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"AN INKLING OF MURDER"

**PICTUREMAKER
PRODUCTIONS**

IN ASSOCIATION WITH

**CIRCLE
FILMS**

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

"AN INKLING OF MURDER"

written by

Joe Gannon

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PICTUREMAKER PRODUCTIONS, INC.
in association with
ABC CIRCLE FILMS

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

"AN INKLING OF MURDER"

CAST LIST

MADDIE HAYES
DAVID ADDISON
MS. DIPESTO

BRIAN BAKER
VIVIAN BAKER
CARL BAKER

PRESTON HOLT
OMAR GOUSE

NELSON
MAITRE D'
RECEPTIONIST

RANDOLPH (SILENT BIT)
DRESSER (SILENT BIT)
LAB ASSISTANT (SILENT BIT)
SOLDIER (SILENT BIT)
LIMOUSINE DRIVER (SILENT BIT)

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

"AN INKLING OF MURDER"

SET LISTEXTERIORS

MADDIE'S HOUSE
 Circular Driveway
 Front Door
 Int. Limousine
 Ext. Limousine

*SRT INDUSTRIES
 Outer Grounds
 Entrance
 (with glass door)
 Parking Lot
 Int. Maddie's B.M.W.
 Int. David's Corvette

OMAR GOUSE'S MANSION
 Driveway
 Front Door
 Surrounding Grounds
 (with shrubbery)
 Trellis - up to second story
 Roof
 Backyard
 (with Swimming Pool)
 Int. David's Corvette

A BEAUTIFUL RESTAURANT
 Street
 Entrance
 Int. Maddie's Car

STREETS (VARIOUS)
 Int. Limousine
 (moving)
 Int. David's Corvette
 (moving)

INTERIORS

MADDIE'S HOUSE
 Doorway
 Alcove/Entrance
 Bedroom
 Living Room

BLUE MOON DETECTIVE AGENCY
 Reception Area
 Maddie's Office
 David's Office
 Corridor

*SRT INDUSTRIES
 Demonstration Area
 (with Gallery)
 Office Doorway
 Office/Testing Room
 Brian Baker's Office
 Corridors

OMAR GOUSE'S MANSION
 Waiting Area/Reception
 Alpha Room - 2nd Story
 (with large Window)
 Alcove
 Another Room

A BEAUTIFUL RESTAURANT
 Maitre D' Station
 Dining Area

"AN INKLING OF MURDER"

ACT ONE

FADE IN:

BLACK

1

...and then SUDDENLY LIGHT...as a CLOSET DOOR is opened and an INDUSTRIAL MANNEQUIN...STARK NAKED...is dragged out. And we...

SHOCK CUT TO:

BLACK

2

...and then SUDDENLY, LIGHT AGAIN, as OVERHEAD FLUORESCENTS TUMBLE ON REVEALING a LARGE LABORATORY DEMONSTRATION AREA. Everything is HIGHLY POLISHED STEEL and GLASS. And off to one side is a small gallery with seats behind protective triple strength glass. And we...

SHOCK CUT TO:

THE MANNEQUIN

3

...as someone forces underwear up its legs...a real wrestling match as the floppy doll refuses to stay rigid enough to be of any help. And three quarters of the way up the doll's legs...the DRESSER realizes that the underwear is on backwards. And we watch as the HANDS start to pull the underwear back down...and then...thinking better of it...the hands decide to leave well enough alone...and continue pulling the backwards underwear up the dummy's legs...as we...

SHOCK CUT TO:

HANDS

4

...placing safety goggles on each of the seats in the gallery.

SHOCK CUT TO:

THE MANNEQUIN

5

...military trousers have already been put on it...and now hands are busily trying to slip on a combat soldier's shirt.

SHOCK CUT TO:

A TABLE TOP

6

...as twenty or so SECURITY BADGES...the name "SRT INDUSTRIES" emblazoned across the top...tumble from a cardboard box and onto this desk...

*

THE MANNEQUIN'S HEAD

7

...on its side...and now SPORTING a BANDOLIER and MUSTACHE...not unlike some CUBAN INSURGENT. And we PULL BACK just enough to REVEAL that the poor dummy is being carried...finally coming to rest and righted against a WALL covered with REFERENCE MARKS...a TARGET GRID.

CLOSE ON AN ALUMINUM CASE

8

...being OPENED to REVEAL the first portable LASER CANNON...a bulky, back-pack device that connects via a long cable to a crystalline barrel. Everything about it suggests that it was created with technology that is on the cutting-edge of American know-how. And as HANDS lift it out of the CASE WE...

CUT TO:

LONG SHOT - THE LABORATORY DEMONSTRATION AREA

9

...to REVEAL that it is now HUMMING...the gallery filled with HIGH-LEVEL MILITARY TYPES...the mannequin visible at the far end of the hall...clearly intended as some LIFE-SIZED BULLSEYE. And as we MOVE THROUGH all of this we can't help but notice a MAN and a WOMAN...standing off to the side IN THE SHADOWS...NOT VISIBLE to any of the military in attendance just yet...although clearly waiting for just the right moment to step forward and seize their attention. The man is in his middle THIRTIES and extremely buttoned-down in appearance...although his intensity is immediately apparent. The woman standing next to him is a year or two older...attractive...clearly well-bred...and focused exclusively on the man standing next to her. His name is BRIAN BAKER. Her name is VIVIAN BAKER. And it is plain to see from the looks on their faces that whatever it is that is going on here, they both have a great deal at stake in it.

BRIAN

(peering out at
the gallery)

General Cushing didn't come.
He sent Dover in his place.

(and then)

What am I talking about? You
don't really care.

CONTINUED:

9

VIVIAN

Of course I care.

(and then)

Perhaps something came up. It doesn't matter. Dover will see what you have and tell Cushing, and Cushing will be on the next plane out.

(and then)

You nervous?

BRIAN

Me?

(a small laugh;
and then;
turning to her)

Where's Dad?

ANOTHER ANGLE

9A

...and as if ON CUE an older man is WHEELED INTO FRAME...
CARL BAKER. Seventy-five if he is a day. A prisoner in his wheelchair.

BRIAN

Hi, Dad...glad you could make it.

CARL

(taking in all
the military
in the gallery)

Look at all the pretty green suits.
We having a parade?

BRIAN

I'm encouraged by the turn-out. They know. They know we're sitting on a hot piece of weaponry here.

CARL

A "hot piece of weaponry"?

(shaking his head)

Back in the Fourteenth Century they invented the cross-bow. When Pope Gregory heard about it, he said..."this weapon is so terrible it will surely end war".

(and then;
turning;
starting towards
the gallery)

Children...

ON BRIAN

9B

...stunned...watching him go...a mixture of disappointment and anger...

BRIAN

What the hell was that?

VIVIAN

(embarrassed;
a shrug)

That...was Dad.

BRIAN'S P.O.V.

9C

...and we watch...as Carl makes his way up to and into the gallery...shaking hands with all the various military types, although it is clear from the expression on his face that he is singularly unimpressed...and that false smiles are not something that come easily to him...

ON BRIAN AND VIVIAN

9D

...as HE TURNS to her...

BRIAN

I need your support on this,
Vivian.

VIVIAN

I'm doing the best I can, Brian.

...and FROM OUT OF FRAME, a young LAB ASSISTANT walks into View...leans into BRIAN and whispers something...then quickly departs...

BRIAN

(turning to Vivian)

This is it. Keep your fingers
crossed.

...and with that, Brian turns and...

OMIT

OMIT

10-11

FOLLOWING BRIAN

12

...walks to the center of the room, where the LASER GUN sits on the table-high pedestal. And Brian picks up a MICROPHONE...and SUDDENLY the LIGHTS DIM DRAMATICALLY... a PIN SPOT on BRIAN and a PIN SPOT on the CANNON...

*

(CONTINUED)

CONTINUED:

12

BRIAN

Gentlemen. We're not here to take up more of your time than necessary...You're all familiar with the literature. You're certainly familiar with the technology...

(a small smile)

...you paid for it. I don't mind telling you...we were up most of the night getting her ready for you. She may not be much to look at but boy...

(shaking his head;
and then)

I think I speak for everyone here at SRT Industries when I say that we're grateful for having the opportunity to help shape history...that's how important we think the L-1 gun is going to be. Portable laser weaponry. It's a fact. We're standing at the doorway of a revolution... a revolution in modern warfare. I don't mind admitting...I feel a little the way Winchester must have felt...or Colt...or Nobel.

(and then)

Well...

(suddenly embarrassed)

If you would all don your goggles, please.

*
*
*
*
*
*

ON THE GALLERY

13

...as they SLIP ON their GOGGLES...

ANOTHER ANGLE

14

...as a SOLDIER in SPECIAL FORCES GARB, moves to the pedestal and removes the weapon...HOISTING it onto his back and preparing to FIRE...

ON THE GROUP

15

...all of them seated in a row...looking odd in the low light with their faces begoggled...

ON THE MANNEQUIN

16

...limp and lifeless...its head in the cross hairs of
the target grid...

ON BRIAN

17

...begoggled as well...sweat beginning to form just
above his lip...

ON VIVIAN 18*
...passive..."just watching"...

ON THE SOLDIER 19
...waiting for the signal...

ON BRIAN 20
...catching the soldier's eye...tilting his brow ever so slightly...

ON THE TRIGGER 21
...as it is squeezed...

ON THE BARREL 22
...as a SOLID BEAM of RED LIGHTS SPRINGS from the muzzle...

ON BRIAN 23
...the RED LASER LIGHT PLAYING in his goggle glasses and his MOUTH DROPPING OPEN...shocked at something he SEES... *

ON THE SOLDIER 23A
...to REVEAL that the SOLID BEAM OF RED LIGHT has refused to shoot across the room and instead ARCS BACK and ENVELOPES the SOLDIER in its DEADLY BEAM...

ON THE GROUP 23B
...and even with their GOGGLES on...we can still make out the HORRIFIED EXPRESSIONS on their faces...

THE MANNEQUIN 23C
...across the room and still totally unharmed...lit by the ambient glow of the laser...and the crackling light playing across its face almost convinces us that it is laughing...

ON BRIAN 23D
...as the LIGHTS SUDDENLY come up...and he PULLS the GOGGLES off of his head...and on the edge of the FRAME we can SEE the GROUP in the GALLERY SPRING to their feet...RUSHING to give AID to the BURNING MARKSMAN who lies somewhere unseen... and we HEAR the SCREAMS of HORROR...and see SMOKE begin to fill the lab...and see someone rush somewhere with a fire extinguisher...and as he STANDS there...his face painted with an expression of shock...we can't help but notice CARL BAKER making his way towards him...and finally a HAND on his SHOULDER...

(CONTINUED)

CONTINUED:

23D

CARL

A very impressive show, Son.

