

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

"THE NEXT MURDER YOU HEAR"

written by

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SECOND DRAFT

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

"THE NEXT MURDER YOU HEAR"

CAST LIST

MADDIE HAYES
DAVID ADDISON
MS. DIPESTO

PAUL MCCAIN
LAURA BOYD
SONNY BREZNER

BARTENDER
BOUNCER
BARMAID

*

CALLER #1
CALLER #2
CALLER #3
CALLER #5

SILENT BITS

MILKMAN
GRIZZLED COOK
JANITOR
BAG LADY
UNSEEN DRIVER

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

"THE NEXT MURDER YOU HEAR"

SET LISTEXTERIORS

MADDIE'S HOUSE
 Driveway
 Int. Maddie's BMW

K.R.K.D.
 Entrance
 Int. Maddie's BMW
 Roof *

PAUL MCCAIN'S APARTMENT
 Entrance
 Street and Sidewalk
 Maddie's BMW

PHONE BOOTH
 Int. Phone Booth

LOADING DOCK

INTERIORS

MADDIE'S HOUSE
 Kitchen

 Bedroom
 foyer
 (with Aquarium)

BLUE MOON DETECTIVE AGENCY
 Reception Area
 Maddie's Office
 Corridors
 David's Office *
 Back door

K.R.K.D.
 Broadcasting Booth
 Sonny's Office
 Corridors
 Elevator *
 Broadcast Green Room *
 Stairway *

PAUL MCCAIN'S APARTMENT
 Apartment Corridor
 Paul's Door
 Living Room
 Bedroom
 Closet

BAR
 Bar Area
 Phone Area
 Int. Phone Booth

FAST FOOD KITCHEN

SET LIST

EXTERIORS

INTERIORS

CITY STREET

Curb
Sidewalk
Int. Maddie's BMW

STREETS (VARIOUS)

Maddie's BMW
(moving)
Int. Caller #1's Car
(moving)
Int. Unseen Driver's Car
(moving)

"THE NEXT MURDER YOU HEAR"

ACT ONE

FADE IN:

1

BLACK

...and then SUDDENLY LINES OF RED. Neon tubes. And we PULL BACK TO REVEAL a giant SIGN---K.R.K.D. - A.M. 1040 *

MALE VOICE (O.C.)

Once upon a time...in a little town called La Placenta...two fine, upright people...call them Fred and Sylvia...had a baby.

...and we CONTINUE PULLING BACK SLOWLY to REVEAL that this huge NEON SIGN sits atop a DOWNTOWN OFFICE BUILDING...the lines of red screaming out to the black sky...

MALE VOICE (cont'd)

Beautiful little girl...normal as hell...except for the fact that she was born with seven hearts.

...and the CAMERA begins to SINK...GLIDING down the face of the building...

MALE VOICE (cont'd)

Midwife said..."don't worry. So she's got a bunch of hearts. Nothing wrong there."

...past DARK OFFICE WINDOWS and half opened venetian blinds... finally stopping at one PARTIALLY LIT WINDOW...

MALE VOICE (cont'd)

But Fred and Sylvia were concerned.

...and as we BEGIN TO MOVE CLOSER to this window...we...

DISSOLVE TO:

INT. K.R.K.D. CORRIDOR - NIGHT

2*

...dark...deserted. Small pools of light play on the linoleum tiles that make up this empty hallway. And SLOWLY...we BEGIN moving DOWN IT...

(CONTINUED)

CONTINUED:

2

MALE VOICE (cont'd)

In fact...they took her to seven different doctors...who gave them seven different opinions...

...and SUDDENLY we SEE HIM. Through glass. And at first we'd almost swear there are three of him...one on top of the other... until we realize that we are looking at the man...and his REFLECTIONS stacked up one atop the other in the broadcast booth glass...

PAUL (cont'd)

Not only that. But they had to pay seven different bills.

CLOSER ANGLE ON PAUL

3

...a good looking man...sucking on a Winston...and if he's slightly unkempt we UNDERSTAND...because he is clearly very much alone here...save for the meters and tape carts and glass and chrome that surround him...

PAUL (cont'd)

Anyway...they take her home... keep her there...maintain a low profile...and thirty-two years go by...

(a small smile)

The little girl...call her Hilda... grows up to be straight...tall... pretty...and very much alone.

.....he reaches across the console for a styrofoam cup of coffee...slugs it down and takes a hard drag on his cigarette...

PAUL (cont'd)

Due to the peculiarity of her internal organ situation...she's not terribly at ease with those of the male persuasion. Down right terrified. Absolutely certain that no man could love her with anywhere near the intensity of feeling that she'd have with her seven hearts. So... she does the only thing she can do...she marries a friend of her father's...

ON A DB METER

4

...as it SWINGS to and fro to the SOUND of PAUL'S VOICE...

(CONTINUED)

CONTINUED:

4

PAUL (cont'd)
Pharmacist. Widower. Man of
means.

ON A REEL TO REEL TAPE RECORDER

5

...as the reels spin around...presumably recording the show
we are listening to...

PAUL (cont'd)
Tolerant of her condition. But
there is no passion...

ON THE STUDIO CLOCK

6

...the second hand SWEEPING BY...the time, just minutes after
two...

PAUL (cont'd)
...no love...

ON PAUL

7

...leaning forward...into the mike...getting serious...

PAUL
...no future.
(and then)
And then...one day...a miracle
happens...

EVEN TIGHTER ON PAUL

7

...a great face...

PAUL
Hilda finds herself alone...

TIGHTER STILL

8

...on Paul...his face filling the screen...

PAUL
...with another man. A stranger.
And she hears...

INCREDIBLY TIGHT

9

...as Paul waits a measured moment...and then...

PAUL
Fourteen hearts beating.

ANOTHER ANGLE

10

...as Paul SMILES to himself...pleased with that...

PAUL

Aaaannnnddd...my name's Paul
McCain. The place is the Heart-
break Hotline. Ten four oh on
your radio. We'll be holding
down the fort from now until six
ay em. Give us a call. 5-5-5, Hart
That's five, five, five, H-A-R-T.

*
*

ON A PHONE PANEL

11

...as several lines suddenly light up...

ON PAUL

12

...reaching across and quickly punching one up...as we...

CUT TO:

A HAIRY HAND

13

...fingernails painted red...rake a CAR RADIO DIAL...

PAUL (O.C.)

Heartbreak Hotline. You're on
the air.

THROUGH A CAR WINDSHIELD

14

...winding down dark, city streets...and we don't see the
DRIVER'S face...only that he's got LONG, SWEEPING, BLOND HAIR.

CALLER #1

(effeminate;
male)

Paul...?

PAUL

Hello. You're on the air.

CALLER #1

My name's Ritty.

...a BLAST OF STATIC...

PAUL

Could you turn your radio down
a tad, Ritty.

(CONTINUED)

CONTINUED:

14

CALLER #1

(laughs)

Sorry. I just called to say
hello.

PAUL

Hello Ritty.

CALLER #1

I love what you say...love your
voice...

(and then)

...that's it...that's all.

PAUL

You take care now. Thanks for
calling. Heartbreak Hotline,
you're on the air.

CUT TO:

A BAG LADY

15

...wrapped in a mountain of material, pushing a cabbage patch
shopping cart...a cheap radio playing to the empty night.

CALLER #2

(hesitant;
bit of a
stutter;
male, early
20's)

Is this Paul McCain?

PAUL

Sure is. What's your name,
friend?

CALLER #2

Rick.

PAUL

Okay, Rick...I'm listening.
What's troubling you?

CALLER #2

(after a moment)

Kinda...this girl. At work.

PAUL

What about her?

(CONTINUED)

CONTINUED:

15

CALLER #4

See, everytime I try to talk to
her I kind of, well I break down.
I mean I break out. I get a rash.

PAUL

Sounds serious.

CALLER #2

I guess I'm basically...with
women...it's interesting, I'm
very...I don't know what it is...
(and then)

What do I do, Paul? I mean I
really like this girl. She's so...
so...pretty. She's like milk...

PAUL (O.C.)

You talk to her. You have to talk
to her.

EXT. LOADING DOCK - NIGHT

16

...as A MILKMAN readies his morning run...listening attentively
to the radio in his truck...parked on a slight incline adjacent
to the loading dock...several other trucks in view being loaded.

CALLER #2 (cont'd)

But how can I talk to her with
a river running down the back of
my shirt? I can't breathe. Feel
like I'm gonna die...

PAUL

You're not gonna die.

(and then)

She really like milk?

CALLER #2

She's amazing.

PAUL

Then...you gotta do it. I mean...
wouldn't it be sad if that girl
at work was the one you've been
waiting for? I mean...maybe she's
your destiny. How're you gonna
know?

...and the milkman stops WHAT HE'S DOING...hanging on the guy's
answer...

(CONTINUED)

CONTINUED:

16

CALLER #2

You're right. I'll...I'll...I'll
do it. Thanks. Thanks Paul.

CUT TO:

INT. FAST FOOD KITCHEN

17

...a small transistor radio sitting next to a griddle where
burgers fry.

PAUL

Heartbreak Hotline...you're on
the air.

CALLER #3 (O.C.)

(inebriated;
male)

Hey dude, play something by the
Shirelles. *

PAUL (O.C.)

Heartbreak Hotline, you're on
the air...

CALLER #4

(sophisticated
female;
strikes an
intimate tone
with Paul)

Paul, it's Zelda.

A GRIZZLED COOK

18

...of the short-order species, cheap cigar stuck in the corner
of his mouth...sweat beads popping out on his face...eyes
squinting from the smoke...is flipping burgers.

PAUL

(a slight mod-
ulation in
his voice)

Hello Zelda.

CALLER #4

I'm upset.

PAUL

(very gentle;
loving)

Upset's okay. Upset means you're
alive.

(CONTINUED)

CONTINUED:

18

CALLER #4

I'm worried something terrible
is going to happen to the man
I love.

PAUL

Whatever's causing that feeling...
don't you think...
(breaking off)
...what?!

*

...and SUDDENLY VIOLENT SOUND ERUPTS...

A DOOR

19

...bursts open.

THE SHORT-ORDER COOK

20

...startled by the SOUND of a CRASH...furniture being over-
turned.

EXT. THE LOADING DOCK

21

...the milkman FROZEN in his TRACKS by the SOUND of muffled
SHOUTS coming from his RADIO...a stifled cry for HELP. SOUNDS
of BODIES TUMBLING. Machine-gun fire.

THROUGH A WINDSHIELD

22

...as the UNSEEN DRIVER PULLS IT OVER. The SOUND of BLOOD-
CURDLING SCREAMS coming from the RADIO...and THEN...NOTHING...
SILENCE.

THE COOK

23

...dumbfounded...spatula poised in midair...looks at the little
radio as...

ASHES

24

...from his cigar spill onto the burgers which he...like a
sommambulist...flips over...and the SILENCE continues...

ON THE COOK

25

...clearly in shock...standing there...

EXT. THE LOADING DOCK

26

...the milkman still standing beside his truck...listening to
the silence...just standing there...

THROUGH THE WINDSHIELD

27

...the car not moving...parked by the curb...nothing but the SOUND of the RADIO STATION'S SILENCE filling up the car. And AFTER A MOMENT...we SEE the BACK OF THE UNSEEN DRIVER lean forward...and...

ON THE RADIO

28

...SHUT the damn thing OFF...and after a MOMENT we...

SHOCK CUT TO:

A BANNER HEADLINE

29

..."RADIO HOST SLAIN"...and beneath it in smaller type..."Gunshots Heard By Thousands"...and we PAN ACROSS the PAGE to a PHOTOGRAPH of PAUL...and next to it another PHOTOGRAPH of the Broadcasting Booth captioned "Scene of the Crime".

REVERSE ANGLE

30

...to REVEAL MADDIE considering the paper...David standing behind her...reading over her shoulder...

DAVID

What do you think?

MADDIE

(putting the
paper down;
swiveling back
around to her
desk)

I think it's sick. And morbid. *

DAVID

Yeah. Great, isn't it? Every-
body's talking about it.
(moving in front
of her)

Which is why it should be our
next case.

MADDIE

Excuse me?

DAVID

Don't you love it?

MADDIE

(confused)
Who's the client?

(CONTINUED)

CONTINUED:

30

DAVID

Excuse me?

MADDIE

The client. Who is it. Who
hired us?

(CONTINUED)

CONTINUED:

30

DAVID

(throwing himself
into the chair
across from
her)

What difference does it make?
A murder is a murder is a murder...
We'll solve it...with or without
a client.

