

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

"THE MAN WHO CRIED WIFE"

written by

Kerry Ehrin

FIRST DRAFT
June 27, 1986

ACT ONE

FADE IN:

ON CABIN WINDOW

1

...through which we see the woods at night...Moving slowly back into the bedroom we HEAR...

MAN'S VOICE (O.S.)

...Not having heard from you
this last week...I assume
you've come to the same conclusion...

...and we continue across the room to find a large brass bed on which we see an almost ethereal vision of a woman silhouetted in the dark room...

MAN'S VOICE (O.S.)

(after an awkward silence)

...It seems that going through
with the divorce is our only
alternative...

ANOTHER ANGLE

2

...and we approach the back of the woman...naked...her bottom barely covered by the sheets...a mane of dark hair falling against the smooth skin of her back...She does not respond to the man, and after another awkward pause he continues, but sounding more and more like an actor on stage who's read all his lines to someone who won't pick up their cue...

MAN'S VOICE (O.S.)

...I've just...had it, with this.
...This...has got to end...

...and we continue around to her face...a beautiful face... in the darkness we can't quite see her expression...but as we move closer she LIFTS HER HEAD toward the moonlit window...

CLOSE ON ELAINE BOWER

3

...revealing an expression we weren't expecting...impatience... beneath it a sadness...but a sadness she has long grown tired of...

MAN'S VOICE (O.S.)

(increasingly awkward)

...I think you agree with me on this...
(the facade drops)
Elaine?...

CLOSE ON ANSWERING MACHINE

...the ON LIGHT FLASHING...

MAN'S VOICE (V.O.)

...Godammit Elaine, I know
you're there...

...and just as we realize she's listening to a
call she doesn't want to answer, we...

SHOCK CUT TO:

EXT. RUSTIC HIGHWAY GAS STATION - NIGHT

ON PHONE BOOTH

5

...we find JAMES BOWER on the other end...set against his '86 winter white Mercedes parked sportingly alongside the booth...he is handsome...fortyish...perfectly put together from his Bally crocodile shoes to his Hermes silk tie...

BOWER (on phone)

...Pick it up!...I've had it!
I'm not chasing after you this
time...

(and then)

Elaine?...

...and as he speaks we begin to wonder if his "power dressing" ends at the underwear...

BOWER (CONT)

...Fine...Have it your way...
I just want you to know I'm
not kid...

...but his threat is cut off by the BEEP that-waits-for-no-man...He stands there a moment...what to do...and as he slams down the phone we move...

CLOSE ON HAND

6

...tightly clenching the phone...we hold on his WEDDING RING a beat, then...

CUT TO:

CLOSE ON ELAINE'S HAND

7

...and a matching GOLDEN BAND catches our attention as a finger presses a BUTTON clearly marked "ERASE"...

ANOTHER ANGLE

8

...Elaine on the edge of the bed...lighting a cigarette...
...a shaft of light breaks across her...and her face seems suddenly hard as she squints to avoid that first puff of smoke...she looks toward the light and we see...

ELAINE'S POV

9

...the shaft of light has escaped from the bathroom...
standing in the open door is a youthful, rugged man,
clad only in a towel...He is smiling...

ON ELAINE

10

...suddenly looking more the infidel than the angel...
then exhaling a puff of smoke with a sigh...

(CONTINUED)

CONTINUED:

10

ELAINE

(disgruntled but resigned)

You have to leave.

(answering his look)

He'll be here. I'll give him
twenty minutes.

...and as she picks up the phone to make a call we...

SHOCK CUT TO:

AN OPEN GLASSWARE CABINET

11

...as a WOMAN'S HAND DARTS IN for a highball then
SLAMS THE DOOR SHUT...

SHOCK CUT TO:

AN OPEN LIQUOR CABINET

12

...and the SAME HAND GRABS the first bottle in sight
then SLAMS THE DOOR SHUT...

