

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

"T'WAS THE EPISODE BEFORE CHRISTMAS"

REVISED DRAFT  
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"T'WAS THE EPISODE BEFORE CHRISTMAS"

ACT ONE

FADE IN:

1 A PACKAGE

...beautifully gift wrapped with a LARGE BOW on top...  
REVEALED to us in BLINKING LIGHT...

2 A TRAY OF CHRISTMAS COOKIES

...GINGERBREAD MEN and CHRISTMAS TREES...cooling on cookie  
sheet in a DARKENED KITCHEN...

3 A STOCKING

...THREE of them in fact...hung with care ABOVE a  
FIREPLACE...

4 LONG SHOT

...to REVEAL that we are in a darkened APARTMENT LIVING  
ROOM...the only light...the blinking Christmas bulbs  
on the TREE in the center of the room...and it looks  
like a scene out of a story book or a Disney movie...  
and we HOLD for a LONG MOMENT...and then...

SHOCK CUT TO:

5 EXT. THE APARTMENT BUILDING - NIGHT

...as SEEN FROM ABOVE...and a BLACK LIMOSINE SLIDES into  
FRAME...and STOPS...cold, white exhaust smoke coming from  
its tail pipe...and after a MOMENT...two MEN step from the  
car and make their way TOWARDS the BUILDING...and we...

SHOCK CUT TO:

6 A WOMAN'S FACE

...buried in a pillow...her eyes closed...and behind her  
we can just make out the vague outline of A MAN...also  
asleep...and then...FROM SOMEWHERE UNSEEN...we HEAR  
a SOUND...and THE WOMAN'S EYES OPEN...

7 ON THE PACKAGE WITH THE BOW

...on the floor...under the tree...and SUDDENLY a TRIANGLE  
of HALLWAY LIGHT WASHES OVER IT...and we SEE the SHADOW  
of a DOOR OPEN and CLOSE OVER IT...

(CONTINUED)

8 ON THE MAN AND WOMAN

...in bed...FROM ABOVE...as she ROLLS OVER...and begins to SHAKE HIM gently...

9 ON HIM

...as his eyes OPEN SLOWLY...his wife's face above him...painted with concern...

HER

Joseph? I hear something out in the living room...

HIM

(a small smile)  
There's nothing...

...and then...we HEAR another SOUND...and he DOES TOO... and he STOPS SHORT...

HIM

(throwing  
the covers off  
of himself)  
Wait here...

10 ANOTHER ANGLE

...and we WATCH...as he PULLS HIMSELF out of bed...THROWS on his robe...and makes his way across THE BEDROOM... and as he does...we can't help but notice the CRIB...over on one side of the room...

11 INT. THE LIVING ROOM

...as he makes his way OUT the BEDROOM DOOR...and into the LIVING ROOM...the BLINKING CHRISTMAS TREE LIGHTS playing across his face...and from SOMEWHERE UNSEEN...

VOICE

Hey, Joseph...

...and the MAN TURNS QUICKLY to DISCOVER...

12 THE TWO MEN

...standing in the shadows...and they move towards him...

CONTINUED

LEONARD (Cont'd)  
(looking around  
at the place)

...this is it? This is the best  
the Witness Protection Program  
could do? An apartment? A tiny  
apartment? Hell...my cell was  
bigger than this place...

ON JOSEPH

...taking a STEP BACK for every STEP FORWARD that LEONARD  
takes...

JOSEPH  
Hey...Leonard...I didn't want  
to testify...

INT. THE BEDROOM

...as Mary PUSHES the blankets off of herself...and makes  
her way to...

THE BEDROOM DOOR

...as it OPENS a CRACK...Mary's eye searching for and  
SUDDENLY SPOTTING...

JOSEPH - MARY'S P.O.V.

...through the crack in the door...on his knees...Leonard's  
henchman holding him by the hair...

LEONARD  
(looking down at  
him)

You cut a stupid deal, Joseph.  
You thought I wouldn't find you?  
You thought I'd just rot in jail  
and never come look for you?

INT. THE BEDROOM

...as Mary quickly TURNS from the door...and as quietly as  
she can...makes her way over to...

THE CRIB

...as she bends down over it and REMOVES...

A SLEEPING BABY

...wrapped in blankets...

INT. THE LIVING ROOM

...Joseph still on his knees...

JOSEPH

Leonard...you have to believe  
me...I had no choice...

LEONARD

I do believe you. I bet you  
feel just awful about it...  
sending your best friend and  
partner to jail.

(pulling a bottle  
of whiskey out  
of his pocket)

I bet the memory of that  
has haunted you for years...

(unscrewing the  
top)

I know it's helped me come  
to grips with your suicide.

ON JOSEPH

...looking up at him...

JOSEPH

Suicide?

INT. THE BEDROOM

...as Mary clutches the baby to her...her back pressed  
to the wall by the bedroom door...

INT. THE LIVING ROOM

...as Leonard takes the bottle of whiskey...

CONTINUED

CONTINUED

LEONARD

That's the way I heard it...

...and begins pouring it into Joseph's mouth...over his face...as his henchman works to keep the man's lips open...

LEONARD

Got stinking drunk a week before Christmas and fell over his balcony...

ON JOSEPH

...as Leonard jams the neck of the whisky bottle into Joseph's mouth...his face painted with terror...

ANOTHER ANGLE

...and as we watch...and listen to Joseph gag...we can't help but notice behind him...Mary...the baby clutched to her...making her way through the shadows...past the backs of both Leonard and his henchman...

LEONARD

Three years I've been waiting to catch up with you, Joe... three years...!

ON THE FRONT DOOR

...as Mary arrives there...and it is CLOSED...and it is plain to see from the expression on her face...that there is no way to open it without making noise enough to attract the attention of both Leonard and his henchman...so Mary stands there...in the shadows...as...

FAVORING LEONARD

...the bottle now empty...

LEONARD

Hey Joe...I think I hear Santy Claus outside. Want to go out on the balcony and take a look?

ANOTHER ANGLE

...as the two men pick up their prisoner...

JOSEPH

No!!!!

CONTINUED

...and begin to DRAG him across the room...and behind them...  
Mary takes the opportunity to reach over and...

ON THE FRONT DOOR

...as she OPENS it a CRACK and slips out...just as...

THE THREE MEN

...make their way into...

INT. THE BEDROOM - NIGHT

...as Leonard and his henchman drag in Joseph...and Leonard  
reaches over and flips on...

THE LIGHTS

...and Leonard SUDDENLY stops DEAD in his tracks...his  
eye caught by something we cannot SEE...

TIGHTER ON LEONARD

...a glint of panic playing in his eyes...

LEONARD'S P.O.V.

...and there on the dresser...a wedding picture...bottles  
of perfume...a jewelry box...

ON LEONARD

...as he turns and sees...

THE CRIB

...empty...

ON LEONARD

...and he looks down at...

JOSEPH

...his hair and neck still held by the henchman...

CONTINUED

LEONARD

You're married?  
 (and then)  
 You have a kid?  
 (and then)  
 Where are they?!!!!

...and Joseph SAYS NOTHING...just looks at Leonard...

ON LEONARD

...turning to his henchman...

LEONARD

Toss this trash. I'll be back.

ANOTHER ANGLE

...and with that he TURNS...and makes his way through the apartment...TEARING out the FRONT DOOR...as we...

SHOCK CUT TO:

MARY AND THE BABY

...from ABOVE...in the apartment stairwell...the baby CRYING ITS LUNGS OUT...as Mary races up one flight of stairs to another...

ON MARY

...as she stops...and catches her breath...clutching the baby to her...

MARY

(to the baby;  
 softly;  
 rocking it)  
 Please don't cry...

...and SUDDENLY there is a BANG...

FROM ABOVE

...and we SEE that one of the STAIRCASE DOORS has crashed open...and we look down on Leonard...several floors below her...

LEONARD

Season's greetings...

...and as he STARTS up the STAIRS TOWARDS HER...we...



CONTINUED

SHOCK CUT TO:

A RUBBER BASKET

...empty...as SEEN FROM ABOVE...and then...from somewhere unseen...a pair of UNDERWEAR is dropped into it...and we HEAR...

THE RONETTES

"Oh...

You better watch out...

You better not cry...

You better not shout...

I'm telling you why...

...and as the basket is filled up with more laundry we PULL BACK TO REVEAL that we are in ANOTHER APARTMENT...not that much unlike the apartment we were just in...almost the identical layout...except that instead of a full size Christmas tree...this one sports a small plastic one that sits on top of a television by the fireplace...

ANOTHER ANGLE

...and we watch...as SOMEONE in a LONG, RED NIGHT-DRESS, with a pointed ELVES CAP on their head...continues to throw laundry into plastic baskets on the floor while singing along with THE RONETTES on the radio...and bending down to pick up one of the baskets...she TURNS TOWARDS US...and there is no mistaking...

MS. DIPESTO

(singing alone)

Santa Claus is coming to town...

Ba-du, ba-du...

Santa Claus is coming to town...

Ba-du, ba-du...

FOLLOWING HER

...as she makes her way across the apartment...and out the front door...basket of laundry in her hands...

MS. DIPESTO

San-ta Claus is coming...

To town!

INT. THE APARTMENT HALLWAY - NIGHT

...as Dipesto makes her way down it...and we FOLLOW HER...

DIPESTO

(singing)

He sees you when you're sleeping...

He knows when you're awake...

He knows when you've been  
bad or good...

So be good for goodness sake...

...and TURNS into a DOOR MARKED LAUNDRY ROOM...

REVERSE ANGLE

...and NO SOONER has Dipesto disappeared than out of the door marked "FIRE EXIT" comes Mary...her baby still pressed to her...

TIGHTER ON MARY

...rushing down the hall...looking behind her from time to time...and SUDDENLY HEARING...the SOUND of the FIRE DOOR OPENING BEHIND HER...and she QUICKLY turns...and SEES...

