

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

KNOWING HER

~~"BLAST FROM THE PAST"~~

(#85307)

written by

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&

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SECOND DRAFT

September 30, 1985

Oct 22. grn.
Oct 22. gldn.
Oct 22. salm.
Oct 23. white
Oct 24. blue
Oct 24. pink
Oct 27. yellow
Oct 28. green
Oct 29. salm.

Oct. 2. blue
Oct. 3. pink
Oct. 7. yellow
Oct. 11. green
Oct. 12. golden
Oct. 14. salmon
Oct. 14. white
Oct. 15. blue
Oct. 20. pink
Oct. 21. yellow

"BLAST FROM THE PAST"

ACT ONE

FADE IN:

WATER A1

...running down the side of a building...drops STRIKING...

PUDDLES B1

...on streets...as...

CARS C1

...splash their way through small rivers on ROADWAYS as...

THE TOPS OF UMBRELLAS D1

...spring open and...

PEOPLE E1

...SCURRY ABOUT...sharing cover...

LAUGHING AND SCREAMING F1

...playfully as they run through it...dodge it...dance in it...

THE CITY G1

...drinking it in...a ceiling of clouds above the tops of
skyscrapers...and underneath the patter of the drops...we
HEAR the light strains of "SINGING IN THE RAIN"...and on
this happy, carefree note...we...

SHOCK CUT TO:

FLOOR INDICATOR LIGHTS 1

...as the 8th floor LIGHTS UP...then the 9th...and the
SUDDEN unmistakable ROLL OF THUNDER begins to build from
SOMEWHERE UNSEEN as the 10th lights up as well...and the
CAMERA PANS DOWN...as the elevator doors OPEN...REVEALING...

A PAIR OF WOMEN'S FEET 2

...clad in MUD-COVERED, BROKEN HEELED PUMPS...and as they
STEP OUT of the ELEVATOR...we MOVE with them...CLIP-CLOPPING
through the hallway...the wearer LIMPING along but moving
quickly...and if feet can be angry...these are in a rage...

ANOTHER ANGLE

2A

...and finally we reach a DOOR...and the FEET PAUSE...and then...the door is FLUNG OPEN...into...

INT. BLUE MOON OFFICE

3

...and we HEAR the CRASH of the DOOR...and WATCH as DIPESTO and the other EMPLOYEES jerk their heads around to DISCOVER...

MADDIE

4

...STANDING in the DOORWAY...broken, muddy shoes...RUNS in her NYLONS...SPOTS of MUD on her TORN DRESS...SMUDGES on her arms and face...WINDBLOWN, WET HAIR...the lady's a mess...

ON DIPESTO

4A

...girding herself...forcing a smile...

DIPESTO
Morning, Miss Hayes.

ON MADDIE

4B

...and she LOOKS at DIPESTO...and GROWLS...and then... without a word...CLIP-CLOPS hurriedly through the reception area and towards her own office...exuding equal parts anger...embarrassment...and pride...

ANOTHER ANGLE

4C

...as the others watch this...

FOLLOWING MADDIE

4D

...as she limps into her office...SLAMMING THE DOOR behind her...

ANOTHER ANGLE

4E

...as everyone SITS IN SILENCE...until SUDDENLY...

DAVID'S OFFICE DOOR

5

...POPS OPEN...and he STICKS his head out...clearly having just woken up...

DAVID

Nap time is not what it used to be.

(and then;
to Dipesto)

That her?

ON DIPES'TO

5A

...as she NODS...

ANOTHER ANGLE

5B

...as David SMILES...and steps out of his office RUBBING his HANDS TOGETHER...

DAVID

Hot damn, this is it! A red-letter day for irony lovers everywhere. I can see it now...

(sweeping gesture with his hand; a headline)

"Addison Tells Hayes She's Late. Film at Eleven."

(starting for her office)

Pinch me...this has to be a dream.

DIPESTO

Mr. Addison? I probably should warn you...

(CONTINUED)

CONTINUED:

5B

DAVID

(as he passes)

Yeah...You probably should...
but why spoil the fun?

...and he SMILES...moves to her door...KNOCKS...and...

MADDIE'S OFFICE

6

...as David opens the door...sticks his head in...and looks
around...

DAVID'S P.O.V.

6A

...nobody...nothing...no one seems to be home...

ANOTHER ANGLE

6B

...as his eyes fall to...

THE BATHROOM DOOR

6C

...OPEN A CRACK...a LIGHT on inside...

ON DAVID

6D

...as he SMILES and walks over to the door...

DAVID

(calling in;
enjoying this)

Morning.

(and then)

At least I think it's still
morning.

(and then)

You're usually on top of
these things...whadda you
think? Do you think it's
still morning?

...and David HEARS NOTHING...

*

CONTINUED:

6D

DAVID

(after a moment)

Hello. Hello...operator? I've reached a number that's no longer in service.

MADDIE (O.C.)

(after a moment
of her own)

Go...away...

DAVID

"Go away"? "Go away"?! You show up three hours late and tell me to "go away"?

MADDIE (O.C.)

Addison...

DAVID

Now, I know I've been late before...but three hours, Maddie?

...and as if in answer to him...she opens the bathroom door... and quickly SLAMS it shut...and we can't help but HEAR the SOUND of THE DOOR BEING LOCKED from the inside...

DAVID

(enjoying this)

Okay...we'll let it slide for the moment. But what about all this door-slamming Maddie? Door-slamming is a serious faux pas, office-behavior wise. Sets a bad example.

...and as if in answer to that we HEAR the water being TURNED on...

DAVID

(raising his
voice;
trying to
be heard)

Dangerous, too. Last year... guy got mad...slammed our front door so hard...big ol' porcelain vase fell off a shelf and landed smack dab on his noggin. Hasn't been the same since. Damaged the ol' grey matter just bad enough to end up night manager at a convenience store...

ON THE DOOR

7

...as it suddenly OPENS...

ON MADDIE

7A

...still very much a mess...mascara smudges on her face...
panty hose three quarters of the way down her legs...mud
still on her blouse...

MADDIE

(madder than
hell)

What...do you want?

ANOTHER ANGLE

8

...as David takes a gander...

DAVID

Whoa...a whole new you...
(looking her
up and down)

Know how it is...tired of the
same ol' same ol'...Had enough
glamour for one lifetime...

Ready to take a fashion risk...

(a quick
walk around
her;
getting a
wiff)

...gotta admit though...the
part about jumping in the
septic tank has me stumped.

(CONTINUED)

CONTINUED:

8

MADDIE

(cool;
controlled;
but clearly
ready to snap
any moment)

I'm sorry if my appearance
offends you...but I had to
fix a flat tire this morning.
By myself. In the wind and
the rain.

DAVID

Not the day to ask for a raise,
huh?

MADDIE

I stood out there all morning...
in this weather...and not one
man stopped to help me.

DAVID

Well what do you expect...
looking like that?

MADDIE

(walking;
lowered panty-
hose and all;
dropping into
a chair)

Where are all the gentlemen,
David? Where are the white
knights who used to help ladies
in distress?

DAVID

In their cars...out of the wind
and the rain.

MADDIE

Perfect. David Addison...the
right man for the right time.

DAVID

Oh yeah? And what about you?
Maddie, you should be ashamed
of yourself.

(CONTINUED)

CONTINUED:

8

MADDIE

What are you talking about?

DAVID

What about the "the movement,"?

MADDIE

"The movement?"

DAVID

"The movement!" What about the rights women have dropped their mops for?...scratched and clawed for?...broken nails for? You really think just because your voice is higher and your chest is bumpier that you're entitled to roadside service every time you blow a tire in the rain?

(and then)

I would've thought you...of all people...would understand the progress we've made.

MADDIE

The what?! And who's "we"?

DAVID

(ignoring that)

I must say...don't you think it's a little passe for a woman to expect a man to help her every time there's a little trouble.

MADDIE

That's not what I'm saying! I'm just talking about people needing people. I'm talking about a woman occasionally needing a man's help just like a man occasionally needs a woman's. Can you honestly tell me you've never needed a woman's help?

DAVID

Hey...Do math majors multiply? Do eggs get laid? Of course I've needed a woman's help. Why...just this morning...I was lying in bed thinking, "Boy, could I use a..."

(CONTINUED)

CONTINUED:

8

MADDIE

(cutting him
off)

You sleep in a pen, Addison.

DAVID

(thinking about
that)Could be. I don't know. The
lights are always off.

(and then)

Anyway...the point is...if
you really want to call your-
self an independent woman...

MADDIE

Look, Buster...I am an inde-
pendent woman. I'm here...
aren't I? I got the tire
fixed...I got back in the
car...and I got to the office.
An office, I might add, that
I own. By myself. By my-
self! Which...by the way...
sounds like a very attractive
idea.

DAVID

Excuse me?

MADDIE

(rising from
her chair)Leave. Go. I want to be by
myself. Now.

DAVID

(looking down
at her hose;
starting off;
over his
shoulder)You're very attractive at half
mast.

MADDIE

Out!

DAVID

Pick you up some nylons in
the store downstairs?

(CONTINUED)

CONTINUED:

8

MADDIE

I can do it myself.

DAVID

(a smile as
he closes
the door
behind himself)

Stay put. Appearances count.
You wanna attract clients, you
gotta dress for success. Or
in your case...dress period.

(straightens
his tie)

And don't worry. I won't tell
a soul I helped.

...and with that HE CLOSES the door as...

MADDIE

9

...just STANDS THERE...ANGER painted across her face...
staring at the door...and then she takes a seat on the
sofa...exasperated...and with great distaste, gingerly
REMOVES HER PANTY HOSE...and ROLLS them into a ball...
and DROPS them into the wastebasket...as SUDDENLY...

ANOTHER ANGLE

10

...there's a KNOCK ON the DOOR...

DIPESTO

(sticking her
head in)

Miss Hayes? There's a woman
here to see you.

MADDIE

Fine. Send her in.

DIPESTO

Well...I was going to...but
I thought perhaps you might
want to wait for Mr. Addison...

(CONTINUED)

CONTINUED:

10

MADDIE

(rising from
the sofa)

No...I would not like to wait
for Mr. Addison. There's no
need to wait for Mr. Addison.
I am quite capable of inter-
viewing a client without him.

ON MS. DIPESTO

10A

...getting the message...

DIPESTO

Yes, Ma'm.

...and PULLING HER HEAD back out of the door...closing
it behind her...

ON MADDIE

10B

...as she continues to PULL HERSELF TOGETHER...making her
way back around her desk...which hides the stains and rips
and tears to her skirt...and SUDDENLY we HEAR the SOUND
of the OFFICE DOOR OPENING...and Maddie LOOKS UP TO DISCOVER...

THE OFFICE DOOR

10C

...Dipesto LEADING IN a beautiful, young woman...well-
dressed...

DIPESTO

Miss Hayes...Gillian Armstrong.

ANOTHER ANGLE

11

...as Maddie unconsciously steps out from behind the desk...

MADDIE

(extending her
hand)

Miss Armstrong?

ON GILLIAN

11A

...and as she REACHES for Maddie's hand...she can't help
but notice...

MADDIE'S SKIRT

11B

...looking like something Sir Walter Raleigh used to help
a woman cross a mud puddle.

ANOTHER ANGLE

11C

...as the two women regard each other...

GILLIAN

You look like you've had a rough morning.

MADDIE

(embarrassed)

Oh...

(looking down)

Well...

(suddenly relieved that it's out)

I had a flat tire on the way to work...

GILLIAN

(impressed)

And you changed it yourself?

MADDIE

(moving back behind her desk; not without a little pride)

You know what they say...
"necessity is a Mutha..."
(and then)

So how can I help you, Miss Armstrong?

ON GILLIAN

11D

...seating herself...

CONTINUED:

11D

GILLIAN

Gillian...

(a small shrug;
and then)

Maybe this is silly. It's such a small thing...but...I've been living in a hotel for the last several weeks...and two days ago I realized someone had stolen some of my jewelry.

MADDIE

I'm sorry. Did you let the hotel know?

GILLIAN

Yes. But I'm afraid all I got was a lecture about keeping valuables in the hotel vault. The truth is I don't care about most of it...but there's one piece that has special sentimental value...a silver, heart-shaped locket my grandmother gave me.