...and as the OLD MAN wheels himself away...and the younger man STANDS THERE...unable to speak...we...

SHOCK CUT TO:

OMIT

OMIT

24-27

A TELEPHONE

28

...as a LINE LIGHTS UP...and a HAND reaches into FRAME and...

DIPESTO

(the phone pressed
to her cheek)

Blue Moon Detective Agency...
We're here to unravel,
Events that might baffle,
We'll figure it out,
And leave no doubt,
So tell us what's wrong,
It won't take us long.
We do our work well...

(and then;

a pause;

she means it)

There's no need to yell!

...and with that she puts the CALLER on HOLD as we...

CUT TO:

INT. MADDIE HAYE'S OFFICE - DAY

29

...and we can just make out the top of her head...the rest of her obscured by the back of her chair...her phone cradled to her ear...and as we PUSH IN...we can't help but overhear...

MADDIE

Am I speaking with the Vice-President of Industrial Relations?

(and then)

Yes...well...my name is Madolyn Hayes and...

(after a moment;

a forced laugh)

Yes...that Maddie Hayes.

(and then)

I'll tell you why I was calling...

I'm in the security and investigation business now and we have a client...

SRT Industries?...

(and then)

You have heard of them? Well we handle all of their internal security needs and it occurred to me that a company like yours might have the same kind of requirements and...

...and WE HEAR the SOUND of an INTERCOM BUZZING...

MADDIE

I'm sorry...could I ask you to hold for just one moment?

(punching another button)

Maddie Hayes...

(and then;

SITTING STRAIGHT UP)

Yes, Mr. Baker.

(and then)

No.

(and then)

Certainly we can come right down.

INT. THE BLUE MOON DETECTIVE AGENCY RECEPTION AREA

30

...as Maddie comes crashing out of her office...burrowing her way into her coat...making a bee-line for the door...

MADDIE

(over her shoulder;

to DiPesto)

Where's Mr. Addison?

(CONTINUED)

CONTINUED:

30

DIPESTO

(as Maddie goes
by)I believe he's down at SRT In-
dustries doing some more psych-
ological testing.*
*

MADDIE

(as she goes through
the door)

Psychological testing, huh?

*

...and as Dipesto watches her disappear...we...

DISSOLVE TO:

EXT. SRT INDUSTRIES INCORPORATED - DAY

31

...a giant, sprawling, industrial complex...several modern
buildings on a green belted mound of land somewhere in the
Northern San Fernando Valley...and we...

DISSOLVE TO:

A BUILDING DOOR

32

...glass...and painted on it..."SRT INDUSTRIES - INDUSTRIAL
RELATIONS"...and as we MOVE TOWARDS this LEGEND...we...

DISSOLVE TO:

AN OFFICE DOORWAY

33

...an electrical sign above the door is switched ON...
illuminating a PANEL which warns..."DO NOT ENTER - TESTING
IN PROGRESS". And as we MOVE TOWARDS the door we...

DISSOLVE TO:

TIGHT ON DAVID

34

...half his face obscured by the fan of PLAYING CARDS he holds
in his mitt...and we can just make out the cigar in his mouth...
and we can't miss the spiral of smoke coming from it as he
patiently studies his hand...

REVERSE ANGLE

35

...to REVEAL NELSON...a middle-aged, middle-management type
sitting in his shirt sleeves...nervously holding cards of
his own...

(CONTINUED)

CONTINUED:

35

NELSON

Alright...I'll see your twenty...
and raise you another ten.

(CONTINUED)

ON DAVID 36
...and his eyes dart over to...

A POLYGRAPH 37
...to which Nelson is connected. And it starts to react violently...

ANOTHER ANGLE 38
...as David shakes his head...

DAVID

You sure you want to do that,
Mr. Nelson?

NELSON

(nervously)

Sure, I'm sure.

(glancing over
at the poly-
graph)

What the hell kind of card game
is this?

DAVID

Mr. Nelson...let me remind you,
we're engaged in important psy-
chological testing that could
have a direct impact on your
job security here at SRT

(and then)

Now...admit it. You're trying
to misrepresent your hand...
aren't you, Mr. Nelson?

NELSON

That's part of the game. That's
called "bluffing".

DAVID

I don't care what you call it,
Mr. Nelson...it's dishonest.
I'm going to see your ten and
raise you fifty.

(throwing the
money into the
pot)

Now what do you have to say for
yourself? And remember...honesty
is the best policy.

(CONTINUED)

CONTINUED:

38

NELSON
 (not pleased)
 I guess I'll have to fold.
 (and then)
 I have nothing.

DAVID
 Not true Mr. Nelson. You have
 your self-esteem.
 (laying down
 his hand)
 Pair of twos. And that concludes
 our testing for this afternoon.

ON NELSON

39

...not amused...as he RIPS OFF the electrodes connecting him to
 the lie detector...and begins to PULL ON HIS JACKET...

DAVID
 (coming around
 behind him)
 C'mon now. Fess up. You told
 the truth. Don't you feel better?
 (reaching over;
 raking in the
 pot)
 I know I do.
 (throwing his arm
 around Nelson;
 leading him to
 the door)
 Nothing feels quite as good as
 telling the truth...does it Mr.
 Nelson?
 (off Nelson's
 look)

Okay. You got me. That first scratch
 in the morning? That feels pretty
 good too. But you get the gist...
 don't you, Nelson? you're an hon-
 est man. You've proven that. And
 I respect you for it. You can go
 out with my sister anytime. During
 daylight hours only of course.

*

...and there is a KNOCK on the DOOR.

ANOTHER ANGLE

40

...as David reaches over and opens it REVEALING MADDIE...

DAVID
 Speak of the devil...Hi, Sis!

(CONTINUED)

ON NELSON

41

...his first smile of the day...

DAVID

Relax. Not the Sister I meant.
This woman is a Nun.
(watching her move
past him and into
her room)
Sister Maddie...?

ON MADDIE

42

...ignoring all this...something important on her mind...

MADDIE

Mr. Addison...I need to speak
with you...

DAVID

Certainly. I was just saying good-
bye. Passed his test with fly-
ing colors. Yessirree.

(turning back to
Nelson)

You're an honest man, Mr. Nelson.
And honest men are what have kept
SRT Industries secure for lo these
many years. *

(offering his hand)

Hope we'll have a chance to do
this again sometime.

(as Nelson starts
to walk away)

Love to the wife and kids.

(to Maddie as he
watches him go)

I want that man in my life boat.

ANOTHER ANGLE

43

...as MADDIE TAKES DAVID BY THE ARM...leads him back into
THE OFFICE...kicking the door closed with her heel...

MADDIE

Something is desperately wrong.
I know it. I can feel it.
(starting to pace)
Baker called. He wants to
see us. Right away.

(CONTINUED)

CONTINUED:

43

DAVID

Relax. Probably wants to give us
a bonus. Boy...is this a sweet deal.

(falling into his
chair;
heels on the table;
stogie in the mouth)

I gotta hand it to you Maddie.
Getting us this job...Consultants.
Security Consultants. I like it.
I like it a lot. I like the sound
of it. I like the feel of it.
But most of all...

(lowering his
voice)

...I like the money, Honey!

MADDIE

David...having SRT Industries
as a client is the cornerstone
of my solicitations for new
business. If we loose this...

(and then)

He sounded very upset.

DAVID

Sure he sounded upset. Guys like
Baker are always upset. Type A
personalities. Blood pressure's
always up in the four hundreds.
Keel over and die of heart attacks
when they're thirty-eight. Makes
way for the next young turk.
Keeps the company young...vital.
That's the natural order of things.
That's what keeps America strong.

MADDIE

David...tell me everything is going
well. Tell me you've got it all
under control.

DAVID

Everything is going well.
Everything is under control.

MADDIE

Vivian Baker is one of my very
best friends. Convincing her
brother to give us this job was
not easy...

...and David jumps up from his chair and goes to her...putting
his hands on her shoulders...

(CONTINUED)

CONTINUED:

43

DAVID

Maddie, Maddie, Maddie...you're screaming before you've been bit. Trust me. He's not upset. He's got nothing to be upset about. He wanted us to check for security leaks and that's what I've been doing. Maddie...this place is tight as a drum...I'm doing a terrific job.

...and she LOOKS at him...not entirely convinced...

MADDIE

You are?

DAVID

(nodding)

Guy probably just wants to say, "thank you."

...and we...

SHOCK CUT TO:

BRIAN BAKER

44

...standing behind his desk...Vivian at his side.

BRIAN

Your contract is terminated.
Null and void.

ON DAVID AND MADDIE

45

...sitting on the couch...they share a look.

DAVID

(to Brian)

Call me oversensitive...but I detect some hostility.

FAVORING BRIAN

46

...who glances over at Vivian...he can't quite believe he's having this conversation...

MADDIE

Did something happen that we should know about?

VIVIAN

(trying to smile)

Holt Aerospace beat us...Again.

(CONTINUED)

CONTINUED:

46

MADDIE
(this is hard)
They filed another patent?

BRIAN
(TOSSING a Wall
Street Journal
to David)
Two.

MADDIE
(stunned)
I'm sorry.

BRIAN
All based on technology de-
veloped here...at SRT...under
the toughest security. The
only way Holt could have beaten
us to the marketplace is with
an inside source.

DAVID
That can't be how it happened.

BRIAN
You're sure of that are you?

DAVID
I'll stake my professional rep-
utation...
(a glance to
Maddie)
...such that it is...on it.

BRIAN
Well...slick Dick...not only is
there an inside source selling
company secrets...but today the
brazen little spy sabotaged a
government demonstration.

DAVID
I may have spoken a tad hastily.

BRIAN
Preston Holt has a pipeline into
this company. A pipeline you
two were supposed to find.

(CONTINUED)

CONTINUED:

46

DAVID

Well I sure looked for it.

BRIAN

Oh good! Well I know I feel better. Some of the biggest names in government watched a man fry this morning because someone inside my organization was able to cross a couple of wires. You have any idea what that's going to cost me? My father was sitting out there. I can't make a move without his approval. I have spent the last five years of my life trying to drag this mom and pop vacuum tube business into the eighties. Between you two and that Playboy Pirate Preston Holt...I won't make it into next week.

*
*

*

MADDIE

We're terribly sorry.

*

(CONTINUED)

CONTINUED:

46

VIVIAN

(quickly)

I'm sure you did your best.
It's just...

(a look to
Brian)

...Brian has a very special pro-
ject going right now...

BRIAN

We don't owe these people any
explanation, Vivian.

(to Maddie
and David)

My Sister is good at a lot of
things. Business is not one of
them. Apparently she's not a
terrific judge of character
either. I had hoped you people
would be able to help us solve
our problem. Obviously the task
was above you.

MADDIE

(after a moment;
to Brian and
Vivian)

Vivian...Mr. Baker...I know how
you must feel...but...

