

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

"WITNESS FOR THE EXECUTION"

written by

Jeff Reno
&
Ron Osborn

all rights reserved
PICTUREMAKER PRODUCTIONS, INC.
in association with
ABC CIRCLE FILMS

FIRST DRAFT
February 14, 1986
March 3 - salmon Feb. 18 - blue
March 3 - white Feb. 18 - pink
March 4 - blue Feb. 18 - pink
March 4 - pink Feb. 18 - yellow
March 5 - yellow Feb. 19 - green
March 5 - green Feb. 19 - golden
March 6 - golden Feb. 19 - salmon
March 7 - salmon Feb. 20 - white
Feb. 21 - blue
Feb. 21 - pink
Feb. 27 - yellow
Feb. 27 - green
Feb. 28 - golden

The writing credits may not be final and should not be used for publicity or advertising purposes without first checking with the Contract Department or Business Affairs.

No portion of this script may be performed or reproduced by any means, or quoted or published in any medium without prior written consent.

No one is authorized to sell, transfer or dispose of the script.

ACT ONE

FADE IN:

OMIT 1-19

OMIT 1-19

ON THE ELEVATOR DOOR

20

...in the LOBBY of a BUSY building...FILLED with BUSINESS-
MEN and BUSINESSWOMEN...all BLANK FACED...the DOORS about
to CLOSE...WHEN...

VOICE (O.C.)

Hold that elevator please...?

...and a HAND REACHES out and HOLDS BACK the DOORS as MADDIE
HAYES...a SMILE from ear to ear...SLIPS into the ELEVATOR...

MADDIE

(brightly)

Thank you!

INT. THE ELEVATOR

20A

...as the DOORS CLOSE...not a happy face among 'em...save
for...

MADDIE

(HUMMING to
herself)*Monday, Monday...**So good to me...**Monday morning...**It was all...**I hoped it would be...*

...and slowly we watch...as the EYES of each of the passen-
gers SHIFTS...to get a GLIMPSE of this crazy woman...and
we...

CUT TO:

ELEVATOR DOORS

20B

...as they OPEN...and Maddie STILL HUMMING...STILL SMILING...
STEPS out...and we HOLD on the ELEVATOR...and on the FACES
painted with DISBELIEF...as their eyes watch her STEP OFF
the ELEVATOR...and AFTER A MOMENT...we...

CUT TO:

OMIT 21

OMIT 21

INT. BLUE MOON OFFICE RECEPTION AREA

22

...as MADDIE comes through the door...still SMILING...HAPPY
as a clam...

MADDIE

Good morning, everyone!

OMIT 23

OMIT 23

MADDIE'S P.O.V.

24

...as everyone GRUDGINGLY lifts their heads from their
desks...or palms...or out of their coffee cups...and in a
BARELY AUDIBLE unison replies...

EVERYONE

Good morning, Miss Hayes...

ON MADDIE

25

...OBLIVIOUS to this apathy...stopping...taking a DEEP
BREATH...and then...to no one in particular...

MADDIE

I love Mondays.

ANOTHER ANGLE

26

...as once again...the entire OFFICE STAFF summons up what-
ever energy it has on this Monday morning...and again in
an almost incoherent unison...

EVERYONE

We know...

FOLLOWING MADDIE

26A

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

MADDIE

(over her shoulder)

Mr. Addison here?

ON MS. DIPESTO

26B

...and the expression on her face clearly indicates this is
going to be a JUDGEMENT CALL...but before she can even
open her mouth...

MADDIE

26C

...is at David's office door...giving it a courtesy knock
before she WALKS RIGHT IN...

MADDIE

David...
(as the door
opens)
...it's...

ON MADDIE

26D

...as she STOPS DEAD IN HER TRACKS...

MADDIE (cont'd)

...Maddie.

MADDIE'S P.O.V.

26E

...the OFFICE IS DARK...SHADES DRAWN...NO ONE in SIGHT...

INT. THE RECEPTION AREA

26F

...as Maddie BACKS OUT of the door...CLOSING it behind
herself...and TURNING to...

MADDIE

(to Dipesto)
Mr. Addison isn't in?

DIPESTO

(sliding off
her stool;
making her
way over to
Miss Hayes)
Oh no...he's in. The problem
is he might be out.

ON MADDIE

26G

...not understanding this at all...

MADDIE

(as Dipesto
makes her
way past
her)
Excuse me?

ANOTHER ANGLE 26H

...as Ms. Dipesto KNOCKS on David's door...and then without waiting for an answer...

INT. DAVID'S OFFICE 27

...OPENS IT...

DIPESTO
(CALLING into
the dark room)
Good morning!

...but there is NO ANSWER...Maddie looking on over Ms. Dipesto's shoulder...not understanding any of this...

DIPESTO
(the old college
try)
Good morning...

DAVID'S VOICE (O.C.)
(after a moment;
AN AWFUL SOUND)
Sez who?

ON THE TWO WOMEN 27A

...as they EXCHANGE GLANCES...and THEN step into the OFFICE and FOLLOW THE VOICE...walking TOWARDS...

THE DESK 27B

...from which a SERIES of LOW MOANS now emanate...

ON MADDIE AND DIPESTO 27C

...as they come around the thing and SUDDENLY stop in their tracks...having found...

DAVID 28

...lying on the FLOOR on his back...under the desk...a pair of dark glasses across his eyes...a TORN SHIRT...two day growth of beard...an ice bag on his head...but other than that...our same old David...

ANOTHER ANGLE 29

...as Dipesto TURNS...

(CONTINUED)

CONTINUED:

29

DIPESTO
(to Maddie;
as she passes)
He's all yours.

MADDIE
(bending down
to him)
David?

DAVID
I know that name.

MADDIE
David...what are you doing
down there?

DAVID
I think I was aiming for the
chair and missed.

ON DAVID

29A

...as he STARTS TO RISE...and promptly HITS HIS HEAD on
the CHAIR BOTTOM...sending him right back to the floor...

DAVID
Low ceilings...I hate that.

ON THE TWO OF THEM

29B

...as Maddie pushes his chair out of the way...LIFTS him
up from under his arms...and helps him into his seat...

DAVID
(truly grateful)
Oh...this is so much easier
with you around.
(and then)
I bet you'd cut my food great
too...

...but before Maddie can answer...David's head pitches
forward and lands face down on his desk...

MADDIE
(lifting his
head up by
his hair)
David...who or what is respon-
sible for this?

(CONTINUED)

CONTINUED:

29B

DAVID

This?

MADDIE

This! This condition you're
in?

DAVID

Oh.

(a smile)

No one thing. No one person.
(and then)

It was great.

MADDIE

(dubious)

It was? Or they were?

DAVID

(remembering)

All of the above. And below.

ON MADDIE

30*

...as she TURNS...and STARTS FOR THE DOOR...

MADDIE

(over her shoulder;
as she goes)

You're disgusting...

ON DAVID

31*

...as he PULLS HIMSELF OUT OF HIS CHAIR...not without a little
effort...and takes off after her...

DAVID

You make it sound so
easy...

...and as he makes his way through his door...we...

CUT TO:

INT. THE RECEPTION AREA

31A*

...Maddie heading for her office...David right behind her...
holding his head...

DAVID

(amused)

You're mad?

ON MADDIE

31B

...as she TURNS to him...on him...

MADDIE

Mad? Mad!? If I calm down
I'll be mad.

(and then)

Look at yourself!

ON DAVID

31C

...rolling his eyeballs in towards himself...

DAVID

I never could understand how
to do that.

ANOTHER ANGLE

31D

...as Maddie GROWLS...and TURNS...and we...

CUT TO:

OMIT 32-34

OMIT 32-34

INT. MADDIE'S OFFICE

35

...as Maddie COMES THROUGH THE DOOR...and SMASHES IT CLOSED
behind her...and we HOLD...and a SECOND LATER...DAVID comes
through the door...his HEAD still RINGING from Maddie's slam...
closing the door gently behind him...

DAVID

Maddie...

ON MADDIE

36

...not looking at him...moving PAPERS...and PAPER WEIGHTS...
BOOKS around her desk...punctuating each sentence by
SLAMMING THEM DOWN...

MADDIE

You enjoy undermining me...

(SLAM)

...don't you?

...and she SLAMS AGAIN...

ON DAVID

37

...as he REACTS to each SLAM...

DAVID

Maddie...

ANOTHER ANGLE

37A

...as she continues to go about straightening up her desk...
LOUDLY...

MADDIE

I'm trying to run a business...

(SLAM)

...in a business-like way...

DAVID

Maddie.

MADDIE

(SLAM)

...and you show up...

(SLAM)

...looking like a landfill!

DAVID

Maddie!!!

OMIT 38-39

OMIT 38-39

ON DAVID

40

...NO ANGER...just self-defense...as he PUSHES EVERYTHING off
of her desk top... *

DAVID

Stop that...willya?

ANOTHER ANGLE

40A

...as the two of them stand there...and neither one says
anything for a long moment...

DAVID

(finally)

I'm sorry. I'll pick it all
up...

(and then)

...just as soon as the blood
returns to my head.

MADDIE

You should be ashamed of yourself.

DAVID

For what? Having a weekend?

MADDIE

A weekend?

(CONTINUED)

CONTINUED:

40A

DAVID

A weekend. You remember weekends, don't ya? Saturday and Sunday? The time between work and more work? Two days of Dionysian delights...of Bachanalian binges? The time you go looking for happiness and end up hunched over someone's toilet? The weekend?

MADDIE

That may be your idea of a weekend. It's certainly not mine.

(and then)

Look at you. How are you going to work today?

DAVID

Hey. Relax. It only hurts when I banter.

(and then)

Maddie...all I have to do is zip, tuck, comb and shave and you'll have your good old Dave back.

MADDIE

Is that a promise or a threat?

DAVID

(a sigh)

Maddie...gimme a break. So I had a rough weekend...so I went to Vegas and hit it a little hard...

MADDIE

(regarding his appearance)
...a little hard?

*
*
*
*

DAVID (cont'd)

Trouble really started when I met that topless Tuba player from Grand Rapids...

*
*
*
*

MADDIE (cont'd)

I don't want to hear this...

*
*

DAVID (cont'd)

Pair of lungs you wouldn't believe...

*
*

(CONTINUED)

CONTINUED:

40A

MADDIE

(moving to her
desk)David...I have important things
to do...

DAVID (cont'd)

...Wanted me to go back to her
room with her...

MADDIE

(picking up the
phone)Ms. Dipesto...do you have the
number for the weather?

