

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

"THE BRIDE OF TUPPERMAN"

written by

Jeff Reno  
&  
Ron Osborn

FIRST DRAFT

December 12, 1985

Jan. 2 - blue	Dec. 16 - blue
Jan. 3 - pink	Dec. 16 - pink
Jan. 3 - yellow	Dec. 17 - yellow
Jan. 3 - green	Dec. 18 - green
Jan. 6 - golden	Dec. 18 - golden
Jan. 6 - salmon	Dec. 18 - salmon
Jan. 6 - white	Dec. 18 - white
Jan. 6 - blue	Dec. 19 - blue
Jan. 7 - pink	Dec. 20 - pink
Jan. 8 - yellow	Dec. 30 - yellow
Jan. 10 - green	Dec. 30 - green
	Dec. 31 - golden
	Jan. 1 - salmon
	Jan. 1 - white

ACT ONE

FADE IN:

(NOTE: OPENING SEQUENCE IN BLACK AND WHITE)

WIDE SHOT

1

...as DRS. FRANKENSTEIN and PRETORIUS turn a table upright, revealing the figure of a FEMALE, bandaged head-to-toe, and we...

DISSOLVE TO:

THE UNVEILING OF THEIR CREATION

2

...as Drs. Frankenstein and Pretorius stand on either side of a WOMAN...of sorts...in long, flowing, white robes... her hair standing on end...her face scarred...her eyes darting about animal-like...as...

DR. PRETORIUS

3

...proudly announces to the MUSICAL TONES OF WEDDING BELLS...

DR. PRETORIUS  
The Bride...of Frankenstein!

THE MONSTER

4

...lumbers down the castle stairs into the laboratory... SEES her...and...

WIDE SHOT - AS HE APPROACHES

5

...unseen by her...he's very tentative, almost shy...smiling hopefully...as he UTTERS...

MONSTER  
...Friend?

...which causes her to LOOK UP, SEE HIM...and HISS, cat-like, recoiling...and we HEAR...

DAVID'S VOICE  
(quietly;  
to himself)  
Smarten up, honey. Monsters  
should not play hard to get.

\*  
\*  
\*  
\*

...whereupon the Bride RUSHES to the arms of Dr. Frankenstein...

(CONTINUED)

CONTINUED:

5

## DAVID'S VOICE

Figures...she wants a doctor.  
They all want doctors...

...and as he guides her to a couch and sits down beside  
her...

THE MONSTER

6

...pushes Dr. Pretorius aside, GROWLING, crosses to and sits down beside her...taking her hand...petting it...caressing it...smiling again...

DAVID'S VOICE

That's right...she's got her mother's eyes...well, she's got someone's mother's eyes...

\*

\*

MONSTER

(smiles to bride)

...Friend...friend...

...and as he MOVES CLOSER TO HER...she RECOILS ever more violently...SCREAMING...backing away...the Monster CRUSHED...

MONSTER

...She hate me...

...and we PULL BACK TO REVEAL... (NOTE: END OF BLACK AND WHITE)

DAVID

7

...watching this on his office TV...his head perched on his crossed arms resting on his desk...crouched forward in his seat...terribly into this...

\*

DAVID

Give him a break, lady...sure he's got a couple of sparkplugs in his neck...but his heart's in the right place...give or take a few inches...

\*

CLOSE ON TV

8

...as the Bride SCREAMS again...

DAVID

9

...exasperated...

DAVID

(to himself)

What a bitch.

\*

\*

\* (CONTINUED)

CONTINUED:

9

...and from SOMEWHERE UNSEEN there is a KNOCK at the DOOR  
and DAVID swivels around to DISCOVER...

MADDIE

10

...her head PEEKING in...

MADDIE

Listen...this place is dead...  
I'm taking off...

ON DAVID

11

...swiveling back around quickly...a hand in the air signal-  
ling her to wait...

DAVID

Hold on a second...willya?

ANOTHER ANGLE

12

...as Maddie WALKS IN...and none to happy about it...WAITS...

MADDIE

(sneaking a  
peak at the  
television)

What is this you're watching?

DAVID

(ignoring her;  
eyes on the  
TV)

No. Don't do it, Frank.  
Don't pull the lever! There's  
more where she came from.  
Plenty of fish in the sea.  
Plenty of brains in the jar...

(and then;  
falling back  
in his chair;  
throwing up  
his arms)

Aaaahhhh, he did it! He blew  
'em all up...

MADDIE

I'm not surprised. You just  
can't say "no" to some guys...

(and then;  
turning)

I'll see you Monday. I'm  
leaving.

ON DAVID

12A

...looking at his watch...seeing her head out his office door...and towards...

DAVID

Leaving?

INT. BLUE MOON RECEPTION

12B

...as Maddie starts for the agency door...two seconds later...David right behind her...

DAVID

(taking her  
arm;  
walking with  
her;  
confidentially)

Maddie, Maddie, Maddie...what  
are you doing, doing, doing?

MADDIE

David, David, David...I'm  
leaving, leaving, leaving.

DAVID

(stopping her)

But Maddie...what will it do  
to company morale when the  
worker bees out here see their  
queen leaving two hours early?

ON MADDIE

12C

...as she STOPS...TURNS...and SEES...

THE OFFICE

12D

...heads on hands...one employee asleep with a newspaper  
over his face...another sits crocheting...two others...  
one on each side of the room...throw a ball back and forth...

ON MADDIE AND DAVID

12E

...as she turns back to him...

MADDIE

I'm willing to take that risk..

...and with that she TURNS and heads out the door...

INT. THE CORRIDOR

12F

...as Maddie HEADS DOWN it...David RIGHT BEHIND her...

DAVID

So why you leaving early?

MADDIE

So why you trying to stop  
me?

DAVID

So what if I said I was hope-  
lessly bored?

MADDIE

So what if I said I just wanted  
to go home early?

...and she stops in front of the elevator...PUSHES the  
CALL BUTTON...

(CONTINUED)

CONTINUED:

12F

DAVID

Big plans, huh?

MADDIE

No. I wouldn't say big...  
(and then)  
...actually...I wouldn't  
even say plans...

DAVID

No plans?! On a Friday? The  
day people get paid. The night  
people get what rhymes with  
paid...the first day of the  
rest of your weekend...

MADDIE

It happens.

DAVID

Really? To you? Is Ripley  
aware of this?

MADDIE

(a sigh)  
I had a date.  
(and then)  
He had to cancel.  
(and then)  
He had to go to a wedding.

DAVID

Oh.

MADDIE

His own.

DAVID

Ohhhh...  
(and then)  
Couldn't do both?

(CONTINUED)



CONTINUED:

12F

MADDIE

He met her yesterday. Some-  
thing about sharing an umbrella  
in the rain...two straws in a  
banana daiquiri...living a  
lifetime in one night...

DAVID

I know her...

MADDIE

Why couldn't they have met  
next week?

(and then)

I hate eating alone.

...and at that very moment...the ELEVATOR DOORS open...

MADDIE

(turning to  
him)

Well...if there isn't any-  
thing else to discuss...

...and Maddie STEPS INSIDE...

ON DAVID

12G

...thinking about this a moment...and then...just as the  
elevator doors are about to close...taking a single step  
forward and...

INT. THE ELEVATOR

12H

...as the doors close and the car begins to descend...

MADDIE

David...what are you doing?

DAVID

I just had a thought...

MADDIE

We better get you a doctor...

(CONTINUED)

CONTINUED:

12H

DAVID

I can't promise you anything,  
 but...if I get on the horn  
 p.d.q...lose a few rendezvous,  
 juggle a few jiggles...I just  
might free up my schedule  
 enough to squeeze you in.

MADDIE

Squeeze me in...?

DAVID

Yeah, you know...  
 (and then;  
 this is hard)  
 ...you and me?...  
 (a shrug)  
 ...go out?...  
 (another shrug)  
 ...do something together...?

ON MADDIE

12J

...as she hears this...and looks straight ahead for a  
 LONG MOMENT...

ON DAVID

12K

...dying in the silence...and he turns...looking straight  
 ahead himself...

ON THE TWO OF THEM

12L

...staring straight ahead...and SUDDENLY there is a DING...  
 and we...

SHOCK CUT TO:

THE ELEVATOR DOOR

12M

...OPENING. And the two of them stand there...the din  
 outside and the bodies passing in front of the door telling  
 us this must be the lobby...

DAVID

(after a long  
 moment)

My coat's still upstairs...

...and the two of them STAND there...staring straight  
 AHEAD for the LONGEST TIME...Maddie still not looking at  
 him...even as he reaches forward...and presses what must  
 be the floor button...and the elevator doors CLOSE...and we...

SHOCK CUT TO:

INT. THE ELEVATOR

12N

...as it returns to their floor...

MADDIE

Well...I hadn't really expected  
this...

(and then;  
quickly)

...but I don't see why not...

(and then)

...I mean, I guess it might  
be fun, huh?...to do something  
together.

(and then)

Maybe we could see a movie.

DAVID

Yeah...sure...a movie...

MADDIE

(after a moment)

There's a French film at the...

DAVID

(interrupting)

Frenchy?! You mean like...  
foreign?

MADDIE

(trying to  
be nice)

Well...what else would I  
mean?

DAVID

I don't know...

(and then)

Dirty?

...and we...

SHOCK CUT TO:

ELEVATOR DOORS

12P

...opening...the two of them stepping out...making their way back down...

INT. BLUE MOON CORRODOR

12R

...heading back towards the office...

MADDIE

How about music, then?

DAVID

Music? As is live?

(off her nod)

Now you're cookin'...I know this terrific little night spot on the west side. Perfect place to make you forget.

MADDIE

Forget what?

DAVID

See. It's working already.

MADDIE

(suspicious)

By night spot, you mean soft-lights?...quiet?...a little paino?

DAVID

Very little paino. In fact none at all...

(and then)

...but this brother on sax blows some notes you can hear in Seattle...

MADDIE

(a sigh)

This isn't going to work.

DAVID

(reaching for the AGENCY DOOR)

Dancing, then. Bet you never slam-danced in your life.

(CONTINUED)

CONTINUED:

12R

MADDIE  
(walking through  
it)

David...

INT. BLUE MOON RECEPTION AREA

12S

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

MADDIE (cont'd)  
...this isn't going to work.  
It was a bad idea. We're not  
going to agree on tonight any  
more than we agree on anything  
else. Ever.

DAVID

I disagree.

INT. DAVID'S OFFICE

12T

...as the two of them make their way into it...

MADDIE

David...really...I think I'd rather just go back to my house...get comfortable...have a glass of wine...and slip into a hot bubble bath.

DAVID

(grabbing his coat)

Fine.

(turning to her)

Mind if we stop at my place first?

ON MADDIE

12U

...not sure how she got into this...not sure how to get out of this...

MADDIE

David...why are we doing this?

DAVID

Maddie...it's Friday night. We're two single people. We owe it to ourselves to come up with something we can do together.

MADDIE

We do?

DAVID

We do.  
(and then)  
I know. Dinner.

MADDIE

(wary)

Dinner?

DAVID

Dinner. Hard to screw up. We both like to eat. And this time...your choice. Anywhere you want to go.

(CONTINUED)

CONTINUED:

12U

Anywhere? MADDIE

Anywhere. DAVID

You sure? MADDIE

Sure. DAVID

Positive? MADDIE

Positive. DAVID

(CONTINUED)

CONTINUED:

12U

MADDIE

Well...there's a new restaurant  
just a couple of blocks from  
here that's supposed to have  
wonderful seafood...

DAVID

(not thrilled)

Seafood?...

...Maddie just LOOKS at him...and TURNS...

MADDIE

Monday, David...

...and OPENS the door...almost running into...

DIPESTO

13

...on the other side of it...about to step through...

DIPESTO

(startled)

Miss Hayes!?

ANOTHER ANGLE

14

...as Maddie stands there...waiting...

MADDIE

Miss Dipesto?

DIPESTO

(amazed)

I was just coming in.

MADDIE

I was just going out.

DIPESTO

Wow. What do you thing the  
chances of that happening  
again are?

MADDIE

(ignoring that)

You came in here to tell us  
something?

DIPESTO

Did you just guess that?

(CONTINUED)



CONTINUED:

14

MADDIE

What is it?

DIPESTO

I don't know. But I had a  
cousin who had it to. Answered  
her front door before anybody  
rang the bell.

