

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

"BROTHER, CAN YOU SPARE A BLONDE?"

written by

Glenn Gordon Caron

SECOND DRAFT

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

"BROTHER, CAN YOU SPARE A BLONDE?"

CAST LIST

MADDIE HAYES

DAVID ADDISON

MS. DIPESTO

RICHARD ADDISON

MR. NAVARONE

SMILING MAN

CUSTODIAN

DANCER #1

DANCER #2

MAITRE D'

SPORTING GOODS' SALESMAN

CASHIER

-MOONLIGHTING-

"BROTHER, CAN YOU SPARE A BLONDE?"

SET LIST

EXTERIORS

HOLIDAY INN  
Parking lot  
Int. Old Ford

BRICK OVERPASS  
Alleyway  
Surrounding Roadway  
Freeway Edge  
Int. Cadillac  
Int. Lincoln

INTERIORS

MADDIE'S HOUSE  
Entrance/Door  
Living Room

BLUE MOON DETECTIVE AGENCY  
Entrance  
Office Corridors  
Elevator  
Reception Area  
Maddie's Office  
David's Office  
Men's Bathroom  
(with Stalls)

HOLIDAY INN  
Backstage Area  
Stage  
Auditorium

SHOPPING MALL  
Top Level  
Middle Level  
Lower Level  
Sporting Goods Shop  
Jewelry Store  
(Entrance Only)  
Department Store  
Men's Wear Dept.  
(with dressing room  
area)  
Escalators

EXTERIORS

VARIOUS STREETS  
Int. Maddie's BMW

INTERIORS

ADRIANO'S RESTAURANT  
Entrance  
Dining Area  
Maitre D' Desk

DANCING BAR  
Dancing Area  
Table Area  
(with Bar)

"BROTHER, CAN YOU SPARE A BLONDE?"

ACT ONE

BLACK

1

...and then we SEE THEM...STARS TWINKLING against the NIGHT SKY. And from SOMEWHERE UNSEEN we HEAR the DISTANT SOUND of CARS on a THRUWAY. And AFTER A MOMENT...the following words appear across the bottom of the screen:

"SOMEWHERE IN SOUTH PHILADELPHIA"

...and we QUICKLY TILT DOWN to DISCOVER...

A BRICK OVERPASS

2

...and beneath it a long, dark ALLEYWAY...EMPTY...save for a shiny Cadillac...its lights out...just sitting there...

INSIDE THE CAR

3

...a man sits in the dark. Good looking in a slightly overstated way...his jewelery shines just a tad too brightly...his clothes seem uncharacteristically expensive for a man with such a working-class face. And he sits there for a LONG moment...finally TURNING...looking out the rear window of the car and SEEING NOTHING...sighing a SIGH... finally pulling out a silver nail file...springs it open and begins working on his nails. And from SOMEWHERE UNSEEN we HEAR the SOUND of ANOTHER CAR ENGINE. And the man inside the car...Mr. NAVARONE...LOOKS UP and into his...

\*

REARVIEW MIRROR

4

...to REVEAL A LINCOLN...pulling under the underpass. And it pulls alongside the Cadillac...

ON THE LINCOLN

5

...as its window begins to MELT DOWN into the car...and a slightly unkempt fellow with a grin from ear to ear smiles at NAVARONE.

\*

SMILING GUY

Evening, Mr. Navarone.

\*

ON NAVARONE

6\*

...he doesn't turn and look at the man...doesn't acknowledge him in any way.

ANOTHER ANGLE

7

...as the smiling man waits for Navarone to say something.

\*

SMILING MAN

(finally)

Got your money. Got all of it.

NAVARONE

\*

(still not turning;

tight;

through clenched

teeth;

after a long

moment)

It's seven-thirty-seven.

FAVORING THE SMILING MAN

8

...he knows what this means...and his smile fades slightly as he quickly tries to assess how much damage he's done...

NAVARONE

\*

(after a moment;

quietly;

still not look-

ing)

Seven-thirty-eight.

SMILING MAN

Sorry.

NAVARONE

\*

Sorry?

(leaning forward;

starting the

engine)

We said seven-thirty-two.

TIGHTER ON THE SMILING MAN

9

...hearing the Cadillac engine starting to crank...no smile at all...

SMILING MAN

Wait a second. Five minutes?

You're going to burn a deal

over five minutes?

ANOTHER ANGLE

10

...as Navarone throws his car into gear...and the Cadillac begins to ROAR OFF in REVERSE...

\*

ON THE SMILING MAN 11  
 ...STUNNED...LEAPING out of his car...starting off after the...  
 CADILLAC 12  
 ...which SUDDENLY shifts gears again...heading FORWARD...  
 ON THE SMILING MAN 13  
 ...as he throws himself across the hood of the MOVING CAR...  
 THROUGH THE WINDSHIELD 14  
 ...and we SEE HIM...hanging on for dear life...SCREAMING  
 through the glass...

SMILING MAN  
 Five minutes? You're gonna blow  
 a hundred-grand over five min-  
 utes?

ON NAVARONE 15\*  
 ...totally unconcerned...and SUDDENLY...  
 ANOTHER ANGLE 16  
 ...as the Cadillac STOPS SHORT with a squeal...THROWING...  
 THE SMILING MAN 17  
 ...off the hood and onto...  
 THE WET ROADWAY 18  
 ...and he HITS it with a THUD...and we HOLD ON HIM for a LONG  
 MOMENT...then slowly PAN OVER to see the bottom of Navarone's \*  
 CAR DOOR OPEN...and watch as the man STEPS OUT and WALKS  
 OVER to...  
 THE SMILING MAN 19  
 ...now face down in the street...  
 NAVARONE 20 \*  
 ...still not smiling or frowning...a face without expression...  
 a cool operator...

NAVARONE \*  
 (after a long  
 moment)  
 I'm a big believer in punctuality.

ANOTHER ANGLE 21  
 ...as he walks slowly towards the smiling man's Lincoln...  
 opens the door and reaches inside...pulling out an ATTACHE  
 CASE...

ON THE HOOD OF THE LINCOLN 22  
 ...as Navarone slams the case down on top of it...and in the  
 ambient light of the Cadillac's high-beams we can SEE him  
 opening the case...and then running his hands through the  
 stacks of bills... \*

ON THE SMILING MAN 23  
 ...watching this...SLOWLY PICKING HIMSELF UP off the ground...

ON NAVARONE 24\*  
 ...satisfied...slamming the case shut...

NAVARONE \*  
 (without looking  
 at him)  
 This is a serious business you  
 want to get into. Want to be  
 in a serious business...have  
 to act serious.  
 (turning to  
 him)  
 Next time...on time.

ON THE SMILING MAN 25  
 ...a SMALL NOD that says he understands...

ANOTHER ANGLE 26  
 ...as Navarone walks to the trunk of his car...opens it...and  
 PULLS OUT AN ATTACHE of his own... \*

NAVARONE \*  
 Come over here and check your  
 merchandise.

ON THE SMILING MAN 27  
 ...as he timidly makes his way over to the car...its engine  
 STILL RUNNING...OPENS the attache and SEES that it contains  
 many bags of white powder. And Navarone spears one of the bags  
 with his nail clipper. And the smiling man sticks a pinky  
 in...and gives it a snort. \*

(CONTINUED)



CONTINUED:

27

SMILING MAN  
(looking up)

Wow.

NAVARONE  
(nothing but  
contempt)

\*

Yeah. Wow.

ON NAVARONE

28\*

...as he turns...takes his case full of money and starts  
towards his car door...

NAVARONE  
(without looking  
back)

\*

Get your booty off of my trunk,  
kid. This time I ain't stopping.

ANOTHER ANGLE

29

...as the smiling man does just that...grabbing his attache  
quickly...then turning one more time towards Navarone...just  
as he slams shut his car door...

\*

SMILING MAN  
Mr. Navarone? Just one more  
thing...

\*

TIGHT ON THE CAR DOOR

30

...and we watch...as Navarone's head freezes...then turns back  
towards us...

\*

Yeah? NAVARONE

\*

ON THE SMILING MAN

31

...and now he is holding a .357...a cannon of a gun...and  
he is smiling once again...

\*

SMILING MAN  
You're under arrest, jackass...

ON NAVARONE

32\*

...as he turns...to SEE...

THE FAR END OF THE UNDERPASS 33  
...an ARMED MAN come out from behind the brick wall...

ON NAVARONE 34 \*  
...as he turns the other way and SEES...

THE OTHER END OF THE UNDERPASS 35  
...ANOTHER ARMED MAN step out...

ON NAVARONE 36 \*  
...as he SUDDENLY GUNS IT...

THE CADILLAC 37  
...SCREAMING FORWARD as...

THE THREE MEN 38  
...empty their guns into it...and we WATCH as...

A BULLET 39  
...finds it's way into one of the Caddy's...

TIRES 40  
...and it blows...and...

THE CAR 41  
...ROLLS OVER onto its side...

SMASHING 42  
...into the wall of the underpass...its HORN STUCK...a hor-  
rible unending HONK as though the car were in some terrible  
pain...

ON NAVARONE 43 \*  
...as he SCRAMBLES out of the vehicle...and begins to RUN...  
LIMP...away...the attache still clutched in his hand...

ANOTHER ANGLE 44  
...as the THREE LAW-MEN give CHASE, on foot...

## FOLLOWING NAVARONE

45\*

...making his way along the edge of the freeway...hobbling along...clutching the attache...breathing hard...the lights from cars rushing by...washing over him and falling away... and SUDDENLY he finds himself next to...

## A CHAIN LINK FENCE

46

...and NAVARONE GRABS IT...and begins PULLING HIMSELF up and over it...and as he does...another pair of headlights hit him...and he and we can't help but HEAR...

SMILING MAN (O.C.)

There he is...

## REVERSE ANGLE

47

...as Navarone comes over the top of the fence and JUMPS DOWN onto the other side to DISCOVER HIMSELF in...

## A HUGE PARKING LOT

48

...row after row of parked cars...and Navarone quickly hunches down and begins to move between them...burying himself in the rows of cars...TRYING DOORS...all of them LOCKED...KEEPING LOW...and moving slowly...and always clutching his attache...

SMILING MAN (O.C.)

Can we get some lights?

## ON NAVARONE

49\*

...trying one more door...locked...then moving around to the front of this car...an older FORD...and discovering that the hood is loose...and reaching carefully and quietly underneath...he UNFASTENS the HOOD and LIFTS it just enough... and puts the attache inside...

## ANOTHER ANGLE

50

...as Navarone attempts to close the hood...but discovers that the ATTACHE is simply TOO THICK...and making every effort to stay as quiet as possible...reaches in under the hood...and with a hard YANK...PULLS OUT a hose and a belt until there is enough clearance for the case...

## ON NAVARONE

51\*

...as he gently CLOSES the HOOD then takes a MOMENT and STARES AT...

THE CAR'S LICENSE PLATE

51A

...burning its number into his brain...

ON NAVARONE

51B\*

...as he moves OFF and AWAY from the car...and we follow him...MOVING UP AND BACK SLOWLY to REVEAL that we are in the parking lot of a...

EXT. A HOLIDAY INN - NIGHT

52

...its GREEN AND RED NEON SIGN blinking on and off...calling to the nighttime freeway drivers. And as LOMINO MOVES BEHIND this SIGN...we can't help but notice the following message spelled out on the hotel's marquee:

"SHED POUNDS  
MAKE MONEY  
THIN AND RICH DEMONSTRATION  
TONITE AT 8"

...and as we MOVE IN TOWARDS THE SIGN...we...

DISSOLVE TO:

INT. BACKSTAGE AT THE HOLIDAY INN - NIGHT

53

...and WE MOVE PAST as a couple of BLACK TEENAGERS...dressed in "street" dancing clothes...limbering up...a BORED WOMAN standing behind a bank of audio tape machines, amplifiers and turntables...and finally ARRIVE at a nervous looking MAN we'll call RICHARD...the early side of thirty...pacing back and forth...clearly trying to summon the energy and courage for what he is about to do...

