

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

"THE LADY IN THE IRON MASK"

written by

Roger Director

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

"THE LADY IN THE IRON MASK"

CAST LIST

MADDIE HAYES
DAVID ADDISON
MS. DIPESTO

MAY WYLIE
HAROLD WYLIE

FRANK WITKOWSKI/MISSION GUARD
BANK MANAGER

GUARD #1
GUARD #2
CHICANO GIRL
MALE #1 IN ELEVATOR
MALE #2 IN ELEVATOR
FEMALE IN ELEVATOR
DESK MAN #1
DESK MAN #2
COP #1
COP #2
COP #3
COP #4

BANK CUSTOMERS (SILENT BIT)
BANK TELLER (SILENT BIT)
2 MALE BLUE MOON EMPLOYEES - FIGHTING (STUNT)

"THE LADY IN THE IRON MASK"

ACT ONE

BLACK

1

And we HEAR, from a radio, the golden oldie hit song "Could This Be Magic?" and the sound of a shower as we...

FADE IN:

INT. BATHROOM - MORNING - ON THE RADIO

2

Perched on a bathroom shelf, we HEAR there's someone in the shower and...

CUT TO:

ON A HEAD

3

From behind, medium-length hair all soapy with shampoo, now leaning in under the spray to rinse off...HUMMING along with the song...and then we...

CUT TO:

THROUGH THE SHOWER CURTAIN

4

It's opaque and we are unable to distinguish who is inside as the figure leans forward to turn the shower off and...

ANGLE - ON THE BATHROOM RUG OUTSIDE THE TUB

5

We HEAR the curtain being drawn back and two legs step out onto the mat. A towel's wrapped around a torso as...

CUT TO:

A MEDICINE CABINET - TIGHT OVER A BARE SHOULDER

6

The cabinet's door is ajar as a HAND pulls toothpaste and a brush from the cabinet shelf and the person squeezes the paste onto the brush and...

RESUME - TIGHT ON THE CABINET

7

As we HEAR the sink's faucet being turned on and as we see the figure's upper torso lean in and we see a hand reach out and flick the medicine cabinet door closed...and its MIRRORED SIDE flashes shut, flashes by the STRANGER'S FACE and we see in that instant the mirror's been TAPED OVER WITH BLACK PAPER... There is no reflection.

SHOCK CUT TO:

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

"THE LADY IN THE IRON MASK"

SET LIST

EXTERIORS

MADDIE'S HOUSE

Entrance
Front Door
Front Door Step
Int. Maddie's BMW

HOTEL CONDON

Entrance/Front Door
Driveway
Window into Room
Surrounding Street &
Sidewalk
Int. Maddie's BMW
Int. Taxi

BUILDING

Service Door
Roof

MISSION

Surrounding Area
Int. Maddie's BMW

INTERIORS

BLUE MOON DETECTIVE AGENCY

Entrance
Reception Area
Maddie's Office
David's Office
Elevator
Office Corridors
Building Corridor

HOTEL CONDON

Entrance
Lobby
Front Desk
Corridors
Elevator
May Wylie's Room
Another Hotel Room
(with bathroom &
shower)
Game Room
Kitchen
(with swinging doors)
Restaurant

BUILDING

Stairwell
3 Flights of Stairs

MISSION

Entrance
Foyer
(with Admissions
Table)
Hallway & Corridors
Chapel

EXTERIORS

BANK
Entrance

DESERT
Highway
Roadside
Int. Maddie's BMW

PARKING GARAGE
Entrance

OCEAN PIER
Railing
Int. Maddie's BMW
Int. May Wylie's Car

APPLIANCE STORE WINDOW
Storefront with
numerous TV sets

VARIOUS SIDEWALKS
Crosswalk

SHOPPING CENTER
Parking Lot
Int. Maddie's BMW
Int. May Wylie's Car
Int. Taxi

PACIFIC COAST HIGHWAY
Int. Maddie's BMW
Int. May Wylie's Car

VARIOUS STREETS
Int. Maddie's BMW
Int. May Wylie's Car
Int. Taxi

INTERIORS

BANK
Counter Area
Bank Line
Teller Window

A DRESS 8
 Being zipped up from the rear, and then...

A PAIR OF PUMPS 9
 Being stepped into...and then...

INT. HOTEL ROOM - ON THE ROOM DOOR 10
 As THE STRANGE WOMAN, exiting, closes the door behind her, her appearance again eluding us as we...

SHOCK CUT TO:

EXT. STREET - CROSSWALK 11
 From behind we see THE STRANGE WOMAN, now wearing a hat, with an eery, long, impenetrably black veil. She crosses...we see the SURPRISED LOOKS and second glances of passersby reacting to the veil as the STRANGE WOMAN crosses and heads into...

EXT. A BANK - DAY 12
 THE STRANGE WOMAN entering, getting more stares and we...

CUT TO:

INT. BANK- DAY - TIGHT ON A COUNTER TOP 13
 Where we see a hand and a pen filling out a blank money order application in the amount of \$10,000 payable to the Blue Moon Detective Agency and we...

CUT TO:

THE BANK LINE - WITH THE STRANGE WOMAN 14
 From over her shoulder we can see the nervous reactions of the few others on line in front of her...A MOTHER pushing her STARING CHILD'S FACE into the folds of her skirt...OTHERS trying not to let curiosity get the best of them...conversations muted...as...

ANOTHER ANGLE 15
 The line parts, makes way...there's an ELDERLY WOMAN at its head, turning slowly, smiling nervously in an attempt at courtesy, then edging aside and we...

MOVE FORWARD - WITH THE STRANGE WOMAN 16

Toward a teller's window...where the teller, preoccupied in finishing the record-keeping for the last transaction, now finally looks up, sees THE STRANGE WOMAN standing there and...

THE TELLER 17

Taken aback, seeing a "mask," thinking "robbery" and quickly shifting weight to press something on the floor and suddenly we HEAR AN ALARM and the teller dives from view under the window as...

THE SCENE 18

ARMED GUARDS, their GUNS DRAWN, converge quickly on THE STRANGE WOMAN from all sides, under which...

GUARD #1
(to onlookers)
Down, everybody! Hit the floor!

We see panic, HEAR some screaming as...

ANOTHER ANGLE 19

GUARD #2
(hostile;
asking no questions;
aggressively confronting
the strange woman at
full speed)
On the ground lady! Now! Don't move
and don't say a word!

THE STRANGE WOMAN meekly complies...face down, as the guard is instantly over her, gun at the ready, rudely twisting her arms behind her...

GUARD #2
No one takes this bank, sister!

Under which...

ANOTHER ANGLE 20

The BANK MANAGER comes running over excitedly...

GUARD #1
(to manager)
Call the police.

CONTINUED:

CONTINUED:

20

Just as Guard #2 rips off the veil and hat covering THE STRANGE WOMAN and...

CUT TO:

ON THE MANAGER AND THE TWO GUARDS

21

Peering at THE STRANGE WOMAN'S FACE for the first time... stunned by what they see...but we can see their conviction that this is a would-be robber is quickly vanishing as...

ANGLE

22

THE MANAGER removes the money order application from THE STRANGE WOMAN'S HAND...reads it, and quickly shifts gears...

MANAGER

(to Guards;
angry)

This is a dreadful mistake!

(shaking the money
order in their faces)

This is a legitimate customer!

This is no robber! This is
unforgiveable...

He nods for the guards to help THE STRANGE WOMAN up as...

ANGLE - FROM BEHIND

23

THE STRANGE WOMAN replaces her hat and veil, receives the crumpled money order back from the manager, arranges herself, is clearly shaken.

MANAGER (Cont'd)

(mortified)

Please accept our apologies...

And gently placing his arm at THE STRANGER'S ELBOW, the manager leads the STRANGER back toward the teller's window ...and we...

SHOCK CUT TO:

INT. BLUE MOON OFFICE BLDG. - HALLWAY

24

As an elevator door opens and out steps...

A PAIR OF LEGS

25

CONTINUED:

CONTINUED:

25

A woman's legs. They stride purposefully up the hallway, toward the CAMERA until we TILT UP to see it's MADDIE HAYES...moving briskly to the office door of...

BLUE MOON INVESTIGATIONS

26

As Maddie pushes in and enters...

CUT TO:

INT. BLUE MOON INVESTIGATIONS OFFICE - DAY - WITH MADDIE

27

As she walks down the entrance corridor toward her office, her attention's drawn toward the employees' desks along the far wall. She stops, looks with consternation at...

A FIGHT

28

Two MALE EMPLOYEES have just gotten into it, over what we don't know. But they're rolling over desks, flailing onto the floor, gouging at each other, shredding each other's clothes. A few other employees are making little effort to pull them apart. They seem even to be enjoying the diversion. Before Maddie can move, PICK UP...

MS. DIPESTO

29

Galvanized, rushing from her reception desk to stop the melee.

DIPESTO

(passing a shocked
Maddie)

I'm sorry you're seeing this,
Miss Hayes.

MADDIE

(after DiPesto)

What's going on?

DIPESTO

(over her shoulder)

It's been brewing for a while.

MADDIE

A while?

THE SCENE

30

DiPesto's pulling apart the combatants, under...

DIPESTO

(to one of the
combatants)

Stop this, Mr. Lewis! Mr. Simmons!
The boss is here!

INCLUDE MADDIE

31

As the fighters get to their feet, looking sheepish, seeming to await Maddie's discipline. It's a task she's thoroughly disinclined toward at this hour. Besides, she's not the sergeant-at-arms in this kindergarden.

MADDIE

(finding something to
say that sounds like
that's what she's sup-
posed to say)

I'm very upset with both of you.

DIPESTO

(to the crowd)

Miss Hayes is very upset!
Everybody go back to your desks.

MADDIE

(to the assembly)

Don't you have anything to do?

They look vacantly...the answer's obviously no. With that Maddie hurriedly moves off toward...

CUT TO:

INT. DAVID ADDISON'S OFFICE - DAY

32

ON THE DOOR

As Maddie bursts in...

MADDIE

David, do you realize what a
morale problem we have on our
hands?

CONTINUED:

CONTINUED: 32

She's stopped short by the sight of...

DAVID 33

Seated at his desk and, as Maddie stomps in, quickly raising his hand...

REVERSE ANGLE 34

DAVID
Hold it right there, Maddie.

He picks up a remote control device, barks into a little mouthpiece...

DAVID (Cont'd)
Go!

There's a whirring of gears as...

ANGLE - THE FLOOR 35

A toy, voice-activated robot starts into motion at David's command, glides across the room toward Maddie.

ON MADDIE 36

MADDIE
(disconcerted)
Did you hear what I said?!

ON DAVID 37

Having a ball.

DAVID
I'd love to meet the guy who designed this. Stood on line an hour. Got the last one.

He redirects her attention toward...

THE FLOOR - WITH THE ROBOT 38

It's now reached her foot.

DAVID
(into the remote control)
Halt!

CONTINUED:

CONTINUED:

38

A beat as the robot grinds to a stop at Maddie's pump. Its arms are outstretched; the suggestion is they're nearly carressing her leg.

