

MOONLIGHTING

"Somewhere Under the Rainbow"

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FIRST DRAFT
July 5, 1985

"SOMEWHERE UNDER THE RAINBOW"

ACT ONE

FADE IN:

EXT. A CITY STREET - NIGHT

A heavysset OLDER MAN paces back and forth on the darkened street as he nervously takes out a cigarette. He looks up at the building, and we SEE from his POV...

A WINDOW

The lighted window of a room four floors up in the rundown building. Large painted letters on the side of the building read...

GLENLEVITT HOTEL
DAILY/WEEKLY RATES

OLDER MAN

...We can SEE his face now. He is in his 50's, balding with a fringe of tousled red hair. His rugged face reflects a life filled with disappointments, failures and now...revenge.

INT. HOTEL ROOM - NIGHT

...CLOSE ON a bottle of Irish whiskey refilling two well-worn hotel glasses. The warm sound of a woman's hearty LAUGH fills the room. SLOWLY PULL BACK to show the source of the infectious laugh...KATHLEEN KILPATRICK. She is age 27, flirtatious...pretty, with auburn hair and freckles. She wears virtually no make-up; her complexion has the naturally scrubbed look of an Irish Spring commercial.

Her companion is a handsome YOUNG MAN in his late 20's... American. He is more tentative than she, perhaps still reeling at his unexpected good fortune at being in a hotel room with so captivating a creature.

YOUNG MAN

...to the luck of those who
meet the Irish.

He puts his glass down and slowly moves toward her. She smiles a warm, wonderful smile.

(CONTINUED)

CONTINUED:

OLDER MAN

as he continues to stare at the lighted window.

WINDOW

as the light goes out.

OLDER MAN

as he stubs out his cigarette and picks up a duffle bag. He moves toward the entrance to the hotel.

KATHLEEN

as the couple gently kiss in the now dimly lit room.

OLDER MAN

as he climbs the flight of stairs, then stops to catch his breath.

KATHLEEN AND YOUNG MAN

as she lies on the bed and he tenderly puts his hand to her cheek.

OLDER MAN

...huffing and puffing as he reaches another landing. He opens his bag and puts on a ski mask.

KATHLEEN AND YOUNG MAN

embracing -- kissing.

Suddenly the door BURSTS open. The couple bolt up in the harsh light of the hallway.

OLDER MAN

as he stands in the doorway, pointing a shotgun.

OLDER MAN
(panting from
the long
climb)

Give it to me.

KATHLEEN

You best leave.

(CONTINUED)

CONTINUED:

There's no mistaking her Irish brogue...or his.

OLDER MAN

Give it to me.

He moves towards the bed.

YOUNG MAN

(softly)

My God...

KATHLEEN

You best leave or harm will
come to you.

The Older Man cocks the shotgun.

OLDER MAN

I said give it to me.

KATHLEEN

I warned you.

Kathleen holds up her hand, palm facing the masked
figure.

OLDER MAN

(realizing)

No...

KATHLEEN

May all the unblessed spirits
of the night run wild...
Hear the wail of the banshee,
and the coach de bour claim
your soul...

The Older Man grabs his chest, dropping the shotgun. He
crashes against the door, gasping for breath...then falls
to the floor.

YOUNG MAN

stunned, as he looks at the figure on the floor and then
at the strangely calm woman. Panicking, he grabs his
shirt and slowly edges out the door.

KATHLEEN

sits frozen on the edge of the bed...her eyes welling
with tears.

(CONTINUED)

CONTINUED:

She slowly gets up and walks over to the dead man.

KATHLEEN

Ich am of Irlonde,
Ant of the holy lande of
Irlonde.
Gode sire, pray ich the,
For of saynte charite,
Come ant dance wythe me in
Irlonde.

She pulls her scarf around her neck and slowly, calmly
WALKS down the hall.

CUT TO:

EXT. BLUE MOON AGENCY - DAY - ESTABLISHING SHOT

INT. BLUE MOON AGENCY/DAVID'S OFFICE - DAY

DAVID sits at his desk, slowly flipping pages of a
"Playboy-type" calendar.

DAVID

Hello, there....

(flips page)

You know, February, I for one
don't care if you are short...

(flips another
page)

Wow!

(he does a spin
in his chair)

Can I just say I love you,
okay?

ON DOORWAY

as MADDIE walks in. She is carrying a handful of papers.

MADDIE

David, what are these bills
to...

(sees him
spinning)

What are you doing?

DAVID

(smiles)

Checking my calendar.

(CONTINUED)

CONTINUED:

MADDIE

What's to check? You haven't had anything on your calendar for weeks.

DAVID

(another smile
as he looks at
the page
again)

Actually, March is quite,
uh..."full."

MADDIE

(confused)

But it's not March.

(walking to
desk)

What are you looking at...

(her voice
trails off as
she realizes)

I don't believe this. This is what you've been doing all morning? I'm worrying about paying the bills ...wishing that one morning...just one morning, I walk in and the office is overflowing with clients...and you're lusting over pictures of naked women?

DAVID

Hold on...A, I don't lust. Except the time you wore that red dress. B, these women are nudes, not naked.

MADDIE

Right. Nakeds are the ones without the staples.

DAVID

C...I'd like our office to overflow with clients too, and...

(MORE)

(CONTINUED)

CONTINUED:

DAVID (Cont'd)
(taking a
hammer and
nails out of
his desk)

D, do you realize what a great
price you can get on a calendar
in the middle of the year?

MADDIE
(looking at
hammer and
nails)

What are you doing?

DAVID
Redecorating.

MADDIE
No, you don't. That is crude,
exploitative trash and it
doesn't belong in an office.

DAVID
Maddie, it's the human form...
the greatest of all God's
creations... Okay, so they
airbrush the knockers a little.

MADDIE
You're disgusting.

DAVID
Maddie, Maddie, let me explain.
(guides her to
a chair)

The human body is where it all
began. Where do you think
music came from?...Some long
hair didn't just sit down and
write a bunch of Hallelujahs
and call it a Chorus... No...
it started with sexual
primitive rhythms, Maddie. It
started in the jungle when some
guy looked at a naked woman and
started pounding on a tree...

(MORE)

(CONTINUED)

CONTINUED:

DAVID (Cont'd)

(starts
pounding on
his desk)

...sexual primitive rhythms...
and then somebody else pounded
back...more sex, more rhythms,
more pounding.

(more pounding)

And pretty soon we had...

(starts singing
slowly)

Pa pappa oo mau mau,
Pa pappa oo mau mau...

(faster)

Pa pappa oo mau mau...Pa pappa
oo mau mau...

MADDIE

(standing up,
grabbing
calendar)

I don't know why I ever listen
to you.

DAVID

(grabbing the
calendar back)

Hey, you want one...get your
own.

MADDIE

You're like a schoolboy. You
have no sophistication. No
sensitivity. No...no...poetry.

That hurt.

DAVID

No poetry!?! You're telling me
I have no poetry. Who do you
think taught DiPesto how to
answer the phone with those
cute little jingles?

MADDIE

That's not poetry.

(CONTINUED)

CONTINUED:

DAVID

(strong;
committed to
the argument)

It rhymes, doesn't it?

MADDIE

Poetry is a state of being...
it's an attitude...it's in the
soul.

DAVID

I'll have you know I'm dripping
with poetry.

MADDIE

That's drool, David, and it
comes from looking at all those
pictures.

ON DIPESTO

as she stands in the doorway. She clears her throat to
get their attention...to no avail.

ON DAVID AND MADDIE

DAVID

My poetry is just different
from your basic hob-nob snob
poetry, that's all. But all us
innovative vanguard types are
misunderstood.

MADDIE

I don't believe this.

DAVID

Why...I remember when they told
e. e. cummings...e. e., use caps.
But did e. e. give in?
(spelling it
out)

...n...o... Little n, little o.

MADDIE

I am not having this
conversation.

DAVID

Or when they told Sylvia
Plath...hey, cheer up.

(CONTINUED)

CONTINUED:

ON DIPESTO

still in the doorway.

DIPESTO

Excuse me.

Maddie and David look over simultaneously.

DIPESTO

(continuing)

We have a, uh...

(she can barely
say the word)

...a client.

DAVID/MADDIE

A what?

DIPESTO

A client...a woman. I think
she's foreign.

MADDIE

You're sure?

DIPESTO

She sounds foreign.

MADDIE

No, I mean you're sure there's
a client?

Dipesto looks back to the reception area to make
sure...turns back.

DIPESTO

(smiles)

Yep.

MADDIE

(stunned also)

Oh, well, uh...send her in.

As Dipesto nods and exits, Maddie and David both realize
and grab for the calendar. David wins as Dipesto
returns. The client is the woman we saw earlier...
Kathleen Kilpatrick.

Maddie steps forward with her hand extended.

(CONTINUED)

CONTINUED:

MADDIE

Hello, I'm Madelyn Hayes, this is David Addison...thank you for choosing the Blue Moon Detective Agency.

KATHLEEN

Kathleen Kilpatrick.

David stares at her, transfixed.

DAVID

Wow...

He absently drops the calendar into an adjacent wastebasket.

KATHLEEN

Sorry to be troublin' you like this without an appointment.

DAVID

No trouble at all. We were in the process of rearranging our calendar anyway.

(pointing to a chair)

Won't you have a seat?

All three sit down.

MADDIE

Well, Ms. Kilpatrick, what can we do for you?

KATHLEEN

I would like to hire you. I am bein' chased by a man, and I want you to protect me.

MADDIE

I see. Do you know who this man is?

KATHLEEN

No.