(hands her a
photograph)

I'm wearing it in this picture. It has my grandmother's initials on the back. L.S.O....It means a lot to me...and I just don't know where else to...

...and SUDDENLY...

THE DOOR 12

...BURSTS OPEN and...

GILLIAN AND MADDIE 12A

...turn to DISCOVER...

DAVID 12B

...standing there...TWO PACKAGES OF NYLONS in his hands...

DAVID
(holding up
the bags)
Forgot to ask...control top
or built-in underwear?
(a shrug)
I got one of each...

ANOTHER ANGLE 12C

...as Maddie ROLLS her eyes and indicates...

MADDIE
David...I'd like you to meet...

ON DAVID 12D

...as he looks over and SEES...

GILLIAN 12E

...and suddenly she SWALLOWS HARD as a LOOK OF SURPRISED
RECOGNITION sweeps over her face...

ON DAVID 12F

...and clearly he knows her as well...

DAVID
Gillian...

ON GILLIAN 13

...looking down...almost afraid to make contact...

GILLIAN
(simply)
David...

ANOTHER ANGLE

14

...as slowly she lifts her eyes...and the two of them look
at each other for A LONG MOMENT...

DAVID
(finally;
a shrug)
How ya been?

(CONTINUED)

CONTINUED:

14

GILLIAN

I don't know...
(a shrug of
her own)
...hibernating.

...and they CONTINUE LOOKING at each other for the LONGEST
TIME...until...

MADDIE

(clearing her
throat)
Excuse me...you two know each
other?

DAVID

(a nod and a
smile)
Oh yeah...
(and then)
Knew each other, anyway.
(and then)
A long time ago...

GILLIAN

Three years...

MADDIE

Oh.

GILLIAN

(to David;
quickly)
I didn't know this is where...
I thought you worked for City
of Angels...

DAVID

(a shrug)
Changed the name.

GILLIAN

Yeah. Well...
(stands up;
a bit un-
comfortable;
turning to
Maddie)
I uh...I think that's every-
thing, Miss Hayes. My number
and address are on the back.
You can think about whether
(MORE)

(CONTINUED)

CONTINUED:

14

GILLIAN (cont'd)
you want to take the case...
and call me...if you want...
(and then;
starting out)
It was nice meeting you...
(and then)
And, it was good seeing you
again, David.

DAVID
(forcing a
small smile)
Good to be seen.

ANOTHER ANGLE

14A

...as they EXCHANGE A LOOK...and then WORDLESSLY...GILLIAN
TURNS and GOES...

ON MADDIE

15

...as she gives David a curious glance...

DAVID
(sensing it;
turning to
her)
...What?

MADDIE
I feel like I walked in on
the middle of a movie.

ON DAVID

15A

...no big deal...starting to move around the room...

DAVID
What?
(and then)
Just another girl. You know
how it goes. Great set of
eyes...great set of lips...
terrific set of...have I said
eyes?

ON MADDIE

15B

...a small smile...

(CONTINUED)

CONTINUED:

15B

MADDIE

So what happens now?

DAVID

"What happens now," what?

MADDIE

Well...for openers...should we take the case...or will your mind forever be on "did I happen to mention great set of eyes"?

DAVID

Maddie...she was three years ago. In fact...you want to hear something terrible?

MADDIE

You're not going to sing... are you?

DAVID

Until you introduced us...I was racking my brain trying to remember her name.

MADDIE

Liar.

DAVID

Maddie...I'm telling you... It was no big deal. A fling. Not even a fling. A "fli"...

MADDIE

David...I don't care...

DAVID

No. I know you don't care. How could you care? I don't care. Just weird...walking into a room and seeing old Gloria...

MADDIE

Gillian...

DAVID

Yeah...sitting there...Dressed and everything...

(CONTINUED)

CONTINUED:

15B

MADDIE

That's what I like...a man
who strips and tells...

DAVID

(abruptly)

I wonder what she's been up
to...

MADDIE

Old Gloria?

DAVID

She was a lot of fun.

MADDIE

(a smile;
her curiosity
has the best
of her)

You two went out...huh?

DAVID

Well...stayed in mostly.

MADDIE

You lived together?

DAVID

No.

(and then)

Not really.

(and then)

I just didn't have a place
of my own at the time.

(and then;
off her look;
turning;
going for
the door)

But really...it was no big
deal.

MADDIE

(watching him
go)

You going to call her?

DAVID

Who's that?

(CONTINUED)

CONTINUED:

15B

MADDIE
You're incredible...

DAVID
(a last look;
closing the
door behind
him)
Gillian told you, huh?

...and as he disappears we...

SHOCK CUT TO:

OMIT 16-17

OMIT 16-17

A HAND KNOCKING ON A DOOR

18

...with the number "516" on it...

REVERSE ANGLE

18A

...to REVEAL DAVID...looking as dapper as we've ever seen him...but we can't help but sense some nervousness in his manner which he hides the second the door is OPENED by...

GILLIAN

19

...dressed much as we had seen her earlier...

GILLIAN

(surprised)

David...

DAVID

You remembered.

GILLIAN

(gathering her-
self;
and then)

What are you doing here?

DAVID

I came to turn down the bed...

GILLIAN

Still allergic to a straight
answer, aren't you?

DAVID

Remembered that too, huh?

GILLIAN

Hard thing to forget...

DAVID

Yeah, well, there's one thing
you did forget...

GILLIAN

What's that?

(CONTINUED)

CONTINUED:

19

DAVID

(this is hard)

To say goodbye...

(and then)

...leave a note...

(and then)

...slam a door...

(and then)

...it was a sucker punch, lady.

I never saw it coming...caught
me right in the gut...

(and then)

No...wait...a little higher.

ANOTHER ANGLE

19A

...as the TWO of them stand there in the OPEN DOORWAY...
GILLIAN looking uncomfortable...David LOOKING at her...

GILLIAN

(finally)

I suppose I had that coming...

DAVID

Nahhh, go easy on yourself.
My fault entirely. I'm the
one who's supposed to be going
through life with my eyes wide
open, and wouldn't you know it,
the one time I don't look up,
a piano falls on me.

GILLIAN

I know I owe you an explanation...

DAVID

With interest...

GILLIAN

...but I don't think you're
ready to listen.

DAVID

Me? Not ready? Never been
readier.

(cups his
ear)

Three years to come up with
a winner...

(and then)

...don't disappoint.

GILLIAN

You're being an ass.

...she starts to CLOSE the door...but David sticks his
hand up...STOPPING it...

DAVID

Another quick exit?

ON GILLIAN

19B

...STUNG...and after a moment she backs off on the door...

ON DAVID

19C

...he's not going to force his way in...

DAVID

...Five minutes, that's all
I want. I come in...we talk...
I leave.

(a shrug)

Tie up some loose ends...maybe
never see each other again.

(and then)

Cross my mended heart.

ON GILLIAN

19D

...looking at him for a moment...her expression still
wary...then...with a SIGH...she OPENS THE DOOR WIDER...

INT. GILLIAN'S HOTEL SUITE - NIGHT

20

...and as she DOES...he walks past her and strolls into
the ROOM...a beautifully appointed suite...

DAVID

(with an edge)

Gotta hand it to ya, you
really know how to slum it...

ANOTHER ANGLE

20A

...as he walks towards SLIDING GLASS doors that open to a
balcony...CITY LIGHTS sparkle below...

DAVID

I mean, sure...you could've
paid two...three times what
this room costs...but for
what?

(turning to
her)

Just to have a nicer city
around you? Who needs Paris
or Rome? With a room like
this, who needs a city?

(CONTINUED)

CONTINUED:

20A

GILLIAN

(suddenly;
simply)

I'm married.

DAVID

(after a moment)

That sure sped things along...

(and then)

Lucky guy...must be one-in-a-million.

GILLIAN

His name's Harlan Armstrong.

(and then)

You don't know him.

DAVID

(correcting)

I haven't met him...but I bet
I know a few things about
him...

GILLIAN

Oh?

(CONTINUED)

CONTINUED:

20A

DAVID

(looking around
the expensive
suite)

He's a guy with a couple of
bucks in his pocket...a fellow
who was willing to give you a
short-cut to the good life...
a man who might even be a quart
low on personality...but really
knows how to keep a girl who
wants to be kept.

(and then)

In the ballpark?

GILLIAN

(evenly)

Maybe even on the scoreboard.

(and then)

He used to request my window
at the bank...

(she shrugs)

...I noticed he had money...

(another shrug)

And he didn't seem to mind
spending it on me.

DAVID

Says he, "Let me take you away
from all this"...says you, "I
do."

GILLIAN

I never made any secret of
what I wanted out of life.

DAVID

No. Or what you were willing
to do to get it.

GILLIAN

(that hurt)

Hey...

(and then)

Look...no matter how long and
hard I worked on it...or we
worked on it...I never would've
had what I wanted with you
David.

(and then)

I'm sorry...

(CONTINUED)

CONTINUED:

20A

DAVID

Yeah...you're sorry...And poof,
the next day my grocery bill's
cut in half.

(CONTINUED)

CONTINUED:

20A

GILLIAN

I didn't know how to tell you...
it wasn't easy for me, either.

DAVID

Heck no...packing and clearing
out before I got home must've
made for one tough afternoon.

ON THE TWO OF THEM

20B

...just looking at each other...a chill still in the air...

GILLIAN

(finally)

...guess you'll be happy to
know I only got half of what
I wanted.

DAVID

Which half?

GILLIAN

I got the good life. Just got
it with the wrong guy.

DAVID

Somehow I don't buy you as a
victim.

GILLIAN

How about a divorcee?

DAVID

That why you're here and not
home with hubby?

(and then)

Yeah, well...something tells
me you'll land on your feet.
That's why God invented alimony.

(CONTINUED)

CONTINUED:

20B

GILLIAN

Oh if only it were so easy...
(getting up;
with an
edge)

You see, the rich get very
insulted when you try to
leave them. They have you
followed...they try to buy
you back...and when that
doesn't work, they threaten
you.

DAVID

Why didn't I think of that?

GILLIAN

David, I'm not proud of what
I did...but I'm being as hon-
est about it as I can...

(and then;
meaning it)

...and for what it's worth...
I'm sorry about the way things
happened with us...

ON DAVID

20C

...regarding her back...

DAVID
(getting up
as well)
Well...I know I'll sleep better...

GILLIAN
(turning;
looking at
him;
and then)
Your welcome, too...

ANOTHER ANGLE

20D

...as she TURNS...and MOVES out the door and to...

THE BALCONY

20E

...standing there...alone...

ON DAVID

20F

...a last look...and then...TURNING TO LEAVE...

ANOTHER ANGLE

20G

...as he STOPS...reconsiders...and MARCHES out to...

OMIT 21-22

OMIT 21-22

THE BALCONY

23

...Gillian standing looking out...the SOUNDS OF TRAFFIC
far below...

DAVID
(to her back;
simply)
You know what would've been
enough? One call. One lousy
phone call.
(and then)
You could've borrowed the dime
from Harlan.

GILLIAN
(turning;
it's all been
said)
David...

(CONTINUED)

CONTINUED: 23
...and as she starts to speak and TURN...she LEANS against...
THE RAILING 23A
...and SUDDENLY it GIVES WAY...
ON GILLIAN 23B
...as she SCREAMS...
ANOTHER ANGLE 23C
...as she slips and...TOTTERING OVER THE EDGE as...
DAVID 24
...LUNGES FOR HER...

ON DAVID'S HAND 24A
...catching her hand...as...

FROM ABOVE 25
...THE RAILING FALLS five-stories...CRASHING to the side-walk...as...

GILLIAN 26
...WRAPS BOTH ARMS AROUND HIM...and he PULLS HER...

DAVID
Hold tight!

...back up onto the RAILINGLESS LEDGE...

ANOTHER ANGLE 26A
...as he pulls her beside him...

DAVID
It's okay...I've got you now...

...and the two of them lie there on the ledge...breathing hard...David holding the shaking Gillian...the two of them holding each other...

ON GILLIAN 27
...looking at David...and...

DAVID 28
...looking back at Gillian...as...

THE TWO OF THEM 29
...stare at each other...holding each other...neither one about to let go...and then...they fall back into a hug...and then...

ON DAVID 30
...as Gillian buries her head in his shoulder...and he stares into the night...the flame still there...as we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ELEVATOR DOORS

31

...as they OPEN...and we SEE a PAIR OF PUMPS making their way OUT OF THE ELEVATOR and INTO...