DAVID (cont;d)

(into remote;
suggestive;
re the robot's position
beneath Maddie's dress
and on her leg)

Look up! Look up!

The robot flashes and lights up. Maddie puts an end to David's foolishness by kicking the robot aside.

MADDIE

(shaking her head and
jerking her thumb
toward the office pool)

Obviously the discipline problem
out there has its roots in here.

A concerned David's gotten up from his desk, attended to his robot, looks with hurt at Maddie as he stows the toy in a chair, under which...

DAVID

Don't tell me Lewis and Simmons at
it again?

MADDIE

Again?

DAVID

Relax, I'm on top of it.
Lewis is a bully.

(shaking head)
Bullying him again, huh?
Pounding on him?

MADDIE

Who cares? All I know is there
are people physically assaulting
each other in my office.

CONTINUED:

CONTINUED:

38

DAVID

I care! I had ten bucks on Lewis.
Great right hand. Tremendous body
puncher.

(seeing she doesn't
find any humor)

Not a sports fan, huh?

MADDIE

Not when there's something better
to do.

DAVID

What's better than making money
watching other people get beaten up?

MADDIE

Work. Earning a living. If we
had a case to keep their idle
hands busy...why am I paying
them money!

DAVID

Are you kidding? Lewis and
Simmons both have MBA's. They're
working their way up from the
jungle floor. Inch by inch.
Vine by vine. And in my super-
visory capacity, all I did was
let it slip they were both
competing for the one slot as
deputy assistant department
supervisor.

A wicked smile. He's moved toward the intercom on his desk,
flips it on.

DAVID (Cont'd)

(into intercom)

Ms. DiPesto?

DIPESTO'S VOICE

(filtered)

Yes, Mr. Addison.

DAVID

(mock ironic;
initially playing
to Maddie)

That horrible fight.

(half beat;
the high roller)

How'd my boy Lewis make out?

CONTINUED:

CONTINUED:

38

DIPESTO'S VOICE

(filtered)

I guess it was a draw.

DAVID

(into intercom)

A draw? Like kissing your
sister?

(mock outrage)

Have our employees been
committing incest using
Maddie Hayes' money?!

(to Maddie)

Looks like we've got a real
morale problem on our hands
now, Maddie...Good thing you
rooted it out.

DIPESTO'S VOICE

(over filtered)

...Uh, Mr. Addison...?

DAVID

(into intercom;
impatient)No interruptions! I'm working
on the moral crisis in here...

DIPESTO'S VOICE

(filtered)

There's someone here to see you
and Miss Hayes. I think it
might be a client.

There's a note of gravity in her voice that draws Maddie quickly
over to the desk. Speaking into the intercom...

MADDIE

(into intercom)

If they try to leave, kill them.

DIPESTO'S VOICE

(filtered)

A Miss May Wylie.

David's taken out a pad, is ready to scribble in a business-like manner.

CONTINUED:

CONTINUED:

38

DAVID
 (into intercom)
 Run that by me again, DiPesto.
 First name is Miss? "I" and two
 "s's?"...

Said with a sizeable amount of depravity.

DIPESTO'S VOICE
 (filtered)
 Yes.

MADDIE
 You eat from a trough, Addison.

DAVID
 (into intercom)
 ...young, shapely...legs that could
 stop a massive Warsaw Pact Invasion
 of Western Europe?...

DIPESTO'S VOICE
 (filtered;
 dubious)
 I don't know...

MADDIE
 (over;
 into intercom)
 Send Miss Wylie in, please...

David notes Maddie's disapproving look re his pig attitude. He begins straightening his desk and his tie.

DAVID
 (to Maddie)
 The answer to our morale
 problem. Don't worry, you
 look great.

A beat as they arrange themselves. The door opens. They aren't prepared for what walks in as...

THE DOORWAY

39

Entering, MAY WYLIE. Her bearing is confident, erect, suggestive of a woman in her mid-30's, and her dress reveals an attractive figure. That's about all we can tell about her, really, because

CONTINUED:

CONTINUED:

39

we are instantly drawn up to her face, which is completely concealed from view behind a dark, black veil...one clearly designed to cover up something awful.

REVERSE - ON DAVID AND MADDIE

40

Their faces glued to mask shock, trying not to appear flustered as they move toward...

MAY WYLIE

41

They shake hands.

MADDIE

I'm Maddie Hayes.

MAY

(pleasant)

Of course I know who you are.

MADDIE

...and this is my associate, David Addison.

They shake hands. David's momentarily, and unusually for him, at a loss for glibness...

DAVID

(nods;
lame)

That's what it says on my driver's license.

ON MADDIE

42

An eye scrunched at David's fumbling, she quickly moves in and...

THE OFFICE

43

Maddie steers May toward a chair as David runs around them and removes his toy robot so the client can sit. There's a lot of staring. Pins are thundering onto the floor.

DAVID

So...coffee anybody? A steak?

Maddie and May shake their heads. Before the awkward silence picks up again...

CONTINUED:

CONTINUED:

43

MADDIE

We're all ears.

DAVID

You do know that we're a detective agency now...Miss Hayes is no longer in the field of...various products...like shampoo...

He's awkwardly suggested perhaps Wylie's come in for make-up.

MADDIE

(stern)

I'm sure Miss Wylie knows, David.

ON MAY

44

MAY

It's very simple really. Ten years ago my boyfriend found out I was going to marry another man. He didn't want anybody else to have me. He was insanely jealous...he disfigured me.

She stops her narrative for a second.

DAVID

Badly?

ON MAY

A beat as she turns toward him. Slowly. The look, even through the veil implies: ("I'm wearing a goddam veil aren't I, dum-dum?")

ON MADDIE

45

Looking at David with utter disbelief as..

RESUME

MAY

Horribly, if you must know. My boyfriend went to jail. My fiancée went ahead with the marriage... He felt an obligation. But there hasn't been any love in all these years...

CONTINUED:

CONTINUED:

45

She stops again. We can hear sniffles from beneath the veil.
Then slowly...

ON MAY

46

A lone tear trickles down at the very bottom of her jaw not
quite covered by the veil.

CUT TO:

DAVID

47

Furiously fumbling for a hanky, patting down his pockets
yanking out in rapid order a bizarre key chain, a joy buzzer,
sticks of gum, wadded-up paper, bills, receipts, a chocolate
bar...an assortment of non-useful junk as...

CUT TO:

MADDIE

48

Whisking out a hankie, handing it to May.

MAY

Thank you.

She makes use of it without lifting her veil to afford a view.

MADDIE

Can you go on?

When it seems like she may not be able to, trying to focus her...

DAVID

Why were you marrying someone
other than your boyfriend?

MAY

My parents pushed me into it...
I was only seventeen...

(half-beat;

looking into Maddie's
face)

I dreamed of being a model

(beat)

You're so beautiful. Imagine
what it would be like if...

CONTINUED:

CONTINUED:

48

MADDIE

(a beat;
moved)

Whatever we can do.

MAY

(composing herself)

I want you to find a man named
Frank Witkowski.

MADDIE

Who's he?

MAY

The man who disfigured me.
He was recently paroled. I
want to see him again.

A beat. David and Maddie exchange looks.

MADDIE

May, we sympathize with all
you've been through. But we
really can't be an accessory to
revenge.

MAY

I don't want revenge. I want
to marry him.

A beat.

MADDIE

You want to marry him?

Off the note of disbelief in Maddie's voice...

MAY

If he wants to get back
together with me, I'll get
a divorce. I still love
him.

MADDIE

But he abused you.

CONTINUED:

CONTINUED:

MAY

(nods)

Of course, and right after, there was a lot more hate than love. But the love stayed. He destroyed my looks, he couldn't destroy how much I care for him.

Maddie's thinking.

MADDIE

I want to be honest with you, Miss Wylie. I have doubts about taking your case.

Which unglues MAY, who gets to her feet.

MAY

(disappointed)

I thought of everyone in the world, Miss Hayes, you would be able to sympathize with my situation.

David jumps in quickly. Playing to Maddie...

DAVID

She does, Miss Wylie, believe me. Please understand. It's really all my fault. Maddie's such a work-aholic she takes on much too much. Our case backlog has become overwhelming. Not five minutes before you walked through our door I finally convinced the boss here we've got to be picky about which cases we take on.

MAY

I'll pay you five thousand dollars to set up just one meeting...Please be discreet. My husband thinks I'm down from San Francisco just for shopping.

Under which David's glided quickly to his desk and picked up a desk calendar. He moves back, past May and toward Maddie. He is lying like a rug while, behind May's back he grits his teeth at Maddie. Under all of this, he's buying time to convince Maddie to take the case.

CONTINUED:

CONTINUED:

48

DAVID

Well, the money is completely immaterial, May. The point is...

(flipping through the calendar; shaking his head)

looking at the docket here...

(winging it madly)

...Maddie, remember we have that Columbus gem case hanging fire right now...let's see... there's the Vespucci divorce...and...the Magellan heist...we're booked up...

(a light goes on; turning to May)

Hey...I just realized...all three cases involving names of ancient explorers...is that wild?

MADDIE

(deadpan)

Positively wild.

DAVID

So fitting in your case, May... tracking down a potentially violent ex-convict, could be too time-consuming. Believe me, it's not that you're not named after a famous explorer. Please say you believe me.

MAY

I believe you.

DAVID

(thankful; pious)

Trust is vital. We're off on the right foot. Now Miss Hayes and I'll put our heads together...

(turning)

...and see if we can somehow juggle things to take you in.

ON MADDIE

49

She's not too pleased with his shenanigans, but seems inclined to yield.

CONTINUED:

CONTINUED:

49

MADDIE

(to May, re David)

Leave your number with my receptionist.

DAVID

And then we'll get back to you as soon as we're through with our meeting.

(hand to God)

You'll never get the runaround from Blue Moon--promise.

May's fishing in her purse, under which...

MAY

If you decide to take my case...

She glances at...

DAVID

50

Who gives her a "not-to-worry" wink...and the A-OK three-ring sign as...

MAY

51

pulls out a cracked, decade-old Kodachrome print and hands it to them.

ON THE SNAPSHOT

52

As they examine it. Taken up in the mountains, before a lake. She was beautiful. Hold a beat, then...

MAY

(re the photo)

If he needs proof.

And she quickly exits the office. David and Maddie look at the snapshot again, filled with feeling for what's happened to the woman. David drops the snapshot onto the desk, clicks on the intercom.

DAVID

(into intercom)

Ms. DiPesto, get me the address of the Parole Board...

CONTINUED:

CONTINUED:

52

DIPESTO'S VOICE

(filtered)

Right away...

But Maddie's come up behind him, takes control of the intercom.

MADDIE

(into intercom)

Forget that.

DIPESTO'S VOICE

(filtered)

Right away.

David turns at Maddie as she flips off the intercom.

DAVID

What is this, National Queer the Deal Week? National Bankruptcy Month?

MADDIE

You eat out of a trough, Addison.

DAVID

A familiar ring...