DAVID

Course you know me...I had
to marry her first.

MADDIE

(looking up;
slamming down
the phone)

You what?

ON DAVID

40B

...enjoying the hell out of this...

DAVID

Hey...not to worry. I had
it annulled this morning.

(and then)

Bell Captains can do that...can't
they?

ON MADDIE

40C

...just looking at him...not knowing what to make out of this...

ON DAVID

40D

...a sudden smile from ear to ear...

DAVID

Gotcha!

ANOTHER ANGLE

40E

...as Maddie TURNS beet red...

(CONTINUED)

CONTINUED:

40E

MADDIE
(leaping up from
her chair)

Did not!

DAVID

Gotcha!

MADDIE
(starting for
the door)

Did not!

DAVID
(following her)

Gotcha, gotcha, gotcha!

ON MADDIE

40F

...as she SUDDENLY TURNS...to him...on him...

MADDIE

You know what's really sad?

ANOTHER ANGLE

40G

...as David SHRUGS...

DAVID

The end of "Lassie Come Home..?"

MADDIE

That you feel this...
(searching for
the word)
...this...this need.

DAVID

I feel lots of needs...could
you be more specific?

MADDIE

This need to prove to everyone...
and yourself...that you can go
out...drink like a fish...get
no sleep...indulge in narcissistic
self-destruction...

DAVID

That's me..."Narcissistically
self-destruct til you puke."

(CONTINUED)

CONTINUED:

40G

MADDIE (cont'd)
 ...like you were still some kid.

ON DAVID

40H

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

DAVID
 What's that mean?

ON MADDIE

40J

...and there isn't a smile anywhere on her face...

MADDIE
 What do you think it means?
 You're a grown man, David. And
 look at you...acting as though
 you're still nineteen and can
 get away with it...

*
*
*
*

DAVID
 Get away with it? Get away
 with what? There's nothing I
 could do at nineteen that I
 can't do now.

*
*
*
*
*

MADDIE
 Except recover.

*
*

DAVID
 Recover?

*
*

MADDIE
 Recover. Look at you...
 you think it's all terribly
 cute, don't you? Well I find
 it all terribly pathetic.
 You're a grown man David
 Addison...not a schoolboy.

*
*
*
*
*
*
*

DAVID
 Really?

MADDIE
 Really.

...and SUDDENLY there's a KNOCK at the DOOR behind them...

*

MADDIE
 (reaching forward)
 I wonder who that could be?

*
*
*

(CONTINUED)

CONTINUED:

40J

DAVID
(TURNING;
towards the
door)
My truant officer...no doubt.

ON THE DOOR

41

...as Maddie opens it a crack...and Dipesto's face peeks in cautiously...

DIPESTO
Is this a bad time?

ANOTHER ANGLE

41A

...as David and Maddie regard Ms. Dipesto...

DAVID
I've had better.

MADDIE
What is it, Miss Dipesto?

DIPESTO
There's a man outside to see
you.

MADDIE
(a sigh;
heading back
to her desk)
I knew this would happen...
(to David)
He's going to see you looking
like that.

ON DAVID

41B*

...reaching for the door...

DAVID
Put your attitude in park.
I'll go change into something
less comfortable.

ON DIPESTO

41C*

...throwing herself against the door...

(CONTINUED)

CONTINUED:

41C

DIPESTO

Wait!

(and then)

I think you better see this
man as soon as possible.

ANOTHER ANGLE

41D

...as Maddie and David look at her...

MADDIE

Why's that?

DAVID

Why's that?

...and she searches a moment for an explanation...and then...
unable to find one...SHRUGS and TURNS TO...

THE DOORS

42

...OPENING both of them to admit a wide load...and beckoning to
an unseen person outside...

DIPESTO

(over her shoulder;
to Maddie and
David)

I took CPR...

(and then)

...I'm here if you need me.

...and Dipesto stands aside as...

A WHEELCHAIR

43

...is slowly PUSHED IN...and SITTING IN IT...a LAP BLANKET
thrown over his lower torso and immobile legs...is LAWRENCE
EVERETT...pale, thin, caucasian, in his 90's...his frailty
punctuated by the presence of an OXYGEN TANK fitted to his
wheelchair...a MASK over his mouth...his breathing LOUD AND
LABORED...and on his lap is a legal-sized manilla folder
thick with documents...PUSHING HIM his dutiful middle-aged
daughter AMY...

ON DAVID AND MADDIE

44

...as they WATCH this entrance in respectful silence...and
then...

ANOTHER ANGLE

45

...as David and Maddie APPROACH the wheelchair...

(CONTINUED)

CONTINUED:

45

MADDIE
Hello. I'm Maddie Hayes...

DAVID
(a small NOD)
David Addison.

EVERETT

46

...slowly reaches up and takes the mask from his mouth to respond...and it is CLEAR from the LACK of FOCUS in his eyes... that in addition to emphysema and the other effects of his old age...he is blind...

EVERETT
(slowly;
painfully)
My name is...Lawrence Everett.
(and then)
This is my daughter, Amy...

ON AMY

46A

...as she NODS to them neutrally...perhaps a little shyly...

ANOTHER ANGLE

46B

...as they all STAND awkwardly for a MOMENT...until...

EVERETT (cont'd)
(to Amy)
Outside, dear...

ANOTHER ANGLE

46C

...as Amy SILENTLY exits...DiPesto right behind her...closing the doors on her way out...

ON EVERETT

46D*

...as he SPEAKS...and SLOWLY...DRAMATICALLY...we MOVE IN on him...

EVERETT (cont'd)
(slow;
measured)
Miss Hayes...Mr. Addison. I...
am ninety years old. Born on
the Fourth of July, Eighteen
Hundred and Ninety Six. My first
memory is as a little boy on what
must have been New Years Eve...
(MORE)

(CONTINUED)

CONTINUED:

46D

EVERETT (MORE)

My family had taken me to
a special dinner in Baltimore.
And I remember there being a
sudden pandemonium outside.
The clock must have struck
midnight. People shouting and
screaming. Thrilled and terrified.
We had been delivered...to the
Twentieth Century.

OMIT 47

OMIT 47

ON MADDIE AND DAVID

47A

...not knowing at all what to make of this...but fascinated
nonetheless...

ON EVERETT

47B

...still LOST in thought...

EVERETT

I remember the first time I
saw an electric light bulb...
first time I saw an airplane in
the sky.

(and then)

I served in World War One.
Served again in World War
Two.

(and then)

I was married for forty-seven
years. I have three children.
They have children. Their
children have children. And
their children have children.

(and then;

a coda)

I have lived a life...

ON DAVID AND MADDIE

48

...watching...not knowing what to say...

MADDIE

(finally)

Mr. Everett?...I'm afraid I don't
understand...

ON EVERETT

49

...this is an exertion for him...and then...

(CONTINUED)

CONTINUED:

49

EVERETT

I've come to you because a murder is going to take place tonight. And you must be there before it happens.

ANOTHER ANGLE

50

...as David and Maddie EXCHANGE GLANCES and then...

MADDIE

(filled with respect)

Mr. Everett?...Isn't this a matter for the police?

EVERETT

(a small smile)

Oh no.

(and then)

They'd stop it. I don't want it stopped.

MADDIE

You don't?

EVERETT

I don't.

MADDIE

You don't.

(to David)

Say something...

DAVID

Certainly.

(and then)

Mr. Everett...if you don't mind my asking...just who's being murdered?

ON EVERETT

50A

...he knew this was coming...

EVERETT

Me.

ON MADDIE

50B

...she didn't know THAT was coming...

MADDIE

You?

ON DAVID

50C

...he didn't know that was coming...

DAVID

You?

ON EVERETT

50D

...resolute in the face of their amazement...

EVERETT

(simply)

Me.

ANOTHER ANGLE

50E

...as Maddie suddenly understands...

MADDIE

(moving to the
door;
the meeting
is over)

Mr. Everett...I don't think
we can help you.

EVERETT

(undeterred)

Understand me, young lady...
I want to die. I'm supposed
to die. I've lived a long
life. But instead, people I
don't know are working furiously
to forestall a destiny I don't
wish them to forestall...

(and then)

Machines clean my blood...
machines pump my heart...machines
push air into my lungs. It's
not a miracle. It's a horror.

(reaching for the
oxygen mask again;
calming himself)

Every morning I wake up in
pain...every breath I take is
an effort...it gets worse each
day...but thanks to science...
why hell...they tell me I can
live another three, four years...

(and then)

Put yourself in my shoes...a
place you just might find yourself
one day...

OMIT 51-52

OMIT 51-52

ON MADDIE

53

...a look to David...and then...

MADDIE

Mr. Everett...I sympathize...
but...

ANOTHER ANGLE

54

...Everett CUTTING HER OFF...

EVERETT

I understand your hesitation.
I assure you there is no legal
risk involved.

DAVID

(fascinated)

I still don't understand...just
what is it you want us to do?

EVERETT

I need a reliable witness to
a crime. You're both trained
observers, are you not?

DAVID

(dubiously)

Well...

MADDIE

(sharply)

Yes. We are.

EVERETT

Fine.

(and then)

I've already found someone
sympathetic to my situation.
A man who understands what has
to be done. A matter of
turning one knob...

(and then)

Tonight at five past eight he
will enter my room at the
Golden Hour Nursing Home.
He will do as I have asked.
At eight-oh-seven...he will
leave. The deed will be
done. He will never be found.

(CONTINUED)

CONTINUED:

54

DAVID
(questioning)
And you need us...?

EVERETT
(completing the
sentence)
...to be in the resthome when
it happens...to watch him leave...
to go into the room...and
document that someone murdered
me. The clues will be obvious.
You'll have to describe it
all to the authorities.

MADDIE
(troubled by
this)
But Mr. Everett...Why?

EVERETT
Why? Because I can't sit by
while every penny I have...
every penny my children have
coming to them...is used up
to prolong my pain...
(and then)
I have an insurance policy...
it won't pay off for a
suicide...
(and then;
this is
hard)
I only regret that I require
anyone's help.

ON DAVID AND MADDIE

55

...SILENT...digesting this...until...

DAVID
(more fascinated)
...How would a detective
explain his presence in
your room?

MADDIE
(shocked)
David!

ON EVERETT

55A

...handing him a manilla folder...CUTTING MADDIE OFF...

EVERETT

With these business papers...
maps and deeds of my holdings.
I'll have told the nurses I'm
expecting an investigator who's
helping to arrange my affairs.

(motioning to
the other side
of the office
door)

...That's why Amy believes she
brought me here this morning.