MADDIE

(trying hard)

No. I mean...what is it you  
wanted to tell us.

DIPESTO

Ohhhhhh...

(and then)

There's a man here to see you.

MADDIE

Oh...well...

MADDIE

...We'll be right out.

DAVID

Bring him in.

MADDIE

(to David)

I think my office is  
more appropriate.

DAVID

(to Maddie)

What's wrong with do-  
ing it here?

MADDIE

Okay, we'll do it here.

DAVID

Okay, we'll go to yours.

...they look at each other...an impasse...until...

DIPESTO

(trying to help)

Ummm...you are already here...

...and David and Maddie look at each other...and shrug...  
then look away...

DIPESTO

...just looks at them, smiles weakly...and exits...

15

ON DAVID AND MADDIE

16

...as the two of them stand there...neither saying a word  
for the LONGEST TIME...

DAVID

(thinking about  
it;

after a moment)

How 'bout this. No pressure.  
We go to your place?...take  
off all our clothes?...cover  
ourselves with vegetable oil  
and then just see what we feel  
like doing?

(and then)

What? You prefer margarine?

\*

\*

\*

ON MADDIE

16A

...and she TURNS...LOOKS at him...about to speak...but  
JUST AT THAT MOMENT...

ANOTHER ANGLE

17

...as the office door OPENS...and...Dipesto REENTERS...  
LEADING IN ALAN TUPPERMAN...late thirties, early forties...  
briefcase in hand...expensive suit beneath trenchcoat...  
one need only look at him to sense that this man sells  
and sells well...a great closer...

DIPESTO

...this is Alan Tupperman.

ON TUPPERMAN

17A

...as he offers them both a NOD...SEATS HIMSELF without  
being asked and QUICKLY OPENS his briefcase...

TUPPERMAN

Miss Hayes...Mr. Addison...

(a quick LOOK  
UP)

...you folks experienced at  
missing persons work?

ON MADDIE AND DAVID

17B

...as they exchange a glance...

DAVID

Well we've certainly done as  
much of that as we have every-  
thing else.

ON TUPPERMAN

17C

...lighting a cigarette...all business...

TUPPERMAN

(still digging  
through his  
briefcase)

Good. I'd like you to locate  
this woman...

(handing them  
typewritten  
sheets of  
paper)

I'm prepared to pay five-  
thousand dollars now...and  
twenty-five-thousand more  
once you actually find her  
and bring her to me...

ANOTHER ANGLE

17D

...as David lets out a LONG COOL WHISTLE...

MADDIE

(flipping  
through  
the pages)

Do you have a picture?

TUPPERMAN

Nope.

MADDIE

(puzzled)

Do you have a name?

TUPPERMAN

'Fraid not.

MADDIE

Well then forgive me...but  
I'm lost...

TUPPERMAN

(a small smile;  
as he PULLS  
HIMSELF out  
of his chair)

This is going to seem...a  
little...unorthodox.

(CONTINUED)

CONTINUED:

17D

DAVID

Don't sweat it. Orthodox.  
Unorthodox. We have no re-  
ligious preference. Had a  
Rabbi for a client once...  
some guy was trying to kill  
him for blowing his briss...

MADDIE

(firmly)

Go on, Mr. Tupperman, please...

TUPPERMAN

(a glance to  
the sheets)

I don't know who this person  
is.

MADDIE

Excuse me?

TUPPERMAN

I don't know who this woman  
is. I've never met this  
woman.

MADDIE

Then why do you want to find  
her?

TUPPERMAN

Miss Hayes...I'm thirty-nine  
years old. I cleared more  
money last year than my father  
made in his entire life. I  
get a new car every two and  
a half years. I own a house.  
I own a boat. I am the kind  
of man who reads Playboy...  
The kind of man who doesn't  
leave home without his American  
Express Card...I shave twice  
a day because you never know  
who you're going to meet after  
dark...I wear natural fibres  
because I prefer them and can  
afford them...I believe in  
God although not necessarily  
any one religion and I am  
miserably...terribly...alone.

(CONTINUED)

CONTINUED:

17D

DAVID  
(to Maddie)  
Breath problem?

MADDIE  
(ignoring that)  
What does all that have to  
do with us?

TUPPERMAN  
(indicating  
the sheet)  
This represents everything I  
am looking for in a mate. In  
a partner. Am I sure she  
exists? I'm not at all sure  
she exists. But if you can  
find her...it's worth thirty-  
thousand to me...'cause Lord  
knows...I've been out there  
for over twenty years telling  
the lies men tell to women...  
and I can't find her.

ANOTHER ANGLE

17E

...as the reality of what the man is saying sinks in...

MADDIE  
You're serious...

TUPPERMAN  
I'm more than serious. I'm  
committed. You find this  
woman?...I'll marry her.

DAVID  
(thinking about  
this)  
Alan...you know what you are?  
You're a man ahead of your  
time. You've just created a  
whole new source of revenue  
for detective agencies every-  
where.

MADDIE  
He did?

TUPPERMAN  
I did?

(CONTINUED)

CONTINUED:

17E

DAVID

Sure. I can see it now. Lines of guys...walking in...placing orders...walking out with the girl's of their dreams. We could even have menus. A trait from colum A...a trait from column B. Kind of like a distaff deli.

(and then)

"I'll take one brunette astronaut who likes raquetball, hold the breasts. To go. Better yet, I'll have her here!"

TUPPERMAN

(not understanding this;  
going for  
the door)

Look...if you don't want to help me...

DAVID

(jumping in  
front of him;  
stopping him)

Alan, it's a terrific idea...

(and then)

...it's just that...I've never heard it before.

MADDIE

(gently;  
to Tupperman)

The real point is...why us, Mr. Tupperman? We're detectives, not a dating service.

TUPPERMAN

(turning to  
her)

You been out there lately? I'm at my wit's end. Every night...clubs...bars...searching. Computer dating. The personals. Never finding her. Starting to think maybe she doesn't exist at all. And then it occured to me...that maybe it wasn't her...maybe it was me. Maybe I didn't

(MORE)

(CONTINUED)

CONTINUED:

17E

TUPPERMAN (cont'd)  
know how to find her...and  
then it dawned on me. What  
I've got here is a missing  
person. Why not go to people  
who are trained to find mis-  
sing people? Trained to find  
people solely on the basis of  
a description?

ON DAVID AND MADDIE

17F

...David clearly intrigued...Maddie clearly skeptical...

ON TUPPERMAN

17G

...ever the closer...

TUPPERMAN (cont'd)  
Look...I know it sounds strange.  
Why don't you take some time...  
mull it over.

ANOTHER ANGLE

17H

...as he makes his way towards the door...

TUPPERMAN (cont'd)  
My address and number are at  
the top of the list. There's  
a picture and a detailed de-  
scription of me in there as  
well. Think about it. I'll  
call you tomorrow.

...and he smiles...and TURNS one more time...making his  
way through the door...closing it behind him...

OMIT 18-21

OMIT 18-21

OMIT 22

OMIT 22

ON DAVID AND MADDIE

22A

...watching him go...the door closing behind him...and they stand there for a LONG MOMENT...Maddie regarding the list...not quite knowing what to make out of it...

MADDIE

(finally)

My goodness...

DAVID

Mine too...

MADDIE

(turning;  
looking at  
him)Well...do you want to know  
what I think?

DAVID

About what?

MADDIE

(turning;  
starting  
for the  
door)I think we are not taking  
this case...

DAVID

(watching her  
go)Well this is unusual...

INT. THE RECEPTION AREA

22B

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

DAVID

You want to tell me what the  
problem is?

MADDIE

You can't see it for yourself?.

(CONTINUED)



CONTINUED:

22B

DAVID

Maddie...all I see is a man...  
walks into our office...  
puts five-thousand dollars  
on the table and offers us a  
chance to do something dif-  
ferent...a chance to do some-  
thing unique...a chance to...

MADDIE

...Pimp!

...and with that she TEARS OPEN the door to...

INT. MADDIE'S OFFICE

22C

...as she makes her way inside...David right on her heels...  
closing the door behind him...

DAVID

Pimp?

MADDIE

(moving behind  
her desk)

Pimp.

DAVID

I'm sorry. I don't see that  
at all. No, no, no. I think  
you're mistaken. I think you've  
misunderstood. All we're do-  
ing is finding a woman...

(and then;  
a shrug)

...for a man...

(and then;  
another  
shrug)

...for money.

(and then)

That's all.

MADDIE

(pulling her  
coat off  
the rack)

No.

(CONTINUED)

CONTINUED:

22C

DAVID

(hanging it  
back up)

What do you mean "no"? Isn't  
this still discussion? Aren't  
we still discussing? I mean...  
I'll abide by whatever you want  
but shouldn't there be a little  
discussion first?

MADDIE

(ripping the  
coat from  
him)

You discuss it. I'm going  
home.

DAVID

Wait a second...what happened  
to "Rambo"?...and the steak...  
and dancing 'til dawn?

MADDIE

They've been called on account  
of stupidity...

...and with that she makes her way AROUND HIM...

INT. THE RECEPTION AREA

22D

...as Maddie BARRELS THROUGH IT once more...David right  
behind her...

DAVID

You kill me.

MADDIE

Oh if only I could...

DAVID

Here we are...staring a great  
case in the face...something  
worthwhile...something re-  
warding...

MADDIE

Please...I'm getting cavities  
just listening to this...

(CONTINUED)

CONTINUED:

22D

DAVID

...an opportunity to give a  
man a second chance at life...  
at happiness...

MADDIE

(to Dipesto  
as she passes)

I'll be at home.  
(and then)  
Alone...

DAVID

...and you don't see it.

MADDIE

(turning to  
him as she  
goes out  
the door)

Because it's not there!

INT. THE CORRIDOR

22E

...as Maddie makes her way DOWN IT...David stepping out  
of the office and into the HALLWAY...following her...

DAVID

(calling to  
her)

But you're wrong, Maddie. It  
is there. Don't you see?...  
for once we won't be invest-  
igating a tragedy...we'll be  
helping someone get over  
one...we'll be doing something  
noble...helping a man find  
his future...

ON MADDIE

22F

...as she STOPS directly in front of the elevator...and  
TURNS to him...

MADDIE

That's a lot of crap, David.

DAVID

(stunned)

Excuse me?

(CONTINUED)

CONTINUED:

22F

MADDIE

You heard me. You're so full  
of crap it's coming out of  
your ears.

ANOTHER ANGLE

22G

...as the two of them stand there...David...perhaps not  
even aware of it...reaching up and touching his ears...

DAVID

Fine then...can I ask you  
one question?

...and at that EXACT MOMENT the ELEVATOR DOORS OPEN...

MADDIE

(turning;  
stepping in)

You can ask a million. I  
won't be here to answer them...  
but you can ask whatever you  
want...

DAVID

Why'd he come to see you?

MADDIE

What?

DAVID

Why'd he come to see you?  
Maddie Hayes? Detective.  
Model. Girl. Why you?

MADDIE

What do you mean...why'd he  
come to see me?

DAVID

If the guy was just looking  
to get lucky...he could go  
to any one of a hundred de-  
tectives...most of them men...  
all over town. Why do you  
think he came to you?

MADDIE

I have no idea.

(CONTINUED)

CONTINUED:

22G

DAVID

Because you're a woman,  
Maddie. And because he's  
sincerely looking for a  
partner to share his life  
with. And who better to  
help him find that partner  
than you? A sophisticated...  
intelligent...beautiful woman.

ON DAVID

22H

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

ON MADDIE

22J

...looking back...starting to soften...

ANOTHER ANGLE

22K

...and there is a LONG SILENCE...

DAVID

(after a long  
moment)

So...we working this weekend?

MADDIE

(a moment of  
her own)

Pick me up tomorrow morning...

DAVID

You got it Lady.

...and with that the ELEVATOR DOORS CLOSE...and....

DAVID

22L

...turns...and starts back down the hall towards the office...  
and SUDDENLY the DOORS OPEN once more...

MADDIE

(sticking her  
head back  
out)

You're still full of crap.

(CONTINUED)

CONTINUED:

22L

DAVID  
(without look-  
ing back)  
So what else is new?

...and we...

OMIT 23

OMIT 23

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

OMIT 24

OMIT 24

INT. BMW - DAY

24A

...Maddie on the passenger side...David driving...several pages held in front of her...TUPPERMAN'S LIST...and she studies them intensely as the TREES and BUILDINGS pass by the moving car and finally...