MADDIE

It doesn't get through, and if I'm the boss I can repeat myself and you still eat out of a trough. And we're not taking the case.

DAVID

At lease I'll eat. And how about the ol' morale crisis?

MADDIE

I'm not solving my problems by putting that tortured woman back with the man who ruined her life. Not to mention helping to break up her marriage.

DAVID

That's not the way I heard her tell it.

CONTINUED:

CONTINUED:

52

MADDIE

Abused women frequently don't.
 Didn't you see what that man
 did to her 10 years ago?

DAVID

(changing gears;
 pumping a fist)

I love this kind of lively debate.
 This is the lifeblood of a young,
 vibrant company. This is thrilling,
 this is...

(putting hand to
 ear, miming a
 phone receiver,
 a long distance
 call)

..."hello mom, thanks for bringing
 me into the world."...And it
 shows me something. Maddie,
 you have got a lot to learn
 about the business we're in.
 Walk with me...

(putting his arm
 around her shoulder;
 pacing her back and
 forth around the
 room)

Are we here to judge the motives
 of every client? No. Ours is
 not to reason why. Lawyers
 defend people they know are
 guilty as sin. Do doctors not
 treat patients they know are
 going to die? Do teachers not
 teach students they know are
 dumb as stumps?

At the last he's walked her into a tango. Releasing herself...

MADDIE

They needn't have bothered trying
 in your case. And we're not taking
 the case.

DAVID

(half to himself)

We're having a fight...I mean
 that's what this is, isn't it?
 Is there something catching in
 the office today?

CONTINUED:

CONTINUED:

52

MADDIE

No.

DAVID

No?

MADDIE

It's no longer a fight.
The fight is over. I, the
boss, said no.

DAVID

You're not hearing me.

MADDIE

I'm sick of hearing you.

DAVID

I feel an obligation here...

MADDIE

You feel your obligation to
your bookie. Where's your
humanity?

DAVID

My landlord's holding it
until I pay my obligation
to him.

(half-beat;
determined)

I'm going to the parole
board.

MADDIE

No you're not!

But David's already bolted out the door. As Maddie steams
after him...

CUT TO:

INT. BLUE MOON RECEPTION AREA - DAY - CONTINUOUS

53

David's emerged and is striding past DiPesto's desk. Behind
him we can see Maddie storming in pursuit.

CONTINUED:

CONTINUED:

53

MADDIE
(hollering)
You're not going, David!

DAVID
My conscience calls me.

MADDIE
David...

Suddenly he wheels on her and glares and sweeps his hand toward the employees's desks. Under which...

DAVID
Do we really have to wash
the linen in front of the help?!

Maddie follows his sweeping gesture toward...

THE DESKS

54

All empty...Maddie's brought up short, surveys the desolation with some concern. Looking back to David...

DAVID
Why add to our morale problem?

Maddie's nonplussed.

INCLUDE DIPESTO

55

Ministering to her boss's anxiety.

MADDIE
(to DiPesto)
Where is everybody?

DIPESTO
Lunch.

MADDIE
Lunch?
(checking her watch)
It's not even 10:30.

DIPESTO
The smorgasboard's all-you-can-eat today at the Lamplighter. It opens at 11. It's best to be on line before then.

CONTINUED:

CONTINUED:

55

MADDIE

I ought to fire them all.

DAVID

Bad for business. Very bad image. Want a better idea? Put this company to work. What's wrong with just checking this Witkowski guy out.

A beat. Maddie takes a deep breath.

MADDIE

(very provisional)

A case sure would help things around here.

DAVID

All we do, we check the slimeball out, that's all. And if you decide it'd be totally irresponsible to go ahead with the case, we turn down the fee. I'll go right down the line with you whatever you decide...

(hand to God)

...no income? fine with me. Chapter 11, eviction?...we sleep on benches with newspapers for blankets?...you won't hear a peep out of moi.

She glares at him a second.

DAVID

So help me, Maddie, that first clump of dirt on my coffin?... I want it to be thrown by you.

Another beat. She relents.

MADDIE

Let's go.

CONTINUED:

CONTINUED:

55

DAVID
(to DiPesto)
Call May Wylie and tell her
we're on the case.
(turning to Maddie)
Maddie, you're the ginchiest.

As he moves with her for the door...

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

56

EXT. DESERT - DAY

ON A LIZARD

By the roadside, beneath a beating hot sun, amid the parched earth, the scrub, the cacti: desolation. Then we HEAR, approaching from the distance, the sound of a car getting louder and louder until...

PICK UP - THE HIGHWAY - DAVID AND MADDIE'S CAR - DAY

57

It whooshes past. We HOLD ON it a beat as it barrels into the distance and then...

SHOCK CUT TO:

INT. - DAVID AND MADDIE'S CAR - DAY - DRIVING

58

David's at the wheel. Maddie's staring out at the barren terrain, lost in thought. David hates silence, is trying to get Maddie to talk.

DAVID

(excited)

Maddie, look...!

(points through
the windshield;
with alarm)

...we're driving straight
into water...must be a lake...
Maddie...we're heading right...
into...

(and they approach
the mirage)

...No water! Wow! But hey...
uh-oh...!

(looking again
into the distance)

...more water! Maddie!

He looks over. She's completely unmoved. A little irritated, actually. David considers her looking out the window.

DAVID (Cont'd)

See any bleached bones out there?

(CONTINUED)

CONTINUED:

58

MADDIE

If I kind of squint a certain way I can think I see yours.

(half-beat;
she's a mite
petulant about
having to go on
this ride to
nowhere)

Couldn't be more than a hundred phones for a hundred miles...you'd think Frank Witkowski would be listed.

DAVID

(reading her mind;
she's not happy
at all the trail
has led out here)

...Or not out here at all?...

MADDIE

(glum)

Mr. Bruce doesn't have another opening for three weeks.

DAVID

Look, we're detectives. Detectives sometimes skip lunch. Detectives occasionally skip facials or the beauty parlor.

MADDIE

Mr. Bruce refused to understand.

DAVID

You said we would at least check this guy out. Maybe he's out here, only under a different name.

MADDIE

Do I look like I'm renegeing on the deal?

DAVID

You just don't look excited.

(CONTINUED)

CONTINUED:

58

MADDIE

Excited? To be driving across
Mars?

DAVID

(you're with me,
babe)
It's kind of cozy.

MADDIE

(wry;
invoking the
surroundings)
David, there's no one I'd
rather watch die of thirst
than you.

DAVID

Is that a proposal?

MADDIE

(suddenly leaning
over to check the
gas gauge
then leans back)
We've got plenty of gas...no.

DAVID

Suit yourself, we could be on
this goose chase for awhile.
This is just the parole board's
last known address. Maybe Frank's
moved to the Sahara. I hear
that's nicer. Where all your
hermit trade is going lately.

MADDIE

(resuming her
rumination)
But why any place like this?

DAVID

Hard to get into trouble out here.

MADDIE

He did spend twelve years in jail.

(CONTINUED)

CONTINUED:

58

DAVID

(over;
wry)...too short by 20 years if you'd
been the judge.

MADDIE

(nods, acknowledging
her stern sentiments
about the crime
involved)Nevertheless, he paid for his crime,
didn't he.

DAVID

(a glance at her)

A matter of opinion. Maybe
quite a personal matter at that.

Under which David's seen, and now nods toward...

EXT. HIGHWAY - A SIGN - DAY

59

The sign reads: MISSION - 1 MILE

And it has an arrow pointing to the right.

PICK UP - DAVID AND MADDIE'S CAR

60

Slowing to read it, passing the sign, turning off on an
intersecting road in accordance with the sign's directions.

CUT TO:

INT. DAVID AND MADDIE'S CAR - DAY - DRIVING

61

After turning, Maddie's now slightly brighter as the destination's
near.

MADDIE

At last.

DAVID

(he suddenly breaks
into an imitation
double bass, an im-
provised bass line,
walking up and down
the scale...a TV
detective show theme)

(more)

(CONTINUED)

CONTINUED:

61

DAVID (Cont'd)

Ba-boom boom boom boom boom boom
 booom boom ba-boom boom boom boom
 ba-boom boom boom boom ba-boom...

MADDIE

What are you doing?

DAVID

(pausing in mid-
 ba-boom to explain)
 We're detectives, aren't we?
 We're driving aren't we?
 About to question somebody
 in a case, aren't we? I'm
 just giving us a little theme
 music, that's all...

(resumes)

ba-boom boom boom...

(a glance at Maddie)

Can you imitate a snare drum?

MADDIE

No. You're nuts.

DAVID

A cymbal?

(imitates)

ka-ksshshhhhhh. Detectives,
 Maddie.

MADDIE

No cymbal.

DAVID

Maddie...

(shrugs;

accusatorv)

Miss. Wet Blanket 19--...?

He's sizing her up re her age.

MADDIE

(challenging;

taking offense at

his pegging her as

too old)

Nineteen what...?

CUT TO:

EXT. HIGHWAY - DAVID AND MADDIE'S CAR - DAY - DRIVING

62

As it passes on the highway...

DAVID'S VOICE (O.C.)

Ba-boom boom boom boom boom boom
 ba-ba ba-boom boom bu-boom....

(CONTINUED)

CONTINUED:

62

As it disappears into the distance...

DISSOLVE TO:

ESTABLISHING - AN OLD MISSION - DAY

63

EXT. MISSION - DAY

As David and Maddie's car pulls up and parks alongside the mission, which is, in effect, nothing more than a dusty, ramshackle, weatherbeaten plaster and adobe church. It's in plenty of disrepair and is not much of a magnet for tourists.

ON DAVID AND MADDIE

64

Exiting the car, they survey the dump. There are maybe a couple other autos present, and a camper, but not much else. There's no indication of bustle here and none that we're in much of a town the way other, more famous missions are.

David's suitably unimpressed.

DAVID
(mock regret;
to Maddie)

Oh!...darn...I forgot the camera,
dear. Why didn't you remind me
to bring it!

And as they walk inside, hold a beat on the forsaken landscape of this outpost and...

CUT TO:

INT. MISSION - DAY - DAVID AND MADDIE

65

ON THE CUT, we PICK THEM UP emerging from the entrance door into a wide foyer. They observe...

VARIOUS ANGLES

66

The same ramshackle quality as the exterior of the building... an uneven floor, unfinished wood, peeling walls...there's the unmistakable sensation this is almost a "ghost" mission. It's a largely unused and untrafficked sanctuary.

RESUME - WITH DAVID AND MADDIE

67

Moving a few steps in they find a spindle holding old picture postcards of the mission and, next to it a table. On the table there are two wooden boxes with slots in their tops. One box is labeled RESTORATION FUND. The other, ADMISSIONS-\$2. We also see a spool of tickets. We also see a visitor's book. We also see another sign...HISTORIC LECTURE EVERY 15 MINUTES. Behind the table is...

A YOUNG CHICANO GIRL

68

Not more than 10, sitting in a tattered dress, clearly impoverished, clearly bored.