RICHARD  
(to himself)  
Gotta think positive...think  
positive...

...and from OUT OF FRAME an OLDER MAN...clearly a custodial worker of some type...walks up to RICHARD and taps him on the shoulder..

RICHARD  
(turning with  
a start)  
Huh?

CUSTODIAN  
It's fourteen after eight already. Remember...anything after nine-thirty and you get billed double. I got Amway coming in tomorrow...and I don't think you want me here after midnight cleaning up.

ON RICHARD

54

...as he reflexively looks at his watch...hands his cigarette to the janitor...claps his hands with a "this is it" kind of intensity and...

(CONTINUED)

CONTINUED:

54

RICHARD  
 (starting off)  
 You're right, Pop. It's show-  
 time!

FOLLOWING RICHARD

55

...as he passes the dancers...

RICHARD  
 C'mon now. Let's give these  
 people a show. Remember...  
 they're passing up "Highway to  
 Heaven" for this.

...and makes his way TOWARDS...

CENTER STAGE

56

...the CURTAIN still CLOSED...and RICHARD takes a MICROPHONE  
 off its stand...cradles it in his hand...and throws a CUE  
 to...

THE BORED WOMAN

57

...behind the audio equipment...who quickly HITS a BUTTON  
 and...

ON RICHARD

58

...as he SMILES...hearing THE SOUND of a PRERECORDED DRUM-  
 ROLL...

RICHARD  
 (lowering his  
 voice)  
 Ladies and Gentlemen...Boys and  
 Girls...Moms and Dads...

...and he QUICKLY turns and THROWS ANOTHER CUE at...

THE BORED WOMAN

59

...who QUICKLY and somewhat haphazardly...LOWERS a NEEDLE  
 to a RECORD spinning on a TURNTABLE...and SUDDENLY BREAK-  
 DANCE MUSIC is HEARD...

ON RICHARD

60

...beginning to move...badly...to the music...

(CONTINUED)

CONTINUED:

60

RICHARD (cont'd)  
...prepare yourself for an evening that's destined to change your life.

...and he QUICKLY covers the MIKE with his hands and frantically gestures at...

THE TWO DANCERS

61

...who are standing in the corner...staring into a mirror and working on their hair...

RICHARD  
Hey! Shababdoo! This ain't no disco! Get out there!

ON RICHARD

62

...uncovering the mike...

RICHARD (cont'd)  
(lowering his voice again)  
...a story that's going to stay with you 'til the day you die...

THE STAGE

63

...as the two break-dancers SUDDENLY come out from behind the curtain and start doing their thing along its edge... the CURTAIN STILL CLOSED...

ON RICHARD

64

...trying like hell to move to the beat...but cursed with a white man's rhythm...

RICHARD (cont'd)  
(into the mike)  
...the Thin and Rich Story!  
Told by the only man who knows all the good parts...

ON THE BREAK-DANCERS

65

...one of whom ROLLS HIS EYES as he hears that...

RICHARD (O.C.)  
...Mr. Rich and Thin himself...  
Richard Addison!

LONG SHOT - AUDITORIUM

66

...as Richard BURSTS THROUGH THE CURTAIN...his hands high  
in the air...the mike clutched in his hand...

RICHARD  
(looking out at  
the audience;  
throwing it  
away;  
theatrical as  
hell)

Oh my goodness...what a group...

RICHARD'S P.O.V.

67

...the place seats four-hundred...but there can't be more  
than twenty-seven people...all of them expressionless in  
their winter coats...staring up at...

RICHARD

68

...still trying to keep the beat with his body...starting  
to RAP...

RICHARD  
(forcing a smile)  
Wanna tell you a story...  
(grabbing his  
own fat)  
'bout a guy with a roll...  
Said, "Gotta find some glory...  
Gotta make some dough..."

THE DANCERS  
(the chorus;  
without feeling)  
Gotta find some glory,  
Gotta make some dough.

RICHARD  
So he thinned and he thinned,  
And he thinned and he thinned,  
And after he was done,  
He invented...

(pulling a jar  
out from his  
pocket)  
...this junk!  
This goo,  
This gop,  
This weird looking swill,  
It's called Rich and Thin

(MORE)

(CONTINUED)



CONTINUED:

68

RICHARD (cont'd)

And here's what it will do...  
 It will melt your fat,  
 Melt it clear away,  
 It'll keep you lean,  
 'Til your dying day.  
 But that's not all this stuff  
 will do,  
 Yes it will make you rich,  
 It'll do that too!

THE DANCERS

Yes it will make you rich,  
 It will do that too!

RICHARD

Now how can we make a promise  
 like this?  
 That this powdered goop can  
 make you rich?  
 We can make this promise  
 Because it's true.  
 It worked for me,  
 It'll work for you.

THE DANCERS

He used to be fat,  
 He used to be poor,  
 Now he's thin,  
 And he's rich,  
 Drives a Porsche 9-4-4!

RICHARD'S P.O.V. - THE AUDIENCE

69

...and we can't help but notice...the few people who are  
 there beginning to get up from their seats and make their  
 way out of the darkened meeting room and towards the door...

ON RICHARD

70

...a small bit of panic visible on his face...and we...

SHOCK CUT TO:

INT. THE MEETING ROOM

71

...the LIGHTS are now on...the place EMPTY...save for...

RICHARD

72

...standing in the doorway of the meeting room...a cigarette  
 clenched between his teeth...peeling bills off a roll and  
 handing them to one of the dancers...

(CONTINUED)

CONTINUED:

72

DANCER #1

Sorry you didn't sell any of  
that stuff, Man.

RICHARD

(without feeling)

Takes time. Any new product.  
(noticing the  
dancer is  
chewing)

Gum. Gum took a long time.  
People didn't get it when they  
heard you were supposed to chew  
but you couldn't actually eat  
the stuff. Anything new...you  
have to educate the public.

(looking up)

What did we say? Thirty-five?

DANCER #1

Forty.

...and we...

SHOCK CUT TO:

EXT. HOLIDAY INN PARKING LOT - NIGHT

73

...as the two dancers...and Richard...and the bored woman  
all drift out into the night and towards their cars...

RICHARD

(fishing keys out  
of his pocket)

How 'bout grass. Y'know...  
lawns? Here's this stuff...  
you plant it...you fertilize  
it...you water it...There are  
people who take better care of  
this stuff than their kids...  
So they can do what? Cut it  
and throw it away.

(off their looks)

What are you staring at?

ON THE DANCER

74

...looking at Richard...looking at the car...an old Ford...

(CONTINUED)

CONTINUED:

74

RICHARD

(a smile)

It's in the shop. Porsches  
are very delicate machines.

DANCER #2

Right, Man...Whatever you say.

RICHARD

Very delicate.

...and the two men look at each other...the dancers finally  
moving off...and Richard reaches for the door to his car and...

INT. THE CAR

75

...as Richard climbs in...stabs the ignition with his key...  
TURNS it...and...we HEAR the SOUND of the engine TRYING to  
TURN OVER...it SOUNDS THIRSTY...

ANOTHER ANGLE

76

...as the headlights from the dancer's car sweep through  
his windshield...and we HEAR the HONK of their horn...and  
watch as Richard half-heartedly WAVES as they DRIVE BY...

ON RICHARD

77

...as he TURNS the key again...and again we HEAR the SOUND  
of a STARVED ENGINE...

LONG SHOT

78

...Richard the ONLY one in the parking lot...stepping out  
of his car...

ON RICHARD

79

...as he makes his way around to the front of the car...  
reaches beneath the grill...and finally lifts the hood...

ANOTHER ANGLE

80

...as he SEES the briefcase...jammed in there...and...

ON RICHARD

81

...puzzled...reaching for it...

ANOTHER ANGLE

82

...as he opens it...

ON RICHARD 83

...STUNNED...

ANOTHER ANGLE 84

...and we SEE IT...stacks of TWENTIES...all neatly wrapped...

ON RICHARD 85

...as he SLAMS the LID SHUT...and then...not quite believing it...OPENS it once more...just a CRACK...

LONG SHOT 86

...and we WATCH...as he SLAMS the HOOD DOWN on the car... and hugging the briefcase to his chest...TURNS and walks... and then RUNS away...a speck in the night...across the huge parking lot and finally OUT OF VIEW...as we... \*

DISSOLVE TO:

TIGHT ON A SPEAKER 87

...and we PULL BACK SLOWLY to REVEAL a RADIO...a song just coming to an end...

RADIO

...and that's Mr. Jagger pleading for "Just Another Night" and that's also...

...and DISCOVER that we are in MADDIE'S OFFICE at the BLUE MOON DETECTIVE AGENCY...

RADIO (cont'd)

...our super song of the day. You be caller number twenty-two and we're gonna give you four-thousand dollars...

...and there...sitting behind her desk...going over BILLS... her EYES SUDDENLY LIGHTING UP...is...MADDIE...

RADIO (cont'd)

...that's four-thousand big ones just for being the twenty-second caller to get through on our boogie line!...

...and Maddie GLANCES AROUND quickly to make sure no one is watching...and then DISCREETLY PICKS UP the phone and BEGINS to DIAL...as we...

SHOCK CUT TO:

DIPESTO

88

...the SOUND of the RADIO CONTINUING in THE RECEPTION AREA as...

RADIO (cont'd)

So you just ask yourself...  
what radio station pays cold,  
hard cash to its listeners?  
Ain't no other, brother...We're  
KRKD...your...

...she DIALS FURIOUSLY...and we...

SHOCK CUT TO:

DAVID

89

...sitting in his office...behind his desk...the SOUND of the  
RADIO continuing here as well...as David...shirtsleeves rolled  
up...phone pressed to his ear...SCREAMS into the mouthpiece...

RADIO (cont'd)

...Music Machine!  
(and then;  
the sound  
of PHONE  
LINES being  
punched)  
You're caller number  
one...number two...  
three...four...you are  
caller number five...  
caller number six...  
you're seven...Hi,  
you're caller number  
eight...This is KRKD  
and you are our ninth  
caller...Hi, you're  
number ten...number  
eleven...Hello, you're  
caller number twelve...  
thirteen...fourteen...  
fifteen...sixteen...  
seventeen...eighteen...  
nineteen...You're cal-  
ler number twenty...  
Believe it you're num-  
ber twenty one...  
(and then;  
a meaningful  
PAUSE)

You're caller number  
twenty-two! And you've  
just won four-thousand  
dollars!!!!

DAVID

What do you mean you  
can't break in?!  
Operator...this is an  
emergency!

(putting the  
phone away  
from his  
mouth)

I'm sorry Mr. Presi-  
dent...she just doesn't  
believe me. Perhaps  
you or Mr. Iacocca  
would like to speak  
with her yourselves.

(picking up  
the phone  
again)

Operator...I don't mind  
telling you...you're  
putting me in a helluva  
spot.

(and then)

Are you calling me a  
liar?

(and then)

Yeah...well...Reach out  
and touch *this*, Mama!

(CONTINUED)

CONTINUED:

89

...and with that he SLAMS the PHONE back onto its CRADLE  
as we...

SHOCK CUT TO:

DIPESTO

90

...SLAMMING down her phone...as we...

SHOCK CUT TO:

MADDIE

91

...SLAMMING down her phone...and she SITS there for the  
LONGEST MOMENT...her face painted with disappointment...  
until finally...

ANOTHER ANGLE

92

...she PULLS HERSELF up from her desk-chair and makes her way  
over to the RADIO...SHUTTING IT OFF and making her way back  
towards her...

DESK

93

...with a SIGH...reseats herself...calmly picks up the bills  
on her desk...looks at them for a moment...and then...with  
an unexpected flurry of temper...THROWS THEM OFF HER DESK...  
as we...

CUT TO:

INT. THE RECEPTION AREA

94

...Dipesto behind her counter as Maddie comes marching out  
of her office...

MADDIE

(throwing the  
empty waiting  
room chairs  
a glance)

Anyone waiting to see us?

DIPESTO

See us what?

MADDIE

(ignoring that)

Any calls?