SHOCK CUT TO:

AN OPEN MEDICINE CABINET

13

...nailpolish and birth control devices are knocked assunder
as the HAND YANKS OUT a container of VALIUM...and in the
split second the hand is out, the cabinet door SLAMS
VIOLENTLY...the impact CRACKING the MIRROR on front...
and on either side of the jagged break we see the faces
of Elaine and Bower...his hand pressed against the mirror,
having just shut it...and the two of them hold perfectly
still...their faces stiff with anger...their fuses long
since lit but still burning fiercely...and she SUDDENLY TURNS...

ON ELAINE

14

...snarling...

ELAINE

Don't...start...with...me!!!

...she TURNS ABRUPTLY and is out of the room...SLAMMING
THE DOOR in Bower's face...

ON BOWER

15

...at once enraged and totally confused as he stares at
yet another closed door...and he seems about to knock it
down...then visibly restrains himself...as he reaches
for the door, we see...

BOWER'S POV 16

...the door opens into the bedroom and we see Elaine slipping into a slinky, "what's your sign?" dress...

ANGLE TO INCLUDE BOWER 17

...as he approaches her she continues to dress as if alone...Bower stands near her a moment...helplessly watching the end of every argument they've ever had...

ANOTHER ANGLE 18

...Elaine...retrieving her shoes...stretches across the bed like a cat...hips slightly arched...painfully attractive...pointedly oblivious to Bower...as if no MAN were present...

CLOSE ON BOWER 19

...feeling this emasculating slap in the face...

BOWER
Elaine...it's okay...You don't
have to go anywhere...
(and then)
I'm leaving.

CLOSE ON ELAINE 20

...she actually stops for a moment...impressed...or hoping to be...she's waiting to hear the door slam...she wants to hear it...do it, do it, do it...

ANGLE TO INCLUDE BOWER 21

...not moving...a beat, then...Elaine, frustrated...hopeless...they've played this scene too many times...whirls around...her fuse blows...

ELAINE
THEN LEAVE! LEAVE! LEAVE!

CLOSE ON BOWER 22

...and he wants to...and he can't...

ANGLE TO INCLUDE ELAINE 23

...furious...lost...gone...

ELAINE
What do I have to do to make you
leave?
(and then)
More than I've done already?

(CONTINUED)

CONTINUED:

23

...and Elaine grabs her purse and heads out...

BOWER
(assertively)
Elaine!...

...but his effort is cut short as she turns around...
her expression: "Are you kidding?"...

ON BOWER

24

...as he watches her walk out...and he reacts as we HEAR
the door SLAM once again...it's one slam too many...

CUT TO:

INT. HALLWAY

25

...and as Elaine reaches the head of the stairs, we see
Bower catch up to her...finally determined to assert himself.

BOWER
(almost melodramatically)
You're not walking away this
time...

...and he GRABS her firmly by the shoulder...turning her
VIOLENTLY AROUND...Bower looking suddenly STRONGER...
NASTIER...SEXIER...and Elaine REACTS to the force...liking
it...this is right...this is FINALLY RIGHT...and he seems
about to carry her to the bedroom when...

ANOTHER ANGLE

26

...we see his foot catch under the edge of the rug and...

ON BOWER

27

...as Bower's Rhett Butler is lost forever in one literal
fell swoop...he lands hard...obviously humiliated...and
as he struggles to collect himself...he hears Elaine begin
to LAUGH...and he tries to laugh too...but he can't...he
can't pretend he doesn't hear the BITTERNESS...the CONTEMPT...
besides...he just doesn't think it's so damn funny...He
starts to rise...his face fixed...rigid...no melodrama this
time...He begins to rise, and we move...

CLOSE ON BOWER'S HAND

28

...as he pushes himself off the floor...the hand balls
TIGHTLY into a FIST...he's up now...all we can see are
his feet...all we can hear is Elaine LAUGHING...and the
NOISE is SUDDENLY CUT OFF as we hear the THICK, SICKENING
sound of a BLOW...an instance of silence...then the sound
of a body FALLING DOWN STAIRS...

ANOTHER ANGLE 29

...and we see Bower looking down the stairs...

BOWER'S POV 30

...Elaine's body, lying twisted at the foot of the stairs...