DIPESTO'S DOOR

...still open...

DOWN THE HALL

...and we watch...as the second Leonard makes his way out of the fire door...Mary slips into...

INT. DIPESTO'S APARTMENT

...closing the door with her back...standing there for a LONG MOMENT...breathing hard...and we...

SHOCK CUT TO:

DIPESTO

...loading clothes into a washing machine...when SUDDENLY there is a BANG...and she TURNS her head with a START to DISCOVER...

LEONARD

...standing in the doorway...she clearly is not what he expected...

CONTINUED

LEONARD  
(for lack of anything  
better to say)

Sorry.

ON DIPESTO

...a shrug...

DIPESTO  
That's okay...  
(and then;  
a glance to the  
laundry room door)  
How could you know they oiled  
it today?

ON LEONARD

...and he has no idea what this means...but he smiles  
just the same and steps back out of the LAUNDRY ROOM...

ON DIPESTO

...watching him go...and we HOLD FOR A MOMENT...and then...

SHOCK CUT TO:

INT. THE APARTMENT HALLWAY - NIGHT

...as Dipesto makes her way up it...back towards her  
apartment...carrying her empty laundry basket...

DIPESTO  
(singing to herself)  
Santa Claus is coming to town...  
Santa Claus is coming to town...

ANOTHER ANGLE

...as she TURNS towards her apartment door...and SEES  
that it...

DIPESTO'S APARTMENT DOOR

...is LOCKED...

ON DIPESTO

...with a FROWN...as she pulls a key from the string around  
her neck...and...

CONTINUED

DIPESTO  
(singing as she  
unlocks the door)  
Santa Claus is coming...  
To town!

...and she PUSHES the door open and STEPS INTO...

INT. DIPESTO'S APARTMENT

...as she makes her way in...setting down her one laundry  
basket...moving towards the other full one...and then...

TIGHTER ON DIPESTO

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

DIPESTO'S P.O.V.

...and there...lying on the top of the pile of laundry...  
wrapped in a blankets...is a baby...

ON DIPESTO

...as she looks at it...and then at...

THE CHIMNEY

...behind it...

ON DIPESTO

...as she puts two and two together...

DIPESTO

Wow...

...and we...

SHOCK CUT TO:

ELEVATOR DOORS

...as they opens...and a pair of women's feet make their  
way out...

INT. BLUE MOON CORRIDOR - DAY

...as Maddie makes her way down it...HUMMING..."SANTA CLAUS IS COMING TO TOWN"...and as she ROUNDS the BEND and makes her way TOWARDS the AGENCY DOOR...she STOPS...

TIGHTER ON MADDIE

...through the glass...her attention captured by something we cannot SEE...

MADDIE'S P.O.V.

...THROUGH the GLASS...a BUSTLE of ACTIVITY...every worker at their desk and on a phone...jumping from one line to the other...and even from out here in the hall...we can hear the phone RINGING OFF THE HOOK...

FOLLOWING MADDIE

...as she SLOWLY moves from her vantage point...and into...

INT. THE BLUE MOON DETECTIVE AGENCY - DAY

...as Maddie COMES THROUGH THE DOOR...the din FIVE TIMES LOUDER on this side of the GLASS...not understanding this at all...the place FILLED with the SOUND of RINGING PHONES and PEOPLE ANSWERING THEM...

TIGHTER ON MADDIE

...as she stands there...frozen in place...watching this... as we...

SHOCK CUT TO:

A TELEPHONE

...as it RINGS...and a HAND REACHES INTO FRAME...and brings the RECEIVER up TO it's EAR...and DAVID SWIVELS INTO FRAME... and we REALIZE that we are in HIS OFFICE...and as he CLEARS HIS THROAT we LISTEN as...

DAVID

(into phone)

North Pole. Santa speaking...

...and he listens for a moment and SMILES...

CONTINUED

DAVID

Sure I'm sure this is Santa.  
Who's this?

(and then)

Ingrid?

(and then;  
a curious  
smile)

How old are you Ingrid?

(and then)

Twenty three? Really?

(and then;

an important question)

So tell me, Ingrid...you been  
good? You been good alot?

(and then)

You ever been *great*, Ingrid?

(and then)

You want to be?

(and then)

You kidding? Why do you think  
Santa's always so jolly?!

...and at that EXACT MOMENT...directly behind David...his  
OFFICE DOOR SMASHES OPEN...Maddie standing in the doorway...  
smoke coming out of her ears...

DAVID

(quickly into  
phone;  
pulling his feet  
off the desk)

Woo Ingrid...gotta go. Head  
Elf just walked in and she doesn't  
look happy.

(and then)

You got it. A week from tonight.

(and then)

I'll be the one in red.

...and with that he hangs up the phone...and looks up  
at...

MADDIE

...not happy...

## ANOTHER ANGLE

...as David smiles back just the same...

DAVID  
(brightly)  
Morning!

MADDIE  
You got that right.

DAVID  
(her tone not lost  
on him)  
Oooohhh....  
(and then)  
Shot in the dark. You're not  
happy.

MADDIE  
I would like to know what is  
going on.

DAVID  
Going on?

MADDIE  
Going on. In our outer office.  
In your inner office. Phones  
are ringing off the hook...and  
people are answering them  
"North Pole". Why are they doing  
that?

DAVID  
Cause if they answered them  
any other way no one would  
believe Santa Claus was here.

MADDIE  
(seating herself)  
I see.

DAVID  
(amazed)  
You do?

MADDIE  
No...I don't. I just wanted to  
see what it would feel like to  
say I did for once.  
(and then)  
It doesn't feel any different.

CONTINUED

...and at that EXACT MOMENT the PHONE RINGS again...

DAVID  
 (to Maddie)  
 Excuse me.  
 (reaching across  
 his desk;  
 scooping up the  
 phone)  
 North Pole. Santa speaking.  
 (and then)  
 Oh...well...one second...  
 (and then;  
 COVERING the phone;  
 TURNING to Maddie)  
 He wants to speak to you.

ON MADDIE

...surprised...taking the phone...

MADDIE  
 To me?  
 (and then;  
 pressing the  
 phone to her ear)  
 Hello?  
 (and then;  
 a LOOK to DAVID)  
 No. This is not Mrs. Claus!

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

ANOTHER ANGLE

...as David leaps for it...

DAVID  
 What are you doing?  
 (into the phone)  
 Hello? You still there? She  
 didn't mean it.  
 (realizing he's  
 lost him;  
 hanging up the  
 phone)  
 Well I hope you're happy.

CONTINUED



CONTINUED:

81

MADDIE

David...will you please tell  
me what is going on?

DAVID

Santa's Hotline.

MADDIE

Santa's Whatline?

DAVID

Santa's Hotline.

FOLLOWING DAVID

82

...as he walks to the window...dramatically opening the  
blinds...

DAVID (cont'd)

Look out there, Maddie. What  
do you see?

MADDIE

(as she begrudg-  
ingly FOLLOWS  
HIM to the  
window)

You ever notice you answer all  
my questions with questions?

DAVID

(turning to  
her)

Do I?

(and then;  
turning back  
to the window)

I see a world starved for hope.  
A world starved for fantasy.  
A world starved for joy.  
(and then)

How 'bout you?

MADDIE

I' m fine. I ate before I came  
in.

(and then)

I don't know if you noticed...  
but you just did it again...

(CONTINUED)

CONTINUED:

82

DAVID

What's that?

MADDIE

Answered a question with a question.

DAVID

I did?

ON MADDIE

83

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

ANOTHER ANGLE

84

...as David SHRUGS a small shrug...

DAVID

Where was I?

MADDIE

Everyone was starving.

DAVID

Ah yes...Now you may not believe this about me...but I take all this pain and suffering very personally...

MADDIE

I'll bet you do...

DAVID

Many's the night I've sat up thinking...

MADDIE

Imagine that...sitting and thinking...

DAVID

And last night it hit me!

MADDIE

Left a bruise, I hope...

DAVID

Who's the one beacon of hope, fantasy and joy still left out there?

(CONTINUED)

CONTINUED:

84

MADDIE  
Steven Spielberg?

DAVID  
Santy Claus!

MADDIE  
Oh yeah...

DAVID  
But all is not well at the  
North Pole...

MADDIE  
No, huh?

DAVID  
No Maddie...you see, we live  
in an age of state of the art  
technology...global travel...  
split second communications...

MADDIE  
And that's bad?

DAVID  
It is if you're Kris Kringle...

MADDIE  
Do tell...

DAVID  
Alright...I will...  
(and then;  
crouching  
down behind  
her chair;  
painting a  
picture for  
her)  
You're a child...

MADDIE  
(taking it per-  
sonally)  
Watch it...

DAVID  
(ignoring that)  
...and you want to tell Santa  
Claus what to bring you for  
Christmas. What do you do?

(CONTINUED)

CONTINUED:

84

MADDIE

Write him a letter?

DAVID

You don't know many kids...do  
you? Nobody writes anymore.

MADDIE

They don't?

DAVID

Hell no. They're too busy  
studying for S.A.T.'s...apply-  
ing for credit cards...looking  
for tax shelters...

MADDIE

The joys of childhood...

DAVID

And that's where Santa's Hotline  
come in. By simply dialing our  
convenient 900 number...children  
from all over the free world can  
converse directly and in total  
privacy with Old Saint Nick or  
one of his personally selected  
helpers for just a dollar seventy-  
five a minute plus the cost of  
the toll call.

ON MADDIE

85

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

ON DAVID

86

...a big smile...

DAVID

You like?

ANOTHER ANGLE

87

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

MADDIE

I hate!

DAVID

Sure you don't want to take  
another minute and think about  
it?

ON MADDIE

88

...as she TURNS...and STARTS for the office door...

MADDIE

(as she makes  
her way out  
of the office)

Just when I think you've sunk  
as low as you can go...you  
find a basement door...

