

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

"THE MURDER'S IN THE MAIL"

written by

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&  
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	<u>SECOND DRAFT</u>
3-23-85 - grn.	March 14, 1985 - whit
3-24-85 - gldn.	March 15, 1985 - blue
3-24-85 - salm.	March 16, 1985 - pink
3-24-85 - buff	March 19, 1985 - yel.
	March 21, 1985 - grn.
	March 21, 1985 - gldr
	March 22, 1985 - salm
	March 22, 1985 - buff
	March 22, 1985 - whte
	March 22, 1985 - blue
	March 23, 1985 - yel.

## "THE MURDER'S IN THE MAIL"

ACT ONE

FADE IN:

EXT. AIRPORT RUNWAY - DAY (STOCK) 1

...as a foreign 747 GLIDES in for a landing...the tires meeting the runway...HEATWAVES RISING from the tarmac.

INT. AIRPORT TERMINAL 2

...as people begin to DISEMBARK from the plane...making their way out through the deboarding area and into the terminal... and this is clearly a FOREIGN FLIGHT...a patchwork of ETHNIC TYPES carrying OVERCOATS and SHOPPING BAGS making their way through the long tunnel that extends from the plane to CUSTOMS. And among them...we SEE ROY HIRSCH. Forty...tops. Handsome... although nondescript. And he pulls a cigarette from his overcoat and lights it as he moves through the people and the line... making his way through the terminal...and then...SUDDENLY... SEEING SOMETHING...he hesitates...

ROY'S P.O.V. 3

...and there at another gate...a CROWD of PEOPLE...NEAR HYS-TERIA...SHOUTS...TELEVISION CAMERAS...an AIRPORT REPRESENTATIVE visible in the center of the fracas...

ON ROY 4

...as he makes his way over to the crowd...and casually moves next to a MAN on its periphery...

ROY  
(quietly)  
What's going on?

MAN  
Jet from Lisbon went down.  
Blew up or crashed...no one  
seems to know.

TIGHTER ON ROY 5

...as his face goes slightly white...

ROY  
Flight 772?

...and the MAN NODS a concerned nod...

(CONTINUED)

CONTINUED:

5

MAN

You waiting for someone on board?

ROY

No. I...

(and then)

...me...I was supposed to take that flight. I switched at the...

(and then)

...God...

MAN

You're a lucky fellow...fellow.  
A lucky fellow...

ANOTHER ANGLE

6

...as Roy shakes his head in agreement...and actually SMILES to himself...as he moves away from the crowd and back into the flow of pedestrian traffic in the airport corridor...

ON ROY

7

...as his SMILE turns into a LAUGH...and he BEGINS LAUGHING OUT LOUD...not a BOISTEROUS LAUGH...but just enough to attract the attention of passers by...and we...

CUT TO:

MAIN TERMINAL

8

...as Roy moves through it and towards the EXIT...SUDDENLY remembering something and making his way towards...

AN AUTOMATED MONEY MACHINE

9

...and he pulls out a CREDIT CARD...and inserts it into the machine...punches in several numbers and waits...and the phone mounted on the machine rings...and AFTER A MOMENT...Roy picks it up...

ROY

Hello?

(and then)

Certainly it's my card.

(and then)

Of course I know where I was born. Allentown Pennsylvania, 1946...what else do you need to know?

(MORE)

(CONTINUED)

CONTINUED:

9

ROY (cont'd)

(and then)

Mother's name Alice. Father's  
name William...am I going to  
get any money?

(and then)

Yes...I would love to speak to  
a supervisor.

...as a MOMENT goes by...and PEOPLE WALK IN FRONT OF US...temp-  
orarily blocking our view...and when they are gone...we are...

EVEN CLOSER ON ROY

10

...and something he has heard has stunned him...

ROY

What do you mean somebody called  
up and canceled the card? You  
don't have a name?

(and then)

They said what?

(and then)

No...

(after the long-  
est moment)

...I'm not dead.

...and he replaces the phone on its cradle...and begins to walk  
away from the machine...clearly thrown for a loop...as we...

CUT TO:

A DESK TOP

11

...a blotter and other desk accessories. And from OUT OF  
FRAME...a hand drops an envelope on the desk...

DIPESTO (O.C.)

Bill...

...and then another...

DIPESTO (O.C.)

...bill...

...and then another...as we begin to TILT UP...

DIPESTO (O.C.)

...bill...

(CONTINUED)

CONTINUED:

11

...to discover Maddie...sitting behind her desk...looking glum...  
Dipesto standing over her with today's mail...dropping it item  
by item on her desk...

DIPESTO

Ad.

MADDIE

(looking up)

Ad for what?

DIPESTO

(taking it back;  
looking at it)

A billing service.

MADDIE

Great.

DIPESTO

(dropping another)

Bill...

MADDIE

(watching her  
drop it)

Bill...

(and then)

Bill...

DIPESTO

(dropping another  
one)

Bill...

(and then)

Check...

MADDIE

(suddenly hearing)

Check!?

DIPESTO

(nodding)

Check.

(turning it  
over)

I never believe them though...  
about not having to buy any  
magazines to qualify. I bet  
they have someone who sorts  
out the people who buy from the  
people who don't.

MADDIE

(pulling herself  
out of her chair;  
looking at all  
the bills)

This is depressing. We're going  
to do something. We're going  
to have to...

(CONTINUED)

MADDIE'S P.O.V. 12

...as she looks around her office...filled with all kinds of wonderful toys...beautifully decorated...

ON MADDIE 13

...shaking her head...

MADDIE (cont'd)

...simplify. Rent less expensive...  
less extravagant furniture...  
maybe find some cheaper office  
space. Pare down. No more over-  
time. No more frills. We have  
to get serious!

ON MADDIE'S OFFICE DOOR 14

...and as if on CUE it FLIES OPEN hitting the wall behind it...  
REVEALING a winded...tie loosened...hair slightly mussed...been  
doing some hard work...David...

DAVID

(slightly breath-  
less)

Maddie...you don't have a problem  
with us popping the glass on the  
front door to get the piano in...  
do you?

ANOTHER ANGLE 15

...as Maddie turns and shares a glance with Dipesto...

MADDIE

Piano?

DAVID

Yeah. We won't have this problem  
with the pool table cause they'll  
just lower it to the roof with  
a chopper and then bring it down  
to our floor with a winch so it  
can come in one of the office  
windows.

(turning;  
waving;  
disappearing)

Toodles...

MADDIE

(to herself)

This isn't real. I'm dreaming  
this.

THE RECEPTION AREA

16

...as Maddie comes rushing out after David...

MADDIE

Mister Addison...

ON DAVID

17

...supervising the two men who are trying to get the piano through the office door...

DAVID

(to the two men)

Guys...I'll be right back.  
Don't get discouraged. We'll figure this out. They've been putting ships in bottles for years right? Women give birth all the time. We'll get that sucker in here one way or the other.

(turning to her;  
throwing his  
arm around  
her)

Want to hear something crazy?  
I can't even play.

INT. MADDIE'S OFFICE

18

...as she walks in behind him...slamming the door shut...

MADDIE

What are you doing?!

DAVID

Nothing. I've been clean for years...

MADDIE

A piano? A pool table?

DAVID

You like that, huh?

(pulling a paper-  
back out of  
his back pocket)

Got the idea from this. Great book.

MADDIE

What is that?

(CONTINUED)

CONTINUED:

18

DAVID

Interviews with the heads of a lot of major corporations. How they got there. How they stay there. How they made their companies number one...It's called "Being Second Stinks"... and in it...a lot of these guys talk about creating a pleasant work environment and how that will increase productivity... so I figure...hey...you can't argue with the Fortune 500...

MADDIE

Oh no?

...and with that she TURNS...reopens her office door and...

INT. THE RECEPTION AREA

19

...as Maddie storms up to the door where the two movers have settled in...leaning against the piano...one eating...one smoking...

MADDIE

Take it back.

WORKMAN #1

But...

MADDIE

I'm not paying for it. I'm not accepting it. Take it back. Cancel it. Cancel the chopper and the wench...

DAVID

(coming up behind her)

You mean the winch...you're the wench...

MADDIE

(turning to him)

Watch it!

\*

\*

DAVID

\*

Wight...

...and with that she TURNS on her heels and heads back into...

\*



INT. MADDIE'S OFFICE

20

...David right behind her...

(CONTINUED)

CONTINUED:

20

DAVID

Maddie...you're making a mountain  
out of a...

MADDIE

...molehill! My molehill. I  
own it. I pay the bills. And  
I'm telling you we have no money  
for pianos and pool tables.

(grabbing the  
book)

"Being Second Stinks!" Ha!  
Being second would be wonderful.  
Being twenty-second would be  
wonderful. David...we need a  
client...a client who's regular  
business we can count on...day  
in...day out. A bread and but-  
ter account who can help us pay  
the light bill.

DAVID

Done.

MADDIE (cont'd)

...a department store chain...  
or a brokerage house...some  
place that would regularly need  
us to...

(finally hearing  
him)

Done?

DAVID

(pulling a con-  
tract out of  
his coat)

Done.

(and then)

You think I'd buy a Baby Grand...  
a pool table...the satellite  
dish...

MADDIE

Satellite dish?

DAVID (cont'd)

...if I didn't know there was  
money about to roll in?

(CONTINUED)

CONTINUED:

20

MADDIE

(taking it from  
him)

A contract? A signed contract?  
(stunned)

How...where...when...???

DAVID

It's this book. I read it last  
night and I mean...doors opened...  
lights went on...I realized...  
you have to make your opportu-  
nities. You have to seize the  
moment...

MADDIE

(reading the  
contract;  
cutting him off)

Who's "The Easy Credit Assurance  
Company"?

DAVID

Ec-ak. Great group of guys.

MADDIE

And you know these people?

DAVID

(clearing his  
throat)

Well I have...in the past...  
had occasion to do business with  
them...yes.

\*

MADDIE

And just what is it we're going  
to do for Eeek-meek...

DAVID

Ec-ak. Well...see...their sort  
of a collection agency...and  
we're sort of their sub-contrac-  
tors. We get a crack at all  
the cases they've given up on...  
and we keep half of anything  
we collect.

MADDIE

(not pleased)

Bill collectors?

\*

(CONTINUED)

CONTINUED:

20

DAVID

Not bill collectors. We're...  
(thinking)  
...credit marshalls...we're...  
(thinking)  
...payment enforcers...we're...  
(searching)  
...deadbeat busters!

\*

MADDIE

This does not sound like something I want to do...