MADDIE

So now that you've gotten me into this...

(getting down  
to business)

...where do we start? How do we find someone who meets all these requirements?

DAVID

Never looked for a fantasy before?

MADDIE

Not someone else's...

DAVID

First...we get realistic. We look at the length of the list and figure it's like a test in school. We get sixty percent, we pass.

MADDIE

I think we should do better than just "pass."

DAVID

Okay, but I may be up late with the homework...

MADDIE

A lot of thought went into making up this list. I think the least we can do is try our best to give him what he's looking for.

DAVID

You're right...  
(and then)  
What's he looking for?

(CONTINUED)

CONTINUED:

24A

...and Maddie picks up the list up off her lap...and starts to peruse it...

MADDIE

Let's see...  
(reading off  
qualities)  
"Hard worker"...

DAVID

(almost to  
himself)  
Somebody to do the ironing...  
got it.

MADDIE

(ignoring that)  
..."Good listener"...

DAVID

Follows orders...that's im-  
portant...

MADDIE

..."Doesn't overdress"...

DAVID

Wears just enough to keep  
her out of jail...  
(and then)  
I've been looking for this  
girl myself...

MADDIE

(lowering the  
list;  
turning to  
him)  
Is this going to continue?

DAVID

Well...I could read...but  
you'd have to tell me when  
we come to a light...

MADDIE

(picking up  
the list  
again)  
"Has spent some time serving  
others"...

(CONTINUED)



CONTINUED:

24A

DAVID

Coctail waitress. Good...  
something to fall back on  
during hard times.

MADDIE

David!

(and then;  
taking a  
breath)

If I'm not mistaken...one  
of us is having trouble  
interpreting this list.

DAVID

That's all right. Keep  
reading. You'll catch on.

MADDIE

I meant you!

DAVID

Me? No. I'm not having  
any trouble. Seems very  
clear and to the point.

MADDIE

Obviously not. I describe  
a mature, intelligent woman  
who has a little substance...  
and you describe an over-sexed,  
pack-mule with a lobotomy and  
a G-string.

DAVID

Not true, Maddie. I happen  
to believe looks and basic  
motor skills are important.  
But more than that, she's  
got to be hot, Maddie. Young  
and hot.

MADDIE

(her anger  
rising)

David...try moving your vital  
organs into the eighties.  
This is the list of a man who  
clearly wants more than just  
grabbing some hair and pulling  
it into his cave.

(CONTINUED)

CONTINUED:

24A

DAVID

Maddie, he wants what every man wants. Someone who looks good...someone who turns up the flame...someone who makes him feel like a man every time he sees her...

MADDIE

But what about companionship? What about laughter? What about fun?

DAVID

What are you talking about? That stuff is what other guys are for.

MADDIE

(suddenly)

I don't want to do this with you.

DAVID

What's that?

MADDIE

David...it's becoming all too clear that...once again...we are not seeing eye to eye. Which leaves us with only one solution...

DAVID

You want me to pull over now?...

(and then)

...it's precisely these kind of situations I had in mind when I suggested considering a second car the other day...

MADDIE

(ignoring him)

We each find our own woman.

DAVID

We what?

(CONTINUED)

CONTINUED:

24A

MADDIE

We each find our own woman.  
I'll take the high road,  
and as usual you will take  
the low. And may the better  
detective win.

DAVID

You serious?

(and then)

What am I talking about.  
You're always serious.

(and then)

Lemme get this straight.  
We go our own separate ways?  
We find a woman completely  
on our own? And we let  
Tupperman decide who's done  
the best job?

ON MADDIE

24B

...and she NODS...

ANOTHER ANGLE

24C

...as David SMILES...

DAVID (cont'd)

Wait a second...there must be  
something wrong with this...

MADDIE

Why?

DAVID

(a smile)

I love it.

...and as they drive on...we...

SHOCK CUT TO:

A DESK TOP

24D

...as SEEN FROM ABOVE...and from SOMEWHERE UNSEEN...we  
HEAR a GUITAR RIFF...and a HAND OPENS a DESK DRAWER and  
PULLS OUT...

A STEEL BOX

24E

...locked shut...and as the hands insert the key to UNLOCK  
IT...

(CONTINUED)

CONTINUED:

24E

## MUSIC

*"Somebody help me,  
Somebody help me now,  
Somebody help me find my  
baby..."*

ANOTHER ANGLE

24F

...to REVEAL the hands belong to David...his face filled with a combination of cocky self-assuradness and anticipation... what he holds here is THE secret weapon...

ON THE BOX

24G

...as it opens...REVEALING CREDIT CARDS...thirty or forty of them...and as DAVID'S HANDS start to PULL THEM OUT of the box...

## MUSIC

*"Somebody help me find my baby  
right now...  
I'm lookin' for a love,  
I'm lookin' for a love..."*

ON DAVID

24H

...as he gives the cards a good shuffle as though they were so many playing cards...and then a quick fan...and packs them in his breast pocket...

## MUSIC

*"Lookin' here 'n there,  
Searchin' everywhere,  
I'm lookin' for a love to  
call my own..."*

...and with that he LOOKS UP...SMILES at the CAMERA and TURNS...and WALKS OUT OF FRAME...and we...

SHOCK CUT TO:

OMIT 25-30

OMIT 25-30

INT. THE LOS ANGELES TRIBUNE CUSTOMER SERVICE COUNTER - DAY 30A

...a woman standing in front of it...busily writing...  
and as we crane down...we can't help but notice the  
woman is MADDIE...

MUSIC

*"Someone to fix my breakfast  
and bring it to my bed,  
Lookin' for a love to call  
my own..."*

INSERT - CLASSIFIED AD FORM 30B

...and we also can't help but notice...even as she continues  
to write...the page is FILLED with a LONG, HOPELESSLY DETAILED  
description...words SCRATCHED OUT and rewritten...

OMIT 31-32

OMIT 31-32

ON MADDIE

33

...as she STOPS...realizes...WADS UP the form and TOSSES  
IT away...GRABS ANOTHER...and BEGINS writing again...as we...

CUT TO:

EXT. A SIDEWALK CAFE

33A

...filled with EMPTY TABLES...and SUDDENLY...

ATTRACTIVE WOMEN

33B

...are everywhere...

MUSIC

*"Someone to do a little  
housework 'n care for me  
again,  
Lookin' for a love to call  
my own..."*

CUT TO:

MADDIE 33C

...STILL WRITING AWAY...countless forms WADDED UP around her...as we...

SHOCK CUT TO:

DAVID 33D

...sitting at a table at the bistro...hidden behind his sunglasses as...

A WAITER 33E

...brings a drink on a tray to a particularly STUNNING YOUNG WOMAN...and as he SERVES...the Waiter POINTS and...

THE WOMAN 33F

...lowers her sunglasses and looks over at...

DAVID 33G

...who lowers his sunglasses as well...and smiles the beginnings of a smile...as...

THE WOMAN 33H

...smiles back...

MUSIC

*"Someone to fill my order all  
the way now,  
Lookin' for a love to call  
my own..."*

...as we...

SHOCK CUT TO:

MADDIE 33J

...finishing yet another attempt...lowering her pencil...  
STOPPING...reading...

THE FORM - MADDIE'S P.O.V. 33K

...which reads..."MAN NEEDS WOMAN - BRIGHT, SENSITIVE, HONEST"...

ON MADDIE 33L

...as she looks at it...her nose crinkling...something's missing...and then...realizing...

ON THE FORM

33M

...as her hand quickly adds the word "ETC."...and we...

SHOCK CUT TO:

DAVID

33N

...now sitting at the SAME TABLE AS the YOUNG WOMAN...  
getting along famously...until he pulls out...

TUPPERMAN'S PHOTO

33P

...as it's layed on the table...and...

THE WOMAN

33R

...reacts...and...

ANOTHER ANGLE

33S

...slaps the SMILE off David's face as...

MUSIC

*"I'm lookin' for a love,  
I'm lookin' for a love..."*

...we...

SHOCK CUT TO:

DIPESTO

33T

...as the MUSIC CONTINUES...in the office...frantically  
PUNCHING RINGING LINES...

DIPESTO

(quickly)

You're calling about the ad?

Please hold...

(punching button;

faster)

You're calling about the ad?

Please hold...

(punching button

faster still)

You're calling about the ad?

Please hold...

(punching button

even faster)

You're calling about the ad?

Please hold...

...and we...

CUT TO:

THE PHOTO

33U

...being layed on the table again...and then...

A DAQUIRI

33V

...being poured over David's head...as we...

SHOCK CUT TO:

DIPESTO

33W

...sticking MESSAGE after MESSAGE after MESSAGE after MESSAGE  
on an already full message spindle...and we...

CUT TO:

MADDIE

33X

...as the MUSIC COMES TO AN ABRUPT STOP...and she sits...  
SMILING...COMPOSED...behind her desk...addressing someone  
sitting opposite her...

MADDIE

So...Miss...

(refers to a  
clipboard in  
front of her)

...Vance...

(and then)

Let's start at the beginning.  
Why don't you tell me a  
little bit about yourself?

ON MISS VANCE

33Y

...seated across from Maddie...nondescript, pleasant-enough  
looking...tastefully dressed...a little ill-at-ease...

MISS VANCE

(forming her thoughts  
a moment;  
and then)

Well...I should make it clear that...  
I'm not the kind of person...

CUT TO:

OMIT 34

OMIT 34

ANOTHER WOMAN

34A

...same shot, same position...

(CONTINUED)



CONTINUED:

34A

WOMAN #2  
...who normally answers these  
kinds of ads...but...

CUT TO:

ANOTHER WOMAN

34B

...same shot, same position...

WOMAN #3  
...times being what they are...

CUT TO:

ANOTHER WOMAN

34C

...ditto...

WOMAN #4  
...and men being what they are...

CUT TO:

ANOTHER WOMAN

34D

WOMAN #5  
...I decided to...well, go out  
on a limb...

CUT TO:

MISS VANCE

34E

MISS VANCE  
I thought, if the offer's  
legitimate...

CUT TO:

ANOTHER WOMAN

34F

WOMAN #2  
...what the hell, let's give  
this cowboy a jump 'n see what  
he's got...

CUT TO:

ANOTHER WOMAN

34G

WOMAN #3

...It's not like I have trouble  
getting dates...

CUT TO:

ANOTHER WOMAN

34H

WOMAN #4

...of course I don't need to  
tell you that...

CUT TO:

ANOTHER WOMAN

34J

WOMAN #5

...I just seem to attract...

CUT TO:

ANOTHER WOMAN

34K

MISS VANCE

...the wrong kind of man...

CUT TO:

ANOTHER WOMAN

34L

WOMAN #2

...and a lot of them...

CUT TO:

ANOTHER WOMAN

34M

WOMAN #3

...What was the question again?

CUT TO:

DAVID

34N

...making his way down the SIDEWALK...the MUSIC ABRUPTLY  
STARTING AGAIN...

MUSIC

"I'm lookin' for a love,  
I'm lookin' for a love..."

...and he steps purposefully into the FRONT DOOR OF...

THE ANTOINE MODELING AGENCY

34P

...an obviously top-flight agency...HOLD SHOT, then...

TIME CUT TO:

SAME SHOT

34R

...as David is physically ejected by THREE OF THE MOST BEAUTIFUL MODELS IN THE WORLD...a FLURRY of TUPPERMAN photos rolling out with him...and then, straightening his lapels and tie, marching off...and we...

CUT TO:

MADDIE

34S

...as the MUSIC ONCE AGAIN COMES TO A STOP...she's still sitting behind her desk...the smile on her face now forced and wan...as she listens to...

ANOTHER WOMAN

34T

WOMAN #4

I think my background...

CUT TO:

ANOTHER WOMAN

34U

WOMAN #5

...speaks for itself...

CUT TO:

ANOTHER WOMAN

34V

MISS VANCE

...I won every science fair at Klamath Falls High...

CUT TO:

ANOTHER WOMAN

34W

WOMAN #2

...and just by looking at me...

CUT TO:

ANOTHER WOMAN

34X

WOMAN #3

...it should be obvious that I know how to please a man...

CUT TO:

OMIT 35

OMIT 35

ANOTHER WOMAN

35A

WOMAN #4  
...as long as he can get along  
with my Pekinese...

CUT TO:

ANOTHER WOMAN

35B

WOMAN #5  
...but I will not tolerate a  
man who...