DAVID

(following her)

Check me here...but you seem  
a trifle disturbed...

...and as they walk through the OFFICE DOOR we...

CUT TO:

INT. THE RECEPTION AREA

89\*

...as Maddie...followed by David...charges through...

MADDIE

(calling back  
to him as  
she walks)

You have the morals of a  
rabbit...the character of a  
slug...and the brains of a  
platapus...

DAVID

You're making me blush...

ON MADDIE

90\*

...as she STOPS...and TURNS...to him...

MADDIE

How a man can stoop to making  
a profit off of Christmas...

DAVID

(cutting her  
off)

It's easy. You call the phone  
company...take out ads...I had  
the whole thing cranking in  
an hour and a half...

(CONTINUED)

CONTINUED:

90

MADDIE  
(looking at  
him)

Uhhhhh!

(and then)

I just want to scrape you off  
the bottom of my shoe!

...and with that...she TURNS AGAIN and STORMS OUT OF FRAME...  
and TOWARDS her OFFICE...

ON DAVID

91

...watching her go...

DAVID  
(calling after  
her)

Hey! You're not fooling me...  
I know what that means.

...and with that HE TURNS...and starts TOWARDS HIS OFFICE...

ON MADDIE

92

...heading TOWARDS us...almost through her OFFICE DOORWAY...  
when from somewhere UNSEEN we HEAR the CRY of a BABY...and  
MADDIE stops DEAD in her tracks...

ON DAVID

93

...heading TOWARDS us...almost through his OFFICE DOORWAY...  
when once again from somewhere UNSEEN...we HEAR the SOUND  
of a BABY...and DAVID stops DEAD in his tracks...

ON THE TWO OF THEM

94

...as they TURN...in almost perfect synchronization...and  
look at each other and...

MADDIE  
Did you hear a baby?

DAVID  
Did you hear a baby?

...SUDDENLY...there is yet another BABY CRY...and...

THE ENTIRE AGENCY

94A

...stops what it's doing...PERFECT SILENCE...TURNS and LOOKS  
AT EACH OTHER and...

EVERYONE  
(in perfect unison)  
Did you hear a baby?

WIDE SHOT

95

...David on ONE SIDE of the FRAME...MOVING OUT OF his office DOORWAY and into the reception area...Maddie on the OTHER SIDE of the FRAME...MOVING OUT OF her DOORWAY and into the reception area...and in the MIDDLE...

MS. DIPESTO

96

...behind the reception counter...pulling off her coat... clearly having just arrived...

ON DAVID

97

...slowly walking towards Maddie as he talks...

DAVID

(to Maddie)

Where did it sound like it came from to you?

ON MADDIE

98

...slowly walking towards David as she talks...

MADDIE

I'm not sure...where did it sound like it came from to you?

ON DIPESTO

99

...her eyes ricocheting BACK and FORTH from Maddie and David as they...

ANOTHER ANGLE

100

...draw CLOSER and CLOSER to...

FAVORING MS. DIPESTO

101

...who HEARS the PHONE RING...and PANICKED...GRABS IT...

DIPESTO

Santa's Hotline...

Ho, ho, ho...

We're hear to listen...

So, so, so...

...and from SOMEWHERE UNSEEN there is yet ANOTHER BABY'S CRY...and Dipesto's eyes ricochet FASTER...as she CONTINUES... Maddie and David DRAWING CLOSER...

(CONTINUED)

CONTINUED:

101

MS. DIPESTO (cont'd)

Tell me what you want...  
 Tell me what you'd like...  
 A baby doll?...  
 Or a shiny new bike?  
 Just tell me what it is...  
 I'll tell you know who...  
 And if you've been good...  
 He'll bring it to you.  
 (and then;  
 into the  
 phone)

What baby? I don't hear any  
 baby?

...and she LOOKS UP AT...

MADDIE AND DAVID

102

...standing over her now...looking at her...

ON MS. DIPESTO

103

...the baby still crying...the phone still in her hand...

MS. DIPESTO

(into phone)

Thanks Kid. Just for that...  
 you're not getting anything  
 this year.

...and with that she SLAMS the phone down on its CRADLE...  
 and REACHES DOWN beneath her reception desk...and PULLS UP  
 a MOSES BASKET...and inside is a SMALL BABY...

MS. DIPESTO

I think I need to talk to some-  
 one about maternity leave.

ON MADDIE AND DAVID

104

...and as the TWO of them EXCHANGE a glance...we...

FADE OUT

END OF ACT ONE



ACT TWO

FADE IN:

TIGHT ON A BABY'S FACE 105

...looking lovingly UP AT...

MS. DIPESTO 106

...who sits on the couch in MADDIE'S OFFICE... the baby in a blanket in her arms...

ANOTHER ANGLE 107

...as David LEANS forward and gives the baby a tickle with his finger...and Maddie paces...

MADDIE

So you just walked in...and there he was?

DIPESTO

Right on top of the delicates and fine fabrics...

MADDIE

Well...it's clear what we have to do...

ON DIPESTO 108

...leaning down to the baby...taking a sniff...

DIPESTO

Why...do you smell something?

ANOTHER ANGLE 109

...as Maddie seats herself on the edge of the dest...

MADDIE

No. I mean...we have to call the police.

DAVID

Why? What's the kid done?

DIPESTO

(not understanding)  
The police?

(CONTINUED)

CONTINUED:

109

MADDIE

Ms. Dipesto...this baby belongs  
to someone. Someone who is  
probably worried sick about  
where he is.

ON DIPESTO

110

...and it's clear from the expression on her face that she  
hadn't thought of this before...

DIPESTO

Oh...

(and then;  
sadly)

Yeah...

(and then;  
sadder still)

Right...

ON DAVID

111

...quickly jumping up...

DAVID

On the other hand...it just  
may be that whoever left this  
baby knew exactly what they  
were doing...

(and then;  
a WINK and  
a LOOK to  
Dipesto)

...and exactly who they were  
leaving it with...

ON DIPESTO

112

...clearly touched by that...

DIPESTO

Thank you, Mr. Addison...

ANOTHER ANGLE

113

...as Maddie GRABS David's arm...

MADDIE

May I speak to you outside...?

...and not waiting for an answer...she opens her OFFICE DOOR  
and leads him out to...

INT. THE RECEPTION AREA

114

...CLOSING the office door behind her...

MADDIE

What are you doing?

DAVID

I don't know Marty...what do you want to do?

MADDIE

I mean with her. Encouraging her like that. She has no business keeping that baby and you know it.

DAVID

Hey...I don't know it. I don't know anything...

MADDIE

Will you put that in writing?

DAVID

(ignoring that)

I know this...you call the police and you know what's going to happen?

MADDIE

Sure...they'll take that baby and return it to its rightful mother.

DAVID

If there is a rightful mother... if the rightful mother isn't fourteen and wasn't just abandoning it...if the rightful mother can be found...if the rightful mother is even interested in getting the baby back...

MADDIE

What's your point?

DAVID

It's Christmas.

MADDIE

So?

(CONTINUED)

CONTINUED:

114

DAVID

So? Did you see the look in  
old Agnes's eyes. Hell...they  
were both pointing in the same  
direction for once...

MADDIE

(turning;  
starting to go)

Please...

DAVID

(grabbing her;  
stopping her)

Maddie...c'mon...given a choice...  
where would you rather that  
baby spend the holidays? Inside  
some cold, sterile institution...  
or under the loving and watchful  
eye of Agnes Dipesto?

ON MADDIE

115

...unimpressed...turning...starting to go again...

MADDIE

I'm calling the police...

ON DAVID

116

...grabbing her arm again...turning her around again...

DAVID

Fine...call 'em. Just don't  
tell them you've found a baby.

ANOTHER ANGLE

117

...as Maddie just looks at him...

MADDIE

And what would you have me say.

DAVID

Ask 'em if they're looking for  
any...and if they are...what  
do they look like?

MADDIE

And if they say no?

(CONTINUED)

CONTINUED:

117

DAVID

Dipesto watches the baby while  
you and I go out and find the  
mother.

MADDIE

Find the mother? How are we  
going to do that?

DAVID

We're detectives...remember?

MADDIE

And Dipesto...? What does she  
know about babies?

DAVID

(slipping his  
arm around her;  
opening the  
office door)  
There's a first time for  
everybody.

MADDIE

But it costs money to take  
care of babies...

DAVID

You'll give her a raise...

MADDIE

(as she glides  
inside the office  
and out of view)  
But she lives in a tiny apartment...

DAVID

(a wink to the  
audience;  
just before  
he slips  
inside)  
They can stay at your place...

...and just as David disappears behind the door...we HEAR...

MADDIE (O.C.)

(hearing that)  
They can WHAT?

...and we...

SHOCK CUT TO

INT. THE B.M.W. - DAY

118

...David DRIVING...Maddie on the PASSENGER SIDE...

DAVID  
(after a long  
moment)  
Cute kid, huh?

MADDIE  
Excuse me?

DAVID  
That baby. Cute...huh?

MADDIE  
Yeah. Sure. I suppose.

DAVID  
"Yeah? Sure? You suppose?"  
(and then)  
What's the matter?

MADDIE  
What makes you think something's  
the matter?

DAVID  
I don't know. You didn't make  
much of a fuss about that baby.

MADDIE  
And that means something's the  
matter?  
(and then)  
David...that's just not me...  
I'm not one of those women who  
make a fuss over children.

DAVID  
Really?

MADDIE  
Really..

DAVID  
Yeah?

MADDIE  
Yeah.

DAVID  
Wow...

(CONTINUED)

CONTINUED:

118

MADDIE

Wow.

...and there is A LONG SILENCE...

DAVID

(suddenly)

I'm just really surprised.

MADDIE

(she thought it  
was over)

About what?

DAVID

About your attitude.

MADDIE

About what?