(CONTINUED)

CONTINUED:

94

DIPESTO  
 (really trying)  
 Calls?

MADDIE  
 Any appointments?

DIPESTO  
 (holding up  
 the newspaper)  
 John Gavin was made Ambassador  
 to Mexico again.

ANOTHER ANGLE

95

...and that was not what she wanted to hear...and SHE TURNS  
 and starts TOWARDS...

MADDIE  
 (without look-  
 ing back)  
 I'll be in with Mr. Addison...

ON DIPESTO

96

...a glint of panic in her eyes...

DIPESTO  
 Certainly...

...and as inconspicuously as she can...she LEANS FORWARD  
 and...

TIGHT ON DIPESTO'S PHONE

97

...PRESSES a BUTTON on her phone console...as we...

SHOCK CUT TO:

A MAGNIFYING GLASS

98

...and we PULL BACK SLOWLY to REVEAL an EYE...David's eye.  
 And we CONTINUE to PULL BACK SLOWLY to REVEAL the COVER of  
 A BOOK...the UPSIDE DOWN COVER of A BOOK..."THE JOY OF SEX"...  
 and SUDDENLY he HEARS Dipesto's BUZZER and...

ANOTHER ANGLE

99

...drops the book...throws the magnifying glass in a drawer...  
 SWIVELS around in his chair and picks up the phone just as  
 his...

OFFICE DOOR

100

...OPENS...and there STANDS MADDIE...DISCOVERING...

DAVID

101

...holding up a single finger..."please wait"...clearly enmeshed in a phone conversation...

DAVID

...Mrs. Mittleman...  
(waving Maddie  
in)

...I don't care if I have to  
look under every woman in Los  
Angeles...

(a wink to  
Maddie)

...I'm going to find your  
husband...

ANOTHER ANGLE

102

...as Maddie watches this...not quite knowing what to make  
of it...

DAVID (cont'd)

(after a moment)

Hey...I wouldn't do the job  
if I didn't love it, Mrs.  
Mittleman.

(and then)

You too. Bye, bye.

...and with that he HANGS UP the phone and looks up at Maddie  
with a ready smile...

DAVID

Something I can do for...?

MADDIE

(cutting him off;  
pointing at  
the phone)

What was that?

DAVID

(looking at it  
himself)

Phone. Still is.

(CONTINUED)



CONTINUED:

102

MADDIE

David...  
(pointing at  
the phone)  
...did we just get a case?

DAVID

A case?

MADDIE

A case.

DAVID

A case?

MADDIE

A customer.

DAVID

A customer?

MADDIE

A customer!  
(she takes a  
breath)  
David...that person on the  
phone...does she want to hire  
us? Was that a case?

DAVID

Kind of.

MADDIE

Kind of?

DAVID

Yeah...kind of.  
(and then)

Maybe.

MADDIE

What do you mean..."Kind of.  
Maybe." What was that?

(CONTINUED)

CONTINUED:

102

DAVID

That...

(pulling himself  
out of his  
chair)

...that was...

(thinking about  
it)

...an inquiry!

MADDIE

(dubious)

An inquiry?

DAVID

(with great  
enthusiasm;  
liking it  
better and  
better)

An inquiry!

MADDIE

(sinking into  
a chair;  
hating it  
more and  
more)

An inquiry.

DAVID

Hey...c'mon. An inquiry...an  
inquiry isn't bad. That's  
like...case foreplay. A person's  
got to make an inquiry before  
they can give you a case.

MADDIE

(not sure she  
believes this)

Case foreplay?

DAVID (cont'd)

Don't you see? This is great  
news! It means people are  
beginning to hear about us...  
take us seriously...

ON MADDIE

103

...comes the dawn...

(CONTINUED)

CONTINUED:

103

MADDIE

There was no one on the phone...  
was there David?

DAVID

What are you talking about?  
Mrs. Mittleman...lives in  
Pacoima...The Mister said he  
was going out to the Mall...  
turns out he was going out with  
a Moll...

...and Maddie begins to PULL herself out of her chair...

DAVID (cont'd)

(watching her  
go)

She's going to call around...  
other agencies...check prices...

MADDIE

(looking at him;  
a simple  
statement of  
fact)

There was no one on the phone,  
David.

...and with that, she TURNS...and starts out of David's  
office...

INT. THE RECEPTION AREA - DAY -

104

...as Maddie makes her way through it...David right behind  
her...

DAVID

Alright... There was no one on  
the phone...

MADDIE

(not looking  
back)

Terrific. You're terrific...  
the world's terrific...terrific.

DAVID

Well I know...everybody knows...  
you're...

\*  
\*

(CONTINUED)

CONTINUED:

104

...he doesn't finish the sentence...doesn't want to say the word...

MADDIE

(walking and  
talking;  
without looking  
back;  
finishing it  
for him)

\*  
\*  
\*  
\*  
\*  
\*

Depressed? Ha! Depressed is what I was before I started feeling really bad and became what I am now.

(and then;  
stopping;  
turning)

\*  
\*

You know what I did just before? I called a radio station. They were giving away money and I thought...if I can just win some...

DAVID

(right behind  
her;  
sharing a  
concerned glance  
with Ms. Dipesto  
as he passes)

Maddie, Maddie, Maddie...you're losing your grip...and I haven't even had a chance to sample it yet...

...and we...

INT. MADDIE'S OFFICE - DAY

105

...as Maddie comes charging into it...David right behind her...

DAVID

Maddie...look at me. I know you're getting...

DAVID (cont'd)  
(searching for  
the word)

...disillusioned.

MADDIE  
(filling in  
the blank)

...impoverished!

CONTINUED:

105

DAVID (cont'd)

...but that is no reason to  
act so...

MADDIE

(turning to him;  
finishing his  
sentence)

...terrified! And I'm not act-  
ing. David...we've been at  
this for months...and it just  
doesn't seem to get any easier.  
This business is a giant pit  
I throw money into.

DAVID

Not forever. Believe me...it's  
going to turn around. Maddie...  
now is not the time to throw  
in the towel.

MADDIE

Towel? David...pretty soon  
there aren't going to be any  
towels.

(beginning to  
get upset)

No towels. No bathrooms. No  
anything.

DAVID

That's gonna be tough on the  
old personal hygiene.

ON MADDIE

106

...this is hard...this is what it has been all about...

MADDIE

(a long moment;  
and then)

The Internal Revenue Service  
wants me to sell my house.

DAVID

(stunned)

Your house?

(CONTINUED)

CONTINUED:

106

MADDIE

My house. David...between what  
I owe in payroll taxes and what  
I owe in property taxes...

(almost in  
tears)

...that house is the only thing  
I have left.

DAVID

(he still can't  
believe it)

Your house?

MADDIE (cont'd)

I worked eleven years to get  
that house...If the government  
sells it out from under me...

DAVID

Wooo, Scarlet...Tara ain't on  
the block yet. How much do  
you need?

\*  
\*

ON MADDIE

106A

...she turns and looks at him...this is tough to say...

MADDIE

About thirty-five-thousand.

ANOTHER ANGLE

106B

...as David hears the figure and falls back into a chair...

\*

DAVID

(after a moment)

Dollars?

...and Maddie NODS.

DAVID

Carumba!

ON THE TWO OF THEM

106C

...sitting there...neither one saying anything for the  
longest time...the figure "thirty-five-thousand" just sort  
of hanging there...

(CONTINUED)

CONTINUED:

106C

MADDIE

(finally)

Where am I going to get that  
kind of money?

ON DAVID

A106C

...at a loss...

DAVID

I don't know...

(and then)

But we will...

ANOTHER ANGLE

B106C

...as Maddie pulls herself out of her chair...

MADDIE

(with a contemptuous  
snort)

"We will". How?

DAVID

We'll make it!

MADDIE

(beginning to  
pace)

Where? On the Xerox machine?

DAVID

Lady...how many times do I have  
to tell you? We're sitting on  
a money machine here. We just  
haven't figured out how to turn  
it on yet.

MADDIE

You are a preposterous human  
being...do you know that? A  
preposterous human being...

DAVID

Why? Because I believe in  
thinking positively?

(CONTINUED)

CONTINUED:

B106C

MADDIE

Thinking positively?! David...  
we're standing on the deck of  
the Titanic and you're suggest-  
ing songs to the band!

(and then;  
lowering her  
voice;

this is serious)

David...this business simply  
doesn't make sense. No one  
calls...no one comes in...  
It's breaking your heart...  
It's bankrupting me...Why are  
we putting ourselves through  
this...?

ON DAVID

C106C

...listening to this...

ON MADDIE

D106C

...she's never meant anything more in her life...

MADDIE

(once more for  
emphasis)

Why?

ON DAVID

E106C

...clearly moved...a serious expression painted across his  
face...and we WATCH...as SILENTLY he pulls himself UP and  
OUT of his chair...

DAVID

(rhetorically)

Why?

ON MADDIE

F106C

...and she NODS...she can't understand "why" either...

ON DAVID

G106C

...lost in thought...moving around the room...

DAVID

(to himself)

Why...?



ON MADDIE

H106C

...a small smile...she has made contact...

MADDIE

(resigned)

Yeah. Why?

ANOTHER ANGLE

I106C

...as SUDDENLY David whips around...and somewhere unseen a light has gone on...

DAVID

Why?

(and then)

Because we're on the verge,  
Maddie. We are on the verge!

MADDIE

(she can't believe  
it)

On the verge of what!!!

(and then;  
dropping her  
head to her  
hands)

Why am I asking? He'll just  
tell me.

DAVID

(ignoring that)

We're on the verge of happening  
Maddie. Any day now...any minute  
now.

MADDIE (cont'd)

(to herself)

Why am I living this life?  
I've done nothing to deserve  
this...

DAVID (cont'd)

This is normal, Maddie...this  
is absolutely normal...this  
mild recessionary trend we're  
experiencing...

MADDIE (cont'd)

If I had known that being good  
didn't count...I would have  
stayed out later...slept around  
more...

(CONTINUED)

CONTINUED:

I106C

DAVID

Don't you think this happens to every company? It does! I remember reading about this little roadside outfit...nothing was working...empty stores...milk's going bad in the coolers. One day Mr. Eleven turns to Mr. Seven and says, "Sev? Maybe we should open earlier and close later." A lightning bolt goes off in Sev's head...the two guys switch billing and the rest is business history.

MADDIE

David...

DAVID (cont'd)

We're in that exact same place, Maddie. I mean...alright...I'll concede that everything isn't working as smoothly as it should. But it will. We'll work out the kinks and voila!...I'm telling you...any day...any hour...any minute...that phone is going to ring...and on the other end is going to be somebody with an answer to all our business problems. All of them. And then there'll be enough money for you and Uncle Sam and...

...and at that very moment the BUZZER on Maddie's phone BUZZES... \*

MADDIE

(a look to the  
phone;  
a look to him)

How'd you do that?

(CONTINUED)

CONTINUED:

I106C\*

DAVID

(he hasn't a  
clue)

Wait. I'll do it again.

...and indeed the BUZZER BUZZES one more time...

ON MADDIE

106D

...as she reaches behind her...and PICKS UP the phone...

MADDIE

(clearing her  
throat)

Yes?

(and then)

For Mr. Addison?

ON DAVID

106E

...his eyes hopeful...

FAVORING MADDIE

106F

...as her eyes dart up to him...a funny mixture of resig-  
nation and amusement...

MADDIE

His brother?

DAVID

(stunned)

My brother?

MADDIE

(handing him  
the phone)You have a brother? \*

...and David NODS.

MADDIE

Oh brother.

...and we...

FADE OUT

OMIT 107-113

OMIT 107-113

END OF ACT ONE

ACT TWO

FADE IN:

INT. MADDIE'S CAR - NIGHT

114

...Maddie in the driver's seat...David sitting next to her...  
they are both dressed for dinner...

MADDIE

(looking over  
at him)

Davie and Richie...

(and then)

I didn't even know you had a  
brother.

DAVID

(a shrug)

Never thought of him as a  
brother. Always thought of  
him as Mom and Dad's science  
project.