INT. BLUE MOON CORRIDOR

32

...as Maddie makes her way DOWN THE HALL and TOWARDS...

INT. BLUE MOON RECEPTION AREA - DAY

33

...things at their usual ten in the morning pitch...as Maddie COMES THROUGH THE DOOR and...

DIPESTO

(as Maddie
passes;
without lift-
ing her head)

'Morning Miss Hayes...

MADDIE

(as she passes;
without look-
ing over)

'Morning Miss Dipesto...

INT. MADDIE'S OFFICE

34

...as she OPENS THE DOUBLE DOORS...walking into her office...tossing her BAG ON the SOFA...and we MOVE WITH HER...as she makes her way TOWARDS her DESK...and SUDDENLY...SEEING SOMETHING...STOPS COLD IN HER TRACKS...

REVERSE ANGLE

35

...to DISCOVER DAVID...sitting in her chair behind her desk...

DAVID

(a smile)

Hey, Partner. What's shakin'?

(and then)

Other than you I mean?

ON MADDIE

36

...not quite knowing what to make of this...

(CONTINUED)

CONTINUED:

36

MADDIE

You're in my seat...

DAVID

(pulling him-
self out of
it)Please...there are children
watching...(graciously
pulling out
the chair;
indicating
that she
should take
a seat)

How are you this morning?

(and then;
not waiting
for an answer)Wanted to ask you...sort of
a favor...

ON MADDIE

37

...seating herself...her suspicionometer in the red...

MADDIE

How much?

ANOTHER ANGLE

38

...as David STOPS...SMILES...

DAVID

How much? Maddie...you wound
me.

MADDIE

Good. It's working.

DAVID

(ignoring that;
starting to
pace)I was wondering if I could
maybe get you to visit Harlan
Armstrong.

MADDIE

What's a Harlan Armstrong?

(CONTINUED)

CONTINUED:

38

DAVID
(no big deal)
He's married to Gillian
Armstrong.

MADDIE
Our Gillian?
(and then)
Your Gillian?

DAVID
Harlan's Gillian. Yeah.

MADDIE
She's married?

DAVID
That's what they make you
do to get a husband nowadays...

MADDIE
Sounds like you two talked
after our meeting yesterday.

DAVID
Well...I sorta ran into her.

MADDIE
Oh yeah? Where?

DAVID
Her hotel room.

MADDIE
Talk about the hand of fate...

ON DAVID

39

...stopping...stooping down...the two of them eye to eye...

DAVID
(dead serious)
So will you do it?

MADDIE
My goodness...this is a side
of you I've never seen before...

DAVID
What are you talking about?

CONTINUED:

39

MADDIE

All this intensity. Old Gillian knows how to fan a flame...doesn't she?

DAVID

What are you talking about? My interest is strictly professional.

MADDIE

As opposed to amateur?

ANOTHER ANGLE

40

...as David pulls himself up from his crouch...starts pacing again...and Maddie stays seated...neither one looking at the other...

DAVID

They're separated.
(and then)
According to Gillian...the guy's not taking it well...

MADDIE

(dubious)
So you think he stole a locket?

DAVID

(a shrug)
He might have.
(and then)
What I do know is...he's leaning on her. Having her watched. Harassing her. I figure...one of us dropping by will let the worm know he's being watched. Get him to back off a bit. Give the lady some room.

MADDIE

(pointed)
She the only one looking for some room?

ON DAVID

41

...the meaning of that not lost on him...stopping...stealing a look to Maddie...

ON MADDIE

42

...realizing that was the wrong thing to say...avoiding his gaze...

MADDIE

(pulling herself
out of her
chair)

Sorry. Listen...why don't you
visit the worm yourself.

DAVID

(jumping in
front of her;
a DROP of
desperation
in his voice)

C'mon. She and I...

(and then)

I don't know what he knows.

(and then)

Maddie...

(and then)

...C'mon...

ON MADDIE

43

...thinking about this a LONG MOMENT...LOOKING UP at...

DAVID

44

..."please" written all over his face...as...

ANOTHER ANGLE

45

...Maddie SIGHS...goes to the couch and PICKS UP her purse...

MADDIE

(after a moment;
turning to
him)

Okay...

(and then)

His name's Harlan Armstrong...?

DAVID

He's president of Armstrong
Pharmaceuticals.

MADDIE

And that's all I need to know?

(CONTINUED)

CONTINUED:

45

DAVID

Well...the rest you can assume.
He's rich...powerful...used
to giving orders and getting
what he wants. Not to mention
mad as hell because he just
got left by his dearly be-
loved.

MADDIE

(starting for
the door)

Sounds like fun.

DAVID

(calling to
her as she
goes)

Hey Lady...I owe you.

ON MADDIE

46

...stopping...turning...just before the door...

MADDIE

(over her
shoulder)

Right. Next time someone I
used to sleep with leaves
their wife I'll be sure and
ask you to give the little
lady the once over.

...and with that she TURNS...and makes her way back out
and into...

INT. THE RECEPTION AREA

47

...walking THROUGH it...about to head out the door...when...

ANOTHER ANGLE

48

...we SEE David...RUSHING OUT of MADDIE'S OFFICE...coming
up behind her...and then...

ON MADDIE

49

...as David STEPS IN FRONT of her...

(CONTINUED)

CONTINUED:

49

DAVID

(quickly;
breathless)Look...I don't want you to
get the wrong idea about this.

(and then)

She's an old friend.

(and then)

She's in over her head.

(and then)

I think we can help.

(and then)

That's all it is.

MADDIE

That's all "what is," David?
You asked me to do something
for you. Now get out of my
way so I can do it...

DAVID

(nodding;
after a long
moment)

I appreciate it.

MADDIE

(stepping around
him)

Right.

...and she TURNS...and MAKES HER WAY OUT of the office...
PULLING THE FRONT DOOR OPEN...stepping THROUGH IT...and
then PULLING IT SHUT...and as it DOES...we...

SHOCK CUT TO:

INT. HARLAN ARMSTRONG'S OFFICE LOBBY

50

...extremely SPACIOUS...expensively appointed...the trap-
pings of a high-powered executive...everything VERY QUIET...
almost SOMBER...as

ELEVATOR DOORS

51

...OPEN and Maddie EMERGES...WALKING SILENTLY ACROSS THICK
CARPET to...

A SECRETARY

52

...who sits behind a desk...very straight-backed...formal
looking...behind her...on the wall...the corporate logo
"ARMSTRONG PHARMACEUTICALS"...and she doesn't look up, as...

MADDIE

53

...approaches...clearing her throat...and...

MADDIE

...excuse me...

(waiting for
a response;
and then;
not getting
any)

I'm Madolyn Hayes. I was
wondering if I might be able
to see Mr. Armstrong?

SECRETARY

(still not
looking up)

Do you have an appointment?

MADDIE

(simply)

It's about his wife.

ON THE SECRETARY

54

...now she LOOKS UP...Maddie having said the right thing...

SECRETARY

Let me check with Mr. Arm-
strong.

ANOTHER ANGLE

55

...as Maddie stands there...and the secretary MOVES TO
HER BOSS'S DOOR...and just before going in...TURNS back
to Maddie...

SECRETARY

Excuse me...but didn't you
used to be somebody?

ON MADDIE

56

...a small smile...

MADDIE

No. I've always been some-
body.

...and we...

SHOCK CUT TO:

INT. HARLAN ARMSTRONG'S OFFICE

57

...as Maddie comes THROUGH THE DOOR...even more impressive than the lobby...

ANOTHER ANGLE

58

...to REVEAL a LONG, GLASS DESK, and BEHIND IT...HARLAN ARMSTRONG...leaning back...his face clouded by shadows... the room blinds almost all drawn...as if someone had died... hidden, facing the window behind the desk..the SILENCE oppressive...and finally...

VOICE (O.C.)

(flat;
emotionless)

I understand you know something
about my wife...

MADDIE

59

...STILL STANDING...no one has offered her a seat...

MADDIE

(simply)

Yes. I do.

THE CHAIR

60

...doesn't move...

VOICE

Perhaps I should say ...my
estranged wife...?

...whereupon Armstrong SLOWLY SWIVELS INTO FRAME...very well-dressed, but undistinguished save for the visible AIR of ANGUISH about him...as if all energy and spark have been DRAINED AWAY...he is a wounded bird...

ARMSTRONG

(summoning up
a small smile)

How is Gillian...?

MADDIE

61

...this is not at all what she expected...

MADDIE

(simply;
sympathetically)

Fine...

ANOTHER ANGLE

62

...as Maddie stands and Armstrong STARES OFF...

ARMSTORNG
(disspirited)

...fine...

MADDIE
(quickly)

I mean...all things considered...

ARMSTRONG
How do you know my wife, Miss
Hayes?

MADDIE
She hired me. That is...I'm
an investigator.
(and then;
awkward but
sincere)
I'm sorry things are so dif-
ficult right now.

ON ARMSTRONG

63

...and even in the DIM LIGHT...with his body turned from
us...we can't help but make out a small SHRUG...and then...
after a LONG MOMENT...

ARMSTRONG
It's alright.
(and then)
I'm alright.
(and then)
It's hard...you live a life...
clinging to certain "givens."
People you know will always
be there for you...pledging
you'll always be there for
them. And then...one day...
you realize...there are no
givens. That, in fact...the
person you've pledged yourself
to considers you...unnecessary.
(and then)
It's an odd feeling...being
unnecessary...and knowing that
no matter what you do...that
other person will find some-
one else...someone more nec-
essary...and the day that
happens...

(CONTINUED)

CONTINUED:

63

...and he trails off...

ANOTHER ANGLE

64

...as he finally LOOKS AT HER...

ARMSTRONG

(realizing)

Excuse me, Miss Hayes...please
sit down.

(as she does)

So my wife hired you to in-
vestigate something?

MADDIE

Yes I...

(and then)

This isn't easy, Mr. Armstrong...
what I have to ask you...

(and then)

What I need to know is...

(softening

the question)

...did you have any reason
to go by your wife's hotel
room two nights ago? Any
reason at all?

ARMSTRONG

(a smile;

a nod)

All the reason in the world...

(and then)

...but what good would it do?

(and then;

knowing

better)

She said she needed time...

You know what that's like?

Wanting to just pick up the
phone and call her...but know-
ing that would only make her
madder...drive her further
away...

(and then)

What's this about her hotel
room?

(CONTINUED)

CONTINUED:

64

MADDIE

She's...missing something I
thought you might...know some-
thing about...

(and then;
forging ahead)

...some jewelry was taken from
her room.

ARMSTRONG

(no emotion)

And you want to know if I
took it.

MADDIE

(after a moment)

A silver locket in particular...

ARMSTRONG

(remembering)

Her Grandmother's...

(and then)

...she had that since we met...

(a deep sigh)

I don't know anything about
it...

(and then)

I don't expect you to under-
stand what I'm going through
Miss Hayes. I suspect you're
probably the type that breaks
hearts...

ON MADDIE

65

...saying nothing...just listening...

ARMSTRONG

66

...looking right at her...right through her...

ARMSTRONG

It's not pleasant being on
the receiving end.

...and AFTER A MOMENT he STARES OFF...and then...SWIVELING
his chair from her...

ARMSTRONG

Well...if there's nothing
else...

MADDIE

67

...pulling herself out of her chair...

MADDIE

Thank you.

...and...

ARMSTRONG

68

...says nothing...and just keeps staring...as we...

SHOCK CUT TO:

ARMSTRONG'S RECEPTION AREA

69

...as hte OFFICE DOOR OPENS...and Maddie makes her way out...

SECRETARY

(seeing her)

Miss Hayes?

(holding up

a slip of

paper)

A Mr. Addison just called...

ANOTHER ANGLE

70

...as Maddie walks over and takes the message...

MADDIE

(reading)

The hospital?

...and we...

SHOCK CUT TO:

ON GILLIAN

71

...her head pressed into a pillow...her EYES CLOSED...and while she DOESN'T SMILE...there is nonetheless something angelic about her EXPRESSIONLESS FACE. And from SOMEWHERE UNSEEN a hand REACHES INTO FRAME and STROKES her HAIR...