ANOTHER ANGLE

69

David and Maddie reach the desk.

DAVID

(to the girl)

Excuse me...we're looking for Frank Witkowski.

The girl shrugs incomprehension. David looks to Maddie, whose attention's been drawn to...

FARTHER DOWN THE FOYER

70

Where there's an opening off the hallway into the chapel. Standing by the opening we can see three hicked-out tourists... maybe a traveling family but a mixture of white hair, camera straps, baggy shorts and sturdy walking shoes. Before them stands some sort of a guard/lecturer, already underway.

RESUME - THE ADMISSIONS TABLE

71

The girl pushes forward the visitor's registry. David signs, peels off four bucks, gets two torn-off tickets from the Chicano girl. As he and Maddie move past...

GIRL

(to Maddie)

Senora!....

THE GIRL

72

Is patting her head...wants Maddie to cover hers. This is a church, after all...sacred.

ON MADDIE

73

She fishes in her pocketbook, pulls out a white, lace handkerchief, arranges it over her hair and she proceeds with David toward...

THE TOURISTS

74

Vacantly scrutinizing the picture postcards they've bought as they listen to...

THE GUARD

75

Not a young man. He's in an ill-fitting uniform that bespeaks little pride in his appearance or job. Nor is there pride in his presentation. It's a spiel he's memorized and rattled off 10,000 times and he doesn't even listen to the words coming out of his mouth anymore. They've lost meaning. Under this speech, we'll see David and Maddie join the rear of the group.

GUARD

(flat;
bored)

...and the original structure, composed of thousands of hand-made adobe bricks, took two years to complete. The cross you see behind me in the chapel measures eight feet. Legend has it the cross is constructed of wood taken from the flagship of the Spanish conquistador Cortes. Cortes defeated the Aztecs and brought Catholicism to the New World over three centuries ago. In 1907 the entire mission was destroyed by a terrible fire. It is being restored as I speak to you, and any donations for the restoration will be greatly appreciated. Please feel free to roam the grounds, and feel free to ask me any questions that may occur.

End of speech. The tourists love the speech.

DAVID AND MADDIE

76

DAVID

(sotto;
to Maddie;
grousing)

Two bucks for that?

He shrugs, has an idea, steps toward...

RESUME - THE GUARD

77

The tourists have trundled off, away from the stony-faced guard. A beat, then...

INCLUDE DAVID AND MADDIE

78

DAVID

Are you Frank Witkowski?

THE GUARD

79

Blinks, tries not to show any reaction. Can't help it. Then...

DAVID

80

DAVID (cont'd)

You said feel free to ask any questions...

Another beat.

GUEARD

Who's asking?

David pulls out the picture May Wylie had given them and he hands it to the Guard.

ON THE PICTURE

81

As the Guard looks at it.

ON THE GUARD

82

Reacting, as the image seems to penetrate him, wringing a painful flood from his memory. He sags. Ignoring David and Maddie he turns, walks into the Chapel.

ON DAVID AND MADDIE

83

Reacting. Lo and behold, they found their man. As they follow after the Guard...

CUT TO:

INT. MISSION CHAPEL - DAY

84

It's darker, more somber. The Guard, aka Witkowski, has entered and sat in a pew studying the picture of May Wylie. David and Maddie follow him in, stand above him. The guard looks up from the picture, a note of sudden concern in his voice.

WITKOWSKI

She's not dead or nothing, is she?

MADDIE

(shakes head no)

How much would that matter to you?

A beat. The Guard refers back to the picture...and for a moment a smile plays across his lips at the memory...

WITKOWSKI

I took this. We had a weekend up at Deer Lake.

(indicating)

Bought this ribbon for her hair... see...then made her pose against the water...

He sighs. He's recollecting the last happy moment he's had in 10 years.

MADDIE

(softly)

She was beautiful.

WITKOWSKI

Yes she was.

He stands, hands back to David the picture of May Wylie, under which he nods at the tourists who have entered the chapel. They pass, crossing themselves as they move down the aisle to light candles.

WITKOWSKI (Cont'd)

(a little abrupt)

Anyway, glad she's not dead.

It's clear, though, he's not of a mind to pursue this any farther. He's antsy, wants this over. Re-living is the last thing he wants to do.

DAVID

She wants to know if you'd like to see her again.

(CONTINUED)

CONTINUED:

84

WITKOWSKI

You're kidding.
 (sees they're not)
 She's married, wrong?

DAVID

She told us she'd like to
 undo that. Say the word.

A beat.

WITKOWSKI

What does she want me for?
 What is this, a joke?

David and Maddie exchange a look at the Guard's rising agitation.

MADDIE

She said she loves you.

GUARD

Loves me!? After what happened!?

There's an angry disbelief to it.

DAVID

She didn't appear drunk to me.
 You, Maddie?

MADDIE

(shakes head no;
 a deep breath)
 I find this hard to believe
 myself, Mr. Witkowski, but this
 morning May Wylie told us she
 wants to marry you.

Another beat. The offer's come 10 years and a lifetime too late
 for Witkowski. Far as he's fled from the memory, it's caught
 up to him, a fate he seems destined never to outrun.

WITKOWSKI

(a whisper
 at first, with
 building intensity
 and volume)
 You want to know what I did to
 her 'cause I loved her? I

(more)

(CONTINUED)

CONTINUED:

84

WITKOWSKI (Cont'd)
 waited outside her bridal shower.
 I waited in the bushes. When she
 came out I walked up to her. I
 said, "I love you forever." And
 then I did it...Okay?...She makes me
 crazy. You want me to do that
 again? Huh! You never found me,
 okay? Please leave...Just get
 outta here!

Witkowski's quivering with fear and hatred and misery.

ON DAVID AND MADDIE

85

Reacting, and then looking around as they sense...

THE CHAPEL

86

The tourists by the altar have turned to stare at the guard's
 outburst. There's a stunned silence. The candles flicker...

RESUME - WITKOWSKI

87

He lurches past David and Maddie, quickly exiting the chapel
 to get away.

Off David and Maddie...

DAVID
 (ironic)
 Sounds like love to me.

SHOCK CUT TO:

INT. MISSION CORRIDOR - DAY - CONTINUOUS

88

Witkowski, trying to compose himself, storms out of the chapel,
 followed by David and Maddie. Witkowski tries to find some
 sanctuary in the knot of tourists awaiting the beginning of
 his next lecture. He assumes his post in front of them,
 takes a couple deep breaths, looks pointedly at...

DAVID AND MADDIE

89

Standing in the background, apparently having gotten the message.

WITKOWSKI

90

For the 10,001st time begins his zombie-like history:

WITKOWSKI .

Welcome to one of the oldest missions in the west, ladies and gentlemen. My name is George Kane. Originally, this site was nothing more than a trading post...

ON DAVID AND MADDIE

91

Exchanging a look, agreeing there's nothing more to do here, then STAY WITH THEM as they walk away under...

ANGLE

92

WITKOWSKI (Cont'd)

...In the mid-18th century, however, to care for the surrounding Indian population and white settlers...

WITH DAVID AND MADDIE

93

As they walk down the foyer, passing THE ENTRANCE TABLE and THE CHICANO GIRL...and, hardly breaking stride, Witkowski's voice now a low, dull drone in the background, David pulls the picture of May Wylie out of his pocket and drops it into the box labeled RESTORATION. As he and Maddie continue on, the bored CHICANO GIRL has seen what David dropped and now, suddenly intrigued, reaches quickly into the box and pulls out the photo.. As, in b.g., David and Maddie push out the front door into the sunlight...

THE CHICANO GIRL

(examining the picture;
envious)

Oooh...Muy bonita muchacha...!

ON THE PICTURE

94

Hold...and then...

SHOCK CUT TO:

INT. DAVID AND MADDIE'S CAR - AFTERNOON - DRIVING

95

The return trip, heading back to the office. Both pondering a bit, struck by their encounter with Witkowski. Maddie's driving this time. David's got his shoes off, his feet up on the dashboard. A beat.

MADDIE

What are we going to do on this case? What do we tell May Wylie?

A beat.

DAVID

Piece of cake. Way I see it, we've got three options. Uno... we go back to May Wylie. We say, "Sorry, Big Frank hopped a freight. But we'll do our gosh-darn dangest to find him. Got some great leads. Five hundred a day retainer. Want us to follow up?" "Please, oh please," she begs. "Okay," we say. In three weeks we admit we can't find him and trudge off all the way to the bank.

A beat. Maddie looks askance at him.

MADDIE

I just figured something out about you.

She's got a satisfied smile on her face. Off which...

DAVID

Just don't expect any false modesty.

MADDIE

You were raised by wolves. You must have been raised in the wild.

DAVID

Hey, I admit I don't mind a little raw muskrat now and then, but...

(CONTINUED)

CONTINUED:

95

MADDIE

(over)

Where's your humanity, David?
How could you suggest such a
thing?

DAVID

Oh. You want humanity...
option two.

MADDIE

Try moving it up a notch
once in a while.

DAVID

One-A, how's that?

MADDIE

Better.

DAVID

We head straight to my friend
Joey O'Dell's place. We lay
the whole thing out for him.
We lay some dough on him. He'd
be perfect.

MADDIE

Oh boy...for what?

DAVID

Playing the part of Frank
Witkowski.

MADDIE

(shaking her head)

You'd hire a stand-in...
you're amazing.

DAVID

At least she'll get one date
with this guy. We get paid.
So their old magic is gone.
The guy can act, believe me.
He won a Colby.

MADDIE

What's that?

(CONTINUED)

CONTINUED:

95

DAVID

It's an award. The Oscar for small people. Something like that.

MADDIE

Small people?

DAVID

Dwarfs.

MADDIE

Oh, no big deal, she wouldn't notice...it's just the love of her life and he's turned into a dwarf.

DAVID

Ten grinding years in prison, Maddie. Know what that does to a man?

MADDIE

David...

DAVID

Well there's only one other option left, and you know it as well as me. Hit the silk, bail out, play a little jai-alai with the poor girl's heart.

MADDIE

(considering)

Do not pass go, do not collect ten thousand dollars.

DAVID

(nods)

All those in favor of marching into May Wylie and looking her straight in the veil and saying, "Sorry, dear, you've waited 10 years for a guy who won't come back" raise your hand.

Neither of them raises a hand.

(CONTINUED)

CONTINUED:

95

DAVID (Cont'd)
 You're not raising your hand,
 Miss Honesty...
 (she frowns at him)
 I'll hold the wheel if you want
 to raise your hand.

MADDIE
 No.

DAVID
 You have bursitis?

MADDIE
 No.

A beat.

DAVID
 Forget to use a deodorant
 this morning? Don't be
 embarrassed in front of
 your partner.

MADDIE
 No.
 (half-beat;
 now she shifts
 gears, softens,
 giving voice to
 some of her rum-
 inations since
 they left the
 mission)
 Did you see the look on his face
 when he talked about that picture?

ON DAVID

96

He rolls his eyes.

DAVID
 Here comes the mushy stuff.

MADDIE
 (barely controlled
 outrage)
 Mushy stuff?

