAVID

(as he eases
himself away
from Michael)

You've got to learn to slow down
and give a girl a chance.

(CONTINUED)

CONTINUED:

224

...and David slips over and joins Maddie as...

FARLEY

225

...moves around in front of Michael...offering him a clear view of himself...and his weapon.

TIGHT ON MICHAEL

226

...his hands in the air...SHAKING...panic painted all over his face...

MICHAEL

What happens now?

TIGHT ON FARLEY

227

...as he COCKS his gun...

FARLEY

Now I do what I came here to do.

ON DAVID AND MADDIE

228

...as Maddie...not believing what is about to happen... buries her head in David's chest...

ANOTHER ANGLE

229

...as Farley points his gun at Michael...and the younger man sinks to his knees...

FARLEY

Everybody told me you were good.
The best.

MICHAEL

(quaking;
shaking)
Don't kill me...please don't
kill me...

FARLEY

I was the best for a long time.
Best killer in the business.
I'm dying now. Don't know if
you heard about that.

MICHAEL

Please...don't kill me.

(CONTINUED)

CONTINUED:

229

FARLEY

Dying's a funny deal. When you know it's coming...all you can think about...is your life. Kind of like a starving fellow...and the only image he can conjure up...is a steak...barbecuing over hot coals.

(after a moment)

I try and think about...birthdays.

(he shakes his head)

I can't remember many. They get fuzzy.

(and then)

Women. I try to remember all the women. You get old...it's not easy. Names. Places...

(his voice trails off;
and then)

I remember the face of every man I've killed. Some of them...the ones that were in the dark...I remember the quality of darkness in the room. That's my hell, Michael Wrye. That's my hell.

...and the young man looks up...SUDDENLY realizing that something is amiss here...

MICHAEL

What are you doing?

FARLEY

I'm doing mercy, Kid. Mercy. I've heard about you. I hear about them all. You are good. You're damn good. At a terrible thing. You're not my son...but if I had one...I suspect he'd be just like you. Listen to me, Kid...walk away from it. Walk away from it.

(and then)

That's it. That's what it's all been about. That's why I wanted to find you. To tell you that.

...and he TURNS...and LOOKS at...

DAVID AND MADDIE 230

...who stand watching this in disbelief...

FARLEY

That's why I hired them...

FAVORING FARLEY 231

...as he turns back to Michael...

FARLEY (cont'd)

That's it. Now I gotta go die.

...and he TURNS...and THROWS his weapon on the ground...

FARLEY

(a wink to Maddie)

Cash the check.

ON MICHAEL 232

...and he can't quite believe what has happened to him...
and his eyes settle on...

FARLEY'S GUN 233

...just lying there in the dirt in front of him...

ON FARLEY 234

...walking away...into the SUNSET...

ON MICHAEL 235

...his eyes still fixed on the gun...

VOICE (O.C.)

Don't even think about it...

...and Michael looks up to DISCOVER...

DAVID 236

...holding Michael's own gun on him...and standing
next to him...Maddie...her gaze fixed on...

FARLEY 237

...walking away...getting smaller and smaller...as we...

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

INT. MADDIE'S OFFICE - DAY

238

...as she sits behind her desk...when we HEAR a SMALL KNOCK on the door...and Maddie LOOKS UP to DISCOVER...

DAVID

239

...standing in the doorway...

DAVID

I'm excited.

ANOTHER ANGLE

240

...as Maddie tries to decipher just what this means...

MADDIE

Excuse me?

DAVID

Got this great idea for a Broadway musical. We're talking lots of singing...lots of dancing...Big sets...bright lights. You want to hear about it? It's called...

MADDIE

(before he can
get it out)

"Train Station"!

...and he just looks at her...and it's clear that she has guessed it. And it is clear that he is not at all amused.

MADDIE

(immediately sorry)

David?

...and with that David TURNS wordlessly from her doorway...

ON MADDIE

241

...as she jumps out of her chair and starts after him...

MADDIE

David! It was just a lucky guess.

...and as she sweeps by us...rushing after him...we...

FREEZE FRAME

THE END