DAVID

Or why he's chasing you?

(CONTINUED)

CONTINUED:

KATHLEEN

Oh, indeed I know that. He's
after my pot of gold.

DAVID

(in disbelief)

Your pot of gold?

KATHLEEN

Yes.

MADDIE

Excuse me. I'm afraid I don't
understand... What do you mean
by your "pot of gold"?

KATHLEEN

I'm sorry, I should have
explained. You see, I am a
leprechaun.

MADDIE

A leprechaun?

KATHLEEN

Uh-huh. You are familiar with
them, are you not?

DAVID

Oh, sure. I did a lot of
reading about them...

(sotto)

...when I was seven.

(to Kathleen)

But, uh...aren't you a little
tall?

KATHLEEN

We can assume all manner of
shapes.

DAVID

Really. Well, may I commend
you on yours.

Kathleen smiles.

MADDIE

(standing up)

Umm....Ms. Kilpatrick, would
you excuse us a moment, please?

Maddie and David walk out to the...

INT. CORRIDOR - CONTINUOUS

DAVID

Is this a great case or what?

MADDIE

This is not a great case. Or even a good case. And it is definitely not our case.

DAVID

Maddie, you mean to tell me you would turn a client away simply because she's a leprechaun? Talk about discrimination.

MADDIE

David, she is not a leprechaun. Leprechauns are little green people --

DAVID

Okay, so they changed the dress code.

MADDIE

-- who exist only in fairy tales.

DAVID

All right, look, leprechauns grant wishes, right?

(no response)

Well, this morning we both asked for a client...and now we have one.

MADDIE

We asked for an office overflowing with clients.

DAVID

Boy, you're a tough customer. I bet you didn't clap your hands to save Tinkerbell.

MADDIE

David, this woman does not need a detective. What she needs is a psychiatrist...lots of them.

(CONTINUED)

CONTINUED:

DAVID

Ours is not to reason why.
Ours is to take the case and
the money.

MADDIE

More of your poetry, I suppose.

DAVID

You want poetry? Fairy tales
are poetry...fantasy is
poetry...leprechauns are
poetry. That woman is poetry.
If she doesn't have poetry in
her soul...no one does.

MADDIE

David, that woman needs help,
and it is not right for us to
lead her on by taking this
case.

DAVID

What if we just take it for a
week?

Maddie starts to walk away.

DAVID

(following
after her)

Okay...a couple of days.

She continues walking.

DAVID

(continuing)

A lunch hour?

MADDIE

(turning back)

I can't believe you would
actually take this case.

DAVID

Somebody's going to -- it might
as well be us.

(CONTINUED)

CONTINUED:

MADDIE

Addison, if you take this case -- you take it alone. I won't be a party to this.

Maddie has reached her office.

DAVID

Hey, look at the upside. If she's telling the truth and someone is chasing her -- we'll be protecting her. If you're right, she isn't a leprechaun and nobody's chasing her -- it's an easy job.

MADDIE

You are having this conversation by yourself.

She slams the door in David's face.

DAVID

Then why aren't I winning?

CUT TO:

INT. MADDIE'S OFFICE

Maddie breathes a heavy sigh.

MADDIE

(mumbling as
she sits down
at her desk)

I did too clap for Tinkerbelle.

She looks around and realizes that her desk is clean -- she has no work to do.

MADDIE

(continuing;
still
mumbling)

...maybe she didn't mean
leprechaun as in...leprechaun.
(as she stands
up)

...maybe it's just a figure of
speech.

(CONTINUED)

CONTINUED:

As she reaches the door and opens it.

From Maddie's POV we SEE David walking out with Kathleen.

DAVID

In order for me to do the best job possible, I'm gonna have to be by your side twenty-four hours a day. Hope that won't bother you?

KATHLEEN

No, not at all.

DAVID

Good. Good. Now tell me how'd you happen to pick the Blue Moon Agency? Our ads?...our billboard?...our television commercials?...I write all the jingles, you know.

KATHLEEN

Actually, by the name.

DAVID

Really.

KATHLEEN

A blue moon is very lucky for leprechauns. We have our powers by night.

David nods his head understandingly.

ANGLE ON MADDIE

as she shakes her head in disgust.

DISSOLVE TO:

INT. AN IRISH PUB - NIGHT

It is definitely a bit of old Ireland. An assortment of IRISH CHARACTERS crowd the bar; huge beer mugs line the walls. In one corner a raucous dart game goes on. The place is very Irish, very alive, and very loud.

(CONTINUED)

CONTINUED:

As music plays, ASSORTED CUSTOMERS dance the jig. As the crowd parts, in the middle WE SEE David and Kathleen. Kathleen is teaching him the steps.

KATHLEEN
(yelling over
the noise)

Why, Mr. Addison, I believe you
have a touch of the Irish in
you after all.

David continues to dance with all the enthusiasm of a
"born again" Irishman.

SEAN McBRIDE

a ruggedly attractive man in his early thirties watches
them attentively. We realize his interest is more than
casual.

KATHLEEN AND DAVID

stop dancing. David obviously can't take any more. He
is out of breath and exhausted.

As they walk back to their table...

DAVID
You ever think of doing an
exercise video?

Kathleen laughs.

DAVID
(continuing)
I'm serious. It's very popular
in this country. People
actually pay to feel this
way...sweating, panting,
gasping for air. It's a big
business.

David watches as Kathleen sits at their table. He's
staring -- interested -- intrigued. Then he sits down
next to her.

KATHLEEN
I'm glad we came here. I know
it sounds silly, me being here
only a few days, but I'm
homesick.

(CONTINUED)

CONTINUED:

David smiles -- he just continues to stare.

KATHLEEN
(feeling a tad
uncomfortable)
Shouldn't you be asking me some
questions?

DAVID
Okay. Where do you want to go
after this?

KATHLEEN
That's not what I meant.

They both smile. David leans back in his chair...he's
about to play detective. A WAITER brings two more beers.

DAVID
(to Waiter)
Thanks.
(to Kathleen)
Actually, I have a lot of
questions I want to ask you.
Some of them are going to get
personal...maybe we'll both
blush, but I have to pry...it's
what I do for a living.

KATHLEEN
I understand.

DAVID
What's it like being a
leprechaun? Were your parents
leprechauns? Do you have
brother and sister leprechauns?
When you were a teenager, did
you have to go out only with
other leprechauns?...Or were
you allowed to date out of your
fairy tale?

KATHLEEN
(smiling
warmly)
Mr. Addison, are you makin' fun
of me?

(CONTINUED)

CONTINUED:

DAVID

No. It's just that I never danced with a leprechaun before.

KATHLEEN

Good thing...Usually they're men.

DAVID

So, you're sort of a pioneer, huh? Leprechaun lib and all.

KATHLEEN

I'm not at all surprised that you're skeptical. My father always told me that most people wouldn't believe. He said it was somethin' that was best left unsaid.

DAVID

(humoring her)

Your father was also a leprechaun?

KATHLEEN

Not in the sense that I am. But he passed the spirit and the traditions down to me.

(and then)

We leprechauns have a certain understanding about life...an appreciation of all that's decent in people. We have the ability to help the people whose lives we touch..

(leaning back)

that's what they really mean by the saying "the luck of the Irish."

DAVID

(taken with her conviction)

Did you take EST?

KATHLEEN

I beg your pardon?

(CONTINUED)

CONTINUED:

DAVID

What I don't understand is...
if leprechauns are so
magical...why'd you hire a
private detective?

KATHLEEN

We have special powers only at
night...by day we're very
vulnerable.

(smiling)

I don't expect you to
understand everything right
away, Mr. Addison. I'm sure up
until today you thought
leprechauns only existed in
fairy tales.

David smiles -- she is convincing.

DAVID

(in an Irish
brogue)

Well, Kathleen Kilpatrick,
fairy tale or not, may I
propose a toast to you.

He holds up his glass in a toast.

Suddenly the music and dancing STOP. Everyone in the bar
STANDS UP and raises their glasses as they yell...

CUSTOMERS

A toast! A toast!

David stops, stunned, as all eyes focus on him.

DAVID

(to Kathleen)

What are they doing?

KATHLEEN

Toasting is a hallowed ritual
to the Irish. You'd better
make it good.

A MAN

Come on...come out with with
it, man!

David nods nervously and stands up.

(CONTINUED)

CONTINUED:

DAVID
(in an Irish
brogue)

To Kathleen...I now understand
what they mean by the saying...
"when Irish eyes are smiling."

The Customers make a loud approving noise and then take a
drink. David sits back down.

KATHLEEN
That was lovely. Thank you.
(and then)
Mr. Addison, there's something
very important that I must tell
you.

CUSTOMERS
A toast! A toast!

Again, everyone stands up, including David and Kathleen.

MAN
Too all the lassies who
would've loved me had they
known me.

More approving noises...more gulps.

As David and Kathleen sit back down.

DAVID
You were saying?

KATHLEEN
I killed a man last night.

DAVID
Excuse me?

A WOMAN stands with her glass raised. Everyone stands,
including Kathleen and David, who reluctantly follow.

WOMAN
And to the poor lassie who
loves you...even after she
knows you.

More approving noises and more gulps.

(CONTINUED)

CONTINUED:

As David and Kathleen sit back down...

DAVID
I'm not sure I heard you
correctly.

CUSTOMERS
A toast! A toast!

Again, everyone stands, except David and Kathleen.

DAVID
How long will this go on?

KATHLEEN
Could be days.

David nods knowingly.

KATHLEEN
(continuing)
Perhaps we should talk outside.