(and then)

I'm in the process of selling
everything anyway. The bastards
keep you alive so they can drain
you of every nickel.

(and then;
inhaling
oxygen again)

I know you'll want some time.
Talk it over...

(and then)

There's twenty-five thousand
dollars in that folder. For
waiting in a hallway.

(and then)

Call me if you want to help
me do what's right...

(and then)

Now...if you'll help me out...

ANOTHER ANGLE

55B

...as Maddie OPENS the DOOR...David PUSHING Everett out as
Maddie holds it open...

INT. RECEPTION AREA

55C

...as AMY approaches her father...David and Maddie standing
in the doorway looking on...as

EVERETT

55D

...clasps his daughter's hand and kisses it...

EVERETT

Take me home, sweetheart...
I'm a little tired.

ANOTHER ANGLE

55E

...as she takes the wheelchair...turns and...

AMY
(over her
shoulder;
to David
and Maddie)

Nice to meet you...

ON DAVID AND MADDIE

55F

...as they both smile back...and...

OMIT 56-58

OMIT 56-58

AMY

59

...wheels her father out...as...

DAVID

60

...CLOSES the OFFICE DOOR...and...

BOTH OF THEM

61

...exchange glances as we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

OMIT 62

OMIT 62

ON MADDIE

62A

...standing just outside A DOOR...and we HEAR the SOUND of RUNNING WATER...and then watch as SHE reaches up and KNOCKS on the DOOR...

MADDIE

(calling into it)

Well...?

ON THE DOOR

62B

...as it OPENS...and David sticks his face out...COVERED with SHAVING CREAM...

DAVID

Well...?

ANOTHER ANGLE

62C

...to REVEAL Maddie STANDING in DAVID'S OFFICE...just outside his BATHROOM DOOR...

MADDIE

How do you want to handle this?

DAVID

Well...what I like to do is get the bathroom good and steamy...my beard nice and soft...my razor clean and sharp...then I close my eyes and shave.

MADDIE

No. I mean this...

(HOLDING UP the check and the folder Everett had given them)

...I didn't have the heart to hand everything back to him right there in the office...

FAVORING DAVID

62D

...hearing this...

(CONTINUED)

CONTINUED:

62D

DAVID

Wooo,wooo,wooo,wooo,wooo...
you've already made your mind
up?

...and with that he SUDDENLY walks out of the bathroom...
spaghetti string t-shirt...heart covered boxers...and a towel
slung over his shoulder...

ON MADDIE

62E

...looking at him...dumbstruck...

ANOTHER ANGLE

62F

...as David looks back at her...

DAVID

You like 'em? I been looking
for a pair with pockets.

ON MADDIE

62G

...as she turns...heading for the office door...David quickly
FOLLOWING...RUSHING up AHEAD of her...

MADDIE

I don't know why I came
in here...I'll send these
back to him by messenger
and that will be that...

DAVID

Wait a second...wait a
second...you came in here
to talk...I think we should
talk...

ON THE TWO OF THEM

62H

...as they come to a stop and look at each other...

DAVID

Now...

MADDIE

(finally)

I'm sorry. I can not have
a serious conversation with
a man dressed in those.

DAVID

Want me to slip them off?

MADDIE

(ignoring that)

Look...let's just get this
over with. This is one time I
can't imagine that we disagree.

(CONTINUED)

CONTINUED:

62H

DAVID
Disagree? Us?

MADDIE
(correcting him)
You and I. Yes.

DAVID
(correcting her)
Us?

MADDIE
(ignoring that
too;
turning from
him;
starting for
the door)
Obviously we cannot accommodate
that poor little man.

DAVID
(calling to her)
Oh?

MADDIE
(stopping;
TAKING A
MOMENT;
and then
her back to
him)
What does that "oh" mean.

DAVID
(strolling to
her)
That "oh" means...it's not
that obvious to me...and I'm
afraid I didn't see any poor
little man.

MADDIE
(turning to him)
And what would you call Mr.
Everett? Clearly the man
is giving up.

DAVID
I don't know...looked like
he was fighting back to me.

(CONTINUED)

CONTINUED:

62H

MADDIE

I don't believe this.
(and then)
You want to help him...don't
you.

DAVID

I'm not saying that...all
I'm saying is...if you looked
at that man who came in here
and said to yourself there's
a man with no cards left to
play...a man trying to fold...
a man trying to cash in his
chips...you missed the point.

MADDIE

I did?

DAVID

You did. Don't you see, Maddie.
This guy's just pulled an ace
out of his sleeve. He's going
to win the pot for his kids...
and faster than you can say
Amarillo Slim...he's going to
be on the "A" train to forever...

ON MADDIE

62J

...astounded...

MADDIE

You think it's a good idea.

ON DAVID

62K

...choosing his words carefully...

DAVID

I think it has...merit.

ANOTHER ANGLE

62L

...as Maddie looks at him in disbelief...

MADDIE

David...he's talking about
murder!

(CONTINUED)

CONTINUED:

62L

DAVID

By choice, Maddie. He just wants to quit before he gets fired.

MADDIE

It's wrong!

DAVID

Sez who? Sez you? At the ripe old age of thirty-five you're going to decide for a guy who's almost a century old what's right and what's wrong?

MADDIE

I'm not going to be a party to it. I'm not going to help him. And neither are you!

...and with that...

MADDIE

62M

...TURNS...goes to his door...OPENS it...and GOES THROUGH IT... SLAMMING the DOOR BEHIND HER...

ON DAVID

62N

...as he STANDS there...FROZEN in place...and we can't help but notice the HEAT RISING between his ears...and AFTER A LONG MOMENT...he too heads for...

THE DOOR

62P

...OPENING IT...making his way through it...SLAMMING it behind him...as we...

CUT TO:

INT. THE RECEPTION AREA

...as David...still in boxers and shaving cream...MARCHES THROUGH it...and towards...

DAVID

(walking;
NOT LOOKING
at the
employees;
holding up a
single finger)

Nobody says a word...

INT. MADDIE'S OFFICE

62R

...as the door SMASHES OPEN...and David stands there...as hot as we've ever seen him...

DAVID

Roll back to "...and neither are you".

REVERSE ANGLE

62S

...and there is Maddie...sitting at her desk...not even looking up...ignoring him...handing the folder and check to Ms. Dipesto...

MADDIE

I've already called the messenger service...if you'll just put all this in an envelope.

DIPESTO

(taking it)

Yes M'am.

ANOTHER ANGLE

62T

...as Dipesto starts for the door...which she can't get to because...

DAVID

62U

...is STANDING IN her PATH...and as...

DIPESTO

62V

...PASSES...

DAVID

62W

...GRABS the folder and check from her...

ON DIPESTO

62X

...looking at him...not knowing what to do next...

ON DAVID

62Y

...and he looks at her...his face painted with "get out of my way"...and after a moment he BARKS at her...and...

DIPESTO

62Z

...JUMPS...and...

OMIT 63

OMIT 63

ANOTHER ANGLE

63A

...SCAMPERS out of the office as David approaches Maddie's desk...

DAVID
I'm talking to you.

ON MADDIE

63B

...looking up...

MADDIE
(trying to
stay calm)
No. You're trying to talk
to me. But I have no interest
in talking to you. And since
I am the boss that presents a
problem.

ANOTHER ANGLE

63C

...as David LOOKS at her...he wasn't expecting that...

DAVID
What?

MADDIE
Boss. Remember that word?
That's what I am. I own
this place. And you know
what that means? That means
I get to decide what things
are done around here and how
things are done around here.

DAVID
Oh really.

MADDIE
Yes really. Haven't done it
in a while. Been letting
you charm me into things the
last couple of months...but
that's all changing. I'm
making the decisions now...
and you know what I've decided?

DAVID
Give me a clue.

(CONTINUED)

CONTINUED:

63C

MADDIE

I don't appreciate this cavalier attitude you have towards your appearance at my place of business.

DAVID

Oh you don't?

MADDIE

No I don't.

ON MADDIE

63D

...rising from her desk...

MADDIE (cont'd)

(and then)

You know...there's an old expression you don't dress for who you are...you dress for who you want to be. Do you want to be Soupy Sales?

ON DAVID

63E

...all he can take...

DAVID

Now wait a second...

*

ON MADDIE

63F

...as she BEGINS walking around him...a drill sergeant inspecting the troupes...

MADDIE

No! You wait a second. This is my agency. And like it or not I make the final decisions. What this man is proposing is Euthanasia. Euthanasia? You know what that is?

*

DAVID

Sure. It's some charity for kids in Vietnam.

MADDIE

(as she passes behind him)

It's murder! And I'm against it. And you work for me...so that's that.

(CONTINUED)

CONTINUED:

63F

DAVID
You're against it?

MADDIE
(back at her
desk;
seating
herself)
I'm...against it.

ON DAVID

63G

...standing there...nodding to himself...a knowing smile
making its way across his face...

DAVID
You're against it...

TIGHT ON MADDIE

63H

...sitting at her desk...once again not looking up...

MADDIE
That's right...

DAVID (O.C.)
So you don't want us to help
him.

MADDIE
That's right.

...and SUDDENLY her phone is DROPPED onto the desk in front
of her...

DAVID (O.C.)
...but you're not going to
stop him either.

MADDIE
(looking up)
What's that mean?

ANOTHER ANGLE

63J

...as David looks at her...

DAVID
If you're so damned horrified...
(pushing the phone
towards her)
...call the police. Tell them
what he told us. You know there's
going to be a murder. Stop it
before it happens.

ON MADDIE

63K

...and she says nothing...

ON DAVID

63L

...he's got her...

DAVID

Can't get up for that...
can you boss.

*
*

MADDIE

Because...

DAVID

Because you're a hypocrite.
Because it's fine if the blood
is on someone else's hands
but you don't want it on yours.

MADDIE

That's not it at all.

DAVID

That's it precisely. It's
easy for you to sit here and
pass judgement on him. On
the one option he's got...

MADDIE

And what does that mean?

DAVID

Every morning when that alarm
goes off, we've got options,
you and I...thousands of 'em...
what to wear...who to see...
where to go...what to eat.
Routine to you and me...And
then there's someone like
Everett. He's got just one
option. One.

MADDIE

But that's not an option.
That's decided for you.

DAVID

By who? By what? Providence?
Or the man with the machine
that keeps your heart pumping...
your lungs blowing?

(CONTINUED)

CONTINUED:

63L

MADDIE

It's a noble thing to prolong
life.

DAVID

No arguement. But this man
has already lived a life.