MADDIE

David...you're missing my point.
Who is going to pay us when and
if we find the murderer?

DAVID

Maddie...you're missing my point.
It doesn't matter...

MADDIE

Doesn't matter...?

DAVID

(rising from his
chair)

Doesn't matter.

(picking up
the paper)

See this? You know what this
is?

MADDIE

Tomorrow's trash.

DAVID

The front page. That's what this
is. And that's where we belong.
Lead story. Banner headline.
That's what we need. We find
the guy who wasted this wimp
and we're home.

MADDIE

David, David, David...listen to
me. Try and hear what I'm saying.
I run a business. In order for
a business to flourish there has
to be more money coming in than
there is going out. The way we
make money come in is by finding
clients. The client hires us...
signs a contract...we perform...

(MORE)

(CONTINUED)

CONTINUED:

30

MADDIE (cont'd)
and we get paid. That last part
is very important David. It's
what keeps the zox in the Xerox...
the ribbons in the typewriters
and the wolf away from the door.

DAVID
Maddie, Maddie, Maddie...where
is your entrepreneurial spirit?
This case is a gold mine. An
undiscovered continent. Every
old maid in the city...every
lonely heart with a radio lis-
tened to Paul McCain.

MADDIE
(rising from
behind her
desk;
proudly)
I didn't.
(and then;
realizing)
You know what I mean...

ANOTHER ANGLE

31

...as she makes her way around her desk and starts out of her
office...

DAVID
Where are you going?

MADDIE
(as she passes)
Periodontist.

DAVID
Forget him. This is bigger than
gums.
(following her)
I'm talking the main chance here.
Fate is knocking.

MADDIE
I don't hear a thing.

ON DAVID

32

...as he THROWS HIMSELF IN FRONT OF HER DOOR...blocking her
way...

(CONTINUED)

CONTINUED:

32

DAVID

Trust me Maddie. This case could be the key to our future. Our empire. Think of Ford...think of Rockefeller...think of Edison. You think old Thomas Alva just kicked back in his crib waiting for a light bulb to come on. Hell, no. He went out there... strapped on his propeller cap and invented all kinds of stuff.

MADDIE

Out of my way, David. I'm not going to change my mind.

DAVID

How 'bout Mr. Kleenex?

MADDIE

Mr. Kleenex?

DAVID

Sure. You think he stood around waiting for someone to come up and ask for a tissue? Heck no. He looked at his sleeve and thought..."I have a better idea".
(and then)

This is it, Maddie. This is our light bulb. This is our tissue.

ON MADDIE

33

...reaching around him...grabbing the office door...

MADDIE

I don't need a tissue. I use handkerchiefs.

INT. THE BLUE MOON RECEPTION AREA - DAY

34

...as Maddie makes her way out of her office...David right behind her.

DIPESTO

(as Maddie passes)

Morning Miss Hayes.

(and then;

sounding decidedly
rehearsed)

Some story about that radio guy getting shot...huh?

ON MADDIE 35

...as she STOPS...and TURNS...and LOOKS at...

DIPESTO 36

...who smiles as innocently as she can...

ON MADDIE 37

...and then at...

DAVID 38

...who does the same...

DAVID

What can I say? It's on the
tip of everyone's lips.

ANOTHER ANGLE 39

...as everyone else working in the reception area turns and...

OFFICE STAFF

(various;
also rehearsed)

*Yeah...that's some story...
I wonder if they'll find the
killer...
What a thing to happen...
I can't wait to find out the
truth...*

ON DAVID 40

...as soon as the clamor dies down...

DAVID

(a smile)

Everyone's.

ON MADDIE 41

...and she sighs a sigh...

MADDIE

Why do I let you do this to me?
I see you coming...but I don't
run away. I hear your voice...
but I don't cover my ears. Why?

ON DAVID

42

...a wink and a smile...as he throws his arm around Maddie and...

DAVID
(turning her
around)

Truth? It's not your fault.
You can't help yourself. You
can't turn away. I'm like...

*
*

MADDIE
A traffic accident.
(over her shoulder;
to Dipesto)
Cancel Dr. Fishbein.

DIPESTO
Already did.

ON MADDIE

43

...as she stops in her tracks and TURNS...

MADDIE
Already did?

DIPESTO
Already did.

FAVORING DAVID

44

...returning his arm to her shoulder...

DAVID
Is she great or what?

...and as the two of them start back TOWARDS her office...we...

DISSOLVE TO:

GLASS

45

...shattered by bullet holes...

CALLER #4 (OVER)
I'm upset.

PAUL (OVER)
(very gentle;
loving)
Upset's okay. Upset means you're
alive.

(CONTINUED)

CONTINUED:

45

...and we PAN ACROSS THE ROOM...past the broken glass and the overturned chair...across the blood-stained floors...

CALLER #4 (OVER)

I'm worried that something terrible is going to happen to the man I love.

...PAST the DO NOT TOUCH OR TAMPER - POLICE INVESTIGATION IN PROGRESS TAPES that cordon off the BROADCAST BOOTH.

PAUL (OVER)

Whatever's causing that feeling...
don't you think...
(breaking off)
...what?!

REVERSE ANGLE

46

...to REVEAL David and Maddie standing just outside the booth... taking all this in. And standing next to them...playing a tape of the broadcast is SONNY BREZNER. Late thirties. Thin. Thin like an ice-pick. A cigarette hangs out of the corner of his mouth and Ray-Bans rest on top of his head. And as Maddie and David stand listening to the ensuing SOUNDS OF VIOLENCE... their mouths hanging open in shock...Sonny reaches over and SHUTS OFF THE TAPE...

SONNY

You know how the rest of it goes.

DAVID

He should have played the Shirelles. *

(and then;
off Maddie and
Sonny's looks)

Sorry.

ANOTHER ANGLE

47

...as Sonny leads them out to...

INT. K.R.K.D. CORRIDOR - DAY

48

...stopping...pointing to the carpet...

(CONTINUED)

CONTINUED:

48

SONNY

There was a trail of blood through this hall...out the door and down the steps to the parking lot. Cops figure somebody loaded him into his car or a couple of cars and drove off. They also said that earlier this morning they had a report about a heap that fits the description of Paul's going through the barrier on Pacific Coast Highway and doing a high dive into the ocean.

(and then;
noticing some-
thing;
to Maddie)

You okay?

FAVORING MADDIE

49

...and clearly she is not...her face painted with disgust and discomfort...

DAVID

(quickly)

Huh? Her? She's in heaven.

MADDIE

(trying her best;
nodding)

Heaven.

ANOTHER ANGLE

50

...as Sonny considers this...

SONNY

(to himself)

Heaven...

(and then)

Why don't we finish this in my office?

ON MADDIE AND DAVID

51

...and as SONNY starts off the two of them hang back and...

MADDIE

(clearly nauseous)

David, David, David...all this blood...all this violence...

(CONTINUED)

CONTINUED:

51

DAVID

I know...I get giddy just thinking about it.

...and as he STARTS OFF leaving the repulsed Maddie standing there...we...

SHOCK CUT TO:

INT. SONNY'S OFFICE - DAY

52

...compact, cluttered and clunky. An old wooden desk...walls covered with album posters and a dirty venetian blind...

SONNY

(leaning back
in his chair)

So how does the Blue Moon Girl get involved in something as gruesome as this?

FAVORING MADDIE AND DAVID

53

...sitting ACROSS FROM HIM in hard, wooden chairs...

MADDIE

(not thrilled)

Just lucky I guess.

ANOTHER ANGLE

54

...as SONNY lights another cigarette...

SONNY

No...I mean...who are you guys working for?

MADDIE

Working for?

SONNY

Working for.

MADDIE

Oh...working for.

...and she turns to David...

MADDIE

He wants to know who we're working for.

(CONTINUED)

CONTINUED:

54

DAVID

What for?

MADDIE

(turning back
to Brezner)What for you want to know who
we're working for?

SONNY

Why not?

MADDIE

(turning to David)

Why not?

DAVID

Why not "what"?

MADDIE

(to David)

Why not, what for you want to
know who we're working for!

DAVID

(turning to
Maddie)

What?

MADDIE

(she's had it;
pointing to
Sonny)

Talk to him.

DAVID

I'm afraid that's privileged
information. Client confiden-
tiality.

SONNY

Of course.

DAVID

(to Maddie)

Of course.

MADDIE

(stunned)

Of course.

(CONTINUED)

CONTINUED:

54

SONNY

(a smile)

So what can Sonny Brezner tell you?

DAVID

You can tell us who you think killed Paul McCain.

SONNY

Got me. I'm just a station manager. I didn't think the guy had an enemy in the world. Also didn't think he had a friend in the world. Strange cat.

MADDIE

Strange? Strange how?

SONNY

Loved the dark. You ever listen to his show?

DAVID

Yes...

MADDIE

No...

ON SONNY

55

...as he smiles...leans down...OPENS a DESK DRAWER...and TOSSES SEVERAL CASSETTE TAPES to David...

SONNY

The guy was good. I mean...I was constantly going to him...pleading with him..."let me put you on days". Days is where the money is, you know. But he wouldn't hear of it.

...and he OPENS ANOTHER DRAWER and pulls out an 8 x 10 GLOSSY and hands it to Maddie...

SONNY

Look at that mug. Good looking guy, right? TV people have been trying to throw a net over him for years...

(shaking his head)

...but not Paul.

ON MADDIE

56

...staring at the picture...

SONNY (O.C.)

Guy only wanted to work at night.
Two to six. Talk to the lonely.

MADDIE

(looking up)

Why do you think that was?

ANOTHER ANGLE

57

...and Sonny smiles a small smile...

SONNY

Liked to keep his days free,
I guess.

MADDIE

(not sure she
understands)

Why do you think that was?

SONNY

(without con-
viction)

I'm not sure...

DAVID

Take a guess...

SONNY

(a bigger smile)

Well...cause a lot of married
men...work during the day.

(and then)

And a lot of married women...
don't.

MADDIE

What are you saying? *

SONNY

Give you an example. At last
year's Christmas Party? They
found Paul and the Station
Owner's wife in a closet. Kis-
sing. *

MADDIE

Well...a Christmas party... *

(CONTINUED)

CONTINUED:

57

SONNY

It wasn't on the lips...

FAVORING MADDIE

58

...and it takes a second for that to sink in...

MADDIE

(finally)

Oh...

DAVID

(turning to her)

Everybody needs a hobby.

...and we...

SHOCK CUT TO:

EXT. K.R.K.D. - DAY

59*

...as Maddie and David EXIT the building...and make their way towards MADDIE'S CAR...

DAVID

Now that's what I call a case.
Sex. Violence. Hit tunes.

ANOTHER ANGLE

60

...as a STONE-FACED MADDIE PULLS OPEN the DRIVER'S SIDE DOOR... and DAVID PULLS OPEN the PASSENGER SIDE DOOR...and the two of them SLIDE IN...

DAVID (cont'd)

We'll crack it...they'll make a movie. My life will be portrayed by Mel Gibson.

INT. THE CAR

60A

...as the two of them settle...David REACHING ACROSS THE DASH and shoving one of the CASSETTE TAPES Sonny gave them into the car's tape player...

DAVID (cont'd)

I'll go on TV. Talk with David Hartman...Barbara Walters. Women I've never met will write me letters...make lewd suggestions...
(and then;
turning to her)
Is this a great country or what?

...and with that he TURNS the tape player on...

PAUL (FILTERED)

Heartbreak Hotline...you're on the...

FAVORING MADDIE

61

...as she REACHES OVER and angrily SHUTS OFF THE TAPE DECK...

MADDIE

We are not taking this case!

DAVID

Get out of town!

(CONTINUED)

CONTINUED:

61

MADDIE

(waving the
picture at him)

Paul McCain was a disgusting
human being.

DAVID

He's dead!

MADDIE

Good...then he got what he
deserved.

DAVID

You don't know that.

MADDIE

His violent death comes as no
surprise to me given the amoral
and immoral way he chose to live
his life.

DAVID

You're mad 'cause he boinked a
couple of housefraus'?

ON MADDIE

62

...and she can't believe what she has just heard...

MADDIE

(after a long
moment)

I'm not having this conversation.

(and then)

We're not taking this case.

...and she REACHES FORWARD and PUTS the car IN GEAR...

DAVID

(suddenly;
seriously)

Judge not, lest ye be judged!

MADDIE

(incredulous)

What!?

(and then;

TURNING TO HIM)

Where did you get that?

(CONTINUED)

CONTINUED:

62

DAVID

I read it on a bumper sticker.
And I happen to think it's
pretty damn profound.