CUT TO:

EXT. IRISH PUB - NIGHT

As David and Kathleen walk...

KATHLEEN
(softly)
I told you before that one man
was chasing me. Well, the
truth is there were two. One
of them broke into my hotel
room last night...he had a
gun...I had no choice...I had
to kill him.

DAVID
(not believing)
Okay, let me get this straight.
You say you killed a man last
night.

KATHLEEN
Yes.

(CONTINUED)

CONTINUED:

DAVID

Anybody you know?...a jealous
leprechaun?...an irate troll?

Kathleen is quiet, hurt that he's not taking her
seriously.

DAVID

Look, I'm sorry... How exactly
did you kill him?

KATHLEEN

With a spell.

DAVID

A what?

KATHLEEN

I held up my hand...
(holds up her
hand)
...and I recited an
incantation...

DAVID

(quickly
putting her
hand down)

That's okay. I'm not big on
visual aids.

KATHLEEN

And then he fell over...dead.

DAVID

(still not
believing her)

You killed a man by saying some
magical words.

KATHLEEN

Yes.

DAVID

Ooooookay....

As they continue to walk for a beat, David is now really
beginning to worry about the stability of this woman.

But Kathleen turns suddenly frightened...as if she's had
a vision.

(CONTINUED)

CONTINUED:

KATHLEEN

There's a man following us.

David glances at her warily.

KATHLEEN

(continuing)

If you listen ever so carefully, you can feel his footsteps.

David slowly looks back.

From his POV we SEE an empty street behind them.

DAVID

I have an idea. Let's get some coffee.

KATHLEEN

No, we are not safe. Quickly...in here.

She takes David's hand and pulls him into an alley...

EXT. ALLEY - CONTINUOUS

David looks around at the littered, graffiti-laden alleyway.

DAVID

Are you crazy? This place is a mugging waiting to happen!

KATHLEEN

Come on...hurry, hurry.

She forcefully grabs his hand and the two hurry down the alleyway.

DAVID

Aren't I supposed to be protecting you?

KATHLEEN

You must be Irish...you're stubborn too.

DAVID AND KATHLEEN

turning a corner at the far end of the alley.

EXT. ALLEY - A DIFFERENT SECTION - CONTINUOUS

Kathleen abruptly stops. She pushes David against the wall.

KATHLEEN
Stay here where it's safe.

DAVID
Pardon my fragile male ego, but
I'm really beginning to take
offense at this.

David peers around the corner. From his POV we SEE...

SEAN McBRIDE

walking towards them.

DAVID

looks back at Kathleen in disbelief.

DAVID
My God! There really is a man.

KATHLEEN
I'll deal with him.

SEAN McBRIDE

stops...surprised to see Kathleen step back out at the far end of the alley.

KATHLEEN
You best leave or harm will
come to you.

David steps out beside her.

DAVID
Yeah...don't make her do
anything you'll regret.
(to Kathleen)
What are we planning to do?

SEAN McBRIDE

as he continues walking toward them.

(CONTINUED)

CONTINUED:

KATHLEEN

KATHLEEN
I'm warnin' ya! I'll put the
"come hither" on you.

DAVID
(sotto)
The "come what"?
(turns to
Kathleen)
Don't you have anything in a
"go away" hither?

SEAN McBRIDE

His booming voice also carries an Irish accent.

McBRIDE
Do you take me for some kind of
fool, Kathleen Kilpatrick? I
don't buy all those old
superstitions.

DAVID AND KATHLEEN

He takes her arm...

DAVID
He's not buying...let's stop
selling...

...but Kathleen doesn't move. Instead she slowly raises
her hand, palm facing McBride.

SEAN McBRIDE

stops, then smiles and just as slowly pulls out a gun.

McBRIDE
Let's see your magic beat this.

DAVID AND KATHLEEN

DAVID
A gun?
(to Kathleen)
He has a gun.

Kathleen just continues to stare at McBride, hand
outstretched.

(CONTINUED)

CONTINUED:

DAVID
(continuing; to
McBride)

Okay, buddy...this means we're
gonna have to bring out our best
stuff...

KATHLEEN
(slowly)

May all the unblessed spirits
of the night run wild..

David looks around frantically for some kind of a weapon.

KATHLEEN
(continuing)

Hear the wail of the banshee...

David grabs a trash can lid and sails it down the alley.
Much to his surprise, it works.

SEAN McBRIDE

as he is hit by the trash can lid and drops the gun.

KATHLEEN
(continuing)

...and the coach de bour claim
your...

DAVID
(to Kathleen)

We're leaving now. I think we
got him.

DAVID AND KATHLEEN

David grabs Kathleen's arm and drags her back around the
corner.

SEAN McBRIDE

as he picks up his gun and races after them. When he
reaches the corner, we SEE from his POV that the littered
alley is deserted.

He slowly walks along, kicking over boxes and garbage
bins...convinced David and Kathleen are hiding inside one
of them.

As he continues to search...

(CONTINUED)

CONTINUED:

WE SLOWLY MOVE up an old fire escape, across a board connecting two rooftops and then to the pitch of a roof where David and Kathleen sit, looking down at the scene below. David is rubbing soot and grime off his coat.

From their POV we SEE McBride walking underneath.

KATHLEEN

If you'd let me use the "come hither," we'd be rid of him once and for all.

DAVID

Look...in a duel between an outstretched hand and a real gun, I go with the percentages. Call me conservative.

(and then)

Who is that guy?

KATHLEEN

(looking down)

I don't know. I've never seen him before.

(and then)

I wonder how he knew my name?

On their look to each other, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. MADDIE'S BEDROOM - NIGHT

Maddie is in bed, sound asleep, when...the doorbell RINGS repeatedly. She opens her eyes, looks at the clock which reads 1:00 A.M.

SHOCK CUT TO:

INT. MADDIE'S LIVING ROOM

Maddie's putting on her robe as she rushes down the stairs. We continue to HEAR the doorbell as well as...

DAVID (O.S.)

Maddieeee....Maddieeee....

Not fully awake, Maddie slowly opens the door.

FROM HER POV

David and Kathleen stand there, disheveled, dirty and tired.

DAVID

(edging his way
into the
house)

Glad you were up. We were just
in the neighborhood...do you
mind if Kathleen uses the
restroom?

KATHLEEN

Good evening, Ms. Hayes.

DAVID

(to Kathleen,
pointing)

Down the hall, first door on
your left.

Kathleen heads toward the restroom.

DAVID

(continuing)

Thanks, Maddie.

(CONTINUED)

CONTINUED:

MADDIE

Addison, what are you doing here?

As David moves Maddie towards the kitchen...

MADDIE

(continuing)

Why are you so...so...dirty?

DAVID

Do you see me complaining about the way you look?

(looks at her;
pleased with
what he sees)

You always look like this in the middle of the night?

They walk into the...

INT. KITCHEN - CONTINUOUS

MADDIE

(cool)

Okay, what are you doing here?

DAVID

Maddie, she wasn't lying to us when she said someone was chasing her.

MADDIE

Chasing her to get her "pot of gold" was the entire sentence, I believe.

DAVID

I remember.

MADDIE

David, I do not believe in leprechauns. I do not believe she is a leprechaun.

(CONTINUED)

CONTINUED:

DAVID

I remember that too. And believe me, I'm with you on this one. But leprechaun or no leprechaun, there really was someone chasing her...chasing us...with a gun.

MADDIE

A gun?

DAVID

(thinking)

And a high powered car.

Maddie just listens -- David can tell she's about to reconsider...she just needs a little push...

DAVID

(continuing)

With plastic explosives.

Maddie doesn't buy that one.

DAVID

(continuing)

Overkill?

Maddie nods.

DAVID

(continuing)

Okay, it was just a gun. But it was a gun, Maddie...I saw it.

MADDIE

But why?

DAVID

Because he was pointing it at me.

MADDIE

(irritated)

Why is someone chasing her?

DAVID

(weakly)

To get her pot of gold?

(CONTINUED)

CONTINUED:

David! MADDIE

DAVID
Maddie, I don't know why. All I know is she's in trouble and she needs our help.

MADDIE
(wavering)
Well...I guess it wouldn't hurt to talk to her.

As Maddie starts for the living room, David steps in front of the door.

DAVID
There's just one other thing you should know.

MADDIE
What?

DAVID
She said she killed a man with her hand.

MADDIE
Karate?

DAVID
No...more like early Diana Ross.

(puts up his hand a la "Stop in the Name of Love")
Then she said some words and boom...he was gone.

Maddie stares at him in disbelief.

SHOCK CUT TO:

INT. LIVING ROOM - CONTINUOUS

The kitchen door opens and Maddie comes out like a storm trooper...David is right behind her.

(CONTINUED)

CONTINUED:

MADDIE

(calling out)

Ms. Kilpatrick, I think it's
time you and I had a little
chat.

Maddie is walking quickly through the room, looking down
the hallway...there's no sign of Kathleen.

MADDIE

(continuing)

Well, it looks like your friend
has disappeared on us.

DAVID

No, she hasn't.

ON DAVID

as he looks down at the couch where from his POV we SEE
that Kathleen has fallen asleep. She looks peaceful,
almost childlike.

MADDIE

looks at both of them and feels slightly embarrassed that
she was accusatory.

DAVID

You know, she fell asleep on
your couch, Maddie...that means
she feels safe here.

MADDIE

It means she's tired. God
knows where you've been
dragging her around tonight.

DAVID

No, Maddie, look at her.
That's a peaceful sleep. You
can't have a peaceful sleep
unless you feel safe. She
trusts us, Maddie...because
she knows we'll protect her.

