

Moonlighting
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"THE DREAM SEQUENCE ALWAYS RINGS TWICE"

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

"THE DREAM SEQUENCE ALWAYS RINGS TWICE"

written by

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&
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FIRST DRAFT

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Aug. 15, salm.

Aug. 20, whte.

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

"THE DREAM SEQUENCE ALWAYS RINGS TWICE"

CAST LIST

MADDIE HAYES/RITA ADAMS
DAVID ADDISON/ZACH RAMBO
MS. DIPESTO/MYRNA

MR. PAULSON/JERRY ADAMS

MR. SLOANE
STAGE MANAGER
LIEUTENANT MATTHEWS

CASHIER/CIGARETTE GIRL
TICKET TAKER/FEMALE BARTENDER
USHERETTE
BARTENDER
GUARD
PRIEST

ANNOUNCER (O.C.)
NARRATOR (O.C.)
MUSICIANS (SILENT BIT)

-MOONLIGHTING-

"THE DREAM SEQUENCE ALWAYS RINGS TWICE"¹⁹⁸⁵

SET LIST

EXTERIORS

MADDIE'S HOUSE
Driveway
Front door
Int. Maddie's BMW

BLUE MOON DETECTIVE AGENCY

FLAMINGO ROSE NIGHT-CLUB (1985)
Entrance
Int. Maddie's BMW

FLAMINGO ROSE NIGHT-CLUB (1945)
Entrance

RITA'S APARTMENT (1945)
Balcony
Entrance
Int. Police Car

BAR (1945)
Entrance

INTERIORS

MADDIE'S HOUSE
Living Room

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

FLAMINGO ROSE NIGHT-CLUB (1985)
Lobby
Doorway off Lobby
Mr. Paulson's Office
Ballroom
(with Stage)

FLAMINGO ROSE NIGHT-CLUB (1945)
Lighting Booth
Catwalk
Spiral Staircase
Stage
Main Floor/Table area
Backstage
Lobby
Hatcheck Booth
Rita's Dressing Room
N.D. Room
Entrance

RITA'S APARTMENT (1945)
Doorway
Main Room
Bedroom

BAR (1945)
Bar

EXTERIORS

MOVIE THEATRE
Entrance
Ticket Window

HOLLYWOOD BOULEVARD
Street
Drugstore
Payphone

VARIOUS STREETS
Int. Maddie's Car

VARIOUS STREETS (1945)

INTERIORS

ZACH'S APARTMENT (1945)
Main Room
(with Window)
Bed
Doorway
Kitchen

JAIL (1945)
Corridor of Jail Cells
Zach's Cell
Visitor's Room
Electric Chair Room

MOVIE THEATRE
Lobby
Theatre

"THE DREAM SEQUENCE ALWAYS RINGS TWICE"

ACT ONE

FADE IN:

INT. A NIGHTCLUB - DAY

1

...a still life. A layer of dust covers the floor. The weight of the curtain has begun to tear it from the batton that's it's hung on. Forgotten music stands...turned over chairs...particles of dust swirling in the shaft of sunlight from an unseen window. This is a room that has not been used for a long period of time...And we HEAR the SOUND of an audience...

A CHANDELIER

1A

...hanging in the lobby...in disarray...pieces of crystal missing from its configuration...And we HEAR the SOUND of people waiting to enteg the theatre...the clinking of drink glasses...

A DRESSING ROOM

1B

...no bulbs left in the sockets surrounding the mirrors...hangers on the floor...a "fitting form" lying on its side on the floor...it too covered with dust...and we HEAR the SOUND of hairspray being sprayed...and a female VOICE practicing scales...

ON A PAIR OF DOORS

1C

...and where what once must have been glass...is now plank wood..."DUKES RULE" spray painted across it...CHAIN and LOCK around the CRASH BARS...and SUDDENLY the DOORS SMASH OPEN...the light from outside TUMBLING INTO THE PLACE...and with it...

DAVID AND MADDIE

1D

...coming through the door together...he with an envelope under his arm...

MADDIE

I hate this.

DAVID

Making money?

MADDIE

Peeking through key-holes...
spying on spouses...profiting
from infidelity...

(CONTINUED)

CONTINUED:

1D

DAVID

(a finger on
his lips)

Sssshhhh! Mr. Bigelow might
hear you...

MADDIE

(stopping)

And I don't like Mr. Bigelow...

(TURNING to
him)

Promise me we'll never do this
again...

DAVID

Are you crazy? I can't do that.

MADDIE

Why not? Why not just decide
not to take these kinds of cases.

DAVID

"These kinds of cases"? Maddie...
these kinds of cases are the
backbone of the investigation
business...they're our bread
and butter.

MADDIE

I don't care. I don't like it.

DAVID

And that's it? You just want
me to say "no" everytime a
person wants to find out if
their spouse is a louse?

*
*
*

MADDIE

That's right.

DAVID

That's crazy.

MADDIE

Well I'm sorry...but I find it
all terribly depressing...

DAVID

What are you talking about?
Infidelity is as American as
apple pie. Why...without in-
fidelity...there'd be no Dynasty...
no Divorce Court...no Ann Landers...

(CONTINUED)

CONTINUED:

1D

MADDIE

That's not my problem...I don't like it...the deception...the dishonesty...the lack of trust...

DAVID

(hands on her arms;
serious business)

Let me tell you something... like it or not...our business... our livelihoods are built on a lack of trust. Two people are involved...maybe they share a business...maybe they share a bed. One doesn't completely trust the other. What does he do? He comes to us Maddie. He comes to us. Why? Because the world is bad. It is full of deception. It is full of dishonesty. And I for one... I for one wouldn't have it any other way. What a dull world this would be if everyone meant what they said and said what they meant...And you want to know something else? I don't know about you...I don't know about you...

(pointing to himself)

...but this guy...this guy sinks to his knees every night and thanks heaven above that there is a little dishonesty in this otherwise sunny world.

(and then)

You just think about that.

(and then)

And that's all I have to say.

...and with that he STARTS OFF again...past a stunned Maddie...

DAVID

(cupping his hands;
CALLING OFF)

Mr. Bigelow!...

(CONTINUED)

CONTINUED:

1D

BIGELOW (O.C.)

Back here!

ANOTHER ANGLE

1E

...as MADDIE catches up with him...and THE TWO OF THEM
continue making their way towards...

OMIT 2

OMIT 2

INT. THE NIGHTCLUB

3

...where a group of men stand around a table...blueprints
spread out...a single work-light illuminating it all...

REVERSE ANGLE

3A

...as David and Maddie come through the nightclub doors
from the lobby...

DAVID

(clearing his
throat)

Mr. Bigelow?

(holding up
the envelope
of photos)

It's soup...

ANOTHER ANGLE

3B

...as a HEAVY-SET MAN Looks up from the blueprints and
SEES the two investigators standing at the door...

BIGELOW

(turning to
the others)

Gimmmeee a second...

...and quickly makes his way over to...

DAVID AND MADDIE

3C

...standing by the door...

BIGELOW

(indicating the
envelope under
David's arm)

You got 'em?

(CONTINUED)

CONTINUED:

3C

DAVID

We got 'em.

...and pointing with his chin...Bigelow indicates that they should adjourn to...

INT. LOBBY

4

...as the three of them walk back out into it...

BIGELOW

Appreciate you people coming over here...

(and then)

Thinking of buying this barn. What do you think?

MADDIE

It's beautiful. It must have really been something in its heyday.

BIGELOW

Oh yeah...in the forties...this place was "it." Big band sound... high society.

(and then)

Gonna turn it into a flea market.

MADDIE

Excuse me?

BIGELOW

Gonna mow it down and then wait for some big developer to offer me a fortune for the land...

(indicating the envelope)

Whaddaya got?

...and David HANDS it to him...

DAVID

Good news, I think...

...and Bigelow RIPS IT OPEN...and begins flipping through some still photographs...

(CONTINUED)

CONTINUED:

4

BIGELOW

(as he leafs
through)

My wife walking...eating alone
in a restaurant...browsing in
a store.

(looking up)

What the hell is this?

MADDIE

Pictures. We followed her for
three days.

BIGELOW

And this is all you came up
with?

DAVID

These are the highlights...

BIGELOW

I paid you people to get me
some dirt. You call this dirt?

MADDIE

Mr. Bigelow...

*

DAVID

(leaning over
to Maddie)

Go easy on the guy...he's up-
set...his wife isn't sleeping
around...

*

*

MADDIE

...there was no dirt to get.
Your wife is being true to you.

*

BIGELOW

True...shmew...what's that got
to do with the price of rice
in China. I need some hot,
steamy pictures I can take in-
to a court of law or I'm going
to end up staying married to
this tomato...and I can't afford
to stay married to this tomato.

MADDIE

(a light goes
on)

Mr. Bigelow...are you asking
us to doctor photographs?

ON BIGELOW

4A

...and he just looks at her...

ON MADDIE

4B

...the meaning of this not lost on her...

MADDIE

We don't do that...

BIGELOW

I knew it...I knew it when I
was up in your offices...you
guys are too high-rent for me...
too uptown...

(sticking the
pictures back
into the en-
velope;
tossing them
at her)

Well that's it...I'm not buying
this place if I'm going to end
up having to split the profits
with Godzilla...

DAVID

And people say romance is dead.

...and Bigelow TURNS...and makes his way back into...

INT. THE NIGHTCLUB

4C

...as Bigelow COMES THROUGH the DOUBLE DOORS...

BIGELOW

That's it. Meeting's over.

...and behind him trail Maddie and David...

ANOTHER ANGLE

4D

...and Maddie and David watch...as Bigelow and his people
suddenly begin to pack up their things...

VOICE (O.C.)

What do you mean...

...and Maddie and David TURN to DISCOVER...

PAULSON

4E

...a man...early forties...for whom the word nondescript must have been invented...not good-looking...not bad-looking...although clearly the inspiration for vanilla...

PAULSON

..."meeting's over"?...

BIGELOW

(pointing)

Ask them.

...and PAULSON TURNS...and there stands Maddie and David...

MADDIE

(after a long moment;
not sure what to say)

Hello...

...and Paulson SMILES and SHRUGS...

PAULSON

Hello.

(and then;
to both of them)

Wanna buy a nightclub?

ON DAVID AND MADDIE

4F

...as they exchange glances...

ON PAULSON

4G

...a small smile...

PAULSON

Didn't think so.

MADDIE

You own this?

PAULSON

My father left it to me. Been trying to sell the place for years.