CUT TO:

ANOTHER WOMAN

35C

MISS VANCE  
...doesn't floss or believe in  
proper dental hygiene...in fact...

CUT TO:

ANOTHER WOMAN

35D

WOMAN #2  
...that's the reason I divorced  
my fourth husband...

CUT TO:

ANOTHER WOMAN

35E

WOMAN #3  
...or was it my second...?

CUT TO:

ANOTHER WOMAN

35F

WOMAN #4  
...it wasn't Rufus...I just  
slept with him...

\*

CUT TO:

ANOTHER WOMAN

35G

WOMAN #5  
...or maybe it was...

CUT TO:

ANOTHER WOMAN

35H

MISS VANCE

...what was the question again?

CUT TO:

MADDIE

35J

...chin resting on her hand...making no attempt to hide her obvious boredom and disappointment...as we...

CUT TO:

A GALLERY OF FACE AFTER FACE

35K

...in quick succession...A FRAME of TWO of EACH of the WOMEN... their LIPS MOVING...but THEIR VOICES ARE NOW A JUMBLE OF BABBLE...and we...

CUT TO:

OMIT 36

OMIT 36

CLOSE ON DAVID

36A

...as the MUSIC STARTS UP ONCE AGAIN...he's tired...unenthused... looking up at something...his face bathed in a BLINKING RED LIGHT...making his pitch to someone unseen...A PAIR OF LEGS in front of him DANCING on a runway...and in the BACKGROUND sit THREE DERELICTS...all staring open-mouthed at the dancer we CANNOT SEE as...DAVID FINISHES HIS PITCH...PULLS ALAN'S PHOTO from his pocket...holding it up for the unseen dancer to see...and she TAKES IT...and it DISAPPEARS FROM FRAME... only to RETURN a moment later with a SPIKED HEEL through it... and as if on cue...the SONG ENDS and we...

SHOCK CUT TO:

A TELEPHONE

91A

...as it RINGS...and a hand reaches INTO FRAME and picks up  
the receiver...

## DIPESTO

Blue Moon Detective Agency...  
Getting strange calls...  
In the middle of the night?  
Strange notes in the mailbox  
By dawn's early light?  
Tell us about it.  
Let us get involved.  
We'll find the perv...  
And your troubles will be  
solved...

(and then;  
AFTER A LONG  
MOMENT)

Hello?

(and then)  
Why don't you say something?  
(and then;  
BREATHING  
TWO DEEP BREATHS  
into the phone)

...to you too!

...and with that she SLAMS IT DOWN...just as...

## THE RECEPTION AREA DOOR

91B

...OPENS...and Maddie sticks her head in...

MADDIE

I did it!

DIPESTO

Did what?!

MADDIE

I found her!

DIPESTO

Found her? Found who?

MADDIE

The woman!

DIPESTO

The woman?

MADDIE

The woman.

DIPESTO

What woman?

MADDIE

The woman that Tupperman is  
going to marry.

DIPESTO

Oh! That woman.

(and then)

Where is she?!

MADDIE

(holding up a  
finger,  
"please wait")

Right here!

...and with that, Maddie RACES back OUT the DOOR...a confused  
Dipesto craning to SEE out into the hall...until...

A WOMAN

91C

...walks meekly through the doorway and into...

## THE RECEPTION AREA

92

...and we watch her...shy, rather non-descript, but pleasant-looking...

MADDIE

(moving in  
behind her  
hands on  
shoulders)

Molly...this is Agnes DiPesto...

(to DiPesto)

Miss DiPesto, this is Molly  
Lewis.

DIPESTO

(extending her  
hand)

Nice to meet you.

MOLLY

(as they shake)

Likewise.

MADDIE

Molly is a Rhodes Scholar.

DIPESTO

(fascinated)

Really? You study maps?

MADDIE

(ignoring that)

Molly is a gourmet cook.

DIPESTO

Really?

MOLLY

(embarassed)

Well...

MADDIE

Molly speaks three languages.

DIPESTO

Amazing.

(and then)

All at once?

ON MADDIE AND MOLLY

92A

...Maddie clearly embarassed...Molly clearly confused...

(CONTINUED)



CONTINUED:

92A

MADDIE

(after a moment;  
TURNING;  
taking Molly's  
hand;  
to DiPesto;  
as she passes)

If anyone calls we'll be in my  
office.

ANOTHER ANGLE

92B

...as DiPesto watches them go...

DIPESTO

Fine.

(waving)

Au Revoir.

(and then)

Sayanara.

(and then)

Y'all come back now.

(and then;

the DOOR CLOSING

to Maddie's

office)

That's tough to do...

...and at that EXACT MOMENT...the phone rings once more...

DIPESTO

Blue Moon Detective Agency...

Getting strange calls...

In the middle of the night?

Strange notes in the...

(and then;

interrupted)

What?

(and then)

What do you mean "am I naked"?

(and then)

I know it's just a "yes" or "no"  
question.

...and at THAT EXACT MOMENT...

THE AGENCY DOOR

92C

...FLIES OPEN...hitting the back wall...

EVERY HEAD IN THE PLACE

92D

...turning to DISCOVER...

DAVID

92E

...looking like the Cat that ate...or at the very least engaged in heavy petting with...the Canary...

DAVID

People...

ON DIPESTO

92F

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

DIPESTO

(into phone)

I'm going to have to put you on hold...something important is going on...

ON DAVID

92G

...as he takes a SMALL STEP or two into the room...

DAVID

As many of you know...the last several days I have been engaged in a quest...

(and then)

...a search...

(and then)

...a journey...to find...a woman.

(and then)

Wait...correction...not just "a" woman.

(and then)

Well...I have returned...

(and then;

a significant  
glance around  
the room)

Gentlemen...don your goggles...

ANOTHER ANGLE

92H

...as in PERFECT UNISON...all the men in the office pull RAYBANS out of their breast pockets...and like the JETS opening their switchblades at once...the guys all flick their glasses OPEN AT the SAME TIME...and then place them over their eyes...

ON DAVID

92I

...smiling at the anticipation...

(CONTINUED)

CONTINUED:

92I

DAVID

Just a word of warning.  
 You don't want to look directly  
 at this woman...  
 What you want to do is punch a  
 pin hole in a piece of paper and  
 watch her through that.  
 But hey...you're big boys...  
 you can do what you want.

(and then;  
 calling over  
 his shoulder)

Hey Sherrreeee!

\*  
\*  
\*  
\*

ON THE BOTTOM OF THE DOORWAY

92J\*

...as SUDDENLY a PAIR OF PUMPS steps into FRAME...and we  
 SLOWLY CLIMB...from the PUMPS to the ankles...from the  
 ankles to the legs...and continue climbing past her waist  
 and over her chest finally arriving at her face...Chic  
 and beautiful...but bored...and she stands there for a  
 long moment looking at David...and slowly...a small smile  
 makes its way across her face...and she digs in her purse  
 for a cigarette...and finally finds one...and ACHINGLY...  
 SLOWLY pulls it out of her purse...nestled between her two  
 fingers and just as SLOWLY...just as GENTLY...places it  
 BETWEEN her two LIPS...and the heat is almost palpable...

SHERRY

(almost a purr)

Anyone got...a match?

REVERSE ANGLE

92K\*

...as EN MASSE...every man in the place leaps to his feet  
 and runs...

TO THE DOOR

92L\*

...as David and Sherry suddenly recognize that they have  
 started a panic...and he grabs her...and PUSHES HER back out  
 the door...closing it behind them...and as he does...we...

SHOCK CUT TO:

INT. MADDIE'S OFFICE - DAY

93

...Maddie behind her desk...Molly sitting across from her...

MOLLY

(in mid-thought;  
having loosened  
up a bit;  
thoughtful;  
dreamy)

...I don't know. I suppose...  
for me...Cayenne Pepper rep-  
resents sort of...a new food  
frontier.

(and then)

Y'know?

ON MADDIE

93A

...honestly giving this some thought...

MADDIE

Hnnnnnnnn...

...and SUDDENLY there is the SOUND of the OFFICE DOOR  
OPENING...and Maddie LOOKS UP to DISCOVER...

DAVID

94

...barreling through the door...a woman on his arm...STEVIE...

DAVID

Maddie...the search is over.  
Sound the horns. Call off  
the dogs. We have found the  
fox.

MADDIE

(standing up)

David...

DAVID

(noticing Molly)  
Excuse me, this'll only take  
a second...I'm a speed gloater...

MADDIE

David!

DAVID

I looked everywhere, Maddie.  
Over hill and dale, under  
Roy and Dale...and then,  
suddenly, there she was...  
(indicating her)

...Stevie.

ON STEVIE

94A

...who says nothing...just smiles the smallest of smiles  
and FLICKS her ash into David's hand...

ANOTHER ANGLE

94B

...as David turns to Maddie...

DAVID  
(to Maddie;  
by way of  
explanation)  
It's okay. I like it.

MADDIE  
David...not now!

DAVID  
Go on, Maddie...give 'er a  
spin...slam the doors...kick  
the tires. You'll see what  
I mean. There's no reason to  
look any fur...

MADDIE  
(cutting him  
off)  
Addison!

DAVID  
(AFTER A MOMENT;  
realizing)  
Uh oh.  
(and then)  
Grab the switch, it's out to  
the woodshed for David...

ON MADDIE

94C

...as she steps out from BEHIND her desk...

MADDIE  
 (to the two  
 women)  
 If you'll excuse us...

MOLLY  
 (rising;  
 noting Stevie)  
 Is this...is she...?

MADDIE  
 (cheery;  
 ushering her  
 and Stevie  
 out)  
 No, no, no. Two completely  
 unrelated cases. I just  
 feel strongly about discussing  
 unrelated cases in front of...  
 (stopping;  
 thinking;  
 and then)  
 ...unrelated people...  
 (and then;  
 at the door)  
 ...and we'd appreciate neither  
 of you discussing your cases  
 either. You understand?

...and with that SHE CLOSES the door...catches her breath  
 and TURNS...

ANOTHER ANGLE

94D

...and there stands a SMILING DAVID...waiting for what-  
 ever's coming next...

MADDIE  
What...do you think you're  
 doing, parading that...  
 (searching)  
 ...that...  
 (and then;  
 pointing)  
 ...that...through my office? .

DAVID  
 That "that" is gonna get us  
 that twenty-five thousand  
 dollar bonus!

(CONTINUED)

CONTINUED:

94D

MADDIE

Oh really?

DAVID

Yes really.

MADDIE

David...you're even more naive  
than I imagined.

DAVID

Yeah...I'm full of surprises.

MADDIE

It just so happens that when  
you burst in here with Sheena...  
I was sitting with a woman I  
believe is Mr. Tupperman's  
perfect match.

DAVID

(amused;  
pointing to  
the lobby)

Who?...Her?

MADDIE

Yes, her.

(and then)

She's an intelligent, sensitive,  
very deserving woman who would  
be insulted to know she's in  
some kind of...of contest.

(CONTINUED)

CONTINUED:

94D

DAVID

Hey, not to worry...  
(confidentially)  
'Cuz if that's your choice...  
there is no contest.

MADDIE

And what does that mean?

DAVID

I mean...it's over before  
it starts.

MADDIE

(pointing to  
the lobby;  
distastefully)  
If that's your choice...I'd  
have to agree.  
(and then)

How can you present that woman  
to Alan Tupperman with a  
staight face? You know she  
doesn't meet all the require-  
ments on his list.

DAVID

She meets the two big ones...  
she's female and she's willing.  
(and then)  
You're being too literal with  
the list, Maddie. You gotta  
read between the lines.

MADDIE

Don't you mean between the  
sheets? Why don't you just  
get him a Barbie Doll with  
sexual attachments?

(CONTINUED)



CONTINUED:

94D

DAVID

They make those?

(and then;  
forging ahead)Admit it Maddie...your approach  
was off-base from the get-go...  
you were looking for someone  
who was the list...(hint of  
distaste)

...so you got what you got...

(and then)

I looked for someone who could  
become the list...someone who  
could grow into his dream...  
who could provide him with a  
garden of earthly and non-  
earthly delights...who could  
be more important to him than  
water, than air, than Monday  
Night Football.

MADDIE

I just met her, David. She's  
only a woman.

DAVID

Only a woman? Were the '27  
Yankees only a baseball team...  
are the Himalayas only a bunch  
of hills...("peeking"  
out the door)...are thirty-six inches only  
a yard?