ANOTHER ANGLE

72

...to REVEAL that we are in a HOSPITAL ROOM...David standing over Gillian's bed...and he STANDS there for a LONG MOMENT...and SUDDENLY HEARING SOMETHING BEHIND HIM...TURNS... to DISCOVER...

MADDIE

73

...quietly closing the door behind herself...

MADDIE

(after a moment)

Hello...

ANOTHER ANGLE

74

...as David returns the "hello" with a SMALL NOD...turns and PULLS the covers over Gillian's shoulders...walks to the end of the bed...TURNS...and steals one more look at...

GILLIAN

75

...the soundest sleep in the history of sleep...

ON DAVID

76

...as he MOTIONS WITH his CHIN for the two of them to STEP OUTSIDE...and as both of them TURN...we...

SHOCK CUT TO:

INT. HOSPITAL CORRIDOR - DAY

77

...as the two of them step out of the room and into the hallway...

MADDIE

Is she alright?

DAVID

(throwing himself against the hospital wall)

Will be.

(and then)

They just pumped her stomach.

(CONTINUED)

CONTINUED:

77

MADDIE

Pumped her stomach?

DAVID

(nodding)

That's what the man said.

(and then)

She's been taking some pills
her husband got her to help
sleep. Guess they worked a
little too well. Hotel maid
found her sprawled out on the
floor and couldn't wake her
up.

MADDIE

Oh my God...

DAVID (cont'd)

Found ten times the prescribed
dosage in her. I had just
gotten to the hotel when I
saw them loading her into the
back of an ambulance...

MADDIE

You would never have guessed
she was taking all of this so
badly...

DAVID

I don't think she was.

(and then)

Prescription calls for two
tablets a night and she swears
that's all she took.

MADDIE

Well...

(a shrug)

...that's natural...

(and then)

...she's embarrassed.

(and then)

It's not the sort of thing
people are anxious to admit...

(CONTINUED)

CONTINUED:

77

DAVID

I don't think there's anything
to admit...

(and then;
TURNING TO
HER)

I think her life's in danger.

MADDIE

(incredulous)

You think what?

DAVID

Last night...? We were out
on her terrace...

(and then)

...her balcony railing gave
way...

(and then)

...five stories up. If I
hadn't been there...

(a shrug)

...Now today her belly gets
a hosing with a Hoover.

(and then)

I see a pattern.

MADDIE

I see a coincidence...

DAVID

Really? Two near fatal acci-
dents in less than twenty-four
hours?

(and then)

You tell me.

(and then)

The lady forget to read her
horoscope? Break a mirror?
Walk under a ladder? Kick a
black cat?

MADDIE

What are you getting at?

DAVID

Murder.

MADDIE

Murder?

(CONTINUED)

CONTINUED:

77

DAVID

Murder. And I think I know
who the guilty party is...

MADDIE

I'm all ears...

DAVID

You met her husband...
(and then)
Does the shoe fit?

MADDIE

Not even close, Prince Charming.
The man I just met isn't cap-
able of violence. He's a wound-
ed bird. A sad...beaten...
heartbroken little man who
knows he's lost his wife for-
ever...

DAVID

Sounds like he put on quite
a show...

MADDIE

Show?

(and then)

David...he has no motive...

DAVID

Oh no? Take your pick. Grief...
anger...? How 'bout money?
Second oldest motive in the
world. Maybe he doesn't want
her near his...

MADDIE

David...you are not talking
about the man I just met...

DAVID

Then you don't believe this
woman's life is in danger?

ON MADDIE

78

...and she stops...and thinks...and then...in measured
words and sentences...

(CONTINUED)

ON MADDIE

81

...turning once more...starting down the hall...David following...

MADDIE

(over her
shoulder)

You've got it backwards, fella.
The only one around here being
blinded by any emotion is you...
not me. And the emotion isn't
jealousy...it's lust.

ANOTHER ANGLE

82

...as David rushes past her...jumping in front of her...
stopping her...

DAVID

Look me in the eye and tell me
that if I hadn't known Gillian
before you'd at least consider
the possibility that her life
was in danger.

MADDIE

Look me in the eye and tell
me that if it were anyone else
you'd be working just as hard
to find a reason to stick so
close.

DAVID

You are. You're jealous.

ON MADDIE

83

...stepping around him...once again starting down the
hall...

MADDIE

Stop reasoning with your under-
wear Addison.

DAVID

(following her)

So you're not going to help
me with this case?

MADDIE

There is no case...she didn't
hire us to go by her hotel
every night.

(CONTINUED)

CONTINUED:

78

MADDIE

I don't believe...that you...
are thinking clearly...about
this woman...or about this
case.

(and then)

No.

ON DAVID

79

...not taking his eyes off of her...

DAVID

What does that mean?

ANOTHER ANGLE

80

...as the two of them stand there...Maddie uncomfortable
with this conversation...

MADDIE

You want me to draw you a
picture?

DAVID

(suddenly get-
ting it;
amazed)

You're jealous.

MADDIE

(turning;
starting to
go)

Please...

DAVID

(grabbing her;
turning her
around)

You're jealous!

MADDIE

(pulling her
arm from
his)

Of what? Of who?

DAVID

(enjoying this)
Of Gillian.

CONTINUED:

83

DAVID
(stopping;
watching her
go)
She didn't?

MADDIE
(without turn-
ing back)
No. She didn't.

DAVID
Could've fooled me.

MADDIE
(her parting
shot)
A gnat with a lobotomy could
fool you.

...and as she disappears from FRAME...we...

OMIT 84-99

SHOCK CUT TO:

OMIT 84-99

DARKNESS 100

...and we can just make out the dim outline of TREES in the near distance of what must be an URBAN PARK. And we CRANE DOWN SLOWLY to DISCOVER...

A SMALL MERCEDES 101

...and in the darkness it is difficult to SEE just who is sitting in it...and then SUDDENLY...a CONE OF LIGHT... a MATCH BEING STRUCK...and we SEE GILLIAN'S FACE...sitting in the DRIVER'S SEAT...LIGHTING A CIGARETTE...taking a LONG DRAG...and then...FROM SOMEWHERE UNSEEN...

TIGHTER ON GILLIAN 102

...as a PAIR of HEADLIGHTS wash over her...and she shields her face as...

THE BMW 103

...PULLS INTO FRAME...it's HIGH BEAMS CUTTING the night into thirds...finally coming to a STOP...

ANOTHER ANGLE 104

...as the figure in the BMW OPENS his CAR DOOR...and the DOME LIGHT INSIDE lets us know it's...

DAVID 105

...and we can't help but hear THE RADIO...still playing inside the car...as David LOOKS TO HIS RIGHT and SMILES at...

GILLIAN 106

...who opens her car door as well and SMILES BACK...her DOME LIGHT illuminating her as she STEPS OUT of her car...

ANOTHER ANGLE 107

...as the two of the meet...David's HEADLIGHTS back lighting the two of them as the MUSIC from his CAR RADIO leaks out into the night...

RADIO

*"This old heart of mine...
Been broke a thousand times...
Each time you break away...
I think you're gone to stay..."*

(CONTINUED)

CONTINUED:

107

DAVID

(glad)

Found it.

GILLIAN

(nodding;
avoiding his
eyes)

Found it.

(and then)

I don't know what we're doing
here, David.

DAVID

(ignoring the
question;
indicating the
cigarette)

I thought you quit.

GILLIAN

(nodding;
letting it
drop to the
ground;
crushing it
with her foot)

Right.

(and then)

You. Cigarettes.

(and then;
not proud)All my old vices have become
versas...

(and then)

I think maybe I should go
back to my hotel...

MUSIC

*"Lonely nights that come...
Memories that go...
Bringing me back again...
Hurting me more and more..."*

ON GILLIAN

108

...as she turns to go...and FROM OUT OF FRAME...

DAVID

109

...takes her wrist and pulls her back to him...

ON THE TWO OF THEM

110

...just standing there...

MUSIC

"Maybe...
 It's my mistake...
 Sure there's love...
 I feel...
 Inside...
 Cause each day...
 That passes by...
 You got me not knowing...
 If I'm coming or going..."

DAVID

(simply;
 damn near
 a whisper)

C'mere...

ON GILLIAN

111

...as SLOWLY...her head FALLS to his shoulder...

MUSIC

"Cause I...
 I love yooooou...
 This old heart...
 Yes I do...
 (Weeps for you)..."

ON DAVID

112

...his arms still at his sides...feeling her head pressing to his shoulder...

MUSIC

"I love yooooou...
 This old heart...
 Yes I do...
 (Weeps for you)..."

ANOTHER ANGLE

113

...to REVEAL the two of them...bathes in the light of David's HIGH BEAMS...NOT DANCING...just standing there... her HEAD ON his SHOULDER...no other parts of their bodies touching...the only SOUND...the SOUND of the MUSIC...and SLOWLY...we watch as his...

ARMS

114

...COME UP to her sides...ACHINGLY SLOW...MEASURED...and even in the night and the darkness...we can make out the hint of tremble in his hands...as slowly...they find their way to her waist...

ANOTHER ANGLE

115

...and despite how quickly the MUSIC RACES...the two of them MOVE SLOWLY...ACHINGLY SLOW...as though this were their FIRST DANCE EVER...

ON GILLIAN

116

...her hands still at her sides...and we can't help but make out the TEARS...beginning to make their way down her face... as slowly HER ARMS RISE as well...

MUSIC

*"These old arms of mine...
Miss having you around...
Makes these tears inside...
Start falling down..."*

ON DAVID

117

...FEELING HER HOLDING him...

ON GILLIAN

118

...SUDDENLY SENSING SOMETHING...and slowly LOOKING UP...

GILLIAN

(half to her-
self;
a whisper)

Harlan...

ON DAVID

119

...lost in a dream somewhere...

DAVID

(only half-
consciously)

Huh?

ANOTHER ANGLE

120

...and as the MUSIC CONTINUES...Gillian moving back from David...WIPING HER EYES with the back of her arm...and...

(CONTINUED)

CONTINUED:

120

GILLIAN
(pointing off)
That's Harlan's car...

GILLIAN'S P.O.V.

121

...and there in the darkness...some distance away...only
BARELY VISIBLE...is indeed a car...an expensive Jaguar...

ON THE TWO OF THEM

122

...standing there...looking at it...

GILLIAN
I can't believe he's actually
watching me...

DAVID
(starting to
move in the
direction of
the car)
Why don't you let me go over
and...

ON GILLIAN

123

...taking his arm...STOPPING HIM...

GILLIAN
No. I should go talk to him...
get this straightened out.

DAVID
Let me go with you.

GILLIAN
No.

DAVID
What if I told you I didn't
think the pills or the balcony
were an accident.

GILLIAN
(a smile;
almost a
laugh)
What?

(CONTINUED)

CONTINUED:

123

DAVID

I want to go with you.

GILLIAN

(a small smile)

I appreciate your concern...
 but he's still my husband.
 We can still talk.

(and then)

We should talk.

(and then)

I owe him that.

(and then)

David...you're right here.
 Nothing's going to happen.

ON DAVID

124

...not pleased...but there is nothing more to say...

ANOTHER ANGLE

125

...as Gillian TURNS...and makes her way towards the car...
 and the MUSIC CONTINUES...

MUSIC

*"Always half a kiss...
 Reminds me what I missed..."*

ON DAVID

126

...EYES GLUED to the scene...as...

DAVID'S P.O.V.

127

...GILLIAN...standing BETWEEN HIM AND the CAR...apparently
 KNOCKS ON the driver's side DOOR...and AFTER A MOMENT...
 we SEE the DOOR OPEN...and the inside CAR LIGHT GOES ON...
 REVEALING A MAN SITTING THERE...at this distance just
 tiny figures...and we watch as the TWO OF THEM apparently
 start to talk...

MUSIC

*"Though I try...
 To control myself...
 Like a fool I start grinning...
 Cause my head...
 It starts spinning..."*

ON DAVID 128
...his EYES NEVER LEAVING...

HIS P.O.V. 129
...the TWO OF THEM TALKING...and even over the MUSIC...

MUSIC

*"I love you...
This old heart...
Yes I do..."*

...we can HEAR Gillian's RAISED VOICE talking to Harlan...
and SUDDENLY there appears to be the beginning of a STRUGGLE...