(and then)

It's a great case, Maddie. A
great case.

MADDIE

It's a lurid case. And a perverse
case. And I don't want to talk
about it.

DAVID

But...

MADDIE

I DON'T WANT TO TALK ABOUT IT!

(and then;

after a moment)

Tomorrow is a new day. When we
get to the office we will ded-
icate ourselves to finding
another case. A real case.
The kind with a client. With
some morals. With a checkbook.

*

DAVID

(after a moment)

Fine.

MADDIE

Fine.

DAVID

Good.

MADDIE

Good.

ANOTHER ANGLE

63

...as the two of them sit there...for the longest time...
neither one of them saying a thing...Maddie driving...David
stewing...

DAVID

(finally;
turning to her)

I'm going to say something to
you...

(CONTINUED)

CONTINUED:

63

MADDIE

Be still my heart...

DAVID

You're weird.

MADDIE

(driving the car;
staring straight
ahead;
not looking at
him)

This is very meaningful.
Humty-dumpty is calling me
cracked.

*
*
*

DAVID

(turning in his
seat to her)

You're repressed or obsessed
or one of those "S" things.
Every time something comes up
involving men or sex or...

(searching for
the word)

...or...

MADDIE

(turning to him)

"Boinking"? Is that the word
you're looking for?

DAVID (cont'd)

See what I mean? It's not normal.

MADDIE

I'm supposed to sit here and have
a conversation about my mental
health with a man who refers to
the act of human procreation as
"boinking"?

DAVID

See what I mean? Right away...
you get all stiff and tense.

MADDIE

(furious;
trying to look
at him and
drive all at
the same time)

No, no, no. Not right away.

(MORE)

(CONTINUED)

CONTINUED:

63

MADDIE (cont'd)

Not with everybody. Not with anybody. Just you. You make me stiff and tense.

DAVID

I make you stiff and tense because I'm the only person in your life.

MADDIE

Ha!

(and then)

Ha, Ha, Ha!!!

DAVID

What? Are you denying that? Are you saying there is someone else in your life? Are you denying that you're in bed... alone...every night by nine-thirty?

MADDIE

There are plenty of people in my life. Plen-tee!

DAVID

Name one.

MADDIE

I will not!

DAVID

Because you can't! Because there is no one. Because you're repressed or obsessed or one of those "S" things! And that's why you won't take this case. This great case.

MADDIE

I'm not listening to you...

DAVID (cont'd)

Because it makes you crazy to think of anybody out there boinking when you can't...

MADDIE

(calmly)

I'm not hearing a word...

(CONTINUED)

CONTINUED:

63

DAVID

Because it makes you crazy to think the whole world is out there boinking their brains out...the whole world except for you...

MADDIE

Not a single word...

DAVID

Boink. Boink-boink-boink.
(and then)
Boink.

MADDIE

Shut up!

DAVID

Can't you hear them out there?
(he listens for
a moment)

Boink. Boink, boink, boink.
(and then)
Boink.

MADDIE

Stop it David!

DAVID

Boink...boink...boinkidy-boinkidy...

MADDIE

(all she can
take)
Out of my car!

DAVID

Huh?

EXT. CITY STREET - DAY

64

...as Maddie's car SUDDENLY ZAGS over to the curb...and the passenger side door opens...and David comes ROLLING OUT and ONTO THE SIDEWALK...and just as quickly the CAR BURNS RUBBER and tears back into the STREET...leaving...

DAVID

65

...lying there on the ground...

(CONTINUED)

CONTINUED:

65

DAVID
(dusting the dirt
off his trousers;
to himself)
Must have been something I
said...

...and we...

FADE TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

BLACK

66

...and then we HEAR from an unseen RADIO...

RADIO

Only you...
 Can make...
 My dream come true...

...and SEE...

PINK-SLIPPED FEET

67

...topped by white soxs...making their way across a KITCHEN
 floor...and as we TILT UP we can't miss the bowl of soup she
 holds nestled in her hands...

ANOTHER ANGLE

68

...as she SITS...at what has to be the LONGEST, LONELIEST
 COUCH in the history of interior design...

*
*

RADIO

Only you...
 Can make...
 The sky so blue...

...SIGHS and SIPS...as we...

SHOCK CUT TO:

A DISHWASHER DOOR

69

...being PULLED OPEN...gleaming white and EMPTY...into which
 a hand puts ONE SOUP BOWL.

RADIO

Only you...
 And you alone...
 Can thrill me like you do...

ON MADDIE

70

...as she REACHES OVER and CLOSES the DISHWASHER DOOR...looking
 particularly unamused...as we...

SHOCK CUT TO:

AN AQUARIUM

71

...Maddie's face behind it...watching two goldfish play and frolic as she taps food from a small can into the water...

RADIO

You're my dream come true...
My one...
And only...
You...!!!

...and as the SONG ENDS and we watch Maddie watch the fish we can't help but notice...and she can't help but notice that the PUMP on the fish tank is making the strangest noise...a BOINK...BOINK...BOINK...and as Maddie makes a face...we...

SHOCK CUT TO:

TIGHT ON A DIGITAL CLOCK

72

...the illuminated numbers cutting through the DARKNESS to announce 9:30. And AFTER A MOMENT...we MOVE OFF OF THE CLOCK and ACROSS what we DISCOVER TO BE MADDIE'S DARK BEDROOM...over discarded clothes and a forgotten TV GUIDE...finally ARRIVING AT...

MADDIE

73

...in bed...alone...miserable.

MADDIE

(to herself)

I hate you, David Addison!

*

...and we...

SHOCK CUT TO:

THE REAR OF MADDIE'S CAR

74

...as it PULLS AWAY FROM US...PEELING RUBBER out of her DRIVEWAY...

ON MADDIE

75

...behind the wheel...still good and peeved...her eyes darting out the windshield to SEE...

THE SIDEWALK - MADDIE'S P.O.V. - NIGHT

76

...as she makes her way past MEN AND WOMEN...arm in arm...going places...making their way into restaurants...

ON MADDIE

77

...and she TURNS her gaze from the windshield...reaches forward and SWITCHES ON...

THE RADIO

78

...and the tape that David inserted begins to PLAY...

PAUL (FILTERED)

So what's wrong? I don't know.
Nothing's wrong. Maybe that's
what's wrong. I'm thirty-four
years old...halfway home...and
all I have to show for it...

ON MADDIE

79

...recognizing the voice...reaching forward and quickly SHUTTING IT OFF...switching on the radio...

OUT THE WINDSHIELD - MADDIE'S P.O.V.

80

...as she makes her way past BOWLING ALLEYS...DIRTY MOVIES...
DONUT SHOPS and GAS STATIONS...and over this we HEAR MADDIE'S
CAR RADIO...JUMPING FROM ONE STATION TO THE OTHER...

ON MADDIE

81

...clearly not hearing anything she likes...and with a resigned grimace she...

ON THE RADIO

82

...reinserts the cassette tape that David left for her...

PAUL (FILTERED)

Evening. I'm Paul McCain and
this...is the Heartbreak Hotline.
Three minutes after two in the
a.m. Tell me something...is it
the day?...is it the moon?...or
is it just me? I've got the
blues so bad. I mean...am I
the only one...or is everybody
else out there wishing they
could go to a foreign country
and hide under a bed...?

ON MADDIE

83

...driving...listening...a small smile...

(CONTINUED)

CONTINUED:

83

MADDIE

(to herself)

It's not just you. It's not
just you.

...and we...

SHOCK CUT TO:

A PORTABLE CASSETTE TAPE RECORDER

84

...working...and we HEAR PAUL'S VOICE...

PAUL (cont'd)

So what's wrong? I don't know.

...and we MOVE off of the TAPE RECORDER and across the room...

PAUL (cont'd)

Nothing's wrong. Maybe that's
what's wrong. I'm thirty-four
years old...halfway home...and
all I have to show for my life
is...

...past discarded clothes...

PAUL (cont'd)

...well...not much. You know,
by the time my father was thirty-
four...he had fled one country
for another...

...past half-read magazines lying on the floor beneath a bed...

PAUL (cont'd)

...fought in a World War...

...to finally DISCOVER MADDIE...once again lying in bed...

PAUL (cont'd)

...married a woman he'd stay
married to for the rest of his
life and had already brought
three children into this world.

...but this time...she is entranced...lost...absolutely hanging
on every word the guy is saying...

(CONTINUED)

CONTINUED:

84

PAUL (cont'd)

May not be for you and me...but
it sure beats the hell out of
worrying whether there's an
alligator or a polo player on
your pocket.

...and Maddie raises a glass of wine to her lips...and takes
a sip...

MADDIE

(quietly;
to herself)

Sure does...

...and we...

SHOCK CUT TO:

EXT. MADDIE'S CAR - DAY

85

...making its way down the road...

INT. THE CAR - DAY

86

...as Maddie sits...still listening...

PAUL (cont'd)

How'd it happen? I don't know.
Things happen. Times change.
Rules change. Don't ask me how.
I don't know. I wish I did.

...and we...

SHOCK CUT TO:

PAUL

87

...nowhere in particular...

PAUL (cont'd)

I mean...what committee decided
to put the kaybosh on love and
replace it with relationships?

ON MADDIE

88

...sitting across from him. She smiles and shakes her head...
she doesn't know either...

INT. MADDIE'S CAR - DAY

89

...as before...still sitting...still listening...

PAUL (cont'd)

I'm coming to figure out that this relationship business is one of the great con jobs of our time. You know what a relationship is?

MADDIE

What?

PAUL (cont'd)

A relationship is when two people see a lot of each other while they wait for something better to come along.

...and we...

SHOCK CUT TO:

INT. MADDIE'S OFFICE - DAY

90

...the machine still going...Maddie sitting behind her desk...staring at the picture of Paul...

PAUL (cont'd)

Me...everyone I know...we're always waiting for something better to come along.

TIGHT ON MADDIE

91

...taking in every word...

PAUL (cont'd)

And then one day...you wake up...realize you had a crack at some really great people...but you were too busy worrying about what you might be missing to notice.

(and then)

Enough of that. Let's go to the phones. 555-H-A-R-T.

*

...and we watch as Maddie reaches for...

THE PHONE

92

...about to pick up the receiver...

ON MADDIE

93

...and then REALIZING...PULLING her HAND BACK...and quickly SWITCHING OFF the tape recorder just as...

ANOTHER ANGLE

94

...David comes BOMBING THROUGH the door...

DAVID

I've come to swap apologies...

ON MADDIE

95

...lost in her own thoughts...swiveling to him...

MADDIE

I've come to a decision...

ANOTHER ANGLE

96

...David still charging...Maddie still lost in her own thoughts...

DAVID (cont'd)

I may have been a tad rough on you in the car yesterday...

MADDIE (cont'd)

I may have been a little hasty walking away from that case so quickly...

DAVID (cont'd)

If you're uncomfortable with that terrific McCain case...I'll understand...

MADDIE

What I think I'd like to do is continue with the McCain investigation...

(and then;
just having
heard)

What?

DAVID

(hearing for
the first
time himself)

Excuse me?

(CONTINUED)

CONTINUED:

96

MADDIE

Repeat what you said...?

DAVID

You first.

MADDIE

The man on this tape is not the man Sonny Brezner described to us yesterday at the radio station.

DAVID

He's not?

(and then;
quickly)

I knew that.

MADDIE

This man...this man is a man of extraordinary understanding and depth.

DAVID

He is?

(and then;
even quicker)

Of course he is. Deep? You haven't even scratched the surface. This guy was the Grand Canyon...

MADDIE

(embarrassed)

Anyway...if you're still interested in this particular case...

ON DAVID

97

...he's died and gone to heaven...

(CONTINUED)

CONTINUED:

97

DAVID

Me?
 (and then)
 Interested?

ON MADDIE

*
98

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

ON DAVID

99

...he knows when to fold 'em...

DAVID

Alright...you win this time...
 (and then)
 But let's not forget...you owe
 me one.

*

* .

ANOTHER ANGLE

100

...as Maddie pops up from her seat...grabs her coat and...

MADDIE

(starting towards
 the door)

I thought we'd begin with where
 McCain lived. See if that doesn't
 take us anywhere...

(and then;
 remembering;
 turning)

Did you come in here to tell
me something?

ON DAVID

101

...trying to think fast...

DAVID

Me?
 (and then)
 You?
 (and then)
 No.
 (and then)
 Nothing on my mind except you...
 (running his
 fingers through
 his scalp)
 ...and a great head of hair.