Maddie leans over and slides a pillow under Kathleen's
head. She is softening...

(CONTINUED)

CONTINUED:

DAVID

(continuing)

Except for the fact that she thinks she's a leprechaun... she's really a very normal person.

MADDIE

(after a pause)

If...if I decide to take this case, she's gonna have to tell me the truth... who she really is and why someone's chasing her.

DAVID

Okay. Fine. I'm with you on that.

MADDIE

And...she should know we don't buy this leprechaun business.

DAVID

Definitely. Agreed. You got it.

(and then;

philosophically)

You know, it is interesting -- she could have been anything... Cinderella, Alice in Wonderland, but, no, she chose to be a leprechaun. Damnest thing, isn't it?

He looks at Maddie. Her stare tells him...he'd better stop right there.

DAVID

(continuing)

I'll have a talk with her tomorrow.

David looks at the sleeping woman one last time.

DAVID

(continuing)

Sweet dreams.

DISSOLVE TO:

INT. MORGUE - DAY

ARTHUR MILTON, the thin wiry coroner, is leading David and Maddie into the body room. His attitude about it all is detached, cynical.

ARTHUR
Yeah, a man's body was found in
a hotel room, all right.

DAVID
You're sure it was the
Glenlevitt Hotel?

ARTHUR
Yeah.

DAVID
And he was wearing a ski mask?

ARTHUR
Yeah.

DAVID
(to Maddie)
Gotta be the same guy.

David and Maddie look around the room. They see a series of closed drawers...each labelled and containing a body. The quiet eerie room gives David the willies.

DAVID
(looking
around)
Hell of a filing system you've
got here.

(to Maddie)
Now, you don't have to look if
you don't want to. Nothing to
be embarrassed about if you're
a little squeamish.

MADDIE
I'm okay, really.

ARTHUR
Yep, here he is.
(reading from
label)
Edward O'Leary.

(CONTINUED)

CONTINUED:

DAVID
(to Maddie)

Irish guy.

As if this makes Kathleen's story any more true.

ARTHUR
Apparently he'd only been here
a couple of days. We found a
passport and a plane ticket on
him.

Arthur pulls the drawer out. The body is under a sheet. Arthur lifts the sheet, Maddie looks at the body, she's fine. David looks straight ahead; despite himself, he glances down occasionally.

ARTHUR
You recognize him?

MADDIE
We never knew him.

ARTHUR
Then what'd you want to look at
the body for?

MADDIE
(to David)
What'd we want to look at the
body for?

DAVID
We're private detectives...it's
what we do.

ARTHUR
(deadpan)
Wanna look at any others while
you're here?

DAVID
No, thanks. One stiff a day is
my limit.

Arthur closes the door. As the trio turn to leave...

MADDIE
What was the cause of death?

(CONTINUED)

CONTINUED:

ARTHUR

Heart failure.

DAVID

That's it?

ARTHUR

(deadpan)

Usually that's all it takes.

DAVID

(awkward)

Could he have died from some
sort of a spell?

Maddie can't believe that David is asking this question.

ARTHUR

A spell?

DAVID

Yeah. You know...a couple of
hocus pocus words and the guy's
history.

ARTHUR

Did you take a good look at
that guy?

DAVID

(defensive)

Yeah, sure, I looked at him.

ARTHUR

He was fifty-five years old...
smoked...climbed four flights
of stairs...and was seventy
pounds overweight...his ticker
just gave out.

DAVID

So, you're saying the only
words that killed him were...
"I'll have another piece of
pie"?

ARTHUR

You got it.

CUT TO:

INT. MADDIE'S CAR - DAY

As they drive back to the office. MADDIE is behind the steering wheel.

DAVID

You know what doesn't make sense?

MADDIE

This entire case.

(and then)

If O'Leary wanted to kill Kathleen, why didn't he do it back in Ireland? Why follow her to Los Angeles?

DAVID

Maybe he thought if he killed her here, he could go back to Ireland and never be found out.

MADDIE

Why does he want to kill her at all?

(before David can answer)

And don't say to get her pot of gold.

DAVID

I don't know any other reason.

as the car pulls into...

INT. PARKING GARAGE - CONTINUOUS

MADDIE

Do you think she really believes she's a leprechaun?

DAVID

Truth?

Maddie nods.

DAVID

(continuing)

I think she does.

Suddenly the sound of a shot echoes through the garage. A bullet nicks the side of Maddie's car.

(CONTINUED)

CONTINUED:

MADDIE

Why is someone shooting at us?

DAVID

Did you forget to signal?

MADDIE'S CAR

screeches to a halt as David and Maddie both duck.

ON CAR WINDOW

as first David and then Maddie slowly peek out.

DAVID

I wish people would just learn
to use the horn...

From their POV we SEE...

SEAN McBRIDE

holding Kathleen by the arm and putting her in the car.
She offers no resistance.

DAVID

It's the guy from the alley...
the one I told you about with
the gun.

MADDIE AND DAVID'S POV

McBride is pointing a gun towards them.

MADDIE

Well, at least he's consistent.

They both duck.

INT. MADDIE'S CAR - CONTINUOUS

Maddie and David are crouched on the floor.

MADDIE

What are we gonna do now?

DAVID

Wait for him to stop shooting.

(CONTINUED)

CONTINUED:

MADDIE
 (getting a
 brilliant
 idea)
 We'll...ram him!

DAVID
 Ram him?

MADDIE
 We'll block the entrance so he
 can't escape.

DAVID
 (realizes she's
 serious)
 Maddie, this isn't bumper
 cars...in real life crashes,
 cars gets ruined, people get
 hurt...

Maddie sits up. From her POV we SEE...McBRIDE starting
 his car.

Maddie's hands are poised like a race car driver. David
 sits up...

DAVID
 This could ruin your driving
 record.

Maddie steps on the accelerator...

ON MADDIE'S CAR

as McBride's car backs right into it. A bumper on
 Maddie's car falls off.

ON DAVID

who has been thrown to the floor in the collision...as he
 climbs back into his seat.

DAVID
 ...not to mention your
 insurance rates.

MADDIE
 You might want to use your
 seatbelt.

(CONTINUED)

CONTINUED:

He grabs the seatbelt just as Maddie accelerates. The belt extends as he is thrown back onto the floor again.

MADDIE'S CAR

This time she manages to cut off McBride at one of the garage exits. The two cars crash together again. Maddie's car loses a fender.

DAVID

I take it you've never done this before.

But Maddie ignores him...she is a woman possessed.

MADDIE

(to McBride)

So...you wanna play hard ball.

McBRIDE

in panic hits reverse and speeds off backwards. Kathleen sits impassively in the passenger seat.

DAVID

has been thrown on the floor again.

DAVID

Is it over yet?

Maddie grips the wheel tighter.

MADDIE

I'm gonna head him off at D Blue 3.

David struggles back to his seat.

DAVID

Just catch him while we still have some part of a car left.

MADDIE'S CAR

as she pursues McBride back and forth between a series of pillars like a slalom course.

(CONTINUED)

CONTINUED:

MCBRIDE'S CAR

as it spins out at the last column, does a 180-degree turn into a wall and stops sideways. The wall above reads "D Blue 3."

DAVID

eyes wide open with terror as he sees the same fate awaiting them. He ducks.

MADDIE

looking down at him.

MADDIE

David, would you stop worrying?
I said D Blue 3, didn't I? I
have everything under control.
(looks up)

Oh my God!

Maddie ducks down too.

MADDIE'S CAR

as it also does a 180-degree turn and crashes sideways into McBride's car.

MCBRIDE

as he frantically tries to restart his car.

ON DAVID

on the floor. He opens his door and starts to crawl out.

BETWEEN CARS

David reaches across and yanks open the passenger side of McBride's car, and grabs Kathleen's hand.

As McBride accelerates, David hangs on and both he and Kathleen come tumbling out. McBride speeds away.

As David and Kathleen are left sitting on the garage floor.

DAVID

You hardly ever get to open a
car door for a woman anymore.

Maddie comes rushing around from the driver's side.

(CONTINUED)

CONTINUED:

MADDIE
(to Kathleen)
Are you all right?

KATHLEEN
Yes...yes, I think so.

DAVID
(miffed he
wasn't asked)
Except for whiplash, a
dislocated shoulder, and
seatbelt burns, I'm fine, too.

MADDIE
(shaken)
I can't believe I did that.

DAVID
From now on...I'm driving.

CUT TO:

INT. MADDIE'S OFFICE - DAY (5:30 P.M.)

David is wiping grease off his suit. Maddie brings Kathleen a cup of coffee.

MADDIE
I specifically told Dipesto not
to leave you alone.

KATHLEEN
It's not her fault. She was
with me the entire day. I
finally told her to go home.
No sooner did she leave than
that man came in. He was
forcing me to take him to my
pot of gold.

MADDIE
(suspicious)
I couldn't help but notice that
you weren't putting up much of
a struggle.

DAVID
Maddie, it's not a good idea to
struggle at gunpoint.

(CONTINUED)

CONTINUED:

KATHLEEN

If I struggled, it would be violatin' tradition.

MADDIE

In this country, we don't call it tradition...we call it "kidnapping."

KATHLEEN

No, you don't understand...if a leprechaun is captured by light of day, we must take the person to our pot of gold...we can't put up a fight.

DAVID

You must go through those pots. like crazy.

KATHLEEN

No, we have our ways of tricking our captors back out of it.

DAVID

(sotto)

You mean we wrecked the car for nothing?

MADDIE

(sitting down
next to her)

Kathleen, I think it's important that we have a certain understanding...people are people...people aren't leprechauns...are you following me so far?