(and then)

...keep hoping to find somebody who will restore it...do it justice. It was a helluva joint in its time...

ON MADDIE

4H

...as she looks up at...

MADDIE'S P.O.V.

4J

...the HIGH CEILINGS...and then the stage...

ANOTHER ANGLE

4K

...as Paulson follows her gaze...

PAULSON

Maybe I'm dreaming. Really
isn't a whole lot of need for
a place like this anymore.

DAVID

That's sad.

PAULSON

That's life.

(and then)

Yeah...a real shame. There's
a lot of history in this old
place. Lots of tunes in these
walls.

(touching them)

The Duke...Lady Day...Glen
Miller...The Dorseys...Four
presidents danced here. All
the movie stars...this was
their place. They say Judy
Garland had her first date...
her first kiss and her first
drink here.

MADDIE

(looking around)

Wow...

PAULSON

And then of course...there
was the famous Flamingo Cove
Murder...

DAVID

That was here...?

PAULSON

In this room.

(CONTINUED)

CONTINUED:

4K

MADDIE

There was a murder here?

ON PAULSON

4L

...a smile and a nod...

PAULSON

Oh yeah. A Jim Dandy.

ANOTHER ANGLE

4M

...as David begins to walk through the ballroom...examining everything in a new light...

DAVID

(to Maddie)

You never heard about it?

...and Maddie shakes her head...

DAVID

(remembering;
to Paulson)What was she?...She was a
singer...Right?

PAULSON

(nodding)

...fell in love with this trum-
pet player. They killed her
husband. One of them did,
anyway. Right during a show.
And then each swore the other
did it...right to the very end.

MADDIE

(fascinated)

So...who did do it?

PAULSON

Nobody knows. Both of them
went to the electric chair...
each swearing it was the other
'til their dying day...

(and then)

...just one of the many color-
ful tales of the Flamingo Cove...
for sale or lease...weddings...
Bar Mitzvahs...gatherings of
all kinds.

(and then)

I really should lock up.

(CONTINUED)

85305

7A*

REV. 7-30-85

CONTINUED:

4M

...and as they all MOVE towards the door...we...

SHOCK CUT TO:

OMIT 5-6*

OMIT 5-6*

INT. THE CAR

7*

...Maddie driving...lost in thought...

MADDIE
(sadly)

Sad.

DAVID
(not understand-
ing)

Sad?

(CONTINUED)

CONTINUED:

7

MADDIE

That murder. Sad to think that an innocent person died...just because she happened to fall in love with the wrong guy at the wrong time...

*

ON DAVID

7A

...not sure he heard right...

DAVID

(turning to her)

Wait a second...wait a second... wait a second...there's a page missing from my copy of the script...

(and then)

How do you know he was the "wrong guy." No one's ever solved the Flamingo Cove murder, Maddie. It's entirely possible that he was the right guy and she was the wrong girl...

*

MADDIE

(considering this)

Yeah. Sure. I suppose.

DAVID

What do you mean...you suppose?

MADDIE

I mean I suppose she could have done it...but I'm sure he did it.

DAVID

How can you be sure?

MADDIE

Well...it's common sense.

DAVID

Common sense?

MADDIE

(nodding)

Common sense.

(CONTINUED)

CONTINUED:

7A

DAVID

Tell me something...if this
sense is so common, how come
I don't have any?

(CONTINUED)

CONTINUED:

7A

MADDIE

Beats me.

DAVID

There's no talking to
you.

MADDIE

You can talk to me.

DAVID

No I can't.

MADDIE

Yes you can.

DAVID

No I can't.

MADDIE

Yes you can.

DAVID

No I can't. And you want to
know why I can't?

MADDIE

I'm on the edge of my seat.

DAVID

Because of the way you see
things...the way you see every-
thing...is first as a woman...
and then as a person.

MADDIE

What does that mean?

DAVID

I said what I meant. And I
meant what I said. You don't
look at a situation objectively...
you don't look at a situation
as an individual...you look at
a situation as though somebody
had appointed you the guardian
for your whole damn sex.

MADDIE

That's not true...and what do
you mean "whole damn sex"?

(CONTINUED)

CONTINUED:

7A

DAVID

See?

MADDIE

Addison...for your information
I think of myself as an individual first...and a woman second.
In that order.

*

DAVID

You just keep saying that and
just maybe you'll talk yourself
into it...

MADDIE

And what does that mean?

DAVID

You just accused a man of murder...of murder Maddie...based on what? Based on the fact that he was a man!

MADDIE

Wrong. It has nothing to do with him being the man. It has to do with...

DAVID

...common sense. I know...

MADDIE

Right! What possible motive could the wife have had? She had a career...she had a husband...she had a lover. What more could she want?

DAVID

A new career...a new husband...
and a better lover.

(and then)

Not to mention money. Poor sap probably had an insurance policy. They always do.

*

MADDIE

So now you're saying the wife did it.

(CONTINUED)

CONTINUED:

7A

DAVID

I'm not saying anybody did it.
I'm just saying if you really
want to talk about motives...

MADDIE

(cutting him
off)

...let's talk about money.
Everybody knows men make more
than women. Hell...just like
one of those greedy, bitter
wives to kill her husband for
money!

DAVID

I didn't say that...

MADDIE

But you were thinking it.
(and then)
You eat from a trough...you
know that?

DAVID

Me? Or all men?

MADDIE

Don't tempt me.

DAVID

About the motive...

MADDIE

What do you know about motives?
She was already married to the
man...she had his money...she
didn't have to kill him to get
it... *

DAVID

You're right...I keep forget-
ting...women don't kill for
money...they marry for it.

MADDIE

I hate you.

DAVID

Fine. Just don't kill me.

(CONTINUED)

CONTINUED:

7A

MADDIE

Addison...clearly he had more reason to kill the man than she did.

DAVID

Name one.

MADDIE

Her. He wanted her. And he had to kill her husband to have her.

DAVID

That's crazy. Why buy the cow when you can get the milk for free?

MADDIE

(she can't believe he said that)

What?

DAVID

You heard what I said. *

MADDIE

You're an animal. *

DAVID

And you're a sexist. *

MADDIE

What? *

DAVID

A sexist. You know what a sexist is? *

MADDIE

Of course I know what a sexist is...I'm looking at one. *

(CONTINUED)

CONTINUED:

7A

DAVID

So am I. You think the boy-
friend murdered the husband
because he was a man! And
that makes you a sexist!

*
*
*
*

MADDIE

I am not a sexist!

*

DAVID

You are a sexist, Lady.

*

MADDIE

I am not a sexist and I am
not speaking to you.

*
*

DAVID

Sexist.

*

MADDIE

I am not.

*

DAVID

Are too.

*

MADDIE

Am not.

*

DAVID

Are too.

MADDIE

Am not, am not, am not!
(turning to him)
Not another word...not another
sound...until we get to the
office.

*

DAVID

(after a moment)

Yes sir.

...and as the two of them ride along in SILENCE...we...

SHOCK CUT TO:

A TELEPHONE

7B

...one of the LINES LIGHTING UP...and a HAND REACHES IN
to ANSWER IT...and brings it up to a CHEEK...

CONTINUED:

7B

DIPESTO

(into the phone)

Blue Moon Detective Agency.
Domestic entanglements our
forte.

If he plays around...
we'll track him down.
We'll catch him with his fling...
take shots of the whole thing.
Black and white and color too...
Big ones, little ones...
wallet size for you.
So come talk to Maddie...
come talk to Dave...
They're the experts to meet...
if there's a marriage to save...

...and she LISTENS for a moment...and then SLAMS DOWN the
phone...and then, REALIZING she's been watched and SUDDENLY
EMBARRASSED...covers her hand with her mouth...and...

DIPESTO

(by way of
explanation)

My ex.

(CONTINUED)

CONTINUED:

7B

...and at that exact moment...the DOORS to the agency
SMASH OPEN and Maddie walks in...hellfire in her eyes...

DIPESTO

Good afternoon, Miss Hayes.

MADDIE

(not even a word)

Grrrrrr...

...and we watch as she walks past...into her office and...

ON THE DOOR

7C

...slams it shut...

ON DIPESTO

7D

...shaken by this...and she TURNS...just in time to see...

ON THE AGENCY DOOR

7E

...as it OPENS again...and David comes through...

*

DIPESTO

Good evening, Mr. Addison...

*

DAVID

(indicating where

Maddie stood)

Not according to her...

*

*

*

...and we watch as he walks past...into his office...

ON DIPESTO

7EA*

...mildly puzzled...as always...

OMIT 7F

OMIT 7F*

INT. MADDIE'S OFFICE

7G

...as she sits behind her desk and stews...and slowly
her eye drifts to...

THE TELEPHONE

7H

...on her desk...

ON MADDIE

7J*

...thinking about it for a moment...her expression softening...and finally she reaches for the phone...picking it up...dialing an EXTENSION...and...

SPLIT SCREEN

7K

...as Maddie's image moves over to occupy the right half of the screen...and on the left we SEE...

DAVID

7L

...sitting in his office...behind his desk...and the phone buzzer rings...and he reaches over and picks it up...

DAVID

Men's room.

MADDIE

I am not a sexist.

DAVID

Not only are you a sexist...
but you are the sexiest sexist
it has ever been my good fortune
to satirize.

MADDIE

Satirize?

DAVID

Satirize, scrutinize, fantasize...
Etcetera, etcetera, etcetera.

ON MADDIE

7M

...her image filling the screen...as she SMASHES DOWN the phone...jumps up from her chair and...

INT. THE RECEPTION AREA

7N

...as she marches through it...

DIPESTO

Hello Ms. Hayes.

MADDIE

(as she passes)
I'm going home.

DIPESTO

Good-bye Ms. Hayes.

...and Maddie...her back to us...OPENS the office door...
marches through it...and we...

*

SHOCK CUT TO:

CONTINUED:

12C

JERRY

(to the woman)

Better let him know we'll be
right down.

ON THE WOMAN

12CA

...as she immediately moves to the light-switch in the
booth and flicks it as...

ON THE STAGE

12CB

...the stage manager watches as...

THE LIGHTING BOOTH - THE STAGE MANAGER'S P.O.V.

12CC

...the lights FLICK ON and OFF...

ON THE STAGE MANAGER

12CD

...and he smiles and looks away...that was clearly the
signal he was waiting for...

INT. THE BOOTH

12CE

...as the woman...we'll call her RITA...moves quickly to
the VICTROLA and lifts the needle off the record...