CLOSE ON BOWER 31

...expressionless...trying to realize what's happened...
and we hold on him a beat...and at the VERY MOMENT he
does realize, we...

SHOCK CUT TO:

EXT. CABIN - NIGHT

ON BOWER'S LEGS 32

...and we hear a SLIDING GLASS DOOR OPEN...and watch
as Bower steps through carrying Elaine's body...long,
black hair falling by the side of his leg...he stops for
a moment, not sure where to go...then steps away and we...

SHOCK CUT TO:

BOWER'S FEET 33

...walking fast...his shiny, corporate shoes CRUNCHING
the dirt and twigs...

CLOSE ON BOWER 34

...sweaty...desperate...moving on instinct...

ANOTHER ANGLE 35

...as from the woods we see the silhouette of Bower
carrying the body deeper and deeper into the trees...
and it might almost look Gothic if he didn't have to
stop constantly to adjust the weight...

SHOCK CUT TO:

BOWER'S HAND 36

...DIGGING...THRUSTING a garden spade into the earth...
and it isn't fast enough, so he claws away dirt with
the other hand...

CLOSE ON BOWER 37

...completely altered...his face covered with sweat and
dirt...

ANOTHER ANGLE

38

...he gently lays the body into the SHALLOW GRAVE...and we can see now that taking the dirt OUT was the easy part...

CLOSE ON BOWER

39

...horrified...disgusted...he finally turns his head away as he scoops the earth back over the body...and we...

SHOCK CUT TO:

LONG ON BOWER

40

...looking down...holding the spade...and we can hardly see the makeshift grave, but we watch Bower as he seems about to run...then pauses...still looking down...then abruptly...amazingly...ironically...he sinks to one knee...for the briefest instant...then violently rises and runs...we hold on the grave for a moment, then...

DISSOLVE TO:

BOWER HOME - DEN

CLOSE ON CIGARETTE

41

...burning out in a well used ashtray...we move back enough to see a handy bottle of liquor with a glass beside it...

BOWER (O.S.)

(subdued anger)

Yes...Bower...James Bower...

ANOTHER ANGLE

42

...and we see Bower, tired, worn, with at least two days' growth of beard, sitting in a deep armchair in his darkened, comfortable study, on the phone...

BOWER

(with growing aggravation)

...I'm aware of that...it's been six days...Officer, I want something done... BOW-ER...Not Ilene...Elaine!
...I would appreciate that...Yes, I'll be here...

...and as he hangs up the phone, the "concerned husband" facade is dropped and we are left with the concerned murderer... he begins to reach for his drink...stops...suddenly SATURATED with the booze...the smoke...the fear...

SHOCK CUT TO:

BOWER

43

...a few moments later at the den window...a beat, then...
he deliberately PULLS OPEN the DRAPES...FLOODING THE ROOM
with unexpected, brilliant SUNLIGHT...he stands in that light
a moment...almost as if waiting to see if he'll be struck by
light ning...and he isn't...

CUT TO:

THE ASHTRAY

44

...being dumped...

CUT TO:

THE LIQUOR BOTTLE

45

...being returned to the cabinet...

CUT TO:

HOT COFFEE

46

...filling a cup...

CLOSE ON BOWER

47

...now showered and shaved...as he lifts the coffee to
his lips we HEAR the PHONE RING LOUDLY...He turns...

CUT TO:

CLOSE ON PHONE...

48

...as Bower's hand picks up the receiver...and we FOLLOW
it...stopping CLOSE ON BOWER...and there is just a MOMENT
of "concerned husband" preparation before he speaks...

BOWER

(into phone)

Hello?...

(and then)

...hello?

...and we hear a woman's voice...a voice we recognize
to be Elaine's...and as Bower listens his expression
begins to melt like crayons in a microwave...

VOICE (PHONE)

(softly, deliberately)

...Does anybody know yet?...

...a brief pause as Bower's blood runs cold...

VOICE (CONT)

...Does anybody know yet?...

(CONTINUED)

CONTINUED:

48

BOWER
 (finally able to speak)
 Who is this...