MADDIE

How long has it been since  
you've seen him?

DAVID

(checking his  
watch)

This is the eighties?...

MADDIE

He certainly sounds like he's  
doing well. Staying at the  
Bel Air Hotel...Dinner at  
El Cabana...

\*

\*

DAVID

(terse)

Uh-huh.

MADDIE

(enjoying this;  
a small smile)

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

DAVID

What?

(CONTINUED)

CONTINUED:

114

MADDIE

David Addison...You're shook.  
You're shook because you think  
your brother might be doing  
better than you.

\*

...he TURNS and LOOKS at her...and says NOTHING...

MADDIE

(after a moment)

That's why you asked me to come  
with you tonight...isn't it?

DAVID

What are you talking about?  
I asked you to come with me  
because...

(thinking about  
it)

...I want you to meet my  
brother.

(and then)

...Because we work together.

(and then)

...Because...

MADDIE

(as happy as  
we've ever  
seen her;  
finishing the  
sentence)

...you're shook!

(and then)

What does he do?

DAVID

He annoys me.

MADDIE

No. I mean for a living.

DAVID

I don't know.

(and then)

Look...we're brothers...but  
we have nothing in common.  
I mean...we're not alike at  
all.

\*

(CONTINUED)

CONTINUED

114

MADDIE

Really...

DAVID

Oh yeah. This guy...this guy's  
got an angle on everything.

MADDIE

That is different.

DAVID

Never worked an honest day in  
his life...

MADDIE

Could be he was adopted. \*

DAVID

(not hearing  
that)

I remember he was always hitting  
up the relatives for money.  
Seed money for some new idea.  
Going to make everybody a million.  
Crazy stuff. Square hula-hoops.  
Stringless yo-yo's. Once he  
wanted money to put shots of  
tequila in those little packets  
that ketchup and mustard come  
in, for people who can never  
find a shot glass.

(and then;  
shaking his  
head)

Strange boy. \*

MADDIE

You're right. Doesn't sound  
like you at all.

DAVID

But you never know. Guy might  
have finally made good. Some-  
body told me he was trying to  
breed dogs you didn't have to  
walk. Little dickens kept get-  
ting fatter and fatter until  
they exploded. Maybe he worked  
out the kinks. Maybe he's  
loaded now.

(and then)

Damn it.

(CONTINUED)

CONTINUED:

114

MADDIE

You are shook!

DAVID

I'm not shook. We just don't get along. Alright?

(and then)

I'm surprised he even called me.

MADDIE

He's your brother.

DAVID

Yeah...but...it's not like that. We don't talk...we don't write. You'll see... we'll sit down...we won't have anything to say to each other.

MADDIE

Why?

DAVID

It's not me. It's him. He makes everything a competition. Who's taller. Who's better looking. Who's making more money.

MADDIE

Gee.

(and then)

Who is?

DAVID

(ignoring that)

You'll see...you won't like him at all. He's one of those guys...he waits for you to slip up...waits 'til you need something...then he's got you. So you owe him. Me...I never give him the satisfaction.

MADDIE

This sounds serious.

(CONTINUED)

CONTINUED:

114

DAVID

Not for me. Water off a duck's  
butt.

(and then)

By the way...I'm paying for  
dinner.

MADDIE

David...he asked us.

DAVID

I don't care. I'm paying for  
dinner.

MADDIE

Duck's butt, huh?

DAVID

I'm just letting you know in  
advance, that's all.

MADDIE

Fine.

DAVID

You see him reaching for the  
bill...you just shove it over  
to me.

MADDIE

Fine. Fine, fine, fine.

DAVID

Fine.

(and then)

Think I could borrow a hundred  
or so until payday?

(CONTINUED)



CONTINUED:

114

...and as she TURNS and looks at him...we...

SHOCK CUT TO:

INT. ADRIANO'S RESTAURANT - NIGHT

115\*

...as David and Maddie make their way through the maze of tables...until David finally catches sight of...

RICHARD

116

...looking just as he did the night we saw him at the HOLIDAY INN...although far better dressed and far better groomed. He is wearing a beautiful dark suit and hasn't yet caught sight of...

DAVID

117

...who stops short in his tracks and GRABS MADDIE'S arm...

DAVID

(a hard whisper)

There he is.

MADDIE

David...you're hurting my arm.

DAVID

(letting go)

How do I look? I look okay?  
Everything tucked? Everything zipped?

MADDIE

(slightly exasperated)

Dav...

DAVID (cont'd)

(cutting her off)

Do me a favor...when you shake his hand...bend over a little.

MADDIE

What!

(CONTINUED)

CONTINUED:

117

DAVID (cont'd)  
(taking her  
hand;  
starting to  
lead her to  
the table)

Trust me. It'll impress the  
hell out of him. Better than  
a Gold Card...

OMIT 118-119

OMIT 118-119

ON RICHARD

120

...already pulling himself up and out of his chair...as...

DAVID

121

...now sporting a SMILE from EAR to EAR...opens arms and...

DAVID

Wally!

ANOTHER ANGLE

122

...as Richard does likewise...taking his brother into his  
arms and...

RICHARD

Beav...!

...and the two brothers HUG until...

\*

\*

RICHARD

122A

...his head buried in David's shoulder...suddenly catches sight of...

RICARD

(honestly startled)

My goodness...

MADDIE

122B

...standing there...waiting to be introduced...and we can't help but notice...that she can't help but notice...that he is taller...he is better looking...

MADDIE

Hello.

ANOTHER ANGLE

122C

...as Richard frees himself from David's grip...

RICHARD

Hello. Wow. That's exactly what I was thinking. Talk about two people being in sync.

(he looks her  
up and down)

So now you're probably wondering what I look like without my clothes on.

MADDIE

(to David)

He really is your brother.

DAVID

Maddie Hayes...this is my brother Richie. Richie...this is Maddie Hayes.

RICHARD

Well this is a treat. And I'm excited too.

(pulling out  
Maddie's chair)

Here you are Ms. Hayes...nice view of...

(enjoying this;  
a small wink)

...me.

(CONTINUED)

CONTINUED:

122C

...and as Maddie seats herself, Richard LAUGHS at his own joke...and then seats himself as well...as...

MADDIE

122D

...LAUGHS...there is something endearing about the guy...and...

DAVID

122E

...smiles the tiniest of smiles...

ANOTHER ANGLE

122F

...as the three of them sit there...

RICHARD  
(finally)

Dave!

DAVID  
(after a moment;  
for lack of  
anything better  
to do)

Rich!

...and the two men NOD at each other...and both glance at Maddie...and then there is SILENCE...each waiting for the other to say something...NODDING...exchanging awkward smiles...until...

MADDIE  
(a big smile;  
looking from  
one to the  
other)

So you two are brothers!

ON DAVID

122G

...as he SHRUGS an acknowledgement...

ON RICHARD

122H

...as he does the same...

OMIT 123-130

OMIT 123-130

## FAVORING MADDIE

131

...trying to think of something to say...and finally...it hits her...

MADDIE  
(after a long  
moment)

Gosh.

...and now Maddie sits there...nodding and smiling awkwardly as well...as David and Richard exchange glances...

RICHARD  
(finally)  
She's a helluva orator, Dave.  
I wouldn't let her get away.

DAVID  
(ignoring that)  
So...how are you, Rich? \*

RICHARD  
I'm great Dave...I'm doing  
just great. I feel like I  
got the world by the cahones...  
y'know?

MADDIE  
(leaning over  
to David)  
What's a cahone?

DAVID  
(to Maddie;  
but just  
loud enough  
for Richard  
to hear)  
Don't worry about it...you don't  
have any and neither does he. \*

RICHARD  
Nice seeing you again too,  
Dave.

DAVID  
What brings you to L.A.,  
Rich?

RICHARD  
747. First class.

(CONTINUED)

CONTINUED:

131

DAVID

Okay. I'll bite. New suit.  
Fancy restaurant. First class  
air fare. What gives? You  
been stealing money from Dad's  
cigar box again?

RICHARD

(simply)

I had a very good year.

DAVID

What does that mean.

RICHARD

What do you want? You want  
numbers? Numbers are tacky  
Dave.

(an embarrassed  
shrug to  
Maddie)

Visit your brother you're sup-  
posed to bring a W-2?

DAVID

I don't want to know how much...  
I want to know how. Last time  
I saw you, you were selling  
oregano cigarettes to suburban  
housewives in packs of twenty.  
(and then)

By the way...How'd that coupon-  
on-the-back idea work out for  
you? \*

MADDIE

(picking up  
her menu)

Maybe we should order...

RICHARD

(picking up his  
menu)

Good idea.

DAVID

(pulling away  
Richard's menu)

So how'd you do it? I'm curious.

(CONTINUED)

CONTINUED:

131

RICHARD

C'mon Dave...fess up...You're not curious. You're envious.

DAVID

Envious? I'm speechless. For you to be a success...the laws of nature would have to be repealed.

MADDIE

(beginning to panic;  
to David)

Addison!

(turning to Richard)

Addison!

RICHARD

Are you saying I'm dumb?

DAVID

No. I'm not saying you're dumb.

(and then)

Saying it would be cruel.

RICHARD

Okay Dave...let's get down to it.

DAVID

Down to "what", Rich?

RICHARD

Down to "it" Dave. I think money is a pretty good way of keeping score.

(and then)

How much you got?

DAVID

Are we talking strictly American currency or do Krugerrands count?

(CONTINUED)

CONTINUED:

131

RICHARD

Bupkus, huh?  
 (and then)  
 What do you drive?

DAVID

About a hundred and thirty  
 yards depending on whether I  
 use a nine iron or not.

RICHARD

Company car...right?

ON DAVID

132

...saying nothing...

ON RICHARD

133

...and the more time that goes by without a reply...the more  
 his smile grows...and then SUDDENLY...from OUT of FRAME...  
 a HAND RESTS ITSELF on his shoulder...

MAITRE D'

Mr. Addison? Call for you at  
 my desk.

RICHARD

(as he pulls  
 himself out  
 of his chair)  
 Just like old times...huh,  
 Bro...?

ON DAVID AND MADDIE

134

...as they watch him disappear...

DAVID

(finally)  
 I hate him.

MADDIE

Really? Doesn't show.

...and we...

SHOCK CUT TO:



THE HOSTESS'S DESK

135\*

...as Richard approaches it...

RICHARD

My name is Richard Addison?  
I understand there's a call  
for me?

...and the HOSTESS NODS and pushes a line...handing Richard  
the phone... \*

RICHARD

(into phone)  
Richard Addison.

VOICE (O.C.)

(FILTERED)  
You own a blue Ford?

RICHARD

Excuse me?

VOICE (O.C.)

Richard...you have something  
that belongs to me.

TIGHT ON RICHARD

136

...as the blood drains out of his face...

RICHARD

(after a moment;  
tentatively)  
Who is this?

VOICE (O.C.)

Did you think going to Calif-  
ornia was going to make a dif-  
ference? Did you think I  
wouldn't come after you and  
get it back?

(and then)

Richard...you have something  
that belongs...

...but before the man can finish the sentence...Richard  
SLAMS DOWN...

THE PHONE

137

...RETURNING it to its CRADLE...

ON RICHARD

138

...clearly rattled...and we...

SHOCK CUT TO:

RICHARD

139

...falling back into his seat at the TABLE with David and Maddie...but he is different now...clearly preoccupied...and there is a MOMENT of SILENCE...

ANOTHER ANGLE

140

...as Maddie leans forward and touches his arm...

MADDIE

Richard?

RICHARD

(snapping out  
of it;  
a small smile)

My broker. I told him to sell.

(and then;  
SUDDENLY)

You guys like this place? I  
don't think I like this place.

ON DAVID AND MADDIE

141

...as they exchange glances...pretty weird behavior...

ON RICHARD

142

...pulling himself up from his seat...fishing in his back pocket for his wallet...

RICHARD

Trash this.

(throwing a  
hundred dollar  
bill onto the  
table;  
and then;  
looking at  
Maddie)

Wanna go dancing? Let's all  
go dancing.