MUSIC

*"I love you...
The old heart...
Weeps for you..."*

ON DAVID 130
...STARTING TO SLOWLY WALK TOWARDS the CAR...MEASURED
STEPS...

DAVID'S P.O.V. 131
...and now there clearly IS A STRUGGLE...Gillian's RAISED
VOICE and a LOT of MOVEMENT...

MUSIC

*"I love you...
This old heart..."*

ON DAVID 132
...breaking into a TROT now...as...

DAVID'S P.O.V. 133
...the STRUGGLE INTENSIFIES...the inside CAR LIGHT going
ON and OFF...as Gillian moves in and out of the car...

MUSIC

Weeps for you..."

ON DAVID 134
...QUICKENING his PACE now...when SUDDENLY we HEAR...

DAVID'S P.O.V. 135

...a GUNSHOT...and then a SCREAM...and Gillian SUDDENLY
TUMBLES FROM THE CAR...

ON DAVID 136

...in a DEAD RUN...

MUSIC

*"This old heart...
Weeps for you..."*

ANOTHER ANGLE 137

...as David comes up behind a hysterical Gillian...HYSTERICAL...
a gun in her hand...tears streaming down her face...

GILLIAN

I shot him! I shot him. Oh
my God...I shot him.

DAVID

It's okay...

GILLIAN

David! David...he was crazy...
ranting...He pulled a gun...I
grabbed it.

DAVID

Gillian...

GILLIAN

David is he dead? Is he dead?

ON DAVID 138

...and his back to us...he climbs into the car for a
moment...

ON GILLIAN 139

...just lying there...breathing hard...tears streaming
down her face...

GILLIAN

Oh my God...Is he alright?

ON DAVID 140

...TURNING BACK TO HER...

(CONTINUED)

CONTINUED:

140

GILLIAN (O.C.)

David...? Oh my God...

DAVID

It's okay. I saw the whole
thing.

(and then)

It's okay...

MUSIC

*"This old heart of mine...
Been broken a thousand times..."*

...and as she BURIES HER HEAD IN HIM...and HE LOOKS OUT
INTO the NIGHT...we...

FADE TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

DOUBLE WOOD DOORS

141

...translucent glass in their panes...SWING OPEN into the NIGHT as a POLICEMAN WALKS IN leading a BORED PROSTITUTE... a major investment in make-up on her face...a minor investment in clothing on her back...and we FOLLOW...as he LEADS her through...

INT. POLICE STATION LOBBY - NIGHT

142

...late...and DAMN NEAR DESERTED...only a couple of cops and a couple of non-combatants...none of them looking like they particularly want to be here...and we WATCH...as the POLICEMAN leads the prostitute over to...

A BENCH

143

...where Maddie...looking very much out of her element SITS...head on palm...middle-of-the-night eyes...WAITING...

ANOTHER ANGLE

144

...as the POLICEMAN seats the prostitute on the opposite side of the bench and handcuffs her to the bench's arm... TURNS...and LEAVES...as...

MADDIE

145

...somewhat oblivious to all of this...TURNS...and acknowledges the woman with a smile...

MADDIE

(simply)

Hello...

ON THE PROSTITUTE

146

...returning the glance...

PROSTITUTE

(she really
wants to
know)

What? They raid the Bel Air
Hotel, too?

ON MADDIE

147

...totally NONPLUSSED...and at that EXACT MOMENT...a...

FROSTED GLASS DOOR

148

...directly behind Maddie...the words "INTERROGATION Do Not Enter Without Knocking" stenciled across its glass... SPRINGS OPEN with a BANG...and out walks David...shirt-sleeves up...tie loosened...a MIDDLE-AGED POLICE DETECTIVE named BARBER right behind him...

DAVID

Tough questions, Detective...
I'm going to have to get back
to you on the name of the
Jetson's maid...

(and then;
spotting her;
turning to
her)

Maddie...?

ANOTHER ANGLE

149

...as Maddie springs from the bench...

MADDIE

David...I got the message...
What happened?

DAVID

(indicating the
detective)

Detective Barber...this is my
partner...Maddie Hayes.
Maddie...Detective Barber...

BARBER

(to David;
the end of
a much longer
conversation)

You understand she's going to
be released in her own cognis-
ance...there will be the form-
ality of a hearing...but given
the evidence...and your testi-
mony...It's really just a
formality...

(and then;
turning)

Sorry to have kept you so
long...

(CONTINUED)

CONTINUED:

149

DAVID

It's okay. A kept man. I
like the rep.

...and with that Barber TURNS...

BARBER

(over his
shoulder;
to Maddie)

Nice meeting you, M'am.

...and starts down the hall...

ON MADDIE

150

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

MADDIE

What did he mean...inquiry?

ON DAVID

151

...shaking his head...smiling the kind of smile you smile
when there are no words...searching his breast pocket for
a cigarette...finding one...about to bring it to his lips...

ANOTHER ANGLE

152

...as Maddie snatches it from him...

MADDIE

Since when did you smoke?

DAVID

Since about an hour ago...

MADDIE

David...

DAVID

(a little pain)

Maddie...

MADDIE

What happened tonight?

(CONTINUED)

CONTINUED:

152

DAVID

(he can't quite
look at her)

No big thing. Typical evening
in the park. A little music.
A little moonlight. A husband.
A wife. One alive. One dead.

MADDIE

(hands to her
mouth;
almost a
whisper;
afraid to
say it)

Gillian...?

DAVID

(he still can't
look)

...she's fine.

(and then)

Not exactly in the pink. Al-
though soon to be in the black.
But fine. Just fine.

MADDIE

You mean Harlan...?

DAVID

He was following us. Gillian
got into it with him. He
pulled a gun...only problem
was...in all the excitement
old Harlan ended up playing
catcher instead of pitcher...

MADDIE

(she knows what
this means)

Oh David...

DAVID

(nodding)

Luckily someone was there and
saw the whole thing...

MADDIE

(stunned)

I don't believe it...

(CONTINUED)

CONTINUED:

152

DAVID

Believe it. I'm the someone.
I saw it. In broad moonlight...

ON MADDIE

153

...as the meaning of all this hits her...

MADDIE

...David...I don't know what
to say...

ON DAVID

154

...a small shrug...a short look to her...he knows what
to say...

DAVID

Say. Nothing to say. So we...
(searching for
the word)
...disagreed. You said potato...
I said spud.
(and then)
Oh...and by the way...the police
found something in ol' Harlan's
pocket. Little keepsake to
remember the little lady by...

MADDIE

(she doesn't
have to ask)
The locket.

DAVID

The locket.
(and then)
In his pocket...And what a
shock it...
(and then;
pointed)
...was to no one.

MADDIE

(trying to find
the bright
side;
trying to
smile)
Well...at least...the case is
over.

(CONTINUED)

CONTINUED:

154

DAVID
Yeah...at least...

...and SUDDENLY DAVID'S EYES WIDEN...seeing something we cannot...

ON MADDIE

155

...as she TURNS to see as well...

MADDIE AND DAVID'S P.O.V.

156

...and there stands...all the way at the other end of the hall...eyes swollen...make-up running...GILLIAN...clearly just having stepped from a room off the hall. And she just stands there...

ON DAVID

157

...starting towards her...then remembering...and turning towards...

MADDIE

158

...watching him begin to move away...

FOLLOWING DAVID

159

...GROWING SMALLER...walking backwards towards Gillian...

DAVID
(quickly;
uncomfortably)
Listen...I'm not sure about
tomorrow...when I'll get in.

ON MADDIE

160

...as she too MOVES AWAY FROM us...the FURTHER DAVID moves away from her...

MADDIE
(shaking her
head;
understanding
all too well)
Oh...No. No problem...

ON DAVID

161

...still moving backwards towards Gillian...looking over his shoulder at her now and again...

DAVID

I'll give you a call though...

ON MADDIE

162

...still nodding...still MOVING FURTHER AWAY FROM US...

MADDIE

whatever...

ON DAVID

163

...still moving backward...

DAVID

No. I will...

(and then)

I promise.

...and with that he turns...and finishes making his way TOWARDS GILLIAN as...

MADDIE

164

...stands there...still nodding...and even though he can no longer see or hear her...

MADDIE

Whatever...

...and she lifts her head slightly to SEE...

DAVID AND GILLIAN - MADDIE'S P.O.V.

165

...as she draws her to him...and she collapses into him...and he comforts her...

ON MADDIE

166

...watching...saying nothing...finally turning...as we...

DISSOLVE TO:

OMIT 167-199

OMIT 167-199

TIGHT ON THE BACK OF MADDIE'S HEAD

200

...and we HEAR a SOUND...and WE PAN AROUND MADDIE to REVEAL a PHONE...PRESSED to her ear...letting the line RING...and RING...and RING...far past the normal number of rings... and just as the PAN ENDS...there is a SUDDEN KNOCK on the door...

MADDIE

(caught;
quickly hanging
up the phone)

Come in...

ANOTHER ANGLE

201

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

ON MADDIE

202

...as she sets about shuffling papers...giving every appearance of being quite busy and totally preoccupied...

MADDIE

(not looking
up)

Something I can do for you?

ANOTHER ANGLE

203

...as Dipesto looks at her employer...who continues to shuffle papers and act for all the world like she's busy...

DIPESTO

(this is hard)

It's six-oh-three...

MADDIE

(looking up)

Excuse me.

DIPESTO

It's six-oh-three. Everyone's gone home.

MADDIE

Gone home?

ON MS. DIPESTO

204

...as she NODS...

ON MADDIE

205

...more than a little embarrassed that she didn't know...

MADDIE

Gone home...

ANOTHER ANGLE

206

...as Dipesto NODS once more...

MADDIE

(as it sinks
in)

Well...

...and she begins to gather up her things...

MADDIE

I guess that's the day...

DIPESTO

(uncomfortably)

Guess so...

MADDIE

Guess Mr. Addison just never
made it in...

DIPESTO

Guess not...

MADDIE

Guess it's time to go home.

DIPESTO

Guess so.

MADDIE

Guess Addison didn't call...
huh?

DIPESTO

Guess not.

ON MADDIE

207

...rising from her desk...clearly disturbed...but working
like hell not to let it show...

MADDIE

Well...

(CONTINUED)

CONTINUED:

207

DIPESTO
(suddenly)
You want to get wrecked?

MADDIE
Excuse me?

DIPESTO
Bombed?
(and then)
Pickled?
(and then)
Polluted?

ON MADDIE

208

...clearly baffled by this offer...

ON MS. DIPESTO

209

...an explanation...

DIPESTO
I couldn't help but notice
that you didn't see quite
yourself today...

ON MADDIE

210

...just looking at her...

ON DIPESTO

211

...with a SHRUG...

DIPESTO
All the boy detectives do it.

ON MADDIE

212

...as she considers that...and we...

SHOCK CUT TO:

A BAR

213

...LONG AND SLEEK...a BULLPEN for people waiting to have
power lunches and power dinners. And in the DISTANCE...
we can just make out the door to this resaurant OPENING
and...

CLOSER ON MADDIE AND DIPESTO

214

...as they step inside...

DIPESTO
(looking around)

Wow...

MADDIE
(filled with
second thoughts)

Ms. Dipesto...this is not me.

DIPESTO

Too fancy?

MADDIE

I don't do this. I don't come
to bars. I don't drink away
my problems. The truth is...
I don't know how to get bombed.
I don't know how to get pickled.
I don't know who to get wrecked.

DIPESTO

But Miss Hayes...it's easy!

MADDIE

You sound like you've done this
before.

DIPESTO

(pleased)

I do?!

(and then)

I haven't.

(and then)

But there's a first time for
everything...

(on another
subject)

...at least I hope there is...

(and then)

Let's just give it a try.

ON MADDIE

215

...dubious...

ON DIPESTO

216

..."please" written all over her face...

ANOTHER ANGLE

217

...as Maddie SIGHS a SIGH of resignation...and the two women make their way to...

THE BAR

218

...as the two of them sit down...

DIPESTO

Trust me Miss Hayes...there's no better cure for the blues than an evening at the neighborhood bar...

MADDIE

(filled with suspicion)

If you say so.

DIPESTO

I say so. Believe me...I've thought of everything.

MADDIE

Everything?

DIPESTO

Everything.

(and then)

I reserved a taxi to take us home...

(and then;
digging into
her purse)

Breath mints to mask the embarrassment of over-indulgence...