...the only response is a CLICK and a DULL BUZZ...and we stay on Bower, who looks remarkably like a man whose dead wife has just called from beyond the grave...

DISSOLVE TO:

INT. PARKING STRUCTURE

49

...and we see Bower...well dressed...briefcased...obviously on his way home from work...walking toward his Mercedes parked in a space clearly marked : RESERVED FOR J. BOWER...

CUT TO:

INT. MERCEDES - FREEWAY

50

...as a rather miserable looking Bower presses through rush hour traffic...on the CAR RADIO we hear The Temptations just winding down...and then...

D.J. (V.O.)
 ..."Ain't Too Proud To Beg"...

...We've got the latest rush hour traffic coming up in five...But first...a very special request from a lonely lady who can't be with her husband on their anniversary tonight...

...and the preoccupied Bower takes the SLIGHTEST NOTICE at the word "anniversary"...and as the sad, sweet acoustic guitar twangs the intro for "Dedicated to the One I Love"...

D.J. (OVER)
 ...so James...wherever you are right now...
 (and then)
 Here's one from Elaine...

CLOSE ON BOWER

51

...stuck in traffic...staring out the side window...and his eyes WIDEN...

MUSIC (RADIO)
"While I'm far away from you, my baby
I know it's hard for you, my baby...

(CONTINUED)

CONTINUED:

51

...Bower's head SLOWLY TURNS toward radio...as he LISTENS with GROWING HORROR...

MUSIC (RADIO)

"Because it's hard for me,
My baby,
And the darkest hour
Is just before dawn...

...Bower may be GOING INTO SHOCK as...

D.J. (OVER MUSIC)

...isn't that sweet?...

...and as the MUSIC CONTINUES OVER...

SHOCK CUT TO:

INT. BOWER HOME - ON FRONT DOOR

52

...as Bower enters, glad to close the door behind him, he TURNS, and is AMAZED to see a romantic, candlelit dinner...but no one's there...and as the music builds...

MUSIC (OVER)

"Each night before you go to bed,
My baby...
Whisper a little prayer for me,
My baby...

...and Bower slowly approaches table...

BOWER'S POV

53

...champagne...crystal...a white cake reading "HAPPY ANNIVERSARY"... a carefully wrapped GIFT...

MUSIC (OVER)

"And tell all the stars above...
This is dedicated
To the one I love...

ANOTHER ANGLE - ON BOWER

54

...as he begins . SLOWLY...RELUCTANTLY...to OPEN GIFT...

MUSIC (OVER)

"It can never be
Exactly like we want it to be...

...he PULLS the wrapping paper from a SQUARE BOX...struggles with the lid as the side of the box COLLAPSES to reveal EARTH...spilling...on his lap...through his hands...

(CONTINUED)

CONTINUED:

54

MUSIC (OVER)

"There's something I want you
To do,
Especially for me..."

SHOCK CUT TO:

EXT. RUSTIC HIGHWAY - NIGHT

ON BOWER'S MERCEDES

...moving fast...

55

MUSIC (OVER)

"And it's something
That everybody needs..."

SHOCK CUT TO:

EXT. WOODS - NIGHT

...and we see Bower, in ironic contrast to the music,
moving FASTER and FASTER through the woods...

56

MUSIC (OVER)

"While I'm far away from you,
My baby...
Whisper a little prayer for me,
My baby..."

...and Bower STOPS...STILL...he LOOKS DOWN...

MUSIC (OVER)

"Because it's hard for me,
My baby..."

BOWER'S POV

...the GRAVE...EMPTY...

57

MUSIC (OVER)

"And the darkest hour,
Is just before dawn..."

ON BOWER

...as he looks FRANTICALLY about...this can't be...not
even sure now if this is the right spot...

58

MUSIC (OVER)

"There's something I want you
To do...
Especially for me..."

...and he's kneeling...hopelessly DIGGING with his hands...

(CONTINUED)

CONTINUED:

58

...and SHE'S NOT THERE...

MUSIC (OVER)

"And it's something
That everybody needs..."