\*

DAVID

How do you know? You haven't even tried it yet.

\*

MADDIE

I happen to know what it's like to have financial reverses... I don't like the idea of hounding unfortunate people...

\*

DAVID

Back up. We're not going to be hounding any unfortunate people...

\*

MADDIE

We're not?

DAVID

Maddie...the people we're going after are creeps and deadbeats. Lowlifes...with no appreciation for the concept of obligation or responsibility. People who are trying to evade their indebtedness...not people who can't pay...

\*

MADDIE

Are you sure?

DAVID

Sure? Sure?! I'm surer than sure. I'm certain.  
(taking it back)  
Maddie...this contract is a money machine!

\*

(CONTINUED)

\*

CONTINUED:

20

MADDIE

But David...it doesn't make sense...if it's so easy to get money out of these people, why doesn't yick-yak...

DAVID

Ec-ak...

MADDIE (cont'd)

...do it themselves?

DAVID

Why didn't Detroit make small cars before Japan? Why didn't Kellogs put two scoops of raisins in from the very beginning? Why didn't Donny marry Marie? It doesn't matter. Their loss is our gain.

MADDIE

I'm not so sure...

DAVID

I am. One try. Let's just give it one shot...and if we don't hit paydirt...

MADDIE

One try?

DAVID

One try. One little try. What have we got to lose?

(and then;  
moving to her;  
a hand on  
each shoulder)

Maddie. Trust me.

...and as Maddie throws him a less than trusting glance...we...

SHOCK CUT TO:

EXT. A MODERN HIGHRISE - DAY 21  
...as a taxi cab PULLS UP...and Roy Hirsch makes his way OUT  
OF IT...across the sidewalk and into...

INT. THE APARTMENT LOBBY - DAY 22  
...as Hirsch STOPS in front of his...

MAILBOX 23  
...the kind with a personal lock...and it is clearly bulging...  
with mail...

ON ROY 24  
...and we watch as he thinks about opening it...and then...  
feeling the weight of his TWO SUITCASES...thinks better of  
it and...

INT. THE ELEVATOR 25  
...as Roy STEPS INTO IT...joining an older man who is already  
inside...and as the DOORS CLOSE and the elevator begins on  
its way...

OLDER MAN  
Having a lot of work done on  
your place while you were away?

ROY  
Excuse me?

OLDER MAN  
Last couple of days...couldn't  
help but notice the men going  
in and out...hear the hammering  
and nailing. That's the way  
to do it. Leave the country  
for a month...come home to a  
new apartment...

...and SUDDENLY the elevator stops...and the doors open...

INT. THE CORRIDOR 26  
...as Roy steps out...his bags still in his hands...thinking about  
what the old man has said...and staring at...

ANOTHER ANGLE 27  
...what has to be his apartment door...

ON ROY

28

...STARING at it...wondering...and then...

ANOTHER ANGLE

29

...as he TURNS...and reaches behind him...and PRESSES the  
ELEVATOR BUTTON again...and AFTER A MOMENT...the DOORS OPEN...  
and Roy steps inside...as we...

CUT TO:

INT. MADDIE'S CAR - DAY

30

...David driving...Maddie on the passenger side...

DAVID

(reading from  
an index card)

Larry Henderson. Owes thirty-  
four hundred dollars on his  
car.

\*

(and then)

Poet.

(and then)

Lives with his mother.

(and then;  
pleased)

Money in the bank.

MADDIE

(still uncomfort-  
able)

How did I let you talk me into  
this?

DAVID

What is your problem? This guy  
owes thirty-four hundred dollars.  
Half of thirty-four hundred dol-  
lars is seventeen hundred dollars.  
Couldn't you use seventeen hun-  
dred dollars?

MADDIE

That's not the point.

DAVID

What is the point?

MADDIE

How do we know what this man's  
story is? How do we know he  
hasn't been sick? How do we  
know he hasn't been robbed?

(CONTINUED)

CONTINUED:

30

DAVID

He hasn't been sick. He hasn't been robbed. There's nothing on the card about being sick or getting robbed. This is just a case of a guy getting in over his head...buying a big, expensive car he can't afford.

MADDIE

You don't know that...

DAVID

Sure I know it. He's a poet, right? What kind of money you think your average poet makes... huh? Poetry is not one of your fast-track careers. There are no big runs on poems at your better department stores...

MADDIE

He's probably some poor, sensitive little man...

DAVID

Damn right. And it's our job to scare the iambic pentameter out of him...

EXT. THE STREET

31

...as David PULLS Maddie's car over to the curb and PARKS it...

DAVID

(staring at Larry's residence)

The house at Pooh corner...

DAVID'S P.O.V.

32

...and it is a nondescript house...small concrete path in back of chain-link fencing that leads to a wooden, clapboard house...

ANOTHER ANGLE

33

...as the two of them start up the path towards the front door...

MADDIE

You're sure you know what you're doing?

\*  
\*

(CONTINUED)



CONTINUED:

33

DAVID

What's to know? I'm going to try and convince Mr. Rhymin' Simon that the only thing standing between him and death is a check to us for what he owes on his car.

\*

MADDIE

(stopping)

Oh David...

DAVID

(stopping as well;

turning to her)

"Oh David...", what?

MADDIE

Oh David, I think you're making a terrible mistake. You don't have to bully this man. People are fundamentally good, David... present company excepted...and I believe...if you give them the opportunity to live up to their obligations that they'll rise to the occasion.

\*

ON DAVID

34

...as he LOOKS at her...LOOKS through her...he can't believe what he's hearing...

MADDIE

(after a long moment)

Just my opinion.

DAVID

Fine.

MADDIE

(surprised)

"Fine"? What does that mean? Does that mean you agree?

(CONTINUED)

CONTINUED:

34

DAVID

Fine means fine. Fine...

(turning;  
starting back  
up the walk)...next stop we make...you'll  
be in charge...you can do it  
your way. But you've only given  
me one shot and we've got four-  
teen hundred dollars riding on  
this dance and I'd feel better  
earning my money the old fash-  
ioned way...scare the creep.

(and then)

Wait here.

\*  
\*  
\*

ANOTHER ANGLE

35

...as David CLIMBS the steps of the house...and knocks...  
BANGS...POUNDS on the front door...

DAVID

(yelling)

Hey Lar-rrreeee! Larry Henderson?

My name is David...

(a wink to  
Maddie)...Boom-Boom Addison...and I'm  
with the Easy Credit Assurance  
Company and I am not leaving  
till you open this door and  
write me a check.

\*

ON DAVID

36

...as he TURNS...another WINK to Maddie...

DAVID

Watch this...

ANOTHER ANGLE

37

...and the door OPENS...and we SEE HIM...over David's shoulder.  
Or actually...we SEE HIS CHEST...FLANNEL and BUTTONS...and  
DAVID LOOKS UP and OUT OF FRAME at what must be the guy's  
head...

(CONTINUED)

DAVID

Hel-lo Larry.

(and then)

My goodness...

(and then)

You're a poet,

and I know it,

and you show it,

You're kind of Long, fellow...

(and then)

That used to kill them in the  
fifth grade.

(a big smile

and a step

backwards)

Excuse me a minute, Lar...

ON MADDIE

\*  
38

...as David steps backwards down the steps and sidles up next to her... \*

DAVID

(confidentially)

This might not be a bad place to test your theory. If anyone's going to rise to an occasion...it's this man.

(smiling up at him)

This is my good friend Maddie... and she's awfully sorry she pounded on your door like that.

...and we...

SHOCK CUT TO:

INT. THE CAR - DAY

39

...as before...David driving...Maddie sitting beside him...

MADDIE

Are you happy now?

DAVID

Luck of the draw. First guy we go to see has a gland problem. You can't guess a thing like that.

(and then)

That man ought to consider statehood.

MADDIE

David...this is not for us.

DAVID

Sure it is!

(CONTINUED)

CONTINUED:

39

MADDIE

No it isn't!

DAVID

Maddie...

MADDIE

David...we had a deal. One try.  
One shot.

(and then)

You had your try...took your  
shot. Now let's go back to  
the office.

DAVID

(a shrug)

You're right. You got me. A  
deal...is a deal.

MADDIE

Thank you.

DAVID

Your welcome.

(and then)

You mind if we make one little  
stop on the way?

MADDIE

David!

...and we...

SHOCK CUT TO:

EXT. A CITY STREET

40\*

...and we WATCH as a cab pulls up to the curb...and Roy climbs out...leaving his bag and coat in the taxi...

FOLLOWING ROY

40A\*

...as he makes his way past the shops and the metal gates and the street vendors...we are very DOWNTOWN...and climbs the steps of...

A CATHOLIC CHURCH

41

...an inner city church...and the graffiti on the columns tells us this is a poor parish...and as Roy pulls OPEN the CHURCH DOORS and steps INSIDE...we...

CUT TO:

INT. THE CHURCH

42

...hard marble floors and candles burning. And as the doors to the sanctuary close behind him...Roy's eyes dart around the room...and then he SEES...

CONFESSIONAL BOOTHS

43

...a LINE waiting to be heard. The ELDERLY. The INFIRM. None of them white...save for the man in the smartly tailored sports jacket who joins the end of the line...and waits...as we...

SHOCK CUT TO:

INT. THE CONFESSIONAL BOOTH

44

...as Roy steps inside...kneels...and...

ROY

Forgive me father for I have sinned.

PADRE (O.C.)

How long has it been since your last confession?

ROY

Forty-two years.  
(and then)  
I'm Windjammer.

ANOTHER ANGLE

45

...as the Priest pulls aside the screen that separates him from Roy...

(CONTINUED)

CONTINUED:

45

PRIEST  
(thunderstruck)  
Windjammer...

ROY  
I need to come in...I need to  
come back. They're on to me.

PRIEST  
You have to be kidding.

ROY  
Do I look like I'm kidding?

TIGHT ON ROY'S FACE

46

...deadly serious...

ANOTHER ANGLE

47

...as the two men sit there for the longest moment...

PRIEST  
It's not like going through a  
revolving door. It's going to  
take a little time. A little  
preparation.

ROY  
I don't think I have any time.  
(and then)  
I'm willing to trade...I have  
a letter...a communique. No  
one knows where it is except  
for me.

\*  
\*  
\*  
\*

PRIEST  
Wait a second...What do you  
mean...trade?

\*

ROY  
I mean...you people are supposed  
to help me out in situations  
like this. I mean...I don't  
plan on being the only one who's  
going to die if everything goes  
South. You guys cover me...and  
I'll make sure all the rest of  
the behinds are covered.