MADDIE

But that doesn't change the
fact that what this man is
doing is murder...is fraud...
is wrong!

DAVID

What's being done to him is
wrong!

MADDIE

But it's not illegal.
(and then)
Look...I've told you how I
felt. You do this...you
do it without me. I don't
want to hear about it...I
don't want to know about it.
This agency...my agency is
not involved.

DAVID

And that's it? You give an
order and I follow it?

MADDIE

Yeah...something like that.
Yeah.

DAVID

Fine.

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

FOLLOWING DAVID

63M

...making his way out of the office...

DAVID (cont'd)

(over his shoulder)

S'cuse me boss...I'm going home
and getting some sleep. I've
got something to do tonight.

ANOTHER ANGLE

63N

...as Maddie watches him...astounded...

MADDIE

Oh you do?

*

DAVID

I do.

*

...and with that he makes his way through the door...SLAMMING
IT BEHIND him...as we...

SHOCK CUT TO:

BLACK

63P

...and there is A SOUND...a LOUD SHRILL ELECTRONIC BUZZING...
and we HOLD for a LONG MOMENT...and SUDDENLY SOMETHING MOVES...
and David's FACE AND TORSO FILL THE FRAME...BREATHING HARD...
sitting upright in bed in this DARK ROOM...and after getting
his bearings for a moment he TURNS and SEES...

HIS DIGITAL CLOCK RADIO

63R

...just after 7:00...the SHRILL electronic BUZZING the SOUND
of the ALARM warning him to wake up...

ANOTHER ANGLE

63S

...as he REACHES OVER and SHUTS IT OFF...and as he DOES...
we...

SHOCK CUT TO:

OMIT 64-65

OMIT 64-65

WHITE LINES

65A

...rushing by on a jet black HIGHWAY...and from somewhere
UNSEEN...

MUSIC

*"I hung around with bigshots...
Never knew love was in the sights...
I guess I missed the target...
Caught up in a different line of
fire..."*

ON DAVID

65B

...driving the car...his eyes weary from lack of sleep...his face still bearded...and he squints slightly as headlights from oncoming traffic crash into his face and then sink down into the seat beside him...

MUSIC

*"But I know since I been aiming...
For the sweetness in your
soul..."*

TIGHTER ON DAVID

65C

...as he glances over at...

MUSIC

*"Your name is on the bullet...
And it's getting ready to
explode..."*

THE DIGITAL CLOCK RADIO

66

...on the dashboard...and it reads 7:45...

MUSIC

*"There's been a change inside
my life...
And I want to let you know..."*

ON DAVID

66A

...not pleased with something...

MUSIC

*"I've got my finger on the trigger...
Love is in control..."*

...and just having heard the song...and what it's about... he reaches over and...

ON THE RADIO

66B

...SHUTS IT OFF...

ON DAVID

66C

...as he DRIVES on in silence...and we...

CUT TO:

EXT. NURSING HOME - NIGHT

66D

...as David's car PULLS UP...

INT. THE CAR 66E
 ...as he PUTS on the parking brake and glances down at...
 OMIT 67-72 OMIT 67-72
 THE DIGITAL CLOCK 73
 ...and it reads 7:50...
 ANOTHER ANGLE 73A
 ...as David sits there...and WAITS...and with nothing better to
 do FLIPS on the radio...

MUSIC

*"I've got my finger on the
 trigger..."*

...and just as quickly shuts it off...MAKING UP HIS MIND...and
 starts to make his way out of the car...as we...

SHOCK CUT TO:

INT. THE NURSING HOME - NIGHT 73B
 ...as David makes his way through the DOUBLE GLASS DOORS...
 clearly HUSTLING...TIME ON his MIND...as...
 ANOTHER ANGLE 73C
 ...he's ABOUT TO start down...
 THE CORRIDOR 73D
 ...DARK and LIFELESS...the only SOUND...the leaking MUSIC and
 LAUGHTER from an UNSEEN TELEVISION SET...and just as he is
 about to step down the hall...

VOICE (O.C.)

Excuse me? Sir?

TIGHT ON DAVID 73E
 ...as he STOPS in his tracks...and TURNS to SEE...
 A NURSE 73F
 ...behind a SMALL DESK...a clipboard and pen in front of her...

(CONTINUED)

CONTINUED:

73F

NURSE

(gently;
quietly)

I'm sorry, Sir. But no one
is allowed inside without
signing in...

ANOTHER ANGLE

73G

...as David quickly moves to the desk...takes the pen and...

ON DAVID

73H

...his EYES GLANCING UP AT...

DAVID

I'm here to see Mr. Everett...
you don't happen to know if
anyone else signed in yet tonight?

ON THE CLOCK

73J

...the kind found in schools and hospitals...and it reads
EIGHT TO EIGHT...

NURSE (O.C.)

No. I just came on two seconds
before you walked through the
door...

ANOTHER ANGLE

73K

...as David quickly LAYS DOWN the PEN and TURNS and STARTS FOR...

THE CORRIDOR

73L

...but before he can reach it...

NURSE (O.C.)

Sir?

...and David once again FREEZES...

ON THE NURSE

73M

...indicating the clipboard with her eyes...

NURSE

Pen must have been out of
ink...

ON THE CLIPBOARD

73N

...and it is obvious that David wrote his whole name never
looking at his signature...for the pen left no ink on the
page...

ANOTHER ANGLE

73P

...as David makes his way back to the desk...his eyes once
again on...

THE CLOCK

73R

...now reading SIX TO EIGHT...

ANOTHER ANGLE 73S

...as the nurse hands him yet another pen...

ON DAVID 73T

...quickly bending down and...

TIGHT ON THE CLIPBOARD 73U

...scrawling his name...

NURSE (O.C.)

No need to hurry. Mr. Everett
is going to be with us for
a long time...

...and we...

SHOCK CUT TO:

OMIT 74-83

OMIT 74-83

THE CORRIDOR 83A

...and in the distance...making his way down the dark hallway...
small splashes of light on the linoleum floor is David...

ON DAVID 83B

...checking room numbers...getting closer...until he sees...

A DOOR 84

...the number "116" nailed to it...

DAVID 85

...grabs the knob without hesitation, opening the door and
ENTERING...

LAWRENCE EVERETT'S ROOM 86

...dark, David framed in the doorway by the light from
the hall...

DAVID

Mr. Everett?

(a long moment
of SILENCE;
and then)

Mr. Everett...I know I'm
early...It's just that...
I can't...

(and then)

...and I don't think you should...

(CONTINUED)

ON THE CALL BUTTON

88E

...as David rushes back to it...starting to press it furiously now...

DAVID

(calling)

Somebody?! Anybody?! C'mon here. I think we've got a man dying here.

...his eyes suddenly catching sight of...

A LIFE SUPPORT MACHINE

88F

...sitting there...

ON DAVID

88G

...making a decision...suddenly bolting to...

THE MACHINE

88H

...standing in front of it...looking at it...

DAVID

(to no one;

almost

hysterical)

I think somebody might have screwed with this...I think...

OMIT 89

OMIT 89

ON DAVID

90

...PANICKED...reaching down and TURNING...

THE KNOB

90A

...on the machine and SUDDENLY...

ANOTHER ANGLE

90B

...as a LOUD LIFE SUPPORT ALARM goes off and David LOOKS UP with a start...and...

LAWRENCE EVERETT

91

...still doesn't move...

ON DAVID

92

...as he TURNS THE KNOB the other way...his fears growing as...

THE DOOR

93

...OPENS and the NURSE enters...

NURSE
(stopping;
seeing
David)
...What are you doing...?

ON DAVID

93A

...standing over the machine...speechless...

ANOTHER ANGLE

93B

...as the NURSE RUSHES to Everett...FEELING his wrist for a pulse...then moving to the machine...GRABBING THE KNOB and REALIZING...

NURSE
(looking up;
QUIETLY
SHOCKED)
My God...you turned it off.
You killed him. He's dead.

ON DAVID

94

...just standing there...in a state of SHOCK...and we...

CUT TO BLACK

END OF ACT TWO

ACT III

FADE IN:

ON A WINDOW

95

...and BARELY VISIBLE beyond the glass...a DARK, RAINY NIGHT...
raindrops sliding down the windowpane...the RUSTLE of the
STEADY RAIN the ONLY SOUND...and AFTER A MOMENT we MOVE OFF
the window...and past a DRESSING TABLE...moving by a CHAIR
with a ROBE draped over it...finally arriving at a BED...and
as we MOVE OVER and past the covers we DISCOVER...

MADDIE

96

...lying on her side...facing away...only the back of her
head visible...under the covers...FAST ASLEEP...and we HOLD
on her for the longest moment...until...she begins to STIR...
TURNING OVER...repositioning herself...and then...just about
to settle in...HER EYES SLOWLY OPEN...and as they focus...

MADDIE
(half asleep)

Huh...

...and SUDDENLY there is a HAND over her mouth...and Maddie's
EYES SLOWLY DART UP to SEE...

DAVID

97

...STANDING OVER her BED...his hair and shirt matted to him
from the rain...

DAVID
(barely audible)
It's okay.

ANOTHER ANGLE

98

...the TWO OF THEM remain there...SILENTLY for the longest time...
the SHADOWS of the RAINDROPS sliding down the windowpane
playing on David's skin...almost as if he himself were made
of rain water...almost as if he were about to melt...and
finally...he removes his hand from her mouth...

99

ON DAVID

...standing there...working up to something...unable to look
at her...and then...FINALLY...

DAVID
(slowly;
almost a
whisper)
Look...I know you said you
wanted no part of this...
I know you said...

ANOTHER ANGLE

100

...as Maddie immediately senses that something is terribly wrong...

DAVID (cont'd)
 ...you wouldn't be a party to it...I know you said this wasn't a case you'd take any responsibility for...that this would be a tough one to walk into and out of...I know you said all that...I know how you feel...and I feel funny coming to you now... saying what I have to say... but...

MADDIE
 (gently;
 but filled
 with fear)
 David?...what happened?
 (after a
 moment;
 a bit
 stronger)
 David?...what happened?
 (after another
 moment;
 STRONGER STILL)
 David?...tell me what happened.

ON DAVID

101

...still not looking at her...taking a long time to find a way to say it...the shadows of the raindrops cascading down his face...and he is clearly in shock...

DAVID
 (finally;
 simply)
 I killed him.

ON THE SIDE OF MADDIE'S BED

102

...as David SUDDENLY SITS INTO FRAME...his body falling to the floor...his back against her bed. And we watch as Maddie TURNS her body on the bed...pulling her head to his...David still STARING STRAIGHT AHEAD...Maddie looking at him...