DISSOLVE TO:

INT. BOWER'S DEN

59

...the room is as we first saw it...only now there's
MORE CIGARETTES...MORE BOOZE...MORE BEARD on Bower as he
slumps in his chair...

MUSIC (OVER)

"Each night before you go to bed,
My baby....
Whisper a little prayer for me
My baby..."

...and we move SLOWLY BACK...and UP...into the far corner
of the room...looking DOWN...DOWN...on Bower...

MUSIC (OVER)

"And tell all the stars above,
This is dedicated
To the one I love..."

...and we hold a MOMENT LONGER on Bower...HUDDLED in the corner...

MUSIC (OVER)

"This is dedicated..."

...and the MUSIC CUTS OUT...a BEAT of SILENCE...then we
hear the PHONE...RING...RING...RING...

CUT TO:

BLACK

60

...and we STILL HEAR the phone...RING...RING...

MAN'S VOICE (O.S.)

Where is she?...

SHOCK CUT TO:

CLOSE ON OFFICE PHONE

61

...RINGING...RINGING...its lights FLASHING...

OTHER GUY (O.S.)

I don't know...pick it up...

MAN'S VOICE (O.S.)

But...I can't...

(CONTINUED)

CONTINUED:

61

OTHER GUY (O.S.)

Just make something up...
Go on...

...and a HAND reaches in to PICK UP the phone...we follow the receiver to see the MAN'S VOICE belongs to O'NEIL who is covering for an apparently absent Dipesto...

O'NEIL

(awkwardly into phone)

...uh...

(then, desperate)

"By the shores of Gitche Gumee,
By the shining Big-Sea Water,
(getting into it)
Stood the wigwam of Nikomis,
Daughter of the..."

...and O'Neil is cut short as another HAND firmly TAKES THE RECEIVER and we see...

DIPESTO

(not missing a beat)

...Blue Moon Agency...
By now you're confused,
Or so I presume,
But I just left the desk
For the little-girl's room.
So if you need detectives,
You've called the right place:
We've got the time
If you've got the case...
(and then)
I'm sorry...We already subscribe
to HIGHLIGHTS...

...and Dipesto quickly hangs up as David WALKS IN en route to Maddie's office...then swiftly BUZZES...

MADDIE'S PHONE

62

...and as the LIGHT FLASHES we see the desk covered with bills and ledgers...and SUDDENLY ROLLING BACKWARDS into the frame is Maddie on her chair...looking slightly ASKEW with a pencil behind her ear, she PICKS UP the phone, still preoccupied with something in front of her we can't see...

MADDIE

(on phone)

Yes?...

(then quickly)

...okay, thanks...

ANOTHER ANGLE

63

...and we watch as a DESK DRAWER is quickly PULLED OPEN and SEVERAL BOOKS are DROPPED IN barely giving us time to see some titles: CRIMINAL INVESTIGATIONS...THE DETECTIVE AND SOCIETY...THE PSYCHOLOGY OF INVESTIGATION etc...and as a FOOT CLOSES the DRAWER...

A HAND

64

...YANKS an almost full PAGE from a typewriter...

ON MADDIE

65

...as she takes this and GRABS UP several other PAGES and lays them in the TOP DRAWER and just as she LEANS over the adding machine...we hear a KNOCK...

MADDIE

Come in...

ON DAVID

66

...as he walks purposefully in...stopping at Maddie's desk...

DAVID

Okay. Want to talk about it?

MADDIE

It? What's it?

DAVID

I don't know. That's why I want to talk about it...

MADDIE

David...I really don't have time for this right now...

DAVID

That's it!

MADDIE

What's it?

DAVID

You don't have time right now... We haven't had a fight in days.

(and then)

If this keeps up, I'll have to go back to sex...

MADDIE

I'm sorry if I've been a little... remote...I've been busy with... something...

(CONTINUED)

CONTINUED:

66

DAVID

"Something"?...That's as
bad as "it"...

ON MADDIE

67

...thinking things over...she rises...

MADDIE

Well...there is something...
(and then)
But it's really nothing...