(CONTINUED)

CONTINUED:

96

DAVID

This morning taking the case was reintroducing King Kong to Godzilla. But now we're talking looks on faces.

MADDIE

I'm not going back on what I said.

DAVID

Good.

MADDIE

And by the way, I don't care if you call me a hypocrite. Just for future reference.

DAVID

Did I call you a hypocrite?

MADDIE

Not exactly.

DAVID

Because I have no reason to... because you haven't gone back on what you said this morning. Because putting those two back together would be a disaster, especially after hearing Witkowski.

MADDIE

(not so sure)

You think so, huh?

DAVID

That relationship has no future.

A beat.

MADDIE

(what David must think)

Who could love a woman that was that ugly, right?

(CONTINUED)

CONTINUED:

96

DAVID
 (astonished)
 I didn't say that!

Under which, Maddie's pulled the car over to the shoulder of the road.

CUT TO:

EXT. DAVID AND MADDIE'S CAR - DAY

97

As the car comes to a stop at roadside. The road's deserted.

INT. DAVID AND MADDIE'S CAR - DAY

98

DAVID
 (re the budding
 disagreement)
 I'm not walking home, I don't
 care how bad an argument we
 get into.

MADDIE
 I have to do something.

Said just suggestively enough for the implication Nature's calling to get across.

DAVID
 (understands)
 Oh.

ON DAVID

99

He's turning his head to look out the passenger window while, in b.g., Maddie takes the car keys and exits her door.

DAVID'S POV

100

On the barren landscape.

ON DAVID

101

DAVID
 (muttering to himself,
 but not lasciviously)
 Not much cover out there.

Just as there's a KNOCK on his window. It's...

MADDIE - THROUGH THE PASSENGER WINDOW

102

MADDIE

(motioning;
pleasant)

Get out, please.

EXT. HIGHWAY - DAY- DAVID AND MADDIE

103

David gets out of the car.

MADDIE

(pointing to the
terrain)

Not much cover out there.

DAVID

(scanning,
considering as
if for the first
time)

Really?

MADDIE

Really.

She folds the passenger seat forward, motions for David to enter the car's backseat.

MADDIE (Cont'd)

Prone and face down, partner.

DAVID

What are you insinuating? My own partner doesn't trust me? You think I'm some sort of adolescent pervert? I'm gonna sneak a peek?

MADDIE

Not a bad summation.

He's shaking his head as he climbs into the back seat, under...

DAVID

I'm only doing this because we're partners. To prove you can trust me.

(CONTINUED)

CONTINUED:

103

MADDIE

Thanks for humoring me.

She closes the door.

CUT TO:

INT. BACKSEAT - ON DAVID

104

Prone and face down.

DAVID

(talking to himself;
the good angel)You can't...you look and you are
pondscum, Addison...

(the bad angel)

That's what she thinks you are,
anyway. What's a peek?...

(the good angel)

Act like a grown-up, it'll pay
off somewhere down the line...

(the bad angel)

Just see if she can take a joke...
it's only a joke...

CUT TO:

EXT. TIGHT ON THE BACKSEAT CAR WINDOW

105

As, in a lightning flash, David raises up and back down again.
A beat. Then, slowly he lifts his head one more time...very
slowly until, as his eyeball comes into view...

REVERSE - INT. CAR - DAVID'S POV - LOOKING THROUGH THE WINDOW AT 106

MADDIE, her nose nearly pressed against the window...smiling, as

EXT. ANOTHER ANGLE - MADDIE AND DAVID

107

David reacting quickly, beating Maddie to the punch...

DAVID

I knew I couldn't trust you to
do what you said you would...

ANOTHER ANGLE

108

MADDIE

Out.

(CONTINUED)

CONTINUED:

108

She opens the door and David emerges.

MADDIE (Cont'd)

I want to trust you, David,
I really do. Do you want to
show me that you trust me?

DAVID

Why not.

MADDIE

Come on.

MOVE WITH THEM to the rear of the car. As MADDIE unlocks the trunk...

DAVID

That's a blast furnace in there,
Maddie!

MADDIE

One minute...then you'll be out.

DAVID

And suppose during that one minute
you meet with a horrible fate...
you're carried off by a giant
bird, a flash flood, World War
III...I'd die if that happened
to you.

MADDIE

Trust me, David.

A beat. He looks around, takes a deep breath and relents.

DAVID

I can't believe I'm doing this.
I want points for this, Hayes.

She smiles as he arranges himself in the trunk.

MADDIE

I owe you big, Addison.

ON DAVID

109

Looking up as, with a WHUMP! Maddie closes the trunk...and then we hear...

(CONTINUED)

CONTINUED:

109

DAVID

(singing)

We gotta get out of this place...
 If it's the last thing we ever do...
 We gotta get out of this place...
 Girl there's a better life for me
 and you...

EXT. PARKING GARAGE ENTRANCE - EVENING

110

David and Maddie have returned from their field trip, and have emerged from their Century City garage onto the sidewalk. PICK UP David, returning to her with the perfect refreshment: two ice cream cones he's just bought. He hands one to Maddie.

MADDIE

Thanks

She tastes. They stroll, feeling relaxed...it's nice. She looks at him. There's affection visible.

DAVID

I know.

MADDIE

What?

DAVID

You're sorry you made me get
 into the trunk.

A beat.

MADDIE

Uh-huh.

DAVID

Sorry I made you make me.

They clink ice cream cones.

DAVID

Pals.

MADDIE

Pals.

They continue to stroll, feeling good. Maddie's ruminating.

(CONTINUED)

CONTINUED:

110

MADDIE

(not bragging)

You know, a guy I used to know once threatened to kill himself if I wouldn't marry him.

DAVID

I can believe it.
(half-beat)
It happens.

MADDIE

And it's frightening. I saw where it had driven that man today.

DAVID

Overpowering.

MADDIE

It's hard not to feel for him.

DAVID

Understood.

MADDIE

I mean, I'm sorry, and I'm confused, I know, but I can't help wanting to help them somehow...I mean I know what I said this morning and I think you're going to call me a hypocrite...and I don't blame you...and maybe I'm nuts...

Under which they've been passing an APPLIANCE STORE WINDOW, with numerous TELEVISION SETS in the window, all turned on, all to different channels, all different early-evening newscasts with different anchorpeople. As Maddie talks she looks up, discovers David is no longer beside her.

MADDIE (Cont'd)

David?

She turns, sees he's left her and is quickly moving toward the store window, his eye having caught something.

ON DAVID

Looking at a set.

111

(CONTINUED)

CONTINUED: 111

DAVID
(beckoning)
Maddie...!

CLOSE ON THE TV SCREEN 112

On a picture of the mission they'd visited that afternoon.

RESUME - STOREFRONT - INCLUDE MADDIE 113

MADDIE
What?

DAVID
I don't know.

The picture of the mission has disappeared from the set he'd been watching...and then SUDDENLY, on ANOTHER SET the newscast's cut to a shot of the MISSION...and then to a shot of FRANK WITKOWSKI...and then...

ANOTHER SCREEN 114

A shot of Witkowski...and then...

ANOTHER SCREEN 115

Another shot of Witkowski...an artist's rendering of a woman in a veil...

ONE BY ONE on all the screens, there are fleeting shots of the mission and of Frank Witkowski...13", 19", 26"...little starbursts.

ON DAVID AND MADDIE 116

Watching, amazed.

MADDIE
(concerned)
David...

DAVID
Maddie...
(a beat;
turning to her)
I don't think he just gave
birth to septuplets.

And as they watch...

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

INT. - MADDIE'S OFFICE AT BLUE MOON - NIGHT

117

ON MADDIE

She's pacing back and forth. She's fuming...and, as she passes, RACK FOCUS ON...

DAVID

118

Seated on the couch, bemused by her anger, watching her pace, his head swiveling like a fan's at a tennis match.

ANOTHER ANGLE

119

As David watches, and then...

DAVID

Ninety-nine...a hundred. Now just gimme ten good minutes on the speed bag, and hit the showers, slugger. And hey... no boinking the night before the big fight.

MADDIE

(still pacing)

I'm furious.

DAVID

(re her back-and-forth)

I'm nauseous.

Which prompts Maddie to stop, and turn to him.

MADDIE

I'm so glad you're not upset. We were set-up. We were manipulated. I hate being taken advantage of.

DAVID

You think I'm a hardcase...you're looking at professional cool. Years of training. Inside, I'm not ashamed to admit, there's a rodeo in my gut.

(CONTINUED)

CONTINUED:

119

MADDIE

There ought to be. You were
the one who made us take
this case in the first place.

ON DAVID

120

He looks down at his gut, back at Maddie. Then he puts his
fist up to his mouth as if it were a microphone, and begins
announcing the Calgary Stampede as if it is taking place
in his tummy.

DAVID (Cont'd)

And here's Tex Moffit riding Miss
Cyclone...If anyone can tame this
killer bull, it's Tex...And they're
out of the chute...

(he's looking at
his tummy, begins
bouncing around
a little;
tucks his fingers
inside his shirt
and makes it rumble)

...Oooooe! Ride 'em Tex...Oh!...
he went down hard...Uh-oh, keep
Cyclone off him...Somebody get
those rodeo clowns in there to
help...Here they come: How 'bout
those rodeo clowns, folks, what
a job they do!...

MADDIE

(she's not amused)
My laugh-meter is in the shop.

ON MADDIE

121

Back to pacing, thinking...

(CONTINUED)

CONTINUED:

121

MADDIE

It all lays out. May Wylie tells us she wants to marry Frank. We locate him. The poor man's shot dead within hours by a woman in a veil...

DAVID

(shakes head)

...middle of that inspiring lecture...

MADDIE

(continuing to lay it out)

...Wylie tricked us. She followed us to him because she actually wanted revenge all along. She's a murderer. And we're...I don't know...accomplices-in-training.

ON DAVID

122

Sitting up suddenly...

DAVID

(sparking)

In which case...We did our job...I mean, technically a face-to-face shooting qualifies as a date.

MADDIE

Why, you romantic son-of-a-gun...

DAVID

I'm saying, she owes us ten thousand dollars.

MADDIE

After you get through eating at your trough, you roll around in the mud.

DAVID

(likes her puzzling things out)

Y'know, you're really getting the hang of this detective stuff. I didn't think I was getting through. I was wrong. Hey...wait'll you start getting things like hunches and stuff.

(CONTINUED)

CONTINUED:

122

MADDIE

I've already had a couple about you.

DAVID

I can still remember my first hunch in the business. I was just 23...Used to hang from this gravity bar...

A beat. Off Maddie's eyes glazing over...

DAVID (Cont'd)

You don't want to hear it, do you. I want to hear everything you tell me...

MADDIE

(a deep breath)

Pick it up from where the gravity bar broke...tell me on the way.

She's snatched up her pocketbook, preparatory to leaving the office.

DAVID

The way to...?

MADDIE

(nods;
still steamed)

Her hotel.

DAVID

May Wylie's?

MADDIE

(nods, tosses him
the car key;
re her anger)
You better drive.