(CONTINUED)

CONTINUED: 101

...and as the two of them EXCHANGE LOOKS...we...

SHOCK CUT TO:

EXT. A RESIDENTIAL STREET - DAY 102

...as Maddie's BMW...Maddie behind the wheel...David beside her...PULLS UP to the CURB and STOPS...

ON MADDIE 103

...behind the wheel...LOOKING...damn near STARING at...

EXT. AN APARTMENT BUILDING - DAY 104

...nice...but nothing extraordinary...and certainly nothing to help explain Maddie's acute interest.

INT. THE CAR 105

...as Maddie continues staring at the building...and David stares at Maddie...

DAVID

(after a long moment)

Maddie?

(and then; gently)

Oh Madder-deeeee...

(and then)

Earth to Maddie...

...and SUDDENLY she SNAPS OUT of her REVERIE...turns and looks at David...

MADDIE

(a small smile; embarrassed)

Excuse me.

DAVID

You're excused.

(and then)

But in the future, please don't leave without taking your body with you.

...and the two of them reach for their respective door handles... and...

EXT. THE STREET OUTSIDE PAUL'S APARTMENT - DAY

106

...the two of them make their way towards the building...

MADDIE

(half to herself)

So this is where he lived.

DAVID

(amazed at her)

Yes Ladies and Gentlemen...this
is where Paul McCain...late of
the Heartbreak Hotline...cur-
rently Twenty Thousand Leagues
Under The Sea...used to hang
his hat and defile his dames...

*

ANOTHER ANGLE

107

...as the two of them walk away from us and towards the front
door of the apartment house...David turning to Maddie with
concern...

DAVID

Was it something I said?

(and then)

Was it something you took?

...and as the two of them disappear into the lobby of the
building...we...

SHOCK CUT TO:

INT. APARTMENT CORRIDOR - DAY

108

...as the two of them make their way down it...

MADDIE

Shouldn't we get the manager
or somebody to open the door
for us?

DAVID

You bring a search warrant?

MADDIE

(dubiously)

No.

DAVID

I forgot mine too.

ANOTHER ANGLE

109

...as they stop in front of an apartment door...and David tries the door...clearly locked...

DAVID

This looks like a job for Mr. Stickpin.

*

MADDIE

Mr. Stickpin?

*

DAVID

(pulling a pin
from her lapel)

That's right...Ronko's Mr. Stickpin. You can stick with it. You can prick with it. You can leave it on your teacher's chair and play a dirty trick with it...

*

*

ON DAVID

110

...as he crouches down...and inserts the pin in the door-lock. And Maddie crouches down next to him...

MADDIE

I've always been curious about this.

DAVID

Nothing to it...

(and then)

You stick the stickpin in...
You pull the stickpin out...
You stick the stickpin in...
And you shake it all about...
You do the hokey-pokey and...
You turn yourself around...

*

*

*

...and he does a little TURN...gives the door a small push and it...

THE DOOR

111

...glides open...

ON DAVID

112

...a big smile...

DAVID

That's what it's all about.

INT. PAUL'S APARTMENT - DAY

113

...as the two of them ENTER...a terrific looking place...not at all what you would expect given the modest exterior of the building. Beautiful furnishing...custom everythings...and as Maddie and David take the first tentative steps into the place they...

ON DAVID AND MADDIE

114

...as they STOP DEAD in their tracks...their eyes fixing on something straight ahead...something we do not yet see...

THEIR P.O.V.

115

...and there...over the mantle is a huge, framed picture of a beautiful woman...

ON MADDIE AND DAVID

116

...standing there...

DAVID

Talk about a guy having everything to live for...

...and David WALKS OUT OF FRAME...and we PUSH IN ON MADDIE...who can't take her eyes off the picture...studying it...evaluating it...

ON DAVID

117

...walking around...taking the place in...clearly impressed...

DAVID

I think our late friend must have had a very generous Sugar-Mamma. These don't look like the digs of a man who works two to six in the morning.

ANOTHER ANGLE

118

...and SUDDENLY there is a SOUND...a KEY in the FRONT DOOR-LOCK...and David and Maddie FREEZE where they are...exchange glances and...

MADDIE

(a loud, panicked
whisper)

David...!

(CONTINUED)

CONTINUED:

118

DAVID
(a loud whisper
back)

Closet...

INT. A CLOSET

119

...full of clothes...and we WATCH...as the two of them squeeze
into it...behind the clothes...closing the closet door...

DAVID
(noticing a shirt
in front of
him)

Nice stuff.

...and we...

CUT TO:

THE APARTMENT DOOR

120

...as it OPENS...and the woman from the picture ABOVE the mantle
WALKS IN...LAURA BOYD. And she is every bit the stunner in
person that she is in her portrait above the mantle. She
enters...and then STOPS SHORT...the memories attached to the
place overwhelming her. And AFTER A MOMENT...a man appears
behind her...an arm on her shoulder...SONNY BREZNER...the man
from the radio station...

*
*
*
*

SONNY
(softly)

It's okay, Laura...I'm here with
you.

LAURA
(without looking
back)

I'll take the bedroom. Why don't
you start out here?

*

SONNY

Fine.

*

...and after a MOMENT...Laura makes her way towards...

*

INT. THE BEDROOM

121

...as Laura walks into it...STOPPING...standing in the door-
way...her eyes taking in the room...

ON MADDIE AND DAVID

122

...PEERING OUT OF THE CLOSET...between the hanging clothes...

THEIR P.O.V.

123

...as Laura approaches a dresser...PULLS OPEN drawers and begins to remove clothing...woman's clothing. She works quickly...

(CONTINUED)

CONTINUED: 123
 moving from one drawer to the other...then begins to take framed photographs off the dresser top...

ON MADDIE AND DAVID 124
 ...as they watch...when SUDDENLY Maddie moves to STEP OUT... and David...realizing what she is about to do...tries to grab her and stop her...but he is too late and...

ON LAURA 125
 ...removing the last of her things from the top of the bureau when...

VOICE
 Laura? *

...and Laura TURNS to DISCOVER...

MADDIE 126
 ...standing there...having just stepped out of the closet...

MADDIE
 Laura, my name is Mad... *

ANOTHER ANGLE 127
 ...as Laura dives into her PURSE and PULLS OUT a REVOLVER...

LAURA
 Sonny?!! *

FAVORING MADDIE 128
 ...as she MOVES...

MADDIE
 David!!!

...BACK INTO THE CLOSET.

ANOTHER ANGLE 129
 ...as Sonny comes RUSHING INTO THE ROOM...and David...followed by a cowering Maddie...comes inching out of the closet... *

DAVID
 Hey Sonny...talk about small worlds.
 You come to this closet, too? *

MADDIE
 Hello. *

(CONTINUED)

CONTINUED:

129

LAURA

(gun trained on
both of them)

Sonny...who are these people?
What are they doing here?

*
*

SONNY

They're investigators...they're
investigating Paul's death.

*

MADDIE

My name is Maddie Hayes. This
is David Addison.

*

LAURA

Investigators? For who? For
Arthur?

MADDIE

Arthur?

DAVID

Arthur?

MADDIE

We don't know an Arthur.

*

DAVID

No. We're just hanging out...
(a shrug)
...trying on shoes...

LAURA

(stopping;
turning towards
them both)

You tell my husband to stop
spying on me. I'll get lawyers...
I'll get an injunction...

MADDIE

Is Arthur your husband?

LAURA

(lowering the
gun just a
bit)

Isn't that why you're here?
Because Arthur hired you to
follow me? Aren't you this
month's shadows?

(CONTINUED)

CONTINUED:

129

DAVID

We don't know Arthur and we don't know you. Only thing we know is that Paul McCain lived here and he's dead now. We know your name is Laura because we heard Sonny here call you that on the way in...and we know you must have been pretty near and dear to the recently departed Mr. McCain because he's got pictures of you all over this hacienda. And I guess we know you and your beloved don't have a marriage based on mutual trust because you keep pointing that thing at us like we're the bad guys...which we're not.

*
*

LAURA

Well then...who are you working for?

*
*

MADDIE

Working for?

*

LAURA

Working for.

*

MADDIE

(to David)

She wants to know who we're working for.

*

SONNY

That's privileged information. Client confidentiality.

*

LAURA

Oh. Of course.

*

DAVID

Of course.

*

MADDIE

(stunned again)

Of course.

*

LAURA

Alright then...what are you doing here?

*

(CONTINUED)

CONTINUED:

129

MADDIE

Trying to figure out who murdered Paul McCain. It just doesn't make any sense. Such a brutal murder.

(and then)

Perhaps there is something you know...something you could tell us...?

LAURA

(putting away
her gun)

I don't think so. You see... I'm married to a very powerful man, Miss Hayes. My husband is Arthur Boyd. He owns K-R-K-D. He owns lots of radio stations. He owns lots of things. He owns lots of people. He owns me.. He owned Paul...

MADDIE

What are you talking about? No one owns any...

LAURA

(cutting her off)

You used to be a big mode... didn't you?

Maddie NODS.

(CONTINUED)

CONTINUED:

129

LAURA

Made lots of money?

Maddie NODS again.

LAURA

I like money, Miss Hayes. And I know myself well enough to know that I would have a difficult time living without it.

(and then)

Paul wasn't rich...so I had Arthur. Arthur wasn't loving...so I had Paul. I like money...so Arthur has me.

DAVID

An old fashioned girl...my favorite kind...

*
*

MADDIE

You said you thought your husband had been having you followed. Do you think he might have known about you and Paul?

LAURA

I hope not. Like I said my husband is very rich...and very scary.

(and then)

I'm afraid I'm going to have to ask you to leave.

*

ON MADDIE AND DAVID

130

...as they EXCHANGE GLANCES...TURN and START FOR THE DOOR...

MADDIE

(suddenly;
TURNING BACK
TO LAURA

Mrs. Boyd...?!

ANOTHER ANGLE

131

...as Laura TURNS TO MADDIE...

MADDIE

I just wanted to know...

(and then)

I guess I was sort of a fan...

(CONTINUED)

CONTINUED:

131

LAURA

(cutting her off;
tears in her
eyes)

He was a wonderful man. A
terrific man. I loved him
very much.

(she shakes her
head)

The truth? He was never quite
as good to be with as he was
to listen to. He was just won-
derful on the radio. Is that
a terrible thing to say?

ON MADDIE

132

...as she shakes her head "NO"...and TURNS AGAIN...and makes
her way OUT OF THE APARTMENT...David following...CLOSING THE
DOOR behind them...

INT. THE APARTMENT CORRIDOR - DAY

133

...as the TWO of them make their way down it.

DAVID

(after a moment)

When did you become a fan of
Paul McCain's?

MADDIE

(not hearing
him)

You think she's pretty?

DAVID

(nonplussed;
something's fishy)

I'm glad we had this little chat.

...and we...

SHOCK CUT TO:

OMIT

OMIT

134

EXT. PAUL'S APARTMENT -DAY

134A*

...the two of them making their way down the steps...Maddie
lost in thought...her eyes straight ahead...David walking be-
side her...his body turned...staring at Maddie...

(CONTINUED)

CONTINUED:

134A

DAVID

Seems like McCain's boss, Mr. Boyd is a pretty good suspect. Has the motive. Has the means. Maybe we ought to pay him a visit.

MADDIE

Why is it that the people who have someone always want someone else...and the people who have no one are just left?

DAVID

Come again?

MADDIE

Nothing. Never mind.

DAVID

Wait. I don't want to "never" mind". I want to understand.

MADDIE

There's nothing to understand. I was just thinking out loud...

ANOTHER ANGLE

134B

...as the two of them approach the car...Maddie climbing into the driver's side...David into the passenger's...

DAVID

(suddenly)

Are you "hung up" on Paul McCain?

MADDIE

(looking at him
across the car)

What? What are you talking about?

INT. THE CAR - DAY

134C

...as the two of them settle in...

DAVID

I'm talking about you. About that scene out of a Bette Davis movie you just played in that apartment up there. About the way you've been acting.

(CONTINUED)

CONTINUED:

134C

MADDIE

(starting the car;
pulling away
from the curb)

Really? And how do you think
I've been acting?

DAVID

Like you're in the eighth grade
and Paul McCain just passed you
a note. Maddie...what's with
you and Paul McCain?

MADDIE

Nothing. Nothing is with me
and Paul McCain. You're being
ridiculous. It's a fascinating
case...he's a fascinating man.
That's all.

DAVID

He was a fascinating man. He
is the smorgasboard at some gup-
pie's Bar Mitzvah.

MADDIE

Then there's no reason for you
to feel threatened.