ON DAVID

143

...not understanding...clearing his throat...snapping his fingers...

(CONTINUED)

CONTINUED:

143

DAVID

Waiter? Take this man back  
to the kitchen. He's not  
completely cooked.

ANOTHER ANGLE

144

...as Richard ignores that...TURNS and starts heading for  
the door...walking backwards...keeping Maddie and David in  
his sights...

RICHARD

C'mon! Let's get out of here.  
Whataya say?  
(a look to  
Maddie)  
Gonna get down!  
(and then)  
Gonna stay down!  
(and then)  
Gonna roll around.

...and with that he TURNS...and slips out the door...

ON DAVID AND MADDIE

145

...as they watch him go...

DAVID

My word of honor...I've never  
met the man before.

...and we...

SHOCK CUT TO:

INT. MADDIE'S CAR - NIGHT

146

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

MADDIE

You know where you're going?

DAVID

I'm following him.

MADDIE

You keep talking as though he  
were a visitor from another  
planet.

(CONTINUED)

CONTINUED:

146

...and David SAYS NOTHING...just SHRUGS and keeps driving...

MADDIE

(after a long  
moment)

I like him.

DAVID

(without looking)

Good.

...and the two of them drive on in silence...as we...

SHOCK CUT TO:

YELLOW

147

...or more like BLONDE...and we PULL BACK and FOCUS SLOWLY to REVEAL that we are LOST in Maddie's hair...and from SOMEWHERE UNSEEN...MUSIC...

MUSIC

*"I need a love that grows...  
I don't want it unless I know..."*

...and we watch her head...moving back and forth...from side to side...apparently dancing...and suddenly she TURNS... and her head is replaced in the FRAME by that of her dancing partner's...David's...

MUSIC (cont'd)

*"With each passing hour...  
Someone...  
Somehow...  
Will be there...  
Ready to share..."*

...and we watch as his head moves...buried in Maddie's shoulder...and SUDDENLY he TURNS...and we SEE Maddie's head again...dancing...a smile from ear to ear...

MUSIC (cont'd)

*"I need a love that's strong...  
I'm so tired of being alone..."*

...and SUDDENLY she turns...REVEALING her dancing partner... RICHARD...

MUSIC (cont'd)

*"But will my lonely heart...  
Play the part?...  
Of the fool again...  
Before I begin?..."*

(CONTINUED)

CONTINUED:

147

...and SUDDENLY another TURN to once again REVEAL MADDIE...

MUSIC (cont'd)

*"Foolish heart...  
Hear me calling..."*

...and SUDDENLY another TURN to REVEAL DAVID...

MUSIC (cont'd)

*"Stop before...  
You start falling..."*

...and SUDDENLY another TURN to REVEAL MADDIE...

MUSIC (cont'd)

*"Foolish heart...  
Heed my warning..."*

...and SUDDENLY another TURN to REVEAL RICHARD...

MUSIC (cont'd)

*"You've been wrong before...  
Don't be wrong anymore."*

...and SUDDENLY the pair dance away...swimming out of focus...  
as we...

DISSOLVE TO:

A GLASS OF ALE

148

...BUBBLES RISING...and we PULL BACK to REVEAL that the glass  
is on a COCKTAIL TABLE at which David and Richard sit...both  
staring straight ahead...slightly wasted...

RICHARD

She's remarkable...

DAVID

Yup.

THEIR P.O.V.

149

...and there she is...across the bar...MADDIE...and she does  
LOOK REMARKABLE...painted in the glow of the juke box...  
the neon of the beer signs...the phone pressed to her cheek...  
talking to SOMEONE UNHEARD...

ON DAVID AND RICHARD

150

...the two of them sitting...sipping...watching...

(CONTINUED)

CONTINUED:

150

RICHARD  
(turning to him)  
You two...?

DAVID  
(finishing the  
sentence)  
Strictly business.

RICHARD  
Really?

DAVID  
Truly.

RICHARD  
Then you wouldn't get upset...?

DAVID  
Upset. C'mon...  
(and then)  
Just one little thing.

RICHARD  
What's that?

DAVID  
I need thirty-five-thousand  
dollars.

RICHARD  
What do you mean?

DAVID  
I mean a loan. And you can't  
say anything to Maddie.

ON RICHARD

151

...he doesn't understand...but he doesn't care...and he  
smiles a small smile and takes David's hand and gives it  
a simple shake...

RICHARD  
Done. First thing in the  
morning.

(CONTINUED)

CONTINUED:

151

DAVID  
(pulling himself  
out of his  
chair)

Well then I'm going to make  
tracks.

(whipping his  
jacket off  
the back of  
his chair)

You be sure and say goodnight  
for me.

RICHARD  
(watching him  
go;  
amused)

You have my solemn word.

...and David says nothing...just TURNS and goes...and we  
HOLD on Richard...smiling and self-satisfied in his chair...  
and we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON ELEVATOR DOORS 152

...as SUDDENLY they OPEN...REVEALING MADDIE...SMILING...  
and we FOLLOW HER...as she makes her way out of the elevator \*  
and begins down...

INT. THE BLUE MOON CORRIDOR - DAY 153

...that LEADS TO...

INT. BLUE MOON INVESTIGATIONS - DAY 154

...as Maddie COMES THROUGH the double doors...still whis-  
tling...crosses by Dipesto's station and starts toward her  
office as...

DIPESTO 155

...LEANS FORWARD and DISCREETLY PRESSES...

AN INTERCOM BUZZER 156

...that buzzes in...

INT. DAVID'S OFFICE 157

...where David SITS behind his desk...and hearing the BUZZER...  
he SPRINGS to his feet...and STARTS for his OFFICE DOOR as...

MADDIE 158

...STOPS in her TRACKS...THINKS BETTER of where she is  
going and TURNS in the OPPOSITE DIRECTION...and seeing  
this...

DIPESTO 159

...once again LEANS FORWARD and FRANTICALLY begins BUZZING...

DAVID'S OFFICE 160

...and now DAVID quickly stops in his tracks...TURNS AROUND  
and DIVES back into his DESK CHAIR...throwing his hands  
behind his head and his feet up on his desk...just as...

FROM BEHIND DAVID 161

...we SEE Maddie STICK her HEAD in his OFFICE DOOR...

(CONTINUED)



CONTINUED:

161

MADDIE

Hello, Stranger...

ANOTHER ANGLE

162

...as David...cool and calm...he's been in this position for hours...pulls his feet down off his desk and pulls his hands down from behind his head...

DAVID

Stranger who? Stranger me?

MADDIE

(making her way  
into the office)

They don't get any stranger.  
(and then)

You disappeared last night.

DAVID

You looked like you were having  
such a swell time...I didn't  
think you'd even notice.

MADDIE

(seating herself  
on the corner  
of his desk)

I noticed...

(and then;  
embarrassed)

...after a while.

(and then)

I had a nice time. A nice  
night. He's a pretty terrific  
guy.

DAVID

Richie? Oh yeah. You just  
don't want to be around during  
skin-shedding season.

MADDIE

He has nothing but nice things  
to say about you.

DAVID

Well...I have nothing but nice  
things to say about me either.

(CONTINUED)

CONTINUED:

162

MADDIE

(not amused;  
pulling herself  
off the desk  
corner;  
shaking her  
head;  
heading for  
the door)

I did it again...

DAVID

What's that...and would you  
do it once with me?

MADDIE

(stopping;  
turning to him)  
I stopped in here because I  
thought...

(she hesitates)  
...well I know how you feel  
about your brother...

(this is hard)

...and clearly we...

(she searches  
for the word;  
a shrug)

..."got along" last night...

DAVID

(puzzled)  
Yeah? So?

MADDIE

(amazed)  
Nothing. You're invulnerable...  
aren't you?

DAVID

If you're asking how I feel  
about you and Richie...

(he smiles;  
shrugs)

...uh...

MADDIE

(cutting him off)  
No. I wasn't asking anything.  
I don't know what I was thinking  
of.

(and then;  
turning)

Well...I don't think I'm going  
to hang around today...

ON DAVID

162

...WATCHING her go...and as she TURNS HER BACK we can just see the beginnings of hurt in his eyes...

DAVID

(without warning)

Hey Blondy-blonde...

ON MADDIE

163

...and she TURNS...

ANOTHER ANGLE

164

...as David LEANS FORWARD...opens one of his desk drawers and pulls out an envelope...and without a moment's hesitation...tosses it to...

DAVID

Little something I found under one of the sofa cushions...

MADDIE

165

...who catches it...STUNNED...

MADDIE

David...?

(and then;  
opening the  
envelope)

...it's full of money...

ANOTHER ANGLE

166

...as he stays seated behind his desk...just watching her...

DAVID

And people say you're no detective...

MADDIE

(amazed;  
counting)

Look at all this. There's got to be...

DAVID

...thirty-seven-thousand dollars.

ON MADDIE

167

...and she LOOKS UP from the envelope...not understanding...

ON DAVID

168

...slightly embarrassed...

DAVID

I kept thinking about our little chit-chat yesterday... your little problem. So I came in early this morning...went through the files and sure enough...I came across this old bank account we used to have. I don't know what the whole story was...maybe your accountants just didn't know it was there. Anyway...I took the liberty of going down to the bank...getting the cash...

ON MADDIE

169

...OVERWHELMED...

MADDIE

David...

...and she moves TOWARDS HIM...and we MOVE WITH HER...as she STOOPS DOWN to where HE IS SITTING and gives him a HUG around the neck...

MADDIE

Oh David...

ON DAVID

170

...and reaching behind him...HE TAKES HER ARMS from his neck...

DAVID

Hey...I'm not totally invulnerable.

ANOTHER ANGLE

171

...as the two of them realize that they are almost in a clench...and MADDIE MOVES BACK QUICKLY...and stands awkwardly for a long moment...looking at him...

MADDIE

(finally)

Thank you.

(CONTINUED)

CONTINUED:

171

DAVID

Don't thank me. Thank the bank.

MADDIE

Yeah...right...well...whoever...

DAVID

Whoever...

(and then)

Well...have fun...

ON MADDIE

172

...and she NODS weakly...and after a LONG MOMENT...TURNS and GOES...as...

DAVID

173

...sits there...and whatever SMILE he has DISAPPEARS...just watching...his eyes focusing on where she was...even though she is NO LONGER there...and he continues to STARE OFF into SPACE for what seems like the LONGEST TIME until...

VOICE (O.C.)

Mr. Addison?

...and he SUDDENLY LOOKS UP to DISCOVER...

DIPESTO

174

...standing in his doorway...

DIPESTO (cont'd)

I'm confused.

ANOTHER ANGLE

175

...as David pulls himself out of his chair and starts towards her...

DAVID

Found that out, did you? Darn. We'd been trying to keep it from you as long as we could... but hey...you were bound to put two and two together and come up with a fraction...

...and PAST her...heading out into...

INT. BLUE MOON RECEPTION AREA

176

...Dipesto right behind him...

DIPESTO

Ms. Hayes just told me that you found a bank account with some money in it that no one knew anything about...

DAVID

(not looking  
back)

Yeah? So?

DIPESTO

Well Mr. Addison...I've always made all the deposits and kept all the books and I've been here as long as you have...and there's only one bank account...

DAVID

(stopping;  
turning to her)

Fine, Ms. Dipesto...

DIPESTO

But I don't understand. If you're saying there's only one bank account...and I know there's only one bank account...

DAVID

(a hand on her  
shoulder)

You're right...you're confused. There were two accounts...two. One you knew about...the other you didn't. Alright?

DIPESTO

But...

DAVID

No buts...no maybes. It's none of your damn business anyway and I'd sure appreciate it if you just shut the hell up about it and crawl back into your cage. Okay?

ON DIPESTO 177  
...and she just looks at him...devastated...

ON DAVID 178  
...and he realizes what he's done...but it's too late...

DAVID  
(as much to him-  
self as to  
her)  
Okay...

...and with that he TURNS...and HEADS OUT the AGENCY DOOR  
and into...