MADDIE

(slamming the  
door shut)This isn't a game, David.  
We're trying to help a man  
with the most important decision  
a man can make...we're trying  
to help Alan Tupperman make  
a choice he can live with for  
the rest of his life.

DAVID

Brenda Boring? How about a  
choice he wants to live with  
for the rest of his life?

(CONTINUED)

CONTINUED:

94D

MADDIE

You don't even know her! She's  
perfect for him. She'd make  
a wonderful wife.

(CONTINUED)

CONTINUED:

94D

DAVID

Yeah, know the type...good  
little dancer...all the girls  
like 'er...don't even mind  
the hair on her mole...

MADDIE

You are a repugnant human  
being.

DAVID

It's a gift.

(and then)

So...mind if I ask where you  
hooked this fish 'case we  
wanna throw her back?

MADDIE

Where I found her is hardly  
the point. The point is, I  
conducted an intelligent and  
methodical search, and came  
up the the best possible  
person.

DAVID

(going for the  
door)

Maybe I'll just ask her...

MADDIE

(quickly;  
jumping in  
front of  
him)

My line at the supermarket!  
Okay? Alright?

(and then)

She had a fascinating cart...

(and then)

...all kinds of greens...

(and then)

...spices...

(and then)

...herbs...

DAVID

(he can't be-  
lieve it)

The supermarket, Maddie?

(CONTINUED)

CONTINUED:

94D

MADDIE

(defensive)

So what? That doesn't mean she's any less qualified for Alan Tupperman!

DAVID

Heck no...medium looks, buys her own food...potent combo.

MADDIE

You still don't see how important this is, do you? This isn't just another blind date... we're looking for a woman he can love...who can love him... be his friend...share her life with him...while he shares his with her. This is about romance, David. It matters. And I want to do it right.

DAVID

So do I.

(starting for  
the door)

But I guess you got your right and I got mine. So...

MADDIE

So...?

DAVID

Looks like we won't know whose right is right until Mr. T. chooses Mrs. right for himself.

(opening the  
door)

Like you said...may the better detective win.

ON MADDIE 94E

...just FUMING...

ANOTHER ANGLE 94F

...as he stands there...gallantly waiting to see if she'd like to go first...or at all...and AFTER A MOMENT Maddie STORMS PAST HIM and into...

THE RECEPTION AREA 95

...David right behind her...and the two of them STOP... and can't help but NOTICE...

THE TWO WOMEN 95A

...sitting side by side...Molly in one chair...demurely reading a copy of Scientific American...and in the chair beside her...Stevie...applying lip gloss to her lips... her manicured hand sensuously rubbing the gel around her mouth...eyes tilted down and watching in her compact mirror... as...

OMIT 96-97 OMIT 96-97

ALL THE MEN 98

...in the office, openly salivate...making no attempt to disguise their stares at her...

ANOTHER ANGLE 99

...as David smiles and starts towards his office...

DAVID  
(without looking  
back)

Yo! Stevie...Wanna move  
that moneymaker into my office?

ON STEVIE 99A

...as she closes her compact...SLOWLY RISES...and smoothes her hose...and starts towards David's office...

ON MADDIE 99B

...not pleased...

MADDIE  
(after a moment)

Ms. Lewis...shall we resume  
our discussion?

ON MOLLY

99C

...as she RISES...slipping a bookmark into her magazine...  
and starts toward Maddie's office...

ON DAVID'S DOOR

100

...as Stevie makes her way through it and David stands  
there looking at...smiling at...

MADDIE'S DOOR

101

...as Molly makes her way through it and Maddie looks back  
at...

DAVID 102

...who waves...then TURNS and CLOSES HIS DOOR...as...

MADDIE 103

...turns on her heel...ENTERS her office...and SLAMS HER DOOR...and we...HOLD ON IT FOR A LONG MOMENT...and THEN IT OPENS and Maddie...dressed for a NEW DAY...and Dipesto... also dressed in DIFFERENT CLOTHING...stroll out of Maddie's office and into...

\*  
\*  
\*  
\*  
\*

INT. THE RECEPTION AREA - DAY 103A\*

...as the two of them make their way through it...

MADDIE

(in mid  
conversation)

Absolutely...there's nothing  
wrong with a woman's being a  
bit...

(searching for  
the word)

...agressive...

(and then)

...taking the initiative...

(and then)

What's the worst that can  
happen?

...and at that exact moment they ARRIVE at DIPESTO'S STATION...  
and no sooner does Maddie TURN...about to return to her  
office than THE PHONE RINGS...

ON MADDIE 103B\*

...turning back with anticipation...

ON DAVID'S OFFICE DOOR 103C\*

...as it OPENS...and he STEPS OUT...his face also filled  
with anticipation...and stands there by his door as...

DIPESTO 103D\*

...PICKS UP the PHONE and...

(CONTINUED)

CONTINUED:

103D

DIPESTO

Blue Moon Detective Agency...  
 Running a Beauty Pageant...  
 And need to know...  
 If any of the girls...  
 Posed for pictures that show  
 More than a swim suit competition  
 would allow?  
 Just give us a call and we'll find  
 out now...  
 We have sources at all the major  
 men's magazines...  
 And we'll use them to help keep  
 your beauty pageant clean...

(and then;

A LONG MOMENT)

It's okay...you can stop breathing  
 into the phone...it's me...

(covering the  
 phone with her  
 hand;  
 to Maddie;  
 excited)

It's him!

ON MADDIE

103E

...disappointed...

MADDIE

Oh...

ON DIPESTO

103F

...as she TURNS to...

DAVID

103G

...standing by his door...clearly disappointed as well...

DAVID

Oh...

ON MADDIE

103H

...about to turn back to her office...

MADDIE

Well...

VOICE (O.C.)

Wait a second...



ANOTHER ANGLE

103J

...as David catches up with her...and continues with her  
ACROSS the RECEPTION AREA...

DAVID

...you haven't heard anything  
either?

MADDIE

If you mean, "has Molly called?"...  
the answer is "No. Not yet."

DAVID

(opening her  
office door  
for her)

Gee I'm surprised.

MADDIE

(as she passes)  
Surprised?

INT. MADDIE'S OFFICE

103K

...as David FOLLOWS HER in...

DAVID

Well...I'm sure she got home  
early last night.

MADDIE

(ignoring that)  
Obviously Stevie hasn't called.

DAVID

Obviously.

MADDIE

(sitting on the  
edge of her desk)  
No doubt looking for someone  
to help her dial the phone.

DAVID

(enjoying that)  
Very cute...

MADDIE (cont'd)

All those numbers...all those  
buttons...

DAVID

You're milking it...

(CONTINUED)

CONTINUED:

103K

MADDIE

In any event...we'll know the  
answer soon enough...

DAVID

You worried?

MADDIE

Me?

DAVID

You.

MADDIE

Not me.

DAVID

Not me either. I could wait  
all day...

MADDIE

Me too...

...and there is a LONG SILENCE...

DAVID

(suddenly)

Hell...only reason Tupperman  
himself hasn't called is that  
he hit paydirt last night.

MADDIE

Excuse me?

DAVID

You're excused.

MADDIE

Hit paydirt?

DAVID

Hit paydirt. Rounded third  
and slid into home.

MADDIE

I don't even want to know what  
that means...

DAVID

You know what that means...

(CONTINUED)

CONTINUED:

103K

MADDIE

You are the crudest man I have  
ever met.

DAVID

You oughta get around more...

...and SUDDENLY the phone RINGS and...

THE TWO OF THEM

103L

...look at each other and RUN OUT of the office and into...

THE RECEPTION AREA

103M\*

...as the two of them RUN INTO IT...in time to SEE...

DIPESTO

103N\*

...answering the phone...

DIPESTO

...she's right here, Miss  
Lewis...

(and then;  
covering the  
phone to Maddie)

It's Molly.

...and Maddie indicates Dipesto should give the phone to  
her...

DIPESTO

(into phone)

She'll be right with you.

(and then)

Ill-shay, eebay, ight-ray,  
ith-way, ou-yay...

(and then;

covering the  
phone again;  
to both David  
and Maddie)

Either of you guys know how to  
say "She'll be right with you"  
in Italian?

MADDIE

(GRABBING the  
PHONE from her)

GIVE ME THAT!!!

ON MADDIE

103P

...as she recovers her smile and presses the phone to her ear...

MADDIE

Molly? Maddie Hayes. Tell me everything...

(and then;  
mildly negative)

Oh...

DAVID

(to Dipesto  
and the others;  
a smile he can't  
hold back)

Oh gee...I feel terrible about this...

MADDIE

(into phone;  
still listening;  
even more  
negative)

Oh...

DAVID (cont'd)

I know what you're all thinking...  
don't you know how much I hate  
being right all the time?

MADDIE

(into phone;  
still listening;  
even more  
negative)

Oh...

DAVID

Ms. Dipesto...let's send a  
wedding gift to the Tupperman's.  
Call Stevie and see what they  
need.

MADDIE

(into phone)  
I am sorry Molly...

...and with that SHE LOWERS THE PHONE...

ON DAVID

103R

...chin on hand...a big smile...

DAVID  
So how's old Molly doing?

FOLLOWING MADDIE

103S

...as she TURNS ignoring that...AND STARTS BACK TOWARDS HER OFFICE...

DAVID  
(coming up behind  
her)  
So...guess love isn't totally  
blind after all.

MADDIE  
Leave me alone, Addison...

DAVID  
I do hope they have the good  
taste to ask Molly to be the  
Old Maid of Honor...

MADDIE  
I don't want to do this now...

DAVID  
Gee...I wonder what it was  
that put Stevie...  
(searching for  
the expression)  
..."over the top"?

ON MADDIE

103T

...in her OFFICE DOORWAY...as she SUDDENLY TURNS TO HIM...

MADDIE  
For your information...I just  
got off the phone with a woman  
in pain...a woman with little  
or no self-esteem left...a  
woman with a catch in her voice...  
tears in her eyes and no doubt a  
knife in her heart.

ON DAVID

103U

...trying to salvage what he can...

(CONTINUED)

CONTINUED:

103U

DAVID

And that means a guy can't  
make a couple of jokes?

...and as her office door SLAMS SHUT on him...we...

SHOCK CUT TO:

BLACK

OMIT #104-110

OMIT #104-110

END OF ACT TWO

ACT THREE

FADE IN:

OMIT #111

OMIT #111

INT. THE B.M.W. - DAY

111A

...David on the passenger side...Maddie driving...her mind at work...considering something...and there is A MOMENT OF SILENCE...and then... \*

MADDIE  
(having given  
this a lot of  
thought)

Men.

DAVID  
You rang?

MADDIE  
Why is it that every decision...  
every thought...every ounce of  
their behavior...can be traced  
back to a place just south of  
their belt buckles?

DAVID  
Figured that out, did ya?

MADDIE  
(ignoring that)  
Why?...given a clear choice  
between a woman of physical  
beauty and a woman of emotional  
substance...will a man always  
choose the looks?

DAVID  
(astonished as  
well)  
Dumb bastards...

MADDIE  
You're a perfect example,  
you know...

DAVID  
Nice to be perfect at something...

(CONTINUED)

CONTINUED:

111A

MADDIE

Your attitude towards Molly...  
How could you have been so  
insensitive?...so uncaring?...  
so selfish?...

DAVID

I'm dying to hear...

MADDIE

It just comes with the territory.

DAVID

The territory?

MADDIE

The territory.

DAVID

You mean..."being a man"?

MADDIE

Incredible...you figured that  
out all by yourself...

DAVID

So let me get this straight...  
Miss made millions of bucks off  
her physical beauty but not a  
dime off her emotional substance  
Hayes...it's not just me...but all  
men who are insensitive, uncaring and  
selfish...right?

\*  
\*  
\*  
\*  
\*

MADDIE

You learn quickly for a man.

DAVID

Smart mother, no doubt.

MADDIE

No doubt.

...and the two of them DRIVE ALONG for a LONG MOMENT in  
silence...

DAVID

Know what I can't figure out?

MADDIE

Left from right?

(CONTINUED)



CONTINUED:

111A

DAVID  
(ignoring that)  
...exactly why you're upset.

MADDIE  
I'm upset because there is  
a shattered woman who even as  
we speak is dealing with the  
pain of rejection...

DAVID  
What are you talking about?  
I asked you out...

MADDIE  
I am talking about Molly.  
Poor Molly.