(and then)

Quarters for the juke box...

MADDIE

(kind of impressed)

Not bad, Agnes.

DIPESTO

(pleased with herself)

I've always been an excellent planner.

MADDIE

Really...

(CONTINUED)

CONTINUED:

218

DIPESTO

(a shrug)

Y'know what my favorite thing
in the world is?

MADDIE

What?

DIPESTO

Cleaning out drawers.

(nodding;

and then;

realizing)

I don't think I've ever admit-
ted that to anyone else before.

(and then)

Must be the alcohol.

MADDIE

We haven't had anything to
drink yet.

DIPESTO

Really?

(and then;

looking down

at the bar;

it's true;

there's nothing

there)

Wow. This is going to be one
helluva night.

ANOTHER ANGLE

219

...as a bartender makes his way over...

BARTENDER

Ladies...something I can get
for you?

DIPESTO

What's good if you want to
get polluted?

BARTENDER

Wrap your lips around an ex-
haust pipe and suck wind.

ON DIPESTO

220

...that wasn't the answer she was expecting...

DIPESTO

(simply)

Oh...

ANOTHER ANGLE

221

...as Maddie turns to the bartender...

MADDIE

My friend and I will each have
a glass of white wine. Hold
the humor...

ON THE BARTENDER.

222

...a POLITE SMILE...the meaning of this not lost on him...

ON MADDIE AND DIPESTO

223

...as the two of them sit there...

DIPESTO

White wine, huh? I don't
know if that has quite the
octane we need to really get
to the root of what's depressing
you.

MADDIE

Agnes...I don't need a stiff
drink to lift my depression.
Y'know what lifts my depression?
The thought of you...getting a
taxi for us...buying breath mints...
filling your change purse with
quarters. You did all that because
you thought I was depressed?

DIPESTO

I didn't think you were depressed.
I knew you were depressed.

MADDIE

(intrigued)

Oh yeah? How?

DIPESTO

Well...Mr. Addison not coming
in...Mr. Addison not calling...
Mr. Addison spending all that
time with that Gillian woman...

ANOTHER ANGLE

224

...as the bartender returns with TWO GLASSES OF WINE...
and as he SETS MADDIE'S DOWN in front of her...

MADDIE

(never taking
her eyes off
Dipesto;
just as the
bartender
sets the
drink down)

Take this back and bring me a
bourbon. Straight up. Water
back.

(to Dipesto)

What makes you think any of
that matters to me?

*
*
*
*
*

ON DIPESTO

225

...realizing she may have said too much...

DIPESTO

Well...

(never taking
her eyes off
Maddie;
to the bar-
tender)

Make that two.

*

ANOTHER ANGLE

226*

...as the bartender TAKES AWAY the TWO GLASSES of white
WINE...

MADDIE (cont'd)

There are entire days I for-
get there is a David Addison...

DIPESTO

(nodding)

Of course. I believe that.

...and FROM OUT OF FRAME...the BARTENDER RETURNS...placing
TWO rocks GLASSES with BOURBON in front of Dipesto...and
TWO rocks GLASSES of WATER in front of Maddie...

BARTENDER

(as he steps
away)

Ladies...

(CONTINUED)

CONTINUED:

226

MADDIE

(paying him
no mind;
without look-
ing;
picking up
one of the
waters and
belting it
back)

I don't like to brag...but
you are looking at someone
who has never...ever...had
a problem with men. Any men.
Ever.

ON DIPESTO.

227

...and having just seen Maddie do it...she picks up a
ROCKS GLASS OF BOURBON...and belts it back...

DIPESTO

(wiping her
lips)

Not ever?

ON MADDIE

228

...shaking her head...

MADDIE

Not ever. And I certainly
don't have a problem with
David Addison.

ANOTHER ANGLE

229

...as Maddie takes the second glass of water and belts
it back too...

DIPESTO

(impressed with
what she's
just heard)

Wow.

MADDIE

(finishing her
drink;
slapping the
bar with her
glass;
to the bar-
tender)

Another please.

(CONTINUED)

CONTINUED:

229

DIPESTO

(slamming back
the other
bourbon;
and then)

Make that two!

MADDIE

(suddenly)

That's a lie.

DIPESTO

(the booze
starting to
kick in)

It is?

...and FROM OUT OF FRAME...the BARTENDER STEPS IN...and sets down two more WATERS in front of Maddie...and two more BOURBONS in front of Dipesto...

MADDIE

(without think-
ing;
picking up
a water and
starting to
sip it;
half to her-
self)

The "men" part...not the "David"
part.

(and then)

People think just because you're
beautiful...

DIPESTO

(picking up
one of the
bourbons;
starting to
sip it)

It's true. I always thought
that.

MADDIE

People don't understand how
depressing it is. Men always
at your beck and call. Men
always heeling on command.
Who wants that?

(CONTINUED)

CONTINUED:

229

DIPESTO

Who wants that?

MADDIE

You look like this...and men...
men change. They stop being
themselves.

DIPESTO

I hate that.

MADDIE

(a long pull
on her drink;
and then)

And then along comes someone
who stands when you say "sit"...
who rolls over when you say
"stand"...and you can't help
but...

(searching for
the word)

...wonder...

DIPESTO

(suddenly look-
ing off)

I wonder how they get the room
to spin?

MADDIE (cont'd)

(quickly)

Not that I ever expect someone
like that to come along...

DIPESTO

(no longer among
us)

Y'know what I once dreamed?...

MADDIE (cont'd)

...people like that never come
into my life...

DIPESTO (cont'd)

I met this guy...

MADDIE (cont'd)

...and when they do...

(CONTINUED)

CONTINUED:

229

DIPESTO (cont'd)
...with this really long tongue...

MADDIE (cont'd)
...things happen...

DIPESTO (cont'd)
...who could breathe through
his ears...

MADDIE (cont'd)
...and they don't stick around
long.

DIPESTO (cont'd)
I never understood what that
dream meant.

MADDIE
Maybe that's the price you pay
for being so pretty.
(and then;
SUDDENLY)
Agnes...I think I want to go
home.

...and with that she bangs back the last glass of water...

DIPESTO
(realizing what
is going on)
Oh...

...and with that SHE REACHES over and bangs back the last
glass of bourbon...

MADDIE
(after a moment;
filled with
melancholy)
Well...

DIPESTO
(a moment of
her own)
Well...

...and Maddie PUSHES HERSELF off of her barstool...TURNS
and STARTS FOR THE DOOR...and Dipesto pushes herself off
of her barstool...and promptly CRASHES to the floor and
OUT OF FRAME...and as an oblivious MADDIE CONTINUES OUT
OF the BAR...we...

SHOCK CUT TO:

A PAIR OF ELEVATOR DOORS

230

...as they OPEN...and a pair or beautiful legs in beautiful shoes step out...and make their way down...

INT. THE CORRIDOR

231

...as Maddie heads towards...

INT. BLUE MOON DETECTIVE AGENCY

232

...as Maddie comes through the door...CLOSING IT BEHIND her...and as she does...we HEAR...

VOICE

(filled with
pain)

Aaaaaahhhh!

...and Maddie TURNS to DISCOVER...

DIPESTO

233

...wearing SUNGLASSES and COTTON in her ears and an ice-pack on the top of her head...which she now holds in her hands as though her skull was going to break in two...

ANOTHER ANGLE

234

...as Maddie tip toes over to Ms. Dipesto...

MADDIE

Morning, Ms. Dipesto...

DIPESTO

(barely able
to speak;
pulling off
her sunglasses
to REVEAL
bloodshot
eyes)

Morning...

MADDIE

Agnes...Your eyes!...They look awful!

DIPESTO

You oughta see them from my side.

(and then)

Guess who's in today?

(CONTINUED)

CONTINUED:

234

MADDIE
(not under-
standing the
question)
Guess who's what?

DIPESTO
Mr. Addison!

ON MADDIE

235

...caught by surprise...

MADDIE
Oh...
(and then;
quickly re-
covering;
grabbing her
purse off
the counter;
starting for
her office)
Really? Today payday?

ANOTHER ANGLE

236

...as Maddie almost reaches her office door...and STOPS...
knowing what she wants to do...

REVERSE ANGLE

237

...as she TURNS...and starts towards...

MADDIE
(to Dipesto)
He's in his office?

DIPESTO
Yes, Ms. Hayes...

MADDIE
Wipe that smirk off your face...

DIPESTO
Yes, Ms. Hayes...

INT. DAVID'S OFFICE

238

...as his door opens...and there stands Maddie...

REVERSE ANGLE

239

...and there stands David...behind his desk...holding a black suit up to himself...and HE LOOKS UP and SEES her there...

ANOTHER ANGLE

240

...as the two of them just look at each other and neither says a word for an awfully long time...and then...SUDDENLY...

DAVID

Y'know...my head just about hit the pillow last night and I realized that I never did call you yesterday. And I was going to call you last night...but it was night...y'know? So what would I have told you...that I didn't make it in? Figured you already knew that. Anyway...I am sorry I didn't call...

(a shrug)

I'm not going to be in very long today either.

(holding up the black sportsjacket)

Funeral. Harlan's. Which brings me to another thing. Gillian wants to get away. Out of here...y'know? I guess they...

(and then)

...she...owns some land up North. Anyway...me being an old friend and all...her being by herself...

(and then)

If I wouldn't hang you up around here...

(and then;

a smile)

And I don't know how it could...since as you're always reminding me... nothing much ever happens around here...

(and then)

MADDIE

This girl that I lived with in college? Her name was Joyce and I think she was the last real best friend I ever made...cause y'know you reach a certain age and you don't make best friends anymore. Anyway she was going to marry this guy named Kevin Fargo. And she asked me to be her Maid of Honor. And I said no. Not that I didn't want to be her Maid of Honor. I loved that part. But I really didn't think she should marry Kevin Fargo. And I told her so. Needless to say...we didn't remain friends long...

(and then)

I heard a few years later that she found Kevin polishing his silver with the housekeeper...all of which is sort of a long way of telling you that I've blown bigger friendships than this...speaking my mind...

(and then)

So anyway...here goes...

(and then)

I have this bad feeling about her...Gillian... I don't know why. Maybe it's because she's already left you once...Maybe it's because she's about to become very rich...Maybe... Maybe...you're right. Maybe I am a little jealous. But I can't help it...I

(MORE)

(CONTINUED)

CONTINUED:

240

DAVID (cont'd)
 Anyway...I think I'm
 going to go with her...

MADDIE (cont'd)
 just have this feeling.
 That's it. That's all.
 I hope you don't hate me.
 It's just something I had
 to say...

...and JUST AS SUDDENLY...the two of them STOP...neither
 having heard the other...and then...

DAVID
 (after a long
 moment)
 How are you doing?

MADDIE
 Fine. Good.
 (and then)
 Yesterday was really quiet.

DAVID
 (after a LONG
 MOMENT;
 awkwardly;
 slipping on
 his jacket)
 I should really get going.
 (and then)
 I'm not quite sure what's go-
 ing to happen after...
 (and then)
 I mean...when I'll be in.

MADDIE
 Hey...don't worry. Gillian
 needs you right now...

DAVID
 (nodding)
 She really likes you...

MADDIE
 I have strong feelings about
 her too...

FOLLOWING DAVID

241

...as he TURNS...and makes his way past her to his office
 door...finally turning back at the last minute...

(CONTINUED)

CONTINUED:

241

DAVID
(nothing else
to say)

Well...

MADDIE
(equally uncom-
fortable)

Well...

(and then)
Have a nice funeral.
(and then;
catching her-
self)

You know what I mean...

ON DAVID

242

...a SMALL NOD...he does...and AFTER A MOMENT...he turns
and...

ON MADDIE

243

...the smile disappearing from her face...

MADDIE
(under her
breath;
damn near
inaudible)

You're an idiot...

ANOTHER ANGLE

244

...as SUDDENLY the office door OPENS again...David sticking
his head back in...

DAVID
You say something?

Who?

(and then)

Me?

(and then)

No!

(and then)

Better hurry. You're going
to miss all the good parts...

ON DAVID

245

...as he gives her a last glance...he didn't understand that remark at all...

DAVID
(his head still
in the door)

Well...

MADDIE

Well...

...and with that he TURNS...and disappears...