DAVID

About children.

MADDIE

How can you be surprised by my  
attitude about children when  
you don't know what my attitude  
is?

DAVID

Well...it's pretty obvious.

MADDIE

Pretty obvious?

DAVID

Pretty obvious.

MADDIE

David...I don't want to  
have this conversation...

DAVID

You don't?

MADDIE

I don't.

DAVID

You don't...you don't.

(CONTINUED)

CONTINUED:

118

Fine... MADDIE

Fine... DAVID

Good... MADDIE

Good... DAVID

...and there is ANOTHER LONG SILENCE...

DAVID  
(after a LONG  
MOMENT)  
I'm going to say something...

MADDIE  
How unusual...

DAVID  
And it may sound out of line...

MADDIE  
Hard to believe...

DAVID  
But me...personally...I think  
you'd make a helluva mother.

ON MADDIE

118A

...as she sits there for the LONGEST TIME...

MADDIE  
(finally;  
this is hard;  
not looking at him)  
Thank you.

ANOTHER ANGLE

118B

...as another moment goes by...

DAVID  
I mean...it's not my place  
to say...but I just have this  
instinct...

(CONTINUED)



CONTINUED:

118B

MADDIE

Well...it doesn't matter. We'll probably never know...

DAVID

What makes you say that?

MADDIE

What do you mean...what makes me say that? Look at my life, David. I'm alone... I'm trying to make a business work...I'm...I'm...

DAVID

You happy?

MADDIE

Happy?

DAVID

I mean...if you wanted to have a child...

MADDIE

But I don't...

DAVID

But if you did...

MADDIE

But I don't...

DAVID

But if you did...

MADDIE

But I don't...

DAVID

But if you did...

MADDIE

What?

DAVID

I would help.

MADDIE

(amused)  
You would, huh?

(CONTINUED)

CONTINUED:

118B

DAVID

Hey...what are friends for?

MADDIE

That's not the help I need...  
thank you.

DAVID

That's not the help I meant. I  
meant...if you met somebody...and  
if you wanted to have a baby...  
I'd help...I'd hold down the fort  
at the office if you wanted to  
stay home...

MADDIE

What? You mean you won't have the  
baby for me?

DAVID

Hey...I wish I could.

MADDIE

You do, huh?

DAVID

Really...I would if I could.

MADDIE

Sure you would.

DAVID

I would.

MADDIE

Yeah. Right.

DAVID

I mean it.

MADDIE

Sure you do.

DAVID

You don't believe me?

MADDIE

No.

DAVID

Why not?

(CONTINUED)

CONTINUED:

118B

MADDIE

Because...that's one of those things men say...because they know it will never happen.

DAVID

Well I mean it...  
(and then)  
...so if you ever change your mind...

MADDIE

(finishing the sentence for him)

...you'll have the baby for me...

DAVID

I'll give it my best shot...

MADDIE

What a guy...

...and we...

SHOCK CUT TO:

EXT. DIPESTO'S APARTMENT - NIGHT

119

...as the B.M.W. PULLS OVER to the CURB in front of an OLD, PREWAR BUILDING. And AFTER A MOMENT...David and Maddie HOP OUT of the CAR...and make their way TOWARDS...

MADDIE

I don't even think she's ever been to my house...

(and then)

I know I've never been here...

DAVID

(UNLOCKING the LOBBY door with a KEY)

Well then...this is going to be a big thrill for you...

INT. THE BUILDING LOBBY - NIGHT

120

...as David and Maddie MAKE THEIR WAY INTO IT...David fishing through his pockets...

DAVID

Let me just make sure I've got the apartment door key...

(CONTINUED)

CONTINUED:

120

VOICE (O.C.)  
You people live here?

...and DAVID and MADDIE TURN with a START to DISCOVER...

A MAN

121

...black...leaning OUT OF SIGHT against a lobby wall...  
dressed in a non-descript suit...extending one hand for  
shaking...the other offering his business card...

REUBEN  
(to David)  
Reuben King,  
(and then;  
extending his  
hand to Maddie)  
How are you today? Mr. and  
Mrs...?

DAVID  
(quickly)  
Dipesto. Seven-Twenty-Three. \*

MADDIE  
(reading from  
his card)  
Department of Justice?

REUBEN  
(taking back his  
card)  
We're investigating a little  
mishap that occurred in the building  
yesterday evening...asking all  
the tenants what they saw or  
heard. I was wondering if I  
might ask you folks to follow  
me up to Three-Sixteen? \*

...and as Maddie and David EXCHANGE A GLANCE...we...

SHOCK CUT TO:

AN APARTMENT DOOR

122

...a key rattling in the lock...and after a MOMENT...the  
DOOR OPENS and in walks Reuben...

REUBEN  
(calling into the  
apartment)  
Saul? Jim? Company!

(CONTINUED)

CONTINUED:

122

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

ANOTHER ANGLE

123

...as the three of them MAKE their WAY INSIDE...and two other men STEP OUT from THE KITCHEN...

REUBEN  
 (making the  
 introductions)  
 Guys...  
 (indicating  
 Maddie and  
 David)  
 ...this is the Dee-pesto family  
 from Seven-Twenty-Three upstairs... \*

SAUL  
 (offering his  
 hand to David)  
 Saul King...

JIM  
 (offering his  
 hand to Maddie)  
 Jim King...

DAVID  
 (looking to  
 Reuben once more)  
 And your name again?

REUBEN  
 Reuben King.

DAVID  
 Three kings?

REUBEN  
 That's right.

DAVID  
 (looking at himself  
 and Maddie)  
 Two aces...  
 (turning back to  
 Reuben)  
 ...you win.  
 (a private aside  
 TO MADDIE)  
 You see this? The King Family...

(CONTINUED)

CONTINUED:

123

MADDIE  
(ignoring that)  
Mr. King...  
(and then;  
realizing;  
indicating Reuben)  
...this Mr. King...said something  
about a mishap last night?

SAUL  
You folks know the Goodman's?

MADDIE  
The Goodman's?

JIM  
They lived here. It appears  
that last night Mr. Goodman  
drank too much and fell off  
his balcony.

MADDIE  
How horrible.

DAVID  
What's the Department of Justice  
care about a guy taking a swan  
dive off his terrace?

REUBEN  
Mr. Goodman was participant in  
our Witness Protection Program.  
He testified for us several  
years ago in a racketeering  
case and in return we provided  
him with a new identity. We  
just have to be sure there was  
no foul play.

MADDIE  
Do you suspect there was?

REUBEN  
Well...nobody seems to know  
where Mrs. Goodman is. Or  
the baby.

ON DAVID AND MADDIE

124

...the nerve has been hit...they exchange a glance...

(CONTINUED)

CONTINUED:

124

MADDIE

Baby?

ANOTHER ANGLE

125

...as the three men nod...

SAUL

They had a six month old boy.

JIM

Nobody's seen either of them  
since last night.

(and then)

You folks don't know anything...  
do you?

ON DAVID AND MADDIE

126

...looking at each other...and then at the THREE KINGS...

MADDIE

Us?

DAVID

(pointing to  
Maddie and  
then to himself)

Dumb and dumber?

(and then)

Nah...we don't know a thing.

(turning to  
Maddie)

Do we?

MADDIE

Wait a second...

(turning to  
him)...who's Dumber?

...and we...

SHOCK CUT TO:

INT. THE CAR - NIGHT

127

...David once again driving...Maddie once again lost in  
thought...

(CONTINUED)

CONTINUED:

127

MADDIE

(after a long  
moment)

That little baby's mother isn't  
coming back...is she?

DAVID

Not if she's the one who showed  
her husband that short-cut to  
the street. No.

MADDIE

(shaking her  
head)

I knew it...I knew it...

DAVID

What'd you know?

MADDIE

I knew I should have called  
the Police this afternoon.

DAVID

Why? What difference would  
it have made?

MADDIE

(turning to him)

What difference would it have  
made?

(and then)

What difference would it have  
made?!

(and then)

Don't you see what's going to  
happen? By tomorrow this whole  
story's going to be on the  
news...in the papers!

(displaying the  
headline)

"HUSBAND MURDERED. MOTHER  
AND CHILD SOUGHT!"

(and then)

"CHILD" is at my house, David.  
That makes me something. An  
accessory...or something...

DAVID

It makes you a nice person.

(CONTINUED)



CONTINUED:

127

MADDIE (Cont'd)

Something you go to jail for...  
I think.

DAVID

You think so, huh?

MADDIE

Yes. I think so. Huh.

(and then)

Why am I talking to you?

It was talking to you that got  
me in trouble in the first  
place...

(and then)

Just drop me off at my house.

(and then;

quickly;

to herself)

I'll just tell Dipesto what's going  
on and call the Police. That's all  
I can do. I mean...I really have no  
choice...

DAVID

You wouldn't consider letting it  
wait until morning... would you?

MADDIE

What?

DAVID

Morning?

(and then)

C'mon... "morning"... you've heard  
of it. Begins the day?... precedes  
the afternoon?... becomes Electra?

MADDIE

(ignoring that;  
straight ahead)

No. It can not wait until  
morning.

DAVID

(after a moment;  
smiling to himself;  
he knew she'd  
say that)

Right...

(CONTINUED)

CONTINUED:

127

...and there is a LONG MOMENT...when NEITHER OF THEM SAYS anything for THE LONGEST TIME...

MADDIE

(finally)

Alright...what did that "right" mean?

DAVID

Nothing.

MADDIE

No. Clearly it meant something... I'd like to know what.

DAVID

The "right" was to me...it wasn't to you.

MADDIE

You said it...I heard it... I'd like to know what it meant.

DAVID

Well I'm not going to tell you.

MADDIE

You're not?

DAVID

I'm not.

MADDIE

It's awful...isn't it?

DAVID

I'm not telling you Maddie...

MADDIE

Whatever that "right" was... it must be pretty awful.