ANGLE TO INCLUDE DAVID

68

...as he perches on the edge of the desk...and she walks
toward the window...almost as if avoiding him...

DAVID

(watching her)
So...spill it.
(half kidding)
What's wrong...You embarassed
to tell me?

ON MADDIE

69

...turning abruptly...

MADDIE

(defensively)
Of course not! I'm not
embarassed...

ON DAVID

70

...watching her closely...

DAVID

(enjoying this)
You are...You are embarassed!

ANGLE TO INCLUDE MADDIE

71

...her expression blowing this off...but not convincing...
David rises...

DAVID (CONT)

...You shouldn't be...Not
with me...

...as he closes in on her...

(CONTINUED)

CONTINUED:

71

DAVID (CONT)

...You can tell me anything...
 (and then)
 For instance...I bet you're
 naked under those clothes...

...this is not convincing her...

DAVID (CONT)

...I'll tell you something...
 So am I...
 (stepping closer)
 ...Kind of...intimate, when
 you think about it...You...
 Me...Both naked under our
 clothes...
 (a glance at the door)
 ...Someone could walk in at
 any moment...Pretty exciting...

ON MADDIE

72

...remembering who she's talking to...suddenly embarrassed
 for having been embarrassed...

MADDIE

(a trace of disgust)
 You're right David...I could
 never be embarrassed in front
 of you...

ANOTHER ANGLE

73

...as she walks back to her desk...David in tow...

DAVID

Really? What about just
 embarrassed ...

...having made up her mind...she reaches into the desk...
 pulling out the typed pages...she hands them to him...

DAVID

(taking them)
 Pages from your diary?...
 Love letters?...Suicide
 note?...

...he begins to read...and we watch Maddie's expression
 of cool indifference soften...she's WATCHING him read it...

DAVID

(reading title)
 "Legalities and Ethics in
 the Client-Investigator
 Relationship"...

(CONTINUED)

CONTINUED:

73

...and he looks up at her...truly confused...

ON MADDIE

74

...self-conscious...trying to look otherwise...

MADDIE

It's my...term paper...

ANGLE TO INCLUDE DAVID

75

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

MADDIE (CONT)

I've been taking a night
course...

...and David looks down and reads...

MADDIE (CONT)

(a little nervous)
...It's really been very
interesting...Criminal
psychology...Different
methods of investigation...

...an awkward pause...she's not asking for an opinion...
but clearly wants one...

DAVID

(hiding a smile)
I think that's...great.

ON MADDIE

76

...clearly pleased to hear this...

MADDIE

Really? Great?

ANGLE TO INCLUDE DAVID

77

...going along...

DAVID

Yeah...

...Maddie begins to pace the room with growing enthusiasm...

MADDIE

I'm glad to hear you say that...
(MORE)

(CONTINUED)

CONTINUED:

MADDIE (CONT)

(starting up a
soapbox)David...I've finally come to
terms with the fact that this
isn't just some accident anymore...(just a tinge of
regret)

...It's my profession...

(renewed optimism)

...and I want to be respected

...as a professional...

DAVID

(smiling)

Sure...

(then, re: paper)

This sounds pretty smart...

MADDIE

(beaming)

You think so?...

(now totally into
it)

...David...I have an idea...

...and she stops behind her desk...

MADDIE (CONT)

...Since this is a profession,
it must have standards...ethics...
techniques...

DAVID

(starting to worry)

It must?...

MADDIE

(charging ahead)

...And it's important to keep
abreast of things...

...David is starting to look worried...

MADDIE (CONT)

...and so I think our staff...
all our staff...could benefit
from...

DAVID

Wait a minute...

MADDIE

...attending some of these
classes...seminars...

(CONTINUED)

CONTINUED:

77

DAVID
How about just Study Hall?...

MADDIE
(not hearing him)
...meet other people in the
profession...exchange ideas...
methods...

DAVID
...recipes?...

MADDIE
(entranced)
...enhance...refine...

DAVID
...refuse...

...and finally hearing him...Maddie STOPS...TURNING to
face him...

MADDIE
Refuse what?