MADDIE
 (after a moment;
 not understanding)
 What are you saying, David?

DAVID
 (simply)
 I'm saying I killed him.

ON MADDIE

103

...a moment of her own to digest this...and then...

(CONTINUED)

CONTINUED:

103

MADDIE

David...listen to me...You didn't *kill* him. I don't agree with what you did... but you didn't kill him. You just...

(trying to think)

...didn't save him.

DAVID

(a small smile of appreciation; shaking his head)

No...That's not it. I did it.

(turning to her)

I killed the man.

MADDIE

(looking at him; unsure)

I don't understand.

ANOTHER ANGLE

104

...as David lifts himself up from the floor...beginning to pace...

DAVID

Not much to understand. The plan worked. The man's dead. Gone. The plug's out of the socket. I'm just the guy who happened to trip over the cord. That's all.

TIGHTER ON DAVID

105

...as he STOPS...TURNS...and LOOKS at her...

DAVID

I went to the nursing home... got there early...I really wanted to give Everett the witness he needed. Really believed he was doing what he had to do. That the guy'd seen enough birthdays...that he oughta be able to blow

(MORE)

(CONTINUED)

CONTINUED:

105

DAVID (cont'd)
out the last candle himself...
(and then;
A SHRUG)
...couldn't go through with
it...
(shaking his
head)
...just couldn't pull out
the binoculars and take a
seat in the bleachers.
(and then)
So I went to his room to tell
him...but he wasn't moving.
Made sure his oxygen was
hooked up...turned the knob
on the machine...
(and then)
...nothing happened...so I
turned it back...

ON MADDIE

106

...hanging on every word...

MADDIE
(a stunned
whisper)
David...
(and then;
nothing else
to say)
David...

ON DAVID

107

...seating himself on the edge of the bed...

DAVID
It's like I've got this big
hole in my belly...Nothing
there...just cold air rushin'
through...

MADDIE
(at a loss)
But David...you didn't mean
to...it was an accident...
(and then)
You have to go to the police.
Tell them...

ANOTHER ANGLE

108

...as David pushes himself off the bed...TURNING...LOOKING at her...

DAVID

(quickly)

Tell them what?

(and then)

Excuse me, officer. A man came into my office today and asked me to witness his murder. But a funny thing happened on the way to the scene of the crime...

MADDIE

It isn't that black and white...

DAVID

Isn't it? I'm a detective, Maddie. I know a little bit about what convicts a person of a crime. Fingerprints... prior association with the deceased...an eyewitness who saw me crouching over the dead body...

MADDIE

So what are you going to do?

...but before he can ANSWER...they are BOTH STARTLED by the SOUND of the DOORBELL...

ON MADDIE

109

...as she LOOKS UP AT...

DAVID

110

...who WALKS OVER to the rain soaked window...a BEACON of TWIRLING RED LIGHT playing over his body...and nobody says a word...it's clear who's out there...

ON MADDIE

111

...PUSHING HERSELF OFF the bed...

MADDIE

I better get the door...

...and as she WRAPS HERSELF IN HER ROBE...we...

SHOCK CUT TO:

INT. THE FRONT DOOR - NIGHT

112

...as Maddie HURRIES to it...pressing herself against it...
hesitates...and then...

MADDIE

(calling;
through the
door and OVER
the rain)

Yes? Who is it?

VOICE (O.C)

Madolyn Hayes? Lt. Tapia.
Police department. I'd
like to ask you a few
questions.

ON MADDIE

113

...quickly GLANCING UP AT...

THE STAIRS

114

...David nowhere to be seen...

ANOTHER ANGLE

115

...as she TAKES A DEEP BREATH...and OPENS...

THE DOOR

116

...a man standing there...his badge held out for her to see...
dressed in the unimaginative way these men seem to dress...
his face and figure nothing but a dark silhouette in the rain...
his features only occasionally breaking the veil of shadow
between he and Maddie...

LT. TAPIA

Sorry to bother you this hour
of the evening...

(and then;
correcting
himself)

...morning...

(and then)

You have a partner at the Blue
Moon Detective Agency? A
David Addison?

MADDIE

(nodding;
and then)

Yes.

(CONTINUED)

CONTINUED:

116

LT. TAPIA

You wouldn't happen to know
where he is, would you?

MADDIE

... Right now?

LT. TAPIA

Tonight. Right now.

MADDIE

Well...he could be...anywhere...
(and then;
casually)
Is something the matter?

LT. TAPIA

Police business.
(and then)
Mr. Addison was at the
Golden Hour Rest Home
this evening about eight
o'clock. Was he there
on business?

MADDIE

(hesitating)
Business...?

LT. TAPIA

Business. See a client?
Investigate a case?

MADDIE

(shaking her
head;
she doesn't
know)
...You'll have to ask Mr.
Addison about that...

ON LT. TAPIA

117

...a shadow in the doorway...LIGHTING a cigarette...

LT. TAPIA

I'd like to...
(and then)
Man died there tonight...

ON MADDIE 118

...expecting to hear this...but still unprepared for its impact...

MADDIE
...Died?

ON LT. TAPIA 119

...still impassive, matter-of-fact...

LT. TAPIA
A Mr. Lawrence Everett...

MADDIE 120

...just looks back at him blankly...

LT. TAPIA (O.C.)
Did Mr. Everett have any connection with Blue Moon?

MADDIE
(trying to "remember")
Everett...Lawrence Everett...
(managing a practiced smile)
Of course...we see so many people...

ON TAPIA 121

...standing there...impassive...waiting...

LT. TAPIA
(finally;
after a long moment)
Ninety year old man.
Wheelchair. Oxygen tank?
(and then)
Had an early morning appointment with you.
(and then)
Which his daughter says he kept.

ON MADDIE 122

...caught...trying to recover...

(CONTINUED)

CONTINUED:

122

MADDIE

Oh yes...

ANOTHER ANGLE

123

...as he looks at her...nods...and then...casually...

LT. TAPIA

(a sigh)

Y'know...I've got this eighty-eight year old father...not in the best of health either... I know how I'd feel if someone turned off his oxygen...and stood there and watched while he suffocated...

(and then)

That's one "someone" I'd plan to find...

(then;
turning from
the doorway)

And that's why I want to talk to Mr. Addison...

(stopping;
turning once
more)

My bet is he could be a lot of help...

ON MADDIE

124

...as she hears this...the meaning of the words not lost on her...as...

LT. TAPIA (O.C.)

Goodnight, Miss Hayes...

MADDIE

Goodnight...Lieutenant...

ANOTHER ANGLE

125

...as she CLOSES THE DOOR...and STANDS THERE a moment...her back pressed against it...and then...AFTER A MOMENT...

ON MADDIE

126

...as she turns...and RUNS UP THE STAIRS to...

HER BEDROOM 127

...as she ENTERS...

MADDIE
 (breathless;
 coming through
 the door)
 David...I just lied to a
 police detective. I withheld
 evidence. I broke the...

...and SUDDENLY SHE STOPS...

MADDIE'S P.O.V. 128

...David nowhere to be seen...

ON MADDIE 129

...her face filled with puzzlement...

MADDIE
 ...David?
 (and then;
 louder)
 David?

...then she notices that...

THE WINDOW 130

...is open...

ON MADDIE 131

...as she realizes he's disappeared into the night...and we
 HOLD for a LONG MOMENT...and then...

CUT TO:

INT. THE B.M.W. - DAY 132*

...as Maddie DRIVES...her mind reeling...reflections climbing
 the windshield and then crashing onto the hood of the car...
 and we HOLD for the LONGEST TIME...and then...

SHOCK CUT TO:

INT. PARKING GARAGE - DAY 133*

...as Maddie's B.M.W. makes its way DOWN the RAMP...across
 the garage and TOWARDS THE CAMERA...finally coming to a

(CONTINUED)

CONTINUED: 132

STOP...Maddie's face behind the windshield FILLING the FRAME. And we WATCH...as she REACHES FORWARD and shuts off the ENGINE...

TIGHTER STILL ON MADDIE 133

...as she SITS THERE...LOST for a moment...her mind somewhere else...and several seconds later...she SUDDENLY SNAPS OUT OF IT and reaches FORWARD and...

ANOTHER ANGLE 134

...as Maddie OPENS the car door and STEPS OUT and...

FOLLOWING MADDIE 135

...as she begins to make her way across the garage when SUDDENLY...almost UNSEEN...a HAND REACHES OUT and...

ANOTHER ANGLE 136

...as Maddie is suddenly PULLED BEHIND...

A CONCRETE PILLAR 137

...and jumps...STARTLED...and looks up to SEE...

DAVID

Hey...

MADDIE

(stunned)

David!

ON DAVID 138

...looking around...but trying like hell not to let his nervousness show...still dressed in the same clothes as the night before...still gripping Maddie's hand...

DAVID

Yup. It's me...
(lifting her
hand;
rubbing it
against his
cheek)

...in the flesh...
(and then;
catching himself;
quickly DROPPING
her HAND)

Trust me. That's flesh. It's
just under an inch of scum.

ON MADDIE

139

...looking at him...her face filled with sadness...

MADDIE

What are you doing? Where'd
you end up last night?

ANOTHER ANGLE

140

...still smiling...still looking around...still trying to
hide his concern...

DAVID

(a shrug)
Here and there...
(and then;
glancing
around the
garage)
Mostly here...
(and then)
Tried to go back to my
place...but I guess the
Police Benevolent League
was throwing their annual
ball in my building cause
there were black and whites
everywhere you looked...

MADDIE

You could've stayed at my
place...

ON DAVID

141

...shaking his head...

DAVID

I don't think so.
(and then)
I heard you lie to that
guy. I didn't want you
to have to do that.

ON MADDIE

142

...not looking at him...this is hard...

MADDIE

I wanted to do it.
(and then)
David...I want to help.

ON DAVID 143
 ...as he SUDDENLY LOOKS UP...

ON MADDIE 144
 ...not understanding...and then hearing...

ANOTHER ANGLE 145
 ...the SOUND of a CAR...brakes SQUEALING...as it makes its way down the ramp to the garage...AND...

DAVID 146
 ...quickly ducks behind...

A CONCRETE PILLAR 147
 ...pressing his back to it...trying like hell not to be seen by...

THE CAR 148
 ...as it passes...Maddie standing nonchalantly in plain sight...and it's clear the car was no threat at all...and after a MOMENT...it disappears...

ANOTHER ANGLE 149
 ...as David STEPS back out from behind the pillar...and exchanges a glance with...