BRIAN

(cutting her off)

Ms. Hayes...Mr. Addison...this
meeting is over.

ON MADDIE AND DAVID

46A

...as they exchange a glance...and we...

SHOCK CUT TO:

BLACK

*
47

...and then a LIGHT SWITCHES ON as the door OPENS to REVEAL that we are back in the TESTING ROOM...David charging through the door...Maddie following...she is MAD...BOILING...

DAVID

(not noticing;
grabbing his
radio and poker
chips off a
shelf)

Should have given that guy a piece of your mind...you'd feel better. I mean...Who's he? One client? You gonna let one client drive you crazy. It's only money...right? And money can't buy happiness. Then again...happiness...can't buy government insured C.D.'s.

(and then;
thinking about
it)

I'll admit it. I'm torn.

(looking around
the room)

Sure was a sweet deal.

(and then)

Well...Easy come...easy go...

...and with that he TURNS...and HEADS out of the room...hitting the light on his way out and plunging the room into DARKNESS. And we and MADDIE sit in this darkness for what seems like the longest time...until finally...the DOOR to the OFFICE OPENS again...David's silhouette standing in it...

DAVID

Maddie?

(and then;
damn near
singing)

Oh Mad-dieeee...?

*
*
*

*

(CONTINUED)

CONTINUED:

47

...but she DOESN'T SAY ANYTHING. And after a moment...David walks back in...the only LIGHT SPILLING from the HALL...

*

DAVID

You're sitting in the dark.
(coming around;
looking at her)
Pretty weird behavior, Maddie.

...and she still doesn't say anything. Doesn't look at him. Doesn't acknowledge him in any way...

DAVID

(comes the dawn)
You're upset...aren't you? Well...
you've got a right to be. It
was a terrific job. Good cafeteria.
Great parking. But hey...There'll be others...

*

(he goes to
her;
offering her
his hand)

C'mere...

ANOTHER ANGLE

48

...and she takes it...and RISES from her SEAT...TURNS... LOOKS at him...and gives him a KICK in the SHINS...

*

ON DAVID

49

...as he GRABS his LEG...and holds on for dear life...

*

MADDIE

Easy come...easy go...HA!

...and with that SHE TURNS...and makes her way out of the room...

INT. THE HALLWAY

50

...as Maddie makes her way quickly down it...and BEHIND HER... we SEE DAVID...hopping out of the office...holding himself...

*

DAVID

(calling to her;
as best he can)
Maddie?!

(CONTINUED)

CONTINUED:

50

MADDIE

(stopping;
turning to
him)

I went way out on a limb to
get us this consultancy.

(CONTINUED)

CONTINUED:

50

DAVID
(crawling over)
You're blaming this on me?

MADDIE
You heard Mr. Baker...Holt beat
them to two new patents.

DAVID
It's not my fault. I did
everything I could to secure
this place. I interviewed
every employee...administered
polygraphs...swept the place
for bugs...performed body
searches...

MADDIE
When do you get serious.

DAVID
(straightening up)
When do you lighten up?

ON MADDIE

51

...turning...looking at him...she gives this a lot of thought...

MADDIE
Did you think to ask Mr. Holt
how he gets these secrets?

DAVID
Excuse me?

MADDIE
Did you go to Preston Holt and
ask how he manages to find out
so much about SRT's research?

DAVID
Just go to him and ask? Maddie...
Preston Holt is one of the wealth-
iest, most powerful men in...

MADDIE
(cutting him off)
Did you do it?

DAVID
No. You got me. I didn't do that.

(CONTINUED)

CONTINUED:

51

MADDIE

(starting off)

Ha! And you call yourself a detective.

DAVID

(catching up)

Wait a second. You're mad at me because I didn't go to Preston Holt and just ask him how he got SRT's secrets?

MADDIE

It's common sense...

DAVID

It's nonsense. You want to accuse a man of industrial espionage...and you want him to tell you how it was done?

MADDIE

I think we owe it to our client and ourselves to confront Mr. Holt...

DAVID

That's the stupidest thing I've ever heard. You think if you just ask him he's going to tell you?

MADDIE

I think it's worth a try.

DAVID

(he starts to
put his hands
on her shoulder)

Maddie, Maddie, Maddie...

(pulling it
back;
thinking better
of it)

Listen...your name...your reputation...it's going to bring in a lot of clients and that's great, but why don't you just leave the actual detecting to...

(CONTINUED)

CONTINUED:

51

MADDIE

(stopping;
cutting him off)

...to who? To you? I did that.
And we lost our biggest client.
We lost our only client.

...and with that she STARTS DOWN the HALL and out the building's door.

EXT. THE PARKING LOT - DAY

52

...Maddie making her way towards her car...and behind her we see David coming through the glass doors...

DAVID

(calling to her)

Where are you going?

MADDIE

I'm going back to the office
and call Preston Holt...see
if he's free for dinner.

DAVID

(running after
her;
catching up)

You're going to ask Preston
Holt out to dinner? The
millionaire - industrialist -
playboy Preston Holt? That
no-account? That satyr? You're
going to call him?

MADDIE

Yes, believe it or not, I
know how to look up a number,
dial a phone, speak into a
mouthpiece and ask for what I
want.

*

DAVID

(through the car
window)

Maddie...don't do this. You're
going to make a fool of yourself.
Trust me. This is my area.

(CONTINUED)

CONTINUED:

52

MADDIE
 (pulling open
 the car door;
 seating herself)
 I have nothing further to
 say to you.

DAVID
 Maddie...Maddie...Maddie...
 Guy to girl...outy to inny...
 Preston Holt is a barracuda.

MADDIE
 Good. I feel like a little
 seafood.

ANOTHER ANGLE

53

...as she TURNS the ignition key...and we HEAR the ENGINE TURN
 OVER...and the car STARTS TO MOVE...

ON DAVID

54

...through the window...trying to RUN with the CAR...

DAVID
 (shouting into
 the car)
 He's not going to tell you
 anything.

...but there is no reply...save for the SOUND of Maddie's car
 engine...Maddie looking straight ahead...paying the guy no mind...

DAVID
 Maddie...don't do this.

...and the CAR PEELS OUT...leaving David...standing there...
 watching it disappear...

DAVID
 (no one can hear)
 Call me afterwards...will you?

...and there is a long moment...as he stands there...and
 watches...the car drifting away...

DAVID
 (to himself)
 Thanks.

...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

EXT. A BEAUTIFUL RESTAURANT - NIGHT

55

...as a LIMOUSINE PULLS UP and is QUICKLY taken by a VALET. *

FOLLOWING MADDIE

56

...as she nervously makes her way up and over the curb and towards the doors of the place...and we can't help but notice how beautifully she is dressed and coifed...born for nights and expensive dinners...she is clearly in her element.

INT. THE RESTAURANT -NIGHT

57

...and she is no sooner through the door than a most professional and officious Mairte D' moves to her...

MAITRE D'

Ms. Hayes...a pleasure to see you. We reserved the table you requested. Mr. Holt has already arrived and is waiting. If I might take your coat and ask you to follow me.

...and as Maddie peels off her coat...we can't help but notice the sumptuous restaurant behind her...this is clearly a most expensive haunt...and as Maddie FOLLOWS the Maitre D' through the place we...

SHOCK CUT TO:

PRESTON HOLT

58

...the south side of thirty. Handsome...good-looking...well-groomed and all the things one might expect of a rich and powerful man. His skin is perfect...blemishless...his hair precisely cut. The distance between his shirt-cuffs and jacket-cuffs is just so...the knot in his tie...picture perfect. And as he SEES who is approaching the booth...he quickly and gracefully rises...

ON MADDIE

59

...smiling...seeing him...offering her hand...

MADDIE

Mr. Holt? It's nice to meet you. I'm Madolyn Hayes.

(CONTINUED)

CONTINUED:

59

HOLT

It's nice to be met. I'm Preston Holt...

(seating himself
again)

I was half certain that the phone call this afternoon was a prank.

MADDIE

I don't believe that. I'm sure women call you all the time.

HOLT

Guilty as charged. Would you like to know what they call me?

...and as the two of them share a SMILE...we...

SHOCK CUT TO:

A PAIR OF CHAMPAIGNE GLASSES

60

...a feminine hand holding one...a masculine hand grasping the other...and we TILT UP to DISCOVER...

MADDIE

(in mid conver-
sation)

I remember standing in the subway...waiting for a train...and just kind of seeing it out of the corner of my eye. There it was...my first magazine cover. And I went over...and I just looked at it. I wanted to buy about twenty...but I didn't have any money...so I went rushing back to my apartment and borrowed some and I remember thinking... now the whole world is different. I'm seventeen and I'm a cover girl. And I remember just being shocked the next day to discover that nothing had changed...that my eggs didn't taste any better... the heat didn't come up any faster...the Dry Cleaner still lost my blouses and my Mother still didn't understand.

*

*

*

*

*

*

(CONTINUED)

CONTINUED:

60

...and she stops...and thinks for a moment...and then...

MADDIE

It sounds like I'm complaining.
I'm not. Modeling was very good
to me. It's just...I walked
away five years ago...

(after a moment)

When the bottom fell out...I
thought about going back. But
I don't think you should ever
go back...to anything. I think
that's why our eyes are in the
front of our heads. Right?

HOLT

And so now you're a private
detective.

MADDIE

And so now I'm a private detec-
tive.

HOLT

Why'd you call me?

MADDIE

Because you're Preston Holt.
(and then)

Because you're rich, and hand-
some and eligible...

(and then)

...and because I just have to
know how your company keeps get-
ting the jump on SRT Industries.

*

ON HOLT

61

...and he SMILES...and reaches into his jacket for a cigar...
and sticks it...and lights it...

HOLT

Good for you.

...and we...

SHOCK CUT TO:

INT. A LIMOUSINE

62

...the two of them sitting in the back seat...the lights of passing cars swimming around them...

MADDIE

Baker is sure that one of his employees is selling you his secrets.

HOLT

(looking at her;
bewitched)

Not true.

MADDIE (cont'd)

But we can't find out who it is...
so I just thought...I mean...
well...why not just...ask?...
so here I am...
just asking...
(she just heard)
It's not true?

*
*
*

HOLT SHAKES his head...

MADDIE

But you will admit that you do...
somehow...get access to highly
classified information at SRT?

HOLT

(enjoying this)

I will admit that from time to
time I have been made privy to
certain pieces of information
that the SRT people might con-
sider..."Sensitive".

MADDIE

How do you do it?

HOLT

If I told you...you wouldn't
believe it.

MADDIE

Try me.

(CONTINUED)

CONTINUED:

62

...and there is a MOMENT...as HOLT STRUGGLES with HIMSELF...
deciding what to do...as we...