(CONTINUED)

CONTINUED:

122

As they exit...

SMASH CUT TO:

INT. HOTEL SUITE - NIGHT - ON MAY WYLIE

123

These are May Wylie's posh digs at a fairly pricey hotel. ON THE CUT, David and Maddie are in mid-confrontation with May Wylie who is, of course, in her customary, impenetrable veil.

MAY

...I don't know what you're talking about.

She sounds utterly innocent and, beyond that, increasingly indignant.

ANGLE

124

As David turns, disgusted, walks away. As he passes Maddie...

DAVID

(sotto;
sarcastic, to
Maddie re May)

She doesn't know what we're talking about. This is a new dimension of dumb. She's the Einstein of Dumb.

Maddie takes over.

MADDIE

You don't know anything about Frank Witkowski's murder?

MAY

I won't pretend it's the unhappiest news I've ever heard.

MADDIE

Is that all you're not pretending?

(CONTINUED)

CONTINUED:

124

MAY

All I know is what you've been saying...if I can lend any credence to it. And I'm not sure I can.

(re the sequence of events they're relaying that seems completely absurd to her)

MADDIE

Trust us. We saw him today. This afternoon. Alive.

MAY

So?

MADDIE

You're not going to stand there and pretend you don't know him, are you?

MAY

Of course not. But I haven't seen him in ten years. Not since I pointed him out from the witness stand at his trial.

David re-enters the stand-off.

DAVID

You came to our office this morning...

MAY

...I don't know where your office is...

DAVID

...and you begged us to help you find him...

MAY

...Why? Why would I want to see him?

David and Maddie exchange a look.

(CONTINUED)

CONTINUED:

125

MADDIE

You wanted to marry him.

MAY

Don't be ridiculous. Marry
a man who disfigured me?

DAVID

That's what you said.

MAY

What sort of a cruel joke
is this? Who put you up
to it? Who hired you?

DAVID

You did.

MAY

I most certainly did not.

DAVID

Stop playing innocent.

MAY

Stop insulting me.

DAVID

We won't stop anything until
we've pinned this murder on you.

A beat.

MAY

(angry)

Get out of here.

DAVID

Not without some answers.

Under which, May Wylie's half-turned and reached for her small handbag...from which she SUDDENLY PULLS A HANDGUN...trains it on David and Maddie.

MAY

Get out of here.

(CONTINUED)

CONTINUED:

125

MADDIE

(quickly shifting
gears)

On the other hand, you obviously
don't know what we're talking
about...

(looks at David)

Right?

(checks watch,
is late for
an appointment;
backing away and
grabbing for David)

Gotta run...You don't need
to shoot us. We don't want
to be shot. Not that anyone
wants to be shot. But in
our case...really, really not.
Definitely not.

DAVID

(tough as nails;
staring Mary Wylie
down;
re the brandished
gun)

Didn't use the whole clip on
Frank; huh, babycakes?

MADDIE

(nervously laughing
to May re David)

He has this fantasy that he's
some real tough guy...

MAY

I don't care what either of you
think...I want you two out of
here. Now.

As she backs them toward the door...

SHOCK CUT TO:

CLOSE ON A WALL STREET JOURNAL

126

Opened fully, and then...

ANOTHER ANGLE

127

The paper's concealing whoever's reading it, but we can see
we're in...

INT. HOTEL CONDON LOBBY - NIGHT 128

The person reading the Wall Street Journal is sitting in a lobby chair, back-to-back against...

CLOSE ON - THE NATIONAL PIT 129

A somewhat lower-grade publication. It, too, is opened wide, covering its reader's face, as...

ANOTHER ANGLE - MADDIE HAYES 130

She's behind the Wall Street Journal.

MADDIE

(whispering over
her shoulder;
bored)

I have read this thing three
times from front to back.

ANGLE - DAVID 131

He's behind the National Pit. He's absorbed in his reading.

DAVID

Don't ask me to trade.

ANGLE - DAVID AND MADDIE 132

Each concealed behind papers.

MADDIE

Maybe she didn't do it...
you heard her.

DAVID

Yeah...and maybe if Superman
could go back in time he could
prevent Lincoln from being shot.
But Lincoln was shot, wasn't he?

MADDIE

(beat)

I've never actually had to
sit in a hotel lobby...I used
to just glide through them.
Sitting in hotel lobbies is
pathetic.

(CONTINUED)

CONTINUED:

132

... DAVID

Hey, you can't do the paper in
the lobby thing you got no bus-
iness in this business.

(pause;
emphatic)

You read junk, if you want to know.
You can't even see around that
thing.

CUT TO:

Under which...PICK UP A BELLBOY moving through the lobby.

BELLBOY

(loudly paging)

Mrs. Wylie...Mrs. Wylie to
the front desk, please...

DAVID AND MADDIE

133

Rabbit ears; peering around their papers...

ANGLE - FRONT DESK

134

We see A WOMAN IN A VEIL approach...she's directed to a house
phone to the side...and as she moves to it...

ANGLE - DAVID AND MADDIE

135

Watching May Wylie.

Under which...

May Wylie's hung up the house phone and then...

ANOTHER ANGLE

136

...As May Wylie sweeps right past the quickly concealed David
and Maddie...and THEY WATCH as she moves out the hotel's front
door and into the seat of an awaiting TAXICAB

DAVID AND MADDIE

137

Quickly, they're out from their newspapers, rising in pursuit...
Maddie tossing aside her paper, David holding onto his, under...

(CONTINUED)

CONTINUED:

137

DAVID

C'mon...

And as they head toward the door...

CUT TO:

EXT. HOTEL - NIGHT

138

David and Maddie scramble into their BMW and we...

CUT TO:

INT. DAVID AND MADDIE'S BMW

139

As they enter. David's driving, firing it up.

MADDIE

Hurry up!

DAVID

(dry;
to Maddie)Private Investigation 101,
class: The Art of Following
a Murderer...

MADDIE

...Following a murderer to Saks
probably...

CUT TO:

EXT. HOTEL - NIGHT

140

As the BMW burns rubber out of the hotel driveway, in pursuit
of...

EXT. STREET - NIGHT

141

May Wylie's car passes...and a few seconds after, it's followeed
by the Blue Moon special in pursuit.

EXT. SHOPPING CENTER - NIGHT

142

As May Wylie exits the cab...and we...

PULL BACK TO

INT. DAVID AND MADDIE'S CAR - THROUGH THE WINDSHIELD

143

They're watching this very inconspicuous behavior. Maddie's
confident this is a fruitless endeavor.

(CONTINUED)

CONTINUED:

143

MADDIE

The last thing I ever want
to do is watch somebody else
shop.

(sigh)

Hotel lobbies...parked cars...

DAVID

(picking up)

...excitement...danger...

(because he sees)

Ya! Look at that!

He's pointing toward...

EXT. PARKING LOT - NIGHT

144

May Wylie hasn't gone shopping, she's ducked into a car
she's obviously planted here as part of evasive tactics.
As she pulls out of the lot...

CUT TO:

INT. DAVID AND MADDIE'S CAR

145

DAVID

We hooked a real cutie-pie...
Didn't want the cab company
to have a record of where she's
really going.

MADDIE

You were right...I'm sorry.

DAVID

It's not gonna go to my head.

MADDIE

(smiles)

Tell me what doesn't.

And as they start out in pursuit...

CUT TO:

INT. DAVID AND MADDIE'S CAR - NIGHT - DRIVING

146

David at the wheel, on May Wylie's tail. It went to his head.

ANGLE

147

DAVID
 (senor suave;
 lecturing)
 See, now what you wanna do...
 You listening?

ANOTHER ANGLE

148

MADDIE
 (unfascinated)
 Hanging on every word...
 and I wish I was dead already.
 David waggles his elbows a little as...

DAVID
 You wanna be comfortable,
 not tense...elbows relaxed...
 see...ready for anything...
 sudden turns...
 (half-beat;
 points to
 his foot)
 Now the footsky...
 (tap tap)
 it's a feather...

ANGLE

149

MADDIE
 (pointing through
 the windshield)
 She's getting away, professor.

THROUGH THE WINDSHIELD

150

As they momentarily lose sight of May Wylie's tail lights...
 and then...

RESUME - INT. BMW

151

David's utterly unflustered, can't believe what a nervous Nellie
 she is...

DAVID
 Lemme lay a little tip on you,
 Miss Tailgateitis. This isn't
 about locking bumpers with
 your prey.

(CONTINUED)

CONTINUED:

151

MADDIE

It's about losing them, I
suppose...

DAVID

...letting them think they've
lost you. Catch?

MADDIE

(pained)

What a thrill..What a priv-
ilege! What a long day!

CUT TO:

EXT. PACIFIC COAST HIGHWAY - NIGHT

152

As May Wylie's car passes...and then...

CUT TO:

INT. DAVID AND MADDIE'S CAR - NIGHT - DRIVING

153

THROUGH THE WINDSHIELD they see they've caught up to May
Wylie and we can see Wylie's car turning, slowing to a stop
on the ocean side...and as she does...

INT. DAVID AND MADDIE'S CAR - NIGHT

154

They cruise past Wylie's car...and...

ANOTHER ANGLE

155

David pulls to a stop up the road.

INT. DAVID AND MADDIE'S CAR - NIGHT - THROUGH THE WINDSHIELD

156

As May Wylie exits her car, looks around, her gaze seeming not
to fall on the Blue Moon BMW, and she heads toward...

EXT. OCEAN PIER - NIGHT

157

May Wylie walking toward it and then...

EXT. DAVID AND MADDIE'S CAR - NIGHT

158

They exit and...

ANGLE

159

(CONTINUED)

CONTINUED:

159

Sizing up the situation...

MADDIE

She thinks she shook us.

DAVID

I'm unshakeable...

(as if to

May Wylie)

You think this is just
another game of jacks,
little girl...but you're
in with an expert.

MADDIE

When did you ever play jacks?

DAVID

You kiddin'? You wanna talk
frontsies and backsies?...
Fancies?...Snake-in-the-
grass?...Around the moon?

Maddie's impressed as...

ANOTHER ANGLE

160

David and Maddie follow May Wylie...

EXT. PIER - NIGHT

161

May Wylie sifting through a few passersby...

DAVID AND MADDIE

162

Following...

MADDIE

I was great at jacks.

DAVID

You're on.

And they carefully move toward...

MAY WYLIE

163

She's paused by the rail, silhouetted against the sky, the wind
whipping at that haunting veil...and then...

CUT TO:

DAVID AND MADDIE 164

MADDIE
(seeing)
Far enough.

ANOTHER ANGLE 165

As David and Maddie stand against the rail, stealing glances at...

MAY WYLIE 166

Nervously looking around, her hand snaking into her pocketbook as...

RESUME - DAVID AND MADDIE 167

Looking from May Wylie to...each other. A beat. And then back to...

MAY WYLIE 168

She's pulled a handgun from her pocketbook.

CLOSE ON MADDIE 169

MADDIE
Look...