THE CORRIDOR 179  
...making his way QUICKLY DOWN IT and into...

INT. MEN'S ROOM - DAY 180  
...as David comes CRASHING through the door...and in a  
FRENZY PUNCHES...

THE AIR DRYER 181  
...which begins to whir...and KICKS...

THE TRASH CAN 182  
...which falls over with a LOUD CRASH...as he SLAPS...

THE SOAP DISPENSER 183  
...over the sink...and quickly turns on all...

THE FAUCETS 184  
...one by one...JETS of WATER SURGING out of each of them...  
ONE after the OTHER...until he reaches and turns on...

THE LAST FAUCET 185  
...which FLIES off the sink to which it is attached...  
sending...

A JET OF WATER 186  
...flying across the room...

ANOTHER ANGLE 187  
...as David quickly reaches through the water and shuts off  
all the faucets...

ON DAVID 188  
...as he stands there...breathing hard...assessing the  
damage...finally looking down at his...

WET PANTS 189  
...good and soaked...a huge wet spot below his belt.

ON DAVID 190  
...as he TURNS and looks at himself in...

THE MIRROR 191  
...a well dressed man with a huge wet spot on his pants...

ON DAVID 192  
...not pleased...and then the IDEA STRIKES...and his EYES  
LIGHT UP...

ANOTHER ANGLE 193  
...as David walks over to the drying machine...PUNCHES the  
BUTTON once more and begins to "limbo" under the whirring  
machine to dry his pants...until SUDDENLY...

DAVID'S EYES 194  
...grow wide and...

ANOTHER ANGLE 195  
...he turns his back to us and grabs himself...

DAVID  
(to himself)  
Hot...!

...and BEGINS to fan his pants with his hand...when SUDDENLY...

TIGHT ON DAVID'S FACE 196  
...as he HEARS SOMETHING...the BATHROOM DOOR OPENING...



WIDE SHOT 197  
...as he looks down...reconfirms the wet spot on his trousers  
and quickly DUCKS into...

A TOILET STALL - FROM ABOVE 198  
...pulling the door closed behind him.

ON DAVID'S FACE 199  
...as he stands there...his ear pressed to the stall door...  
LISTENING to the FOOTSTEPS of the man who has come into  
the john...ONE STEP...and then ANOTHER...and then ANOTHER...  
and then the SOUND of the BATHROOM DOOR being PULLED OPEN  
ONCE MORE...and then CRASHING CLOSED.

ANOTHER ANGLE 200  
...as David BREATHES a SIGH OF RELIEF...opens the lock on  
the stall door and PRESSES AGAINST IT...

ON DAVID 201  
...as he realizes that the door is not going anywhere...  
frozen in place...something stopping it from moving...and  
after a moment he LOOKS DOWN to DISCOVER...

DAVID'S P.O.V. 202  
...a pair of men's shoes...attached to a pair of men's feet...  
standing just on the other side of the door...the man's body  
blocking the door from opening...

ON DAVID 203  
...seeing this...and then LOOKING UP and over the stall  
door to DISCOVER...

A PAIR OF EYES 204  
...LOOKING OVER the top of the stall AT HIM...

ANOTHER ANGLE 205  
...as DAVID LOOKS at the man...and the MAN LOOKS back at  
him...

DAVID  
(for lack of  
anything better  
to say)

Hello.

ON THE MAN'S EYES .

206

...COLD...STEELY...and we've seen them somewhere before...  
 NAVARONE'S EYES...

\*

NAVARONE

\*

Mr. Addison?...

ON DAVID

207

...looking back at the eyes...trying to make sense of this...  
 not sure whether to be amused or concerned...

DAVID

(there is noth-  
 ing to say)

YeEEEEEEEEES?

NAVARONE

\*

(starting again)

Mr. Addison...

DAVID

(cutting him  
 off)

C'mon fella...we're in the  
 toilet. You can call me Dave.

ON THE EYES

208

...burning...staring...glaring...

NAVARONE

\*

You have something that belongs  
 to me.

FAVORING DAVID

209

...looking around...not understanding...

DAVID

Not in here I don't.

NAVARONE

\*

This is not time to play games,  
 Mr. Addison...

DAVID

Seems to me the Pot is calling  
 the Kettle Farberware, Pal.  
 Now why don't you just step  
 aside and let me out of here?

ANOTHER ANGLE 210  
...as David SUDDENLY throws all his weight at the door...

CLOSER ANGLE 211  
...as he PRESSES his shoulder to it...giving it everything  
he's got...and...

ANOTHER ANGLE 212  
...the door doesn't give at all...

ON DAVID 213  
...MOVING from the door...BREATHING HARD...mighty mad...

DAVID  
Fine, fella...that's fine.  
You play it that way. I got  
time on my side. That's right,  
Pal. At some point Mother  
Nature's gonna make it so you're  
gonna need to be on this side  
of the door...then we'll see  
how tough you are!

...and then WITHOUT WARNING...

A FOOT 214  
...SMASHES into the STALL DOOR...sending it...

FLYING OPEN 215  
...and into...

DAVID 216  
...knocking him down onto the floor just in front of the  
toilet...and he LOOKS UP TO DISCOVER...

NAVARONE 217\*  
...standing over him...

NAVARONE \*  
I don't think you understand,  
Richard...

ON DAVID 218  
...hearing that...

(CONTINUED)

CONTINUED:

218

DAVID  
(cutting him  
off)

Richard? Wait a...

...but before he can get the words out...a PAIR of HANDS  
are on DAVID'S COLLAR...PICKING HIM UP and then...

ANOTHER ANGLE

219

...pressing his face into the toilet water...

NAVARONE  
(starting again)

I don't think you understand,  
Richard.

...and all we HEAR is the SOUND of David's gurgling screams...

NAVARONE (cont'd)

My name is Navarone...and that  
hundred-thousand dollars you  
found and have been spending  
so freely from Philadelphia  
to California is mine.

(and then)

I want it back.

TIGHT ON DAVID'S FACE

220

...as Navarone pulls it out of the water...

NAVARONE

You understand that?

ON NAVARONE

221

...this is the coldest man in the history of the world...

NAVARONE

Tell me you understand...

ANOTHER ANGLE

222

...as David shakes his head "yes"...and spits out a stream  
of water...and Navarone PULLS HIMSELF up from his crouch  
above David...

NAVARONE

You get busy and round up that  
money. The next time I visit  
you, there won't be time for  
drinks.

ON DAVID

223

...his hair standing straight up...his face still dripping wet...

DAVID  
(a smile to  
Navarone)

Darn. \*

...and we HOLD on David's smile as we LISTEN to the SOUND of NAVARONE'S FEET making their way across the bathroom tile... \* finally hearing the sound of the DOOR BEING PULLED OPEN... and then SLAMMING SHUT. And as it does...David's smile disappears...and we...

CUT TO:

INT. THE BLUE MOON RECEPTION AREA - DAY

223A

...as David comes barreling into it from the hall...making his way straight to...

DIPESTO

Mr. Addison...

(noting his hair)

What happened to you? Were you in a fight?

DAVID

Damn right. Some guy forgot to lift the seat. I hate that.

(and then)

When Maddie left here...did she mention where she was going?

DIPESTO

I'm not speaking to you.

DAVID

Yes you are. I just heard you.

ON DIPESTO

223B

...and she looks at him...

ON DAVID

223C

...and he knows what is expected of him...

DAVID  
(a sigh;  
and then)

Alright Agnes...I'm...

(CONTINUED)

CONTINUED:

223C

DIPESTO  
(cutting him  
off)

No cute apologies. I don't  
want a cute apology.

DAVID  
I wasn't going to...

DIPESTO  
You were mean to me. Mr.  
Addison...for no good reason  
other than that you were in a  
bad mood.

DAVID  
You're ri...

DIPESTO  
And that stinks. Lots of times  
I'm in a bad mood...lots of  
times. But I'm not mean to  
you...You think because you  
make more money than me that  
you can just be mean to me?

DAVID  
No. I...

DIPESTO  
That's all. I don't want to  
talk about it anymore.

...and she TURNS...about to walk away from her desk...

DAVID  
(realer than  
real)  
Agnes...I'm sorry.

ON DIPESTO

223D

...as she stops in her tracks...

DAVID  
(to her back)  
I really am...Sorry.

(CONTINUED)

CONTINUED:

223D

DIPESTO

She's at her house.

(and then;  
turning to  
him)And you're forgiven. But  
watch it. I know where you  
live.

...and she SMILES...

ON DAVID

223E

...and he SMILES...and TURNS...as we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

BLUE

224

...and then we REALIZE it is a card of some kind...and then we RISE ABOVE IT to DISCOVER A pair of eyes...Richard's eyes...and they dart back and forth...a pair of beady bullets locked in the poker game of a lifetime...

RICHARD

(lowering the  
card in front  
of his face;  
and then;  
after a LONG  
and MEANINGFUL  
MOMENT)

What...was the name of the  
family pooch on the hit tele-  
vision series "The Waltons"?

ON MADDIE

225

...sitting across from him in her living room. She could care less...but she forces a smile nonetheless...

ANOTHER ANGLE

226

...clearly having the time of his life...continues...

RICHARD (cont'd)

A. Wilbur, B. Rex, C. Manfred,  
D. Reckless, or E. Mr. Peabody.  
Take your time.

MADDIE

Richard...

RICHARD

(a small smile)

Little hint. We're looking  
for the character name here...  
not the actor's...

ON MADDIE

227

...as she PULLS herself up from the chair she is sitting in at the small table in her LIVING ROOM...

(CONTINUED)



CONTINUED:

227

MADDIE

Richard...I have a terrible  
confession to make.

\*

RICHARD

(pulling himself  
up from his  
chair)

\*

\*

\*

Maddie...you've only known me  
eighteen hours. You can't be  
tired of me already...that  
would be a female-land-speed  
record.

MADDIE

I'm not tired of you. I like  
you...It's...

RICHARD

(slipping his  
arm around  
her)

...David?

(CONTINUED)

CONTINUED:

227

MADDIE  
(nodding)

David.

RICHARD  
(resigned)

David.

...and at that EXACT MOMENT there is a knock on the front door.

MADDIE  
(calling)  
Who is it?

VOICE (O.C.)  
(FILTERED;  
through the  
door)

David!

RICHARD  
David?

MADDIE  
(kind of glad)  
David!

RICHARD  
(a shrug;  
it's worth a  
try;  
calling back)  
David who?

ON THE DOOR

228

...as it FLIES OPEN...a foot COMING THROUGH the door...  
SEEING RICHARD...and then STOPPING...

DAVID  
You're a dead man.

ANOTHER ANGLE

229

...as Richard checks his own pulse...

RICHARD  
I beg to differ, Bro.

ON DAVID 230  
 ...and that's all he needs...and he's OFF like a shot...

ON RICHARD 231  
 ...and he doesn't need to be warned...as he too TURNS and...

ANOTHER ANGLE 232  
 ...RUNS...away from David...back behind...

THE COUCH 233  
 ...which David steps ONTO and over...diving onto...

RICHARD'S BACK 234  
 ...as the two of them...

CRASH 235  
 ...onto the LIVING ROOM CARPET...David on top of RICHARD  
 as...

MADDIE 236  
 ...SCREAMS...her hands over her mouth...

MADDIE  
 What are you doing? Why are  
 you fighting? David! Richard!

ON THE TWO OF THEM 237  
 ...as they wrestle and roll around on the floor...

DAVID  
 Give!

RICHARD  
 You give!

DAVID  
 Give!

RICHARD  
 You give!

DAVID  
 You give first!

ANOTHER ANGLE

238

...as Maddie injects herself into the middle of this...  
trying to separate them...panicked by all this fighting...

MADDIE

Stop this! Both of you! Stop  
this now!

ON THE TWO OF THEM

239

...as they STOP...and TURN...and look up at Maddie...

DAVID AND RICHARD

(in perfect unison)

Shaddddup!

ON MADDIE

240

...surprised by that...but she does what she's told...and  
backs off quickly...as...