DAVID

I don't feel threatened.

MADDIE

You sound threatened.

DAVID

I am not threatened. I'm con-
cerned. My business partner is
beginning to show signs of af-
fection for a deceased person.
These things concern me, Maddie.

MADDIE

You sound jealous.

DAVID

Jealous? Jealous of what?
Jealous of who?

MADDIE

Of Paul McCain...

(CONTINUED)

CONTINUED:

134C

DAVID

Paul McCain is dead...

MADDIE

That doesn't seem to be stopping you.

DAVID

I am not jealous of a dead man.

MADDIE

If you say so.

(CONTINUED)

CONTINUED:

134A

DAVID

Hey Lady...for me to be jealous
of him...he would have to have
something that I want. And he
doesn't.

ON MADDIE

135

...and that stung...

ON DAVID

136

...and he wishes he hadn't said it...

ON THE TWO OF THEM

137

...sitting there...a LONG SILENCE...and RAIN BEGINS TO FALL on
the WINDSHIELD...

DAVID

(finally)

I'm just concerned about your
well being. That's all.

MADDIE

(stiffly)

My being is well...thank
you.

*
*

DAVID

If I said something that upset
you...

MADDIE

You couldn't...

DAVID

(after another
moment)

You want to do something tonight?
Get something to eat or some-
thing?

...and there is A LONG MOMENT where NOTHING is SAID...

DAVID

Maddie...?

MADDIE

Were you speaking to me? I'm
confused. David...you know I
have to be in bed...alone...by
nine-thirty.

(CONTINUED)

CONTINUED:

137

DAVID
Slipped my mind.

MADDIE
Slipped your what?

DAVID
Fine.

MADDIE
Fine.

DAVID
Good...

MADDIE
Good...

...and she LEANS FORWARD AND SWITCHES ON THE WINDSHIELD WIPERS...
and as they sweep back and forth in front of the two of them...
we...

SHOCK CUT TO:

A CLAP OF THUNDER

138

...and we WATCH as RAINWATER RUNS down Maddie's dark bedroom
window...

PAUL (O.C.)
(FILTERED)
...okay...I'll give you an ex-
ample. One of the ways we con-
nect with another person?...
is we find mutual interests.
We find common ground.

...and we PAN off of the window and begin to move across the
DARK BEDROOM...

CALLER #5
You're not getting me Paul. I
don't even know her name. Be-
sides...I think there's someone
else.

...PAST the half-read newspaper that lies on the floor...

(CONTINUED)

CONTINUED:

138

PAUL

(cutting him off)

You're not getting me. You don't need to know her name. It doesn't matter if there's someone else. Go by her desk at work. She's got stuff on her desk?

...PAST the family pictures that stand framed on her nightstand...

CALLER #5

Yeah. I guess she does. I don't know.

...to DISCOVER MADDIE...once again in bed...once again hanging on every word...

PAUL

Sure she does. She's got a cat calendar...maybe she's into cats. Or pictures from her trip to Europe. Or an auto-graphed baseball.

...and NONE of this is LOST on her...and AFTER A MOMENT...she PULLS THE COVERS OFF OF HERSELF and CLIMBS OUT OF BED...LEAVING FRAME...as we...

SHOCK CUT TO:

A HEADLIGHT

139

...dark. Unlit. And SUDDENLY it IGNITES. And we HEAR the SOUND of a CAR ENGINE...and watch...as Maddie's BMW whizzes by us...through the rainwater...as we...

DISSOLVE TO:

EXT. PAUL'S APARTMENT - NIGHT

140

...the RAIN still FALLING...and we WATCH...as a LONE WOMAN CLIMBS OUT OF A PARKED CAR...MAKES HER WAY ACROSS THE STREET...stepping over puddles...finally making her way INTO the building...as we...

CUT TO:

INT. APARTMENT CORRIDOR - NIGHT

141

...as Maddie makes her way down it...folding her UMBRELLA as she walks...

THE DOOR TO PAUL'S APARTMENT

142

...as Maddie STOPS in front of it...thinking for a good, long moment...then making up her mind...reaching forward and turning the knob...LOCKED.

ON MADDIE

143

...as she pulls a stickpin from her lapel...crouches down and sticks it in the lock...

MADDIE

(mouthing the
words quietly
to herself)

You stick the stickpin in...
You pull the stickpin out...
You stick the stickpin in...
And you shake it all about...
You do the hokey-pokey and...
You turn yourself around...

*
*
*

...and she does...and gives the door a small push...and it glides open...

MADDIE

(not quite
believing it)

O-kay...

INT. PAUL'S APARTMENT - NIGHT

144

...as Maddie steps INTO IT...the rain RUNNING DOWN the WINDOWS playing ON her FACE...and she CLOSES THE DOOR behind her and just stands there for the LONGEST TIME...finally setting down her umbrella and her purse...pulling off her raincoat...racing over and SWITCHING on a LAMP...when...

TIGHT ON MADDIE

145

...a TELEPHONE STARTS TO RING...and Maddie JUMPS...and...

THE DOOR TO THE BEDROOM

146

...we SEE a LIGHT SUDDENLY SWITCHED ON...visible in the small space between the floor and the bottom of the door...

ON MADDIE

147

...QUICKLY...QUIETLY starting to GATHER UP HER THINGS...HOLDING her UMBRELLA...REACHING for her PURSE...TURNING...KNOCKING OVER...

THE LAMP 148
...which crashes to the floor...PLUNGING the ROOM back into
DARKNESS...and SUDDENLY...

THE BEDROOM DOOR 149
...OPENS...and a figure in SILHOUETTE...a MAN...sticks his
head out...

MAN
(tentatively)
Hello?

ON MADDIE 150
...PRESSING HERSELF into the corner of the room...trying to
HIDE in the SHADOWS...

THE BEDROOM DOOR 151
...and AFTER A MOMENT the SILHOUETTED MAN slowly CLOSES IT...

ON MADDIE 152
...breathing a SIGH OF RELIEF...about to MOVE to her coat and
purse and umbrella WHEN...

ANOTHER ANGLE 153
...the DOOR OPENS AGAIN...and MADDIE is clearly caught by
the light spilling out of the bedroom...

MAN
Hey!

ON MADDIE 154
...as she TURNS and RUNS...flinging open the APARTMENT DOOR...

INT. THE APARTMENT CORRIDOR 155
...as Maddie RUNS DOWN IT...no raincoat...no umbrella...no
purse...

EXT. THE APARTMENT BUILDING - NIGHT 156
...as Maddie comes BURSTING THROUGH THE DOOR...RAIN TEEMING
DOWN...and she runs across the street...to her car...and PULLS
on the door...but...

ON MADDIE 157
...it is LOCKED...her keys in her purse...her purse still in
the apartment...

ANOTHER ANGLE 158

...as we SEE THE MAN...his face buried in shadow...come BOUND-
ING OUT of the APARTMENT HOUSE DOOR...

MAN

Hey!

ON MADDIE 159

...as she PUSHES HERSELF OFF of the CAR...and starts RUNNING
DOWN THE STREET...the rain teeming down on her...soaking her...

ON THE MAN 160

taking off after her...his FEET SLAPPING the water PUDDLES
that are collecting on the sidewalk...

ON MADDIE 161

...RUNNING...RUNNING...as FAST as she can...and THEN...from OUT
OF FRAME...a HAND grabs her SHOULDER...CATCHING HER...STOPPING
HER...SPINNING HER AROUND...

ON THE MAN 162

...BREATHLESS...WINDED...HOLDING MADDIE'S SHOULDER...his hair
plastered to his head by the rain...his skin gleaming wet...
and yet it is easy to recognize him...he is PAUL MCCAIN...

ON MADDIE 163

...and clearly she can't quite believe her eyes...and she is
BREATHLESS...her hair heavy and wet with rain...and she pulls
it out of her eyes...and it is RAINING SO HARD that she has to *
SCREAM TO BE HEARD...

MADDIE *

I don't understand...I don't
understand...

ON THE MAN 164

...just standing there...watching this woman in the rain... *
not knowing what to say...not saying anything...

ON MADDIE 163A*

...and after a MOMENT...she TURNS...and takes SEVERAL STEPS
down the sidewalk AWAY from HIM...then turns back ONE MORE
TIME...

MADDIE

(screaming)

You're alive? You're alive?!

ON PAUL

163B*

...STANDING THERE...water running down him...looking CAUGHT...
NOTHING to SAY...

ON MADDIE

163C*

...trying to understand...trying to make sense out of it...as
we...

OMIT

OMIT

164-165

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

A MAN'S BACK

166

...his suit jacket staring us in the face...and WE HEAR MUSIC...
and SUDDENLY he SWIVELS INTO CAMERA...DARK GLASSES across his
eyes...a PRETZEL ROD clutched in his hand. David. And he
OPENS HIS MOUTH...and ARETHA FRANKLIN'S VOICE COMES OUT...

DAVID/ARETHA

What you want...
Baby I got it...
What you need...
You know I got it...

...and as Aretha sings...and David lip-syncs his brains out...
he moves off his stool and BOOGIES ACROSS THE FLOOR...

ANOTHER ANGLE

167

...and it is clearly NEAR CLOSING TIME...for in the background
we can SEE a BARTENDER methodically putting chairs on top of
tables...

DAVID/ARETHA

All I'm asking for...
Is a little respect...

ON DAVID

168

...oblivious...giving the performance of a lifetime...Aretha's,
not his...and it is clear that among the few patrons that are
left, he is winning no friends...

DAVID/ARETHA

(Just a little bit)
Hey Baby...
When you're with me...

ON A BOOTH

169

...two couples sitting in it...David moving in for the chorus...

DAVID/ARETHA

(giving all he's
got;
singling into his
pretzel)
R-E-S-P-E-C-T...
That is what you mean to me...

ON THE COUPLES 170

...regarding David dubiously...

ON DAVID 171

...silently wailing...

DAVID/ARETHA

R-E-S-P-E-C-T...

That is what I want to see...

...and SUDDENLY THE MUSIC SLOWS TO A STOP...an UNSEEN HAND pulling an UNSEEN PLUG on the UNSEEN JUKE BOX...

ANOTHER ANGLE 172

...as an obviously intoxicated DAVID continues to sing SILENTLY into his PRETZEL for several more seconds...then senses something is wrong...

DAVID

(mystified)

Where'd the band go?

...and a HAND REACHES IN FROM OUT OF FRAME...and finds David's shoulder...and DAVID TURNS TO DISCOVER...

A BOUNCER 173

...twice David's size...a grin from ear to ear...

BOUNCER

Hello.

DAVID

(a grin of
his own)

You have your arm around me.

(and then)

Does this mean we're involved?

(and then)

Does this mean you're paying
for dinner...?

ANOTHER ANGLE 174

...as the BOUNCER begins to STRONGLY GUIDE David away from
the couples in the booth... *

DAVID

Don't take this the wrong way...
but you remind me of a Pontiac
I once owned... *

(CONTINUED)

CONTINUED:

174

...and eases him onto a bar stool...and a BARTENDER walks into FRAME...and places a steaming cup of coffee in front of David...

DAVID

What's this?

BARTENDER

Coffee.

DAVID

What for? I didn't order a donut...

(and then)

That's a joke.

(and then;

a glance

from the

bartender to

the bouncer)

Tough room.

(and then;

pushing himself

off the stool)

Relax. Guys. I'm fine.

ON DAVID

175

...as he looks at them both...pulls off his shades...the sincerest and clearest eyes in the world...

DAVID

Gonna go use the phone...okay?

ON THE BOUNCER AND THE BARTENDER

176

...not a word...not a sound...they just look at him...look through him...

FOLLOWING DAVID

177

...backing away...waving...

DAVID

(feigning a kiss)

Later...

ANOTHER ANGLE

178

...as he makes his way towards a phone...and a beautiful barmaid walks by...and he stops her...

(CONTINUED)

CONTINUED:

178

DAVID

Excuse me...could I have your
baby?

(and then)

Of course I couldn't...that's a
trick question.

(shoving a
fiver at her)

Anything in the tequila family.

*

ON DAVID

179

...as he QUICKLY MOVES ON to...

A SMALL AREA

180

...filled with PAY PHONES...a CIGARETTE MACHINE and signs point-
ing to RESTROOMS...and we WATCH as David burrows himself into
one of the PAY PHONE KIOSKS...dropping a quarter into the
phone...dialing seven numbers and WAITING...

ANOTHER ANGLE

181

...and AFTER A MEASURED MOMENT we HEAR...