(CONTINUED)

CONTINUED:

47

PRIEST

Hey. I'm just a courier. I'll do what I can. I'll have someone from the agency contact you. That's the best I can do, Wind-jammer.

ROY

I'm counting on you...

\*

...and we WATCH...as HIRSCH PULLS himself up and out of the CONFESSIONAL...and we...

SHOCK CUT TO:

EXT. THE STREET

48

...as Roy pops another cigarette into his mouth and bounces down the CHURCH steps...along the sidewalk...finally making his way back into the waiting cab...

INT. THE CAB

49

...as he SLAMS the door SHUT...

CABBIE

Where to?

ROY

From whence I came.

...and as the CABBIE puts it in gear...we...

CUT TO:

INT. MADDIE'S CAR - DAY

50

...David driving...Maddie in the passenger's seat...

MADDIE

David...this doesn't look like the way back to the office...

DAVID

(looking around)

Sure it is. We're just gonna make one little pit stop...

MADDIE

David! We had a deal!

(CONTINUED)



CONTINUED:

50

DAVID

Maddie?...How can you give up  
after one little setback?

MADDIE

Hasn't it occurred to you yet  
that the only reason your  
friends at Ick-poo...

DAVID

(correcting her)

...Ec-ac...

MADDIE

...whatever...were willing to  
give you a chance to reclaim  
money from these people is be-  
cause they know it's impossible  
to reclaim money from these  
people!

DAVID

They told Mr. Bic it was impos-  
sible to shoot a pen through  
wood...

MADDIE

I don't want to hear this,  
David...

DAVID (cont'd)

They told Mr. Volkswagon you  
couldn't make a car that would  
float...

MADDIE

I...want...to...go...back...  
to...the...office...

DAVID

They told Mr. Charmin...

MADDIE

David! Wake up! They sent you  
to get money out of Paul Bunyon.

ON DAVID

51

...sitting there...driving...not wanting to admit it...not  
saying anything for the longest time...

(CONTINUED)

CONTINUED:

51

DAVID

(finally)

There are lots of other names here.

MADDIE

Oh David...

DAVID

Maddie...I know this is a good idea.

(and then)

Y'know...I'm doing this for us. For the business. I mean... we don't get some money soon...

(and then)

...I can see the writing on the wall...

(and then)

...if I have to go out there and get another job...

(and then;

this is hard)

You're not going to believe this...but there are people out there who think I'm not a very good detective.

(and then)

Go figure.

ON MADDIE

52

...as she TURNS and LOOKS at him...clearly not surprised at all...

ON DAVID

53

...not noticing...after a LONG MOMENT...

DAVID

Truth is...there's nobody else I really want to work with.

...and Maddie LAUGHS

DAVID

What's so funny?

MADDIE

You. Using the word "truth".

(CONTINUED)

CONTINUED:

53

DAVID

(a small smile;  
he knows he's  
got her)

One more try?

MADDIE

I know I'm going to regret this...

DAVID

One more.

MADDIE

One? My way?

DAVID

One. Any which way.

MADDIE

(a long sigh)

Okay. But if we don't hit pay-  
dirt...

DAVID

Maddie...Trust me...I feel lucky  
with this next guy...

...and we...

SHOCK CUT TO:

EXT. THE STREET

54

...Roy's yellow cab going by...a nondescript sedan several  
cars back...

INT. THE TAXI CAB

55

...as the DRIVER glances up into his rearview...

DRIVER

(to Roy)

Any special reason why somebody  
would want to follow you?

ON ROY

56

...as he looks back through the rear windshield...

DRIVER (O.C.)

Two cars back.

(CONTINUED)

CONTINUED:

56

ROY  
(turning back  
around)  
Drop me off right here...

DRIVER  
We still got three blocks...

ROY  
Here is fine.

EXT. THE STREET

57

...as the cab PULLS OVER...

INT. THE CAB

58

...as Roy quickly pulls a ten from his pocket and hands it to the driver...

ROY  
This is for the ride...  
(and then;  
quickly taking  
a hundred dol-  
lar bill and  
ripping it in  
half)  
You bring my bags back to me  
tomorrow and you get the other  
half of this...

EXT. THE STREET

59

...as Roy HOPS OUT OF THE CAB...and starts quickly down the SIDEWALK...head down...walking fast...trying to lose himself in the walking traffic...

ANOTHER ANGLE

60

...as we watch...as he quickly drops into a SPACE between two buildings...

EXT. AN ALLEY

61

...as he makes his way through it...turning back for a look over his shoulder as we...

CUT TO:

INT. APARTMENT LOBBY

62

...the same lobby ROY HIRSCH walked into earlier...and David and Maddie walk into it...making their way over to...

THE MAILBOXES

63

...David's eyes falling onto the same one we saw earlier...

DAVID  
(to himself)  
Roy Hirsch...3C...

...and we...

CUT TO:

ROY HIRSCH

64

...behind the building he lives in...and we watch as he HOISTS HIMSELF UP onto the FIRE ESCAPE and begins to climb...

...and we...

CUT TO:

INT. THE LOBBY

65

...the intercom phone in David's hand...

MADDIE  
(after a moment)  
Where do you think he could be?

DAVID  
Probably out spending money he  
doesn't have...

EXT. THE FIRE ESCAPE OUTSIDE ROY'S APARTMENT

66

...as Roy comes into view...and he looks into the apartment window and SEES...

ROY'S P.O.V.

67

...a GUN...mounted on a stand...a trip wire attached to the trigger...and we FOLLOW the trip wire...across the living room of Roy's apartment to...

THE FRONT DOOR KNOB

68

...rigged to fire when the door opens...

ON ROY

69

...and a small smile paints his face...as we...

CUT TO:

INT. THE LOBBY

70

...as Maddie stands staring impatiently at David...

MADDIE

You sure you're using that thing properly?

DAVID

(a shrug)

It's not like it's brain surgery.

ANOTHER ANGLE

71

...as Maddie takes the phone from David...

MADDIE

Excuse me.

...and we...

CUT TO:

INT. ROY'S APARTMENT

72

...as he FINISHES COMING THROUGH THE WINDOW...and quickly cuts the trip wire on the gun and MOVES to the buzzing intercom...

ROY

(cautiously)

Yeah?

CUT TO:

INT. THE LOBBY

73

...as a very self-satisfied Maddie turns to David...

MADDIE

Mr. Hirsch! You are in!

(to David)

I'll handle this.

(and then;

into phone)

Mr. Hirsch? My name is Maddie Hayes and I'm here to talk to you about this terrible situation you've gotten yourself into.

INT. ROY'S APARTMENT

74

...as he stands by the intercom box...clearly puzzled...

ROY

Who are you? You with the  
agency?

INT. THE LOBBY

75

...as a smug Maddie smiles at David...

MADDIE

Yes, Mr. Hirsch...I am with  
the agency. But I haven't come  
here to intimidate you or bully  
you...I've come here to reason  
with you and appeal to your  
sense of fair play...

...and SUDDENLY we HEAR the BUZZER BUZZ...and the apartment front  
door springs open...

DAVID

(turning to  
Maddie)

I'll admit it. I'm impressed.

...and we...

CUT TO:

INT. THE APARTMENT

76

...as Roy moves from the intercom box...across the living room  
and into...

THE BATHROOM

77

...narrow...a tub...a sink...and above the sink a medicine chest  
with a mirror...

ON ROY

78

...about to check himself in the mirror when SUDDENLY...

A MAN

79

...steps out of the tub...pushing the shower curtain aside and...

ANOTHER ANGLE

80

...grabs ROY and SMASHES him into the bathroom wall...

(CONTINUED)

CONTINUED:

80

BLOND MAN

Where is it?

...and we...

CUT TO:

INT. THE APARTMENT CORRIDOR

81

...as the elevator doors open and David and Maddie start down the corridor...

MADDIE

I don't know why you're so surprised. It's like I said before... people are fundamentally good...

DAVID

I guess I keep running into the wrong people...

ROY'S APARTMENT DOOR

82

...as the two of them step up to it...and Maddie gently KNOCKS...

MADDIE

Mr. Hirsch? It's Maddie Hayes?  
From the agency?

INT. THE APARTMENT

83

...as the BLOND MAN HEARS the knock at the door...and quickly set ROY down in a chair...and rushes across the room...dis-mantling the gun...

INT. THE HALLWAY

84

...as Maddie turns to David...smiles a mildly concerned smile and...turns back to the door...

MADDIE

(knocking harder)

Mr. Hirsch? I hear you moving around in there. Be a dear and open the door.

DAVID

I guess rising to the occasion takes time.

...and we...

CUT TO:



INT. THE APARTMENT

85

...as the BLOND MAN eases himself through the window...as...

INT. THE HALLWAY

86

...David and Maddie still waiting...

DAVID

(leaning forward;  
enjoying this)

Maybe he didn't hear you.

MADDIE

(to David)

Stuff it!

(starting to  
pound on the  
door)

C'mon Hirsch...what do you say  
you haul your ashes over to the  
door and let us in before we  
have to get rough with you.

DAVID

Maddie, Maddie, Maddie...there's  
no need to bully the man...

MADDIE

(ignoring him)

Open the door...you...parasite...  
you goldbricker...you...you...

DAVID

Lowlife?

...and with THAT the ENRAGES MADDIE gives the door a KICK and...

ANOTHER ANGLE

87

...as the apparently UNLOCKED DOOR GLIDES OPEN...much to the  
surprise of Maddie and David...and REVEALS...

ROY

88

...sitting in a chair...a glazed expression on his face...

ON MADDIE AND DAVID

89

...standing there at the door...waiting for the seated man to  
say something...anything...

EXT. THE FIRE ESCAPE

90

...where the Blond Man stands...his back pressed up against the building...trying not to be seen...but trying like hell to hear...

INT. THE APARTMENT

91

...as Maddie and David step in and exchange glances...puzzled by this silence...

MADDIE

(finally)

Mr. Hirsch?

(and then;

confidentially

to David)

He doesn't look too well...

DAVID

An old deadbeat trick...make 'em think your sick.

ON MADDIE

92

...as she takes several steps forward...

MADDIE

Mr. Hirsch? About your indebtedness...if you'll just take a minute and a half here and write me a check for seventeen hundred dollars this whole ugly business will be over with...

(seeing it out

of the corner

of her eye

and moving

to it)

Isn't this your checkbook, here?

...and she picks it up...

MADDIE

I'll just bring it over to you...

ANOTHER ANGLE

93

...as she does just that...and places the checkbook in Roy's hand...only...