RITA

That sounded wonderful...

OMIT 12D

OMIT 12D*

ANOTHER ANGLE

12E

...as Jerry SHRUGS...

JERRY

You're wonderful. Six years of playing third clarinet in the same orchestra at the same pay...and all you do is encourage me.

RITA

Jerry...I mean what I say. You are wonderful.

JERRY

Sloane doesn't think so. I don't think he thinks much of me at all.

RITA

That's not true.

JERRY

(rising;
packing up
his clarinet)

Oh no? Only reason he keeps me around is cause of you. You're the one who brings 'em into the club...all those boys... home from the war...they can't get enough of you.

ON THE TWO OF THEM

12F

...as they make their way over to...and begin to climb up the ladder that extends down from the ceiling of this booth...

(CONTINUED)

CONTINUED:

12F

RITA

(climbing)

You make that sound like a
bad thing.

(and then)

It's no one's fault you couldn't
go to war.

ON JERRY

12G

...and he just looks at her...

ON RITA

12H

...and she starts up the ladder...Jerry right behind her...

ABOVE THE THEATRE

13

...and we watch as they rise from the ladder and swing over to a CATWALK...a CATWALK that runs the length of the theatre...long, precarious and narrow...

RITA

(still ahead
of Jerry;
not looking
back)

You talk to Mr. Sloane?

JERRY

About that raise? I don't think I should. There are so many guys out on the street looking for work.

RITA

But you're up here practicing every day before the show. No one has the dedication you have. No one.

JERRY

If I thought I had a chance...
(and then)

But...

(and then)

You understand, don't you?

FROM ABOVE

13A

...as they TURN...the CATWALK NOW taking them ACROSS THE STAGE...some thirty feet in the air...

RITA

(after a moment)

Yes. Yes, I think I do.

*

JERRY

That's my girl.

...and finally reaching the end they lower themselves from the CATWALK to...

A LADDER

13B

...and as JERRY and RITA make their way down it...and into the theatre's wings...we MOVE TO...

OMIT 14

OMIT 14

THE MUSICIANS

15

...about fourteen of them...seated and ready for rehearsal...tuning up...shuffling sheet music...

FOLLOWING RITA

15A

...as she makes her way to her spot by the piano...

ANOTHER ANGLE

15B

...as the leader of the orchestra...MR. SLOANE...who bears an uncanny resemblance to our earlier acquaintance, Mr. Bigelow...taps his baton on his MUSIC stand...

SLOANE

(picking up
his sax)

All right, can we rehearse now?

...the musicians stop tuning up. He looks over the orchestra...

SLOANE (cont'd)

Where the hell's the new cornet
player?

...no one answers...

(CONTINUED)

CONTINUED:

15B

SLOANE

Terrific.

(and then;

to the musicians)

Okay, boys, let's try one any-
way. You ready, Rita?

ON RITA

15C

...a smile to Sloane...

RITA

Whenever you are...

ANOTHER ANGLE

15D

...as Sloane hits the downbeat...and the orchestra starts
to play...a musical introduction...and then...

RITA

15E

...steps up to the microphone...picks up her cue and...

RITA

*Blue Moon...**I saw you standing...**Alone...*...and just as she is about to finish the chorus...a SOUND
comes from...

REVERSE ANGLE

15F

...where a man in the shadows plays the rest of the phrase
on his cornet...the hottest cornet we've ever heard...
and the band stops playing...and everyone turns...and
watches...as...

THE CORNET PLAYER

15G

...strolls down the aisle towards the stage...He is a handsome sort and he knows it...in fact he bares an uncanny resemblance to David Addison. He holds his cornet with one hand...his jacket slung over his shoulder with the other...white shirtsleeves rolled up...his tie loosened. He reeks of arrogant confidence...

*
*

SLOANE

(sarcastic)

Don't tell me...the cornet player.

ZACH

That's right. Chance. Chance, Cash, Johnny, Brick, Lonesome Shane McCoy.

*

(and then)

But you can call me Zach.

(and then;
turning his
gaze to Rita)

I'm lookin' for a guy named Sloane.

SLOANE

I'm Sloane. You're late.

ZACH

(not intimidated;
his eyes still
on Rita)

Where do I sit?

SLOANE

If you're late again...in the audience. Until then, take the chair next to Jerry.

ZACH

Thanks, Pop.

FOLLOWING ZACH

15H

...as he passes Rita...settles into his chair next to her husband...

ZACH

Who's the canary?

JERRY

That's my wife. Rita.

(CONTINUED)

CONTINUED:

15H

ZACH
 Your wife? No kidding.
 (and then;
 turning;
 fixing his
 eyes on her)
 I think I'm going to like it
 here...

...and as the CAMERA DRAMATICALLY PUSHES IN ON HIM...

ANOTHER ANGLE

15J

...Sloane once again gives the DOWNBEAT...and the orchestra
 begins to PLAY...

ON RITA

16

...and we can't help but notice that out of the corner
 of her eye...she is watching Zach...fascinated by him...
 unable to not watch him...

RITA
Blue Moon...

ON ZACH

16A

...a wink to her...

ON RITA

16B

...seeing it...ignoring it...turning slightly so he is
 out of view...

RITA
*You knew just what I was there
 for...*

...and as she does...we...

MATCH CUT TO:

INT. THE STAGE - NIGHT

17

...the orchestra in exactly the same place in the song...
 Rita beautiful in a gown...the joint is jumping...

ANOTHER ANGLE

17A

...and as the SONG CONTINUES...we MOVE SLOWLY through and
 past the tables of well-dressed patrons listening attentively...
 and past a CIGARETTE GIRL who looks surprisingly like Ms.
 Dipesto...

ON RITA

17B

...singing her heart out...and as she finishes the bridge and returns to the chorus...

RITA

Blue Moon...

...a cornet suddenly ANSWERS her phrase with one of its own...obligato...and Rita...without missing a beat...TURNS...

ANOTHER ANGLE

17C

...as she discovers...

RITA

I saw you standing alone...

...and there is Zach...once again answering her phrase with one of his own...obligato...

ON RITA

17D

...annoyed...

RITA

Without a dream in my heart...

ON ZACH

17E

...and even as she slowly rises from his seat and blows that horn of his...we can't help but notice...she can't help but notice...the touch of mischief in his eyes...

ON RITA

17F

...her annoyance turning into a grudging smile...as the SONG CONTINUES...the two of them sharing this last eight bar measure...

ANOTHER ANGLE

18

...as they near the end of the song. Zach playing his
cornet right to her...seducing her with it. And as they
hit the FINAL NOTE TOGETHER...

THE AUDIENCE

18A

...BURSTS into loud applause...

THE WINGS

19

...as Rita rushes offstage...the STAGE MANAGER waiting
with a glass of water...

STAGE MANAGER

(as he hands it
to her)

Nice job.

...and SUDDENLY there is a hand on her shoulder and she
TURNS QUICKLY to DISCOVER...

RITA

Jer...?

ZACH

19A

...standing there...

ZACH

I like how you warble.

RITA

(turning;
starting to
walk away)

Thank you.

ZACH

(following her)

Some duet, huh.

RITA

Yeah. But next time I think
we should practice it first.

ZACH

(moving in
front of her;
stopping her)

Practice? Why? We're perfect
together.

(CONTINUED)

CONTINUED:

19A

RITA

(about to step
around him)Excuse me...I have to find my
husband.

ZACH

(continuing to
block her)

Nice guy.

(a look to
her hand)Too bad he couldn't afford a
ring.

RITA

(indignant)

Excuse me.

ANOTHER ANGLE

19B

...and as Rita tries to walk by, Zach gently grabs her
arm...turning her around one more time.

ZACH

Hey...I'm sorry. Sometimes my
mouth gets ahead of my brain.
All I meant was...

(and then)

Well...

(and then)

I just think a beautiful lady
like you deserves the best.

RITA

(taking her arm
from his grip)

I have to go.

VOICE (O.C.)

(to Zach)

Man, you two were fantastic
tonight.

...and they both TURN to DISCOVER...

JERRY

19C

...having just made his way off stage...

(CONTINUED)

CONTINUED:

19C

ZACH

(quickly)

It takes two.

(turning to

her innocently)

Matter of fact I'd like to work
on some more duets with you,
Mrs. Adams

RITA

(stunned)

I don't think...

JERRY

(cutting her

off)

I was hoping you would say that.
Y'know...Rita and me...we do
some rehearsing before the show...
work out new arrangements. I
don't know if you'd be interested
in joining us, but...

ZACH

(eyes on Rita,
but answering
Jerry)

How about tomorrow?

JERRY

That'd be great. Maybe we
could work out something for
the three of us. Maybe Sloane'll
let us do it in the show some
night.

ZACH

(smiles)

I'm sure he will; I feel lucky.

(and then)

Well...til then. Jerry...Mrs.
Adams...

...and he NODS and TURNS...and walks away...

ANOTHER ANGLE

19D

...as Jerry and Rita watch him go...

(CONTINUED)

CONTINUED:

19D

JERRY

I like that guy.

...and we...

SLOWLY DISSOLVE TO:

OMIT 20-22

OMIT 20-22

EXT. STAGE DOOR - DAY

22A

...as musicians make their way into the theatre for the afternoon's rehearsal...Zach stands off by himself leaning against the STAGE DOOR...absently playing a few riffs on his cornet.

ON RITA

22B

...coming down the alley...and then looking around to make sure no one is watching...she walks towards...

THE STAGE DOOR STEPS

22C

...Zach standing there...watching her approach out of the corner of his eye...coolly continuing to play...

RITA

(stopping at
the steps;
looking up
at him)

I don't want you rehearsing
with my husband and I.

*

ZACH

(lowering the
cornet)

Hello to you too.

RITA

Did you hear me? I said I don't
want you rehearsing with us.

ZACH

I heard you. I just don't be-
lieve you.

RITA

(starting off)

Believe what you like...I'm
telling you the truth.

(CONTINUED)

CONTINUED:

22C

ZACH

(stopping her)

The truth? You want me there...
and not just for rehearsal.

RITA

You're a barbarian, Mr. McCoy.

ZACH

Absolutely, Mrs. Adams. Not
like your boy Jerry. No sir...
he's...

(with contempt)

...civilized. Yup with Jerry
you got the blue plate special...
safe, dull, predictable. Up
in the morning, rehearse in the
afternoon, show at night. The
only decision you have to make
is whether to have eggs with
your coffee or coffee with your
eggs.