SHOCK CUT TO:

EXT. MADDIE'S HOUSE

63

...as the LIMOUSINE PULLS IN and makes its way to the front
of the circular drive just outside her door...

INT. THE LIMOUSINE

64

...as Maddie reaches for the door-handle...

MADDIE

I really appreciate your help
Mr. Holt...

HOLT

(bounding out
of his door)

Let me get that...

EXT. THE LIMOUSINE - NIGHT

65

...as HOLT races around the far side and opens Maddie's car
door for her...offering her his hand...pulling her up to
her feet...

HOLT

(he means it)

I want you to know...this was
a very special dinner for me.

MADDIE

(she means it)

Me too...

(a small laugh
to herself)

You're a terrific listener...
a wonderful date...and a very
nice man.

HOLT

You seemed surprised.

MADDIE

(starting up
her walk)

Well you do have something of
a reputation.

(CONTINUED)

CONTINUED:

65

HOLT
Me?

MADDIE
(nodding)
Barracuda was the phrase I
heard...

HOLT
(amused)
Barracuda!?

MADDIE
(nodding;
smiling)
Well...
(and then;
turning)
Thank you again...

HOLT
(grabbing her
hand;
turning her
back around)
Can I spend the night?

MADDIE
(after a moment)
Excuse me. *

HOLT
I realize that I didn't even
pay for dinner...so this must
seem terribly out of line. *

MADDIE
To be perfectly honest...

HOLT
(lowering his
voice)
I don't necessarily mean that
I have to sleep with you.
(lower still)
I don't even really have to
stay. Just invite me in...let
me sneak out the back door.

MADDIE
I'm sorry, Mr...

(CONTINUED)

CONTINUED:

65

HOLT

The chauffeur...y'know? He's
sitting there...I mean...I am
Preston Holt...you are Maddie
Hayes...he expects me to...

MADDIE

(making her way
closer to the
door)

In my mind this was a business
dinner.

(CONTINUED)

CONTINUED:

65

HOLT
 Mine too! Mine too!
 (and then)
 You want me to pay you?

MADDIE
 You want to pay me to come in
 my house and not sleep with me?

HOLT
 Beat that deal anywhere in town.

MADDIE
 I'm...

HOLT
 I did tell you what you wanted
 to know...

...and then SUDDENLY...BEHIND THEM...the front door of the
 house opens...and there stands DAVID...an apron wrapped
 around his waist...a dishtowel over his shoulder...

DAVID
 (standing in
 the doorway)
 Thought I heard you kids out
 here.
 (to Maddie)
 Hi Sweetcakes.
 (extending a
 rubber gloved
 hand to Holt)
 This your business dinner?
 (a wink)
 I'm Poppa Bear. Want to come
 in and have some Tang? I made
 it fresh!

FAVORING HOLT

66

...as he TURNS and looks at Maddie...incredulous...

HOLT
 Is he...yours?

MADDIE
 Him? Mine?
 (and then;
 after a moment
 of thought)

Sure.
 (turning to David)
 Hi Sweety-weety.

*
*

(CONTINUED)

CONTINUED:

66

HOLT
 (to Maddie;
 confidentially)
 You can't be happy.

...and Maddie NODS...a blissful NOD...

HOLT
 (starting to
 make his way
 back towards
 the limo)
 I'm going to take a rain check
 on that Tang, Maddie...
 (to David)
 Nice meeting you, Mr...

DAVID
 Poppa Bear. I'm Poppa Bear...
 she's Sweetcakes.

HOLT
 (closing his
 limo door)
 Of course. Dinner...was...
 (searching for
 the word)
 ...an experience.

ANOTHER ANGLE

67

...as HOLT'S LIMOUSINE GUNS IT out of Maddie's driveway...
 and the two of them stand there...David in his apron...Maddie
 in her uptown best...and nothing is said for a moment...

MADDIE
 You're standing in my doorway.

DAVID
 You don't have to thank me.

MADDIE
 Thank you? Thank you!
 (starting towards
 him)
 You want me to thank you for
 breaking into my home...?
 (passing him;
 grabbing the
 apron off of
 him)
 ...rifling through my things?...

INT. MADDIE'S HOUSE

68

...as she makes her way in...an amused David right behind her...

DAVID

Okay. I admit it. I went through your underwear drawer.

MADDIE (cont'd)

...ruining a perfectly wonderful evening?

DAVID

A perfectly wonderful "what"? I saw the guy. Guy's a dink.

MADDIE

That...was a very attractive man.

DAVID

When he was a kid...his parents used to dress him up for halloween as a speed bump.

(and then)

The guy's a rudabager.

MADDIE

You had no business breaking into my home.

DAVID

I was worried about you.

MADDIE

You? Worried? Ha!

(and then)

Worried that I'd find out what you couldn't? Worried that I would discover the secret of SRT's security leak? Worried that with my scant weeks of training as an investigator I would be able to do what you had not?

*

DAVID

Could you repeat the question?

MADDIE

(ignoring that)

He told me everything.

(CONTINUED)

CONTINUED:

68

DAVID

I'm listening.

MADDIE

Omar Gouse.

DAVID

Gesundheit.

MADDIE

No! Omar Gouse. The psychic?
Haven't you heard of him?

DAVID

No. Why? Has he ever heard of
me?

MADDIE

Omar Gouse is one of the foremost
mentalists in the world. He's
consulted by corporation pres-
idents...heads of state...law
enforcement agencies...all kinds
of responsible individuals and
corporations. *

DAVID

So?

MADDIE

So...Omar Gouse has been feeding
Holt SRT's technology.

DAVID

And Holt just told you this?

MADDIE

Why not? It's perfectly legit-
imate. Holt's company pays Omar
a retainer and whenever he gets
an "impression" that's relevant
to the electronic defence business
one of his assistants calls Holt... *

DAVID

He's some kind of "swami"?

MADDIE

He's a man with a gift.

...and David just looks at her. Not a look of confidence...

(CONTINUED)

CONTINUED:

68

MADDIE

I believe him. And not only that...I'm going to call Vivian Baker and have her make an appointment so we can tell her and her brother what we've discovered.

*
*

DAVID

You sure you want to do that?

*

MADDIE

You don't have to come with me, David...

DAVID

You're going to go back to Baker and tell him...

MADDIE

...Omar Gouse has been selling his secrets to Preston Holt... You bet your life I am. I'm going to look him in the eye and say...

...and we...

SHOCK CUT TO:

BRIAN BAKER

69

...looking incredulous...as we HEAR...

MADDIE (O.C.)

Your secrets have not been sold by an unfaithful employee. Rather they have been snatched...by an unscrupulous interloper who is taking unfair advantage of his extraordinary psychic talents.

BRIAN

(a glance to
Vivian)

Friends of yours?

Vivian LOOKS DOWN. Brian FUMES.

DAVID

(leaning over
to Maddie)

This isn't going to be pretty.

(CONTINUED)

CONTINUED:

69

...and we...

SHOCK CUT TO:

INT. SRT INDUSTRIES CORRIDOR

*70

...as the two of them make their way down it...Maddie clearly shocked and appalled...

MADDIE

I can't believe he called me that.

DAVID

I'm sure he didn't mean it. He's probably never even met your mother.

...and behind them we SEE a door open...and Vivian sticks her head out...

VIVIAN

(calling to them)

Maddie?

...and the two of them stop...and TURN...as Vivian catches up with them...

VIVIAN

I'm sorry about Brian...he's under an extraordinary amount of pressure.

MADDIE

I believe Preston Holt.

VIVIAN

Why don't you just let it go. There'll be other cases. Other clients.

DAVID

She's right.

MADDIE

(turning from them both)

Excuse me.

(CONTINUED)

CONTINUED:

70

DAVID
 (to Vivian)
 She gets like this. Too much
 television.

...and he TURNS...and TAKES OFF AFTER HER...as we...

SHOCK CUT TO:

EXT. THE SRT INDUSTRIES PARKING LOT - DAY

71*

...Maddie approaching her car...David right behind her...

DAVID
 (calling to her)
 Maddie...?

FAVORING MADDIE

72

...as she STOPS...and TURNS...clearly upset...

MADDIE
 David...

DAVID
 Your friend is right. The horse
 is dead. Let's stop beating it.

MADDIE
 I don't understand. These people
 have a problem. Why don't they
 want to solve it?

DAVID
 Maddie, Maddie, Maddie...you've
 just told the President of a
 major corporation that his bot-
 tom line is being threatened by
 the Amazing Kreskin!

MADDIE
 (opening the
 car door)
 I'm going to see Omar Gouse.

DAVID
 Why? We're off the case. No
 one is paying our bills.

INT. MADDIE'S CAR - DAY

73

...as she straps herself in...

(CONTINUED)

CONTINUED:

73

MADDIE

It's my case. I got us this case and it's mine and we're not off of it until I say we're off of it.

DAVID

Down girl...down.

MADDIE

(dead serious)

You were right! You did do a good job. No one in that company is selling secrets. Something else is going on. And I think it involves Omar Gouse.

(starting the car)

I'll let you know what I find out...

*
*

...and the car starts to BACK AWAY...

ON DAVID

74

...surprised...his hands cupped in his mouth...

DAVID

Hey!

ANOTHER ANGLE

75

...as Maddie STOPS the car...

DAVID

Can't I come with you?

MADDIE

(surprised)

You believe me?

DAVID

No.

(and then; significantly)

But I believe in you.

*

ON MADDIE

76

...clearly touched by this...

ON DAVID

77

...a SHEEPISH SMILE as he MAKES HIS WAY over TO...

INT. THE CAR

78

...and OPENS the DOOR and SETTLES INTO the SEAT next to Maddie...

MADDIE

(after a moment;
she can't quite
look at him)

That was was terrific thing to
say.

(and then;
looking up)

What does it mean?

DAVID

(a moment of
his own)

I have no idea.

...and they EXCHANGE LOOKS...and Maddie throws the car back
into gear...and as the two of them DRIVE OFF...we...

DISSOLVE TO:

A BEAUTIFUL WOODEN DOOR

79

...and mounted on the door is a highly polished BRASS SIGN
"THE OMAR GOUSE INSTITUTE OF MIND STUDIES"...and in smaller
letters beneath it..."By Appointment Only"...and we PULL
BACK SLOWLY to REVEAL that the door is the door to a HOME...
or more accurately a beautiful MANSION...set back from
the road and framed by large, rolling green lawns. And we...

DISSOLVE TO:

MADDIE

80

...STARING STRAIGHT AT THE CAMERA...her face ODDLY STRETCHED
and PULLED and HAZY...

ON DAVID

81

...also STARING STRAIGHT AT US...clearly shocked by what
he and we are looking at...

ANOTHER ANGLE

82

...as Maddie MOVES OUT FROM BEHIND the HUGE CRYSTAL BALL that sits atop a pedestal in the center of this WAITING AREA...and is SUDDENLY the Maddie we know and love again...