INSERT - THE CHECKBOOK

94

...to have it fall to the floor.

ON MADDIE

95

...beginning to suspect something...as she bends down...picks up the book and once again places it in Roy's hands...

MADDIE

You can make that out to the  
Easy Credit Assurance Company...

...and the book once again falls out of his hand...

ANOTHER ANGLE

96

...as Maddie begins to understand...and turns to David...

MADDIE

David? I think this deadbeat is  
dead.

DAVID

Another old trick.  
(and then)  
Stick him with a pin.

MADDIE

I will not!

DAVID

Pull out one of his nose hairs.

MADDIE

David!

DAVID

Rip off your clothes and see  
if he reacts.  
(off her look)  
You're right. Bad idea. That  
would kill me.  
(and then)  
Let me handle this.

ON DAVID

97

...as he walks over to Hirsch...gives him a SLAP on the side  
and...

DAVID

Heeeeyyy...Roy...

...and Roy falls out of the chair and onto the floor.

(CONTINUED)

CONTINUED:

97

DAVID  
(to Maddie)  
Okay. You win. He's dead.

...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

INT. THE APARTMENT CORRIDOR - DAY

98

...as the ELEVATOR DOORS OPEN...and Maddie and David and a PLAIN CLOTHES DETECTIVE make their way out of the elevator and down the hall...

MADDIE  
(leading the way)  
Right down here.

THE APARTMENT DOOR

99

...as Maddie goes up to it...TURNS the doorknob and...

MADDIE  
Locked...  
(turning back  
to David and  
the detectives)  
Must have blown shut.  
(stepping aside)  
Probably going to have to break  
it in...

ANOTHER ANGLE

100

...as DETECTIVE #1 leans forward and KNOCKS on the door...

MADDIE  
(amused)  
The man is dead...he's not going  
to get up off the floor and...

ON THE DOOR

101

...as it SWINGS OPEN...the BLOND MAN standing in the doorway in his bathrobe...

BLOND MAN  
Hello.

DAVID  
(pointing to it)  
Door of the living dead...

ON DETECTIVE #1

102

...as he takes out his identification...

(CONTINUED)

CONTINUED:

102

DETECTIVE  
(to the blond  
man)  
Police investigations...we're  
following up on a report from  
these two about a possible  
homicide on these premises.

BLOND MAN  
(shocked)  
On these premises? You mean  
in this building?

ON MADDIE

103

...as she MOVES PAST THEM ALL and into...

INT. HIRSCH'S APARTMENT

104

...as Maddie charges on in...

MADDIE  
(pointing towards  
the chair)  
Right there! In that chair!  
Roy Hirsch! Dead. Dead as a  
doornail.

DAVID  
(following her  
in)  
Deader.

DETECTIVE  
(a hand on her  
shoulder)  
Miss Hayes...  
(and then;  
turning to the  
blond man)  
Sir...if I could have your name.

BLOND MAN  
(slightly embar-  
rassed)  
Roy Hirsch.

DAVID  
(to Maddie)  
I know I'm intrigued...

(CONTINUED)

CONTINUED:

104

MADDIE

This is not the man who was  
dead in that chair!

DETECTIVE

Obviously.

MADDIE

He's done something with the  
body. Removed it. Or hidden  
it or something.

BLOND MAN

(reaching for  
his wallet)

I assure you...I am who I say  
I am.

(and then)

Would you like to search the  
apartment?

MADDIE

Yes!

DETECTIVE

No.

DAVID

That's what I like...a consensus.

DETECTIVE

(by way of ex-  
planation)

We don't search without a war-  
rant...

(to Maddie;  
with an edge)

...or without probable cause.

MADDIE

Probable cause? Probable cause!  
We saw the body! What more prob-  
able cause do you need?

DETECTIVE

Evidence.. A witness. Signs of  
mayhem. A victim who doesn't  
answer his own door.

DAVID

(to Maddie)

He's got us on points.

(CONTINUED)

CONTINUED:

104

BLOND MAN

May I ask what you were doing  
in my apartment when you sup-  
posedly saw this dead man?

DAVID

Discussing business. It seems  
Mr. Hirsch...

BLOND MAN

I'm Mr. Hirsch...

DAVID

...the other Mr. Hirsch...was  
overdue on his car payments.

BLOND MAN

I don't understand.

DAVID

We represent Ec-ac. Easy Credit  
Assurance Company. Our slogan:  
"If you've got to go in debt...  
Ec-ac's your best bet!"

DETECTIVE

I thought you said you were  
private investigators.

MADDIE

We are. We're both. It's very  
complicated.

DETECTIVE

(rolling his eyes)

Mr. Hirsch...if you'll excuse  
us...I'd like a word with Mr.  
Addison and Miss Hayes out in  
the hall...

INT. THE CORRIDOR

105

...as the three of them step out into it...the detective saying  
nothing for the longest time...just staring at the floor and  
shaking his head...

DETECTIVE

You two have a private inves-  
tigator's license?

(CONTINUED)



CONTINUED:

105

MADDIE

Of course we have a license.  
Certainly we have a license.

DETECTIVE

(looking up)  
You want to keep it?

MADDIE

What are you trying to say?

DETECTIVE

I'm trying to say...next time  
you report a murder...make sure  
you have a dead body.

(and then;  
turning back  
to Hirsch's  
door)

Sorry to have disturbed you,  
Mr. Hirsch.

...and with that HE TURNS...and starts down the hall...

ON MADDIE

106

...enraged...about to call to him...

MADDIE

Wait a sec...

DAVID

(his hand over  
her mouth)

Let it lay.

MADDIE

(nothing audible)

Mph kay cous riph moush...?

DAVID

Downstairs...

...and as they start down the hall towards the elevators...  
David's hand still over Maddie's mouth...we can't help but  
hear...

MADDIE

Mrkt fasht dupht kye phrem...

...and we...

CUT TO:

EXT. THE APARTMENT BUILDING

107

...as Maddie and David come out the door...Maddie still fuming... shaking herself free of David...

MADDIE

How can you be so calm? So controlled? Aren't you mad?

DAVID

Mad? I'm excited!

ANOTHER ANGLE

108

...as the two of them head back towards their car...

MADDIE

Excited? David...we were just set up...made to look like fools in front of that police detective.

DAVID

Tell me something I don't know.

INT. THE CAR

109

...as the two of them each take a seat...

DAVID (cont'd)

Either the real Roy Hirsch is dead and this new tenant is lying about who he is...or he is Roy Hirsch and the couch potato you and I saw is someone else entirely. Either way something's fishy.

\*  
\*  
\*

MADDIE

And that doesn't make you mad?

DAVID

(starting the car;  
throwing it into gear)

Mad? Mad!? How can you get mad at opportunity?

MADDIE

Opportunity?

DAVID

Maddie...we're investigators, right?

(CONTINUED)

CONTINUED:

109

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

DAVID

For the sake of argument, say "right".

MADDIE

Right.

DAVID

Well investigators need something to investigate.

MADDIE

I thought we were "bill busters"?

DAVID

That was temp work. A summer job. Something to tide us over until Mother Nature could right her wrong and deliver onto us a murder.

MADDIE

Aren't you forgetting something?

MADDIE (cont'd)

Who's the client?

DAVID

Who's the client?

MADDIE

Well...?

DAVID

Well you always say that. You've got to stop getting hung up on technicalities. We have to make opportunities. Do you think Alexander Graham Bell sat around his workshop all day saying "Why am I inventing the phone... no one else has one...who am I going to call?" Heck no. He did what he had to do...invented the phone...dialed a number and when people got good and sick of all that ringing they went out and bought a phone so they could answer it.

MADDIE

Don't tell me you read that in your book? \*

(CONTINUED)

CONTINUED:

109

DAVID

Back of a milk carton.  
(and then)

Maddie...we have to investigate this murder. Providence has deposited a dead body in our path...and who knows what lies on the other end of it. A reward? A contract?

MADDIE

More dead bodies. Our dead bodies.

DAVID

(ignoring that)  
Tonight will tell the tale.

MADDIE

Tonight will tell what tale?

DAVID

Tonight we'll find out who's really living in that apartment... or who's really dead in it.

MADDIE

Terrific. You sure can whip up an evening's entertainment.

EXT. THE ROAD

110

...and as the car WHIZZES BY...we...

SHOCK CUT TO:

EXT. THE APARTMENT HOUSE - NIGHT

111

...dressed for a cold night out. Maddie and David...standing in front of the building...hands jammed into coat pockets... trying to keep warm...keep moving...

MADDIE

How long do we have to stand here?

DAVID

Until someone comes along and lets us inside.

(CONTINUED)

CONTINUED:

111

MADDIE

Lets us inside? Lets us inside?  
David...this is a security build-  
ing...no one is going to let us  
inside.

(and then;  
seeing it out  
of the corner  
of her eye)  
Someone's coming!

ANOTHER ANGLE

112

...as an OLDER WOMAN makes her way towards the building...

ON DAVID

113

...as he MOVES to the intercom...

DAVID

(under his breath)  
Play along with me.  
(taking the phone;  
screaming into  
it)

Uncle Leon! It's me. Davie!  
Little David Addison? I've  
got the batteries for your hear-  
ing aid!

(turning to  
Maddie just  
as the woman  
approaches)  
Gosh, Sis...he can't hear to  
buzz us in...and if he doesn't  
buzz us in he'll never be able  
to hear.

ON THE WOMAN

114

...as she approaches...

WOMAN

I couldn't help but overhear.  
Can I be of some help?

ON DAVID

115

...a dumbstruck look to Maddie...

(CONTINUED)

CONTINUED:

115

DAVID

Oh wow, Sis. It's going to be  
 alright. Uncle Leon will be  
 able to play with the symphony  
 tomorrow, after all.

(as the woman  
 opens the door)

Thank you...and God bless.

WOMAN

(pleased with  
 herself)

God bless you...

MADDIE

(a nod and a  
 smile to the  
 lady;

under her breath)

And heaven help us all...

...and we...

SHOCK CUT TO:

INT. THE CORRIDOR - NIGHT

116

...as the elevator DOORS OPEN...and David and Maddie step out...

ON MADDIE

117

...starting towards the apartment...as David reaches out...GRABS  
 HER...STOPS HER...and PULLS her back into a small connecting  
 hallway...

DAVID

(by way of ex-  
 planation)

Have to make sure no one's home.

MADDIE

How do we do that?

DAVID

Two step process. You wait  
 here.

ANOTHER ANGLE

118

...and we and Maddie watch...as David nonchalantly walks down  
 the hall...stops in front of the apartment door and then...