(and then)

Me...I don't know what I'm doing
tomorrow. Heck...I don't know
what I'm doing five minutes
from now.

RITA

(ripping her
arm from
him)

Whatever it is...I'm sure it'll
be alone.

ZACH

You look in the mirror lately?

ANOTHER ANGLE

22D

...as Rita STOPS and TURNS in surprise...

ZACH

You're lookin' settled. Married.
That the way you always imagined
it, Mrs. Adams?

RITA

Let's get something straight,
Mr. McCoy. I love my husband.

(CONTINUED)

CONTINUED:

22D

ZACH

An admirable quality in a
wife...

RITA

And I don't like you.

(CONTINUED)

CONTINUED:

22D

ZACH

Oh, yeah? Then why are you
still here talking to me?...

...and he vaults over the railing...and lands...

NEXT TO HER

22E

.....just three feet away...

ZACH

Here I am Mrs. Adams. Thought
you said you didn't like me.

RITA

I don't.

ZACH

(taking a STEP
forward)

Oh then...you're going to tell
me to go away.

ON THE TWO OF THEM

22F

...and he waits...Rita just watching him...she doesn't
say a word...

ZACH

(finally)

I don't hear anything.

...and he MOVES TOWARD her and puts his arms around her...

ZACH

(after a moment)

I still don't hear anything.

ON RITA

22G

...she knows where this is going...but she doesn't say
anything...

ON THE TWO OF THEM

22G

...as he presses her to him...

ZACH

I'm terribly confused...I still
don't hear anything...

(CONTINUED)

85305

29*

REV. 8-2-85

CONTINUED:

22G

...and with that...their lips meet...the HUNGRIEST KISS
in the history of television...and the SCORE SOARS...
and the CAMERA PUSHES IN DRAMATICALLY...until finally
their heads sink BELOW FRAME...and we...

FADE OUT

OMIT 23

OMIT 23

END OF ACT ONE

ACT TWO

OMIT 24

OMIT 24

INT. THE NIGHTCLUB LOBBY - DAY

24A

...as the door from the OUTSIDE is PULLED OPEN and a SLIGHTLY DISHEVELED Rita hurriedly makes her way through it...and right behind her is...

ZACH

(catching up)

Where's the fire, Dollface?

RITA

(nervous)

We're late...and I don't want Jerry to suspect anything.

ZACH

What's to suspect?...that his wife's been toasting another man's bread?

RITA

(stopping;
turning to him)

Oh, Zach...

(she hugs him
a little
sadly)

These have been the best and the worst two weeks of my life.

ZACH

What does that mean?

ANOTHER ANGLE

24B

...as she STARTS walking THROUGH THE LOBBY...

RITA

What we're doing is wrong...
very wrong. Oh, I don't expect
you to understand. I'm not
sure I understand myself.

(and then;

a look at her
watch)

I've got to get up there...

*
*
*
*

LONG SHOT

24BA

...as she breaks away from ZACH and RUNS INTO...

INT. THE THEATRE

24C

...empty...RITA RACING up the aisle...Zach right behind her...

ON STAGE

24CA*

...as Rita CLIMBS UP...

ZACH

(catching up;
breathless)*
*

I don't understand...you and
me, we're perfect together...
Astiare and Rogers, bagels
and lox, Hot dogs and doughnuts.

RITA

Zach, we have to go back to
the real world.

ZACH

No, not me. I don't ever give
up my dreams... 'cause if you
don't dream, you're just wasting
eight hours a night.

RITA

(climbing up
on stage)

Oh, Zach, I wish we could go
on...but...we can't. It can't.

ANOTHER ANGLE

24D

...and she grabs the ladder hanging from the wall in the
wings and begins to climb...

ON ZACH

24E

...watching her...grabbing the ladder...climbing after
her...

ZACH

(calling to her)

All I know is if Jerry were
playing the harp somewhere...
out of town...

ON RITA

24F

...on the CATWALK...stunned by this...

RITA

What are you say...

...and as she TURNS...she TRIPS...

HER HEEL

24G

...caught on the catwalk...

ANOTHER ANGLE

24H

...as Zach bends down and picks her up...

ZACH

Hell of a fall from here.

...and she can't help but look down...

RITA'S P.O.V.

24J

...we SEE the long drop to the tables and chairs below...

ANOTHER ANGLE

24K

...as she looks back at Zach...and he just SMILES...and
we...HEAR the SOUND OF APPLAUSE...as we...

SLOWLY DISSOLVE TO:

OMIT 25-26

OMIT 25-26

INT. THE STAGE - NIGHT

26A

...as SEEN FROM THE WINGS...the THUNDEROUS APPLAUSE continuing
ACROSS the DISSOLVE...and we WATCH...as RITA TAKES HER
BOW...and then quickly exits the stage and heads TOWARDS
us...

TIGHT ON RITA

26B

...making her way over to the STAGE MANAGER...who hands
her, her GLASS OF WATER...and as the other musicians leave
the stage...we HOLD on her...

VOICE (O.C.)

Tomorrow.

RITA

What?

...and she TURNS to DISCOVER...

ANOTHER ANGLE

26C

...and there is Zach...standing there...his tie loosened...
his collar opened...other musicians making their way past
them both...

ZACH

Tomorrow...

RITA

Tomorrow what?

ZACH

(calm as hell)

Tomorrow.

(and then)

It'll be all right. Trust me.

(and then)

Tomorrow.

ON ZACH

26D

...as he simply TURNS and walks away...

ON RITA

26E

...standing there...in a state of SHOCK...and we PUSH IN
DRAMATICALLY on her face as...

(CONTINUED)

85305

34A*

REV. 8-2-85

CONTINUED:

26E

VOICE (O.C.)

Nice show, Rita...

...and as the SCORE SOUNDS an ominous CHORD...we SLOWLY...

FADE TO BLACK

FADE IN:

BLACK

A27

...and we PULL BACK QUICKLY to REVEAL that we are inside the bellows of a CORNET...and now we can SEE that Zach is playing his heart out...and SUDDENLY he STOPS...and waits for...

BLACK

B27

...and we PULL BACK QUICKLY to REVEAL that we are inside the bellows of a CLARINET...and now we can SEE that JERRY is playing his heart out...

ANOTHER ANGLE

27

...to REVEAL that we are in the LIGHTING BOOTH...Jerry and Zach playing together...giving it all they have... Rita standing behind them and looking on...and they approach the big finish on the RECORD...hitting the high-notes together...two men in sync.

ON JERRY

27A

...putting down his clarinet...exhausted...giddy...

JERRY

That was great. We have to play that for Sloane...

ON RITA

27B

...starting towards the record player...going over to lift the needle off the now finished record...

ANOTHER ANGLE

27C

...as Zach puts his arm out...stopping her...

JERRY

These last few weeks...playing with you. It's been great. I've never played so well in my life. And I know it's helping Reety...she's so much more commanding on stage.

FAVORING ZACH AND RITA

27D

...the record still scratching in the background...Zach staring at Jerry...Rita unable to look at either of them...

(CONTINUED)

CONTINUED:

27D

ZACH

Yeah, she's become quite an actress.

JERRY

I think it's all this time with you.

ZACH

Think so? Well...maybe. Point is when it's all said and done, the pain and the struggle was worth it 'cause we got what we wanted in the end.

JERRY

Yeah, yeah, that's it, all right.

ANOTHER ANGLE

27E

...as Zach lowers his arm and MOVES TOWARDS Jerry...

ZACH

You believe in destiny, Jerry?

JERRY

I suppose so.

ZACH

I do. Even if it means waking up in the middle of the night in a sweat...wondering if you did the right thing. You know what I'm talking about, Jerry?

ON RITA

27F

...standing there...frozen...unable to look at either of them...

ANOTHER ANGLE

27FA*

...as Jerry...his face painted with mild confusion...looks from Rita to Jerry...

(CONTINUED)

CONTINUED:

27FA*

JERRY

I guess.

ZACH

Sure you do. Destiny...fate...
whatever you want to call it.
All means the same thing...
What's meant to be is meant to
be. You understand that, don't
you, Jerry?

JERRY

Yeah...Well...I think I do.
(turning to her)
What do you think, Rita?

ON RITA

27G

...as she TURNS...her eyes filled with tears...

ANOTHER ANGLE

27H

...as she MOVES to him...and takes him in her arms...

RITA

I love you, Jerry.

ON JERRY

27J

...and even as Rita pulls away from the kiss...Jerry's
face is painted with a mixture of embarrassment and con-
fusion...

JERRY

Rita?

ANOTHER ANGLE

27K

...as Zach reaches over and slowly, methodically returns the
needle to the record and the VICTROLA begins to PLAY LOUDLY...

ON RITA

27L

...just standing there...her hands over her mouth...

RITA

I love you, Jerry.

...and she TURNS away...only to DISCOVER...

SHADOWS ON THE WALL

27M

...as the two men struggle. The loud phonograph music covering the sound. And we WATCH...as Zach's form swings the clarinet...and Jerry falls to the ground.

ON ZACH

28

...as he stares down at the body...momentarily stunned by what he's done...and SUDDENLY the lights flash twice...

(CONTINUED)

CONTINUED:

28

RITA

(coming up next
to him;
yelling to
be heard
over the
record;
panicked)

It's the signal.

ZACH

Hit the lights.

...but Rita doesn't move...

ZACH

Hit the lights I said!

...and NUMB...Rita reaches over to...

THE LIGHT SWITCH

28A

...flipping it once...and then again...as...

ON THE STAGE

29

...the stage manager WATCHES the LIGHTS FLASH TWICE in
the booth...and then goes back about his business...and we...

CUT TO:

THE CATWALK

30

...Jerry's body being dragged across it...the SOUND of the
orchestra TUNING UP in the BACKGROUND...and we...

CUT TO:

THE CLARINET CASE

31

...placed next to the body...and we...

CUT TO:

ZACH

32

...loosening bolts on the catwalk with a wrench...the old
structure creaking as the weight of Jerry's body begins
to pull it free...and we...

CUT TO:

ANOTHER ANGLE

33

...as Zach pulls one of the counterweights connected to the stage scrim onto the catwalk...and wrapping it around the railing...tugging it to make sure it's tight...as we...

CUT TO:

RITA AND ZACH

33A

...climbing down the ladder...making their way through the BACKSTAGE AREA and to THE WINGS...stopping by the STAGE MANAGER'S STATION...Zach STRAIGHTENING HIS TIE... Rita FIXING HER HAIR...both of them are somewhere else...