DAVID
(a sigh of
relief)
Better...better...

...and we can't help but notice how spacious and beautifully appointed this area is. Understated. Rich. This could be the office of a Park Avenue Attorney or Wall Street Investor. And as Maddie settles into one of the chairs...we...

FOLLOW DAVID

82A

...as he makes his way AROUND the RECEPTION AREA...finally coming to a DESK...UNOCCUPIED at the moment...but clearly meant for a receptionist...and David LEANS over and starts READING the CORRESPONDENCE on the desk...upside down... finally MOVING AROUND IT and...

*

ANOTHER ANGLE

82AA*

...as he begins to OPEN DESK DRAWERS...going through them...

ON MADDIE

82BB*

...looking up...noticing what he's doing...

MADDIE
What are you doing?

ON DAVID

82CC*

...rummaging through things...

DAVID
Me? I'm straightening Omar
Gouse's drawers.
(looking up)
Be good and I'll do the same
for you.

...and then...seeing something...pulling it out of one of the drawers...

DAVID
(to Maddie)
Psssst.

ON MADDIE

82B

...and she looks up at...

DAVID

82C

...holding up a soft cover BLACK BOOK...

DAVID
(a whisper;
thrilled with
himself)
Appointment book...

FOLLOWING MADDIE

82D

...clearly not pleased...WALKING OVER...

MADDIE
Put that back!

DAVID
Don't you want to know if he's
been seeing Hol...

...and at that MOMENT a DOOR OPENS...and the RECEPTIONIST
enters...and David TURNS...his back to the door...and quick-
ly SHOVES the BOOK into his shirt.

ANOTHER ANGLE

82E

...as the woman moves to the two of them...and quietly hands
Maddie back her card...

RECEPTIONIST
I explained to Mr. Gouse who
you are...he's very sympathetic
to those in law enforcement...
and he will be able to see you
if you'll just step into the
Alpha Room.

...and she TURNS...and begins to LEAD THE WAY as...

OMIT

OMIT

83

DAVID AND MADDIE

84

...exchange a look...and start to follow...

MADDIE
(a private
whisper)
Put that book back!

DAVID
What for? He's a psychic. He'll
know when he has an appointment.

INT. THE ALPHA ROOM

85A

...and once again the key is UNDERSTATEMENT. Rich understatement. It could be a study in any professional's home. Deep, dark wood panelling. Expensive leather chairs. A large picture window above a window seat...a beautiful SECOND STORY view...and most of all, quiet. The kind of quiet that comes from deep carpeting, and thick, rich furniture. And as Maddie and David stand SILENTLY taking all this in...A WOODEN BARRIER BEGINS TO DESCEND FROM THE CEILING and starts to cover the window...

OMIT

OMIT

85

ON DAVID AND MADDIE

86

...turning quickly as the LIGHT BEGINS to SINK...

(CONTINUED)

CONTINUED:

86

DAVID

Doo-do-doo-do...
 Doo-do-doo-do...
 You are about to enter a
 world of wonderous imagination...
 Not just of sight and sound
 But of mind...
 Of things and ideas...
 You've just crossed over into...
 Moving Furniture...

...and when the window is completely covered...we hear a
 SOUND...piped in...like music...only this is the SOUND of
 OCEAN WAVES...and Maddie and David STOP...and listen for
 a moment...

DAVID

My favorite tune...

...and BEHIND THEM a door OPENS and in WALKS...

*

OMAR GOUSE,

87

...not at all what you would expect. He exudes quite
 confidence...dressed in a conservative three-piece-suit.
 And even in the dim light...he SMILES at the two of them...
 and we can SEE there is something "knowing" about him...

*

GOUSE

Forgive the show. The dim light
 calms the eyes. The sound calms
 the mind. I'm Omar Gouse.

ANOTHER ANGLE

88

...as he walks over to the two of them...extending his
 hand...

MADDIE

(shaking his hand)

I'm Maddie Hayes. This is...

MADDIE

...David Addison.

OMAR

...David Addison.

MADDIE

(clearly impressed)

Oh.

FAVORING DAVID

89

...as he withdraws his hand...and holds it up...separating

(CONTINUED)

CONTINUED:

89

his pinky and ring finger from his pointer and index finger...

DAVID
(holding it up)
Can you do this?

MADDIE
(quickly)
We really appreciate your seeing
us on such short notice.

OMAR
Oh...I just think of it as ex-
tending a professional courtesy.
You'd be amazed at how many in-
vestigators I work with.
(indicating that
they should seat
themselves)
What can I do for you?

ANOTHER ANGLE

90

...as they all seat themselves...

MADDIE
We have...I should say "had" a
client who asked us to track
down security leaks in his com-
pany.

*

DAVID
We did all the usual things and
came up dry.

*

OMAR
And you want me to help you find
out who?

*

DAVID
No. We think we know who. We
just don't know how.

OMAR
(a bit flustered)
I don't follow you. If you
know who...why don't you just
confront them.

DAVID
That's what we're doing.

(CONTINUED)

CONTINUED:

90

MADDIE

Preston Holt told me that you provided him with highly classified data relating to SRT Industries products.

ON OMAR

91

...as he smiles...a small smile...and pulls himself up and out of his chair...

OMAR

(a look to
Maddie)

Were you prone when Preston Holt told you this?

ANOTHER ANGLE

92

...as Maddie sits quickly upright in her chair...

MADDIE

(shocked)

Excuse me!

DAVID

(to Maddie)

Wait a second. Answer the question.

OMAR

I know Preston Holt. Know him well. And Preston...

(a small laugh)

...is given to exaggeration.

MADDIE

(remembering the
night before)

That may be true, but...

OMAR

(rising;
cutting her off)

Let me explain who I am. I don't actually "read" minds. I..."see" things. A picture...sometimes it's an odor...or even just a color. But sometimes...I see an entire object. Fully realized. I can't explain...but I know everything

(MORE)

(CONTINUED)

CONTINUED:

92

OMAR (cont'd)

about it. Sometimes it's a little lost boy in another state. Sometimes it's a document of policy from another country in a language that I don't read or write...but I can put it on a piece of paper for translators to translate. Sometimes...it's an idea or a drawing or a plan for something I don't understand. Sometime ago...one of those popped into my head. When they come... they're like a fever...and the only way to cure them is to give them to someone else. Someone who understands them.

ON DAVID AND MADDIE 93
...as they exchange a look. Weird city.

ON OMAR 94
...lost...

OMAR (cont'd)

You see...I'm just an empty vessel. A radio without a tuner or a volume control. Sometimes... silence. Other times...it's almost deafening. Several months ago...I received an image. I searched in vain for someone who could understand it. A friend directed me to Mr. Holt. I run this institute...and wealthy men like Mr. Holt can be very helpful...very generous. I told him all I could about the object. He paid me very handsomely. It was one time...it was months ago. And I was later told that the object I described to him proved to be quite worthless.

ON MADDIE 95
...clearly disappointed...

ON OMAR 96
...this is not lost on him...

OMAR

I'm sorry.

ANOTHER ANGLE 97
...as the three of them sit there for a LONG MOMENT...

OMAR

My suspicion, Young Lady...is that Mr. Holt told you what he needed to...to get...what he needed to...

MADDIE

(quickly)
He didn't "get" anything.

(CONTINUED)

CONTINUED:

97

DAVID

Watch what you say. This guy can
look right into your cranium.

(looking up;
smiling at Omar)

Don't mind me...I go to a mind
reader...I pay half price.

...and as Omar LOOKS at Maddie...and Maddie LOOKS at David...
we...

SHOCK CUT TO:

INT. THE BLUE MOON OFFICE - NIGHT

98

...David making his way in through the door...Maddie lagging
behind him...the place DARK...DESERTED...the end of a LONG
DAY...

DAVID

(flipping on
the LIGHTS)

Stop beating yourself up. You
took a shot...you lost. The
main thing is...you tried.

MADDIE

Brian Baker called me names...
Preston Holt lied to me...
Omar Gouse mocked me...

(falling into
a chair)

I don't think I like men anymore.

DAVID

(falling into a
chair across
from her)

We still like you.

(pulling it out
of his shirt)

Want to see whose brains Omar
Gouse has been storming?

MADDIE

Why did you take that thing?

DAVID

You want to know if Mandrake
saw Preston Holt?...You look in
his appointment book.

(CONTINUED)

CONTINUED:

98

MADDIE

Why bother? We know what it'll
say. You were right. The horse
is dead.

ON DAVID

99

...flipping through the date book...noticing something...

DAVID

...this is weird...

FOLLOWING MADDIE

100

...curious...PUSHING HERSELF UP and OUT of her chair and
making her way over to his...

MADDIE

(peering over
his shoulder)

What...?

DAVID

Holt's name is nowhere to be
found...but this book is riddled
with the name "Baker".

MADDIE

(grabbing the
book)

Our Baker?

DAVID

(reading)

"Brian Baker"...

(and then)

Sounds like our boy.

(and then)

In fact...he's penciled in for
tomorrow night.

MADDIE

Wait. Something's wrong. He
didn't say a thing when I men-
tioned Omar's name this morning.
He acted like I was crazy.

(and then)

What do we do?

DAVID

Surveillance.

(CONTINUED)

CONTINUED:

100

MADDIE

Surveillance? *

DAVID

Surveillance. It's great. I'll
teach you. I know all about it.
(and then)
You're going to look great in
black.

...and so will we...and we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

EXT. THE OMAR GOUSE INSTITUTE FOR MIND STUDIES - NIGHT 101

...and we WATCH as a Lincoln Limousine pulls INTO THE DRIVEWAY...making its way TOWARDS THE HOUSE...coming to a STOP... KILLING its ENGINE and LIGHTS...and FINALLY DOORS begin to OPEN...

BEHIND SOME SHRUBBERY 102

...David and Maddie...black turtlenecks...black hats...and sooted faces...David brandishing a small pair of binoculars...

DAVID'S P.O.V. 103

...as the limousine DRIVER moves to one of the passenger doors and BRIAN BAKER steps out of the car...

DAVID

Bingo.

ON DAVID AND MADDIE 104

...she is clearly not enjoying this...

MADDIE

Bingo what? Bingo who?

DAVID

(taking another
peek)

Bingo Brian Baker. He just got
out of the car.

...handing her the binoculars...

DAVID

Take a peek.

MADDIE

(snatching them
from him)

"Take a peek". You say that
like they're yours.

DAVID

What difference does it make
whose binoculars they are...
just look through them.

(CONTINUED)

CONTINUED:

104

MADDIE

And they're not "binoculars".
They're opera glasses. I got
them at the opera.

(holding them
up to her
face)

Surveillance. Ha! You make it
sound so romantic. You didn't
tell me it was at night. Out-
side. In the cold.