DAVID  
Poor Molly. Rich Maddie and  
David.  
(and then)  
I'm sorry. Tough for me to  
work up any tears...

MADDIE  
(turning to him)  
Is that all you can think about?  
The money?

DAVID  
May I take a second here to  
remind you that our client was  
Mr. Tupperman...not Molly...and  
Mr. Tupperman looked pretty damn  
happy just now when he handed us  
this...

(patting his breast  
pocket)  
...twenty five thousand dollar  
check. Happy and...  
(thinking about  
it a moment)  
...spent.

MADDIE  
And you're not at all concerned  
about Molly?

DAVID  
No.

(CONTINUED)

CONTINUED:

111A

MADDIE

About what she's going  
through?

DAVID

No.

MADDIE

About what she's feeling?

DAVID

No, no, no.

MADDIE

Well I am.

DAVID

And...?

MADDIE

And...

(after a moment)

...if we can find a Stevie  
for Alan Tupperman we can  
find an Alan Tupperman for  
Molly.

DAVID

Slow down...I feel the plot  
twisting.

MADDIE

Don't you see David...we owe  
this to her. We're responsible...  
we found her...got her hopes  
up...

DAVID

What mean "we", paleface?

MADDIE

Okay. Me. I did it. I'm the  
one. I owe it to her.

DAVID

Owe what to her?

MADDIE

I'm going to find her a man.

DAVID

A man?

(CONTINUED)

CONTINUED:

111A

MADDIE

A man.

DAVID

But wait a second...two minutes ago all men were insensitive, uncaring and selfish...

MADDIE

True. But they beat sleeping alone.

\*  
\*

...and we...

SHOCK CUT TO:

EXT. THE FRONT OF A HOUSE - DAY

111B\*

...SMALL...nothing extraordinary...rather like Molly herself... and after a MOMENT...Maddie and David's CAR PULLS into FRAME... and PARKS itself in front of the place...

INT. THE CAR

111C\*

...as Maddie MOVES TO EXIT from it...David REACHING OVER and...

DAVID  
(HOLDING HER  
back)

Let me get this straight... we're going to go into this house...

MADDIE

Uh-huh...

DAVID (cont'd)  
...tell Molly Lewis how sorry we are that Tupperman picked Stevie and not her...

MADDIE

That's right...

DAVID (cont'd)  
...then pledge ourselves to finding someone for her...  
(and then)  
...for free?...

(CONTINUED)

CONTINUED:

111C

MADDIE  
(TURNING FOR  
the DOOR  
again)

For free.

DAVID  
(STOPPING HER  
again)

Maddie...let me make one last  
pitch for the American Way  
here...wherein people get  
what they pay for and pay for  
what they get.

(and then)

Can't you see it?...we're  
locked in a vicious cycle  
here...find two women for  
Alan Tupperman...that leaves  
Molly. Find two men for  
Molly...that leaves someone  
else...find two babes for  
him...Maddie the direction  
we're headed...I may spend  
the rest of my life cruising  
for burgers I can't eat...

ON MADDIE

111D

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

MADDIE  
Out of the car, David.

ON DAVID

11E

...reaching for the door...

DAVID  
This isn't the way Iacocca  
would handle it...

OMIT 112-118

OMIT 112-118

EXT. THE FRONT PORCH - DAY

118A

...as Maddie and David MAKE THEIR WAY UP the walk and CLIMB the STAIRS leading to the FRONT DOOR of the HOUSE...

DAVID

(looking around)

Functional...uninteresting...  
past its prime...has Molly  
written all over it...

ON MADDIE

118B

...as she PRESSES HER FACE to the SCREEN DOOR...the FRONT DOOR OPEN...and CALLS INTO THE HOUSE...

MADDIE

Molly?!

...and there is no ANSWER...

MADDIE

(once more)

Molly?!

(and then;  
TURNING TO  
David)

David?...Take a look in  
there...

ON DAVID

118C

...and he DOES...PRESSING HIS FACE TO the SCREEN...

DAVID

Yo...Molly?...

...as he turns back to her...and indicates with his eyes that they should go into...

INT. THE HOUSE - DAY

119

...and we WATCH as they WALK INTO IT...NOTHING ON THE FLOORS or the walls...EMPTY...and if you didn't know beter...you would assume that NO ONE LIVED THERE...now...ever...

ON DAVID

119A

...looking around...

(CONTINUED)

CONTINUED:

119A

DAVID

Must be going through her  
minimalist period...

ON MADDIE

119B

...clearly puzzled...not knowing what to make of this...

MADDIE

(turning around;  
calling to  
the ceiling)

Molly?

(and then)

It's Maddie and David...

VOICE (O.C.)

I'm sorry...

...and they both TURN TO DISCOVER...

A MIDDLE-AGED WOMAN

119C

...standing just this side of a hallway...a broom in her  
hand...a slightly frazzled expression on her face...

MIDDLE-AGED WOMAN

...but the house isn't ready  
to be shown...

ANOTHER ANGLE

119D

...as Maddie looks at David...the two of them clearly con-  
fused...

MADDIE

The house?

MIDDLE-AGED WOMAN

Oh yes. I'm not even putting  
a "For Rent" sign out until  
I've had a chance to put a  
coat of paint on the place...  
do some work in the yard...

MADDIE

There's been some kind of  
misunderstanding...we were  
looking for someone we thought  
lived here. Molly Lewis?

ON THE MIDDLE-AGED WOMAN

119E

...and at the mention of the name a chord is struck...

MIDDLE-AGED WOMAN

You friends of hers?

ON MADDIE AND DAVID

119F

...not understanding this...uneasy with it...

MADDIE

(after a moment)

Not friends. Not really.

ANOTHER ANGLE

119G

...as the woman just looks at them...

MIDDLE-AGED WOMAN

She doesn't live here anymore.  
Cleared all her stuff out this  
morning. Said she was getting  
married.

DAVID

Married!?

MADDIE

Married!?

MIDDLE-AGED WOMAN

Lived here eight years...didn't  
give me as much as a days  
notice...

ON DAVID AND MADDIE

119H

...knowing what they want to know...beginning to BACK OUT  
of the place...even as the woman CONTINUES SPEAKING...

MIDDLE-AGED WOMAN

Keep the security deposit,  
she says...like that makes up  
for suddenly losing somebody  
that had been living next door  
to you eight years...

MADDIE

Sorry to have bothered you...

MIDDLE-AGED WOMAN (cont'd)

(moving towards  
them)

...taken you to Church every  
Sunday...

(CONTINUED)

CONTINUED:

119H

DAVID  
(reaching be-  
hind him for  
the screen  
door)

We'll just let ourselves out...

MIDDLE-AGED WOMAN  
...watched the mail when you  
went away...

...and as they slip out the door...we...

SHOCK CUT TO:

OMIT 120-130

OMIT 120-130

INT. THE BMW - DAY

131

...as before...except that now David is the one with the  
thoughtful expression on his face...

DAVID  
(after a LONG  
MOMENT)

I don't believe it.

MADDIE  
You don't want to believe it.

DAVID  
We just talked to him this  
morning...you heard what he  
said.

MADDIE  
So he changed his mind. A  
man does have that prerogative...

DAVID  
(shaking his  
head;  
almost to  
himself)  
I don't get it...decent-look-  
ing guy...no damage to any of  
the major senses...no way he  
takes Miss Prissy over Miss  
March...

(CONTINUED)



CONTINUED:

131

MADDIE

Admit it, David...I won...  
Molly won...Tupperman won.  
And best of all...  
(beaming)  
...romance won.

DAVID

Mind if I puke in your purse?  
(and then)  
I'm not admitting a thing.  
Not until I have proof.

MADDIE

What kind of proof?

SHOCK CUT TO:

OMIT #132

OMIT #132

INT. HOTEL LOBBY - DAY

132A

...as Maddie and David come through the door and make their way through it...David's face determined...Maddie's amused...

MADDIE

(as they walk;  
watching him;  
after a moment)

Y'know what? You seem naked.

DAVID

Naked?

MADDIE

Naked.

DAVID

(looking at her  
looking at him)

Don't stare...it's not polite.

MADDIE

No. I mean without your strut.

DAVID

My strut?

MADDIE

Your strut.

(and then)

Earlier this morning?...when  
Molly called?...I could've  
sworn I saw a strut...

DAVID

That wasn't a strut...it was  
a stride...

MADDIE

A stride?

DAVID

A stride. We helped a client...  
made some money. I was happy..  
I was proud. Full of good  
feelings for what we'd  
accomplished.

(CONTINUED)

CONTINUED:

132A

MADDIE

Full of yourself over what  
you accomplished.

(smiles)

Or thought you had...

...and with that SHE PASSES HIM...a STRUT of her own...  
and as she does...we...

SHOCK CUT TO:

A HAND

132B

...knocking firmly...quickly...on a door...with numbers  
"310" on it...

ON MADDIE AND DAVID

132C

...standing in the HOTEL HALLWAY...David tight-lipped...  
business-like...Maddie now the one to smile...almost  
gloating...after a pause...

MADDIE

Hmm, no answer...

(and then)

Could be the happy couple doesn't  
want to be interrupted...

...David just gives her a look...KNOCKS LOUDER...

MADDIE

(watching;  
after a moment;  
enjoying this)

Or maybe he checked out.

(and then)

Isn't that like young lovers...  
not to waste any time...

...and as David LOOKS at her...none too pleased...we...

SHOCK CUT TO:

THE HOTEL CHECK-IN COUNTER

132D

...where a YOUNG CLERK is busy behind it...looking down as  
David approaches...and...

MADDIE

132E

...having stopped, smiles smugly, enjoying herself, pulling a  
magazine from a nearby stand...

ON DAVID

132F

...as he approaches the desk...

DAVID

Any way I can leave a message  
for Alan Tupperman?

ANOTHER ANGLE

132G

...as the clerk looks up at him...

CLERK

(cooly;  
crisply)

I don't believe so, Sir. I  
believe Mr. Tupperman and his  
wife checked out already.

(and then;  
checking the  
cashier's listings;  
pulling out  
Tupperman's  
bill)

About a half hour ago, actually.

DAVID

Woo...back up. His wife?

CLERK

Yes. Mrs. Tupperman.

DAVID

Mrs. Tupperman?

(and then)

Kind of short? Hair kinda...  
confused?

CLERK

No. This woman was a tall  
redhead...very attractive.  
Never uses ashtrays...

DAVID

You don't say. You sure she  
was his wife?

CLERK

The credit card said Mr. and  
Mrs. Tupperman...

(and then;  
digging out the  
bill;  
showing it to him)

See?

(CONTINUED)

CONTINUED:

132G

...and as David LOOKS...we...

CUT TO:

MADDIE

132H

...still flipping through a magazine...when SUDDENLY David's face appears over the top of it...

DAVID

Yoo-hoo...

MADDIE

Yoo-hoo what?

ANOTHER ANGLE

132J

...as David walks around her...slips his arm around her and the two of them make their way towards the HOTEL EXIT...

DAVID

Yoo-hoo you. We have a problem.

MADDIE

We, me or thee?

DAVID

We. Definitely we. It seems our boy Tupperman already has a wife.

MADDIE

A what?

DAVID

A wife. Checked into this hotel with a credit card in the name of Mr. and Mrs...

MADDIE

But David...he came to us for a wife!

(and then)

...that's bigamy!

DAVID

Wait...the bigamy gets bigger.

MADDIE

Bigger?

(CONTINUED)

CONTINUED:

132J

DAVID

Bigger. When he left here  
this morning...it wasn't with  
wife one...and it wasn't with  
Molly...it was with Stevie.

MADDIE

Stevie...?

DAVID

Stevie.

MADDIE

David! You think he's planning  
on marrying them both?

DAVID

That would make him the biggest  
bigamist in bigamy history!  
(and then;  
to the camera)  
Try saying that three times  
fast!

...and as they walk towards us and out of FRAME...we...

SHOCK CUT TO:

STOCK - A WIDE BODY JET

132K\*

...taking off from LAX and INTO the NIGHT...

OMIT 133-154

OMIT 133-154

TIGHT ON DAVID AND MADDIE 155

...DARK...a BLANKET PULLED up OVER MADDIE...her EYES CLOSED...DAVID sitting BESIDE HER...and even in the DIM LIGHT we can make out that his EYES are OPEN...and the NOISE of the ENGINES tells us we are on a JET...making its way through the NIGHT to somewhere...