CONTINUED:

33A

STAGE MANAGER
(over his shoulder)
One minute.

SLOANE
(coming up behind
them;
straightening
HIS tie)
Where's Jerry?

STAGE MANAGER
I gave him the signal, Mr.
Sloane. He signalled back.
Do you want me to get him?

ON RITA

33B

...a terrified look at the calm, composed Zach...

SLOANE (O.C.)
No. He's probably on his way.
We can manage the first number
without him.

...and we...

CUT TO:

THE AUDIENCE'S P.O.V.

34

...as the LIGHTS HIT the STAGE...and THROUGH THE SCRIM
we see Rita beside the piano. And as the orchestra begins
to play...the scrim slowly begins to rise...and...

THE ROPE

35

...tied to the catwalk begins to tighten...and...

RITA

36

...begins to sing, glancing again at Zach...

RITA
Blue Moon...

...and she waits for Zach's obligato...

ON ZACH

36A

...just sitting there...not even taking the cornet off
his knee...

ON RITA 36B
...realizing she's all alone...

RITA
I saw you standing alone...

ON THE STAGE 36C
...as SUDDENLY the scrim STOPS RISING...

A BOLT 37
...on the catwalk...COMING LOOSE...the rope straining
against the railing...as...

THE STAGE MANAGER 38
...at the PIN RAIL...PULLS as hard as he can on the ropes...
not sure why the scrim won't rise...and he gives it one
last hearty jerk...as...

THE AUDIENCE 39
...watches the SCRIM GO UP the REST OF THE WAY...and we
hear the SOUND OF WOOD CREAKING...as...

A WOMAN 39A
...LOOKS UP...AND then SCREAMS...as...

ON RITA 39B
...she knows what this means...

RITA
Without a song in my heart...

THE CATWALK 39C
 ...gives way and...
 JERRY'S BODY 39D
 ...CRASHES DOWN onto the...
 TABLES 39E
 ...and the audience below as...
 RITA 40
 ...horrified...watches it all...screaming...and we PUSH
 IN DRAMATICALLY on her face...and...

FADE OUT

FADE IN:

ON RITA 41
 ...her head filling the frame...and we begin to PULL BACK...
 the CAMERA turning to REVEAL that Rita is lying on her
 back on a couch in her SMALLISH APARTMENT...and behind
 her...Myrna comes out of the bathroom with a pill and a
 glass of water.

MYRNA

(offering it
 to her)

Here, take this. Maybe it'll
 help you get some sleep.

(and then;
 as Rita takes
 it)

You sure you don't want me to
 stay?

RITA

No...that's alright. I think
 I'd rather be alone tonight.

...and at THAT MOMENT there's a KNOCK at the door...

ANOTHER ANGLE 41A

...as the two women exchange a glance...

ON THE DOOR 41B

...as Myrna moves to it and PULLS it open...and there
 stands a man who looks surprisingly like Raymond Burr...

(CONTINUED)

CONTINUED:

41B

MAN

(showing his
badge)

Lieutenant Matthews, L.A. Police.
I need to ask Mrs. Adams a few
questions.

ON RITA

41C

...as an almost unnoticable glimmer of panic passes across
her face...

MYRNA (O.C.)

Couldn't you come back tomorrow?

(CONTINUED)

CONTINUED:

41C

MATTHEWS (O.C.)

It's better to get this over
now.

RITA

(sitting herself
up;
straightening
her hair)

It's alright, Myrna. I'll
talk to the lieutenant.

ANOTHER ANGLE

41D

...as Matthews walks in and over to her...

MATTHEWS

Sorry about your husband, ma'am.

RITA

(eyes red from
crying)

Thank you Lieutenant. Won't
you have a seat?

MATTHEWS

(shaking his
head no)

This won't take long. Your
husband's death appears to be
an accident. He was late to
the show...rope got caught...
catwalk gave way...you know
the rest.

(and then;
checking his
notes)

Did he happen to have insurance?

RITA

Why?

MATTHEWS

Routine question in an accident
investigation.

RITA

Yes, He had a policy for twenty-
thousand dollars.

(CONTINUED)

CONTINUED:

41D

MATTHEWS

Fine.

...and with that he TURNS...and starts towards the door...
and then SUDDENLY STOPS...and turns back to her one more
time...

MATTHEWS

Curious about the clarinet...
isn't it?

RITA

What about the clarinet?

MATTHEWS

Did your husband happen to men-
tion to you that it was broken?

RITA

(after a moment)

No. No, I can't say that he
did. He always took perfect
care of it. He loved that
clarinet more than anything
in the world.

(CONTINUED)

CONTINUED:

41D*

MATTHEWS

Really? Yes. Well...turns
out a valve was dented.

RITA

So?

MATTHEWS

So...your husband was rushing
to a show with a pipe that
wouldn't blow.

(and then)

Doesn't make a lot of sense...
does it, Mrs. Adams?

RITA

(quickly)

Maybe it was dented in the
fall?

MATTHEWS

The clarinet didn't fall...we
found it on the edge of the
catwalk.

OMIT 41E-44A

OMIT 41E-44A*

ON RITA

44B

...stunned and quiet...

ON MATTHEWS

44C*

...as HE TURNS...

MATTHEWS

(over his shoulder)

Thanks for you help.

...and walks to the door, where Myrna is still standing...
and she OPENS IT and HE EXITS...

*

ON RITA

44D*

...both relieved and scared...and we...

DISSOLVE TO:

EXT. A CAR - NIGHT

45*

...as a very cool Zach drives along...other headlights
climbing over him...sweeping past his face and disappearing
into the night...and we watch as he leans forward...applying
pressure to the BRAKES and STOPS the car...and Rita HOPS
in...

ZACH

You sure you weren't followed?

(CONTINUED)

CONTINUED:

45

RITA

Yes.

ZACH

(as he starts
to drive)

What's the problem, Dollface?

*
*

RITA

I think they're on to us.
This lieutenant discovered
that Jerry's clarinet was
dented.

ZACH

What did he say?

RITA

It's not what he said. It's
what he didn't say...and how
he didn't say it.

ZACH

You don't say.

RITA

What are we going to do?

ZACH

Don't panic. The coppers are
going to try and chip away at
us nice and slow like...try
and get us to turn on each
other. But we won't. We won't
say a thing. No matter how
hard they try...That's all.
Nothing to it.(and then;
stopping the
car)Now you go on home...get some
sleep.*
*

RITA

(moving to him;
a kiss)

Oh, Zach, I love you.

*

ZACH

(pulling back
from it)

Yeah, me too.

*
*

ON ZACH

45A

...as he leans over and opens Rita's car door...

*

ON RITA

45B

...this wasn't what she expected...but she pushes herself
out of the car just the same...as we...

*

*

DISSOLVE TO:

OMIT 46-46F

OMIT 46-46F

A DRINK

47

...being poured. And we PULL BACK to REVEAL RITA...standing in her DRESSING ROOM...pouring...her hands shaking...and at almost the same moment there is a KNOCK on the door.

*

RITA
(calling)

Yes?

...and the DOOR OPENS revealing...

MATTHEWS
Good evening, ma'am.

RITA
Lieutenant.

MATTHEWS
(standing in
the doorway)
We know all about it.

RITA
(not looking
at him;
just drinking)
About what?

MATTHEWS
Your husband's death was no
accident. You killed him.
(a step in)
You killed him...set his body
on the catwalk...rigged it so
it would fall during the show.
Perfect alibi...you'd be on
stage. But nothing's perfect,
Mrs. Adams...these plans have
a way of falling apart...

ZACH
(suddenly appear-
ing behind
Matthews)
I had to tell them.

...and there is a RUMBLE of THUNDER and a BOLT of LIGHTNING
as...

RITA

47A

...stares at Zach...horrified...betrayed by her own lover...

ANOTHER ANGLE

47B

...as Matthews handcuffs her...

RITA

(pleading)

No, no...you don't understand.

MATTHEWS

C'mon, Mrs. Adams, let's not
make this harder than it is.

EXT. THE STAGE DOOR - NIGHT

48*

...rain coming down in sheets as...Matthews leads Rita into a...

POLICE CAR

48A

...and as Rita is seated...Zach leans in...

ZACH

Sorry, dollface.

...and the car door closes...and THROUGH THE GLASS...Rita sits HANDCUFFED...HAIR DRIPPING...DISHEVELED...

ON RITA

48B

...staring straight ahead...the car's windshield wipers offering the only UNDERSCOREING...CLICK, CLICK, CLICK... as we...

SHOCK CUT TO:

MADDIE

49

...sitting BOLT UPRIGHT on her couch...her face painted with a combination of excitement and exhaustion...BREATHING HARD...and we can't help but HEAR the CLICK, CLICK, CLICK of the WINDSHIELD WIPERS...or RATHER the needle of her stereo as it goes OVER and OVER the end of the record...

ANOTHER ANGLE

49A

...as a still breathless Maddie slowly rises...makes her way over to the Victrola...and LIFTS the NEEDLE OFF the RECORD...and she STOPS a moment...and THINKS...and SETS her jaw...and...

FOLLOWING MADDIE

49B

...as she makes her way across the room and to the phone... picking it up and DIALING QUICKLY...as we...

CUT TO:

DAVID

49C

...sitting BOLT UPRIGHT in a bed...his PHONE RINGING...

DAVID

(half asleep;
reaching for
the phone
quickly)

She's not here...

MADDIE

49D

...the phone pressed to her cheek...

MADDIE

I told you he did it!

...and with that she SLAMS THE PHONE DOWN...

ON DAVID

49E

...still staring at his...not understanding...as we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

OMIT 50

OMIT 50

ON DAVID

50A

...sitting up in bed in the DARKENED ROOM...the phone still
in his hand...and he wipes the sleep from his eyes...and
after a moment begins to dial the phone...listening for
the ring...and then the pick-up...

*
*

DAVID

Maddie?...Did you just call
me?

*

OMIT 50B-50D

OMIT 50B-50D*

ON MADDIE

50E

...standing there with the phone...not even putting it up
to her ear...just thinking about it a long moment...and
then...

ON DAVID

50F

...as he REACTS to the SOUND of the phone being SMASHED
BACK ONTO THE HOOK...and once again DIALS FURIOUSLY...

DAVID

(after a moment)

Maddie?

...and ONCE AGAIN we HEAR the SOUND of the PHONE BEING HUNG
UP...and then the dial tone...

DAVID

(after a moment)

Gee...I didn't even know she
knew language like that...