TIGHT ON DAVID 119  
...as he POUNDS on the DOOR with his FISTS...and KICKS it with his feet...and just as fast...

REVERSE ANGLE 120  
...TURNS and runs back to the corner where Maddie is hiding...

ON MADDIE AND DAVID 122  
...as Maddie begins to move out from behind the wall...and David once more pulls her back...

MADDIE  
What are you doing?

DAVID  
Can't be too careful.

MADDIE  
Clearly no one is home.

DAVID  
Let's be sure.

ANOTHER ANGLE 123  
...as David again walks nonchalantly towards the apartment door...and from under his coat pulls out a paper bag and a can of shaving cream...and trying not to call attention to himself...fills the bag with shaving cream...

ON MADDIE 124  
...watching him...nonplussed...

ON DAVID 125  
...as he pushes the edge of the bag under the lip of the apartment door...and clearing his throat loudly to cover the sound... STOMPS on the paper bag...

ON MADDIE 126  
...as she winces at the very thought of it...

REVERSE ANGLE 127  
...as David once again RACES back to the break in the wall...

ON MADDIE AND DAVID 128  
...as they again peek out...and wait for the door to open...

ON THE DOOR 129  
...and it doesn't move...

ON MADDIE AND DAVID 130  
...as David smiles and begins to move out from behind the wall...  
and Maddie follows...

MADDIE  
Where did you learn that?

DAVID  
Camp Kennybrook. Pretty great,  
huh?

ON THE DOOR 131  
...as the two of them WALK INTO FRAME...

DAVID  
(holding out  
his hand;  
a doctor waiting  
for a scalpel)  
Credit card...

MADDIE  
Credit card?

DAVID  
Credit card.

ON MADDIE 132  
...as she opens her purse and begins to fish through her  
things...

ANOTHER ANGLE 133  
...as a door down the hall opens...and a MAN walks towards...

MADDIE AND DAVID 134  
...as David quickly turns to Maddie...

DAVID  
Look...would you be more com-  
fortable going to a hotel...

ON MADDIE 135  
...looking up...shocked...



ON THE MAN 136

...embarrassed...speeding up his walk...passing them...quickly disappearing...

ANOTHER ANGLE 137

...as David stands waiting for the card...

DAVID

Doesn't have to be a Gold Card.  
I just want to open a door...  
not take a trip to Aruba...

MADDIE

Sorry...sorry...

...and she quickly hands him a card...which he JAMS into the space between the door jam and the lock...and as his body blocks our view...he gives the door a push...and it OPENS...

INT. THE APARTMENT - NIGHT 138

...BLACK...and as they open the door light spills in from the hallway...and we watch as their two silhouettes move into the room...and David's hand reaches for the light switch...and...

TIGHT ON MADDIE AND DAVID 139

...as the LIGHTS come on...CLEARLY SHOCKED by what they SEE...

REVERSE ANGLE 140

...to REVEAL that the apartment is EMPTY. Every stick of furniture gone. But more than just empty...it has been stripped... switch plates unscrewed...molding pulled off the wall...floor boards PULLED up...light fixtures gone...leaving only bare bulbs hanging from wires to the ceiling...clearly someone was looking for something and was determined to find it...

ANOTHER ANGLE 141

...as Maddie and David STEP INTO THE APARTMENT...their mouths open...clearly shocked...closing the door behind them...

DAVID

Man...have I got to get the  
number of this guy's cleaning  
service.

MADDIE

Look at this place...

INT. THE BEDROOM

142

...as the two of them walk into it...as bare as the entryway...

MADDIE

Who would do such a thing?

DAVID

The Seven Santini Brothers?

MADDIE

(looking around)

Somebody sure was looking for something.

(and then)

What do you think it could be?

DAVID

(thinking about that)

Bank loot?

(and then)

The crown jewels?

(and then)

Pair of lost contacts?

ANOTHER ANGLE

143

...as David moves towards the HALF OPEN-DOOR...

INT. THE BATHROOM

144

...as David STEPS into it...BLACK...and he REACHES BEHIND HIM TO TURN ON THE LIGHT...

DAVID

(seeing something)

Hey...!

ANOTHER ANGLE

145

...as he COCKS HIS FIST...throwing a punch RIGHT AT THE CAMERA...

INT. THE BEDROOM

146\*

...as MADDIE JUMPS at the SOUND of David's "Hey"...and then JUMPS AGAIN at a SCREAM of PAIN that immediately FOLLOWS...

MADDIE

(rushing towards the bathroom)

David!

INT. THE BATHROOM

147

...and in the dim light we can SEE David DOUBLED OVER in pain... his fist between his legs...and as Maddie RUSHES in she switches on the light...

MADDIE

What happened?

DAVID

Punched myself in the mirror!

ANOTHER ANGLE

148

...as Maddie pulls a HANDKERCHIEF from her purse...and begins to WRAP it around his hand...

MADDIE

Here...

(and then;  
SEEING IT  
out of the  
corner of  
her eye)

David...?

ON DAVID

149

...as he looks up and FOLLOWS HER GAZE to...

THE MEDICINE CABINET

150

...SMASHED from David's punch...and behind the mirror glass a BROWN ENVELOPE...

ANOTHER ANGLE

151

...as Maddie picks the remaining glass out of the mirror... and PULLS a manilla envelope out from behind it...

MADDIE

What do you think this is?

...and as Maddie begins to OPEN it we SUDDENLY HEAR...

ON THE FRONT DOOR KNOB

152

...the SOUND of a KEY in the LOCK...

INT. THE BATHROOM

153

...as David and Maddie stand frozen in place...

(CONTINUED)

CONTINUED:

153

DAVID  
Company's coming.

MADDIE  
(a panicked  
whisper)  
What do we do now?

DAVID  
Make sure our hands are washed...  
the seat's down and we're gone.

INT. THE LIVING ROOM

154

...as they rush out into it...looking for an EXIT...

DAVID  
(seeing it;  
pointing)  
Fire escape!

ANOTHER ANGLE

155

...as they PULL OPEN THE SHAVING CREAM COVERED WINDOW...just  
as...

THE FRONT DOOR

156

...OPENS...and a man...late thirties...call him REYNOLDS enters  
the apartment.

EXT. THE FIRE ESCAPE - NIGHT

157

...as Maddie and David press themselves against the building...  
trying not to be seen...

MADDIE  
(a panicked  
whisper)  
Who is it? Is it the dead  
man or the living man?

DAVID  
(peeking in the  
window)  
New guy. Still alive.

INT. THE LIVING ROOM

158

...and clearly knowing right where he's going...the man walks  
through the living room and into...

INT. THE BATHROOM 159  
 ...as he walks in and his GAZE goes RIGHT TO...  
 THE MIRROR 160  
 ...SMASHED...the envelope gone...  
 ON REYNOLDS 161  
 ...clearly distressed...  
 ON THE FIRE ESCAPE 162  
 ...David still PEEKING in the window...Maddie COWERING BEHIND  
 him...

MADDIE  
 What's he doing now?

DAVID  
 (indicating the  
 envelope he's  
 holding)  
 Looking for this.

DAVID'S P.O.V. 163  
 ...as Reynolds EXITS the bathroom...RE-ENTERS the living room...  
 and gives the whole place one more distressed glance before  
 finally turning and making his way out of the apartment door...

ON THE FIRE ESCAPE 164  
 ...as David BREATHES a SIGH of RELIEF...

DAVID  
 (to Maddie)  
 He's gone.

INT. THE LIVING ROOM 165  
 ...and after a MEASURED MOMENT...David re-opens the window...  
 the two of them climb back into the living room...

MADDIE  
 (not pleased)  
 David, David, David...What are  
 we doing? This is crazy...

DAVID  
 (not hearing)  
 That guy knew right where to  
 look for this envelope...

(CONTINUED)

CONTINUED:

165

MADDIE (cont'd)

It makes no sense. First we find a man who's dead...

DAVID (cont'd)

Which means...maybe all this killing and all this radical redecorating has something to do with what's in this envelope...

MADDIE (cont'd)

...then we meet another man who says he's the man who's dead, but he isn't dead...

DAVID

(ripping it open)

Let's see what we've got here...

MADDIE (cont'd)

Then we come back and the man who is dead is gone...the man who isn't dead is gone...everything in the apartment is gone...

DAVID

(pulling it out)

Some kind of weird rhyme and... a passport.

MADDIE (cont'd)

...there's a new man who isn't the dead man and who isn't the not dead man...

DAVID

(opening it)

Roy Hirsch's passport.

MADDIE (cont'd)

David...I am tired...I am confused...I'm working very hard and I don't know why. We don't have a client...we're not getting paid...why are we doing this?

DAVID

To figure out who killed Roy Hirsch.

(CONTINUED)

CONTINUED:

165

MADDIE

But I don't even know who Roy  
Hirsch is!!!!

DAVID

(turning to her;  
showing her  
the Russian  
passport)

Sure we do. He was a Russian spy.

MADDIE

(after a long  
moment)

Sorry I asked.

...and we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

TIGHT ON A TELEPHONE

166

...as a line LIGHTS UP and a HAND REACHES INTO FRAME and PICKS UP the RECEIVER and ANSWERS IT...

DIPESTO

Blue Moon Detective Agency...  
 If persons are missing...  
 If objects are lost...  
 We'll find them for you...  
 At reasonable cost...  
 Your runaway husband...  
 That non-paying louse...  
 We'll find him for you...  
 Bring him back to the house...  
 Lost a prize winning dog?  
 Lost a prize winning cat?  
 We'll find them for you...  
 In no time flat...  
 So tell us your problem...  
 It will all work out fine...  
 Just tell me your problem...  
 It's why I'm on the line.  
 (and then)  
 No. It was three black, two  
 with sugar and one tea with  
 lemon on the side.

...and we...

SHOCK CUT TO:

INT. BLUE MOON ELEVATOR

167

...as the DOORS open and Maddie and David spill out...and we FOLLOW them as they make their way down the hall and TOWARDS the agency...

DAVID

Maddie...you can't call the C.I.A.  
 After all the hard work we've  
 invested...

MADDIE

(moving faster  
 than he;  
 not looking  
 back)

If this man really is a Soviet  
 spy...it's not our business to  
 get involved. We're private  
 citizens. This is a job for  
 the government.

(CONTINUED)



CONTINUED:

167

DAVID

The government? The government?!  
Hasn't the government got enough  
to do without worrying about the  
Russians? That's the trouble  
with this country nobody wants  
to do for themselves...Every-  
body leaves it to the government.