DAVID

Must have slipped my mind.

MADDIE

Something else is going on...

...and she QUICKLY passes the binoculars back to David...

THEIR P.O.V.

105

...to REVEAL that Carl Baker...wheelchair and all is being
helped from the limousine...

DAVID

It must be family night at the
Oracle's. They brought Baker
Senior.

ON MADDIE AND DAVID

106

...sitting there...watching...

MADDIE

What do we do now?

DAVID

We sit and wait.

MADDIE

For what?

DAVID

For these people to get in the
house and out of sight so we can
make our move.

MADDIE

Great. More sitting. More wait-
ing. You said this was going to
be fun.

(CONTINUED)

CONTINUED:

106

DAVID

I said that?
 (and then;
 a look to
 Maddie)
 Boy was I wrong.

ON MADDIE

107

...as she suddenly realizes what that meant...and we...

SHOCK CUT TO:

INT. OMAR'S ALCOVE - NIGHT

108

...seen THROUGH THE FRONT DOOR...as Omar and a butler,
 RANDOLPH see in their guests...

OMAR

(to Carl)
 Mr. Baker...
 (to Brian)
 Brian...
 (and then)
 It's a good night. A good
 configuration.

CARL

(looking up from
 his chair)
 Good. That's what I like to
 hear.

BRIAN

(handing his
 coat to the
 butler;
 turning to Omar)
 Mr. Gouse...if you and I might
 just have a word in the study
 before...

OMAR

Certainly...certainly...
 (turning to Carl)
 If you'll excuse me, Mr. Baker.
 Randolph will be happy to get
 you anything you'd like.
 (turning to
 the butler)
 Randolph...show Mr. Baker to
 the elevator and into the Alpha
 Room.

*

(CONTINUED)

CONTINUED:

108

...and as RANDOLPH begins to do just that...and Brian and Omar move off to another room...CLOSING THE FRONT DOOR... and EFFECTIVELY CUTTING OFF OUR VIEW...we...

CUT TO:

MADDIE AND DAVID

109

...as before...sitting behind the bush...

MADDIE

They're in.

DAVID

I know. Just want to be sure.

MADDIE

David...the ground is damp.

DAVID

(turning to her)

You're kidding. Damp ground?
I'm taking it back.

(moving to a
crouch)

C'mon...let's go...

FOLLOWING THEM

110

...as they begin to move...low to the ground...towards the house...Maddie dragging a long a big, black, bag...

INT. A ROOM IN OMAR'S HOUSE - NIGHT

111

...as Omar and Brian STAND...Brian with a drink in his hand... regarding each other...

BRIAN

I need additional funding for my laser project. Three...three and a half million. Somewhere in that ballpark.

OMAR

I'll tell him.

BRIAN

I'd also like very much to accelerate my appointment to C.E.O. It's taking forever and I'm starting to loose my credibility out there in the financial community.

*

(CONTINUED)

CONTINUED:

111

OMAR

Betty can suggest a special election.

BRIAN

That's good. Just a suggestion. Keep it low key. He pretty much buys whatever she says.

OMAR

I understand.

BRIAN

And...
(this is hard)
...something about my Sister. He's listening to my Sister again.

OMAR

What is it you want said?

BRIAN

I don't know. Something. He listens to her and he gets upset. Thinks we should be figuring out how to grow better plankton instead of doing defence research.

OMAR

I'll do what I can.
(and then)
I really should go...he's waiting..

ANOTHER ANGLE

112

...as Omar TURNS to go...

BRIAN

One more thing...

...and Omar stops...and TURNS BACK TOWARDS HIM...

BRIAN

Some people have suggested to me that my security leaks just might be springing from this pipe here.

(CONTINUED)

CONTINUED:

112

OMAR

So that's what it is. Some
detectives stopped by yesterday.
I couldn't imagine what it all
meant. I was going to call you...

*

BRIAN

(cutting him off)

If I ever discover that you're
selling any of what is said here...
(thinking better
of it)

That man in there isn't going to
live forever. And when he stops
needing you...I stop needing you.
Wouldn't you rather we remain
friends Omar?

OMAR

Brian...I swear to you...

BRIAN

Just a warning. Don't make a
patsy out of me. Or you...my
dead Mother and my Father will
all be able to talk to each
other all the time. And none
of you will need a medium to
do it.

OMAR

I understand, Brian.

...and OMAR...TURNS...and STARTS out the door once more...
and Brian SLUGS DOWN HIS DRINK...as we...

CUT TO:

EXT. THE HOUSE

113

...as the two of them approach it...

MADDIE

What now?

DAVID

Have you got the hook?

ON MADDIE

114

...as she digs through the BLACK BAG she is carrying...
pulling out a pair of heels and a magazine and hands David

(CONTINUED)

CONTINUED: 114

a GRAPNEL HOOK attached to a long length of cable...

ANOTHER ANGLE 115

...as David STANDS BACK...TURNS the HOOK and gives it a THROW...

ON MADDIE 116

...watching the hook and then TURNING to DAVID...

MADDIE
You missed the house.

...and David LOOKS at her...as we...

CUT TO:

INT. THE ALPHA ROOM 117

...as Omar walks in...Carl Baker in his wheelchair...sitting in front of the window...

OMAR
Well Mr. Baker...I feel good about this evening. Only minor disturbances in the spirit sphere. We have a retrograde influence but sunspot activity is very low.

...and SUDDENLY there is a THUD...and both men LOOK UP... the SOUND having clearly come from the roof.

CARL
Damn demons are more excited than we are!

...and we...

CUT TO:

EXT. THE MANSION 118

...as David pulls on the cable of the now attached grapnel hook...

DAVID
Good and secure.

MADDIE
What's that for?

(CONTINUED)

CONTINUED:

118

DAVID

For? What's it for? You pull
on this and the butler gets you
food! It's for climbing! Climb-
ing up to the roof!

(he can't believe
it)

What's it for...

MADDIE

(pointing to
one right
next to them)

Couldn't we just use the trellis?

...and David looks at the trellis...and looks at her...as
we...

CUT TO:

INT. THE ALPHA ROOM - NIGHT

119

...the two men seated in front of the window...the elder
Baker now connected to a BIO-FEEDBACK MACHINE...which is
spitting out a series of high-pitched, fast paced tones...

OMAR

Hear how fast the brain waves
are moving? You're not relaxing
Mr. Baker. How can we make con-
tact if you're not relaxed enough
to get through the gate?...

CARL

I have to talk to Betty. There's
so much I need her advice on.

(timidly)

Couldn't we do the other thing?

OMAR

(feigning sur-
prise)

The medication?

ON CARL

120

...and it is clear from the expression on his face that
this is what he needs...this is what he wants...

ANOTHER ANGLE

121

...as Omar opens a drawer and pulls out a SMALL CASE...
and FROM IT...a FULLY LOADED HYPODERMIC...

(CONTINUED)

CONTINUED:

121

CARL

(pulling off
his coat)

You don't fool me, you know...
you knew I'd need that and you
had it all ready...

*

OMAR

Come now, Mr. Baker...no one
can fool you...

*

*

...and as Omar gives the hypo a little squirt...about to
inject it...we...

*

*

EXT. THE ROOF - NIGHT

122

...as the two of them ARRIVE...PULL THEMSELVES off the
trellis and UP ONTO the roof. And they STAND THERE for
A MOMENT...clearly at a LOSS for what to do next...

MADDIE

(finally)

Well...now that we're up here...
what do we do?

DAVID

We figure out where they are.

ANOTHER ANGLE

123

...as David begins to make his way towards the EDGE of the
ROOF...first walking...then lying down...sticking his head
over the side and SEEING...

DAVID'S P.O.V.

123A*

...UPSIDE DOWN...WINDOW after DARK WINDOW...only one ILLUM-
INATED on the whole second level of the house...

ON DAVID

124*

...as he PULLS himself UP...and walks towards it...

DAVID

(to Maddie)

Over here.

...and reaching the area...he falls to his belly again and...

ANOTHER ANGLE

125

...to REVEAL that the top of the window is quite a bit below where David's head can safely reach without falling off the roof...

ON DAVID

126

...as he looks up and over at...

DAVID

Maddie! Come here and hold my feet.

ON MADDIE

127

...and as she PICKS HERSELF UP and starts walking towards him...we...

CUT TO:

INT. THE ALPHA ROOM - NIGHT

128

...and both Omar and Carl hear the footsteps on the roof...

CARL

(looking up)

I hear her...I hear Betty.
That's Betty...isn't it?

OMAR

(flustered)

Yes I'm...certain it is...

...and we...

CUT TO:

EXT. THE ROOF - NIGHT

129

...Maddie holding David's feet...while the rest of his body hangs over the roof line...

DAVID

(a loud whisper)

Lower.

ON MADDIE

130

...and grudgingly she INCHES HER BODY CLOSER to the roof line...allowing DAVID'S BODY to SINK...

INT. THE ALPHA ROOM - NIGHT

131

...as the two men sit there...Omar concentrating on Baker... Baker's eyes like glass...

OMAR

Betty's here, Carl. She wants to talk to you about Brian. About your son Brian.

(CONTINUED)

CONTINUED:

132

...and BEHIND THEM...we can't help but notice the very TOP OF DAVID'S UPSIDE DOWN HEAD...visible in the very top of the window...

EXT. THE ROOF

133

...as Maddie continues to hold David's feet...and not having an easy time of it...for the lower he goes...the heavier he becomes...

DAVID

(a loud whisper)

Lower! I can't see or hear anything!

...and grudgingly...Maddie moves still closer to the roof line as...

INT. THE ALPHA ROOM

134

...the two men still sitting...Carl turned to the window...

OMAR

Betty wants to talk to you about Brian and the bright light. Can you hear her, Carl? She wants you to help Brian with it...

CARL

The laser. She's talking about the laser. Are you sure, Betty? Give me a sign...or a symbol. Please?

and behind Carl...we can't help but notice, DAVID'S HEAD in the window...SINKING LOWER and LOWER...at first just HANGING HAIR...and then a FOREHEAD...and then a PAIR of EYES...and then...

EXT. THE ROOF - NIGHT

135

...Maddie holding his legs...

DAVID (O.C.)

(a loud whisper)

Lower!

MADDIE

Lower?

DAVID

Lower!

(CONTINUED)

CONTINUED: 135

...and Maddie REACHES forward as FAR as she can...but David is TOO HEAVY and...

ON DAVID'S ANKLES 136

...as they slip out of Maddie's HANDS and...

ON MADDIE 137

...as she suddenly realizes what has happened and surpresses any URGE TO SCREAM by slamming her hands...now filled with David's shoes...over her mouth as... *

INT. THE ALPHA ROOM 138

...as the two men sit talking...