MADDIE 150
 ...who looks at him and shakes her head...

MADDIE

David...you're acting like a fugitive.

DAVID

Maddie...I am a fugitive.

MADDIE

I don't believe that.

DAVID

Doesn't matter what you believe.

(and then)

Look...I didn't want to leave without...

ON MADDIE 151

...CUTTING HIM OFF...

MADDIE

Leave?

ON DAVID 152

...just looking at her...

ANOTHER ANGLE 153

...as she smiles to herself and shakes her head...

MADDIE (cont'd)

That's it, huh? Break into
a girl's house...break into a
girl's life...tell her you
may have killed a man and
then say "adios"...I'll handle
it myself?

DAVID

Don't have a whole lot of
choice.

MADDIE

Oh yeah? Well...can't do that,
David. I won't let you do that.
You can't just go...there are
still too many questions that
have to be answered...

DAVID

Maddie...

MADDIE (cont'd)

(desperate)

What about the man Everett
hired? The man that was
supposed to do the job?

DAVID

Probably showed up when he
was supposed to...saw the
commotion...got the hell out.

MADDIE

You don't know that. You
can't be sure. What if he
was early? What if...

(CONTINUED)

CONTINUED:

153

DAVID
(his arms on
her shoulders;
cutting her
off)

Maddie...listen to me...
I'm who they're looking
for. I'm the one who
caused Everett's death.

ON MADDIE

154

...as she looks at David...hearing him for the first time...

MADDIE
(almost a
whisper;
almost a
cry)

Don't go.

ON DAVID

155

...looking back at her...

DAVID
(simply)
Gotta go.

ANOTHER ANGLE

156*

...and SLOWLY...he BEGINS WALKING BACKWARDS...away from
her...and towards the GARAGE EXIT...

ON MADDIE

157*

...watching him go...

MADDIE
(again;
starting
to panic)
Don't go.

ON DAVID

158*

...still backing away...

DAVID
(again;
simply)
Gotta go.

ON MADDIE 159
...about to speak...

ON DAVID 160
...beating her to the punch...

 DAVID
 (pointing to
 her)
 Don't go...
 (and then;
 pointing to
 himself)
 Gotta go.
 (and then;
 quickly;
 STOPPING)
 Oh Maddie...I'm sorry it
 turned out this way.

ON MADDIE 161
...just standing there...nodding her head...

 MADDIE
 Yeah...me too.

ANOTHER ANGLE 162
...as the two of them stand here...A LONG SILENCE...and then...

 DAVID
 Well...

 MADDIE
 Well...

ON DAVID 163
...as he TURNS and once AGAIN STARTS out of the garage...

 MADDIE (O.C.)
 Will I ever hear from you
 again?

...and he STOPS in his tracks...turning back to her...

 DAVID
 What do you mean?

ANOTHER ANGLE

164

...as the two of them look at each other...

MADDIE

I mean are you going to call?
Are you going to write?

DAVID

Maddie...I'm not going to
camp. I'm going underground.
You don't call or write when
you go underground. At least
not while you're down there.
Years later when you come up
from the underground you write...
a big book...becomes a big
movie. But you don't write
while you're down there...

ON MADDIE

165

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

ON DAVID

166

...reconsidering...

DAVID

I'll call. I'll write.

ANOTHER ANGLE

167

...as the two of them stand there...once again faced with
the task of how to say good-bye...and a LONG MOMENT goes by...
until...

MADDIE

168

...looks at him...and shakes her head...

MADDIE

C'mere, stupid.

ON DAVID

169

...and he does...and...

ON THE TWO OF THEM

170

...as they hug...a friendly...farewell hug...

TIGHT ON MADDIE 171
...as she PULLS BACK...her arms still around his neck...tears
running down her eyes...

ON DAVID 172
...looking at her...comforting her...

DAVID
Hey...I'll be fine.

ANOTHER ANGLE 173
...as she looks at him...

MADDIE
Oh...it's not that.

DAVID
What then?

MADDIE
You smell awful.

ON DAVID 174
...as he quickly releases her...and turns and walks away...

ON MADDIE 175
...quickly rubbing the tears from her eyes...

MADDIE
Hey...I didn't mean that...
(calling to
him)
C'mere!

...and she BEGINS after him...

MADDIE
(calling to
him)
Hey! I was kidding. C'mere.

ANOTHER ANGLE 176
...as she finally catches up with him...a hand on his
shoulder...as...

DAVID 177
...turns...scooping her up in his arms...and KISSING HER...
a big, LONG, HUNGRY KISS ON THE MOUTH...

ON THE TWO OF THEM 178
...the biggest...wettest...most wonderful kiss on color
television...and finally it ends...

ANOTHER ANGLE 179
...as the two of them stand there...breathing loud...not
looking at each other...

MADDIE
(finally;
AFTER A LONG
MOMENT)
What was that?

DAVID
(A MOMENT OF
HIS OWN)
Uh...what was what?

MADDIE
That. That! Weren't you
here? What we just did.
What was that?

DAVID
I don't know.
(and then)
I didn't do it.
(and then)
You tell me. What was that?

MADDIE
What do you mean?... "You tell
me"? I didn't do it. You
did it.

DAVID
I didn't do it. You did it.

MADDIE
I did not do it.

DAVID
Well I did not do it.

(CONTINUED)

CONTINUED:

179

MADDIE

Well...if you did not do it.
And I did not do it. I
guess...

DAVID

...it didn't happen...

MADDIE

...it didn't happen...

ON THE TWO OF THEM

180

...as they stand there for another LONG MOMENT...

DAVID

(after a moment)

Well...

MADDIE

Well...

DAVID

Gotta go.

MADDIE

(nodding)

Okay. Go.

DAVID

(starting
backwards)

I'll write. Call.

MADDIE

(still nodding)

Write. Call.

DAVID

(still walking)

Bye.

MADDIE

(still nodding)

Bye.

...and David TURNS...and continues towards the EXIT...

ON MADDIE

181

...watching him...

MADDIE'S P.O.V. 182
 ...and then he is GONE...nothing but an EMPTY GARAGE...
 ON MADDIE 183
 ...standing there...her eyes still fixed on the space he
 was in...and SUDDENLY...from out of nowhere...a CAR CHARGES
 through FRAME...but Maddie doesn't move...just stands there
 for the longest time...until finally...
 ANOTHER ANGLE 184
 ...she TURNS and makes her way to...
 THE GARAGE ELEVATOR 185
 ...which is waiting there...open...and she steps into it...
 CLOSER ANGLE 186
 ...and the doors close...and we...

SHOCK CUT TO:

TIGHT ON MADDIE 187*
 ...and we MOVE with her...her eyes SET...making her way down
 what must be a LONG CORRIDOR...although the FRAME is FILLED
 with her face and we cannot quite make out just where we are...
 and we SUSPECT she is not even listening to the VOICE droning
 on ahead of her...

ORDERLY (O.C.)

I'll tell ya...Doesn't surprise
 me the family puttin' somebody
 on this...strange a case as it
 is...Of course...it's not that
 strange...Place like this...you
 get used to people droppin'
 out all the time...never have
 had one murdered though...

ANOTHER ANGLE 188*
 ...as they come to a door...A PIECE OF YELLOW TAPE READING
 "POLICE BORDER - DO NOT CROSS" stretched across the doorway...
 and as the YOUNG ORDERLY pulls it back and searches through
 dozens of keys hanging from the ring on his belt...we realize
 we are back in EVERETT'S REST HOME...

ORDERLY (cont'd)

Like I said...I'm not supposed
 to let anyone in...been sealed
 up ever since they carted the
 old guy out...

(CONTINUED)

CONTINUED:

188

MADDIE

(vaguely)

I understand...

...and then Maddie...not really listening...looks around to see...

MADDIE'S P.O.V. - THROUGH AN OPEN DOOR

189

...ACROSS THE HALL...as ANOTHER ORDERLY helps a person out of a wheelchair and into bed...backing the chair up to the bed frame...reaching back over the chair...and PULLING the person BACK-FIRST up on the bed...as we hear...

ORDERLY (O.C.)

What the hell, though...lotta things I can do with a hundred bucks...

(and then)

'Sides, it ain't like I knew the guy. Just one less bed pan to empty, ya know?

ON MADDIE

190

...turning back to him as he finds the right key and...

ORDERLY (cont'd)

(opening the door)

Don't forget...this place is out of bounds. Don't touch nothing... okay?

ANOTHER ANGLE

191

...as Maddie NODS...and turns to the open doorway...

ON MADDIE

192

...regarding it for a moment...apprehensively...as if afraid to enter and see what she'll find...then...finally...stepping into...

INT. EVERETT'S ROOM - DAY

193

...STILL DARK...shades DRAWN...LIGHTS OFF...

ON MADDIE

194

...as she starts for the light switch...RAISING her HAND towards

(CONTINUED)

CONTINUED:

194

it...

ORDERLY (O.C. - cont'd)
Not even the light switch...

...and she quickly PULLS HER HAND BACK...and then...tentatively
steps further into the room...noticing...

A FEW FRAMED PHOTOGRAPHS

195

...sitting on a bureau-top...among them, Everett's daughter,
smiling...a few pictures of babies...obviously grandchildren...

ON MADDIE

196

...looking at them longer than she should...not untouched...then
stepping over to the bed...looking down and seeing...

A PAIR OF SLIPPERS

197

...the kind that have no back, just a flat sole...the kind that
can be slipped out of easily...and both slippers are facing
the bed...not neatly lined up, but a little randomly...and...

ANOTHER ANGLE

198

...as she steps over to the oxygen tank...THE KNOB covered with
white fingerprint powder...and then, she looks between the
machine and the bed...taking in the distance...

VOICE (O.C.)
Long trip for a man in his
condition...

...and she reacts...TURNING TO SEE...

LT. TAPIA

199

...standing in the doorway...

LT. TAPIA (cont'd)
Morning, Miss Hayes...missed you
at your office...
(and then)
Thought you might show up here...

ON MADDIE

200

...saying nothing...just looking at him...as...

LT. TAPIA

201

...still in the doorway...pulls out a cigarette...but doesn't light it...

LT. TAPIA (cont'd)

Since no one else was in...

I took a little look...

(and then)

...seems someone was in and out of your partner's office in a hurry last night. A few drawers left open. A light left on in the bathroom...

(and then;

a shrug)

'Course I could be wrong...

ON MADDIE

202

...visibly uncomfortable...saying nothing...waiting for the other shoe to drop...and...