ON MADDIE 156

...as SLOWLY HER EYES OPEN and she SEES...

DAVID 157

...looking DOWN at her...smiling...

DAVID

How ya doing?

ANOTHER ANGLE 158

...as Maddie SMILES her answer...

DAVID

(after a moment)

Looks like we're having our Friday night date after all...

MADDIE

(a whisper;  
still half  
asleep)

You're some big spender...a red-eye flight to Connecticut...

DAVID

Don't pretend you're not impressed. We're sleeping together...aren't we?

MADDIE

(starting to  
wake up now)

Think we'll get there on time? Maybe they just rushed off to a Justice of the Peace. Maybe we're too late and they're all already married.

(CONTINUED)

CONTINUED:

158

DAVID

Hey...if we're too late, we're too late. It's not the end of the world.

(a shrug)

The marriages won't be legal... that's all.

MADDIE

That's all?

DAVID

That's all. They got 'em done... they can get them undone...

MADDIE

My God...you have got to be the single most unromantic human being on the face of the planet.

DAVID

Yeah...well...it's something I work at.

MADDIE

(ignoring that)

Marriage isn't just a ceremony... It isn't just a piece of paper. A woman gets married for the first time only once in her life... once. There's only one first wedding...one first wedding day...

DAVID

Sounds like you've given this a lot of thought.

MADDIE

(IGNORING THAT as

well;

ROLLING OVER;

PULLING the BLANKET

over herself)

Wake me when we're in Connecticut...

\*  
\*  
\*  
\*  
\*  
\*

ON DAVID

159\*

...and he WATCHES her SLEEPING BODY for a LONG MOMENT... smiling to himself...

(CONTINUED)



CONTINUED:

159

DAVID  
 (almost a whisper)  
 Sleep tight...

...and then he reaches up and SHUTS OFF the small light  
 above their heads...

BLACK

160

...and we HEAR...

DAVID (cont'd)  
 ...don't let the bugs bite...

...and we...

SHOCK CUT TO:

EXT. A LARGE SUBURBAN HOUSE - DAY

161\*

...situated in a WOODED CONNECTICUT NEIGHBORHOOD...where...

A RENTAL CAR

162\*

...pulls to a STOP...and OUT OF the CAR CLIMB...

MADDIE AND DAVID

163\*

...DAVID HELPING HER as he holds the door...and...

MADDIE  
 (climbing out;  
 starting up the  
 walk)  
 David...I feel funny confronting  
 him like this...perhaps we should  
 call the police?

DAVID  
 (right behind her)  
There's a great scene..."Officer,  
 arrest this man. We set him  
 up on a date...and he didn't  
 need one."

...and the TWO OF THEM move PAST US to...

THE FRONT DOOR

164\*

...and David GIVES IT a KNOCK...and the two of them wait  
 a LONG MOMENT for an answer...

ON MADDIE 165

...as she SIGHS with impatience...reaches FORWARD...RINGS the doorbell...and still there is NO SOUND or MOVEMENT from inside...

ANOTHER ANGLE 166

...as the two of them CONTINUE to WAIT...and DAVID TURNS to SPOT...

A MAILBOX 167

...full of mail...

ANOTHER ANGLE 168

...as he MOVES TO IT and PULLS the mail from it...

DAVID  
(sorting through  
it)  
Guy must either be very stupid  
or very rich.

MADDIE  
What makes you say that?

DAVID  
(showing her the  
mail)  
Nothing but bills. Most of  
them for the misses. I'm surprised  
the guy can afford to remarry...  
and re-remarry.  
(and then)  
Hasn't he ever heard of cheating?

MADDIE  
David...no one's home. What do  
you suggest we do?

ON DAVID 169

...as he REACHES FORWARD and TRIES...

THE DOORKNOB 170

...locked...

ANOTHER ANGLE 171

...as he looks around to make sure no one is watching...

(CONTINUED)

CONTINUED:

171

DAVID  
(to Maddie)  
Gimme your shoe.

MADDIE  
My shoe?

DAVID  
Your shoe.

MADDIE  
What are you going to do with  
it?

DAVID  
Open the door.

MADDIE  
Really?

DAVID  
Really.

MADDIE  
(handing it to him)  
This I have to see.

...and with that David turns...and SMASHES a pane of glass in  
the door with Maddie's shoe...

DAVID  
(handing it back  
to her)  
Simple.

ON MADDIE

172

...as she just LOOKS AT HIM...

MADDIE  
I can't believe you did that.

ANOTHER ANGLE

173

...as David looks at her...

DAVID  
Did what? How else were we  
going to get in?

(CONTINUED)

CONTINUED:

173

MADDIE

What's the matter with your shoes?

DAVID

Nothing. Largely because I don't let people smash windows with 'em.

...and he REACHES IN through the SMASHED GLASS...and UNLOCKS the door and...

INT. THE HOUSE - DAY

174

...filled with soft morning light...nicely decorated...as David and Maddie make their way inside...

MADDIE

(a loud whisper;  
just in case)

Tampering with the mail...  
breaking and entering...  
it's only ten-thirty in the  
morning and we've already  
broken two laws, David.

DAVID

Tupperman's still ahead...  
he's marrying three women.  
(and then)  
Why don't you look around  
here...I'll check the bedrooms...

...and as THEY SEPERATE...we...

SHOCK CUT TO:

INT. A BEDROOM - DAY

175

...as David ENTERS...decorated with a woman's touch...and we FOLLOW HIM...as he MOVES TO a DRESSER...covered with MAKE-UP CONTAINERS and PERFUMES...bends down and OPENS...

A DRAWER

176

...filled with women's UNDERWEAR...NYLONS...etc...and we...

SHOCK CUT TO:

BLACK

177

...and SUDDENLY...a LIGHT is SWITCHED ON...and MADDIE walks DEEPER INTO what must be A WALK IN CLOSET...REVEALING a long row of WOMEN'S BLOUSES AND DRESSES...next to them a row of MEN'S SUITS...and on the FLOOR...several PAIRS OF SHOES, men's and women's...and as she SWITCHES OFF the light...we...

SHOCK CUT TO:

THE FOYER

178

...as the two of them converge...making their way TOWARDS the door...

MADDIE

So...?

DAVID

So...?

MADDIE

No Tupperman. No Mrs. Tupperman.  
What do you want to do now?

DAVID

Give me a minute.

MADDIE

Take two.

(and then)

By the way...did you happen  
to see any pictures?

DAVID

"The Color Purple". Made me  
blue.

MADDIE

(reaching for the  
door)

No. I mean of Mrs. Tupperman.  
I'm kind of curious to see  
just who it is he's leaving  
for Stevie and Molly.

...and as she OPENS...

THE DOOR

179

...about to walk through...A FIGURE on the other side of it...

ON MADDIE AND DAVID

180

...as the two of them JUMP BACK with a START...

ON THE OTHER SIDE OF THE DOOR

181

...an OLD MAN...just standing there...

OLD MAN

(simply)

Hello.

ANOTHER ANGLE

182

...as Maddie and David approach the door...not quite knowing what to make of this...

MADDIE

(cautiously)

Hello...

OLD MAN

I'm from next door...heard the glass...noticed the rental car out front...

\*  
\*  
\*  
\*  
\*  
\*  
\*

DAVID

(quickly;  
a shrug)

Cousin Alan promised to leave us a key...

OLD MAN

Yeah...saw people moving around in here...at first I thought perhaps Mr. Tupperman had returned from the hospital...maybe make it to the funeral...

MADDIE

Hospital?

DAVID

Funeral?

ON THE OLD MAN

183

...and clearly that's what he was afraid of...

OLD MAN

Oh...you folks hadn't heard about the car crash...?

ON MADDIE AND DAVID

184

...as they EXCHANGE A GLANCE and we...

SHOCK CUT TO:

EXT. A CHAPEL - DAY

185

...SMALL, PEACEFUL...SEVERAL COUPLES milling about on the lawn...solemn dress...solemn expressions...talking in MUTED VOICES among themselves, as...

\*  
\*  
\*

INT. THE RENTAL CAR

185A\*

...comes to a stop in FRONT of it...David and Maddie climbing out...making their way towards the church...

MADDIE

Oh David...I hate the convenience of it...

DAVID

The church being around the corner from the guy's house? Lots of people look for that when they're buying a home.

MADDIE

No. I mean...Tupperman comes to us looking for a wife...then we find out he already has a wife...then suddenly he loses a wife...

DAVID

Sounds like you're accusing him of murder...

MADDIE

I guess I am...

DAVID

(reaching for and opening the church door)

Look at the bright side...

MADDIE

Okay...

DAVID

He's not as big a bigamist as he once was...

INT. THE CHAPEL

186

...as Maddie and David MAKE THEIR WAY INTO IT...MANY PEOPLE  
between them and the FRONT OF THE CHURCH...

(CONTINUED)



CONTINUED:

186

MADDIE  
 (standing on tip-toe)  
 I don't see him anywhere...

DAVID  
 There's a lot of people here...

...and the two of them START MOVING THROUGH THE CROWD...  
 and THEY and WE can't help but overhear...

WOMAN #6 (O.C.)  
 I'm so sorry Alan couldn't get  
 out of the hospital in time...  
 he'll miss her so...

WOMAN #7 (O.C.)  
 (to no one in  
 particular)  
 ...I've heard she was a good woman... \*

WOMAN #8 (O.C.)  
 Yes...that's what I heard too... \*  
 (and then) \*  
 The self-reliant type...

MAN #1  
 ...described her as independent... \*

MAN #2  
 Had to be...all the travelling  
 Alan did...

WOMAN #7  
 That's probably why she kept to  
 herself like she did...

ON THE FAR END OF THE CHURCH

187

...as Maddie and David once again converge...

MADDIE  
 No Tupperman?

DAVID  
 No Tupperman.

MADDIE  
 Try the hospital?

(CONTINUED)



ACT FOUR

FADE IN:

ON THE BRIDE OF FRANKENSTEIN 192

...as she LOOKS UP and HISSES at...

FRANKENSTEIN 193

...who quickly assesses what this means...

FRANKENSTEIN

She hate me.

ON TUPPERMAN 194

...lying in his bed...a PRIVATE HOSPITAL ROOM...watching this on television...one of his legs in a cast...a bruised cheek... a swatch of gauze on his forehead...his eyes glued to...

THE HOSPITAL TELEVISION 195

...as Frankie GRABS A LARGE ELECTRICAL SWITCH in the LABORATORY...

DR. FRANKENSTEIN

No! Don't pull that switch!

FRANKENSTEIN

We belong dead.

...and with that...he gives the switch a GOOD YANK...and...

ON TUPPERMAN 196

...fascinated as...

THE LABORATORY 197

...and the Castle in which it is contained blow to KINGDOM COME...and the MUSIC SWELLS...and "THE END" comes up on the SCREEN...

DAVID (O.C.)

Sorry to hear about the missus...

ON TUPPERMAN 198

...as he LOOKS UP and OVER AT...

DAVID AND MADDIE

199

...standing in the doorway...the two of them SLOWLY MOVING INTO the room...

ON TUPPERMAN

200

...forcing as much as he can of a smile...

ANOTHER ANGLE

201

...as David and Maddie make their way closer to his bed...

DAVID

...I'm just not sure which missus I'm sorry about...

TUPPERMAN

I'm sorry...I don't understand.

MADDIE

Don't say that. If you don't understand...we're in big trouble.

DAVID

Went to your house...let ourselves in...damndest thing...joint's filled with all sorts of stuff that belong to Mrs. Tupperman. Clothes...make-up...even mail. But not a picture of the lady anywhere...

TUPPERMAN

My wife is camera-shy. That a crime?

DAVID

Of course not. Y'know what else isn't a crime? Killing someone who doesn't exist.

TUPPERMAN

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

MADDIE

Wait a second...

(turning to David)

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

(CONTINUED)

CONTINUED:

201

DAVID

(ignoring that)

But insurance companies don't  
pay off without a body...do  
they?

MADDIE

(to Tupperman)

Do you know what he's talking  
about?

ON TUPPERMAN

202

...no answer...but the calm on his face is disappearing  
quickly...

ANOTHER ANGLE

203

...as Maddie turns and looks at him...

MADDIE

(to David)

What are you talking about?