MAY WYLIE 170

Dropping a handgun off the pier and into...

THE WATER 171

Swallowing the gun...and then...

DAVID AND MADDIE 172

Reacting...

DAVID
The gun that killed her husband.

MADDIE
She thinks she's gotten away with it.

ON MAY WYLIE 173

Standing there, looking out...

DAVID AND MADDIE 174

A beat.

DAVID
But she's not gonna get away
with it.

ANGLE 175

David and Maddie start back toward the shore as we...

TIME CUT TO:

INT. DAVID AND MADDIE'S CAR - NIGHT 176

A street behind the CONDON HOTEL...and they're watching...
May Wylie get out of her car and cross the street toward
the hotel...:

MADDIE
Why don't we just go to the
police.

DAVID
Oughta be our next stop,
shouldn't it?

MADDIE
Definitely.

DAVID
I agree.

Under which, he's been watching as...

THROUGH THE WINDSHIELD 177

May Wylie ducks into the truck-dock, back entrance to
the hotel.

DAVID
(galvanized)
Out!

Maddie's confused, but opens her door and...

EXT. SIDEWALK - NIGHT 178

Out of their car as David quickly sizes up the height of the
hotel and the building on the street across from it...

(CONTINUED)

CONTINUED:

178

MADDIE

What're you doing?

DAVID

One last thing...

And he grabs her by the hand, and they bolt into the service door of the building opposite and as they do...

CUT TO:

INT. STAIRWELL - WITH DAVID AND MADDIE

179

he's furiously pulling her up the stairs.

MADDIE

Why're we doing this, David?

DAVID

You're not keeping up with me.

ANOTHER ANGLE

180

As David and Maddie charge up another flight of stairs...

MADDIE

Let's call the police...

DAVID

No!

ANOTHER ANGLE

181

He's pulling her up another flight...

MADDIE

Why not?

DAVID

I don't know... 'cause that's what we're supposed to do...

A beat as they clatter upward, and then...

SHOCK CUT TO:

EXT. BUILDING ROOF - NIGHT

182

Across the street from the Hotel CONDON... PICK UP...

DAVID AND MADDIE

183

Bursting through the door to the roof, he steers her to the roof's edge nearest the hotel, under which...

MADDIE

(seething)

Why won't you ever do what you're supposed to do?

And they reach...

THE ROOF EDGE

184

Breathless crouching to keep covered, sizing up the wall of the hotel opposite.

MADDIE

What was so important?

DAVID

I thought you wanted to neck.

(quickly;

off Maddie's cross

look)

No? May Wylie's room was on this side of the building, right?

MADDIE

(nods)

So...

ANGLE

185

David's peering intently.

DAVID

Cross your fingers she doesn't pull her blinds.

ANGLE

186

MADDIE

What're you proposing to do?

ANOTHER ANGLE

187

DAVID

You guessed it.

(CONTINUED)

CONTINUED:

187

MADDIE

And I don't like it.

DAVID

Don't worry...I've always had
bad luck with this.

MADDIE

(sarcastic)

Boo-hoo.

DAVID

Boo-hoo-who?

MADDIE

You.

DAVID

Boo-hoo-me?

MADDIE

You. You expect me to feel
sorry for you because you're
a failed Peeping Tom?

DAVID

You wouldn't feel sorry for me
if I'd just been sucked through
a jet engine.

MADDIE

All you men with your x-ray minds...

DAVID

...And the traitors who sell drapes.

MADDIE

Well, I refuse to be a Peeping Tom.

DAVID

Peeping Tammy.

(you're a professional;
it's okay)

Besides, you're being paid to do
it. And besides some more, you
never minded when millions of
people looked at you without know-
ing when they were looking.

(CONTINUED)

CONTINUED:

187

MADDIE

I was being paid to do it.

DAVID

(ironic)

Big difference.

MADDIE

Big difference!

DAVID

What about that bathing
suit issue...

MADDIE

Of what?

DAVID

That little green string
bikini...that sports magazine
...whoopee in Waikiki...

MADDIE

You saw that?

DAVID

(denying)

I heard all about it.

MADDIE

You probably papered your
wall with it.

A beat.

ON DAVID

188

DAVID

I was jealous of the guys who
could afford that many magazines.Smiling, feeling Maddie's heat...he loves it. He turns to
look at her.

DAVID

(serious)

But that's not why I like you.

But she's looking elsewhere...

(CONTINUED)

CONTINUED:

188

MADDIE

I see something...

As David turns to look...

CUT TO:

EXT. HOTEL WINDOW - NIGHT

189

A light's gone on. The curtains are pulled back. A woman in a veil has entered...

RESUME - DAVID AND MADDIE

190

MADDIE

If she starts to undress,
promise to close your eyes.

DAVID

(phony)
Anything you say.

ON THE HOTEL WINDOW

191

As the WOMAN IN THE VEIL walks around, turns on the television, flops into an armchair and removes her shoes...

ANGLE - DAVID AND MADDIE

192

Watching from the rooftop.

CUT TO:

ANGLE - HOTEL WINDOW

193

As the WOMAN IN THE VEIL picks up a remote control channel selector, begins pressing buttons, channels flip until she tunes in...A BASEBALL GAME...hold on it a beat and then...

ANGLE - DAVID AND MADDIE

194

Watching...and then...

CUT TO:

ON THE HOTEL ROOM

195

Where the WOMAN IN THE VEIL sits...and then...she hikes her dress way up. And, in relaxation, her legs flop apart...and then, slowly, her hand goes to her VEIL.

CONTINUED:

CONTINUED:

195

MADDIE'S VOICE

I'm scared.

THE WOMAN IN THE VEIL now PEELS OFF THE VEIL, the HAT and a WIG...REVEALING what is...all her make-up notwithstanding... beneath a shock of short, thick hair...A MAN'S FACE...

DAVID'S VOICE

(stunned)

Wow...!

And, as THE MAN UNDER THE VEIL pops open a can of beer...

HOLD ON

John J. Slob watching the ballgame...

SMASH CUT TO:

BLACK

END ACT THREE

ACT FOUR

FADE IN:

EXT. HOTEL CONDON FRONT DOOR - NIGHT

196

WITH DAVID AND MADDIE

They've come down from their rooftop vigil, are moving briskly into the hotel under...

DAVID

He paged himself!

MADDIE

What do you mean?

And, as they enter the hotel...

CUT TO:

INT. HOTEL LOBBY - WITH DAVID AND MADDIE (CONTINUOUS)

197

DAVID

In the lobby before...he
wanted us to follow him. It
was too easy.

MADDIE

Even for you?

DAVID

Even for me.

MADDIE

David, I can't believe he wanted
us to watch him ditch that gun.

DAVID

I don't know why, but he did.

Under which, they've crossed the lobby and David's attention's been drawn to...

THE ELEVATORS

198

Where A WOMAN IN A VEIL is getting onto one of the cars.

ANGLE

199

Suddenly dashing to get on board the elevator...

(CONTINUED)

CONTINUED:

199

MADDIE

Hold the door!

ANOTHER ANGLE

200

As they squeeze into the car and the doors close and we...

CUT TO:

INT. ELEVATOR CAR

201

Several hotel guests...including a couple brawny gentlemen...
are inside, in addition to David, Maddie and THE WOMAN
IN THE VEIL. As the elevator starts up...

DAVID

(on to her)

Hello May...

MAY

(tightly controlled)

Please leave me alone...

DAVID

Whatever you say, Bub...

MAY

I beg your pardon.

DAVID

Mack...Jack...Joe Bob, maybe.

May Wylie tries to ignore David, but the dialogue's making
the onlookers uneasy...

MALE

Mind your manners, sonny.

DAVID

(re May Wylie)

She's conning the world! This
mournful little woman...she just
bumped off a guy. And he owes
us ten thousand dollars.

On the face of it, a little hard for the assemblage to swallow.

(CONTINUED)

CONTINUED:

201

MAY
 (appealing to the
 onlookers)
 I'm her shopping.

MALE
 (to David)
 Zip it, pal.

DAVID
 Isn't it great the way she can
 sound like a helpless woman?...
 You should hear her talk like a
 man...

MAY WYLIE shakes her head in disgust.

DAVID (Cont'd)
 She is a man!

And David reaches for MAY WYLIE'S veil...and he gets a hold
 of it...and he tries to tear the veil off...

MAY
 Oh! Help! No...!

She holds it in place and is immediately aided by the males
 present as...

ANOTHER ANGLE

202

THE STRUGGLE

Hands grapple for the fabric, fumble and slap each other...

FEMALE
 (re David)
 The nerve!

MALE
 Lay off 'er, you creep!

And as the struggle rages, HOLD ON the melee a beat and then...

CUT TO:

INT. HOTEL CORRIDOR - BY THE ELEVATORS

203

As, ON THE CUT, the elevator door opens and David is rudely
 thrown out.

(CONTINUED)

CONTINUED: 203

MALE

Moron!

ANGLE 204

David, the loser in the tussle, bounces off the floor, comes to rest and looks back at...

ANOTHER ANGLE 205

As the elevator closes on the most scornful faces he's ever seen, Maddie still on it...

MAY

(to her helpers)

Thank you all so much...

And the door closes.

ON DAVID 206

Considering...

DAVID

(after the elevator)

So ride an elevator with a murderer...what do I care! It's a Death Elevator...An Elevator of Blood! Elevator Macabre!

(beat;
to himself,
thinks)

Maybe I came on a little strong...

As he gets up...

TIME CUT TO:

INT. HOTEL LOBBY 207

WITH A WOMAN IN A VEIL (MADDIE)

She approaches the Front Desk...

MADDIE'S VOICE

Room key, please.

DESKMAN

(handing it over)

Here you go, Mrs. Wylie...

(CONTINUED)

CONTINUED:

207

MADDIE

Thanks.

ANGLE

208

The Deskman moves off and is replaced by another Deskman,
who soon faces...

A WOMAN IN A VEIL (DAVID)

209

David rings the desk bell, motions for his key.

DAVID
(unintelligible)

Mmmmm.

The Deskman SLIDES OVER a key...

DESKMAN
Our last one, Mrs. Wylie.

ON DAVID

210

Nodding thanks...and then...

DESKMAN
Must be a big veil convention
in town, I guess?

David shrugs his shoulders...

DAVID
(I don't know)
Mmmm-hmm.

ANGLE

211

As David walks away...

ANOTHER ANGLE

212

The Deskman watching, reacting just a little bit...

CUT TO:

INT. HOTEL HALLWAY - ELEVATOR DOORS

213

And, as they open, out steps the veiled David in his dress.
And he starts to walk...

ON DAVID'S LEGS 214

As he wobbles in his high heels...

ANGLE 215

On David in disguise...

DAVID

(gruff;
talking to himself;
reassuring himself
because this is
driving him a little
crazy)

You're a guy...Yeah, Addison!
And don't forget it. A stud!
The skirt's just business...
You swear. You're a louse...
you're a guy!

(starts singing)

"I'm a man, yes I am, and I
can't help but love you so..."