DAVID

Drop it Maddie...

MADDIE

Fine...

DAVID

Fine...

(CONTINUED)

CONTINUED:

127

MADDIE

Good...

DAVID

Good...

MADDIE

Give me a hint.

DAVID

Maddie!!!

MADDIE

I want to know what it meant.  
I have a right to know what  
it meant! I heard it and it  
was about me!

DAVID

(turning to her)

Alright. You want to know what  
it meant?! I'll tell you what  
it meant! It meant "Right!"...  
you won't wait until morning to  
tell her cause that would give  
her a whole evening of pleasure  
with that baby and you are not  
about to give her a whole evening  
of pleasure with that baby  
because that would make you crazy...  
strike that...crazier than you  
already are.

MADDIE

That's a lie!

DAVID

(as before)

Right.

MADDIE

Stop that!

(and then)

Why would I begrudge Dipesto  
a night of pleasure with that  
baby?

...and David SAYS NOTHING...just sits there...driving...

ON MADDIE

128

...looking at him...saying nothing for the longest time...

MADDIE

(and then;  
finally)

Well you're wrong.

(and then)

I'm turning that baby over to  
the Police because it's the  
best thing to do for everyone  
concerned. And that's that...

ON DAVID

129

...still not saying a word...STARING STRAIGHT AHEAD...nothing  
but SILENCE...

ON MADDIE

130

...TURNING FROM HIM...burying her gaze out the windshield...  
and we hold for the LONGEST MOMENT...and then we...

SHOCK CUT TO:

INT. MADDIE'S FOYER - NIGHT

131

...and we HEAR the SOUND of a key in the LOCK...and AFTER  
A MOMENT...Maddie comes THROUGH the FRONT DOOR...a faint  
BLINKING LIGHT the only illumination...

MADDIE

(after a moment;  
calling inside)

Ms. Dipesto?

...and she HEARS NO REPLY BACK...and AFTER A MOMENT...  
begins to MOVE through the BLINKING DARKNESS...through  
the house and towards...

INT. THE LIVING ROOM

132

...and she STOPS at the ENTRANCEWAY and SEES...

MADDIE'S P.O.V.

133

...a beautiful CHRISTMAS TREE...its lights blinking on and  
off into the NIGHT...and beneath it...Dipesto...the baby  
cradled in her arms...his eyes riveted to the blinking  
lights...

(CONTINUED)

CONTINUED:

133

DIPESTO  
 (looking over at  
 her;  
 a whisper)

He likes it.

ANOTHER ANGLE

134

...as Maddie...her hardness dissolving...MOVES FROM the  
 ENTRYWAY and...

ON DIPESTO AND THE BABY

135

...SEATS HERSELF on the FLOOR next to them...

DIPESTO  
 (still whispering)  
 I hope you don't mind me plugging  
 it in. It started to get dark...  
 it's a beautiful tree. You live  
 alone and you don't bother to  
 get a big tree...  
 (and then;  
 remembering)  
 Of course...you live alone...

\*

MADDIE  
 (bewitched)  
 He's beautiful...

DIPESTO  
 (nodding)  
 Christmas and children...  
 (and then)  
 ...they make up for a lot of  
 the bad stuff...

MADDIE  
 (touching his  
 fingers)  
 They sure do.

DIPESTO  
 So what'd you find out?

MADDIE  
 (looking up;  
 honestly confused)  
 About what?

DIPESTO  
 About his Mother and his Father?  
 About where he came from?

(CONTINUED)

CONTINUED:

135

MADDIE

His Mother and Father?!

DIPESTO

(nodding)

I thought about what you said...  
and you're right...a little boy  
should be with his mother and  
father on Christmas...

(and then)

Although I sure am going to enjoy  
him while I have him.

MADDIE

He is something...isn't he?

DIPESTO

(suddenly)

You want to share him with me?

MADDIE

(looking up at  
her)

Share him with you?

DIPESTO

Share him with me.

(a shrug)

It's Christmastime...

...and with that...she reaches over and HANDS the CHILD  
to...

MADDIE

...who takes it into her arms...and holds it...and we  
can't help but notice how her eyes moisten...

MADDIE

(to the baby)

Hello.

(and then;

to Dipesto)

Share him with you...huh?

ON DIPESTO

...and she NODS...and then...

136

137\*

(CONTINUED)

CONTINUED:

137

DIPESTO

Nothing better in the whole  
world...than spending Christmas  
eve...under a tree...with a  
baby...waiting for Santa  
Claus...

MADDIE

You're right about that...

DIPESTO

So what did you find out?

ON MADDIE

138

...not even looking up...her eyes locked on the baby...

MADDIE

(absently)

Find out? Oh...well...we didn't  
find out a thing...

ON DIPESTO

139

...as she hears this...and thinks about it a moment...a  
terrible liar...

DIPESTO

Really?

(and then)

That's too bad...

ON MADDIE

140

...as she looks up...her face painted with a smile...

MADDIE

Yeah...Isn't it?

ANOTHER ANGLE

141

...as the two women look at each other...

DIPESTO

Merry Christmas, Miss Hayes...

MADDIE

Merry Christmas, Miss Dipesto...

...and as the two women sit there beneath the twinkling  
Christmas tree...we...

CUT TO BLACK

END OF ACT TWO



42

FADE IN:

INT. CORRIDOR - DAY

142

...and at the FAR END OF IT...we SEE Maddie and Dipesto...  
baby clutched in MADDIE'S ARMS...making their way DOWN  
the HALL and TOWARDS US...

MADDIE

...what I figured was...after  
you picked up your clothes...  
we'd stop at a baby store on  
our way to the office...

DIPESTO

(STOPPING in  
front of HER  
APARTMENT DOOR;  
pulling out  
her key)

Sounds good to me...

(and then;  
pulling her  
key out of  
the lock;

TURNING TO  
MADDIE)

Y'know what Miss Hayes?

ON MADDIE

143

...baby in her arms...clearly in seventh heaven...

MADDIE

What's that Miss Dipesto?

ON DIPESTO

144

...as she PUSHES her apartment door open...

DIPESTO

There's no one I'd rather  
have children with than you...

...and WALKS INTO her apartment...leaving...

MADDIE

145

...standing just outside the door...THINKING about that...

INT. DIPESTO'S APARTMENT 146

...as...A MOMENT LATER...Maddie STEPS IN from the hall...  
and LOOKS AROUND...

MADDIE'S P.O.V. 147

...no Dipesto...

ANOTHER ANGLE 148

...as Maddie stands there...

MADDIE  
(calling into  
the apartment)

Agnes?

DIPESTO (O.C.)  
(from the bed-  
room)

I'll just be a minute...

ON MADDIE 149

...as she SEATS HERSELF...the baby still in her arms...  
in one of the living room chairs...and we HEAR the SOUND of  
a SHOWER being turned on in the bathroom...as...

THE BABY 150

...looks up at Maddie...his eyes wide...his face painted  
with a SMILE...

ON MADDIE 151

...her eyes riveted to him...

MADDIE  
(softly)  
Hush little baby...  
Don't say a word...  
Mama's going to buy you...  
A mocking bird...  
And if that mocking bird...  
Can't sing...  
Mama's going to buy you...  
A diamond ring...  
And if that diamond ring...  
Don't shine...  
Mama's going to buy you...

(CONTINUED)

CONTINUED:

151

...and she STOPS...clearly having forgotten what it is that Mama is going to buy...

VOICE (O.C.)

A Ballantine?

...and Maddie LOOKS UP with A START to DISCOVER...

A MAN

152

...dark glasses...thin...angular...LEONARD...STANDING OVER HER...

LEONARD

That's a beautiful baby...

(and then;

a SMILE TO

MADDIE)

Didn't mean to frighten you.  
Saw you and your friend coming through the lobby with this Bambin...and...

(a shug)

I don't know if you heard...  
a man died in this building a couple of nights ago...  
there's an investigation going on.

MADDIE

Are you an investigator?

LEONARD (cont'd)

(ignoring that)

Looking for a mother and her baby...

ON MADDIE

153

...sitting there...LOOKING UP AT HIM...something about this man and his dark glasses making her uncomfortable...

MADDIE

I know all about it.

(and then)

Do you always walk into other people's apartments unannounced?

ANOTHER ANGLE

154

...as Leonard SMILES...and BEGINS looking around...

(CONTINUED)

CONTINUED:

154

LEONARD

Not always. No.

(and then)

Gee. No toys. No crib.

Where's the little guy bunk?

(CONTINUED)

CONTINUED:

154

MADDIE

(rising from  
her seat)

The baby doesn't live here...  
and neither do I. Would you  
please leave...?

LEONARD

(cutting her  
off;  
turning back  
to her)

Is it your baby? Oh! I don't  
know why...but I got the feel-  
ing it wasn't your baby?

MADDIE

I think you'd better go.

LEONARD

(ignoring that)

Would you mind if I asked  
your friend some questions?

MADDIE

My friend is in the shower.

LEONARD

(a small joke;  
touching his  
lapel)

It's a drip dry suit.

ON MADDIE

155

...as she LOOKS AT HIM...bullets in her eyes...

MADDIE

(slowly;  
DELIBERATLY)

If you don't leave...I'll  
scream...

ON LEONARD

156

...and even beneath the dark glasses...we can see his eyes  
smile...amused by that...

(CONTINUED)

CONTINUED:

156

LEONARD

You will? Fine...

(and then;  
no bullshit)...but let's understand some-  
thing. I'm watching you.  
And I'm watching that baby.  
Because where that baby is...  
the mother is going to be.  
And I'm going to find her.

...and SUDDENLY...we HEAR...

THE BABY

157

...as it BEGINS TO CRY...almost as if it sensed what was  
happening...

ON MADDIE

158

...as her eyes move from the baby to...

LEONARD

159

...as he TURNS...and heads for the apartment door...