MADDIE (cont'd)

We're not equipped...we're not  
trained...

ON DAVID

168

...as he grabs her shoulder...stops her...turns her around...

DAVID

Want to show you something.

...and he reaches into his coat and pulls out a small revolver...

MADDIE

What is that!

DAVID

(putting it  
back into his  
coat)

What is that!? What is that!?  
That's a jello mold...what do  
you think it is...it's a gun.  
Alright? A serious gun. Cause  
this is serious business. Our  
business. You and me. We're  
going to crack this thing...

MADDIE

What thing? I don't even know  
what this thing is!

DAVID

C'mon. You want me to spell it  
our for you? Got a Russian  
passport...got a secret message...

MADDIE

What secret message?

(CONTINUED)

CONTINUED:

168

DAVID  
(taking out the  
other piece of  
paper)

This secret message.

MADDIE  
How do you know that's not a  
Russian grocery list.

DAVID  
They don't have groceries in  
Russia. They don't have any-  
thing in Russia. No Disneyland.  
No Saturday morning cartoons.  
No baseball. Just roulette  
and the ballet!

MADDIE  
(turning;  
starting towards  
the office  
once more)  
My mind is made up. I'm not  
getting involved with spies  
or Russians or guns.

...and we...

SHOCK CUT TO:

INT. THE BLUE MOON DETECTIVE AGENCY RECEPTION AREA - DAY 169

...as Maddie and David come racing through the door...

MADDIE (cont'd)  
We're detectives! Not bill-  
busters. Not secret agents.  
(stopping;  
turning to him)  
And what we need is...

MADDIE  
...a client.

VOICE (O.C.)  
...a client!

ANOTHER ANGLE 170

...as Maddie TURNS to DISCOVER...

DIPESTO 171

...smiling from ear to ear...

(CONTINUED)

CONTINUED:

171

DIPESTO

We got one. A real one. Wait-  
ing in your office.

ON MADDIE

172

...pleased...thrilled...and SHE TURNS BACK TO DAVID...

MADDIE

A client. A real client!  
Waiting! In my office!

DAVID

(to Dipesto;  
wary)  
You're kidding...

DIPESTO

He's just sitting there...  
playing pool.

DAVID

(impressed)  
Wow...

ANOTHER ANGLE

173

...as the two of them TURN..and start TOWARDS Maddie's office...  
their backs to us...

MADDIE

It was just a matter of time...

DAVID

(stunned)  
I guess so...

MADDIE

(over her shoulder;  
just about to  
reach for the  
doorknob)  
What's this client's name?

DIPESTO

(calling to them)  
Roy Hirsch.

...and the two of them stop dead in their tracks...and TURN  
back towards us and Dipesto...

(CONTINUED)

CONTINUED:

173

MADDIE  
(slowly;  
deliberately)  
Roy...Hirsch...?

Dipesto NODS...

DAVID  
You didn't happen to notice  
whether this guy was alive  
or not...did you?

MADDIE  
(turning to David)  
What do you think he wants?

DAVID  
The same thing everybody else  
wants. The passport and the  
grocery list...  
(taking her hand)  
C'mon...

ANOTHER ANGLE

174

...as he leads her out of the office and back into...

INT. THE CORRIDOR

175

...David leading Maddie towards the elevator...

MADDIE  
What are you doing? Where are  
we going?

DAVID  
Out of here. This guy is look-  
ing for us and my guess is he's  
not alone.

...and as the two of them step into it...and the ELEVATOR DOORS  
CLOSE...we...

SHOCK CUT TO:

INT. UNDERGROUND GARAGE

176

...as the ELEVATOR DOORS OPEN...and David and Maddie emerge  
and start TOWARDS THEIR CAR...and SUDDENLY...David STOPS DEAD  
in his tracks...

(CONTINUED)

CONTINUED:

176

MADDIE  
(following David's  
gaze)

What?

DAVID  
(looking off)  
That's the guy from last night.

DAVID'S P.O.V.

177

...and sure enough...there is REYNOLDS...standing at the far  
side of the garage...obviously waiting for someone or something...

ON MADDIE AND DAVID

178

...the two of them just standing there...

DAVID  
(finally)  
What are we doing? He doesn't  
know what we look like...right?

MADDIE  
Right!

DAVID  
But it looks like he's waiting  
by our car...

MADDIE  
So what do we do?

DAVID  
I'll distract him and you go  
get the car.

MADDIE  
Distract him? How?

DAVID  
I don't know how. I'll figure  
it out. I'll create some big  
distraction...when you hear it...  
jump in the car...come get me.  
That'll give us a head start.

MADDIE  
(starting off)  
Alright...

ON REYNOLDS

179

...leaning against one of the concrete posts of the garage...  
his gaze fixed on...

MADDIE'S B.M.W.

180

...just sitting there...a SIGN above her parking space indicat-  
ing BLUE MOON DETECTIVE AGENCY...

ANOTHER ANGLE

181

...as SUDDENLY David emerges behind and to the side of Reynolds...  
CLEARS his throat...listens to it...and then...

DAVID

Some echo.

ON REYNOLDS

182

...hearing the voice...and turning...

REYNOLDS

(not amused;  
terse)

What?

ANOTHER ANGLE

183

...as the two men regard each other...

DAVID

(slightly uneasily)

Some echo.

(and then)

A wop bobaloo wop...

A wop bam boom...

ON REYNOLDS

184

...and he doesn't know what to make of this...so he coolly makes  
nothing of it...turns and returns his gaze to Maddie's car...

ON DAVID

185

...and there is a LONG, uneasy silence as he tries to think of  
another tactic...and then...SUDDENLY...

(CONTINUED)

CONTINUED:

185

DAVID

A Ba, ba, ba...

Ba-ba ar ann!

A Ba, ba, ba...

Ba-ba ar ann!

(pointing at  
Reynolds;  
indicating he  
should "join  
in")

Barbra Ayyynnn!

Take my hyyannd.

A Barbra Anyynnn.

(lowering his  
voice)

You got me rocking and a rolling...

Rocking and a reeling...

Barbra Ann...

(raising it  
again)

Ba-Ba...Ba-Ba Barbra Ann!

ON REYNOLDS

186

...and he just looks at him...looks through him...

ON DAVID

187

...smiling nervously...his gaze going just over Reynolds to...

THE BMW

188

...which sits there motionless...Maddie clearly unable to get to it...

ANOTHER ANGLE

189

...as David smiles nervously at Reynolds...

DAVID

Alright...your turn...you pick  
a song.

ON REYNOLDS

190

...not amused...turning...

REYNOLDS

Listen, Jackass...

ON DAVID 191

...after a moment...thinking about that...

DAVID  
Don't know it. How 'bout if  
I pick one for you? What do  
you like? You like R & B?

...and David leans against a car...

DAVID (cont'd)  
Me? I love R &...

...and SUDDENLY the CAR ALARM on the CAR he is LEANING ON goes  
off...

ANOTHER ANGLE 192

...as Reynolds JUMPS at the SUDDEN SOUND...

ON DAVID 193

...as he JUMPS TOO...the high pitched SQUEAL bouncing off the  
garage walls as...

MADDIE 194

...makes a break for the car...as...

DAVID 195

...PULLS his gun from his coat and aims and...

ON THE GUN 196

...shoots the offending...

CAR 197

...which takes three slugs in the grill before the alarm finally  
dies...but not before...

MADDIE'S BMW 198

...squeals out of its parking space...and races by...

DAVID 199

...who runs alongside as...

MADDIE 200

...leans across the inside of the car and opens the passenger  
side door...



ON THE ELEVATOR DOORS

200A\*

...and we can't help but notice THE BLOND MAN emerging from the elevator...just in time to SEE this...and...RUN to his own car as...

ANOTHER ANGLE

201

...as Reynolds realizes he has been tricked and runs after the car just as David DIVES into it...the BMW quickly rising up a ramp and out of sight as... \*

REYNOLDS

202

...stops...curses to himself and rushes to his own car...as we...

SHOCK CUT TO:

EXT. THE STREET

203

...as the BMW SHOOTs out of the underground garage and onto the street...taking a hard right and making its way into traffic...and we HOLD...and several moments later THE BLOND MAN'S CAR barrels up the parking ramp and out into traffic...and we STILL HOLD...and several moments after that REYNOLD'S CAR barrels up the ramp and makes its way into traffic as we...

CUT TO:

INT. THE BMW

204

...Maddie driving...David righting himself in the passenger side seat...

MADDIE

They're following us!

DAVID

Of course they're following us.  
Naturally they're following us.  
This is a chase.

MADDIE

(taking her  
hands off the  
wheel)

Well...I don't want to do this.

...and David quickly grabs the wheel...

DAVID

Maddie! You have to do this.  
You're driving!

(CONTINUED)

CONTINUED:

204

MADDIE

You drive. I don't want to do this. I have a perfect driving record, David Addison...Perfect! And I have no intention of jeopardizing it for some dumb chase.

EXT. THE ROAD

205

...as the Blond Man's SEDAN PULLS UP next to Maddie and David's BMW.

INT. THE CAR

206

...as Maddie regards the car next to them...

MADDIE

Well...I guess that's that. Chase is over. He caught up with us.

EXT. THE ROAD

207

...as the Blond Man's sedan moves sideways and starts to RAM Maddie and David's car...

INT. THE CAR

208

...as Maddie SCREAMS...

MADDIE

David! Why is he doing that!?

DAVID

Because you're letting him. Punch this cow, will you?

MADDIE

(almost in tears)

Okay.

(and then)

I will.

(and then)

What does that mean?

DAVID

Step on the pedal, Gretal.

EXT. THE ROAD

209

...and she does...and SUDDENLY the BMW shoots past the Blond Man's SEDAN...

INT. THE CAR

210

...as Maddie...her eyes GLUED to the REARVIEW keeps driving...  
DAVID TURNED AROUND in his seat...his eyes peeled out the  
back...

MADDIE

What do I do now?

DAVID

Get in the far right lane and  
make a sharp left.

MADDIE

You don't make a left from the  
right hand lane.

ANOTHER ANGLE

211

...as David turns around in his seat...grabs the steering wheel  
and gives it a yank...

DAVID

We do...

EXT. THE ROAD

212

...as he DOES...and in so doing CLIPS the two or three cars  
that have to make hard stops...and they momentarily lose  
the cars that are chasing them...

INT. THE CAR

213

...as David turns to Maddie...thrilled...

DAVID

We did it!

MADDIE

We did it?

DAVID

We did it! We lost them!

...and SUDDENLY the expression on David's face changes...