MADDIE'S VOICE

(FILTERED)

Hi. This is Maddie Hayes. I
can't come to the phone at the
moment...but if you'll leave
your name and number at the
sound of the beep...

...and David SLAMS the phone back into its CRADLE...

FAVORING DAVID

182

...about to STEP AWAY from the phone...and at that moment...
the BARMAID RETURNS with his bourbon...and David wordlessly
lifts it off her tray and takes a good pull on it...

BARMAID

My goodness...you drink like a
fish...

DAVID

Not true. You ever seen a fish
drink? Those guys got hollow
fins.

(slipping his
arm around her)

And what's your name?

(CONTINUED)

CONTINUED:

182

BARMAID

*

Bunny?

DAVID

Bunny? You're kidding! Bunny?
I somehow knew that. I don't
know how...but somehow...you
just look like a Bunny. Let's
go over here...sit down and lie
to each other for a while, Bunny.

...and as the two of them MOVE OUT OF FRAME...we...

SHOCK CUT TO:

A WHITE WALL

183

...the pattern of falling rain playing on it. And we SINK DOWN
THE FACE OF IT...to FIND MADDIE...her hair tangled and con-
fused...her legs folded under her...wrapped in her raincoat...
listening...

PAUL (O.C.)

"If the prettiest girl lived
across the sea...oh what a
good swimmer Paul would be".

REVERSE ANGLE

184

...to REVEAL that PAUL is sitting ACROSS from her...on the
other side of the room...BENEATH the window. And he too is
still wet...although the fire in the fireplace and blanket
he has thrown over himself is surely helping to keep him
comfortable...

PAUL

Kid's rhyme. Kind of apt. You're
looking at a fellow who's coming
up for his last gasp, Maddie.

(and then;
a smile)

Killing yourself must seem like
a terribly dramatic way to solve
a problem, huh?

(and then)

It's just...if someone is your
destiny...

ANOTHER ANGLE

184A

...to INCLUDE...

(CONTINUED)

CONTINUED:

184A

MADDIE
(the smallest
hint of dis-
appointment)

...Laura Boyd...

PAUL

When Laura and I realized we loved each other it seemed hopeless. Arthur wasn't about to give her a divorce...and you don't tell a woman like Laura to do without. It wasn't an easy decision to make. But it seemed like the only way. Arthur was beginning to suspect something. He would have had me killed, you know, if he were sure...But, you can't suspect your wife of loving a man who's dead...right? And old Arthur doesn't have all that long to go himself. Bad heart.

(he smiles)

God's a cruel poet.

(and then)

I know what I'm doing, Maddie. I realize I'm giving up all of my life...everything...so I can be there for one woman...all the time. That she will be my life...

(a shrug)

But women have been doing that for men for years...right?

ON MADDIE

*
185

...and she doesn't know what to say...how to react. And we...

SHOCK CUT TO:

INT. THE BAR - NIGHT

186

...and now all the chairs are up on all the tables...and there is no one in the place...save for David and the bartender...

DAVID

Can you believe she's still not home?

BARTENDER

Speaking of home...

DAVID

(slow;
drunken;
slurred;
not hearing)

She thinks I'm weird...kinky...
unfeeling. I'm not, you know.
Deep down...there's a lot about
me that's old fashioned. Like...
I was in this bar about a week
ago...and these four chicks start
hitting on me all at once...and
I look at them and I say "hey
Girls...we got a problem here.
I'm an old fashioned kind of
guy. One of you ladies is go-
ing to have to leave."

(CONTINUED)

CONTINUED:

186

...as we...

SHOCK CUT TO:

INT. PAUL'S APARTMENT - NIGHT

187

...AS BEFORE...the two of them sitting on the floor...

PAUL

When I snuck in here this afternoon to pick up some things... I was exhausted. Spent the last twenty-four hours reading and listening to accounts of my death. Let me tell you...that'll knock the wind out of your sails. Anyway...I laid down for just a second. Next thing I knew it was night. Dark. I heard the noise.

(and then)

Why did you come? What were you looking for? What were you hoping to find?

MADDIE

I don't know. On the radio... you sounded like you had all the answers.

PAUL

And now...?

MADDIE

(a shrug)

I don't know.

(and then)

The rain stopped. I should be on my way.

FAVORING MADDIE

188

...as she PULLS herself up from the floor and starts to head for the door...

PAUL

(calling to her)

Ms. Hayes...About what I told you...?

(CONTINUED)

CONTINUED:

188

MADDIE

(turning back
to him)

About what who told who...?

(and then)

We've never met. We've never
spoken. You're a dead man, Mr.
McCain.

PAUL

Thank you.

...and she SMILES...and TURNS...and MAKES HER WAY out of the
apartment...as we...

SHOCK CUT TO:

INT. THE BAR - NIGHT

189

...and now it's really closed...all the signs turned off...
all the games...the juke box...completely empty and abandoned
and dark...save for David who is still sitting on his stool
and a janitor...who appears not to be listening as he mops
the bar-room floor...

DAVID

Y'know what I think? I think
she's got a thing for this other
guy. That's what I think. Not
that I care. I don't care.

(and then)

I think I'm just hurt...that's
all. I mean...I guess I kind of
thought if she was going to go
for somebody...she ought to go
for me. Not that she has to go
for me. I mean...I don't stay
up nights thinking about her...

(and then;

a small laugh
to himself)

Okay. Alright. I'm a little
insecure. I admit it. There.
It's out. It's normal, right?
Sure it is. Of course it is.

(and then)

Did I happen to mention this
other guy is dead?

(MORE)

*

(CONTINUED)

CONTINUED:

189

DAVID (cont'd)
 (looking around
 him)
 Place sure has calmed down.
 (stretching)
 Well...guess I had my limit.
 (starting to
 push himself
 off the stool)
 You and I have to do this again
 sometime, Stinky. We think
 alike.

...and with that he STEPS OFF THE STOOL and PROMPTLY FALLS ON
 HIS FACE...

ON DAVID

190

...as he lays there on the floor for the longest time...

DAVID
 (finally)
 Hey Stinky...there's a spot you
 missed here.

...and we...

DISSOLVE TO:

INT. THE BLUE MOON CORRIDOR - DAY

191

...as Maddie...the first one in the place...makes her way down
 it and TOWARDS...

INT. BLUE MOON RECEPTION AREA - DAY

192

...as Maddie UNLOCKS and comes through the door...the reception
 area is deserted...unoccupied...and Maddie quickly makes her
 way through it to...

INT. MADDIE'S OFFICE

193

...the door OPEN...and as she makes her way INTO it...she kicks
 the door CLOSED with her foot...and as it SHUTS BEHIND HER...
 we can't help but notice DAVID...hanging from the clothing hook
 on the back of her door...still in the same clothes as the night
 before...dark glasses across his eyes and a mammoth hangover
 inside his head...which he grabs as the door slams shut...

DAVID
 Omigod...they dropped the bomb.

ON MADDIE

194

...as she JUMPS at the SOUND OF HIS VOICE...and turns...

MADDIE

(with a start)

David!

(and then;
realizing)

What are you doing here?

Why are you hanging on my door? *

DAVID

Well...I think the cabbie must've
tried putting me in a chair but
I kept sliding out. *

(and then)

It's really not bad up here.
Keep waiting for the Cowardly
Lion and the Tin Man to come
along.

ANOTHER ANGLE

195

...as Maddie comes over and helps him down...

MADDIE

(helping lift
him off the
hook)David...David...David...you
look awful...

(CONTINUED)

CONTINUED:

195

DAVID

(making his way
to a chair)

Don't you "David, David, David..."
me...You...you...you...wanton
woman.

MADDIE

Wanton what?

DAVID

Wanton woman. That's what I
called you 'cause that's what
you are. A wanton woman. A
woman who's wanton. A wanton
woman. Don't deny it. I know
what I'm talking about. I called
your house every fifteen minutes
last night.

MADDIE

You did.

DAVID

(this is hard)

Yes.. I did.

MADDIE

(moving to him)

That is so sweet...

...and she leans down and rests her hands on his shoulders...

DAVID

Get your mitts off of me you
Scarlet Pimpernel.

MADDIE

(not understanding)

Scarlet what...?

*

ON DAVID

196

...as he pulls himself out of his chair and begins to pace...

DAVID

I guess I have to bare a lot of
the guilt. I'm the guy who
drove you to it. Working with
me...side by side...day in and
day out...bound to make a weak-
willed woman like yourself a
little crazy.

(CONTINUED)

CONTINUED:

196

MADDIE
 (beginning to
 get it;
 not happy
 about it)

David...

DAVID (cont'd)
 But hey...we're mature adults
 here...I understand the problem
 and I'm willing to help solve
 it.

MADDIE
 (getting madder)
 David...

DAVID (cont'd)
 (oblivious)
 I mean...can't very well have you
 out there on the streets of Los
 Angeles filled with all these
 primal urges, embarrassing your-
 self and the agency...now can
 we....?

MADDIE
 (she can't even
 look at him)
 David...stop. Stop now while
 there's still time.

DAVID (cont'd)
 No we can't. And that's why...
 and I've thought long and hard
 about this...I'll be more than
 happy to accommodate whatever
 needs or urges or passions you
 may find yourself filled with
 and unable to relieve.

ON MADDIE

197

...and she looks at him...and can't quite believe what she's
 hearing...

ON DAVID

198

...looking at her...waiting for her to say something...and
 finally...

(CONTINUED)

CONTINUED:

198

DAVID

You understand the offer I'm making?

(and then)

I happen to think it's damn nice of me.

(and then)

The trick here is not to make a pig out of yourself...think carefully before you ask and...

*

ANOTHER ANGLE

199

...as Maddie LIFTS her foot and SLAMS it down on...

DAVID

200

...who opens his mouth to scream...but no sound comes out...

ANOTHER ANGLE

201

...as Maddie TURNS and LOOKS AT HIM...standing there...holding his foot...his SILENT PAIN PAINTED ACROSS HIS OPEN MOUTHED FACE...

MADDIE

For the good of the company and the safety of your life...we're going to forget that the last three minutes ever happened. Nod yes if you understand.

...and David NODS YES...

MADDIE

For your information, I spent the evening with...

...and she STOPS SHORT...

DAVID

(after a moment)

With who?

MADDIE

I swore I wouldn't tell.

DAVID

Hey...C'mon...You're secret's safe with me.

(CONTINUED)

CONTINUED:

201

MADDIE

I said I wouldn't tell and I'm
not telling.

DAVID

Maddie, Maddie, Maddie...give
me a hint. Rhymes with...?

MADDIE

No!

DAVID

Joe?

MADDIE

Addison!

DAVID

Madison?

MADDIE

Please!

DAVID

(shocked)

Louise?

MADDIE

Alright, alright, alright...if
you must know...I spent the
evening with Paul McCain. Paul
McCain...the dead disc jockey.
Alright?

DAVID

You need my help more than I
realized...

MADDIE (cont'd)

It turns out he's very much
alive.

*

DAVID

Alive?

(CONTINUED)

CONTINUED:

201

MADDIE

Alive. He feigned his death so he could continue seeing Laura Boyd, whose husband was starting to suspect something.

DAVID

Alive?

MADDIE

Alive. Which means there was no murder, which means there was no case, which means because of you and your tissues and light-bulbs this agency has wasted the last two days on nothing!

DAVID

(it takes a
minute)

Paul McCain is alive?

...and Maddie NODS...

DAVID

(about to bolt
for the door)

I'll kill him.

...and at that moment the PHONE RINGS...and David GRABS IT...

DAVID

Blue Moon.

(and then;
handing it to
Maddie)

Maddie Hayes...?

MADDIE

(taking it)

Maddie Hayes...

(and then)

Hello, Paul...

ON DAVID

202

...realizing who it is...grabbing back the phone...

DAVID

McCain? You've got a lot of
nerve being alive!

(and then)

What?

(CONTINUED)

CONTINUED:

202

...and we...

CUT TO:

EXT. A PHONE BOOTH - DAY

203

...McCain huddled inside of it...trying not to be noticed by passers by...his hat pulled low over his eyes...dark glasses across his face...

PAUL

I need your help. Laura's husband? Arthur Boyd? They just found him. Murdered. Shot to death.

ON DAVID

204

...thinking about it a moment...handing the phone back to Maddie...

DAVID

It's for you.

...and we...

FADE OUT

END OF ACT THREE

CONTINUED:

202

...and we...

CUT TO:

EXT. A PHONE BOOTH - DAY

203

...McCain huddled inside of it...trying not to be noticed by passers by...his had pulled low over his eyes...dark glasses across his face...