ON MADDIE

160

...watching him go...the baby still CRYING it's EYES out...

ON LEONARD

161

...stopping just short of the doorway...then turning back  
and..

LEONARD

And to all a good night.

...and then...he is gone...CLOSING THE DOOR BEHIND HIM...

ON MADDIE

162

...STARING at the now closed door...clutching the crying  
baby in her arms...just standing there for THE LONGEST  
TIME until...

VOICE (O.C.)

I'm gonna wash that man right  
out of my hair...

...and Maddie TURNS to DISCOVER...

DIPESTO

163

...coming from the bedroom...body wrapped in robe...head wrapped in towel...

DIPESTO (cont'd)

I'm gonna wash that man  
right out of my hair...  
I'm gonna wash that man  
right out of my hair...  
And send him on his way...

...and she STOPS...and LOOKS at the CRYING BABY...

DIPESTO

Oh no, little baby...I didn't  
mean you!

ANOTHER ANGLE

164

...as Maddie TURNS to her...

MADDIE

You'd better hurry up and  
get dressed...

DIPESTO

Is something the matter?

...and on DIPESTO'S CONCERNED LOOK...we...

SHOCK CUT TO:

INT. THE APARTMENT CORRIDOR - DAY

165

...as Maddie and a now fully dressed Dipesto...baby clutched in her arms make their way QUICKLY DOWN IT...

DIPESTO

But I don't understand...if  
there's an investigation...  
and he's an investigator...  
maybe we should give him the  
baby.

MADDIE

I'm not sure he's an investi-  
gator. I'm not sure what he  
is...

...and as THEY RUSH PAST US...we...

SHOCK CUT TO:

INT. THE ELEVATOR DOORS

166

...as they OPEN...and out come Dipesto and Maddie...the baby in Dipesto's arms...

DIPESTO

Wait a second...you mean his mother's a killer?

MADDIE

That's what these investigators think.

DIPESTO

How awful!

(and then)

I hope that kind of thing isn't hereditary.

(and then)

Better make sure there are no guns or knives around the office...

...and as the TWO OF THEM RUSH BY US AGAIN...we...

SHOCK CUT TO:

INT. THE BLUE MOON AGENCY - DAY

167

...as Dipesto and Maddie come through the AGENCY DOOR...

REVERSE ANGLE

168

...as David SLAMS DOWN THE PHONE...at Dipesto's desk...

DAVID

So there you are. I've been tying up the hotline trying to find you.

MADDIE

(starting towards her office with Dipesto and the baby)

Please...

ANOTHER ANGLE

169

...as David RUSHES up to her...HOOKS HIS ARM through hers... and TURNS HER AROUND...LEADING HER toward HIS OFFICE...

(CONTINUED)



CONTINUED:

169

DAVID

So...you didn't turn in the  
rug rat...

MADDIE

Change of heart...

DAVID

Change of everything. Look  
at you. Change a couple of  
diapers and your whole dis-  
position changes...

MADDIE

What are you getting at...  
and where are you taking me?

DAVID

(as they arrive  
outside his  
door)

My office.

MADDIE

Why?

DAVID

(reaching for  
the door knob)  
Somebody I'd like you to meet.  
(opening the  
door)

Hold on to your suspension of  
disbelief...this one's a pip.

...and as the DOOR OPENS...we...

CUT TO:

INT. DAVID'S OFFICE - DAY

170

...as the two of them make their way inside...

DAVID

(closing the  
door behind  
him)

Maddie...I'd like you to  
meet...

ON THE BACK OF THE WOMAN'S HEAD

171

...as she TURNS to face us...and her...

DAVID (O.C.)

...Mary.

...and we SEE HER...the mother from the earlier scene... standing there...large, desperate eyes...dressed only in a nightgown and coat...something virginal about her...and it's clear from her appearance...that she has been on the run ever since we last saw her...

MARY

(simply)

Hello.

ON MADDIE

172

...extending her hand...shaking Mary's...

MADDIE

Hello...

ANOTHER ANGLE

173

...as Mary stands there...clearly filled with discomfort...

MARY

Forgive the way I look...I haven't been able to change or bathe or anything for several days.

ON DAVID AND MADDIE

174

...Maddie concentrating on the woman's story...David looking like the cat who ate the canary...

ON MARY

174

...as she continues...

MARY (cont'd)

I've been on the run...with no place to stay. I've been trying to find a hotel room... but it's almost Christmas... and well...there are no rooms at any of the inns...

...and nervously...she puts a CIGARETTE to her MOUTH and LIGHTS it...

ON DAVID AND MADDIE

175

...as David gives Maddie a jab in the ribs and PULLS her  
aside...

DAVID

You hear that? "No room at  
the Inn"!

MADDIE

So?

DAVID

So...a woman named Mary...  
a baby...three kings...  
(and then)  
Confidentially...I'm worried.

MADDIE

About what?

DAVID

Maddie...I think we're trapped  
in an allegory.

MADDIE

A what?

DAVID

I'm telling you...we've got  
everything in this story except  
a camel!

...and at that EXACT MOMENT...we HEAR THE SOUND of someone  
CLEARING their throat...and Maddie and David TURN to DISCOVER...

MARY

176

...standing there...holding up a pack of CAMELS...

MARY

Anybody care for a smoke?

ON DAVID AND MADDIE

177

...as he looks at her...

DAVID

I rest my case.

MADDIE

(ignoring that)  
What is it we can do for you?

MORE TO COME

ANOTHER ANGLE

178

...as Mary looks at the two of them...

MARY

I'm looking for a woman  
named Dipesto...I left some-  
thing with her and I need  
to pick it up now...

ON MADDIE

179

...as she looks at David...

MADDIE

Can I...

DAVID

(finishing the  
sentence for  
her)

...see you outside? Of  
course.

(turning to  
Mary)

My manger's your manger...

...and the two of them open the office door...and step back  
out into...

THE RECEPTION AREA

180\*

...closing David's office door behind them...

MADDIE

You know what "something" is?

DAVID

"Something"?

MADDIE

"Something." The "something"  
she left with Dipesto...do  
you know what that is?

DAVID

I can guess...

FOLLOWING MADDIE

181\*

...as she starts off TOWARDS her office...

(CONTINUED)

CONTINUED:

181

MADDIE

Well...I am not giving that  
baby to a woman suspected of  
murder.

DAVID

(right behind  
her)

Suspected, Maddie...suspected.  
Doesn't that word mean anything  
to you?

MADDIE

My mind is made up...

DAVID

Don't you at least owe her  
the courtesy of listening to  
her story?

MADDIE

I don't owe her a thing.

DAVID

A lady named Mary married to  
a guy named Joseph...aren't  
you just a little curious?  
(and then)  
What are you doing?

MADDIE

I'm doing what...

ON DAVID

...as he jumps in front of her...

MADDIE

...I should have done  
all along.

DAVID

...I should have done  
all along.

ON MADDIE

...as she stops and LOOKS at him...and after a MOMENT...  
starts to MOVE again...

MADDIE

What I wanted to...

MADDIE

...do originally...

DAVID

...do originally...

182

183

ON DAVID

184

...as the two of them stop again...Maddie glaring at him...  
he with the most innocent of expressions...

ON MADDIE

185

...on the MOVE AGAIN...

MADDIE

What I should have done...

MADDIE

...last night!

DAVID

...last night!

...and she STOPS...and LOOKS at him...

MADDIE

Stop that David!

DAVID

Stop that David!

...and starts to MOVE around him...

MADDIE

I'm calling the police  
David!

DAVID

I'm calling the police  
David!

ANOTHER ANGLE

186

...as she goes to one of the desks...and PICKS UP a PHONE...  
just as DAVID goes to one of the desks...and PICKS UP a  
PHONE...the TWO OF THEM DIALING in synch...

MADDIE

(after a  
moment)

Hello? Police?

DAVID

(after a  
moment)

Hello? Police?

ON MADDIE

187

...as she SLAMS DOWN her PHONE...and TURNS and LOOKS at...

DAVID

188

...STANDING there...SMILING...a LITTLE WAVE...

MADDIE

(gritting  
her teeth)

I hate you.

DAVID

(blowing her  
a kiss)

You love me.

...and she TURNS on her heels...David RIGHT BEHIND her...  
and makes her way back into...

INT. DAVID'S OFFICE

189\*

...as the two of them COME THROUGH the DOOR...Maddie  
throwing a nervous glance at David...girding herself...

MADDIE

(after a moment)

The "something" you left with  
Ms. Dipesto...

ON MARY

190

...as she looks at the two of them...

MARY

(nervously)

You know all about it...don't  
you?

ON MADDIE AND DAVID

191

...as they exchange a glance...the answer is in their  
eyes...

MADDIE

(with some  
satisfaction)

Well...yes...

ON MARY

192

...as she girds herself...

MARY

It wasn't easy to do.

ANOTHER ANGLE

193

...as Maddie and David look at each other...

MADDIE

(this is hard)

Murder never is.

MARY

Excuse me?

MADDIE

Murder. I said "murder never  
is".

MARY

(clearly not  
understanding)

Murder?

(CONTINUED)

CONTINUED:

193

MADDIE

Murder!

MARY

I wasn't talking about murder!

DAVID

(to Maddie)

She wasn't talking about murder.

MADDIE

You weren't talking about  
murder?

DAVID

Then what were you talking  
about?

MARY

Leaving Andrew with Ms Dipesto.

DAVID

Andrew?

MARY

Andrew.

MADDIE

(with some  
satisfaction to  
David)

Andrew...

DAVID

(disappointed)

Andrew...

(and then)

Jesus...

MARY

Is something the matter?

DAVID

(a shrug)

No. Just me.

MADDIE

Then you're saying your husband  
really did get drunk and fall off  
that balcony?

(CONTINUED)



CONTINUED:

193

MARY

My husband was thrown over  
that balcony...by a man...a  
man my husband testified  
against...