DAVID

Oops. They did it. They  
found us.

DAVID'S P.O.V.

214

...and there in THE ALLEY in front of them...having just turned  
a corner...is the Blond Man's sedan...heading right for them...  
and right behind him...Reynold's car...

ON DAVID AND MADDIE 215

...as both their eyes get wider...

DAVID

Reverse!

MADDIE

I'm trying...

EXT. THE ALLEY 216

...as Maddie's BMW squeals to a STOP...the tires smoking...and SUDDENLY begins barrelling backwards...

INT. THE CAR 217

...the two of them turned...looking out the back window...

DAVID

Faster!

MADDIE

I don't like driving fast in forward and I don't like driving fast in backward!

EXT. THE ALLEY AND THE STREET 218

...as the BMW PULLS OUT of the alley...quickly followed by the other two cars...and just as they are almost completely backed out...

INT. THE CAR 219

...David leans over...GRABS the GEARSHIFT...

DAVID

Now forward!

EXT. THE CARS 220

...and SUDDENLY the BMW whips by the other two cars...BACK DOWN THE ALLEY...

INT. THE CAR 221

...as Maddie turns and looks at David furiously...

MADDIE

Don't you ever do that again.  
You want to drive...you drive.  
You want me to drive...keep your hands off the controls...

CONTINUED:

221

DAVID

Aye, aye, Captain Bligh...

EXT. THE ALLEY

222

...as their car BARRELS DOWN IT...

INT. THE CAR

223

...as Maddie glances up into the rearview...

MADDIE

(concerned)

David...

...and as David GLANCES up we can't help but notice...

IN THE REARVIEW

224

...Blond Man's car...and behind it, Reynold's car...once again gaining on David and Maddie...

ON DAVID

225

...his eyes darting from the windshield to the rearview...

DAVID

Soon as we're out of the alley  
make a left...

MADDIE

But we don't have the right of  
way.

DAVID

Maddie...we're doing eighty-five  
miles an hour down an alley...  
now is not the time to debate  
right of way!

MADDIE

Don't yell at me David! I can't  
concentrate if you're yelling  
at me! And if I can't concentrate  
I can't drive!

DAVID

(after a moment;  
very softly)

Get ready to make the turn.

(CONTINUED)

CONTINUED:

225

MADDIE  
(turning to him)

What?

DAVID  
(a scream)

Turn!

EXT. WHERE THE ALLEY MEETS THE STREET

226

...and she does...and the Blond Man's car does...and Reynold's car does...

ANOTHER ANGLE

227

...and now all three of the cars are heading down the street, far faster than normal traffic...

INT. THE CAR

228

...as Maddie's eyes dart from the rearview to the windshield...

MADDIE  
They're still behind us.

DAVID  
Of course they're still behind us. You have to go faster than them...

EXT. THE STREET

229

...as once again the Blond Man's car PULLS UP ALONGSIDE Maddie's...

INT. THE CAR

230

...as a panicked Maddie tries to move ahead of the Blond Man's car...

MADDIE  
David!

EXT. THE STREET

231

...as the Blond Man's car begins to RAM Maddie's...moving sideways into it...trying to send it flying into the parked cars along the curb...

ANOTHER ANGLE

232

...as Reynold's car comes up between Maddie's and the Blond Man's...and SUDDENLY makes a hard left...driving the Blond Man's

(CONTINUED)

CONTINUED: 232

car away from Maddie's car...the Blond Man's car FLIPPING OVER onto its HOOD in the middle of the street...

INT. MADDIE'S CAR 233

...as the two of them sit...shocked expressions on their faces...

DAVID  
Wow...a trained car.

MADDIE  
David...that other car saved us!

DAVID  
Right...cause he wants us all to himself. Hang a right here...

MADDIE  
Why?

DAVID  
Why? Why?! Because I said so... and so far I've been right about everything.

EXT. THE CAR 234

...and Maddie does...and right behind her, Reynold's car hangs a right of its own...

INT. THE CAR 235

...as Maddie LOOKS up and realizes...

MADDIE'S P.O.V. 236

...a brick wall...RUSHING at them...

ANOTHER ANGLE 237

...to REVEAL that they have turned into a DEAD END ALLEY.

ON THE CAR 238

...as it SCREAMS TO A STOP...

INT. THE CAR 239

...Maddie turning and looking at...

(CONTINUED)

CONTINUED:

239

DAVID

Alright. So I made one mistake.

\*

ANOTHER ANGLE

240

...as Reynolds's car does likewise...and Reynolds SPRINGS from his car...GUN DRAWN

REYNOLDS

(calling to them)

C.I.A. Come out with your hands up.

\*

INT. THE CAR

241

...as Maddie looks again at David...

MADDIE

C.I.A.? We've been running from the C.I.A.?

\*

\*

DAVID

Alright...

(reaching for the doorknob)

...two mistakes.

...and we...

FADE TO BLACK

END OF ACT THREE



ACT FOUR

FADE IN:

INT. MADDIE'S OFFICE - DAY

242

...as Maddie and David sit open mouthed as Reynolds paces the room...

MADDIE

So Hirsch wasn't a Russian spy?

REYNOLDS

Double agent. He posed as a Russian spy. He let them set him up with an apartment... credit cards...an identity. They "used" him to stage disident and terrorist activities in this country.

DAVID

But not before he let you know just where and when the trouble would begin.

REYNOLDS

Right. Except sometime after he got his last communique in Lisbon...they found him out. Killed a plane full of people to try and stop him from letting us know what was going on. When they realized that he had changed planes...they assigned an American based Soviet agent the task of eliminating him. A gentleman named Arkady Nestevchko.

DAVID

Guy's running around town with a name like that and nobody says "excuse me, don't I know you from high school?"

MADDIE

(comes the dawn)  
The "other" Roy Hirsch.

(CONTINUED)

CONTINUED:

242

REYNOLDS

His job was to retrieve the  
 communique and kill Hirsch.  
 Unfortunately he did the jobs  
 in the wrong order...killed  
 Hirsch and then couldn't locate  
 the communique.

\*

\*

MADDIE

So why was he chasing us?

REYNOLDS

Obviously he was convinced you  
 had it.

DAVID

And why were you chasing him?

REYNOLDS

(a small smile)

Because I was convinced he was  
 right.

\*

\*

\*

(and then)

Roy and I were close. I knew  
 where he kept things. I checked  
 the spot...and someone beat me  
 to it.

\*

DAVID

And you think it was us.

REYNOLDS NODS.

REYNOLDS

Look...here's the bottom line...  
 we know the Soviets are planning  
 an assassination on one of several  
 visiting Chinese dignitaries at a  
 special welcoming dinner being  
 held at the Biltmore just hours  
 from now. We've beefed up sec-  
 urity...alerted all the author-  
 ities...but it certainly would  
 be easier to protect our Chinese  
 friends if we knew which of them  
 was actually the target. That's  
 what's in the communique.

ON MADDIE

243

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

(CONTINUED)

CONTINUED:

243

MADDIE

David...?

ANOTHER ANGLE

244

...as David pulls the communique from his pocket...

DAVID

This is not the way I pictured  
it would end. Spies...Communique...  
Can't we have a speedboat chase?  
Where's the big guy with the  
teeth...or the fat guy with that  
deadly bowler.

MADDIE

(watching David  
hand him the  
communique)

Can you read Russian?

ON REYNOLDS

245

...as he looks at the communique and SMILES...

ANOTHER ANGLE

246

...this is not lost on David...

DAVID

This guy can read rushin'...  
stalling...taking his time...  
or beating a deadline.

(and then)

What's so funny?

REYNOLDS

They obviously wanted to make  
sure they killed the right China-  
man. The message simply reads...  
"the man with the mole on his  
nose".

DAVID

"The man with the mole on his  
nose?"

REYNOLDS

(nodding)

"The man with the mole on his  
nose."

(looking up)

I appreciate this. Your country  
appreciates this.

(CONTINUED)

CONTINUED:

246

DAVID

Yeah...well...Tell the country  
it was no sweat.

REYNOLDS

Well...I have a great deal to  
do...and not much time to do it  
in.

(pushing himself  
off the desk)

...I'd better get going.

...and he turns...

REYNOLDS

(turning back)

Miss Hayes...Mr. Addison...

...and leaves...

ON DAVID AND MADDIE

247

...as the two of them sit there...neither one knowing what to  
say to the other...

DAVID

Talk about going out with a  
whimper...

MADDIE

But don't you feel good? I  
feel good.

(a small smile)

It's kind of nice to know...  
that because of us...and the  
work we did...that right now...  
phone calls are being made...  
plans are being put in motion...  
that because of us...some friendly  
dignitaries life will be saved...  
an international incident avoided.

DAVID

Say that again?

MADDIE

All of it?

DAVID

No. The part about the phone  
call.

(CONTINUED)

CONTINUED:

247

MADDIE

What phone call?

DAVID

Exactly. What phone call?  
This guy is racing to find out  
who's going to be assassinated  
just hours from now at a big  
state dinner...he finds out...  
and he doesn't pick up the phone.  
Why?

MADDIE

Maybe he doesn't trust our phone.  
Maybe our phone is bugged.

DAVID

Maybe he didn't need to know  
who was being killed to save him.  
(and then;  
slowly)  
Maybe he needed to know who was  
being killed...to kill him.

MADDIE

(it starts to  
make sense)  
Oh David...

DAVID

(starting for  
the door)  
What are you doing for dinner  
tonight?

MADDIE

(following him)  
What do you mean?

DAVID

Feel like a little Chinese?

...and as the two fo them DASH OUT OF THE OFFICE...we...

SHOCK CUT TO:

## A CHANDELIER

248

...and we PAN DOWN FROM IT to REVEAL a BEAUTIFUL BANQUET ROOM... a LARGE DAIS filled with dignitaries from many different nations, sit, chat, and eat...while waiters and waitresses serve them. And we MOVE back and through the hall...revealing just how BIG and GRAND it is...past tables of eight...eating and enjoying... and finally out the BANQUET ROOM DOORS...which CLOSE just as soon as we are past them...to the sunglassed SECRET SERVICE MEN who stand posted outside them.

## ANOTHER ANGLE

249

...as Maddie and David come RUNNING AROUND a CORNER...see the Banquet Room...and rush towards it...

SECRET SERVICE

(stopping them)

Name please.

DAVID

David Addison...

MADDIE

Maddie Hayes...

SECRET SERVICE

I'm sorry but you're not on the guest list.

DAVID

That's cause we're not guests.

(and then;  
confidentially)

We're looking for a man with a mole on his nose.