THE TWO MEN

241

...continue to ROLL around...until David finds himself on  
top of Richard...Richard's hands pinned under his own body...  
helpless under the weight of his younger brother...

DAVID

Okay, Big Brother...Mr. Success...  
Now we'll see how terrific you  
are...Now we'll see what you're  
made of...cause I'm gonna make  
you eat dirt! I'm gonna make  
you eat worms!

\*

ANOTHER ANGLE

242

...as David looks around...realizes he is in the middle of  
a Bel Air mansion and turns to...

DAVID

Maddie...go outside and get me  
some dirt. Get me some worms.

ON MADDIE

243

...enough is enough...and she RUNS OVER TO DAVID and PUSHES  
him off of his brother...

MADDIE

Stop this! The two of you!

ON RICHARD AND DAVID

244

...lying on the floor in a heap...as they look at each other...

MADDIE

What is this all about?

RICHARD

(pulling himself  
up and off of  
the floor)

Got me. Some kind of madness.  
Obviously isn't hereditary.

...and David GRABS HIM by the collar...

DAVID

Where'd you get that money?

RICHARD

What money?

DAVID

"What money?!" The money you're  
wearing. The money you've been  
throwing around ever since you  
got here. Where'd you get it?

RICHARD

Where do you think?

DAVID

I don't know, Richard...but a  
guy I've never met before just  
tried to give me a Home Perman-  
ent in the bathroom at work  
because he thought I had a  
hundred-thousand dollars that  
belonged to him. He also  
thought my name was Richard.  
Richard Addison.

\*

ON RICHARD

245

...and he knows what that means...

RICHARD

(weakly)

He followed me from Philly...

(CONTINUED)

CONTINUED:

245

MADDIE

Who?

RICHARD

(starting to  
pace)

I don't know who...

(and then)

The guy who owns the money, I  
guess.

(and then;  
turning to  
them both)

About three weeks ago...I'm  
working...I got a demonstration  
set up at this hotel. It's  
what?...maybe ten-thirty at  
night. I'm tired. I want to  
to home. I go out to my car...  
it wouldn't start. So I get  
out and I go around front and  
I open the hood. And there's  
this suitcase. Filled with  
money. I mean...it was just  
there.

ON MADDIE AND DAVID

246

...their eyes fixed on him...on his every word...

ON RICHARD

247

...nervous...embarrassed...a smile and a shrug...

RICHARD (cont'd)

What do you do? I don't know  
what to do. I took it home and  
I counted it.

(and then;  
looking down  
at the floor;  
after a moment)

Then I rolled in it...

(looking up)

Then I put it on the floor in  
little stacks and I just stared  
at it.

(and then)

I didn't even try and go to  
sleep. I just spread it all  
over the kitchen floor and

(MORE)

(CONTINUED)

CONTINUED:

247

RICHARD (cont'd)

watched it.

(and then)

And then...I waited.

(and then)

And nothing happened. The dream didn't end. The Feds didn't storm my living room. I had one-hundred-thousand individual dollars of my very own and I didn't know how I got it or why. It was weird. It was like "The Twilight Zone"...except it wasn't in black and white.

(and then)

Only think left to do was to spend some of it. Took me days to work up to it...but finally... I did it.

(a look to

David;

you'd've been

proud)

Bought a garage door opener. Seemed like such a rich person thing to buy...and besides...

(a shrug)

...someday I might have a house.

ON DAVID

248

...as he starts to move to his brother...

DAVID

Rich...

ANOTHER ANGLE

249

...as Richard SHRUGS off David's move...

RICHARD

(to Maddie)

All my life I've been trying to impress this guy.

DAVID

(stunned)

What?

(CONTINUED)

CONTINUED:

249

RICHARD

Sure.

(to Maddie)

He'll tell you...the folks  
always liked me better. And  
I came first and I was pretty  
good at the dinner table. But  
Davie...Davie always had...

(searching for  
the word)

...jazz.

DAVID

(embarrassed)

What are you...?

RICHARD

(cutting him  
off)

People always wanted to be on  
Davie's team...wanted to walk  
down the same street he did.  
Wanted to go to the same mov-  
ies...play the same records...  
dance the same steps...

(and then)

So I found a hundred-thousand  
dollars. And I did what any  
good jealous brother would do.  
I got on a plane and came out  
here to...

— (and then)

I don't know.

(to David)

Make you feel bad? Make me  
feel better.

ON MADDIE

250

...shaking her head...looking from one to the other...

MADDIE.

What a pair of nincompoops...

ON DAVID

251

...a small smile...he knows it's true...

ON RICHARD

252

...falling into a chair...

(CONTINUED)



CONTINUED:

252

RICHARD

Anyway...day after I bought  
that opener...I got a call at  
my apartment. A man. Said  
the money was his. Traced me  
through my license plate.

(looking up)

Said if I didn't give it back...

(and then)

It was pretty gruesome.

(and then)

That's why I came out here.

(looking at

David)

You being a detective and all.

Figured if I stuck with you  
guys...

MADDIE

We have to call the police.

DAVID

Richie...she's right.

RICHARD

Can't.

MADDIE

Why not?

RICHARD

Well obviously the money's not  
clean. I mean...it's not like  
this guy's lawyers are calling...

MADDIE

So?

RICHARD

So I spent some of it. Police  
are going to think I'm an acces-  
sory to whatever this guy did  
to get this money.

DAVID

Not necessarily. Alright.  
You spent some of the money.  
And you'll repay that part.  
The police will understand  
that.

(CONTINUED)

CONTINUED:

252

RICHARD

I don't know, Dave...I spent a lot.

DAVID

Trust me. It's not as bad as you think. How much you have left?

OMIT 253

OMIT 253

ON RICHARD

254

...as he reaches behind him into his back pocket and pulls out his wallet...

RICHARD

(opening it up;  
giving it a  
look)

'Bout eleven hundred.

DAVID

Eleven hundred! Out of a hundred thousand dollars, all you have left is eleven hundred?!

RICHARD

What can I say? A dollar goes only so far in today's world, Dave...

MADDIE

He's your brother, alright.

RICHARD

Of course...I suppose we could return a lot of that stuff...

...and his gaze takes us to...

THE COUCH 254A

...where a fur coat...and a diamond necklace and a stack  
of gift wrapped packages sit...

ANOTHER ANGLE 254B

...as David moves to the couch...

RICHARD (cont'd)  
(clearing his  
throat)  
And then there's always that...  
(with an edge)  
...other money.

DAVID  
(not understanding)  
Other money? What other...

ON DAVID 254C

...turning to Richard...not understanding...

ON RICHARD 254D

...as his gaze goes straight to...

MADDIE 254E

...not understanding either...

ON DAVID 254F

...now understanding fully...

DAVID (cont'd)  
...money...

ANOTHER ANGLE 254G

...as Richard looks at David...and David looks at Maddie...  
and Maddie looks at the two of them...sensing they know  
something she doesn't...

MADDIE  
What's going on?

FAVORING DAVID 254H

...he's not looking forward to this...

(CONTINUED)

CONTINUED:

254H

DAVID  
 (nervously;  
 to himself)  
 Oh boy...

MADDIE  
 "Oh boy", what?

TIGHTER ON DAVID

254I

...as he TURNS to his brother...dead serious...

DAVID  
 Not a word. Not a syllable.  
 Not yet. Not until I have to.

MADDIE  
 (to David's back;  
 not understand-  
 ing)  
 Not a word or a syllable about  
 what?

ON RICHARD

254J

...looking his brother right in the eye...dead serious...

RICHARD  
 (simply)  
 Not a word. Not a syllable.

ANOTHER ANGLE

254K

...as Maddie stands there...trying to puzzle this out...  
 feeling just a bit excluded...

MADDIE  
 This is great. Like visiting  
 a foreign country.  
 (and then)  
 So what's the plan?

DAVID  
 (turning to her)  
 The plan?  
 (walking over  
 to the couch)  
 The plan is to get as much  
 moola back as we can for all  
 this stuff.

(MORE)

(CONTINUED)

CONTINUED:

254K

DAVID (cont'd)

(and then;  
slipping on  
the fur coat;  
a la Robin  
Leach)

"Lifestyles of the Poor and  
Unknown. David Addison often  
lounges around his friend  
Maddie's chalet in beautiful  
coats made of dead animals..."

(turning to  
Richard)

Where'd you buy this loot?

RICHARD

Where else? The Mall.

MADDIE

The Mall?

RICHARD

The Mall.

(and then)

The Mall has it all.

DAVID

(off of that;  
to Maddie)

Can you think of a better  
argument for birth control...?

...and as the two of them exchange glances...we...

DISSOLVE TO:

OMIT 255-259

OMIT 255-259

TIGHT ON A PAIR OF HANDS

260

...as a man PLACES bills in the PALM of ANOTHER...and we  
PULL BACK TO REVEAL that we are in A SPORTING GOODS SHOP...  
David standing over a salesman who is handing him back  
money...

SALESMAN

(dropping the  
last of the  
Change into  
David's hand)

Four hundred, forty-nine dollars  
and seventy one...two...three  
cents...

(MORE)

(CONTINUED)

CONTINUED:

260

SALESMAN (cont'd)

(and then;  
to David;  
looking up)

Might I inquire...was there  
something about the crossbow  
you didn't like?

DAVID

Absolutely not. Nothing of  
the kind.

(a shrug)

My Aunt already had one.

SALESMAN

(slightly befud-  
dled and not  
completely con-  
vinced)

Oh. I see...

...and David gives him a friendly slap on the back and...

FOLLOWING DAVID

261

...turns and makes his way out of the store and into...

INT. THE MALL

262

...and it's a big one...three levels of shops stacked one  
on top of the other...and we watch FROM ABOVE as David  
makes his way down the Promenade...catching sight of...

MADDIE

263

...coming out of a JEWELRY STORE...and she STOPS...as David  
strolls up alongside her...

DAVID

How'd you do?

MADDIE

(pulling a raft  
of bills out  
of her purse)

Pretty good...

(handing them  
to David)

So how much have we got?

\*  
\*  
\*  
\*

(CONTINUED)

CONTINUED:

263

\*  
\*

DAVID

So far? Little over thirty-  
three-thousand.

(and then)

Where's Rich?

MADDIE

(pointing)

In that department store trying  
to return some Men's Wear...

ANOTHER ANGLE

264

...as the two of them start walking towards the store...

DAVID

(from out of  
nowhere)

Wow.

MADDIE

"Wow" what?

DAVID

(after a moment)

Guy came all the way out here  
to impress me...

MADDIE

So? What do you think...?

DAVID

(after a moment)

I'm impressed...

...and as the two of them walk away from us...we...

DISSOLVE TO:

INT. MEN'S WEAR DEPARTMENT - DAY

265

...where Richard is standing by the cash register with a pile of bags and gift-wrapped boxes stacked up next to him...

RICHARD

But I swear...the day I wore  
the bathing suit I wore under-  
wear.

...and in the BACKGROUND...we can't help but notice...

DAVID AND MADDIE

266

...their backs to each other...making their way down an aisle of SPORTS JACKETS...

DAVID

(after a moment;  
over his  
shoulder)

Y'know when they say virgin  
wool?...How do you think they  
know?

MADDIE

(ignoring that;  
taking the  
sleeve of a  
coat;  
checking the  
price;  
feeling the  
material)

Ooooooh. Look at this...

ON DAVID

267

...as he SEES a jacket that he likes...and touches the sleeve...

DAVID

Ooooooh. Look at this...

...and SUDDENLY a hand reaches out from behind the jackets and PULLS DAVID into them...his head and chest swallowed up by them...

ON NAVARONE

268

...on the other side of the jackets...holding David by the collar...a bank of dressing rooms visible in the distance...

(CONTINUED)



CONTINUED:

269

NAVARONE

(quietly;  
pulling out  
a gun with  
his free  
hand)

Ooooooh. Look at this.

DAVID

(all he can  
think of)

Very nice. Very you.

NAVARONE

Let me ask you something, Mr.  
Addison...what do I look like?

DAVID

I don't know. About a 42 long.