ON MADDIE

246

...clearly shattered...and she stands there for the LONGEST TIME...finally pulling his desk chair out...and...

*

CLOSER ANGLE

247

...falling into it...staring straight ahead for an eternity... until SUDDENLY...from somewhere unseen...we HEAR the SOUND of someone CLEARING THEIR THROAT...and Maddie looks up with a START to DISCOVER...

DIPESTO

248

...standing at David's office door...

DIPESTO
Miss Hayes...?
(and then)
I was looking for Mr. Addison.
(and then)
Has he left?

ANOTHER ANGLE

249

...as Maddie NODS a small NOD...

MADDIE
I'm afraid so...

DIPESTO
Oh. Cause there's a man here to see him. From the Police Department. About the murder.

MADDIE
(snapping out
of her reverie)
About the murder?

(CONTINUED)

CONTINUED:

249

DIPESTO

That's what he said.
(and then)
Do you want to see him?

ON MADDIE

250

...suddenly hearing all that has been said...

MADDIE

(composing her-
self)
Oh...Of course...Sure...

ANOTHER ANGLE

251

...as she RISES from the chair and through the door comes
A MAN...the same DETECTIVE we saw earlier at the police
department...

DETECTIVE

(extending his
hand)

Miss Hayes...we met in the
hall the other night down at
the station house. Detective
Barber.

MADDIE

(shaking his
hand)

Detective...Mr. Addison isn't
here and I'm not quite sure
when he's going to get back.

DETECTIVE

Not to worry. Normally some-
thing like this would be a
phone call. But you people
are right on my way to work...
(turning)

It's nothing really...

MADDIE

Perhaps I can help you...

(CONTINUED)

CONTINUED:

251

DETECTIVE

Well...see...I'd like to get this paperwork off my desk before the weekend...and I've got everything I need except for one little thing. The night of the killing Mr. Addison said he heard a shot. I mean... he didn't make any big deal about it...said it just like that. "A shot." Now the coroner's report indicates that they pulled two bullets from the body. So I go back and sure enough Mrs. Armstrong indicated that she pulled the trigger twice. You see my problem? Anyway...I'm sure when he said a shot he meant two...but you know how it is with paperwork...if it all doesn't make perfect sense some bigshot will just bounce it back at you and make you do it all over again...so I thought I'd just ask him since it was on my way in...

(and then;
looking around)

...but he's not here...is he?

MADDIE

There were two bullets?

DETECTIVE

Uh-huh.

(and then)

Like I said...no big deal. The evidence...the testimony is overwhelming. Usually you're not this lucky. A killing with a witness.

(looking around
again)

Well...if he's not here...

ON MADDIE

...and we PUSH IN on her...

252

(CONTINUED)

CONTINUED:

252

MADDIE
(lost in her
own thoughts)

Two bullets?

...and as she sits there contemplating this...we...HEAR
THE SOUND of the OFFICE DOOR CLOSING behind the detective...

MADDIE (cont'd)
...two bullets?

...and SUDDENLY she looks up...

MADDIE
(calling off)
Ms. Dipesto?

ON THE OFFICE DOOR

253

...as Dipesto sticks her head in...

DIPESTO
You hollered Miss Hayes?
(and then)
I mean...you hollered "Ms.
Dipesto", Miss Hayes?

ANOTHER ANGLE

254

...as Maddie races by her...

MADDIE
Do you know whre the Armstrong
funeral is being held...?

DIPESTO
(turning;
staying right
behind her)
Sure...at the cemetary.

ON MADDIE

255

...as she TURNS...and STARES...GLARES at Ms. Dipesto...

DIPESTO
(after a moment)
Oh...you mean which cemetary...

(CONTINUED)

CONTINUED:

255

...and as the TWO WOMEN head out of David's office and close the door behind them...we...

OMIT 256-299

OMIT 256-299

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

ON HARLAN ARMSTRONG'S FACE

300

...waxen...and AFTER A MOMENT...we MOVE UP and AROUND
it to REVEAL that it is lying in a state of repose in an
OPEN CASKET as...

INT. FUNERAL HOME - DAY

301

...SUNLIGHT streaming through windows as PEWS filled with
MOURNERS bow their heads in prayer...as...

A MINISTER

302

...standing before them offers...

MINISTER

I am the Resurrection and the
Light...
Saith the Lord...

ON DAVID AND GILLIAN

303

...standing in the front row of the CHAPEL...

MINISTER (O.C.)

He that believe in me thou
he were dead...
Yet shall he live...

...Gillian's face an appropriate mask of mourning...dressed
in black...her eyes red from tears...David dressed in black
as well...her arm locked in his...

ANOTHER ANGLE

304

...as the SERVICE CONTINUES...and...

THE REAR DOOR OF THE CHAPEL

305

...OPENS...and Maddie enters in her YELLOW DRESS...and as
she comes through the door...

MINISTER (O.C.)

And whosoever liveth and be-
lieveth in me...

TIGHTER ON MADDIE

306

...hesitates...suddenly realizing just how out of place she looks...and she discreetly slips into the back most row of the chapel...as...

MINISTER (O.C.)

Shall never die...

THE MINISTER

307

...finishes the prayer and looks out at the assembled masses...and...

MINISTER

Amen...

...and quickly gives the NOD to...

A GROUP OF PALLBEARERS

308

...who CLOSE the LID on the OPEN CASKET...then LIFT IT... and begin...

DOWN THE AISLE

309

...towards the REAR DOORS of the CHAPEL...quickly followed by...

GILLIAN AND DAVID

310

...who LEAD the other MOURNERS down the aisle as...

EXT. THE FUNERAL HOME - DAY

311

...first the PALLBEARERS...and then GILLIAN AND DAVID come through the outside doors...and we FOLLOW the COFFIN to...

THE BACK DOOR OF A HEARSE

312

...and A HAND REACHES into FRAME and OPENS the DOOR...and the CASKET is slid into it...

ANOTHER ANGLE

313

...to REVEAL that this is just one in a LONG LINE of HEARSEs and LIMOUSINES and PRIVATE CARS...as...

PEOPLE

314

...begin to surround GILLIAN...offering their condolences...

ON DAVID

315

...watching all this...walking away...giving Gillian her privacy...when SUDDENLY...

VOICE (O.C.)

David Addison...

...and David TURNS to DISCOVER...

MADDIE

316

...standing behind him...

MADDIE (cont'd)

...you...are an idiot.

DAVID

Look who's here...

(and then;
noting her
choice of
color)

Nice of you to dress...

...and with that David TURNS...and begins to walk away...

MADDIE

(right behind
him;
walking with
him;
fighting to
keep up)

Did you hear what I said?

DAVID

You called me an idiot. You drive all the way out here for that or you cruising these grave sites looking for a time-share.

MADDIE

(ignoring that)

How many shots did you hear the night Harlan Armstrong died?

DAVID

Oh wait. I know this one. There's a trick in here... isn't there? The answer is... none. You don't bury survivors.

(CONTINUED)

CONTINUED:

316

MADDIE

Keep making jokes. You're going to need them. Your little Gillian is a killer.

DAVID

You're telling me.

MADDIE

She killed Harlan Armstrong.

DAVID

I know. I saw her do it.

MADDIE

Did you?

(and then)

I think you saw her take a shot at a dead man.

DAVID

Been taking a couple of shots yourself, Maddie?

MADDIE

You told the police you only heard one shot that night... but David...they pulled two bullets from Harlan's body.

DAVID

Two?

MADDIE

Two.

DAVID

Says who?

MADDIE

Says the police. That's who.

DAVID

Well they're wrong. There was one shot, Maddie Hayes. One shot. I know...cause I heard it. And I heard it... cause I was there...

(CONTINUED)

CONTINUED:

316

MADDIE

Well...that's that then.

DAVID

That's what then?

MADDIE

That's that then. If you say
you only heard one shot...

DAVID

One shot...

MADDIE (cont'd)

...And the police say they
removed two shots...

DAVID

One shot...

MADDIE

...Then I say Harlan Armstrong
was dead when you saw his wife
kill him.

DAVID

(after a moment;
STUNNED)

What are you saying?

(and then)

Are you saying what I think
you're saying?

ON MADDIE

317

...and she doesn't say a word...just looks at him...

ON DAVID

318

...waiting for an answer...

DAVID

Is that what you're saying?

MADDIE

I'm saying Gillian Armstrong
killed her husband in cold
blood...and then five minutes
later before the blood completely
lost its chill...she killed
him again so you'd be sure to
see.

ON DAVID

319

...looking at her for the longest moment...then TURNING AWAY...taking several steps...TURNING BACK towards her...

DAVID
(no words)

Wh...

...and he STOPS...and just LOOKS AT HER...and TURNS...and starts to WALK AWAY AGAIN...and STOPS...and TURNS...and LOOKS AT HER...

DAVID

Ma...

...and WAVES his HAND at her...DISGUSTED...and turns and starts to WALK AWAY...then TURNS BACK...looks at her...TAKES a BREATH...ASSEMBLES his THOUGHTS and...

DAVID
(finally)

Ha!

MADDIE

What?

DAVID

Ha!

MADDIE

Can I quote you?

DAVID

Ha! Ha! Ha!

(and then)

You must think I'm pretty stupid, Maddie.

(pointing to
his head)

What does this look like up here? A hat rack? Don't you think if the guy had been dead before she shot him I would've noticed?

ON MADDIE

320

...and she looks at him...no answer at all...

ON DAVID

321

...he doesn't like that answer at all...

(CONTINUED)

CONTINUED:

321

DAVID

Listen you green-eyed snake...

MADDIE

Green-eyed what?

DAVID

...there was one bullet...and
prior to its insertion the guy
was alive.

MADDIE

There were two bullets. And
he was dead.

DAVID

One bullet. Alive.

MADDIE

Two bullets. Dead.

DAVID

One bullet!...Alive!

MADDIE

Two bullets!...Dead!

DAVID

Alive...

MADDIE

Dead...

DAVID

Alive!

MADDIE

Dead!

DAVID

Alive!

MADDIE

Dead!

VOICE (O.C.)

Is something the matter?

...and both MADDIE AND DAVID TURN TO DISCOVER...

GILLIAN

322

...standing there...looking at them both...

GILLIAN

Whatever it is...Isn't it some-
thing that can wait until after
the funeral?

ANOTHER ANGLE

323

...as Maddie and David EXCHANGE a GLANCE...

	MADDIE		DAVID
No!		Yes!	

ON GILLIAN

324

...standing there...totally nonplussed by this...

ANOTEHR ANGLE

325

...as Maddie TURNS to David...

MADDIE

Why don't you go ahead and
ask her?

GILLIAN

Ask me what?

DAVID

Maddie...it's a funeral.

MADDIE

It's not her's...
(and then)
Not yet.

GILLIAN

Ask me what?

MADDIE

C'mon David...just ask her...

DAVID

I'm not asking her anything...
(and then;
TURNING)
I'm walking away...

GILLIAN

Ask me what?

(CONTINUED)

CONTINUED:

325

MADDIE

It's just a simple question...

ON DAVID

326

...walking away...shaking his head...embarrassed...

DAVID

I don't believe you...

ANOTHER ANGLE

327

...as Gillian turns from David to Maddie...

GILLIAN

. Ask me what?

MADDIE

(calling to
him)

I'm going to ask her David...

ON DAVID

328

...as he walks away...to himself...

DAVID

Women...can't live with 'em...
can't leave 'em by the curb
when you're through with them...

ANOTHER ANGLE

329

...as Maddie TURNS to Gillian...

MADDIE

Mr. Addison claims to have
heard only one shot the night
your husband was murdered.

GILLIAN

And...?

MADDIE

And there were two bullets
taken from his body...

ON GILLIAN

330

...she doesn't bat an eyelash or hesitate for a moment...

(CONTINUED)

CONTINUED: 330

GILLIAN
David is mistaken...

ON DAVID 331

...still walking away...SUDDENLY stopping dead in his tracks...

ANOTHER ANGLE 332

...as David TURNS back to the two women...

DAVID
What?

*

ON GILLIAN 333

...standing there...cool...calm...a business woman sewing up the final points in a deal...

GILLIAN
(after a moment)
You're mistaken. There were two shots. Two.
(and then)
I know.
(and then)
I pulled the trigger.

ANOTHER ANGLE 334

...as David contemplates this...HE KNOWS...