KATHLEEN

Would it help if I showed you my pot of gold?

On Maddie's look, we...

CUT TO:

EXT. MADDIE'S DRIVEWAY - NIGHT

CLOSE ON a shovel being tossed into the trunk of a car, joining other tools, a flashlight, and assorted buckets. SLOWLY PULL BACK to show David and Maddie watching skeptically. Kathleen checks inside the trunk. All are dressed in grubby jeans and overalls.

KATHLEEN

Well, that should be all we need.

As David slams the trunk closed...

DAVID

We have enough stuff here to dig up Atlantis...

KATHLEEN

I'm not sure how deep the gold is buried.

DAVID

I think the more important question is...do you know where it's buried?

KATHLEEN

Yes, Mr. Addison, that I do...at the end of the rainbow.

As Kathleen moves around to get into the car, Maddie and David exchange a look...this woman is definitely off the deep end.

Kathleen turns back around...

KATHLEEN

By the way...would you happen to have a map?

MADDIE

A map, David...she wants a map.

SHOCK CUT TO:

INT. MADDIE'S CAR - NIGHT

ON MAP

twisting and turning. Kathleen sits in the back seat, reading it.

(CONTINUED)

CONTINUED:

KATHLEEN

(giving
directions)

This highway should connect to
the 405, then take the street
called Slauson.

David looks to Maddie and gives her a "humor her" look...

MADDIE

Kathleen, it occurs to me...
there are no rainbows at night.

KATHLEEN

(playful)

Perhaps you haven't been
looking in the right place.

There is a long awkward moment...

MADDIE

What will you do if the gold
isn't there?

KATHLEEN

Oh, but it will be. When I was
a girl, my father promised me
that it would be.

In her hands she holds what appears to be a very old,
very worn-out postcard. She looks at it for a moment.

KATHLEEN

(continuing)

For as long as I can remember,
he told me about it. Every
Sunday we would have a picnic
in the pasture of Dunsmedere.
It was then that my father
would tell me about my gift.

"The gift of bein' a
leprechaun," he would say.

(as if in her
father's
voice)

"Very few people are chosen to
have the magic...but you, my
darlin', you have."

(CONTINUED)

CONTINUED:

Kathleen's face comes alive as she relives the moment in her mind. Maddie watches her and listens with growing interest.

KATHLEEN

(continuing)

He would talk to me about the traditions and the beliefs. How leprechauns are the guardians of all that's good, and decent, and honest. It's we who keep the demons of the night in tow.

(pause)

And even though those around us don't understand...we must never stop believin'.

(a pause)

And he promised me that someday I would find a pot of gold with my name on it...and I believe it's true.

MADDIE

Is your father still in Ireland?

KATHLEEN

No. When I was six, he left to find work in America. He sent me this picture postcard and on it he wrote..."It has your name on it, my little leprechaun."

(and then)

That was the last I heard from him...he died soon after.

Kathleen is quiet, deep in thought, remembering her father. David and Maddie exchange a look.

CUT TO:

EXT. MADDIE'S CAR - NIGHT

As it continues down the freeway...the car is still missing a bumper and a fender.

DISSOLVE TO:

EXT. MADDIE'S CAR - NIGHT

THIRTY MINUTES LATER...driving down a bumpy road.

INT. CAR - CONTINUOUS

KATHLEEN
(looking at
map)

Okay, now turn left. It should
be right around here.

All eyes are staring straight ahead through the
windshield. A smile comes over Kathleen's face. David
and Maddie still don't see anything.

KATHLEEN
(entranced)

There it is.

DAVID/MADDIE

Where?

Kathleen looks down at the postcard.

From her POV we SEE...

THE POSTCARD

crumpled and faded by years of handling. It's a picture
of a curved bridge. Slowly PAN UP and beyond the
postcard we SEE through the windshield the actual bridge.
It's in an industrial part of town, surrounded by
smokestacks belching steam.

DAVID
You mean the bridge?

MADDIE
(weakly)
It is sort of the right shape.

DAVID
(smiling at the
idea)
We've been chasing a steel
rainbow?

KATHLEEN
It's beautiful, isn't it?

HOLD on the three of them staring at the bridge.

CUT TO:

EXT. BASE OF THE BRIDGE - NIGHT

David, Maddie, and Kathleen, armed with shovels and flashlights, make their way to the bridge. The path is lined with rusted equipment and old storage cans.

DAVID

This doesn't look a bit like Oz.

MADDIE

Or even Kansas.

DAVID

How are we supposed to know which end is the end of the rainbow?

MADDIE

Excuse me?

DAVID

Since the pot of gold is always buried at the end...which end is the end?

KATHLEEN

I would say...the end which has my name on it.

DAVID

Right.

All three turn their flashlights on the bridge.

FROM THEIR POV

The bridge is full of graffiti.

DAVID

(continuing)

I hope you can speed read.

They split up and start reading different sections.
After a moment...

(CONTINUED)

CONTINUED:

DAVID

(continuing)

The only thing Irish here are
limericks...

(reading)

There once was a girl from
Nantucket.

(stops)

Never mind. This isn't Irish.

After another moment...

DAVID

(continuing;
whistles)

Construction workers are very
lonely guys.

As they all continue looking for the name...

DISSOLVE TO:

EXT. BASE OF BRIDGE - AN HOUR LATER

David and Maddie lean against the bridge...blurry-eyed.
Kathleen is not around.

DAVID

Well, I'm definitely cured.
I'll never read bathroom
graffiti again...or, for that
matter, write it.

MADDIE

(sadly)

We're not gonna find anything,
are we?

DAVID

I don't think so.

MADDIE

You know...for a minute there,
I actually thought we might.

(CONTINUED)

CONTINUED:

DAVID

Me too.

(putting his
arm around
her)

C'mon, let's get Kathleen.

With their shovels over their shoulders, they walk off.

CUT TO:

ANOTHER ANGLE OF THE BRIDGE

Kathleen is staring at a particular spot on the bridge.

David and Maddie approach. They look at each other--
which one is going to tell her? Maddie steps forward.

MADDIE

(kneeling down
next to her)

Kathleen, we've looked all
over. Maybe it's time we went
home.

KATHLEEN

I've found something.
(pointing it
out)

I think my name was written
here when the cement was wet.

ON MADDIE

as she looks closely at the spot. David looks over her
shoulder. From their POV we SEE some blurred
lettering...it's hard to make out exactly what's written
in the cement.

David and Maddie look at each other...their expressions
tell us they know they're not going to find anything.

DISSOLVE TO:

HOURS LATER

PULL BACK to show that all three have been digging and
digging... They stand in a hole and continue to dig
while they talk...

(CONTINUED)

CONTINUED:

DAVID

If we work at this any longer... we're gonna have to unionize.

KATHLEEN

I felt so sure that my name was there.

MADDIE

Maybe this was the wrong bridge?

David's shovel connects with a cement object and makes a CLINKING SOUND. Both women stop and look at him. He hits the cement object again just to make sure it wasn't a mistake. They all kneel down and clear more dirt away. From their POV we SEE it's a drain pipe.

DAVID

An old drain pipe. Great. Now we're destroying city property.

But Kathleen is unswerving in her conviction...she continues to sweep more dirt away with her hand.

MADDIE

Kathleen, maybe we should go home.

Kathleen continues to dig. David and Maddie give each other a "this has gone on long enough" look.

Kathleen moves aside a loose piece of cement.

KATHLEEN

(continuing;
confident)

I knew it was here.

David and Maddie lean forward to look into the hole.

MADDIE

Oh my God...

DAVID

(amazed)

I don't believe it...

From their POV we SEE...

INTO THE HOLE

There is a large black kettle...filled with gold coins.

On David's and Maddie's expressions of disbelief, we:

FADE OUT.

END OF ACT TWO

ACT THREE

INT. MADDIE'S DRIVEWAY - LATE AT NIGHT

David, Maddie, and Kathleen are dragging the pot of gold up the driveway toward the house. It is extremely heavy and the trio are having a difficult time of it.

MADDIE

Heave!

The three of them push the gold a few more feet, then stop.

MADDIE

(continuing)

Heave!

A few more feet...David stops and leans against the pot, exhausted.

DAVID

Couldn't you just "blink it" into the house?

MADDIE

David!

DAVID

How 'bout first thing in the morning we cash this sucker in for travelers cheques?

Maddie gives him a dirty look.

DAVID

(continuing)

T-bills?

(and then,
still trying)

Money market fund?...Soybean futures?

MADDIE

Heave!

The three push the gold a few more feet. This time they all stop and lean against the pot.

(CONTINUED)

CONTINUED:

MADDIE

Have you thought about what you're going to do with all this?

DAVID

If it were me...I'd go for a Club Med vacation.

KATHLEEN

(smiles)

I'm takin' it back to Ireland with me. me...to protect it...that's the tradition.

MADDIE

You can't spend it?

KATHLEEN

No.

DAVID

Not even for Club Med?

MADDIE

What about the man who's chasing you?

DAVID

Didn't look like the Club Med type to me. All tense and angry...who's gonna want to sit with him at dinner?

KATHLEEN

I'm not too worried about him...no leprechaun has ever lost their pot of gold.

MADDIE

Never?

KATHLEEN

Not in 5,000 years.

DAVID

(whistles)

Hell of a winning streak.

(CONTINUED)

CONTINUED:

MADDIE

Well, I think we should find out who he is and put an end to it once and for all.

KATHLEEN

I don't want to be any more trouble to you than I already have.

MADDIE

I'd feel much better if you'd stay and let us help you.