NAVARONE

Do I look stupid?

DAVID

That's a rhetorical question...  
right?

NAVARONE

I tell you to get my money and  
you come here. Looks to me  
like you want to spend my money.

THE AISLE OF COATS

270

...as Maddie TURNS...and SEES David's behind sticking out  
of the coats...

MADDIE

David?

...and getting NO RESPONSE...she walks over to where David's  
back is hanging out of the coats...and we FOLLOW HER...and she  
reaches in between the coats David is in...

MADDIE

(tapping him  
on the back)

David! What are you doing  
in...

...and SUDDENLY she is pulled in as well...

FAVORING NAVARONE

271

...one hand holding Maddie...the other holding his gun which is on David...

MADDIE  
(realizing what is up)

Hello.

NAVARONE  
(to Maddie)  
Good afternoon.  
(and then;  
to David)  
My goodness, Addison...she looks like an expensive hobby. Now what say we step through the coats here and have a private meeting in one of these dressing rooms back here.

MADDIE  
Those are men's dressing rooms. Why don't I wait here.

...and in response Navarone COCKS his GUN...

MADDIE  
Of course, you seen one guy in his socks you've seen 'em all, right?

NAVARONE  
Right.. So if you'll both step this way...

ANOTHER ANGLE

272

...and as they both start to do so...

DAVID  
Step back, Maddie!

...David TIPS the RACK forward and it comes...

CRASHING

273

...down on...

NAVARONE

274

...who tumbles to the...

GROUND 275  
 ...in an ocean of sports jackets as...  
 DAVID AND MADDIE 276  
 ...turn and RUN...making their way through...  
 THE DEPARTMENT STORE 277  
 ...passing...

DAVID  
 Richard!  
 ...who is standing by the cash register...

MADDIE  
 (calling back  
 to him as  
 they pass)

Run!

ON RICHARD 278  
 ...turning to the cashier...

RICHARD  
 Well. Gotta...

CASHIER  
 (finishing the  
 sentence)  
 ...run. I heard her.

...and he TURNS...and he RUNS...and we...

CUT TO:

INT. THE MALL 279  
 ...as David and Maddie come RUNNING out of the store and  
 onto the...

TOP LEVEL 280  
 ...of the MALL...and...

NAVARONE 281  
 ...comes RUNNING out of the store and onto the...

MIDDLE LEVEL 282  
 ...of the MALL...and...

RICHARD 283  
 ...comes RUNNING out of the store and onto the...

LOWER LEVEL 284  
 ...of the MALL...

ANOTHER ANGLE - LONG SHOT 285  
 ...as each of them stops...and LOOKS AROUND...and NOT SEEING  
 THE OTHER...one stacked on top of the other...

ON DAVID AND MADDIE 286  
 ...as David CUPS his hands and CALLS...

DAVID  
 Richard?!

ON NAVARONE 287  
 ...as he STOPS in his tracks...and LOOKS UP...his eyes  
 FOLLOWING THE PATH of the SOUND...

ON RICHARD 288  
 ...as he TOO looks up...

RICHARD  
 David!?

ON NAVARONE 289  
 ...and now he LOOKS DOWN...

NAVARONE  
 You're not Richard!

ON RICHARD 290  
 ...looking up...

RICHARD  
 You're not David!  
 (and then;  
 looking at  
 the upper  
 level)

David!

ON DAVID 291  
 ...looking down...  
 DAVID  
 Richard!

ON NAVARONE 292  
 ...looking up...  
 NAVARONE  
 (pointing at David)  
 You!

ON DAVID AND MADDIE 293  
 ...as Maddie turns and looks at David...  
 MADDIE  
 Him?

DAVID  
 (to Navarone)  
 Me?

LONG SHOT OF THE MALL 294  
 ...as David and Maddie TAKE OFF...and NAVARONE TAKES OFF...  
 and RICHARD TAKES OFF...the four of them racing down their  
 respective mallways and CONVERGE AT...

THE ESCALATORS 295  
 ...as Maddie and David RACE DOWN theirs...only to DISCOVER...

NAVARONE 296  
 ...racing up his...

ANOTHER ANGLE 297  
 ...each about halfway finished with their respective escalator  
 trips as...

NAVARONE 298  
 ...begins to climb over the barrier that separates his UP  
 ESCALATOR from David and Maddie's DOWN ESCALATOR...

ON DAVID AND MADDIE 299  
 ...seeing this...

(CONTINUED)

CONTINUED:

299

DAVID

Nyahhhh!

...and he climbs aboard the railing of their ESCALATOR and lifts up Maddie and places her in front of him...and the two of them go...

SLIDING DOWN

300

...whizzing by...

NAVARONE

301

...who DOUBLES OVER as David's foot hits him in the gut...

THE SECOND FLOOR LANDING

302

...as Maddie and David SLIDE off the railing...and there stands...

RICHARD

What's going on?

DAVID

(indicating

Navarone over

his shoulder)

That's your benefactor...

...and he GRABS Maddie's hand and...

ANOTHER ANGLE

303

...the three of them begin to run across the length of the Mall's second story...and in the DISTANCE BEHIND THEM... we can just make out NAVARONE...getting off the escalator and heading in the opposite direction and OUT OF FRAME...

ON MADDIE

304

...as she SLOWS and looks back...

MADDIE

(breathless)

I don't see him.

ANOTHER ANGLE

305

...as all three of them SLOW DOWN...and TURN...he's nowhere to be seen...

(CONTINUED)

CONTINUED:

305

RICHARD  
(not completely  
convinced)

We lost him?

DAVID

Don't believe that for a  
minute.

VOICE (O.C.)

A second.

...and David TURNS...

ANOTHER ANGLE

306

...and standing just behind him...is...

NAVARONE

Yes I am excited to see you  
and yes that is a pistol in  
my pocket.

(and then)

I want my money. How much of  
it do you have?

DAVID

(indicating his  
pocket)

About thirty-three thousand...

NAVARONE

(stunned)

Thirty-three...!!!

MADDIE

(cutting him  
off)

Plus the thirty-five the two  
of you gave me.

ON DAVID

307

...as he TURNS...stunned that she figured it out...

DAVID

Mad...

...but before he can get the words out...

ON MADDIE

308

...as she smiles...

MADDIE

Not a word...Not a syllable...

...and she begins to reach for her purse...as...

NAVARONE

309

...gestures with his concealed gun...

Not here.

(indicating the  
movie theatres  
just up the  
stairs)What say the four of us go  
to the movies where it's nice  
and dark?

RICHARD

What's playing?

NAVARONE

The guns of Navarone.

DAVID

(to Richard)

You didn't know he was going  
to say that?

...and as Richard SHRUGS...the four of them begin to climb...

UP THE STEPS

310

...as the four of them head towards us...

DAVID

(to no one in  
particular)Not too crowded at the Mall  
today.

MADDIE

Yeah. Not much happening.

DAVID

Place could use a little pick  
me up...don't you think?

(CONTINUED)



CONTINUED: 310

NAVARONE  
Shut up and walk...

ANOTHER ANGLE 311

...as David reaches the TOP STEP...and SUDDENLY BOLTS FOR  
the RAILING...

DAVID  
(calling down)  
ATTENTION SHOPPERS!!!

FROM BELOW 312

...and we WATCH...as David pulls the thirty-three-thousand  
dollars from his pocket and...

ON DAVID 313

...in slow motion...he lets it fly...over the railing...

DOWN BELOW 314

...as it floats down...and people stop what they're doing...  
and look up...

ON NAVARONE 315

...stunned...

ON MADDIE 316

...a smile from ear to ear...

ON RICHARD 317

...and he can't believe it...as he looks from Navarone's  
shocked face to the money...

ON MADDIE 318

...and we watch...as she too...rushes towards the balcony  
in slow motion...and throws her thirty-five-thousand dollars  
over the rail...

ON THE GROUND 319

...and we watch...as young people...and old people...boys  
and girls and moms and dads...smile as the money rains  
down on them...

ON NAVARONE

320

...as he watches...gripping the rail...his eyes filled  
with disbelief...

DAVID  
(slapping his  
hand onto the  
man's shoulder)  
Gotta feel good...

MADDIE  
(slapping another  
hand onto his  
shoulder)  
...giving so much...

RICHARD  
(moving behind  
them)  
...to so many...

MADDIE  
...who you don't know...

DAVID  
...and could care less about.

...and as they all LOOK DOWN at the scene of CHAOS BELOW...  
we...

FREEZE FRAME

-END OF ACT FOUR

TAG

FADE IN:

ON ELEVATOR DOORS 321

...as SUDDENLY they OPEN...REVEALING a PAIR of FEET that RUSH DOWN THE HALL to...

INT. THE BLUE MOON RECEPTION AREA - DAY 322

...as Maddie makes her way into an abandoned, early morning, RECEPTION AREA and OUT OF FRAME...as we...

CUT TO:

FEET 323

...crossed...resting on a desk top. And behind them we can SEE an office door...and SUDDENLY IT OPENS...and we SEE MADDIE stick her head in...

MADDIE

(surprised)

You're here!

ON DAVID 324

...his feet up on his desk...a small smile on his face...

DAVID

Of course I'm here...seven-thirty in the morning...no place else I'd rather be...

ANOTHER ANGLE 325

...as she makes her way into the office...

MADDIE

I'm just surprised...usually when they say a plane takes off at six-forty-five...

DAVID

Well...they knew my brother was on board...

MADDIE

(the heart of the matter)

So?

CONTINUED)

CONTINUED:

325

DAVID

"So"...what?

MADDIE

So...how did it go? You and  
your brother...? in the car...?  
just the two of you?

DAVID

It went fine.  
(and then;  
a shrug)  
I asked him to sleep with me.  
He said no.  
(and then)  
It went fine.

MADDIE

You drop him off at the terminal  
or park the car and walk him  
in?

DAVID

(quickly)  
Parked.

MADDIE

You wait for him to check his  
luggage or did you walk him  
all the way to the gate?

DAVID

(embarrassed)  
Gate.

MADDIE

You leave when he got on the  
plane or did you wait 'til it  
took off safely?

DAVID

(uncomfortable)  
Took off.

MADDIE

(she's got him)  
You love him!

DAVID

(swiveling away;  
turning his  
back)  
Leave me alone...willya?

ON MADDIE

326

...as she smiles...she knew it all along...and starts out of the office...

DAVID (O.C.)

Hey Blondy-blonde...

...and she TURNS...just in time to catch...

ANOTHER ENVELOPE

327

...not as thick as the last one...and she rips it open with one eye...the other on...

DAVID

328

...who sits there and smiles...

DAVID

Turns out there was a reward for the capture of Mr. Navarone. Seventy-five-hundred dollars. That should be enough to stone-wall the government for about six months...

ON MADDIE

329

...and she looks up...and smiles...

MADDIE

I don't know whether to believe you or not...

ANOTHER ANGLE

330

...as David smiles...

DAVID

Which part...me waiting for Richie's plane to take off... or that being reward money?

MADDIE

Either.

DAVID

Both true. That really is reward money...

(and then;  
almost unable  
to say it)

...and I really do love the guy...

ON MADDIE

331

...and there is nothing else to say...and after a moment...  
she turns...and starts for the door...

DAVID (O.C.)

How about you?

...and she stops dead in her tracks...her back to him...

MADDIE

"How 'bout me" what?

ANOTHER ANGLE

332

...as the two of them...their backs to each other...wait...

DAVID

(thinking better  
of it)

Nothing.

MADDIE

(deciding to  
answer anyway)I would've dropped him off at  
the terminal.

...and she STARTS OUT AGAIN...and just as she reaches the  
DOOR...

DAVID

Cross your heart?

...and Maddie TURNS...and NODS...a nod that is absolutely  
the truth...

DAVID

(a smile of  
his own)This isn't bad. You always  
this much fun this early in  
the morning?

MADDIE

(a smile;  
as she turns  
and continues  
out of the room)

You're going to die wondering...

...and David smiles...and Maddie disappears...and we...

FADE OUT

THE END