PAUL

I know it's early...but can I
come bye? I need your help.
Laura's husband? Arthur Boyd?
They just found him. Murdered.
Shot to death.

*
*

ON DAVID

204

...thinking about it a moment...handing the phone back to Maddie...

DAVID

It's for you.

...and we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

ON PAUL MCCAIN

205

...sitting...white...looking up from time to time...shaken...

PAUL

I didn't kill Arthur Boyd.

ON MADDIE AND DAVID

206

...as they exchange glances...the two of them sitting on the edge of David's desk in DAVID'S OFFICE...listening to Paul who is sitting across from them...

PAUL

I know that right this second
I must look like one hell of a
suspect...but I swear to you...
I did not kill that man.

MADDIE

(sincere as hell)

I believe you.

DAVID

Is this lady a great audience
or what?

PAUL

I am not a killer...
(and then)
I'm a story teller...I'm an
illusionist. I'm also a cow-
ard. Cowards don't kill people.
Move a little away from the mike
and you're one thing...closer...
you're somebody else. Shoot off
a couple of guns...spill some
blood...you're dead. So I dis-
appeared...I disappeared better
than anyone in the history of
radio...Orson Welles couldn't
have done any better...but I
didn't kill anyone. I couldn't
kill anyone.

(and then)

Look at me. My hands are shak-
ing. *

MADDIE

Just tell us what happened.

(CONTINUED)

CONTINUED:

206

PAUL

Laura and I have a place already...a place for me to live... a place for her to be with me. But she thought it was too soon. Someone might see...put two and two together. So we decided not to be with each other for three weeks. Let everything die down. But I couldn't do it. I had to see her. So after you left this morning...Laura and I worked it out. There's an office at the radio station...it's Arthur's actually. Only he never uses it. He's never there. It's big and roomy. Sofa. Shower. I snuck up the fire-escape...opened the window...and I mean I've got one leg into the room...and I see him. He's sitting behind his desk and he's staring at me. And I figured...this is it. The old guy knows. He's going to pull a gun and I'm going to fall off this fifth story window and die in the alley. And no one will ever know...cause hell...I just died two days before...and I mean...I'm just frozen there...waiting. And then I see it...the guy isn't moving...he isn't breathing... he isn't blinking. Then I see the hole in the center of his forehead.

DAVID

I'll bet that killed the mood.

PAUL

(looking up)

I'm an inch away from being found...as soon as it's out that I'm alive I'm as good as gone. I want to hire you two. I want you to prove I'm innocent.

MADDIE

Hire us?

(CONTINUED)

CONTINUED:

206

PAUL

I don't know where else to go.

MADDIE

(turning to him)

David!...did you hear that?
He wants to hire us. A real
client with a real case!

DAVID

(a forced smile
to Paul;
as he takes
Maddie's arm)

Excuse us...

FOLLOWING DAVID

207

...as he pulls Maddie over to the side of the room...

DAVID

(trying to keep
it private)

Maddie...Maddie...Maddie...we
don't know that this guy didn't
kill Arthur Boyd. And we do
know that once the world discov-
ers he has a pulse he's going
to be one hell of a suspect.
And that makes us accessories,
Maddie. Accessories to murder
unless we pick up the phone
right now and call the police.

MADDIE

Accessories?

DAVID

Accessories. Batteries not in-
cluded. Action figures sold
separately.

PAUL

(turning to them;
from across the
room)

I'll pay whatever your going
rate is...

(CONTINUED)

CONTINUED:

207

DAVID

(to Maddie)

Accessories go to prison, Maddie.
Prison. Good looking guy like
me...behind bars...I don't even
know how to dance, Maddie!

*
*

PAUL

I'll pay you double your going
rate...

DAVID

I suppose I could learn...

*

...and SUDDENLY we HEAR a KNOCK on the LOBBY DOOR...

PAUL

(jumping up
from his
chair)

Someone followed me here!

MADDIE

(glancing at
her watch)

It's barely eight o'clock.
We're not even open yet.

PAUL

I've got to get out of here!
Do you have a back door?

MADDIE

(starting out
of her office)

David show Paul the back door...
I'll see who it is.

ANOTHER ANGLE

208

...as David starts with Paul out the door...

PAUL

(turning to
them both)

Wait a second. I need to know.
Will you take my case?

ON DAVID AND MADDIE

209

...as they exchange glances...

DAVID

Let me remind you how bad you
look in stripes.

MADDIE

(ignoring him)

Of course we'll take your case.

PAUL

We need to talk some more. Meet
me at the station tonight...
at eight.

(and then;

a last look)

Thank you...

ANOTHER ANGLE

210

...as the three of them leave the office...David and Paul
heading for the back door...Maddie TURNING and...

FOLLOWING MADDIE

211

...as she makes her way through the...

RECEPTION AREA

212

...and over to the front door where...

LAURA

213

...is standing just outside the glass...

ON THE TWO OF THEM

214

...as Maddie unlocks the door and Laura STEPS IN...

LAURA

I took a chance...hoped someone
would be here...

MADDIE

Mrs. Boyd...

LAURA

I just found my husband...Arthur...
dead. Shot through the head.

MADDIE

That seems to be going around.

ANOTHER ANGLE

215

...as David strolls into the lobby...

LAURA
 (seeing him;
 to them both)
 I want to hire the two of you
 to find the killer.

DAVID
 (to Maddie)
 We've got to start opening up
 sooner. We're missing a lot
 of early-bird business.

LAURA (cont'd)
 Actually...I want you to prove
 that I didn't do it.

DAVID
 Our specialty.
 (and then)
 Why don't we all step into my
 office where we can talk about
 this?

...and as Maddie LEADS Laura down the hall towards David's
 office...

DAVID
 (making his way
 up alongside
 Maddie)
 What'd I tell you...this case
 is turning into a goldmine.

...and as they PASS US...and turn into DAVID'S OFFICE...we... *

DISSOLVE TO:

TIGHT ON LAURA

216

...looking not unlike Paul in the earlier scenes...

LAURA
 (in mid-monologue)
 ...then I saw the bullet hole
 in the center of his forehead.

DAVID
 That's turning out to be one of
 the more popular local attractions...

(CONTINUED)

CONTINUED:

216

LAURA

I'm scared. My affair with Paul is bound to come out...and when it does, everyone is going to see that I had the most to gain from Arthur's death.

(looking up
at them)

I didn't kill him. I swear.

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

LAURA

(springing out
of her seat)

Someone followed me here!

DAVID

That must be Arthur. I'll bet he wants to hire us to find out who did kill him.

(taking Laura's
arm)

Have you seen our back door? It's very popular with our innocent clients.

(and then;
as they head
out of the
office door)

What are you doing around eight o'clock tonight? Maddie and I were thinking of having a little pow-wow at the radio station? Love to have you join us...

FOLLOWING MADDIE

217

...as she makes her way out of the office and through...

THE RECEPTION AREA

218

...where SONNY is standing just outside the agency door...

MADDIE

(as she opens
the door and
lets him in)

Good morning, Mr. Brezner...

(CONTINUED)

CONTINUED:

218

SONNY

(stepping in)

Sorry to knock...I know you're not open yet. I was following Laura Boyd...and it seemed like...

MADDIE

Following Laura Boyd?

SONNY

It's a long story. Is she still here?

DAVID

(entering the lobby)

Just stepped out the back door. Part of our new policy. Ten minutes with each client. No more. No less. Got to keep traffic moving in here. We've become a volume business, you know.

MADDIE

What can we do for you, Sonny?

SONNY

Well...

DAVID

Wait...I'll tell you. You were over at the radio station and you happened to notice that Arthur Boyd's got an extra orifice where his forehead used to be.

SONNY

Laura told you.

DAVID

And now you want us to help prove you didn't do it.

SONNY

Why would I want to do that? Of course I didn't do it.

DAVID

Think carefully...we happen to be running a special on this particular case...

(CONTINUED)

CONTINUED:

218*

SONNY

But I do want to hire you to prove that Laura is innocent.

DAVID

Alright! Is the kid a natural born salesman or what?

MADDIE

Relax, Willie Loman.

(turning to

Sonny)

You want us to prove Laura is innocent?

SONNY

I was working at the station this morning. I saw her walk into Arthur's office. My curiosity was aroused. No one walks into Arthur's office. Two minutes later she walked out. When she was out of sight I knocked on the door. Thought maybe the old man was in. Stranger things happen.

(and then)

He was in alright.

MADDIE

Sounds to me like you think she did it.

SONNY

Back up. I said it looks like she did it. Laura's no killer.

(and then)

That's a very special lady. You heard her. She was married to a very powerful...very scary guy. A jury isn't going to understand about Laura and Arthur. It was an ugly marriage, you know. He's a hunter. She was his trophy.

(and then)

She tell you about her and McCain?

(and then)

You know what a jury's going to say. Arthur had McCain killed... so she killed Arthur.

(and then)

I want to hire you two to help her. Get her out of this.

(CONTINUED)

CONTINUED:

218*

MADDIE

That's a highly unusual request.

DAVID

(quickly)

But we're a highly unusual agency.

(throwing his
arm around
Sonny)

Got any plans this evening?

(walking him
through the
reception area;
towards the
back door)

Feel like a little skull session...

you'll pardon the expression...

at the radio station tonight?

Say about eight o'clock?

...and as David and Sonny walk off..we...PUSH IN ON...

OMIT

OMIT

219*

MADDIE

220

...who stands there thinking...as we...

DISSOLVE TO:

INT. MADDIE'S CAR - NIGHT

221

...as the two of them make their way through the night...Maddie driving...

MADDIE

So now that all these people are
meeting us at the radio station...
what are we going to do?

DAVID

We're going to do what they're
paying us to do. We're going
to prove they didn't do it.

MADDIE

And how are we going to do that?

DAVID

By telling them who did do it.

MADDIE

And how are we going to do that?

(CONTINUED)

CONTINUED:

222

DAVID
(turning to her)
C'mon. It's obvious who did
it...isn't it?

ON MADDIE

223

...a small smile...turning to him...

MADDIE
You thought so too, huh?

ANOTHER ANGLE

224

...as the two of them look at each other...

DAVID
Maddie...it's as plain as the
face on my nose...

MADDIE
It's nice to hear you say that.
It's nice to hear you had the
same feeling.
(and then)
Guess that's why we make such
a good team, huh?

DAVID
One of many reasons.
(and then)
Yeah...soon as I layed eyes on
that wimp...all that junk about
Orson Bean...

FAVORING MADDIE

225

...stunned...turning to him quickly...

MADDIE
Wait a second. You think Paul
did it?

DAVID
Who else?

MADDIE
Who else? Who else? I can't
believe this.

DAVID
Believe it. Who else?

(CONTINUED)

CONTINUED:

225

MADDIE

Well for openers...how about
Vampira?

DAVID

Vamp-who?

MADDIE

Black-widow Boyd...

DAVID

Laura Boyd? You think Laura
Boyd killed her own husband?

MADDIE

And you don't? David...it's
so obvious.

DAVID

Really? It's not obvious to
me.

MADDIE

That's because you think with
your zipper. Laura Boyd is a
woman who married solely for
money...cheated on her husband...
killed him...and set up her lov-
er to take the blame!

ON DAVID

226

...looking at her...incredulous...

DAVID

(finally)

You're still hung up on that
guy...aren't you?

MADDIE

What are you talking about?

DAVID

I'm talking about you. About
the way you're laying this all
on Laura Boyd. About how you're
letting your feelings about this
mouse...

MADDIE

I have no feelings and he is
not a mouse!

(CONTINUED)

CONTINUED:

226

DAVID

Open your eyes! Paul McCain
killed himself in the eyes of
the world so he'd be free to
kill Arthur Boyd and live off
his money with Boyd's widow!

MADDIE

You'd love it if that were true...

DAVID

If...?

MADDIE

Open your eyes, Addison. I'm
telling you what any impartial
person...

DAVID

I'm impartial...

MADDIE

What anyone who wasn't blind
with jealousy would say...

DAVID

I'm not blind with jealousy.
I am not jealous of Paul McCain.

MADDIE

Oh no. You just want to see him
go to the electric chair! Paul
McCain is not a killer!

*

DAVID

Laura Boyd is not a killer.

MADDIE

Yes she is.

DAVID

No she's not.

MADDIE

Yes she is.

DAVID

No she's not.

MADDIE

Yes she...

(CONTINUED)

CONTINUED:

226

...and we...