(and then)

He didn't know I was there...

MADDIE

You saw the whole thing?

MARY

(nodding;  
starting to  
cry)

...so I ran. But the baby  
started to cry...it felt like  
he was right behind me...this  
apartment door was open...I  
knew I couldn't stay there but...  
I'd seen the lady who lived there  
around the building...she'd  
seemed sweet...kind...

MADDIE

She is...

MARY

I've never been without my son,  
before. I spent that whole night...  
thinking about him...worrying about  
him. I knew the Dipesto woman  
worked for you...so I slept in your  
hall last night. I was waiting by  
the door when this man...

(a glance to  
David)

...came in this morning...

(and then)

Isn't there any way I can talk to  
this Miss Dipesto? Make sure my  
baby's alright?

ON MADDIE

194

...as she turns to...

MADDIE

David...?

(CONTINUED)

CONTINUED:

194

DAVID

(to Mary;  
as he opens the  
door to his  
office)

Sounds like the call of the  
hall.

(and then;  
one last time)

Andrew, huh?

...and as the two of them head out the door one more time...  
and into...

INT. THE RECEPTION AREA

195\*

...as the two of the STEP OUT of David's office...CLOSING  
the DOOR behind themselves once again...

MADDIE

The poor woman...

DAVID

(enjoying this)  
You mean the murderer?

MADDIE

(ignoring that)  
So what do we do?

DAVID

Here's a thought. What if we  
call the police...?

ON MADDIE

196

...as she just looks at him...

ANOTHER ANGLE

197

...as David smiles back...

DAVID

Not to arrest her...to  
protect her.

ON MADDIE

198

...as she TURNS and LOOKS AT...

HER OFFICE DOOR

199

...knowing Dipesto and the baby are behind it...

ANOTHER ANGLE

200

...as Maddie SIGHS...

MADDIE

And Andrew.

DAVID

And Andrew.

MADDIE

Boy...I am not looking forward  
to doing this.

DAVID

Want some company?

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

MADDIE

Yes.

(and then)

But no.

(and then)

But thanks.

...and AFTER A MOMENT...she sets off for...

INT. MADDIE'S OFFICE

201\*

...as she OPENS the DOOR and...

TIGHT ON MADDIE

202

...her EYES GROW WIDE and...

SHOCK CUT TO:

TIGHT ON A FIST

203

...hitting a door...DAVID'S OFFICE DOOR...and AFTER A  
MOMENT the DOOR OPENS...

DAVID

(finishing up  
a conversation  
with Mary as he  
makes his way  
out the door)

(MORE)

(CONTINUED)

CONTINUED:

203

DAVID (cont'd)  
...so now the Priest, the  
Rabbi and the Minister are  
playing golf...  
(and then;  
seeing someone  
outside his  
door)  
...hang on a second Mary...

ANOTHER ANGLE

204

...REVEALING MADDIE...standing outside the door...waiting  
for him...

DAVID  
Maddie?

MADDIE  
David...he's gone.

DAVID  
Gone?

MADDIE  
Andrew. And Dipesto. They've  
vanished!

DAVID  
(opening the  
door;  
sticking his  
head back  
inside)  
Mary? Later on the joke,  
Babe...

...and as he CLOSES the office door...we...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

ON A DOOR

205

...and we HOLD FOR A MOMENT...and then it SUDDENLY OPENS...  
David and Maddie coming through it...

MADDIE  
(calling into  
the place)  
Ms. Dipesto?

ANOTHER ANGLE

206

...to REVEAL that we are in DIPESTO'S APARTMENT...Maddie  
and David moving into the center of the LIVING ROOM...  
Maddie standing there for a moment...

MADDIE  
(calling off  
and into the  
bedroom)  
Ms. Dipesto?

...and Maddie walks off and OUT OF FRAME and into THE  
BEDROOM to look around...

ON DAVID

207

...as he walks into the kitchen...looks around a moment...  
grabs a grocery list held to the refrigerator door with a  
magnet...

DAVID  
(reading;  
to himself)  
Get us some lettuce...  
Grab us some steak...  
Remember the cheese please...  
And a box of Frosted Flakes...

...and as he returns it to the refrigerator door...

MADDIE

208

...returns from the bedroom...

MADDIE  
She's not there. She's not  
anywhere...

(CONTINUED)

CONTINUED:

208

DAVID

You're wrong, Maddie...she's  
definitely somewhere...

ANOTHER ANGLE

209

...as Maddie falls into a chair...

MADDIE

This is awful...this is  
terrible.

DAVID

Shoot from the hip, Maddie...  
how do you feel about this?

MADDIE

(ignoring that;  
looking up  
at him)

You know what we have to do...  
don't you?

DAVID

(checking his  
watch)

Wrap this thing up in the  
next twelve minutes?...there's  
another show waiting to come  
on?

MADDIE

(pulling herself  
out of her  
chair;  
starting across  
the room)

No. We have to call the  
police...

FOLLOWING MADDIE

210

...as she picks up the phone...David right behind her...  
taking it out of her hand and returning it to the cradle...

DAVID

The police?

MADDIE

(picking it  
up again)

The police. We have to tell  
them what's happened...get  
them involved.

(CONTINUED)

DAVID  
(taking the  
phone and  
putting it  
down again)  
You think so, huh?

MADDIE  
(picking it  
up)  
Absolutely.

DAVID  
(putting it  
down)  
Let's not and say we did.

MADDIE  
David...

DAVID  
Maddie...  
(and then)  
You're going to call up the  
police department...tell them  
you found a child that had  
no mother...went looking for  
the mother...found the mother,  
lost the child and as long as  
I've got you on the line I  
seem to have misplaced my  
secretary...and oh by the way...  
did I happen to mention I'm a  
private detective? \*

MADDIE  
(meekly)  
Something like that...yeah. \*

DAVID  
(slipping his  
arm around  
her)  
Let's keep looking.

MADDIE  
Let's keep looking?

(CONTINUED)

CONTINUED-

210

DAVID

(turning her  
around;  
starting for  
the door)

Took the words right out of  
my mouth.

(and then)

Incredible... my tongue didn't  
feel a thing.

...and as the two of them make their way through the door...  
we...

DISSOLVE TO:

INT. THE CAR - DAY

211\*

...David DRIVING... Maddie on the passenger side looking  
more and more depressed...

MADDIE

(after a long  
moment)

Going to be dark in an hour...

DAVID

Going to be Christmas Eve in  
an hour...

ON MADDIE

212\*

...as that registers...

MADDIE

Oh my goodness... I completely...

(her voice

trailing off;

turning to

David)

With everything that's been  
going on... I haven't had a  
chance...

ON DAVID

213\*

...a small smile... she's way ahead of her...

DAVID

That's alright... I haven't  
had a chance to get you any-  
thing either.



## ANOTHER ANGLE

214

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

MADDIE

(finally)

Some Christmas, huh?

DAVID

Yeah...

(and then)

Wish we were in Bethlehem.

MADDIE

Really? Bethlehem nice this time of year?

DAVID

No. I mean... I'd know how to find Dipesto and the baby if we were in Bethlehem...

MADDIE

Really?

DAVID

Sure. Things were much simpler back then.

MADDIE

No kidding.

DAVID

No kidding. If there was a baby? ...and you needed to find him? The big guy'd put a star in the sky.

MADDIE

A star in the sky?

DAVID

Sure. Don't you remember? When the three wise men wanted to find the baby Jesus, they looked for a star in the sky to guide them?

MADDIE

(something

suddenly

clicking in)

A star in the sky...

(CONTINUED)

CONTINUED:

214

DAVID

A star in the sky. Led them  
right to him.

MADDIE

(suddenly  
figuring it  
out)

David...I think I know where  
Dipesto and the baby are.

DAVID

You do?

MADDIE

(turning to  
him)

David...would you do some-  
thing for me?

DAVID

Wooo...back up...you just  
said you knew where they  
were?

MADDIE

Well...it's like you said...  
(and then)  
...a star in the sky will  
lead us right to them...

...and David LOOKS at her quizically...

DAVID

(after a moment)

Soitinly...

...we...

SHOCK CUT TO:

A STAR

215\*

...GLOWING brightly...and we're not sure WHERE WE ARE...  
as SLOWLY we DESCEND FROM the STAR down a BEAUTIFUL,  
TWINKLING CHRISTMAS TREE...finally arriving at...

DIPESTO

216\*

...the baby NESTLED in her ARMS...and we HOLD ON HER for  
a LONG MOMENT...until FINALLY...

(CONTINUED)

CONTINUED:

216

VOICE (O.C.)  
(softly)  
Hello Ms. Dipesto...

...and Dipesto looks up to DISCOVER...

MADDIE

217

...standing there in the DARK LIVING ROOM...watching her  
and the baby...

ANOTHER ANGLE

218

...as Dipesto smiles a small smile back...

DIPESTO  
Hello, Ms. Hayes...

ON MADDIE

219

...slowly moving towards her through the darkened room...

MADDIE  
Took me awhile to figure out  
where you were and what you  
were doing...

ON DIPESTO

220

...something on her mind...

DIPESTO  
Miss Hayes...

ON MADDIE

221

...still walking towards her...her eyes filled with  
understanding...

MADDIE (Cont'd)  
...spending Christmas Eve...  
under a tree...with a baby...  
waiting for Santa Claus...

ON DIPESTO

222

...growing more uncomfortable by the minute...as we MOVE  
IN ON HER...

DIPESTO  
Miss Hayes...

ON MADDIE

223

...still walking towards her...she knows how hard this must be for Agnes...

MADDIE

I really do know how you feel...

(and then)

Christmas and children...they do make up for a lot of the bad stuff...

ON DIPESTO

224

...something really troubling her...

DIPESTO

Oh Miss Hayes...

ON MADDIE

225

...she will not be deterred...

MADDIE (Cont'd)

...but this child isn't ours.