(and then;
to himself)

Fine.

*

ON DAVID

50P

...about to dial the seventh...and then...thinking better of it...

DAVID
(to himself)

No...

...and he drops the receiver to...

THE FLOOR

50R

...beside his bed...

ON DAVID

50S

...as he REACHES OVER AND SHUTS OFF the LAMP on his night-stand...

DAVID
(to himself)
Ticks me off...
(and then)
Hang up on me...!?

...and we WATCH...as he CLOSES HIS EYES...

DAVID
(to himself)
What'd she say? "I told you
he did it!" Did what?
(and then)
Ticks me off...
(and then)
Maddie, Maddie, Maddie...
(and then;
almost inaudible)
Life is funny...

...and as he drops off...we MOVE CLOSER AND CLOSER and CLOSER to his dark face until we are in almost TOTAL...

OMIT 51-55

OMIT 51-55

OMIT 50G-50L

OMIT 50G-50L*

TIGHT ON DAVID'S FACE

50M

...as his head falls back on his pillow...lying there...
staring at the ceiling...

*

DAVID

(to himself)

Maddie, Maddie, Maddie...

...and AFTER a LONG MOMENT...he reaches over and PICKS UP
the PHONE once more...

*

ON THE PHONE

50N

...and dials six digits...

OMIT 56-58

OMIT 56-58

BLACK

59

...and we HEAR...

ZACH (V.O.)

Life is funny. You'll be talking
with somebody and they'll say...
"Hey...when'd you get that tick?..."
And you stop...and you realize...
you can't quite remember how it
started or where it came from...
it was just there...and became
a part of you...gradual like.

...and we REALIZE that we are not in BLACK AT ALL...that
what we are in is a DEEP SHADOW...and after a MOMENT...
a man STEPS OUT OF THAT SHADOW...ZACH...holding his cornet...
standing in the VERY BACK of the FLAMINGO COVE...

ZACH (V.O.)

(continuing as
he slowly walks
TOWARDS the
STAGE)

...but Rita was no tick. I
can tell you exactly when she
came into my life...exactly
where she was from. I just
didn't know where it would all
end up. I had come to the
Flamingo Cove looking for a
new job. I blew a pretty good
horn and I knew it...and I
remember walking towards the
stage...thinking how lucky
this joint would be to have
me...some dame was exercising
her lungs...her back was to
me...

ON RITA

X59

...still singing...as she TURNS...

ON ZACH

59A

...and he STOPS...and we PUSH IN on his FACE...

*

ZACH (V.O.)

That was the first time I saw her...

ZACH'S P.O.V.

59B

...RITA in mid-song...

RITA

I told you I love you...

Now get out...

I told you I love you...

Now get out...

Everything's rosy...

Everything's jake...

...not the sweet innocent of earlier...THIS LADY oozes sexuality and cheap perfume...

ON ZACH

59C

...as he watches...TRANSFIXED...

ZACH (V.O.)

She was the kind of dame that makes a man grateful he's a man...she looked like she was misunderstood. Me?...I wanted to understand her...like I've never understood any woman before. Come to think of it... I've never understood any woman before.

ANOTHER ANGLE

59D

...as Rita CONTINUES SINGING...her hair FALLS OVER ONE EYE...and throws him another glance...

*

ZACH (V.O.)

I liked the way her hair covered one eye. They were the kind of eyes that had to be covered... because they talked too much.

...and Rita STOPS singing...and the PIANO PLAYER stops playing...and she gives Zach a look that could melt ice in a buffalo winter...

(CONTINUED)

CONTINUED:

59D

RITA

You just gonna watch or you
here to use that thing?

ZACH (V.O.)

She had quite a mouth on her,
too.

ZACH

Which thing is that?

ZACH (V.O.)

Of course...I wasn't exactly
wanting in that department
either.

RITA

Bugle boy, huh?

ZACH

That's right. Want to go for
a drink later?

RITA

Should I bring my husband?

ZACH

You're married?

RITA

Does it matter?

ZACH

It might to your husband.

(CONTINUED)

CONTINUED:

59D

SLOANE

(coming up behind him)

Hey Ace...save your lip for the horn.

ON ZACH

59E

...as he SMILES...and NODS...and starts towards his chair... his eyes locked on Rita...

ZACH (V.O.)

The boss liked me right from the start. Me...I liked the canary...

ON RITA

59F

...her eye on Zach...and she winks him a small wink...

ZACH (V.O.)

...I liked her a lot...

...and we...

SHOCK CUT TO:

BLACK

60

...and we HEAR the SOUND of an ORCHESTRA SUDDENLY STARTING... the BIG INTRO...and LIGHTS HIT AN EMPTY STAGE...and SUDDENLY the STAGE begins to ROTATE...and the ORCHESTRA SPINS INTO VIEW...

ON RITA

60A

...as the spotlight hits her...

RITA

*I told you I love you...
Now get out...
I told you I love you...
Now get out...*

ON THE HORNS

60B

...as they ROCK and PLAY in UNISON...

(CONTINUED)

CONTINUED:

60B

RITA

*Everything's rosy...
Everything's jake...
But how much love...
Can a good girl take?*

ON THE PIANO PLAYER

60C

...as he plays his behind off...

RITA

*I told you I love you...
Now get out!*

ON THE AUDIENCE

60D

...enjoying the hell out of it...

ZACH (V.O.)

One thing for sure...it was
going to be tough to make an
impression in this group...

ON ZACH

60E

...as he stands up to play his CORNET SOLO...and just as
quickly PICKS UP a CLARINET...and PLAYS A CLARINET SOLO...
and just as quickly PICKS UP A SAXAPHONE...and PLAYS a
SAXAPHONE SOLO...

ON THE AUDIENCE

60F

...eating this up...

ZACH (V.O.)

Some people are so easily
impressed...

ZACH

61

...on the drums...tired and sweaty as he plays the last
part of his drum solo...

ZACH (V.O.)

Yeah...it was a pretty good
show that night...

ON THE AUDIENCE

62

...as they leap to their feet...

ZACH (V.O.)

Not a bad audience either.
But I knew I was really playing
for an audience of one.

ON ZACH

62A

...as he glances over to...

RITA

62B

...leaning against the piano and returning his gaze...

AUDIENCE (O.C.)

Bravo! Bravo! Author! Author!

...and on her SMILE...we...

DISSOLVE TO:

INT. THE WINGS - NIGHT

63

...as the other musicians slap Zach on the back and shake
his hand in congratulations...

ZACH (V.O.)

I was feeling good and in the
mood to celebrate. But there
was no one to celebrate with.

...and Zach's gaze drifts over to...

RITA AND JERRY

64

...off by themselves...in the middle of a heated argument...

ZACH (V.O.)

Well, almost no one. I couldn't
figure out what she was doing
with a guy like that.

(CONTINUED)

CONTINUED:

64

JERRY

(turning;
starting off)

I told you...I'll be home when
I'm home.

ON RITA

64A

...turning herself...but not going anywhere...and we HOLD
on her BACK for the LONGEST TIME UNTIL...

VOICE (O.C.)

He always talk to you like
that?

...and Rita turns to DISCOVER...

ZACH

64B

...standing there...waiting for an answer...

.RITA

He talks to everyone like that...
that's his voice.

(and then)

You were pretty hot tonight.

ZACH

You too.

RITA

You've got a great lip.

ZACH

You've got two.

RITA

Drink?

ZACH

Absolutely. Eat too.

...and as he slips his arm around her...

ZACH (V.O.)

That night was the beginning.
We would see more of each
other. Then all of each other.
But this is television...so
we won't get into that...

...and as the two of them WALK AWAY...we...

DISSOLVE TO:

85305

63A

REV. 8-9-85

OMIT 65-66

OMIT 65-66*

DISSOLVE TO:

ZACH

67

...his trumpet to his lips...a mournful tune in the air...
sitting on the edge of an open window by a fire escape...
a flashing neon light BLINKING on and off his face...

ZACH (V.O.)

I always play my horn with my
shirt off, late at night, by
an open window, next to a flash-
ing neon light...I know I look
good that way.

...and as we PULL BACK to REVEAL his SMALL, DINGY APARTMENT...

ZACH (V.O.)

I was thinking about Rita. I
wondered what she was doing
and who she was doing it with.
I just couldn't get that dame
out of my mind.

...and from SOMEWHERE UNSEEN we HEAR a KNOCK at the door...

ZACH

(calling off)

It's open.

ON THE DOOR

67A

...as it OPENS...and there stands Rita...lingering in the doorway...bathed in the flashing light...

ZACH (V.O.)

Wow. Could she make an entrance or what. She smelled of violets and rainy nights. What I didn't realize was...she also smelled of trouble.

ON ZACH

67B

...as Rita makes her way to him...and she reaches him... slowly leans over and they KISS...

ON RITA

67C

...stepping back...and SMILING...as...

ZACH

67D

...slowly rises...and then...

ANOTHER ANGLE

67E

...GRABS HER...turning her over his arm...swallowing her in a PASSIONATE KISS. And as they do...

ZACH'S HORN

67F

...drops to the floor...

DISSOLVE TO:

RITA AND ZACH

68

...she's lying in bed...he's sitting on the edge...the neon sign continuing to FLASH ON and OFF...ON and OFF...

ZACH

I don't suppose your husband knows where you are.

RITA

He doesn't know and he doesn't care.

ZACH

Maybe he'd care if he knew.

(CONTINUED)

CONTINUED:

68

RITA

Maybe. (and then)
I don't know. (and then)
I don't care. (and then)
I don't know. (and then)
Y'know?

(CONTINUED)

CONTINUED:

68

ZACH

Why'd you marry him?

RITA

I grew up in a small town...
Palookaville...you heard of it?

ZACH

No.

RITA

You're lucky. Jerry was with
another band then. They were
driving through and stopped
at my old man's diner. What
can I say?...he liked me...and
I knew he was my ticket out of
town.

ZACH

We do what we have to.

RITA

Yeah...you got anything to
drink?

ZACH

Sure.

ON ZACH

68A

...as he gets up and moves to the kitchen...and we SEE
there is another neon sign...a different color...flashing
in this room too...

ZACH

Why don't you leave him?

ON RITA

68B

...wrapped in a sheet...getting out of bed...moving towards
the kitchen...and we can't help but notice...the sheet
goes on forever...and ever...

RITA (O.C.)

Are you kidding? You have any
idea how tough it is for a
woman alone? And besides...
you know how hard it is for a
woman to get a divorce?