Under which, as he sings, he passes a STUNNED WOMAN, who recoils
from this rasping, veiled fiend...and...

RESUME - WITH DAVID

DAVID (Cont'd)

(to himself)

It's O.K....You wrap
a towel around you...
looks like a skirt...Doesn't
mean you're not one tough dude...

Under which, as he wobbles past an intersecting corridor,
PICK UP...

A WOMAN IN A VEIL 216

Suddenly running out from hiding and jumping on David's back
as...

ANGLE 217

The two people in veils go tumbling down to the ground and
thrash about the floor.

THE STRUGGLE

218

Gouging at him...

MADDIE

Murderer! I know you're a guy...!

And as they grapple and roll over and over...

DAVID'S VOICE

Maddie! It's me...I....David.

And he picks up his veil to reveal himself...

ANGLE

219

MADDIE

David?

ANGLE

220

They get to their feet...

DAVID

MADDIE

We had the same idea about
getting into May Wylie's room...

And as they show each other the desk keys they'd gotten,

DAVID

May's a Morty, remember?

Maddie looks at him and bursts out laughing...

DAVID

(re making Maddie
laugh)

Glad I'm finally of some use.

MADDIE

(echoing an earlier
comment from him)

Don't worry...You look great.

ANGLE

221

As they head down the hall toward May Wylie's room...and then...

ANOTHER ANGLE

222

As, reaching the room, David takes out the key, first looks at Maddie...

MADDIE

Remember...the gun.

DAVID

Remember?...he deep-sixed it.

And David knocks on the door. No answer. And as he prepares to use his key...

ANGLE

223

Passersby in the hallway, staring at the strange sight of David and Maddie...and then...

ANOTHER ANGLE

224

As David stares back at them...

DAVID

(muttering; defiant)

What're you looking at!

And, as he fits the key into the room lock...

THE DOOR

225

Suddenly opens, and in its frame stands...MAY WYLIE...with a GUN trained on them...

ANGLE

226

As David and Maddie take in the gun, yield...

MAY

The desk clerk was a little curious.

ANGLE

227

As May Wylie motions with the gun and David and Maddie enter...

INT. MAY WYLIE'S HOTEL ROOM - (CONTINUOUS)

228

May Wylie shuts the door behind them and Maddie quickly turns apologetically to her.

(CONTINUED)

CONTINUED:

228

MAY

You look ridiculous.

MADDIE

We'll never darken your door
again...Mrs. Wylie whoever you
are...if you'll just let us do
one thing.

MAY

What?

DAVID

Let me call your husband in San
Francisco.

A beat. David and Maddie look at each other.

MAY

Why?

MADDIE

Write down the number...please?

May Wylie considers a beat and then writes the number on a
piece of paper near...

THE PHONE

229

Maddie moves to it, picks up the receiver and dials long dis-
tance. It rings and rings. After a while she hangs up.

MADDIE

No answer.

DAVID

I thought so.

MAY

He's probably at some dumb
ballgame.

ANGLE

230

David and Maddie exchange a meaningful look.

DAVID

He's here.

MAY

Where?

(CONTINUED)

CONTINUED:

230

MADDIE

In this hotel.

DAVID

Done a damn good job of
framing you for Witkowski's
murder.

ANGLE

231

May Wylie finds this enormously funny.

MAY

(bursting into laughter)
Harold? He's got the guts
of a hummingbird!

Under which, as she laughs...

ANOTHER ANGLE

232

David picks up a heavy phone book from a nearby table and
throws it at...

MAY WYLIE

233

Ducking out of the way of the phone book, and, in that instant...

DAVID AND MADDIE

234

He's grabbing her arm...he yanks it...

DAVID

Run!

And they're out of the room before May Wylie can recover as we...

CUT TO:

INT. HOTEL HALLWAY

235

David and Maddie fleeing from May Wylie, who is, in b.g.,
emerging from her room in pursuit and with her gun...

ANOTHER ANGLE

236

As David and Maddie run...

(CONTINUED)

ANOTHER ANGLE

David immediately points...

242

DAVID
(directing May
Wylie's attention)
There's Harold!

There's a stunned and very confused silence among all the parties. Four people in dresses and veils...one of them named Harold.

ANGLE

243

Seeing, May Wylie approaches...

MAY
(disbelieving)
Harold???

ANGLE - HAROLD

244

Frozen in his tracks as...

THE SCENE

245

DAVID
You thought you could hide
by putting on a veil. But
you just gave yourself away.

ANOTHER ANGLE

246

As dazed guests stare dumbfounded at this bizarre confrontation...

ANGLE

247

May Wylie draws her gun out and approaches Harold.

MAY
Is that really you, Harold?

ANOTHER ANGLE

248

A beat.

(CONTINUED)

CONTINUED:

248

HAROLD

I'm not saying.

A beat.

MAY

(indicating David
and Maddie)Did you do what they say
you did?

DAVID

(interjecting)

I can tell you that visiting Los
Angeles and playing dress-up is
not your most viable alibi here,
Harold. It's not that much fun...

Another beat.

MAY

Why, Harold?

ON HAROLD

249

A beat. He's not moving. He's not talking.

THE SCENE

250

DAVID

To get rid of you...have you
take the rap. He was married
to the perfect motive.

MAY

(looking from David
to Harold)

Tell me he's lying...

A beat.

ANGLE - THE ONLOOKERS

251

A stunned beat...and then...

ANOTHER ANGLE

252

As HAROLD suddenly makes a break for it...darting away around
a corner and...

(CONTINUED)

CONTINUED:

252

DAVID
Don't let him get out of
those clothes!

THE SCENE

253

As MAY, and then DAVID and then MADDIE take off in pursuit,
around the corner, leaving behind...

VERY STARTLED HOTEL GUESTS

254

And then...

CUT TO:

INT. HOTEL HALLWAY

255

As the four veiled people in dresses rush headlong, May
Wylie waving her gun...

MAY
(yelling after)
Harold!

CUT TO:

ANOTHER HALLWAY

256

As the chase continues, the four passing more startled onlookers
under...

DAVID
Harold!

MADDIE
(to onlookers)
Stop that man!

And we...

CUT TO:

LONG SHOT DOWN HOTEL HALLWAY

257

And in the b.g. we see as...one...and then two...and then
three...and then four people in veils hurtle across the far
end of the hallway intersection under...

MAY
(distant)
Harold!

(CONTINUED)

CONTINUED:

257

After they pass...HOLD THE SHOT. The hallway we're looking straight down has a series of doors on either side of it and we see, getting progressively closer to the CAMERA...

A WOMAN IN A VEIL tip-toeing across the hall, emerging from the farthest doorway, transiting to and disappearing into the one opposite...and then...ANOTHER WOMAN IN A VEIL...transiting from a nearer door, tiptoeing in the opposite direction and vanishing through the opposite door...and as soon as that door's slammed...ANOTHER WOMAN IN A VEIL...still nearer the camera... tiptoes similarly in the opposite direction...and as soon as that door's slammed...ANOTHER WOMAN IN A VEIL...repeats... in the opposite direction...and they're all gone from sight... the hall's empty for a beat...two beats...AND THEN...

FOUR DOORS OPEN

258

And our four participants creep into the middle of the hallway, see each other...and...

ANGLE

259

On the farthest woman...

MAY

Harold?

And then...

ANOTHER ANGLE

260

The next nearest...

DAVID

(looking to the next
door down the line)

Harold?

ANGLE

261

Only two possibilities left...

MADDIE

I'm Maddie.

And, suddenly, the woman in the veil nearest the camera, HAROLD, bursts toward us and the chase continues...and we...

CUT TO;

HOTEL GAME ROOM 262

Two youngsters intent on a tight game of ping-pong, others are playing video games as...FOUR VEILED WOMEN hurtle through and none of the youngsters misses a beat or a shot and we...

CUT TO:

INT. HOTEL KITCHEN 263

Bustling activity as our chase continues through and toward...

SWINGING DOORS 264

Through which comes a busboy with a rattling tower of dishes... and he sees but can't avoid being SMASHED into by Harold and...

CUT TO:

INT. HOTEL RESTAURANT (CONTINUOUS) 265

As the busboy's propelled backward through the swinging doors... the dishes clattering to the floor...the chase continuing over him...and we...

CUT TO:

HOTEL LOBBY 266

As Harold speeds into view we PICK UP...

POLICE 267

We may be able to see two squad cars, lights flashing in b.g. in response to the call as our chase comes flying through and...

ANGLE 268

Drawing a gun...

COP #1

Freeze!

SHOCK CUT TO:

ANOTHER ANGLE 269

Drawing his gun...

COP #2

(to our second in pursuit)

Freeze!

SHOCK CUT TO:

ANOTHER ANGLE

270

Drawing his gun...

COP #3

(to our third racer)

Freeze!

SHOCK CUT TO:

ANOTHER ANGLE

271

Drawing his gun...

COP #4

(to our fourth)

Freeze!

SHOCK CUT TO:

REVERSE - THE LOBBY

272

Four veiled women in a row..."frozen" as in a game of statues...
in different postures of running...and then...

ANGLE

273

Taking off his veil, turning toward the CAMERA

DAVID

Officer, I can explain everything...

And as THE CAMERA pulls in towards his face...

DISSOLVE TO:

EXT. MADDIE'S HOUSE - NIGHT

274

As David and Maddie's car pulls up to her house...and they
both exit...and move toward...

THE FRONT DOOR

275

Maddie's laughing to herself, recalling something which is
easy enough for David to guess. But he isn't displeased by it.

DAVID

I looked that funny, huh?

(CONTINUED)

CONTINUED:

275

MADDIE
(trying to stifle
her laughter)

Yup.

(a beat)

Know what?

DAVID

What?

MADDIE

That was fun.

DAVID

(considers;
shrugs)On a scale of one to ten, I'd
give it...

DAVID

Eight.

MADDIE

(over)

Ten.

A beat. Maddie's a bit embarrassed at having admitted how much
she enjoyed herself...

MADDIE (Cont'd)

Well....see you...

She's turning for her door as...

DAVID

Where you goin'? I'm ready.

MADDIE

(it's real late)

Ready?

DAVID

(nods)

What I kept telling myself the
whole time I wore that dress...
looked down that gun barrel...
Once this is over it's me and
Maddie...head to head...
toe to toe...hand to hand...
esophagus to esophagus...

MADDIE

What?

(CONTINUED)

CONTINUED:

275

DAVID
You and me. Now. Jacks.

MADDIE
Jacks? Now?

DAVID
Chicken?

MADDIE
No.

DAVID
Let's go inside and have it
out.

MADDIE
(very confident)
You really want to try me
at jacks.

DAVID
Yeah.

Maddie smiles cannily, abruptly sits down on her front step. David follows suit, under which, Maddie's reaching into her pocketbook.

ON THE FRONT STEP

276

As a handful of jacks is tossed out...

DAVID AND MADDIE

277

Smiling, she tosses his way a small red rubber ball...and as it's in mid-air...

FREEZE FRAME

Two beats...and then...

FADE OUT

THE END