ANOTHER ANGLE

226

...as Dipesto looks up at her friend...who is standing almost directly over her now...

DIPESTO

But Miss Hayes...

MADDIE

I'm sorry, Agnes...but his mother is waiting for him back at the office...

VOICE

Terrific...why don't you give her a call and ask her to come over?

ON MADDIE

227

...as she LOOKS UP to DISCOVER...

LEONARD

228

...making his way OUT from BEHIND the TREE...his HENCHMAN beside him...

ANOTHER ANGLE

229

...as Dipesto looks up at her friend...

DIPESTO

He followed me here...

MADDIE

Well good...I'd hate to think  
of him in this cold, lonely  
house all by himself...

LEONARD

(cocking his  
gun)

About that phone call...

MADDIE

But the baby and my friend are  
waiting for Santa Claus...

LEONARD

Call me cynical...but I'll bet  
they're in for a long wait...

...and SUDDENLY we HEAR...

VOICE

(FAR AWAY;  
filled with  
echo)

HO, HO, HO!

ON DIPESTO

230

...she LOOKS UP...

DIPESTO

Huh?

ANOTHER ANGLE

231

...as the voice continues...

VOICE

HO, HO, HO!

ON DIPESTO

232

...still looking up...

DIPESTO

(now she understands)

Oh...

ON LEONARD

233

...not sure what to make of this...

LEONARD

What the hell...

...and he and his henchman begin to move towards...

THE FIREPLACE

234

...as SOOT BEGINS TO FALL down...and we hear...

VOICE (O.C.)

Ho, Ho,...Woooooooooooo

...and SUDDENLY a HEAD appears...UPSIDE DOWN...in the fireplace...complete with beard and red stocking cap... Santa Addison...

SANTA CLAUS

Boy am I glad Christmas comes.  
but once a year...

ANOTHER ANGLE

235

...as Maddie RUSHES to help Santa...whose voice and gate bear an uncanny resemblance to David...out of the fireplace... a huge bag of toys tumbling out behind him...

SANTA CLAUS

(to Maddie)

I want you to know...there's no one else I'd do this for.

(and as he  
tumbles out  
of the fireplace  
and onto the  
floor)

That's the last time I jam myself  
into a tight hole with clothes  
on...

...and as he pulls himself up he SEES...

LEONARD

236

...standing there with his gun...

ANOTHER ANGLE

237

...as he wags his finger at Leonard...

(CONTINUED)

CONTINUED:

237

SANTA  
(indicating the  
gun)

This is no way to impress  
Santa.

LEONARD  
Who is this guy?

SANTA  
(to Maddie)  
Fifty bucks for the suit and  
he doesn't know who I am!

ON LEONARD

238

...not amused...

LEONARD  
Shut up!  
(to his henchman;  
taking Maddie  
by the arm)  
You keep an eye on these  
people while she and I  
find a phone...

ANOTHER ANGLE

239

...and just as they begin to MOVE...

DAVID

240

...TURNS...and hits...

LEONARD

241

...with his bag of toys...sending him crashing into...

HIS HENCHMAN

242

...the two of them TUMBLING TO the GROUND...as...

MADDIE, DAVID AND DIPESTO

243

...RUN...just as...

LEONARD

244

...and his henchman regain their footing...straight arm  
their guns and FIRE just as...

MADDIE, DAVID AND DIPESTO 245

...dive...

BEHIND THE SOFA 246

...as the bullet HITS...and STUFFING EXPLODES out of the couch...

ON MADDIE, DAVID AND DIPESTO 247

...as they cower on the floor...the baby still in Dipesto's arms...

MADDIE  
David...do something!

DAVID  
(opening his  
big red bag)  
Prepare to attack!

ON LEONARD 248

...and his henchman...as they begin to MOVE TOWARDS the sofa...GUNS DRAWN...when SUDDENLY...

ANOTHER ANGLE 249

...BALLS...rubber, nerf, hard, soft, tennis, all kinds... go FLYING THROUGH the AIR and pelt...

LEONARD 250

...and his henchman...

BEHIND THE SOFA 251

...as we watch Maddie, David and Dipesto CONTINUE THROWING...

ON LEONARD 252

...as BALLS HIT HIM in the CHEST...STOMACH...HEAD...shielding himself...

ON DAVID 253

...as he REACHES INTO the BAG and pulls out...

A CAR 254

...and gives it a push...sending it out along...



THE CARPET 255  
...as it makes its way across...and towards...

THE HENCHMAN 256  
...moving towards the sofa...one step and then...

ON THE HENCHMAN'S FOOT 257  
...as he steps on the car...and...

ANOTHER ANGLE 258  
...as his feet come out from under him and he falls on his back...

BEHIND THE SOFA 259  
...AS Dipesto takes a rubber dart gun...takes AIM and...

ON LEONARD 260  
...as the RUBBER DART plants itself on his forehead...

BEHIND THE COUCH 261  
...as David turns to Dipesto...

DAVID  
Nice shot...

...then TURNS TO MADDIE and HANDS HER...

A BLOW GUN 262  
...with a small plane on its end...

BEHIND THE COUCH 263  
...as he puts one up to his own lips as well...

DAVID  
(Lawrence Welk)  
A one, and a two, and a...

...and they both BLOW...sending...

PLANES 264  
...soaring up at...

LEONARD 265  
...and his henchman...

ON DAVID AND MADDIE 266  
...as they give each other a "HIGH FIVE"...

ON LEONARD AND THE HENCHMAN 267  
...as they pick themselves up off the floor and begin  
to move towards their quarry once more...

LEONARD  
(cocking his  
weapon;  
to his  
henchman)  
Enough games...

BEHIND THE COUCH 268  
...as David reaches into his bag...and...

DAVID  
Nyaaaaaaa!

MADDIE  
What?

DAVID  
(showing her  
its empty)  
The jig is up!

ANOTHER ANGLE 269  
...as Leonard and his man MOVE FORWARD...and SUDDENLY...

THE PATIO DOORS 270  
...smash open...and a man in a SANTA CLAUS SUIT...gun drawn...  
stands behind Leonard...

SANTA #1  
Drop it!

ANOTHER PATIO DOOR 271  
...as it too smashes open...and a LARGE BLACK MAN in a  
SANTA CLAUS SUIT rushes in...gun drawn...

(CONTINUED)

CONTINUED: 271

SANTA #2  
Drop it!

ON THE FIREPLACE 272

...as another Santa drops quickly down...gun drawn...

SANTA #3  
Drop it!

ANOTHER ANGLE 273

...as Leonard and his henchman do just that...DROPPING  
their WEAPONS ON the FLOOR...

ON THE THREE SANTAS 274

...as they pull off their hats revealing three bald heads...

ON MADDIE, DAVID AND DIPESTO 275

...as they realize...

DAVID  
I'd know those crowns  
anywhere...

MADDIE  
It's the three kings!

ON DAVID 276-299

...as he walks over to Leonard...looks him in the eye...and...

DAVID  
(HITTING HIM  
with his  
BELLY)  
Take a load off...

...and as Leonard crashes to the floor...we...

FADE TO BLACK

END OF ACT FOUR

TAG

FADE IN:

ON MADDIE'S OFFICE

...as David POPS his head in...

DAVID

I just had a thought...

ON MADDIE

...sitting behind her desk... pushing out her chair... a file folder in her hand...

MADDIE

There's a first...

ANOTHER ANGLE

...as Maddie makes her way out of the office... David following her...

DAVID

Think about it for a moment...  
Santa's Hotline... the whole  
Mary and Joseph story...

INT. THE RECEPTION AREA

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

DAVID (cont'd)

...the way the office is decorated.

(and then)

Could this be the Christmas episode?

ON MADDIE

...as she stops in her tracks... considering that...

MADDIE

turning to  
him

I know... it just might be.

ANOTHER ANGLE

...as the two of them stand there thinking about that... the people in the office paying them no mind...

(CONTINUED)

CONTINUED:

305

DAVID

(after having  
given it some  
thought)

Nah. Can't be.

(turning to  
her)Can't be the Christmas  
episode. Hasn't been any  
snow.

...and as if on CUE...it starts to SNOW...in the office...  
falling from the ceiling...and Maddie and David and all  
the office workers...stop and look up...something magical  
is happening...and then we HEAR...from somewhere unseen...

HUNDREDS  
OF VOICES

"The First Noel...  
The Angel Did Say..."

...and.

DAVID

...looks at Maddie...and.

MADDIE

...looks at David.

ANOTHER ANGLE

...and without a word...the two of them...Dipesto and the  
office staff behind them...move for...

THE AGENCY DOOR

...opening it...making their way through...in search of  
the voices...

INT. THE HALLWAY

...and for some unexplained reason...the hallway wall is  
GONE...and we SEE a man OPERATING A SNOW MACHING...and  
we SEE GAFFERS on the WALKWAYS...and the SCRIPT SUPERVISOR  
and the DIRECTOR and EVERYONE who works on the show and  
all their children and wives and husbands...all lined up  
SINGING.

ON MADDIE AND DAVID

310

...as they move through the group...the CAMERA starting to  
CRANE UP...

HUNDREDS  
OF VOICES

"Was to certain poor shepherds...  
In fields as they lay...  
In fields as they lay...  
Keeping their sheep...  
On a cold winter's night...  
That was so deep..."

...and as the CAMERA gets HIGHER and HIGHER...we SEE that  
there are MORE PEOPLE...HUNDREDS OF THEM...FILLING the  
SOUND STAGE...singing "NOEL"...until finally the song is  
done...and we can CRANE NO HIGHER...

ON MADDIE AND DAVID

311

...as they turn to the camera and wave...

MADDIE AND DAVID  
Merry Christmas everybody!!!

...and then everyone else WAVES...and we...

FADE OUT

THE END

P.S. Merry Christmas everybody.

-g.g.c.