CARL
Something. Anything...

...and SUDDENLY David's upside down body goes flying by the window...

CARL
(thunderstruck)
Betty!

EXT. THE HOUSE 139

...a moment of NOTHING...and then David PICKS HIMSELF UP from the shrubs...

ON MADDIE 140

...FROM THE GROUND...LOOKING UP...as she LEANS OVER the roof and looks for...

MADDIE
(a loud whisper)
David, David, David...I'm sorry,
I'm sorry, I'm sorry...

ON DAVID 141

...looking up...not a happy man...

DAVID
I'm not speaking to you...

INT. THE ALPHA ROOM 142

...as the two men continue...

(CONTINUED)

CONTINUED:

142

OMAR

I'm receiving an impression...
a vibration about...Brian's ap-
pointment. Does the phrase
"special elect..."

CARL

(before he can
finish)

Special election. Yes. I sup-
pose we should. But only if
you think it's wise Elizabeth.

OMAR

The impression is very strong.

EXT. THE ROOF - NIGHT

143

...as David CROSSES OVER once more from the trellis and
onto the roof...

DAVID

(making his way
over to Maddie)

I didn't see or hear a thing.

MADDIE

You want to try again?
(off his look)
You want to hold me?

INT. THE ALPHA ROOM

144

...the two of them sitting there...

OMAR

Elizabeth is saying a name,
Mr. Baker. She's saying a name...
Vivian...and shaking her head.
Shaking her head "no". Can you
see her?

CARL

No. I'm sorry. I guess I'll
have to rely on you...

...and then...in the window...we SEE MADDIE...first just
blonde hair...then her forehead...and then her eyes...

CARL

Wait...I do see something.

(CONTINUED)

CONTINUED:

144

OMAR

A very strong impression...she's
telling you in the strongest
possible terms not to communicate
with this Vivian. To put no
stock in her council.

ON CARL

145

...and this is clearly upsetting news...

CARL

(to Maddie in
the window)

She's our daughter.

*

ON MADDIE

146

...as she HEARS this...

ON OMAR

147

...making sure...

OMAR

The message is very plain...

ON CARL

148

...as he attempts to rise from his chair...and move to the
spirit in the window...

CARL

Are you sure, Elizabeth...
our daughter?

*

EXT. THE WINDOW - NIGHT

149

...Maddie panicking as the old man comes towards her...

MADDIE

(a loud whisper)

Raise me up!

INT. THE ALPHA ROOM

150

...the old man trying to pull himself up and out of his
chair and make his way to the window...

CARL

Elizabeth...

ON OMAR 151
...as he TURNS and SEES what Carl is looking at...
OMAR
Prowlers!

ANOTHER ANGLE 152
...and quickly dives for one of the desk drawers and comes up with...
A REVOLVER 153
...loaded and gleaming...
ON MADDIE 154
...as she sees that Omar has a gun...
MADDIE
(still hanging upside down)
David!

ON OMAR 155
...as he aims and...
ON MADDIE 156
...as she is pulled up and out of the way just as the bullet SHATTERS the glass...
EXT. THE ROOF 157
...as David pulls Maddie up...and the two of them stand there...
MADDIE
What do we do now?

THEIR P.O.V. 158
...Omar at the window...his head out of it...waving his revolver...
OMAR
(screaming into the night)
Prowlers! Randolph! Prowlers!

ON MADDIE AND DAVID 159

...as they run to the side of the roof where the trellis is and look down...

THEIR P.O.V. 160

...to DISCOVER that PERIMETER LIGHTS...and the HOUSEHOLD STAFF...and DOGS...are now out and about the side of the house...

OMAR (O.C.)
Prowlers! Randolph...call the police.

ON MADDIE AND DAVID 161

...as he TAKES HER HAND...and quickly leads her across the roof to the other side...and then steals a quick glance to DISCOVER...

DAVID'S P.O.V. 162

...Brian Baker and more of the household staff have gathered over here and are starting to make their way up...

ON MADDIE AND DAVID 163

...lying there trying to figure out what to do...

MADDIE
David...

DAVID
I'm thinking...I'm thinking...

...and he TURNS...

DAVID'S P.O.V. 164

...to take in the backyard below...and the beautiful blue swimming pool...

ANOTHER ANGLE 165

...as he turns to her...

DAVID
Can you swim?

MADDIE
(looking over
the edge)
Isn't the relevant question...
"Can you fly?"

(CONTINUED)

CONTINUED:

165

DAVID

You've got to learn to think positive.

MADDIE

I'm positive I can't do this.
I'm positive we're going to die.

DAVID

Hey...C'mon. Could be a lot worse. Could be no pool. Could be a pool with no water.

MADDIE

(not at all
convinced)

You're right. We should be dancing in the streets. We're going to get to take a swim before we die.

DAVID

(pulling off
his shirt)

Get undressed.

MADDIE

Isn't it usually a blindfold and a cigarette...?

DAVID

(undoing his shoes)

Maddie...you want as little on as possible when you hit the water.

MADDIE

David...I don't want to die in my underwear.

DAVID

(undoing her shoes)

I'm sorry. I had no idea this was going to happen. If I had known...we would have shopped.

ANOTHER ANGLE

166

...to REVEAL that Randolph is almost at the top of the trellis...holding a gun...

ON DAVID AND MADDIE 167
...in their underwear...approaching the roof line...
 DAVID
 Hold my hand...
INSERT 168
...and she does...
ON DAVID 169
...turning to her...smiling at her...
 MADDIE
 What are you looking at?
 DAVID
 (amused)
 You having fun yet?
...and he bends his knees...and JUMPS...Maddie right behind
him...
ANOTHER ANGLE 170
...we watch as Randolph mounts the roof and...
LONG SHOT 171
...David and Maddie begin to FALL...
SUPER SLOW MOTION 172
...as their bodies FLOAT to earth...and we can't help but
notice the SMILES...
ON THE POOL 173
...as they HIT the water...and it RISES UP AROUND them...
in a SUPER SLOW MOTION plume...
UNDERWATER 174
...their two bodies...SINKING...then RISING...
EXT. THE POOL - NIGHT 175
...as the two of them BREAK the SURFACE...
 DAVID
 (looking at her)
 Huh? What'd I tell you? A day
 at the beach.

(CONTINUED)

CONTINUED:

175

...and SUDDENLY the SOUND of a GUNSHOT...and an inflatable DUCK explodes next to...

MADDIE

Ahhhhh!!!!

DAVID

Oooops. Everybody out of the pool.

ANOTHER ANGLE

176

...gunfire starting to erupt all around them...as they pull themselves up and out of the swimming pool and begin to RUN... Maddie clearly suffering her bare feet far more than David is...

MADDIE

(calling after
him)

Addison!!!

ON THE CORVETTE

177

...as David dives for it...quickly stabbing it with his key...

OMAR (O.C.)

Randolph! They're getting away!

...ripping open the doors and TURNING OVER THE ENGINE. And Maddie catches up and jumps in the passenger side...and David TURNS...gives her one last look and...

DAVID

Just for the future? Wet becomes you.

MADDIE

Great.

ON THE BACK TIRE

178

...as it PEELS OUT...and we...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

A CONE OF FLAME

*

179

...as it approaches a cigarette...the tip beginning to BURN. And we PULL BACK QUICKLY TO REVEAL VIVIAN...seated in Maddie's office...David across from her...Maddie behind her desk...

*

MADDIE

(in mid-stream)

...so you see, Holt was telling the truth. Omar is selling him secrets. Secrets your own brother has unknowingly provided him with.

VIVIAN

I don't understand...

DAVID

Brian takes your father to Omar, who tells him whatever your brother wants him to hear.

VIVIAN

(comes the dawn)

Then Omar double-crosses Brian, calls Holt and...I understand.

Maddie NODS...

VIVIAN

And just what kind of things is it my brother is having Mr. Gouse tell our father?

MADDIE

(this is hard)

That you're not to be listened to.

(and then)

That you're bad.

(and then)

Evil.

VIVIAN

(amused)

Brian is working too hard. Daddy listens to me alright. But that's all he does. We agree on everything except the concept of women

(MORE)

(CONTINUED)

CONTINUED:

179

VIVIAN (cont'd)
in business. That's why you
have sons. To pass along your
business to. So they can lie
to you...and drug you...and de-
fame their siblings.

MADDIE
(embarrassed)
I'm sorry.

VIVIAN
Don't be. You've done a terrific
job. I knew you would. Despite
what my brother says...I'm a
terrific judge of character.
(and then;
rising from
her chair)
I'm going to attempt to convince
my father of what you've told me.
I may need your help. Naturally
I'll encourage him to reinstate
your company as our security
consultants.

DAVID
(standing)
Yabba-dabba-dooo...

ANOTHER ANGLE

180

...as Maddie and Vivian embrace...

MADDIE
Be careful. Your brother is a
scary character.

VIVIAN
I will be. I promise you.

...and as the two women smile at one another...we...

SHOCK CUT TO:

MADDIE

181

...tight on her face...a small smile making its way across
it...

MADDIE
We're pretty good at this...
aren't we?

ANOTHER ANGLE

182

...to REVEAL David behind his desk...a five-thirty sky behind him in the windows...

DAVID
(looking up;
enjoying this)
Not bad...not bad...

FAVORING MADDIE

183

...as she pushes herself out of his doorway...and starts walking towards him...

MADDIE
(quietly thrilled)
We...solved...a mystery.

DAVID
Send it to Ripley...he wouldn't believe it.

MADDIE
(standing there;
taking him in;
taking in the
whole place)
This is okay. This is not bad.
I could do this for a living.

DAVID
Don't get cocky...I've seen you in your underwear...

MADDIE
(leaning over
his desk)
Admit it...you're as surprised as I am.

DAVID
What are you talking about...I knew we'd solve it. We're a terrific team.

MADDIE
(enjoying this;
ala David)
"The horse is dead. Why are you still beating it?"

DAVID
Did I say that?

(CONTINUED)

CONTINUED:

183

MADDIE

With great conviction.

DAVID

I didn't mean it. I knew you
wouldn't listen to me. I just
said it to spur you on.

MADDIE

Spur me on?

DAVID

It worked...didn't it?

ON MADDIE

184

...pushing herself off of his desk...looking at him...

MADDIE

I guess we're pretty good
together.

ON DAVID

185

...a smile of his own...

DAVID

A regular Herman and Catnip.

ANOTHER ANGLE

186

...and there is a LONG MOMENT...when nothing is said...and
the two of them just look at each other...David behind his
desk...Maddie in the middle of the room...the late afternoon
sun setting behind them...throwing long Levolor shadows
across the room...

MADDIE

(finally)

Well...

DAVID

Yup...

MADDIE

...getting late...

DAVID

(suddenly)

Thanks for beating that horse.