LT. TAPIA

203

...dropping it...

LT. TAPIA

(a question)

Your partner still hasn't been in touch...?

ON MADDIE

204

...once again on the spot...wishing she wasn't...in for a dime, in for a dollar...

MADDIE

(simply)

Nothing's changed since last night...

LT. TAPIA

205

...regarding her for a moment...NODDING...then pulling out a folded piece of paper from his jacket...

LT. TAPIA

Too bad...that makes my job a little harder...

(and then)

See...I got the prints back from forensics this morning... from the knob on the oxygen tank...?

(MORE)

(CONTINUED)

CONTINUED:

205

LT. TAPIA (cont'd)
(and then;
for impact)
...They belong to your Mr.
Addison...
(indicating
paper)
...A warrant for his arrest...
for the murder of Lawrence
Everett...

MADDIE

206

...reacts...unprepared for this...

LT. TAPIA

207

...continues...

LT. TAPIA (cont'd)
That being the case...I'm sure
you will be in touch...soon as
you have something to tell me...

...he stands there a moment...then...TURNING...he DISAPPEARS
down the hall...as...

MADDIE

208

...just stands there...a little shell-shocked...turning back
to...

THE ROOM

209

...the place where this all happened...and especially...

THE BED

210

...where Everett died...and...

MADDIE

211

...takes it in...looking now but not seeing...as we...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. MADDIE'S FOYER - NIGHT 212

...DARK...QUIET...nothing but stray moonlight to see by...
and then...after a moment...THE CAMERA BEGINS TO MOVE...

UP THE STAIRS 213

...in the dark...slowly...steadily...COMING TO...

MADDIE'S BEDROOM DOOR 214

...partially open...and the CAMERA MOVES THROUGH it and into...

THE BEDROOM 215

...which...like the foyer...is bathed only in moonlight...and
THE CAMERA MOVES IN as...

A CLOCK 216

...comes into view...sitting on an end table...the lighted
digital numbers reading 2:17AM...and then, THE CAMERA TILTS
OVER to reveal...

MOUNTAINS OF LINEN 217

...and we climb over and across them until we DISCOVER...

MADDIE 218

...very still...dead still...lying on her back...and she just
lies there for the LONGEST TIME...and then SUDDENLY...as if
given a jolt of electricity...SHE SITS BOLT UPRIGHT...suddenly
awake...HER FACE FILLING THE SCREEN...her expression one
of realization...

MADDIE

The slippers...

...and we...

SHOCK CUT TO:

A HAND 219

...knocking on a door...

EXT. A SMALL HOUSE - NIGHT 220

...DARK...not a light on anywhere...and the little we can see

(CONTINUED)

CONTINUED:

220

tells us we are in an older neighborhood...MADDIE on the front porch knocking...LIGHTS are switched on INSIDE...and SUDDENLY...

ON THE PORCH

221

...as that LIGHT COMES ON AS WELL...illuminating Maddie...and then she HEARS...

AMY (O.C.)
(FILTERED;
through
the door)

...Who is it?

MADDIE
(loudly;
trying to
call through
the door)

Miss Everett? It's Maddie
Hayes. I have to talk to
you...

ANOTHER ANGLE

222

...as Maddie WAITS...and there is NO RESPONSE...

MADDIE (cont'd)
(after a moment)
Miss Everett?...I know it's only
three in the morning...Believe
me...this is very important...
(and then)
Please?

...and there is ANOTHER MOMENT OF SILENCE as Maddie waits once more...and AFTER A MOMENT she HEARS the SOUND of a CHAIN being UNLATCHED...a BOLT being TURNED...and finally...

AMY EVERETT

223

...appears at the door...a robe thrown over her...her hair and general appearance disheveled...the plain, almost shy, demeanor we saw before now hardened as she silently looks at...

MADDIE

224

...who can see that she stands before a hostile audience...
but...

(CONTINUED)

CONTINUED:

224

MADDIE
(after a moment)
I'm sorry about your father.

AMY
(dubious)
Are you?

MADDIE
(calmly)
Of course I am. That's why I
need to talk to you. I think
we can help each other...

AMY
(not
understanding
that)
...Help each other?

MADDIE
David Addison is...
(and then;
correcting
herself)
...was my partner...I know
him.

AMY
What are you trying to say?

MADDIE
Miss Everett? Why didn't
your father tell anyone he
could walk?

ON AMY

225

...regarding Maddie for a moment...her expression still not
softening...but then...stepping back...OPENING THE DOOR...
indicating Maddie should enter...

INT. LIVING ROOM - NIGHT

226

...small...neat...modestly furnished...and Amy doesn't sit...
allowing Maddie in but not being any more hospitable than
need be...and...after an uncomfortable moment...

AMY
You were saying?

ON MADDIE

227

...looking at her...still trying not to come on too hard...

MADDIE

I was curious why a man who's still able to walk would choose to confine himself to a wheelchair...and keep it a secret from the people around him?

ON AMY

228

...measuring her words...

AMY

Am I allowed to ask who told you that?

MADDIE

Of course...
(and then)
Nobody...

AMY

Then how did you know?

MADDIE

229

...looking up at her...a mixture of sympathy and newly found hope in her eyes...and then lowering the boom...

MADDIE

I didn't.

ON AMY

230

...as she reacts with the sudden coldness of someone who's finished talking...

AMY

I think it's time for you to go.

...and she RETURNS to the door...holding it open for...

MADDIE

231

...who doesn't move...

(CONTINUED)

CONTINUED:

231

MADDIE

Miss Everett...I was in your father's room this morning and I happened to notice his slippers on the floor. Near his bed? Facing his bed? The way a person might leave them if he had walked up to it and taken them off before climbing in.

AMY

(not looking
at her)

Miss Hayes...I'm not interested in slippers...my father just passed away...

MADDIE (cont'd)

(cutting her
off)

Miss Everett? Wouldn't a man in a wheelchair be facing the other way? And wouldn't the same be true of his slippers when he took them off?

AMY (cont'd)

Please...my father's just been murdered.

MADDIE

I think your father just committed suicide. Miss Everett. He wanted to die...he came to our office and asked us to be witnesses to his death...

(and then)

I think what he really wanted was someone to *blame* for his death.

AMY

Please leave, Miss Hayes. I don't wish to discuss this any further.

MADDIE (cont'd)

David didn't go into that room to kill him...he went in to save him. I don't expect you to admit anything to me of all people...but you have to understand...if your father could walk...

(CONTINUED)

CONTINUED: 231

AMY
(a shout)
Please!

ANOTHER ANGLE 232

...as the two women stand there in SILENCE...Maddie finally taking a step toward her...

MADDIE
(choosing her
words carefully)
I know it's been difficult...
I know you lost someone who
meant a great deal to you...
(and then)
...but don't you see? I'm
losing somebody too.

ON AMY 233

...as that SINKS in...and AFTER a LONG MOMENT she TURNS to Maddie...

AMY
What do you need to know?

...and we...

SHOCK CUT TO:

TIGHT ON MADDIE'S FACE 234*

...WALKING now...painted with nervous anticipation...we FOLLOW her down...

A HALLWAY 235*

...in a POLICE STATION...UNIFORMED and PLAINCLOTHES OFFICERS are milling about...and it's clear now that Maddie is a woman with a mission...and we follow her as she arrives at and ENTERS a DOOR marked HOMICIDE...

INT. HOMICIDE DEPARTMENT 236*

...as Maddie CLOSES the door behind her...it's a BULLPEN area... three or four DESKS scattered around the room...each one supporting PILES of PAPERWORK...and a DETECTIVE sitting behind one of them barely reacts as Maddie steps into the room...

(CONTINUED)

CONTINUED:

236

MADDIE
(after a long
moment;
to detective)
I'm looking for Lieutenant
Tapia...

...and the detective DOESN'T LOOK UP...just POINTS in the direction
of an office across the room...

ON MADDIE

237

...as she TURNS toward the office...

ANOTHER ANGLE

238

...and making her way to it...KNOCKS on the DOOR...

TAPIA (O.C.)
(filtered;
through the
door)
It's open.

INT. TAPIA'S OFFICE

239

...as Maddie opens the door...REVEALING a sparsely furnished
office...clippings on a bulletin board...a phone on a desk...
TAPIA sitting...feet up...READING a newspaper...EATING a
donut...

MADDIE
(standing in
the doorway)
Lieutenant...excuse me...
we have to talk...

ON LT. TAPIA

240

...as he GLANCES UP...puts the paper down...and takes his
feet off the desk...

LT. TAPIA
(a small smile)
Miss Hayes...this is your
lucky day. I'm usually not
here for another half-hour...
forty-fi...

ON MADDIE

241

...still standing in the doorway...

(CONTINUED)

CONTINUED: 241

MADDIE
(cutting him off)
Lieutenant...Lawrence Everett
could walk.

ON TAPIA 242

...as he looks at her...not knowing what to make of this...

LT. TAPIA
What are you saying?

ON MADDIE 243

...looking right at him...

MADDIE
(after a LONG
MOMENT)
I'm saying...Lawrence Everett
could walk.
(and then)
I'm saying this ninety-year
old man...who was very sick...
who wanted to die...probably
got out of his bed...walked
to that machine...and turned
the knob himself...

ANOTHER ANGLE 244

...as Tapia digests this for a moment...

LT. TAPIA
This a fact...or a theory?

MADDIE
His daughter saw him walk.
The day before he died...she
went to see him unannounced...
saw him walk from his dresser
back to his bed...climb in
by himself...it wasn't easy...
but he did it. When she asked
him about it, he got angry.
Denied it ever happened...

ON TAPIA 245

...as this sinks in for a moment...and then...

(CONTINUED)

CONTINUED:

245

MADDIE (cont'd)
 She didn't know what he was
 planning...that he'd been
 hiding the fact he could
 walk...that he wanted his
 suicide to look like murder...

LT. TAPIA
 (picking up the
 phone;
 dialing)
 Forensics? Tell Levitov I
 want Lawrence Everett's life
 support equipment redusted.
 I'm looking for a second set
 of prints.

...and he HANGS UP...and looks up at Maddie...and nothing is
 said for a LONG MOMENT...and finally...Tapia SMILES...

LT. TAPIA
 (rising from
 his desk)
 If all this pans out...

ON MADDIE

246

...as he PASSES her...and makes his way out the door...

LT. TAPIA (cont'd)
 ...you can tell your partner
 to come in out of the cold...

...and she just stands there...in the doorway...for the longest
 time...the Lieutenant long gone...

MADDIE
 (finally;
 to herself)
 I'd like to, Lieutenant...