INT. THE KITCHEN

68C

...as Rita moves to Zach...

RITA

Guess the only way to get rid
of Jerry...is to get "rid" of
Jerry.

(and then)

You know what I'm saying?

(CONTINUED)

CONTINUED:

68C

ZACH (V.O.)

I didn't want to say "no"...
she'd think I was stupid. But
I didn't want to say yes be-
cause she'd think that I wanted
to...Besides...I really wasn't
listening...I was too busy
trying to see through the sheet.

...and as the TWO of them STAND there...we...

DISSOLVE TO:

INT. THE LOBBY - DAY

68D

...and we MOVE through it...empty...

ZACH (V.O.)

Rita and I saw a lot of each
other after that...mostly to
work on new material...

...finally DISCOVERING...

OMIT 70

OMIT 70

RITA AND ZACH

71

...kissing behind a pillar...the maddest...most passionate
kisses in television...and we PUSH IN on them...and as
their HEADS SINK OUT OF FRAME...

(CONTINUED)

CONTINUED:

71

ZACH (V.O.)

We rehearsed every chance we
could get. And rehearsed...
and rehearsed...

...we...

DISSOLVE TO:

OMIT 72

OMIT 72

ZACH

73

...once again on the edge of the window by the fire escape...
playing his trumpet...the neon light flashes even by day...

ZACH (V.O.)

Maybe I should've stayed away
from her, but she was like
peanuts...the more I had, the
more I wanted.

(and then)

She went two weeks without
bringing up the idea of getting
"rid" of Jerry...I thought I
was safe. But with a dame
like Rita, there's no such
thing as safe.

REVERSE ANGLE

73A

...as Rita sashays out of the kitchen...dressed only in
a slip. She wipes the beads of sweat from her neck and
chest...with an ice cube...

RITA

(regarding the
cornet)

How can you play that thing?
It's so hot.

ZACH

Takes my mind off the heat.
Speaking of which...

(grabbing her
by the waist)

...you should put on some
clothes. I can't cool down
when you're dressed like that.

(CONTINUED)

CONTINUED:

73A

RITA

(rubbing the
ice cube across
her chest)

These have been the best two
weeks of my life.

ZACH

Oh yeah?

RITA

(pushing herself
away)

And the worst two weeks of my
life.

ZACH

Did I miss something?

RITA

(this is impor-
tant)

I think it's time, Zach.

ZACH

(rising;
going to her)

Hallelujah.

...and he grabs her...and kisses her on the shoulders and
back of the neck...

RITA

(pushing him
away)

No! Not for that!

(and then)

I think it's time...

(and then)

You know...

(and then)

Jerry.

ZACH

Rita...what are you saying?

(CONTINUED)

CONTINUED:

73A

RITA

He has an insurance policy...
twenty-thousand. We'll be
free of him, Zach. It'll just
be the two of us and all that
money.

ZACH

No. I couldn't do that, Angel-
face.

RITA

(wrapping her
arms around
him)

Oh, Zach, we were meant for
each other. You can make me
happy and I can make you happy.

...and as she SQUEEZES him...she drops the ice...

ON ZACH

74

...as he sinks to all fours...and reaches for the ice...

ZACH

But what about Jerry?

...and the ice slips away from his fingers...

RITA

(on all fours -
joining him)

What about Jerry?

ZACH

(reaching again)

Well...he won't be very happy...
will he?

RITA

(crawling with
him;
trying to
convince him)

Let me tell you something...if
he ever found out we were hav-
ing an affair...he wouldn't
think twice about killing you.

(CONTINUED)

CONTINUED:

74

ZACH

(reaching again)

I can't do it, angel. I may
be a lot of rotten things...a
wife stealer, a liar...

RITA

...a cheat...

ZACH

...a show off...

RITA

...a bad dresser...

ZACH

74A

...looks up and pulls up a suspender...he didn't like
that...

LONG SHOT

74B

...as the two of them chase the ice cube around the room...

ZACH

But one thing I'm not is a
murderer...

(and then;
stopping;
getting to
his knees;
this is impor-
tant)

Look...maybe we haven't been
dealt the best hand here, but
there's no reason to fold...
even if it means stealing
moments 'cause that's all we've
got...that's okay with me.

RITA

(stopping as
well)

Does that mean the answer's no?

ZACH

Yes.

RITA

You mean yes...the answer is
"yes"...or yes the answer is
"no"?

ZACH

What was the question?

RITA

(picking up
the ice cube;
pulling herself
up)

Never mind. I get it. I
understand.

(and then)

I can't go on seeing you,
Zach...I can't live for the
brief moments when we're alone...
it's too painful...

ANOTHER ANGLE

74C

...as she drops the last remnant of the ice cube into his
hand and wheels for the door...

ON ZACH

74D

...pulling himself up from his knees...watching her go...

ZACH (V.O.)

And then she was gone. I
couldn't believe she'd walk
out.

ON THE DOOR

74E

ZACH (V.O.)

But I knew she'd be back...

...and we HOLD...and after a MOMENT...the door OPENS...
and Rita's outstretched arm reaches in...and Zach walks
into FRAME...her dress in his hand...

ZACH (V.O.)

...she'd left her clothes behind.

...and hands it to her...and we...

DISSOLVE TO:

INT. BACKSTAGE - NIGHT

75

...Zach is standing...talking and laughing with a group of other musicians...but we can't help but notice Rita... walking by them...or Zach noticing Rita noticing Zach noticing Rita walking by...

ZACH (V.O.)

From then on she gave me the cold shoulder...the cold everything. I missed her, but I wasn't interested in killing Jerry. And that was that.

ZACH

(over his shoulder;
as she passes)

Hi, Angel...

ON RITA

75A

...as she SLOWLY and DRAMATICALLY TURNS HER HEAD...to REVEAL a large, dark bruise on her eye...

ANOTHER ANGLE

75B

...as Zach breaks away from the others and goes to her...

ZACH

(stunned)

Rita...

RITA

I'm fine. It's nothing. I fell.

ZACH

Did he hit you?

RITA

(starting off)

I told you I fell.

ZACH

(grabbing her;
stopping her)

He hit you, didn't he? He found out about us...and then he hit you.

RITA

I didn't say that.

(CONTINUED)

CONTINUED:

75B

ZACH

(pointing to
her face)

You don't have to. It's there
in black and white. And orange.
And purple. And yellow. Yuck.

RITA

It doesn't matter...

ZACH

It does to me. Maybe you were
right. Maybe we should do
something about Jerry.

ANOTHER ANGLE

75C

...as he gently puts his arm around her...and they TURN...
and the two of them walk away...

ZACH (V.O.)

And that's when we started to
plan the murder...what to wear...
what to bring...in murder as in
life...planning is everything.

...and as they disappear from view...we...

OMIT 76

OMIT 76

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

OMIT 77-78

OMIT 77-78

INT. THE STAGE - DAY

78A

...and from the BACK of the AUDITORIUM we SEE ZACH...standing ALONE on STAGE...LOOKING OFF at something...

ZACH (V.O.)

The time had come. Rita had
it all worked out.

TIGHTER ON ZACH

78B

...as he stares at...

ZACH (V.O.)

The only thing we hadn't figured out was what to do about the pit in my stomach...

THE LIGHTING BOOTH - ZACH'S P.O.V.

78C

...from the stage...

ZACH (V.O.)

...or the voice in my head that kept telling me to hop a freighter and get out of there as fast as I could.

ON ZACH

78D

...as his eyes brighten...

ZACH (V.O.)

And then...

ZACH'S P.O.V.

78E

...and we can SEE both Jerry and Rita up there practicing...

ZACH (V.O.)

...I saw her...

...and we...

DISSOLVE TO:

THE LADDER

79

...as Zach climbs...

ZACH (V.O.)

Like a siren pulling sailors
to their deaths on a rocky
shore...the sight of her pulled
me to the lighting booth...

ON THE CATWALK

80

...as Zach starts across it...

ZACH (V.O.)

Only now Jerry was the sailor...
and I was the rock...

THE STAIRWAY TO THE LIGHTING BOOTH

80A

...as Zach reaches it...and we CAN HEAR JERRY PLAYING
along with a phonograph record...RITA SCATTING along as
well...and Zach stands there for the LONGEST TIME...con-
templating what to do...and making up his mind...he starts
down...

ZACH (V.O.)

Whatever happens...I've got
to remember to write all this
down...it would make a hell of
an epic poem...

INT. THE LIGHTING BOOTH

81

...as JERRY PLAYS and RITA SINGS...and SUDDENLY...ZACH
DESCENDS from the stairs...

ON JERRY

81A

...LOOKING UP...STOPPING...taking the clarinet from his
mouth...

ON RITA

81B

...STOPPING and TURNING to him as well...

ANOTHER ANGLE

81C

...as Zach STANDS THERE...just a bit awkwardly...

ZACH

Be okay if I rehearse with you
tonight?

ON JERRY

81D

...puzzled by this...looking to Rita...

JERRY

I don't know...

ANOTHER ANGLE

81E

...as Zach and Rita lock eyes...

RITA

(looking at
Zach;
talking to
Jerry)

What's to know? The guy wants
to rehearse with us. Let's
just start the record over.

ON JERRY

81F

...thinking about it a moment...and then...standing up...
and SETTING HIS CLARINET DOWN on the CHAIR...and starting
towards the VICTROLA...

ON RITA

81G

...looking at...

ZACH

81H

...who stands there motionless...

ON RITA

81J

...as her gaze drops down to...

THE CLARINET

81K

...just lying there...

ON ZACH

81L

...still not moving...

ZACH (V.O.)

I knew what she wanted me to
do...

ON JERRY

81M

...standing by the Victrola...his back to the two of them...
starting the record over again...

(CONTINUED)

CONTINUED:

81M

ZACH (V.O.)

...but I just couldn't bring
myself to do it...

ON RITA

81N

...her eyes urging...

ZACH

81P

...standing there...looking away...

ANOTHER ANGLE

81R

...as Rita picks up the clarinet and moves to...

ZACH

81S

...and hands it to him...and Zach knows what he has to
do...and starts TOWARDS...

JERRY

81T

...just TURNING from the PHONOGRAPH...

JERRY

What the?

...and we SEE the CLARINET come up...

ON THE FLOOR

81U

...and we HEAR the THUD of CONTACT...and a MOMENT LATER
Jerry's body drops INTO FRAME...

ON ZACH

81V

...low angle...still holding the clarinet...looking down
at what must be the body...