Kathleen is reluctant.

MADDIE

(continuing)

In fact, I insist.

KATHLEEN

(grateful)

All right, perhaps a little bit longer.

DAVID

So how many gold coins do you think are in here? Maybe we should hold a contest...you know, like "How many jelly beans are in this jar?"...

Maddie and Kathleen exchange a "Where did we ever find this guy?" look and...

MADDIE

Heave!

The pot moves a few more feet.

CUT TO:

INT. MADDIE'S LIVING ROOM - NIGHT

Kathleen sits in the middle of the floor, polishing each coin. We SLOWLY PULL BACK to SEE that this is Maddie and David's POV...watching her through the kitchen doorway.

INT. KITCHEN - CONTINUOUS

MADDIE AND DAVID

as Maddie closes the kitchen door. They talk in hushed tones.

MADDIE

I can't believe it. I can't believe there's really a pot of gold sitting in my living room.

DAVID

It's a crock.

MADDIE

That's what I was wondering.

DAVID

No, it's not a pot of gold... technically, it's a crock.

MADDIE

Oh...well, whatever it is...it wouldn't just appear under a bridge...would it?

DAVID

It would if she were a leprechaun... Do you think she's a leprechaun?

MADDIE

Do you?

DAVID

I asked you first.

MADDIE

Well, I want to, but...there's got to be a logical explanation...

(hesitating)

What d'ya think? Should we find out where the gold came from or what?

DAVID

Maddie, we were just hired to protect her.

(CONTINUED)

CONTINUED:

MADDIE

And that's what we'll do. And
while we're doing it, we'll
just find out about the gold.

(and then)

C'mon, aren't you just a little
bit curious?

DAVID

(in a high
voice)

Well...

MADDIE

Don't you want to know the
truth?

DAVID

(voice higher
still)

Well...

MADDIE

Look, you took this case
because you didn't think there
was a case...now that we know
there really is a pot of gold,
there really is a case...

(and then)

So, are you with me on this?

DAVID

Would you repeat the question?

MADDIE

Look, you took this case
because you didn't think there
was a case...now that we know --

DAVID

(interrupting)

All right, all right...we'll
check into it tomorrow.

DISSOLVE TO:

INT. MADDIE'S BEDROOM - VERY LATE THAT NIGHT

Maddie is in bed...she's not sleeping very well. Her eyes OPEN as she hears something -- the SOUND of scraping. Perplexed, she sits up in bed and still hears the sound. She grows increasingly alarmed...the SOUND is coming from outside her window.

She gets out of bed and walks to the window. Pulling back the curtains, she looks out...from her POV we SEE...

KATHLEEN

in the backyard, digging away.

CUT TO:

EXT. MADDIE'S BACK YARD - CONTINUOUS

Another view of Kathleen still digging. She softly hums an Irish folksong as she works.

KATHLEEN

Who's there?

She raises the shovel in self-defense.

ON MADDIE

in her bathrobe.

MADDIE

It's me.

Kathleen lowers her shovel as Maddie arrives. Maddie looks down in astonishment at the enormous hole.

MADDIE

What are you doing?

KATHLEEN

I can't very well leave my gold lying around in your living room, now, can I?

MADDIE

(incredulous)

So you're burying it again?

KATHLEEN

It's easier to guard that way.

(CONTINUED)

CONTINUED:

MADDIE

Perhaps we could put it
someplace a little more
practical...

KATHLEEN

Like where?

MADDIE

A bank?

KATHLEEN

Oh, no...I couldn't do that.

MADDIE

Okay.

(thinking)

How 'bout a safe? I have one
inside.

KATHLEEN

(contemplating)

I don't know...that would be
breakin' tradition...

CUT TO:

INT. MADDIE'S LIVING ROOM - NIGHT

Maddie has moved furniture and an area rug to expose the safe. The door to the floor safe is open and around it lie assorted jewelry boxes and important looking files that have been removed from the safe. The pot of gold still sits nearby.

MADDIE

Now, I know it's a little
unorthodox, but it is in the
ground.

KATHLEEN

So, it will still be buried.

MADDIE

Right. And you'll be able to
get to it whenever you want.

KATHLEEN

And you're sure you don't mind?

(CONTINUED)

CONTINUED:

MADDIE

No, not at all.

KATHLEEN

All right. I'll do it then.
It is a lot easier than digging
in the ground all the time.

MADDIE

(smiles)

Good.

(looking at pot
of gold)

Well, here we go again.

The two women position themselves to lift the gold.

MADDIE

(continuing)

One...two...heave.

They pick it up and lower it into the safe.

MADDIE

(continuing,
staring down
at pot)

I still can't get over it...an
actual pot of gold.

KATHLEEN

I want to thank you for helping
me find it.

MADDIE

(slightly
embarrassed)

Oh...well...it's all in a day's
work.

Maddie closes up the safe.

KATHLEEN

And I want to repay you for all
your kindnesses.

MADDIE

That's really not necessary.

(CONTINUED)

CONTINUED:

KATHLEEN

I would like to grant you three wishes.

MADDIE

I beg your pardon?

KATHLEEN

Three wishes...anything you want.

Kathleen looks at Maddie...waiting for her three wishes.

MADDIE

(thinking;
then)

No, really...I couldn't. I wouldn't know what to ask for.

KATHLEEN

Anything.

(a beat)

This time...I insist.

MADDIE

(hesitating)

Well, in that case...

(thinking)

I wish we would find out about the guy who's following you.

KATHLEEN

Granted.

(and then)

Another.

MADDIE

Well, let's see...um...I wish you would get back to Ireland safely.

KATHLEEN

(smiles and
nods a thank
you)

Nothing for yourself?

(CONTINUED)

CONTINUED:

MADDIE
(embarrassed at
this whole
exchange)

Well, one morning I would like
to go to work and find the
office filled with clients.

KATHLEEN

Granted.

MADDIE
(softly)

If that last one doesn't come
true, it's okay.

KATHLEEN
(a twinkle in
her eye)

Oh, they'll all come true.

Maddie collects the items she had in the safe -- jewelry,
etc. -- and puts them on the coffee table. Kathleen
helps.

MADDIE
You won't tell David about this
wishing business, will you?

KATHLEEN
But I'd like to grant him three
wishes as well.

MADDIE
I know...but just between you
and me, I don't think you
should offer it. I shudder at
the thought of what he might
ask for.

KATHLEEN
(laughs)
All right, if you think that's
best.

MADDIE
(smiling)
Trust me.

Kathleen looks down at an open jewelry box and admires
one piece in particular.

(CONTINUED)

CONTINUED:

KATHLEEN

What a beautiful cameo.

Maddie picks it up and smiles as she remembers.

MADDIE

It was a gift from my father.
He gave it to me on my seventh
birthday. He said he wanted to
give me something that I would
have forever.

KATHLEEN

What a lovely thought.
(looking at it)
She looks a bit like you.

MADDIE

(looking at
necklace)

I used to think she was a
beautiful princess who'd been
locked up in a necklace...and
that someday a handsome prince
would come along and set her
free.

(smiles as she
remembers)

And then my father told me that
she was a beautiful
princess...but that she could
figure a way to get out of the
necklace on her own. She could
do anything and accomplish
anything she wanted to...with
or without a prince.

KATHLEEN

Your father had some beautiful
legends of his own.

Maddie smiles, she never thought of it quite like that
before.

DISSOLVE TO:

EXT. BLUE MOON DETECTIVE AGENCY - DAY - ESTABLISHING SHOT

INT. DAVID'S OFFICE - DAY

David looks at a file of newspaper clippings on his desk. Disappointed, he tosses his pencil down and leans back in his chair.

ON MADDIE

as she appears in the doorway...she's exceptionally cheerful today.

MADDIE

Good morning! Sorry I'm late, but Kathleen and I were up most of the night talking. Boy, for someone who's only had four hours sleep...I feel terrific.

DAVID

You don't look bad, either.

MADDIE

(enthusiastic)

David, I am so glad we took this case. The more I'm getting to know Kathleen...the more I'm getting to like her. Did you know that she's a descendant of St. Patrick... he's the one who chased the snakes out of Ireland. And her great grandmother once rode in a carriage with Mary, Queen of Scots.

(warmly)

You know, if there's such a thing as leprechauns, I believe she really is one.

DAVID

No, she's not.

Maddie looks at him.

DAVID

(continuing;
opens file on
his desk)

I spent the morning at the library. Kathleen Kilpatrick is the daughter of a bank robber.

(CONTINUED)

CONTINUED:

MADDIE

A bank robber?

DAVID

One hundred thousand dollars in gold coins were stolen in Ireland in 1964 by three men...one got away.

MADDIE

(realizing)

Kathleen's father.

Maddie slowly sits down.

DAVID

They never found him or the gold. The other two men went to prison...one, a Michael McBride, died five years ago and the other was...Edward O'Leary.

MADDIE

O'Leary.

DAVID

Yeah, you remember...the guy we met the other day with the weight problem and the gray complexion.

MADDIE

So he followed Kathleen to this country...

DAVID

...figuring she might know where her father hid the gold.

MADDIE

Oh, David, this is terrible.

DAVID

You're telling me? We just helped that woman recover a pot of hot gold.

(CONTINUED)

CONTINUED:

MADDIE
(referring to
file)

May I?

DAVID
(handing her
file)

I checked the personnel records
of the company that built the
bridge...Frances Kilpatrick was
on a repair crew in 1965.

(and then)

He would have had plenty of
opportunity to bury the gold.

MADDIE
But I don't understand...if the
other two men are dead...then
who's chasing her?