...and she continues to stand there...not moving from this
 doorway...and we HOLD...and finally...

DISSOLVE TO:

INT. BLUE MOON - DAY

247*

...the office DARK...NO LIGHTS ON...whatever early morning
 sun can make its way through the vertical blinds the only
 illumination. And we watch...as just outside the glass...Maddie
 makes her way towards the office door...opening it with her
 key...and then WALKING INSIDE...and then closing the door
 behind her...

CLOSE ON MADDIE

248*

...as she stands there alone...in this place...in this office...

CONTINUED:

248

FOR A LONG MOMENT...and then we...

DISSOLVE TO:

INT. DAVID'S OFFICE - DAY

249

...DARK as well...and empty. And we HOLD on it for a LONG MOMENT...and then...in the far corner of the FRAME...we can't help but notice THE DOOR OPEN...Maddie propping herself in the doorway...looking in at this empty place...and we...

DISSOLVE TO:

TIGHT ON MADDIE

250

...the CAMERA moving AROUND her...in her office...seated behind her desk...considering something...deciding to do it...and then...

MADDIE
 (REACHING for
 the PHONE;
 picking it
 up;
 DIALING;
 and then;
 AFTER A
 MOMENT)

Los Angeles Times?

...and we...

JUMP CUT TO:

ANOTHER ANGLE

251

...Maddie still behind her desk...phone in hand...the CAMERA still MOVING...

MADDIE
 Chicago Tribune?...

...and we...

JUMP CUT TO:

ANOTHER ANGLE

252

...Maddie still behind her desk...once again phone in hand...the CAMERA continuing to move...

(CONTINUED)

CONTINUED:

252

MADDIE
New York Times?...Classified
please...

...and we...

JUMP CUT TO:

TIGHT ON MADDIE

253

...as before...

MADDIE
(after a moment)
Classified? I'd like to place
an ad in the personals.

...and we...

JUMP CUT TO:

ANOTHER ANGLE

254

...TIGHTER STILL...the camera still moving...

MADDIE
Yes. In the personals. All
caps. "David A....Please...
come...home...All...is...well...

...and we...

JUMP CUT TO:

ANOTHER ANGLE

255

...TIGHTER STILL...

MADDIE
All...is...well....We...
love...you...and...

...and we...

JUMP CUT TO:

ANOTHER ANGLE

256

...STILL TIGHTER...

(CONTINUED)

CONTINUED:

256

MADDIE

...love...you...and...miss...
you. Maddie.

...and we...

JUMP CUT TO:

MADDIE

257

...same size...different position...

MADDIE

Maddie.

...and we...

JUMP CUT TO:

MADDIE

258

...same size...still another position...

MADDIE

Maddie.

(and then)

Thank you. I'll send that
check right out.

...and we watch...as she slowly hangs up the phone...leans back
in her chair...and we HOLD for a LONG moment...and then...

SHOCK CUT TO:

OMIT 259

OMIT 259

ON A WINDOW

260

...and BARELY VISIBLE beyond the glass...another DARK, RAINY NIGHT...raindrops sliding down the windowpane...the RUSTLE of the STEADY RAIN the ONLY SOUND...and AFTER A MOMENT we MOVE OFF the window...and past a DRESSING TABLE...moving by a CHAIR with a ROBE draped over it...finally arriving at a BED...and as we MOVE OVER and past the covers we DISCOVER...

MADDIE

261

...once again lying on her side...facing away...only the back of her head visible...under the covers...FAST ASLEEP...and we HOLD on her for the longest moment...until...she begins to STIR...TURNING OVER...repositioning herself...and then...just about to settle in...HER EYES SLOWLY OPEN...and as they focus...

MADDIE

(half asleep)

Huh...

...and SUDDENLY there is a HAND over her mouth...and Maddie's EYES SLOWLY DART UP to SEE...

DAVID

262

...STANDING OVER her BED...his hair and shirt once again matted to him from the rain...

DAVID

(barely audible)

It's okay.

ON MADDIE

263

...eyes as big as SAUCERS...David's HAND OVER her MOUTH...

MADDIE

Mfplxshy fsilp bleshy...

ON DAVID

264

...standing over her...desperation in his eyes...

DAVID

I knew you were going to say that.

(and then)

Okay. Alright. I admit it. I ran into a little trouble. Going underground wasn't as easy as I thought it was going to be...I mean...it's not like you can ask anybody directions.

ON MADDIE

265

...looking at him...thrilled to SEE him...

ON DAVID

266

...his hand still over her mouth...oblivious...

DAVID (cont'd)

But I'm getting the hang of it.
Like yesterday...Hitched the
back roads to the edge of town...

MADDIE

Famir?

DAVID

...had a conversation with a
skinny dog...

MADDIE

Jaquez?

DAVID

...opened a can of beans with
my teeth.

MADDIE

(impressed)

Murplz?

DAVID

(off her look)

Alright. It was a bag of
beans.

MADDIE

(disappointed)

Ro...

DAVID

After dinner went down to
the railroad tracks to hop
a freighter.

MADDIE

Yarzig?

DAVID

(a shrug)

It was okay. None of the
other vagabonds would speak
to me though. Found out it's
important not to eat your

(MORE)

(CONTINUED)

CONTINUED:

266

DAVID (cont'd)
beans before you hop the
freighter. Anyway...everything
was rolling along. And then
the train stopped.

(and then)
End of the line.
(this is hard)
Vegas.

ON MADDIE

267

...her mouth still covered...just looking at him...

ON DAVID

268

...there's no other way to say it...

DAVID
I'm broke Maddie.

...and...

ANOTHER ANGLE

269

...as he takes his hand from her mouth...

DAVID
(after a moment)
Say something.

ON MADDIE

270

...as she looks at him...a LONG, SOULFUL look...and SUDDENLY
LEAPS to him...arms around his neck...and...

THE TWO OF THEM

271

...topple over from the force of it...and we HEAR THEM hit the
floor with a THUD...behind the bed and out of sight...and
there is A LONG MOMENT of SILENCE and then...

DAVID (O.C.)
Does this mean you'll lend
me some money?

...and we...

CUT TO BLACK

END OF ACT FOUR

*

TAG

FADE IN:

ON MADDIE

272

...standing just outside a DOOR...and we HEAR the SOUND of running WATER...and then watch...as she REACHES UP AND KNOCKS on the DOOR...

MADDIE

(calling;
tentatively)

Hello?

ON THE DOOR

273

...as it opens...and we REALIZE it is David's OFFICE BATHROOM... and David sticks his face out...clean shaven...although there are still some remnants of shaving cream on his jaw...

DAVID

(after a moment)

Hello.

ANOTHER ANGLE

274

...as the two of them look at each other...clearly glad that things are back to the way they were...

MADDIE

So...safe and sound.

DAVID

(rubbing his
cheek)

Not even a scratch.

...and there is A LONG MOMENT where nothing is said...

ON MADDIE

275

...finally...the truth...

MADDIE

Good to have you back.

ON DAVID

276

...the truth too...

DAVID

Good to be back.

ANOTHER ANGLE

277

...as the two of them stand there...neither one quite knowing what to say...

MADDIE

(after a moment)

Well...

DAVID

Well...

MADDIE

(TURNING;
starting for
the door)

Come into my office when
you're done. I'll catch
you up on some things...

TIGHT ON DAVID

278

...as he starts back into the bathroom...pulling the door closed behind him...

DAVID

Will do...

...and he CLOSES the DOOR...

ON DAVID'S OFFICE DOOR

279

...as Maddie CLOSES IT behind her...and then A LONG SECOND LATER...it OPENS again...and Maddie comes back through...

MADDIE

David...

...and at the EXACT SAME INSTANT...

DAVID'S BATHROOM DOOR

280

...OPENS...and DAVID STICKS his HEAD OUT...

DAVID

(not having
heard her)

Maddie...

ANOTHER ANGLE

281

...as the two SEE EACH OTHER...

ON MADDIE 282
...as she realizes what has happened...
ON DAVID 283
...as he too realizes what has happened...
ANOTHER ANGLE 284
...as the two of them share an awkward smile...

DAVID
(pointing to
her and then
to himself)
Mediocre minds think alike.
(and then)
You first.

MADDIE
Oh...well...it was nothing
important. I just wanted
to...
(and then)
What did you...?

DAVID
Me? No? I just sort of
wanted to say...um...
(a sudden
smile)
You first.

MADDIE
(smiling back)
No. You first.

DAVID
(trying not
to smile)
Okay. Alright.
(and then)
About the garage...

...and he waits...and Maddie says nothing...

DAVID (cont'd)
(finally)
...well?

MADDIE
Well what?

(CONTINUED)

CONTINUED:

284

DAVID

Well c'mon. That's what you
came back in here to talk
about...

(and then;
a touch
unsure)

...isn't it?

MADDIE

(playing dumb)

No. What about the garage?

DAVID

(a little stung)

Nothing about the garage. It
was a farewell hug...a good-bye
kiss. Happened to be a false
alarm...that's all. Next time
I leave you forever...you won't
have to go to the trouble...
you'll already have a credit
for this one.

MADDIE

(a little
stung herself)

And that's what you wanted to
say?

DAVID

That's what I wanted to say.

MADDIE

(turning;
starting for
the door)

Okay. Fine.

ON DAVID

285

...not about to let her go...

DAVID

Wooo...wooo...wooo...
What is it you were going
to say?

ON MADDIE

286

...caught...stopping...TURNING...

(CONTINUED)

CONTINUED: 286

MADDIE
Me? Say?

ON DAVID 287

...nodding...

DAVID
You. Say.

ANOTHER ANGLE 288

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

MADDIE
Well it was really...pretty
much the same thing...

DAVID
(after a moment;
that wasn't what
he was hoping
to hear)

Oh.

MADDIE
(a moment of
her own)

Yeah.

(and then)
Well...

...and she turns...

MADDIE
(over her
shoulder;
as she heads
for the office
door)
I'll see you in my office in
a couple of minutes...

ON DAVID 289

...watching her go...

DAVID
Yeah. See ya...

ON MADDIE 290

...as she makes her way through his door and into...

TIGHT ON MADDIE 291

.....the reception area side now...as she closes the door behind her...and leans against it...and we watch...as she STANDS THERE...looking DISAPPOINTED in things...in herself...and we...

CUT TO:

TIGHT ON DAVID 292

...in the bathroom...and all we see is him...SURROUNDED BY STEAM...looking disappointed...in things...in himself...and we...

FREEZE FRAME

THE END