ZACH (V.O.)

I don't even remember doing
it...All I remember is looking
down...and seeing Jerry dead.
And when I looked up...

...and he does...

ON RITA - ZACH'S P.O.V.

82

...the damndest...coldest smile we've ever seen...

ZACH (V.O.)

...Rita was smiling the damndest,
coldest smile I've ever seen...

...and we HOLD on this and THEN...

CUT TO:

OMIT 83

OMIT 83

FOLLOWING JERRY'S FEET

84

...as DRAMATIC MUSIC begins to play...and we WATCH as the
body is dragged onto the catwalk...the CAMERA pitched at
an ODD ANGLE...and we...

DISSOLVE TO:

THE CLARINET

85

...being placed beside the body...the CAMERA pitched at
the OPPOSITE ANGLE...the DRAMATIC MUSIC playing on...and
we...

DISSOLVE TO:

THE LIGHT BULB

86

...in the booth...flashing twice...shot LOW from the FLOOR...
and we...

DISSOLVE TO:

OMIT 87

OMIT 87

A BATON

88

...hitting the MUSIC STAND...indicating a DOWNBEAT...and we...

CUT TO:

THE STAGE

89

...RITA and the ORCHESTRA in mid-song...

ON ZACH

90

...a bundle of nerves...and we CAN'T HELP but NOTICE the way he looks over at:...

RITA

91

...cool and relaxed...singing away...

ZACH (V.O.)

She was amazing...she had just iced her husband and she was giving the best performance of her life.

ON THE AUDIENCE

92

...enjoying the show...

ZACH (V.O.)

Yesiree. The audience was eating her up. And why shouldn't they? Heck...they were there for the show...

ON ZACH

93

...and he stands up and plays his horn and hits a LOUD, LONG note...and in the REFLECTION of ZACH'S HORN...we SEE a body fall...and then the HORRIFIED LOOKS ON THE FACES OF THE AUDIENCE as they leap up from their seats...and Zach holds the note forever...until finally the horn is slowly lowered...

ZACH (V.O.)

...and they sure got one.

...and we...

DISSOLVE TO:

OMIT 94-96

OMIT 94-96

INT. DRESSING ROOM - NIGHT

96A

...and WE PUSH THROUGH A CROWD to DISCOVER musicians and workers comforting Rita...playing the grieving widow... accepting condolences...crying in people's arms...

ZACH (V.O.)

Rita's performance didn't end on stage though. No...it just got better and better as the night went on.

ON ZACH

96B

...watching...then walking over...and we WATCH as he HUGS her...

ZACH (V.O.)

...Like everybody else, I told her how sorry I was. Funny thing is...I think I really meant it.

TIGHT ON THE TWO OF THEM

96C

...in their condolence embrace...

RITA

(a private
whisper)

We can't be seen together.
When I think it's safe...I'll call you.

ON ZACH

96D

...a tiny NOD of agreement and then...pulling himself back from the hug...

ZACH

(for public
consumption)

Absolutely Mrs. Adams...you feel free to call me anytime.

ANOTHER ANGLE

96E

...as she smiles a weak smile...then TURNS to be consoled
by the others...

ON ZACH

96F

...a weak smile of his own...as we...

DISSOLVE TO:

ZACH

97

...smoking a cigarette...a montage of neon signs going
by him as he walks...

ZACH (V.O.)

I walked the streets for hours
that night. My mind was reeling.
I felt alone....adrift. I had
never murdered anyone before...
I had so many questions. How
long was I supposed to walk
the streets? How much guilt
was I supposed to be feeling?
How long would these signs float
over my head? Somebody should
write a book.

INT. A BAR - NIGHT

98

...as Zach walks in...and gives the place the once over...

ZACH (V.O.)

I wasn't ready to stop talking
to myself yet, so I figured
I might be better company if
I had a couple of drinks.

ANOTHER ANGLE

98A

...as Zach sits at the bar...the burly BARTENDER making
his way over...

BARTENDER

What'll it be?

ZACH

Scotch.

...and as the bartender pours the drink...

ZACH (V.O.)

I just couldn't get Rita out
of my mind. I wanted to see
her...talk to her...hold her...
touch her...

BARTENDER

She's not worth it.

...and we WATCH as Zach's VOICEOVER proceeds to have a
conversation with the bartender...

ZACH (V.O.)

Yeah, but you don't know her.

BARTENDER

Women are all the same...you
can't trust 'em.

ZACH (V.O.)

You're wrong about that. I
trust Rita. I'd have to trust
her...right? I just killed a
guy for her.

BARTENDER

I don't know...Sounds like a
set-up to me.

(CONTINUED)

CONTINUED:

98A

...and Zach bangs back the last of his drink...hops off his stool...and...

ZACH
(to the bartender)
Thanks Pal.

BARTENDER
Any time.

...and with that he turns and goes...

ON THE BARTENDER

98B

...watching him leave...

BARTENDER
(to another
customer)
Mouthy guy.

...and we...

CUT TO:

A SPINNING NEWSPAPER

99

...as it hurtles TOWARDS CAMERA and FREEZES...and we SEE the HEADLINE...

"TRAGIC ACCIDENT AT FLAMINGO COVE"

...and we...

CUT TO:

ON ZACH

99A

...walking the streets again...signs once again floating over his head...

ZACH (V.O.)

So far, so good...the police thought it was an accident.

...and we...

CUT TO:

OMIT 100

OMIT 100

ANOTHER SPINNING NEWSPAPER

101

...as it hurtles TOWARDS CAMERA and FREEZES...and we SEE the HEADLINE...

"IT WAS NO ACCIDENT"

...and we...

CUT TO:

OMIT 102-106

OMIT 102-106

INT. A JAIL CELL - DAY

107

...as the door CLANGS closed...

ZACH (V.O.)

The criminal is always the last
to know.

ON THE JAIL CORRIDOR

107A

...as a guard approaches...

ZACH (V.O.)

They were gonna give me the
chair. My only hope was a
reprieve from the Governor.
But time was running out.

GUARD

(reaching for
his keys;
stopping in
front of
Zach's cell)

Your time just ran out.

ZACH

Wait! Did the Governor call?

OMIT 108-113

OMIT 108-113

SPINNING NEWSPAPER

114

...as it hurtles TOWARDS CAMERA and FREEZES...its HEADLINE
reading...

"GOVERNOR DOESN'T CALL"

...and we...

CUT TO:

THE ELECTRIC CHAIR

115

...as we MOVE TOWARDS IT...and we can't help but notice
the sign above the chairs...

"LAST ONE OUT, PLEASE SHUT OFF THE LIGHTS"

REVERSE ANGLE

115A

...as Zach is followed by a group of prison OFFICIALS...

ZACH

(to the guard)

You sure the Governor has this
number?

...the guard NODS...

ZACH

See if I vote for him again.

ANOTHER ANGLE

116

...as Zach arrives at the chair...

PRIEST

Any last requests, my son?

ZACH

The long version of "Stairway
to Heaven?"

PRIEST

(turning to the
camera)

KILL him!

ON THE SWITCH

116A

...and we SEE the HAND reach up...a FEMALE HAND...and we
PULL BACK to REVEAL RITA...

ON ZACH

116B

...seeing her...

ZACH

No...!!!

ON RITA

116C

...SMILING...PULLING the SWITCH...and we HEAR the LOUD
BUZZ of electrical juice surging through the SWITCH...

*

*

TIGHTER ON ZACH

116D

...as the BUZZ CONTINUES...his face twisted up with anguish...

ZACH

Nooooooo!!!!!!

...and we PULL BACK TO REVEAL that it isn't Zach at all...
but David lying on his bed. And he SUDDENLY wakes up...
sitting bolt upright. And we STILL HEAR the BUZZ...

ANOTHER ANGLE

116E

...as David...still breathing quickly...hears it too...
and looking around...reaches with his hand to DISCOVER...

ON THE FLOOR

116F

...the phone still off the hook...the BUZZ actually the
DIAL TONE...and we watch as his hand reaches for it and...

ON DAVID

116G

...returns it to the CRADLE...and the buzz stops...and
David looks around the room...and catches his breath...

DAVID

(to himself)

Auntie Em? Uncle Henry?

...and we...

SHOCK CUT TO:

BLACK

OMIT 117-123

OMIT 117-123

END OF ACT FOUR

TAG

FADE IN:

INT. THE ELEVATOR

124

...as the DOORS OPEN...and Maddie STEPS in...and a second later...David STEPS in from the other side...and Maddie stiffens...and David clears his throat..

MADDIE

Morning.

DAVID

Morning.

MADDIE

(after a moment)

Thought about our little disagreement yesterday?

DAVID

What little disagreement was that?

MADDIE

The Flamingo Cove Murder?

DAVID

(a moment of his own)

Haven't given it a second thought.

MADDIE

(a quick shift of gears)

Me either.

(and then)

Silly getting worked up over a question neither of us is ever going to be able to answer.

DAVID

I didn't get worked up.

MADDIE

(politely)

Addison...we both got worked up.

DAVID

Not me.

ON THE ELEVATOR

125

...as it opens...and the two of them get out...

MADDIE

(as the two of
them start
down the hall)
You most certainly did.

DAVID

I most certainly did not.

MADDIE

Did too.

DAVID

Did not...

MADDIE

There's no talking to you.

DAVID

You can talk to me.

MADDIE

No I can't.

DAVID

Yes you can.

MADDIE

No I can't.

DAVID

Yes you can.

MADDIE

(stopping;
turning to
him)

No I can't. And you want to
know why I can't?

DAVID

More than life itself...

MADDIE

Because of you...because of
your stupid male ego...you were
just as upset...just as worked
up about this as I was...

(CONTINUED)

CONTINUED:

125

DAVID

I wasn't "worked up." I was just trying to make a point... You accused this guy of murder... of murder Maddie...based on what? Based on the fact that he was a man.

MADDIE

Wrong. It has nothing to do with him being a man. It had to do with...

DAVID

Common sense. I know.

MADDIE

You still eat from a trough.

...and with that she TURNS...and heads for the office...

DAVID

(watching her go)

Beautiful...

(starting off after her)

You know what you are?

LONG SHOT

126

...from way down the hall...and we watch...as he goes into the office after her...

DAVID (cont'd)

(before the door closes)

A sexist...

...and once the door to the agency closes...we can't hear a thing...but we can see them...the two of them...railing and fighting...just like old times...and at an appropriate moment...we...

FREEZE FRAME

THE END