ON DAVID

...rising...

DAVID
(slightly
contemptuous)
You want me to take some class
about how to be a detective?

ANGLE TO INCLUDE MADDIE

...suprised...

MADDIE
But I thought you said it
was great...

DAVID
Well...maybe I didn't exactly
mean great...

MADDIE
(eyes frosting)
What exactly did you mean?

DAVID
(thinking it
over)
How about "stupid"?...

78

79

ON MADDIE

80

...growing angry...she grabs the paper out of his hands...

MADDIE

I see. The class is great for me...but for you it's stupid...

ANOTHER ANGLE

81

...and Maddie briskly WALKS back to her desk...David FOLLOWING...and they stop on either side...

DAVID

Well...actually...it's stupid for you too. I was just trying to say something nice...

...Maddie...GROWLING...THROWS the paper in her desk and SLAMS the drawer...

DAVID

(continuing)

Look Maddie...I just don't think that you can "learn" how to be a detective from taking a class! It's gut instinct...it's experience...

MADDIE

HA! When I found you, you were playing waste-paper basketball...

DAVID

That's waste-paper-basket -basketball!..And besides, It's a very demanding game. It teaches eye- hand coordination...

MADDIE

Right! You need that to pick up your check every week...

...and Maddie STORMS toward the DOOR...

ON DAVID

82

...momentarily tired of watching her backside...

(CONTINUED)

CONTINUED:

82

DAVID

Hey! You always storm
out! This time I'm storming
out!

ANOTHER ANGLE

83

...as Dave literally RACES Maddie to storm out the door...and just as she THROWS OPEN THE DOOR...they both collide in the doorjam...blocking the other's exit... then both POP back into the room...

ANOTHER ANGLE

84

...as they STAND OPPOSITE each other in FRONT of the OPEN DOORWAY...

MADDIE

(getting the final
word)

Look Addison!...You may not understand...but I want to make something of this!...I want to be more than some ex-model with her own chocolate chip cookie business...

...and as she CONTINUES...we are SURPRISED to see an obviously DISTRAUGHT...EXHAUSTED...BOWER suddenly APPEAR in the doorway behind them...almost like a strange character who wandered in from another play...

MADDIE

(continuing...
oblivious)

...I want to have something better to offer when someone walks in here and says...

BOWER

(desperately)

Miss Hayes...I need your help...

MADDIE

(automatically
responding)

...Right!...

CLOSE ON DAVID AND MADDIE

85

...as she STOPS...STARES AT DAVID A MOMENT...then they BOTH TURN to see Bower...

ANOTHER ANGLE

86

...from the FLIP SIDE...we see the BACK of BOWER'S HEAD...
and David and Maddie both staring at him...we suddenly
see his head FALL from the FRAME...as David and Maddie's
eyes follow it down in a clean line...and we HEAR a LOUD
THUMP as he hits the floor...

DISSOLVE TO:

CLOSE ON BOWER

87

...still unconscious...his head against the sofa armrest...
a damp, cold cloth against his forehead...in the background
we HEAR...

DAVID (O.S.)

There's no place like home...
There's no place like home...
There's no place like...

...and as David continues...we see Bower regaining
consciousness...and we MOVE BACK to see David and
Maddie HOVERING over him...obviously concerned...

MADDIE

(softly)

Looks like he's coming around...

...and Bower moves...opens his eyes...slowly lifts
his head and looks around...not sure where he is...

MADDIE

(explaining)

You fainted...

...Bower...nodding slowly...struggles to sit up...
and though he is shaven and wearing a suit, his
face is worn and tired...Then, remembering his mission...

BOWER

Miss Hayes, I need your help.

MADDIE

(kindly)

Yes...you told me...

(and then)

Shouldn't we get you a
doctor, first, Mr.....?

BOWER

Bower...James Bower...A
doctor isn't necessary...

I haven't slept...for awhile...

...as David and Maddie take nearby chairs...

(CONTINUED)

CONTINUED:

87

MADDIE

What is it we can do
for you, Mr. Bower?