SECRET SERVICE

A mole on his nose?

MADDIE

A mole on his nose!

SECRET SERVICE

What kind of clothes?

MADDIE

(to David;  
not understanding)

What kind of clothes?

(CONTINUED)

CONTINUED:

249

DAVID

(to the Secret  
Service Man)What kind of clothes do you  
suppose?

SECRET SERVICE

What kind of clothes, do I  
suppose would be worn by a man  
with a mole on his nose?

(a shrug)

Who knows?

DAVID

Did I happen to mention...  
did I bother to disclose...this  
man that we're seeking...with  
the mole on his nose?...I'm not  
sure of his clothes...or anything  
else...except he's Chinese...a  
big clue by itself.

MADDIE

(looking at him)

How do you do that?

DAVID

Gotta read a lot of Dr. Seuss.

SECRET SERVICE

I'm sorry to say...I'm sad to  
report...I haven't seen anyone  
at all of that sort. Not a man  
who's Chinese with a mole on  
his nose...with some kind of  
clothes that you can't suppose.  
So get away from this door and  
out of this place...or I'll  
have to hurt you...put my foot  
in your face.

DAVID

Oh.

MADDIE

(taking David's  
arm)

Time to go...

(CONTINUED)

CONTINUED:

249

DAVID  
 (waving;  
 smiling;  
 as she pulls  
 him away)

Time to go...

FOLLOWING THEM

250

...as they walk...just out of sight of the agent...and SUDDENLY David grabs Maddie and PULLS her over to...

A DOOR

251

...marked "SERVICE ONLY"...

MADDIE  
 (disliked being  
 pulled)

David...!

...and David motions to the door...and PULLS HER INSIDE...and the DOOR SWINGS OPEN AND SHUT...OPEN AND SHUT...and after two or three swings...we TIME CUT and...David WALKS OUT...dressed as a TUXEDOED WAITER...pulling on his cuffs...looking dapper as hell...

DAVID  
 (a loud whisper)

Maddie. C'mon. Times a wast-  
 ing.

MADDIE (O.C.)  
 (filtered;  
 through the  
 door)

I'm not coming out.

DAVID

What do you mean you're not coming out. You have to come out. How are we going to get into that banquet if you don't come out?

MADDIE (O.C.)

This is humiliating.

DAVID

It is not humiliating. Serving people food and drink is not humiliating. It's an important job. A vital link in nature's food chain.

(CONTINUED)



CONTINUED:

251

MADDIE (O.C.)

I'm not taking about that.

...and the door SWINGS OPEN and Maddie WALKS OUT...in a small...  
form-fitting server's outfit...

MADDIE

(not pleased)

I'm talking about this.

DAVID

(pleased)

What about it?

MADDIE

Where's the rest of it?

DAVID

What are you talking about.  
You look terrific.

(and then)

All of you looks terrific.

(and he can't

help but notice

the neckline)

Leave any room for tips in  
there?

MADDIE

(starting off)

That's it...

DAVID

(stopping her)

I'm sorry. You're right. But  
we have no choice. Just remem-  
ber...you're dressed like that...  
for America. And I...for one  
salute you.

MADDIE

Salute you, Addison.

DAVID

That's good. I like that.  
You ready? Look waitery.

FOLLOWING THEM

252

...as David...and then Maddie...head back in the direction of  
the banquet room...and as they PASS the SECRET SERVICE MAN...

(CONTINUED)

CONTINUED:

252

David...in the effort to hide his face...turns back to Maddie...  
and...

DAVID

...and I turned to him and I  
said..."Bubbah...I don't care  
what country you're from...in  
America we eat with our forks!"

...and they pass the agent without a hitch...and make their way  
into...

INT. THE BANQUET HALL - NIGHT

253

...the dinner in full swing...and David and Maddie quickly move  
over to the side of the room to take in the festivities...

MADDIE

(taking a water  
pitcher off of  
a tray;  
handing one  
to David)

Okay...now that we're here...  
what do we do?

DAVID

We look for that C.I.A. guy  
or a Chinese guy with a mole  
on his nose.

MADDIE

And if one of us finds one of  
them...?

DAVID

Holler.

...and the two of them exchange a NOD...and then each goes off  
in a separate direction...

FOLLOWING MADDIE

254

...as she moves to one of the tables with her water pitcher...  
refilling glasses...

ON MADDIE

255

...as she studies each person sitting at the table's nose...  
her eyes moving from...

FACE TO FACE 256  
...all different kinds of faces...all with noses...none with moles...

ON MADDIE 257  
...and satisfied...she moves to...

ANOTHER TABLE 258  
...and once again...as she pours...her eyes dash from person to person...only to discover...

A CHINESE MAN 259  
...with a menu in front of his face...

ON MADDIE 260  
...and she can't seem to see his nose...and she moves slightly...and while we're sure it isn't true...it almost SEEMS as if the man senses Maddie's movement and moves his face with her...so no matter where she moves she can not see his nose behind his menu...

VOICE (O.C.)  
Miss? Do you have a light?

...and Maddie TURNS to DISCOVER...

A MAN 261  
...an unlit cigar sticking out of his mouth...and Maddie bends over and quickly LIGHTS IT...and never one to waste a match... she TURNS...and lights the Chinese gentleman's...

MENU 262  
...which quickly ignites into flames...falling from the man's hands...

CHINESE MAN #1  
(in Chinese)  
Oh my goodness! What is going on?

...revealing...a moleless nose...

ANOTHER ANGLE 263  
...as Maddie quickly dumps some of her water into the man's lap and onto the burning menu...

(CONTINUED)

CONTINUED:

263

MADDIE

I am sorry, Sir. Forgive me.  
I had no idea...

...and we...

CUT TO:

DAVID

264

...working the dais...pouring water in each of the dignitaries' glasses...sticking his head in the space in between theirs... giving their shnozes the once over...and we can't help but notice...flashbulbs going off somewhere OUT OF FRAME...and we watch as he POURS A GLASS OF WATER...

VOICE (O.C.)

Mr. Prime Minister? Picture  
please?

...and the man on one side of David LOOKS UP...clearly the PRIME MINISTER...and SMILES...and out of the corner of David's eye...he too smiles at...

THE PHOTOGRAPHER

265

...who smiles back...REYNOLDS...

ANOTHER ANGLE

266

...as they both TURN and continue to go about their business... and then...

ON REYNOLDS

267

...as he REALIZES who that was...

ON DAVID

268

...as he REALIZES who that was...

ANOTHER ANGLE

269

...as the man on the other side of David turns...and HOLDS up his water glass...

CHINESE MAN #2

Might I have more water please?

...and David...nor for that matter us...can miss the MOLE ON HIS NOSE...

ON DAVID 270  
...seeing Reynolds ABOUT TO TURN...and he takes the Chinaman's head...and pushes it into...

A PLATE 271  
...of fettucini...

ON REYNOLDS 272  
...as he TURNS...

REYNOLDS  
(to David)  
You? What are you doing here?

ON DAVID 273  
...smiling as big as he can...thinking as fast as he can...a hand on each of two other chinamen's heads...he PUSHES THEIR faces into their fettucini...

DAVID  
(to Reynolds)  
Me?  
(a feigned laugh)  
You're not going to believe this...but I'm here because tonight we've replaced this banquet hall's real coffee with frozen crystals...

ON REYNOLDS 274  
...not amused...reaching into his coat...pulling out his gun...

ON DAVID 275  
...hitting the deck...ducking behind the table...but not before hollering...

DAVID  
Maaaaa-deeeeeeee!

ON REYNOLDS 276  
...feeling a tap on his shoulder...and he TURNS...and LOOKS... and turns his face right into a plate full of fettucini that Maddie is holding...and Maddie seizes the opportunity to grab the gun...and the temporarily blinded Reynolds and Maddie both fall to the floor...

(CONTINUED)

CONTINUED: 276

MADDIE  
(calling to him)  
David! Help!

ON DAVID 277

...crawling behind the length of the dais...hearing Maddie's cry...pulling himself to his feet...and running right into...

THE HEAD WAITER 278

...looking at David scornfully...

HEAD WAITER  
Young man...what are you doing?

DAVID  
Nothing. I've been clean for years.  
(and then)  
Why does everyone keep asking me that?

...and he quickly rushes past him as...

ANOTHER ANGLE 279

...one of the original Chinese gentlemen stands up at his seat...cleans his eyes of fettucini...and SEES...

DAVID 280

...making his way over to where Maddie and Reynolds are fighting over his gun...

ON THE CHINAMAN 281

...as he picks up the plate of fettucini...rears back and fires...

JUST AS DAVID 282

...reaches for the gun...turns...and DUCKS and...

ON A SPANISH DIGNITARY 283

...as the fettucini hits her right in the face...

ON DAVID 284

...as he SMILES at the woman...even as he is fighting for the gun...and...

- THE SPANISH DIGNITARY 285
- ...clearly misunderstands...for now she bends down...picks up her plate and fires it at...
- DAVID 286
- ...who ducks...letting the plate hit...
- AN AMERICAN DIGNITARY 287
- ...right in the kisser...
- ON MADDIE AND DAVID 288
- ...as they realize what they have done...
- DAVID  
(to Maddie)  
Think they got a fallout shelter  
in this dive?
- THE AMERICAN DIGNITARY 289
- ...who can't help but notice...
- THE AFRICAN CONSULATE 290
- ...who is laughing at him...and...
- THE AMERICAN DIGNITARY 291
- ...quietly picks up his water glass...and pours it down the back of...
- THE AFRICAN'S 292
- ...shirt. And he quickly stops laughing...
- ANOTHER ANGLE 293
- ...as the African picks up his desert...holds it aloft at face level...taps the Swiss Ambassador on the shoulder...and as he turns his head...his face goes right into it...
- ON THE SWISS AMBASSADOR 294
- ...as he peels the desert off the side of his face and throws it across the table at the African...who DUCKS...
- FOLLOWING THE AMBROSIA 295
- ...as it sails across the room and hits another statesman...

LONG SHOT

296

...to REVEAL that the hall is now one giant war zone...food  
the only ammo...

ON DAVID AND MADDIE

297

...still fighting Reynolds for his gun...

DAVID  
(looking around  
him as he  
fights;  
to Maddie)

See that? Who says you can't  
bring the countries of the world  
together to settle their dif-  
ferences in an orderly and  
civilized way?

...and we SLOWLY PULL BACK...taking in all the fighting...all  
the flying food...all the flags...all the everything...until  
finally...we...

FADE TO BLACK

END OF ACT FOUR