(CONTINUED)

CONTINUED:

186

MADDIE
Thanks for "spurring me on".

DAVID
(softly)
You're alright, Kid. You're
alright.

MADDIE
(turning;
over her shoulder
as she walks
out of his
office)
You're not bad yourself, Fella.
Not bad yourself.

...and then she is gone...

ON DAVID

187

...he liked that...a smile from ear to ear...

MADDIE (O.C.)
(to herself;
filled with
glee;
leaking into
the room)
We solved a mystery!

...and we...

SHOCK CUT TO:

BLACK

188

...and SILENT FOR A LONG MOMENT...and then the SOUND of a
TELEPHONE RINGING. Once. And then again as...

A LAMP

189

...is switched on...and Maddie reaches from her bed to her
nightstand and picks up the phone...

MADDIE
(half asleep)
Hello?

...and we...

SHOCK CUT TO:

TIGHT ON DAVID

190

...a phone pressed to his ear...and there is the sound of MUSIC in the BACKGROUND...and we can just make out people... partying...having a good time...

DAVID

(dead serious)

Who sabotaged the gun?

...and we...

CUT TO:

MADDIE

191

...still not quite awake...not understanding...

MADDIE

What?

(and then)

David...where are you?

...and we...

SHOCK CUT TO:

DAVID

192

...standing in the middle of Maddie's living room...

DAVID

Who sabotaged the laser gun? I get that Carl isn't nuts about the way Brian runs the company... I get that Brian takes Carl to Omar so he can coffee clotch with his dead wife...I get that Omar's greedy so he sells what Brian and Carl tell him to Holt... I get all of that. But who reversed the wires on that gun?

ON MADDIE

193

...sitting on her couch in her robe...still not completely awake...

MADDIE

I don't know. Does it matter?

(CONTINUED)

CONTINUED:

193

DAVID

Damn right it matters. We're not as smart as we think we are... you and I. There's another bad guy in this story and we're not even on to him yet.

...and at that MOMENT the PHONE RINGS...and Maddie MOVES from the couch to answer it.

MADDIE

(into phone)

Hello?

(and then)

No. No problem. In fact... David is here with me now.

(and then)

Honestly...it's not a problem. We'll be right over.

ANOTHER ANGLE

193A*

...as she hangs up the phone and looks at him...

MADDIE

We are as smart as we think we are. That was Vivian. She was explaining to her father what was going on when Brian burst in. Apparently it's a little crazy over there. She was wondering if we might come over...Explain what we know to Carl...she sounded very upset.

...and we...

SHOCK CUT TO:

INT. DAVID'S CAR - NIGHT

194

...the two of them sitting there as the car cuts its way through the darkness...

MADDIE

Omar?

DAVID

What's the motive? He had no reason to want to sabotage that demonstration.

(CONTINUED)

CONTINUED:

194

...and we...

SHOCK CUT TO:

INT. SRT INDUSTRIES - NIGHT

195

...as the car PULLS UP...the parking lot all but abandoned...

ANOTHER ANGLE

196

...as David and Maddie climb out of the car and make their way towards the building...

MADDIE

Holt?

(CONTINUED)

CONTINUED:

196

DAVID

He's got a motive...but how did he get in to do it? And why would he have volunteered the information about Omar unless he had nothing to hide?

...and we...

SHOCK CUT TO:

INT. SRT INDUSTRIES CORRIDOR - NIGHT

197

...dark...deserted...as the two of them walk down it...

MADDIE

The old man? Carl? He wasn't pleased about being in the defence business.

DAVID

But why ruin his own business? All he has to do is deny Brian the approvals he needs for his projects...

MADDIE

(pointing to
a doorway)

She told me to meet her in the lab.

*

INT. THE LABORATORY DEMONSTRATION AREA - NIGHT

198

...as the two of them open the door and make their way in...

MADDIE

Well if it's not Omar...and it's not Carl...and it's not Brian... then who is it?

ANOTHER ANGLE

199

...as Vivian steps OUT of the SHADOWS...the laser pack and gun strapped to her back...

VIVIAN

Hello, Maddie...David...

MADDIE

Vivian!

(CONTINUED)

CONTINUED:

199

DAVID
 (noticing the
 pack on her
 back)

What you up to Viv? A little
 light housekeeping?

...and Vivian reaches behind her...and TURNS ON THE PACK'S
 POWER SWITCH...and the SOUND of a HUM FILLS THE ROOM...

DAVID
 Pretty neat.
 (pointing it
 out to Maddie)
 No cord. No machine to drag.
 That's what I call progress.
 (popping a cigar-
 ette into his
 mouth)
 Anybody got a light?

ON VIVIAN .

200

...as she raises the cannon...AIMS and...

ANOTHER ANGLE

201

...as Maddie realizes that something is about to happen
 and...

MADDIE
 David!!!!

ON DAVID

202

...as he hears her...and TURNS...and the LASER BEAM cuts
 across the room...

ON MADDIE

203

...she can't look...

ON DAVID

204

...and there is NOTHING LEFT hanging from his lips except
 the TINIEST STUB of a CIGARETTE FILTER...SMOKE RISING
 from it...

DAVID
 (turning to
 Maddie)
 That...is a serious vacuum.

ON VIVIAN 205
...as she TURNS...raises the barrel to her cheek once more
and...

ANOTHER ANGLE 206
...as the laser cuts across the room as... *

MADDIE AND DAVID 207
...turn and RUN...in opposite directions...

MADDIE 208
...diving behind a steel counter...

DAVID 209
...leaping behind the GALLERY WALL...

ON MADDIE 210
...peeking up from behind her counter...

MADDIE
Vivian...? What are you doing?

ON VIVIAN 211
...as she AIMS the cannon once more...

VIVIAN
I'm sorry Maddie...but I never
anticipated that the two of you
would keep investigating after
you were fired. You were too
close. It was only a matter
of time.

...and she FIRES...and the laser SHOOTs across the room and
begins BURNING THROUGH the STEEL COUNTER that Maddie is
BEHIND...and JUST BEFORE IT SPLITS IN TWO... *

MADDIE 212
...runs out from behind it to...

THE GALLERY 213
...behind which David is crouched...

(CONTINUED)

CONTINUED:

213

DAVID

Look who's here. It's Maddie!
Hi, Maddie. Don't know how to
tell you this...but your good
friend Vivian?...she's out there
throwing a snit with the biggest
soldering iron I've ever seen.

MADDIE

What are we going to do?

DAVID

Me? I'm going to take this
moment to contemplate most of
major Western religions. What
I'm looking for is something
soft on morality...generous with
holidays...and with a very short
initiation period.

...and Maddie looks down to discover...

MADDIE'S P.O.V.

214

...a beam is burning its way through the steel divider that
makes up the bottom half of the gallery...

MADDIE

David!

...and David LOOKS DOWN...and grabs her hand...and the two
of them...

ANOTHER ANGLE

215

...run...seeking refuge behind a large steel cabinet...

ON VIVIAN

216

...as she turns...and aims once again...

VIVIAN

You might as well give up. You
can't run forever. And lasers
can burn through anything.

ON MADDIE AND DAVID

217

...David peeking out around the cabinet...

DAVID

You sabotaged the gun...didn't
you?

ANOTHER ANGLE

218

...as Vivian NODS...and locks them in her sights...

VIVIAN

Not only that. I'm the one who called Holt and offered him Brian's research. I knew my brother was taking Dad to Omar's... so I called Holt pretending to be Omar's assistant. I'm the leak. The leak is me.

*
*

MADDIE

(peeking around)

Why, Vivian...why?

BRIAN (O.C.)

Because she wants to run this company. And the only chance she has is if I fail.

ON VIVIAN

219

...as she TURNS to DISCOVER...

BRIAN

220

...standing at the door to the lab...

ANOTHER ANGLE

221

...as David seizes the opportunity to RUSH HER and...

ON VIVIAN

222

...as she is TACKLED...and TUMBLES TO THE GROUND...

ON DAVID

223

...on top of her...wrestling with her...

ON THE LASER

224

...as their hands fight for control of the wand...

THE TRIGGER

225

...being pulled ON and OFF...the beam shooting up...down... and all around...as the two of them fight over the cannon.

ANOTHER ANGLE

226

...as SUDDENLY...an industrial CHANDELIER falls from the ceiling and...

CRASHES 227

...to the floor...its metal connectors having obviously been severed by the wild laser...

ON DAVID AND VIVIAN 228

...still fighting...still shooting off the laser randomly... as they fight for control of the weapon...

ON MADDIE 229

...ducking everytime the beam comes around...

ON BRIAN 230

...doing the same...

ON DAVID AND VIVIAN 231

...as they continue to grapple...the beam flying all over the room...when SUDDENLY we HEAR a SOUND... *

ON MADDIE 232

...as she LOOKS UP and SEES SOMETHING AND...

MADDIE
(a scream)
David!

ON DAVID 233

...as he LOOKS UP...and quickly ROLLS off of...

VIVIAN AND THE LASER 234

...just before a giant piece of cement ceiling...a television antenna still intact...falls on them both.

ANOTHER ANGLE 235

...as everyone just stands there...frozen by what they have just seen. Dust still rising from the concrete slab. Brian...unable to speak...Maddie's face painted with shock.

ON DAVID 236

...as he pulls himself up off the floor...and walks over to the giant piece of ceiling and roof. And he looks at it for the longest time...then looks up...and at the others...and then back down at the roof...

(CONTINUED)

CRASHES 227
...to the floor...its metal connectors having obviously been severed by the wild laser...

ON DAVID AND VIVIAN 228
...still fighting...still shooting off the laser randomly... as they fight for control of the weapon...

ON MADDIE 229
...ducking everytime the beam comes around...

ON BRIAN 230
...doing the same...

ON DAVID AND VIVIAN 231
...as they continue to grapple...the beam ricocheting all over the room...when SUDDENLY we HEAR a SOUND...

ON MADDIE 232
...as she LOOKS UP and SEES SOMETHING AND...

MADDIE
(a scream)
David!

ON DAVID 233
...as he LOOKS UP...and quickly ROLLS off of...

VIVIAN AND THE LASER 234
...just before a giant piece of cement ceiling...a television antenna still intact...falls on them both.

ANOTHER ANGLE 235
...as everyone just stands there...frozen by what they have just seen. Dust still rising from the concrete slab. Brian...unable to speak...Maddie's face painted with shock.

ON DAVID 236
...as he pulls himself up off the floor...and walks over to the giant piece of ceiling and roof. And he looks at it for the longest time...then looks up...and at the others...and then back down at the roof...

(CONTINUED)

CONTINUED:

236

DAVID
(after a long
moment;
finally)

Heavy.

...and we...

FADE OUT

END OF ACT FOUR

85002

REV. 1-28-85

TAG (to follow)

INT. TESTING ROOM