DAVID
Yeah...well...I know. I heard the shots.

GILLIAN
David...it was dark...it was crazy...

DAVID
Yeah...but I do this for a living. What are you? A career killer?

ON GILLIAN 335

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

ON DAVID

336

...comes the dawn...

DAVID

You loosened the balcony railing...didn't you?

(and then)

You took the extra tranquilizers...didn't you...?

(and then)

And Harlan's car was there the whole time...And so was Harlan. Dead in the front seat. Waiting for you to come over...have a fake tussle...shoot him a second time...Me too lovesick to see anything straight. That about the size of it?

ANOTHER ANGLE

337

...as Gillian looks at him...a SMALL SHRUG...

GILLIAN

I don't know what to say, David. I shot Harlan twice that night. I know that if you think about it...you'll remember that second shot.

DAVID

(a small smile;
it's absurd)

Right...

(and then)

And if I can't?

GILLIAN

I guess it will just be your word against mine. *

DAVID *

I guess it will. What say we let the police arbitrate our little dispute as soon as this is over?

GILLIAN *

(coldly)

Fine...If that's what it will take to prove you wrong.

(CONTINUED)

CONTINUED:

337

DAVID

How do you do that, Lady?...
I can feel the chill from
over here.

ON GILLIAN

338

...as she looks at the two of them...there is nothing
more to say...

(CONTINUED)

CONTINUED:

338

GILLIAN

If you'll excuse me...I have
a husband to bury...

*

ON MADDIE AND DAVID

339

...David watching her go...Maddie watching David...

DAVID

(without looking
at her;

AFTER a LONG
MOMENT)

Don't say a word...

*

ON MADDIE

339A*

...and trying her best to be understanding...she doesn't...
turning INSTEAD to SEE...

MADDIE'S P.O.V.

340*

...Gillian...making her way to the LONG LINE OF LIMOS...
and SUDDENLY...

TIGHTER ON THE LIMOUSINE

341

...she JUMPS into the driver's seat of the idling car...
it's driver leaning against the trunk smoking a cigarette...

*

ON MADDIE

342*

...suddenly realizing...

MADDIE

David...!

(and then;
realizing again)

Sorry.

*

DAVID

C'mon...

*

...and the two of them start racing towards...

GILLIAN'S LIMOUSINE

343*

...as it SNAKES its way out of line...and PEELS OUT and
through the CEMETARY as...

MADDIE AND DAVID

344

...RUSH towards the line of cars...David racing right to one...ripping open the door as...

INT. THE HEARSE

345

...as David JUMPS into the DRIVER'S SEAT...and MADDIE
JUMPS into the PASSENGER SEAT...

MADDIE

(suddenly
realizing)

David...this is a Hearse!

DAVID

(throwing her
into gear)

Yeah? So?

MADDIE

(looking around)

Nothing. Just always figured
the first time I rode in one
of these it would be on my
back.

DAVID

Don't tempt me... *

EXT. THE ROAD OUTSIDE THE CHAPEL

346

...as the HEARSE PEELS out AFTER the LIMO...

ON LIMO DRIVER #1

347

...sitting there...watching this...

LIMO #1

(calling to
the others)

Hey guys...time to go...

...and with that he DIVES into his car...shoves it into
gear...and...

ANOTHER ANGLE

348

...and we watch...as one by one...each of the LIMOS and
PRIVATE cars take off after Maddie and David's car...as...

INT. DAVID AND MADDIE'S HEARSE

349

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

DAVID

(lost;
his eyes
riveted out
the wind-
shield;
his mind
somewhere
else)

She really made a chump out
of me...didn't she...?

(and then)

Twice in one life...that's
got to be some kind of record...

MADDIE

David...you're going awfully
fast...

DAVID (cont'd)

What is it with me? I'm not
stupid. It's like...I just
have this one blind spot.

MADDIE

(turning;
looking out
the REAR
and SEEING)

David...we're being followed...

DAVID (cont'd)

Maybe that's God's way of even-
ing up the score. He gives you
great looks and a terrific
personality and then shaves
a couple of watts off the old
light bulb.

(and then;
thinking about
it)

Guess I can live with that.

MADDIE (cont'd)

...By lots of people!

...and SUDDENLY DAVID turns the WHEEL...making a HARD LEFT...
and Maddie SLIDES ACROSS THE SEAT...

(CONTINUED)

CONTINUED:

349

MADDIE
DAY-VID!!!!!!!!!!

EXT. THE CEMETARY

350

...and we watch...as FIRST GILLIAN'S LIMO takes the HARD LEFT...and then Maddie and David's hearse takes the HARD LEFT...and then eight other cars and limos...all with their lights on take the HARD LEFT...

INT. DAVID AND MADDIE'S HEARSE

351

...DAVID still DRIVING...MADDIE PICKING HERSELF UP off David's side of the seat and WORKING HER WAY BACK over to her side...but not before spotting...

MADDIE
David...! There's a coffin
back there!

DAVID
You're kidding! A coffin in
a hearse? Call Mike Wallace.

MADDIE
Do you think there's a body
in it?

DAVID
What do you mean..."do I think
there's a body in it"? Of
course there's a body in it.
You think these guys carry
spares?

ON MADDIE

352

...clearly getting sick...

ON DAVID

353

...his attention riveted out the windshield...

ON MADDIE

354

...her hand to her mouth...

MADDIE
(barely audible)
David...let me out of the
car...

ON DAVID

355

...not turning his attention from the steering wheel...

DAVID

Huh?

ANOTHER ANGLE

356

...as Maddie raises her voice ever so slightly...

MADDIE

Let me out of the car.

DAVID

What did you say?

ON MADDIE

357

...turning to him...furious...SCREAMING...

MADDIE

LET ME OUT OF THE...

...but before she can get the words out of her mouth...
David BEGINS to TURN the wheel as...

EXT. A CITY STREET

357

...GILLIAN'S LIMO...and then DAVID and MADDIE'S HEARSE...
and then THE REST OF THE PROCESSION...TURN FULL SPEED OUT
OF THE CEMETARY and ONTO...

A COMMERCIAL STREET

358

...Gillian BARRELING FULL SPEED AHEAD...DAVID RIGHT BEHIND
her...and the rest of the PROCESSION RIGHT BEHIND HIM...

INT. THE HEARSE

360

...Maddie once again over on David's side...a hand on his
shoulder...her face a pale shade of green...

MADDIE

David...I am going to be sick
all over you...

DAVID

Get a grip on yourself Maddie...
won't be much longer...

EXT. THE STREET

361

...as Gillian's limo TURNS INTO...

EXT. A DRIVE-IN THEATRE

362

...as DAVID'S HEARSE FOLLOWS...and all the others in the procession do as well...

THEATRE PARKING AREA

363

...as all the cars come barreling through...OVER the SMALL HILLS that separate each parking row...and like ships at sea...they ride the crest of each wave...and then CRASH BACK DOWN...as...

INT. THE HEARSE

364

...RISING and FALLING as David navigates them up and down the hills...the shade of GREEN on Maddie's FACE DEEPENING...

MADDIE

You...hate...me...don't...
you?

DAVID

(not hearing)

What's that?

MADDIE

Nothing.

(up and over
another hill)

Nothing...

(and another)

I'm going to die...

(and another)

...that's all...

EXT. THE STREET

365

...as Gillian's car SUDDENLY hangs a sharp TURN...down an...

EXT. ALLEYWAY

366

...as Gillian's LIMO ROARS BY...followed by David and Maddie's HEARSE...followed by the eight other cars...

ON A BUM

367

...picking through a garbage dumpster...when SUDDENLY he HEARS something...a FARAWAY ROAR...and looks up and SEES...

COMING DOWN THE ALLEY

368

...the line of cars...headlights on...

ON THE BUM

369

...and he knows what that means...and as he PULLS OFF HIS HAT...HOLDING it OVER his HEAD...Gillian's LIMO roars by... obsuring him just for a moment...and then David hears... and then...ONE BY ONE...the other cars...until finally the last car passes...and the bum replaces his hat...and once again returns to his dumpster...as...

INT. DAVID AND MADDIE'S HEARSE

370

...as they continue to chase Gillian...

DAVID

Did you ask me if I hated you just before?

MADDIE

I didn't mean it like that.

DAVID

Well...

(this is hard)

I don't.

(and then;
this is
HARDER)

You hate me?

MADDIE

(a moment of
her own)

No.

(and then)

Damnit.

(and then;
SUDDENLY
SEEING SOME-
THING OUT
THE WINDOW)

David!!!

INT. GILLIAN'S LIMO

371

...as she too SEES something up ahead...and her EYES WIDEN as...

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

372

...is a parked 4x4...and...

ANOTHER ANGLE 373
...as Gillian's CAR SWERVES to the right to avoid it...and
INSTEAD CRASHES INTO...

A REFRESHMENT STAND 374
...on the edge of a BASEBALL DIAMOND...SMASHING THROUGH
the WALL...leaving a SEA OF POPCORN and PEPSI and HOT DOGS
in its wake...as...

DAVID AND MADDIE'S HEARSE 375
...swerves to the LEFT...UP and OVER the CURB and onto...

A BASEBALL DIAMOND 376
...a GAME IN PROGRESS...and...

ON DAVID 377
...as he LAYS ON the BRAKES...

ANOTHER ANGLE 378
...as all the OTHER CARS in the procession FOLLOW suit...

ON DAVID AND MADDIE'S HEARSE 379
...SCREECHES TO A HALT on the PITCHER'S MOUND...the FORCE
OF the STOP sending...

THE COFFIN 380
...SPRINGING OUT the BACK DOOR and ONTO the FIELD...SLIDING
into SECOND BASE...

ANOTHER ANGLE 381
...as David LEAPS from the car...RUSHES TO the COFFIN...
and...

ON DAVID 382
...very much the umpire...

DAVID
(to the coffin)
You're safe!

...and then...SENSING SOMEONE BEHIND him...turns to SEE...

GILLIAN 383

...CLIMBING OUT of the RUBBLE...and she LOOKS UP at...

DAVID 384

...who returns the gaze...

DAVID
(he means out)
...and you're out...

...and again hearing something...he turns to SEE...

MADDIE 385

...still not in the best of shape...climbing out of the
hearse...and she looks up at...

DAVID 386

...who returns the gaze...and AFTER A MOMENT...

DAVID
(simply)
...and I'm sorry...

ON MADDIE 387

...and we can just make out the beginnings of her smile...
and we...

FREEZE FRAME

END OF ACT FOUR

TAG

FADE IN:

ALMOST BLACK

388

...save for the little bit of light that spills from the hallway and lets us know that we are standing in the DARK RECEPTION AREA of BLUE MOON INVESTIGATIONS...and SUDDENLY... there is a FIGURE outside the door...and the SOUND of a KEY in the lock...and the silhouette OPENS the door and flicks ON the LIGHT...and we SEE David...hair in a middle of the night, half-combed state. The most casual of pants... the most casual of shirts...leather jacket to ward off the cold. And he moves quickly to Dipesto's desk...opens a drawer and fishes out a set of keys...

ANOTHER ANGLE

389

...as he moves to MADDIE'S OFFICE DOOR...UNLOCKS IT with the key...and...

INT. MADDIE'S OFFICE

390

...BLACK...and then the DOORS OPEN and David WALKS IN... FLIPS ON the LIGHT and makes his way over to her desk...

ON DAVID

391

...and he stands there for a moment...contemplating what he is about to do...and then...he UNZIPS his JACKET and PULLS OUT a single RED ROSE...and getnly PLACES IT ON her BLOTTER...and AFTER A MOMENT...TURNS and starts back out of the office...

ANOTHER ANGLE

392

...as he STOPS in his tracks...TURNS AGAIN...and...

ON MADDIE'S DESK

393

...as he GRABS a piece of PAPER and a PEN...and BEGINS to WRITE...

DAVID

(OVER)

Maddie,
You're right. I am an
idiot.
D.

...and he finishes the note...and starts out of the office again...

ANOTHER ANGLE 394
...as he STOPS one more time...TURNS...
ON DAVID 395
...stopping just above her desk...contemplating something...
ON THE DESK 396
...and TAKES both THE NOTE and THE ROSE...
ON DAVID 397
...and flips off the lights...and closes the door...and
as he does...we...

CUT TO BLACK

THE END