DAVID

It's a great idea...invent a  
wife for yourself. Who's not  
going to believe you? Why would  
a person lie about a thing like  
that? So, a couple of years  
ago you went out...bought some  
clothes...sent 'em to the  
cleaners every week...opened  
her a bunch of charge accounts...  
not to mention the old joint  
checking...and most important of  
all...took out a life insurance  
policy...

MADDIE

(to David)

When did you figure all this  
out?

DAVID

During the commercial.

TUPPERMAN

This is absurd...

(CONTINUED)

CONTINUED:

203

DAVID

...Couple of years go by...  
business isn't what it used  
to be...and you decide to  
cash in. But you need a body.

ON MADDIE

204

...suddenly getting it...

MADDIE

...to be the Mrs. Tupperman  
who never was! That's why  
he came to see us! Not to  
find a wife, to find a body.  
(and then;  
TURNING TO DAVID;  
thrilled)  
David?!...do you realize what  
we just did?

ANOTHER ANGLE

205

...as David SMILES...pleased with himself...

DAVID

Found the climax?

MADDIE

(thrilled)  
At the same time!

DAVID

Should we have a cigarette  
now?

VOICE (O.C.)

Please don't make me use  
this...

...and the TWO OF THEM TURN to DISCOVER...

MOLLY

206

...STANDING at the DOOR...a REVOLVER in her hand...

MADDIE

Molly!

DAVID

Golly!

(CONTINUED)

CONTINUED:

206

MOLLY

(kicking the door  
closed with her  
foot)

Alan...get into your chair...

ON MADDIE AND DAVID

207

...as they RAISE their HANDS above their heads...Molly's  
gun trained on them...

MADDIE

Molly...I don't understand.  
(and then)  
Again...

ON ALAN

208

...as he makes the painful journey from his bed to his  
wheelchair...lifting himself off the mattress and onto  
the seat...

TUPPERMAN

There's nothing to understand.  
You were right. I needed a body  
to perish in a car accident.  
And you sent me one. Stevie.  
But then there was another  
knock on the door. Another  
woman. I hadn't planned on  
that. I panicked. Now I had  
to kill two. I invited her  
in. But a funny thing happened.  
We fell in love.

ON MADDIE

209

...thrilled...

MADDIE

(turning to David)

I knew it. I knew it, I knew it,  
I knew it...I knew the second  
they layed eyes on each other  
that...

(and then;

SUDDENLY REALIZING  
the predicament  
they are in)

Never mind.

...and we...

SHOCK CUT TO:

THE HOSPITAL CORRIDOR

210

...as Tupperman's HOSPITAL ROOM DOOR OPENS...and OUT ROLLS  
TUPPERMAN in his wheelchair PUSHED by a very determined  
Molly Lewis who BEGINS DOWN THE HALL...as we...

SHOCK CUT TO:

INT. TUPPERMAN'S ROOM

211

...Maddie TIED WITH BANDAGES to ANOTHER WHEELCHAIR...  
David TIED TO the BEDPOST...both with GAGS IN their  
MOUTHS...both of them STRUGGLING...

ON DAVID

212

...as he maneuvers a hand out of his bindings...and then...  
taking the sock from his mouth...

DAVID

Hospital food...yuck!  
(and then;  
working his way  
out of his other  
bonds)

Look at the bright side...she's  
definitely not a woman who  
ties men up for a living...

ANOTHER ANGLE

213

...as he unties his feet...and quickly pulls himself up  
off the floor...

DAVID (cont'd)

Gotta give the guy credit...

ON MADDIE

214

...waiting for David to untie her...still with a gag in  
her mouth...MAKING SOUNDS...her eyes following him around  
the room...

DAVID (cont'd)

(opening the  
linen closet)

Make-believe wife...doesn't nag...  
get a headache...or make a stink  
when you stay out late with the  
boys...



ANOTHER ANGLE

215

...as...with a flourish...he COVERS her with the blanket...  
leaving her looking very much like an invalid...and also  
very much WHEELCHAIR BOUND...

DAVID (cont'd)

And at the end of the year...  
you can still write her off  
on your taxes!

...and then reaching forward and removing Maddie's gag...

MADDIE

(an explosion  
of words)

David!...What are you doing?!

DAVID

(taking hold of  
her wheelchair  
and turning her  
around)

It's not "what are you doing?"...  
it's what are we doing, Maddie...  
"we're" going after them.

...AND WITH THAT HE OPENS THE DOOR AND...

INT. THE HOSPITAL CORRIDOR

216

...as David QUICKLY PUSHES MADDIE OUT in the wheelchair...

MADDIE

(dead serious)

David!...Untie me!

DAVID

(pushing her  
quickly along)

No time. Besides...where's  
your sense of fair play?  
Molly's pushing that big  
guy around in a cast...  
gotta do something to even  
the odds...

...and with that he PUSHES her...

AROUND A CORNER

217

...at BREAKNECK SPEED...a NURSE JUMPING out of the way...  
dropping a metal tray and bottles...as...

DAVID AND MADDIE	218
...STOP DEAD in their tracks...SPOTTING...	
MOLLY AND TUPPERMAN	219
...at the end of the hall...waiting at the elevators...and they SEE David and Maddie...and Molly PULLS her gun as...	
DAVID AND MADDIE	220
...GRABBING the NURSE and her BOTTLES and retreating INTO an OPEN DOORWAY off the CORRIDOR...	* *
ANOTHER ANGLE	220A*
...as Molly and Tupperman STAND at the END OF the HALL WAITING...for SOMETHING...ANYTHING...when SUDDENLY...there is MOVEMENT at...	
THE CORRIDOR DOORWAY	220B*
...a SOUND...and...	
MOLLY	221
...AIMS and FIRES at and HITS...	
MOLLY'S P.O.V.	222
...a BED PAN...FLYING OUT the DOOR and through the air...	*
ON MOLLY	223
...seeing something else...quickly REAIMING and FIRING at and HITTING...	
A SPECIMEN BOTTLE	224
...that FLIES OUT the DOOR and through the air...	*
ON MOLLY	225
...seeing something else...quickly REAIMING and FIRING at and HITTING...	
MOLLY'S P.O.V.	226
...a WATER PITCHER...	
ON MOLLY	227
...SEEING something...AIMING and FIRING and HITTING...	

MOLLY'S P.O.V.

228

...a BREAKFAST TRAY...

ON MOLLY

229

...SEEING and AIMING at and HITTING...

A BLOOD PRESSURE MACHINE 230  
 ...which goes FLYING through the air...as...

MOLLY 231  
 ...sees and AIMS at and HITS...

A SKELETON 232  
 ...it too FLYING through the air...

ON MADDIE 233  
 ...cowering in the doorway in her wheelchair...looking up  
 at David... \*

MADDIE  
 That's six!

ON MOLLY 234  
 ...CLICKING her GUN...NOTHING HAPPENING...realizing that...

MOLLY'S P.O.V. 235  
 ...as David and Maddie once again take off AFTER HER...  
 and Molly TURNS...and GRABS TUPPERMAN'S WHEELCHAIR...

ANOTHER ANGLE 236  
 ...as Molly and Tupperman ROUND A CORNER...RACING TOWARDS  
 the CAMERA...

TUPPERMAN  
 Faster! Faster!

MOLLY  
 I'm trying...I'm trying...

...and then...PASS THE CAMERA...and WE HOLD...and THEN...AFTER  
 A MOMENT David and Maddie APPEAR...IN HOT PURSUIT...Maddie  
 TERRIFIED...David really humping...RACING TOWARDS the CAMERA...

MADDIE  
 Slower! Slower!

DAVID  
 Later!...Later!...

...and then...PASSING the CAMERA...we...

CUT TO:

## A WOMAN'S FACE

237

...MIDDLE-AGED lying face up on a table...a cap of some kind over her hair...and we PULL BACK TO REVEAL that we are in AN OPERATING THEATRE...A SURGICALLY MASKED DOCTOR leaning over the OLD WOMAN'S FACE while ATTENDING NURSES and OTHER PHYSICIANS STAND OVER him...a marker in his hand...

DOCTOR

Now to lift the lids...we'll...  
 (tracing on her  
 face with the  
 marker)  
 ...make a cut here...

## ANOTHER ANGLE

238

...as he moves around the woman...

DOCTOR (cont'd)

To lift the jowls...  
 (making another  
 mark)  
 ...we'll lift and tuck  
 right here...and then...  
 (moving the  
 marker again)  
 ...to straighten the nose  
 we'll...

...and at that EXACT MOMENT...

## THE OPERATING ROOM DOORS

239

...SMASH OPEN AS...

## MOLLY AND TUPPERMAN

240\*

...barrel into the room...KNOCKING DOWN...

## THE PHYSICIAN

241\*

...sending his MARKER ACROSS the length of...

## THE WOMAN'S FACE

242\*

...bisecting it with a wavy line...and then across...

## THE ATTENDING PHYSICIANS AND NURSES

243\*

...faces...

ANOTHER ANGLE 244

...and as the DOCTORS and NURSES TEAR OUT OF the ROOM in a panic...

DAVID AND MADDIE 245

...burst INTO it...

DAVID  
Gang way...

ON TUPPERMAN AND MOLLY 246

...at the far side of the operating table...the woman's head is at the opposite end...still groggy from anesthesia looking up...

WOMAN  
(looking around)  
Doctor? Doctor?  
(to Tupperman  
and Molly)  
Have you seen my Doctor?

ON MADDIE AND DAVID 247

...as they move to the opposite end of the table by the woman's head...

WOMAN  
(to David and  
Maddie)  
Have you seen my Doctor?

FROM ABOVE 248

...as the two groups of two stalk each other...TURNING THE TABLE with them as they move around the room...each trying to decide when to make their moves...

ON DAVID 249

...concentrating...never taking his eyes off Tupperman...

DAVID  
Give it up Tupperman...  
You've been caught with your  
pants down and the jig up...

ON TUPPERMAN 250

...suddenly SEEING SOMETHING...

(CONTINUED)

CONTINUED:

250

TUPPERMAN

Oh yeah...?

...and reaching for...

THE OPERATING INSTRUMENTS

251

...lying there...and his hand picks up a SCALPEL and THROWS  
IT at...

DAVID AND MADDIE

252

...who...

MADDIE

David!!!

...DUCK...the scalpel burying itself in the wall behind  
them...the woman patient SCREAMING...

WOMAN

Doctor! Doctor! I've decided  
I like my face the way it is...

ON TUPPERMAN

253

...as he grabs another SCALPEL and throws it at...

DAVID AND MADDIE

254

...who DUCK...

DAVID

High and outside, ball two...

ON TUPPERMAN

255

...and he grabs another surgical knife...and...

ON DAVID AND MADDIE

256

...as they MOVE to MISS it...the table moving with them...  
as...

WOMAN

(to herself)

The Lord is my shepherd,  
I shall not want...

TUPPERMAN AND MOLLY 257

...MAKE a BREAK FOR IT...Molly pushing TUPPERMAN'S CHAIR  
out the OPERATING ROOM DOOR as...

MADDIE AND DAVID 258

...TAKE OFF AFTER them...

INT. CORRIDOR 259

...as Molly rushes to a door marked EXIT...OPENS it...  
without realizing that it is...

A STAIRWELL 260

...and the weight of the chair is too much for her...and  
SUDDENLY...

MOLLY AND TUPPERMAN 261

...TUMBLE down the stairs...wheelchair and all...

TUPPERMAN  
Molly!

MOLLY  
Alan!

INT. THE CORRIDOR 262

...as David and Maddie HEAR the yell...

MADDIE  
(pointing)  
Over there!

...and they start for the EXIT sign...and David RIPS the  
door open...and PUSHES Maddie through it...before he  
realizes that it is...

A STAIRWELL 263

...and Maddie's chair begins bumping down the stairs...

ON MADDIE 264

...not having fun...

MADDIE  
(screaming up to  
him)  
David!



ON DAVID

265

...hearing the final CRASH on the landing...looking down...

DAVID

Ooops.

THE BOTTOM OF THE LANDING

266

...and there is Tupperman still in his wheelchair...lying on his side...Maddie...still bound to her wheelchair right on top of him...wheels spinning...Molly in there too...

MADDIE

(calling up  
the stairs)

Get me off of this man.

ANOTHER ANGLE

267

...as David makes his way down the stairs...gives the situation a look and...

DAVID

What are you upset about?  
He's not married yet.

...and as David helps her up from the RUBBLE...we...

FREEZE and FADE OUT

THE END