DAVID
Good question.

After a long moment...

MADDIE
(sadly)
She was gonna give you three
wishes.

DAVID
Well, if the police find out
the truth...she won't have a
pot to wish in.

On Maddie's disappointed look, we...

END OF ACT THREE

FADE OUT.

ACT FOUR

INT. MADDIE'S CAR - DAY

ON MADDIE

...the same disappointed look...as she gazes out the window. David is driving them back to her house.

MADDIE

I don't think we should tell her.

DAVID

We gotta tell her...how can we not tell her?

MADDIE

Haven't you ever heard the expression "What you don't know won't hurt you"?

DAVID

Yeah, it's right up there with "A penny saved is a penny earned." But it doesn't apply to stolen pennies.

MADDIE

David, I'm being serious.

DAVID

So am I. She can't go through life thinking she's a leprechaun.

MADDIE

Why not? It's gotten her this far.

DAVID

Maddie, we are not helping this woman if we let her go on believing she can cast spells and play tricks.

MADDIE

But if she found out the truth, it would break her heart.

DAVID

She's gonna find out sooner or later.

(CONTINUED)

CONTINUED:

MADDIE

I don't want to be the one to tell her.

DAVID

Maddie, look...maybe it won't be so bad...there's probably some statute of limitations that's expired...so she'll get a reward for returning the gold.

MADDIE

(not listening)

Even though her father did rob a bank....there was a noble thought there.

DAVID

Yeah, to get rich.

MADDIE

He told her all those wonderful stories...

DAVID

Lying to his own daughter...

MADDIE

Got a pot of gold for her...

DAVID

Stealing...

MADDIE

Brought it to this country...

DAVID

Smuggling...

MADDIE

Found a rainbow and put her name on it...

DAVID

Vandalism...

MADDIE

And sent her a postcard letting her know where to find it.

(CONTINUED)

CONTINUED:

DAVID
More lying...this time in
writing...

MADDIE
It's very touching...

DAVID
Yeah, he was a hell of a guy,
all right...

As the two look at each other, we...

CUT TO:

EXT. MADDIE'S FRONT DOOR - DAY

As Maddie and David reach the door. Maddie looks for her
keys.

MADDIE
She probably won't even be
here...

(pointedly; an
effort to
convince him)
She was going to visit her
father's grave...

DAVID
Then we'll wait for her.

MADDIE
(weakly)
You tell her.

DAVID
We'll both tell her.

MADDIE
(opening the
door)
I don't even want to be in the
same room...

INT. MADDIE'S HOUSE - CONTINUOUS

As they enter...

MADDIE

Kathleen!

No response. David closes the door behind them.

MADDIE

(continuing)

Kathleen, are you here?

Maddie looks into the living room.

From her POV we SEE...

two suitcases sitting by the couch. The door to the floor safe is open.

Kathleen enters from an adjacent room.

KATHLEEN

I didn't expect you back so early.

MADDIE

(looking at the suitcases)

You're leaving?

KATHLEEN

(nods)

I think it's best.

MADDIE

Why?

KATHLEEN

This afternoon, at the graveyard...that man was there...waiting.

MADDIE

What happened?

KATHLEEN

I managed to get away without him seeing me. But it's only a matter of time before he finds out where I'm stayin'. It won't be safe for you if I'm here.

(CONTINUED)

CONTINUED:

MADDIE

But we can help you.

KATHLEEN

No, you've done enough already.

DAVID

Look, Kathleen...maybe there's something you should know...

Maddie glares at him and he knows this is not the right time.

DAVID

(continuing)

We're gonna help you...whether you want us to or not...'cause that's the kind of people we are.

KATHLEEN

You both have been so kind...I do appreciate it...but I must be leavin'.

MADDIE

You're sure about this?

KATHLEEN

Yes.

(weak smile)

I couldn't even visit my father's grave...I hadn't counted on a pot of gold bein' quite so much of a bother.

Hold on Kathleen's disillusioned look.

CUT TO:

EXT. AIRPORT - DAY

Maddie's car pulls up to the curb. As the trio gets out, David opens the trunk...A SKYCAP approaches.

As David struggles with the bags...

(CONTINUED)

CONTINUED:

SKYCAP
Need help with that, sir?

DAVID
Yeah, thanks. Wouldn't happen
to have a crane, would you?

As the two men struggle with the bags...

DAVID
(continuing)
Trouble with women...they
always overpack.

SKYCAP
What does she have in here...a
ton of bricks?

KATHLEEN
(smiling)
In a manner of speakin'.

As they put the bags on a push cart.

ON SEAN McBRIDE

in his car as he watches them.

CUT TO:

INT. AIRPORT LOBBY - CONTINUOUS

The trio wheel the two bags through the lobby.

DAVID
You realize the metal
detector's gonna have a field
day with this stuff...

KATHLEEN
That's the least of our
worries. We're bein' followed.

Maddie and David slowly glance back, and from their POV
we SEE...

SEAN McBRIDE

entering the lobby and looking around for them.

(CONTINUED)

CONTINUED:

MADDIE
What do we do now?

DAVID
Push like hell.

MADDIE, DAVID, AND KATHLEEN

speed up the pushcart and dart between oncoming
PASSENGERS.

ON SEAN McBRIDE

as he sees them and begins running after them.

ON MADDIE

as she looks back and sees him.

MADDIE
David, he's gaining on us!

DAVID
Heave!

They push harder...

CUT TO:

INT. ANOTHER SECTION OF AIRPORT TERMINAL - CONTINUOUS

...as they turn the corner, they narrowly miss hitting an
OLDER WOMAN.

MADDIE
(to Woman)
We're very sorry.

The trio speeds off again...as they look back, we SEE
from their POV...

SEAN McBRIDE

also turning the corner. He's much closer now.

MADDIE AND DAVID

as they realize that all of them are looking back and no
one is watching where they are going. As they look
straight ahead, we SEE from their POV...

(CONTINUED)

CONTINUED:

A GROUP OF CHANTING HARE KRISHNAS

who stop chanting and scatter in all directions at the approaching pushcart.

MADDIE

Oh, we're so sorry.

As one Hare Krishna gets up...

DAVID

(reaching in
his pocket; to
Krishna)

Listen, that guy back there
needs enlightening.

(hands ten
dollar bill)

Give him a book and a very long
blessing for me.

The Hare Krishnas nod excitedly and shuffle over to intercept McBride.

David tries to push the cart, but Maddie is pulling in the opposite direction...

MADDIE

No, this way!

David sees her goal...an electric cart.

ON McBRIDE

as he besieged by the Krishnas offering books, flowers, and incense. He tries to push them aside, but they are adamant that he accept a book and hear their blessing.

ON DAVID

as he pushes the two suitcases onto the electric cart.

MADDIE

C'mon, let's go! Let's go!

David realizes that Maddie is in the driver's seat. Kathleen is already sitting in back.

DAVID

(remembering)

Maybe I should drive?

(CONTINUED)

CONTINUED:

As David barely gets onto the cart...Maddie floors it.

ON McBRIDE

racing away from the trio of Krishnas, who run behind him, chanting.

KRISHNAS

Nam yo ho rin ge kee o...

Nam yo ho rin ge kee o...

McBride sees Maddie careening down the corridor in the electric cart. As another cart comes slowly pattering by, he pushes the DRIVER out and hops in.

ON DAVID

terrified as from his POV we SEE...

VARIOUS PASSENGERS

jumping aside as Maddie speeds along.

ON MADDIE AND DAVID

as she apologizes to each one.

MADDIE

I'm sorry. Excuse me. I'm
terribly sorry. Please accept
my apology.

(to David)

Where is he?

DAVID

(looking back)

Right behind us.

MADDIE

What?

Maddie looks back...David grabs the wheel.

DAVID

I hate it when you do that.

Maddie takes the wheel again.

(CONTINUED)

CONTINUED:

MADDIE
(once again a
woman
possessed)

We'll ram him.

DAVID

Oh, no.

She abruptly turns the steering wheel and the cart makes a U-TURN.

ON McBRIDE

in stunned surprise as he realizes that Maddie's cart is headed right for his. He frantically swerves to avoid the collision.

PULL BACK to show the near miss. But then Maddie does another U-turn and proceeds to chase McBride's cart back down the same corridor.

DAVID

Maddie! What are you doing?

MADDIE

(as if in a
trance)

We got him, David...we got him.

DAVID

Maddie, he's chasing us...

MADDIE

(gripping the
wheel tighter)

Not anymore he's not.

(dramatically)

Remember D Blue 3.

As Maddie gains on him, McBride realizes he's heading for a stairway. He slams on the brakes.

ON MADDIE

as she barrels towards McBride's cart.

MADDIE

(continuing)

Gotcha.

(CONTINUED)

CONTINUED:

DAVID DUCKS

PULL BACK to show Maddie's cart ramming into McBride's cart.

LOOKING UP from the bottom of the stairway, we SEE McBride and his cart come flying down the stairs.

ON MADDIE AND DAVID

stunned, as she comes out of her trance.

MADDIE

I can't believe I did that.

DAVID

You're never driving again...
ever, that's it...never.

ON McBRIDE

coming up the stairs...he appears at the top. This time he has a gun.

ON MADDIE

flooring it again and taking off in the opposite direction.

DAVID

Okay...so this is the last
time... this is it...I mean
it.

INT. SECURITY CLEARANCE - CONTINUOUS

as Maddie's cart pulls up. David and Kathleen leap out.

DAVID

(referring to
suitcases)

We're never going to get these
past them.

KATHLEEN

Trust me...it'll be fine.