SHOCK CUT TO:

EXT. THE RADIO STATION - NIGHT

226A*

...as the BMW PULLS up to it...and from our distant vantage point...we watch as TWO SMALL FIGURES emerge from the car and start towards the building...and we HEAR...in the faintest... most faraway voices...

DAVID

It's Paul.

MADDIE

It's Laura.

DAVID

It's Paul.

MADDIE

It's Laura.

...and as they disappear inside of the radio station doors... we...

SHOCK CUT TO:

INT. RADIO STATION CORRIDOR - NIGHT

227

...as a PAIR of ELEVATOR DOORS SWING OPEN REVEALING David and Maddie...

MADDIE

(stepping out
of the elevator)

Laura...

DAVID

(right with her)

Paul...

...and as they make their way down the hall...

MADDIE

Laura...

DAVID

Paul...

INT. THE BROADCAST GREEN ROOM - NIGHT

228

...as Maddie and David charge through the door...

MADDIE

Laura!

DAVID

Paul!

...and HEAR the SOUND of SOMEONE CLEARING THEIR THROAT...and Maddie and David LOOK UP TO DISCOVER...

LAURA AND PAUL

229

...standing at the end of a conference table...clearly just having risen...extending their hands...

LAURA

Laura...

PAUL

Paul...

ANOTHER ANGLE

230

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

MADDIE

(after a moment;
embarrassed;
extending her
hand)

Maddie.

DAVID

(doing the same)

David.

LAURA

(seating herself)

Nice to see you both again.

PAUL

Laura and I have just been
comparing notes.

(and then)

Says a lot that we would both
come to see you.

LAURA

Have you come up with anything?

ON DAVID AND MADDIE

231

...their discomfort growing...

MADDIE
(after a long
moment)

Well...it occurs to us that
the best way to prove who didn't
do it is to figure out who did.

ANOTHER ANGLE

232

...as Laura and Paul wait...and then finally...

LAURA

And...?

MADDIE

Well...actually...we both have
very strong opinions on just
who might have murdered your
husband. Two very strong...
different...opinions.

PAUL

Yes...?

MADDIE

Mr. Addison...why don't you
start us off?

DAVID

That's quite alright, Miss Hayes.
Why don't you begin.

MADDIE
(between her
teeth)

David...

DAVID

Maddie...

ON DAVID AND MADDIE

233

...as the turn towards each other...

MADDIE

You first, Addison....

DAVID

Ladies first, Lady...

(CONTINUED)

CONTINUED:

233

MADDIE
You.

DAVID
You.

MADDIE
No.

DAVID
Do it.

MADDIE
You do it.

DAVID
You do it first!

VOICE (O.C.)
Do you two want us to leave
the room for a minute?

...and David and Maddie turn...to DISCOVER...

LAURA AND PAUL

234

...sitting there...absolutely puzzled by this behavior...

REVERSE ANGLE

235

...as Maddie and David consider each other for a moment...

DAVID
(finally)
Look...it isn't pretty but here
it is. There's only one person
with a motive for killing your
husband...

MADDIE
You're right so far...

DAVID
Only one person who could've
hoped to be able to get away
with this crime...

MADDIE
My thought exactly...

(CONTINUED)

CONTINUED:

235

DAVID

One person sneaky enough...dis-
honest enough...unfeeling enough...

LAURA

Who?

PAUL

Who?

LAURA

Who?

PAUL

Who?

DAVID

(pointing)

Paul!

MADDIE

(pointing)

Laura!

LAURA

(jumping up
from her
seat)

Laura?!

PAUL

(jumping up
from his
seat)

Paul?!

VOICE (O.C.)

Paul? Laura?

...and EVERYONE TURNS to DISCOVER...

SONNY

236

...standing in the doorway...clearly shocked...

SONNY

(staring at Paul)

You're alive...

ANOTHER ANGLE

237

...as he just keeps staring at him...and slowly reaches into
his coat...

SONNY

(quietly)

No...no, no, no. I did not
kill old man Boyd so you could
have Laura...

(CONTINUED)

CONTINUED: 237

...and pulls out...

ON LAURA 238

...seeing it...

LAURA

Sonny, no!

ON SONNY 239

...a handgun...

ON MADDIE AND DAVID 240

...as they quickly HIT THE DECK...

ANOTHER ANGLE 241

...as Paul and Laura DIVE under the conference table just as...

SONNY 242

...PULLS the TRIGGER and...

THE GLASS 243

...behind Laura and Paul SHATTERS...

ON MADDIE AND DAVID 244

...on the floor...staring at each other...

DAVID

He was my second choice.

ANOTHER ANGLE 245

...to REVEAL that Sonny is again taking aim...

ON DAVID AND MADDIE 246

...as David pantomimes that Maddie should BITE Sonny's leg...
and that he will jump on him...

ON SONNY 247

...stiff arming the gun...about to shoot THROUGH the wooden
table at Paul when...

(CONTINUED)

CONTINUED: 247

SONNY
(a sudden attack)
Aaaaaahhhh!

ON MADDIE 248

...on the floor...taking a real bite out of Sonny's ankle as...

ANOTHER ANGLE 249

...as David leaps up from the floor and TACKLES HIM...and the TWO MEN fall to the floor and...

INT. THE CORRIDOR 250

...spill out into the hall...

TIGHT ON SONNY AND DAVID 251*

...as they wrestle for the gun...BOTH SETS OF HANDS ON IT... and it SUDDENLY GOES OFF...shooting OUT a LIGHT in the hallway...

DAVID
Maddie? Bite him again!

ON THE CORRIDOR 252*

...as Maddie CRAWLS OUT of the Green Room...trying to stay clear of the moving gun as it's being fought over and makes her way over to the men's legs...

TIGHT ON DAVID AND SONNY 253*

...still fighting...one more bullet GOING OFF...shooting a picture off the corridor wall...

DAVID
Maddie!

ON MADDIE 254*

...just about there...REACHING FORWARD WITH HER MOUTH and...

ON DAVID AND SONNY 255*

...as a SUDDEN JOLT of PAIN passes across David's face...

DAVID
Maddie!

ON MADDIE 256*

...suddenly realizing she has bitten the wrong leg...

ON DAVID AND SONNY 257*

...as Sonny slams the otherwise engaged David with a HARD RIGHT...and David's GRIP on the gun loosens for a moment and...

ON SONNY 258*

...with the gun...he leaps to his feet and...

ANOTHER ANGLE 259*

...begins running down the hall...

ON DAVID 260*

...as he too leaps to his feet...grabs Maddie and presses her against the corridor wall...and just in time too...as a BULLET goes WHIZZING BY...

MADDIE

David...I'm sorry...I'm so sorry.

DAVID

I told you to bite...not eat.

MADDIE

I'm so sorry. David...I don't know what to say. From the bottom all you men look the same to me.

DAVID

Wait here...

ANOTHER ANGLE 261*

...as David PUSHES HIMSELF off the wall...running down the corridor...

DAVID'S P.O.V. 262*

...and there stands SONNY...taking aim...about to fire as...

DAVID 263*

...quickly TURNS and rushes back to where Maddie is hiding behind the break in the wall...and we WATCH...as a BULLET HITS...just inches away from them...

(CONTINUED)

CONTINUED:

263*

MADDIE
(a desperate
whisper)
What are we going to do?

ON DAVID'S FOOT

264*

...as he sticks IT out into the hall so it is just visible
AROUND the CORNER...and just as QUICKLY PULLS IT IN...as a
BULLET hits the ground where it was just seconds before...

ON DAVID AND MADDIE

265*

...as he TURNS TO HER...a big smile across his face...

DAVID
That's six bullets...

...and with that he PUSHES HIMSELF off the wall and OUT OF
FRAME...presumably back into the fray. And we HOLD ON MADDIE...
and we HEAR the SOUND of ANOTHER GUN SHOT and SEE DAVID DIVE
BACK into FRAME...

DAVID
Guy carries extra bullets. I
hate that.

...and there is a LONG MOMENT of SILENCE...and the two of them
hear nothing...

ANOTHER ANGLE

266*

...as David creeps out around the corner one more time...

DAVID'S P.O.V.

267*

...empty. No one there. Just an open door and an empty
corridor...

ANOTHER ANGLE

268*

...as David turns back to Maddie...

DAVID
C'mon...

...and the two of them start down the hallway and towards...

THE OPEN DOOR

269*

...which leads to a stairway...and as the two of them charge
up the stairs...we...

CUT TO:

ANOTHER DOOR 270*

...as it bursts open...MADDIE AND DAVID charging out...their faces bathed in RED LIGHT...

ANOTHER ANGLE 271*

...to REVEAL that we are in on the roof of K.R.K.D....its giant RED NEON CALL LETTERS spilling its light on our people... the LOS ANGELES NIGHTTIME sky behind them...

ON MADDIE AND DAVID 272*

...looking around themselves...

THEIR P.O.V. 273*

...nothing...no one...just the skyline...

ANOTHER ANGLE 274*

...as the regard each other...

DAVID
(after a moment)
Guess we lost him...

MADDIE
Guess so...

...and with that...the two of them TURN...and HEAD BACK INTO...

THE ROOF DOORWAY 275*

...closing the doors behind themselves...

ON THE ROOF 276*

...and we HOLD...for just a moment...and watch SONNY...come out from behind the air conditioning unit...and SUDDENLY the ROOF DOOR SLAMS OPEN again...and David comes charging out... taking off after...

SONNY 277*

...who turns and FIRES...nothing but clicks...and he QUICKLY TURNS again...RUNNING ONCE MORE...climbing steps...David right behind him...and SUDDENLY David tackles him...

ANOTHER ANGLE 278*

...to REVEAL that we are on the scaffolding for the GIANT NEON CALL LETTERS...the two men fighting in front of them...

ON SONNY 279*
...as he PULLS HIMSELF out of David's grip...and the two men pull themselves to their feet...

ANOTHER ANGLE 280*
...as they stare at each other...each waiting for the other to make the first move...Sonny still holding his gun...

ON THE ROOF DOOR 281*
...as it opens...and Paul and Laura come out onto the roof...

ON SONNY 282*
...SUDDENLY THROWING his gun at...

DAVID 283*
...who DUCKS...and the gun hits the NEON SIGN...and GIANT SPARKS arc from it...and Sonny takes the opportunity to make a break... trying to move past David...

ANOTHER ANGLE 284*
...as David GRABS him...and Sonny turns...and takes a WINDMILL PUNCH at...

DAVID 285*
...who DUCKS again...

ON SONNY'S HAND 286*
...as it BREAKS and grabs the NEON...

LONG SHOT 287*
...as the SIGN SUDDENLY BEGINS TO BLINK...ON and OFF...ON and OFF...

ON SONNY 288*
...as the current begins to rip through his body...and he BEGINS TO BLINK...on and off...on and off...

ON DAVID 289*
...standing...staring at him...

DAVID
This guy's hot!

ANOTHER ANGLE 290*

...and SUDDENLY Sonny's body arcs forward...and he FALLS THROUGH the neon...and down some twenty feet to the roof below...

ON SONNY 291*

...his body lying there...limp...lifeless...and SUDDENLY Laura rushes over...leaning over him...

ANOTHER ANGLE 292*

...as Paul and Maddie and David descending from the scaffolding watch...

LAURA

Oh Sonny...

...and we...

DISSOLVE TO:

A NEWSPAPER HEADLINE 293*

"Radio Announcer Lives...Station Manager Dies"...and we PULL BACK TO REVEAL Maddie...reading the article...a small smile across her face...

ANOTHER ANGLE 294*

...to REVEAL that we are in her office...the nighttime sky behind her...David standing over her...reading over her shoulder...

MADDIE

Front page.

DAVID

Front page.

MADDIE

Just like you promised.

DAVID

Just like I promised.

MADDIE

Poor Laura Boyd. I wonder what it's like being the kind of woman men die for.

(CONTINUED)

CONTINUED:

294*

DAVID

It's not all it's cracked up to be. It's hard to make plans. Dates keep getting sick. Kicking off. Not showing up.

(and then)

Wanna do something tonight?
Get something to eat or something?

MADDIE

(pulling herself
out of her
chair)

David...we've been over this before...you know I have to be home...alone...in my bed by nine-thirty...

DAVID

(slipping his
arm around her;
leading her to
the door)

C'mon. It's not a school night. All kinds of great things are going on out there. Can't you hear them?

ON MADDIE AND DAVID'S BACK

295*

...as they make their way through the reception area...towards the agency door...

MADDIE

Hear them?

DAVID

Sure. Boink. Boink-boink.
Boink. Boinkidy-boink.

...and we...

FREEZE FRAME

THE END