David shrugs and pushes the suitcases onto the conveyer belt.

(CONTINUED)

CONTINUED:

Maddie straightens her hair, smiles at the GUARD, and casually walks through the Security Check. David and Kathleen follow after.

ON THE SUITCASES

as they go through the metal detector...Nothing.

ON DAVID

He's stunned as he watches the suitcases come out the other side and the Guard waves them on.

DAVID

How'd you do that?

Kathleen smiles and winks.

ON McBRIDE

as he sees them on the other side of the Security Clearance. He holds the gun inside his coat jacket. He stops, not sure what to do now.

ON DAVID AND MADDIE

DAVID

It's okay...he can't bring the gun through...

(thinking; to
Kathleen)

He doesn't know the same trick you do, does he?

KATHLEEN

No.

DAVID

(to McBride)

Na na na...na na na...

As the trio drag the suitcases down the long tunnel to the boarding gate...

ON McBRIDE

as he looks around...then drops his gun into a purse on the conveyor belt. He walks quickly through the Security Check.

(CONTINUED)

CONTINUED:

ON OLDER WOMAN

as all the bells and lights go off on the security machine. She is grabbed by the Guards.

ON MADDIE AND DAVID

as they drag the suitcases down the long tunnel to the boarding gate...

DAVID

Well, I guess we showed him.

ON MCBRIDE

as he steps out in front of them.

DAVID

(continuing)

Hi there...we were just talking about you.

McBRIDE

Well, Kathleen Kilpatrick, we'll play the game your way.

He grabs her arm.

DAVID

Hey, take your hands off her.

McBRIDE

(ignoring
David; to
Kathleen)

You know how the legend works... now, give me the suitcases.

DAVID

She will not.

KATHLEEN

I have to...he's captured me... I'm bound by tradition to give it to him.

(nods toward
luggage)

Go ahead, take it...it's yours now.

(CONTINUED)

CONTINUED:

McBRIDE
Your damned right it's mine.
My father died in prison
because of this gold.

MADDIE
(realizing)
Your father?...

McBRIDE
(nodding)
...was Michael McBride. He
robbed a bank with two other
men...one of them bein' Frances
Kilpatrick.

KATHLEEN
(softly;
stunned)
My father?

MADDIE
(angry)
Look, she said the gold was
yours... so why don't you just
take it and stop with these
stupid stories.

KATHLEEN
You're sayin' my father stole
that gold?

McBRIDE
Yes, and since he was lucky
enough to escape...and my
father wasn't... I figure the
rest of that gold belongs to
me.

Kathleen is crushed.

McBRIDE
(continuing)
And all this time he had you
believin' you were a
leprechaun.

McBride smiles a smug smile, struggles to pick up the
heavy suitcases, and drags them away.

(CONTINUED)

CONTINUED:

DAVID

Personally, I'm glad to get rid of that guy. He's been on my nerves this entire case.

Kathleen is stunned...dazed. Maddie puts her arm around her for comfort and support.

MADDIE

Don't pay any attention to what he said...

KATHLEEN

I have a feeling he spoke the truth.

Maddie and David exchange an awkward look.

MADDIE

I know your father meant well.

Kathleen nods in agreement.

KATHLEEN

Well, I should be gettin' to my plane now.

They start their walk to the gate down one of those long LAX tunnels.

KATHLEEN

(continuing)

Maybe Mr McBride has actually done me a favor.

DAVID

Exactly...let him tip the skycap.

KATHLEEN

What would you have done if I gave you the gold?

DAVID

Us? If you gave us the gold?

KATHLEEN

Yes.

(CONTINUED)

CONTINUED:

MADDIE

Well...if it was stolen...and
I'm not saying it was...but...
if it was stolen...we would
return it.

Kathleen looks at David. He nods his head in agreement.

KATHLEEN

I think this makes my choice
much easier.

(and then)

I don't wish to be a leprechaun
anymore.

MADDIE

What?

DAVID

(trying to
cheer her up)

Listen, just for the record, I
don't believe you're the first
leprechaun to lose a pot of
gold in 5000 years. It
probably happened before, but
they hushed it up.

MADDIE

Can you do that? Can you just
give up being a leprechaun?

KATHLEEN

I suppose. I grant other
people's wishes...now I'm goin'
to grant myself one.

DAVID

Look, if this is because of
that guy...we could go after
him again...get the gold
back...

KATHLEEN

It's not the gold.

DAVID

It's not?

(CONTINUED)

CONTINUED:

KATHLEEN

I don't want to be always
looking over my shoulder to see
who's chasing me. I don't want
to always be worryin' that the
people I get close to might get
hurt. And now the burden of
protectin' the gold is lifted.

They have arrived at the gate.

MADDIE

But what about the
traditions... the beliefs?

KATHLEEN

Traditions have a way of living
on.

MADDIE

(a little
heartbroken)

But not through you.

KATHLEEN

I'll still believe...once
somethin' is in your
heart...it's there for good.

P.A. (V.O.)

Flight 416 to Ireland...now
boarding at Gate 32.

KATHLEEN

Before I go, I would like to
ask you one last favor.

David and Maddie wait as Kathleen gathers the strength to
say...

KATHLEEN

(continuing)

Capture me.

MADDIE

What?

KATHLEEN

Capture me. All you have to do
is take my arm.

(CONTINUED)

CONTINUED:

David hesitates for a moment.

KATHLEEN
(continuing)

Please.

He looks at Maddie and then they both slowly take her arm.

KATHLEEN
(continuing)

Ich am of Irlonde.
Ant of the holy lande of Irlonde.
Gode sure, pray ich the...

(a pause)

I wish to be mortal...I wish to
be free.

(a beat)

Thank you.

DAVID

That's it?

Kathleen nods and they release her arm.

KATHLEEN
Thank you both for everything.

She looks at Maddie...they smile, then hug goodbye.

Then she looks at David...and they hug.

DAVID
Take care of yourself.

as they stop hugging...she squeezes his hand...

KATHLEEN
May the luck of the Irish be
with you both...always.

And with that, Kathleen turns and walks away.

ON DAVID AND MADDIE

as they sadly watch her.

David looks down at his hand.

From his P.O.V. we SEE...

(CONTINUED)

CONTINUED:

AN AIRPORT LOCKER KEY...CLOSE ON the numbers 7482.

MATCH CUT TO:

AN AIRPORT LOCKER

the number...7482.

Nervously, Maddie and David look at the locker, then the key, then each other.

DAVID

You want to do it?

MADDIE

No...you do it.

As he opens it...

DAVID

(a la "Let's
Make a Deal")

Okay, Monty...we'll trade you
the key for what's inside the
locker.

He OPENS the locker and there it is...the pot of gold.
David and Maddie look at it...stunned. David slams the
locker shut.

DAVID

(continuing)

The gold? She left us the
gold?

MADDIE

Then we really did capture her,
after all.

(realizing)

But what about McBride...what'd
he get?

DAVID

(dawning on him
and smiling)

Maybe a ton of bricks.

As the two laugh, David spots a Skycap.

(CONTINUED)

CONTINUED:

DAVID

(continuing)

Ah...excuse me, sir, skycap,
sir, could you help me with
something?

A MAN in his mid-fifties wearing a skycap uniform
approaches.

SKYCAP

(in a thick
Irish brogue)

Yes, sir, how may I be helpin'
you?

As a surprised Maddie and David look at the man and then
at each other, we...

FREEZE FRAME.

END OF ACT FOUR

TAG

FADE IN:

INT. DAVID'S OFFICE - DAY

David has a statue on his desk...it is of a male nude. We SEE it from the back as David pours water into the top.

ON DOORWAY

As Maddie walks in...

MADDIE

Well, I've called the authorities and they're making arrangements to send the gold back to Ireland.

(looking at
statue)

What is that?

DAVID

I thought about what you said the other day...and you were absolutely right. I shouldn't have pictures of naked women around.

(and then)

So, instead I went out and bought this nude statue.

Maddie has walked around and is looking at the front of it...her eyes widen.

DAVID

(continuing)

Pretty sensitive of me, huh? I got a boy statue instead of a girl...figured you like it more.

ON DIPESTO

in doorway. She clears her throat to get their attention, but to no avail.

(CONTINUED)

CONTINUED:

ON MADDIE

MADDIE
(in shock)
This is disgusting.

DAVID
Hey, give it a chance...I
haven't even turned it on yet.

MADDIE
Turned it on!?!

DAVID
Yeah, it's a fountain.

He flips a switch. We HEAR the sound of water flowing.

MADDIE
You are worse than disgusting.

DAVID
Does that mean you don't like
it?

ON DIPESTO

still in doorway.

DIPESTO
Excuse me.

David and Maddie look over simultaneously.

DIPESTO
(continuing)
We have a...uh...client.

DAVID
Again? We just had one.

MADDIE
(blocking
statue with
her body)
Is it a man or a woman?

DIPESTO
(looks back)
Both.

(CONTINUED)

CONTINUED:

DAVID

Well, send them in.

DIPESTO

I think it would be better if
you came out here.

MADDIE

(looking back
at statue)

Me too.

CUT TO:

INT. RECEPTION AREA - CONTINUOUS

as Maddie and David enter...

From their POV we SEE...

that the office is overflowing with clients.

ON DAVID AND MADDIE

DAVID

My god, who are all these
people? Where'd they come
from?

MADDIE

(slowly smiles;
sotto)

It came true...it really came
true.

(extending her
hand)

Thank you for choosing the Blue
Moon Detective Agency...I'm
Madelyn Hayes.

On Maddie's warm smile, we...

FREEZE FRAME

THE END