CLOSE ON BOWER

88

...confused...flustered....

BOWER

I'm not exactly sure...
(and then)
My wife, Elaine, dis-
appeared three weeks
ago...

...and Bower stops...again flustered...

ON DAVID

89

...almost just to break the silence...

DAVID

I'm sorry...

ON BOWER

80

...struggling...often diverting his eyes...his voice
is full of pain...

BOWER

Yes...Elaine and I haven't
gotten along for awhile...
years even...~~three~~ weeks ago
we had a fight...routine...
She left the house...

(and then)

I haven't heard from her
since...No one has...She
may have left town...Or,
God only knows...

(and then)

I should have never let
her go...

ON MADDIE

81

...clearly empathizing with Bower...

MADDIE

I'm sure it wasn't your
fault...

ON BOWER

82

...letting the kind words sink into him like water
in a desert...

(CONTINUED)

CONTINUED:

82

BOWER

Of course, the police are investigating this...but they're also taking care of a hundred other missing person cases...

...and he rises...beginning almost to pace...

BOWER

(continuing)

I've done nothing for days now but wait...and wait...and wait...Never knowing...always wondering... What happened?...Where is she?...What the hell happened?

...and we MOVE CLOSE IN on Bower as he continues...

BOWER

(continuing)

I feel like I'm going to explode if I have to wait one more day...one more hour...I can't stand not knowing...I can't stand it anymore...I HAVE TO KNOW...

...and he stops...pulling himself together...

ON DAVID AND MADDIE

83

...listening...aware of the extreme emotional pressure...

BOWER (O.S.)

...That's why...I would feel so much better if I knew somebody was working on this full time...I'm willing to pay any price if you can find her...

N

ANOTHER ANGLE

84

...as Bower sits across from Maddie...so low on the couch he's almost kneeling...

BOWER

(continuing)

...and talk to her...Try to explain that I'll do anything she wants...

(MORE)

(CONTINUED)

CONTINUED:

84

BOWER

(continuing)

That's why I came to you,
Miss Hayes...

MADDIE

I don't understand...

BOWER

My wife is a very beautiful
woman...I'm afraid I've never
really understood her...I was
hoping that...that it might be
easier for you to get inside
her head...think where she may
have gone...

(and then)

...talk to her...

ON MADDIE

85

...looking at Bower sympathetically...and we CLOSE IN
on her SLOWLY...

BOWER (O.S.)

(continuing)

...if you find her...tell
her I'm sorry...ask her to
forgive me...

(and then)

Make her understand...

...and we...

DISSOLVE TO:

INT. BMW - DAY

CLOSE ON MADDIE

86

...preoccupied...staring intently ahead...

DAVID (O.S.)

Are we there yet?...

ANGLE TO INCLUDE DAVID

87

...watching her drive...she's lost in thought...

(CONTINUED)

CONTINUED:

87

DAVID
 (softly - almost
 singing)
 Maddie?...
 (a note higher)
 Maddie?...

...a beat of no response... then...

DAVID
 (falling into it)
 Maddie, Maddie
 Bo Badi
 Banana fana fo fadi
 Me mi mo maddie
 Maddie...

...and Maddie casts a glance of relative indifference...
 from her reaction...and the long, lonely mountain
 highway we glimpse through the windows...it would
 seem this has been a long drive...

DAVID
 (continuing)
 I can do that with any name...
 Except Alana...I get stuck
 around the banana-fana part...

...and Maddie continues to stare abstractly ahead...

DAVID
 (restless, continuing)
 Hey! Are you having another
 out of body experience?...
 And if so, how long will
 your body be free?

MADDIE
 (finally breaking)
 Sorry. I'm just thinking about
 what I should say to Elaine
 Bower...

...he thinks a moment, then...

DAVID
 How about, "Where are you?"...

MADDIE
 I mean if we find her...
 After we find her...
 (and then)
 ...What do you say to a
 woman who's just left her
 husband?

(CONTINUED)

CONTINUED:

87

DAVID

"Let's get drunk and chew
each other's faces?"...

(and then)

That's what I always say.

MADDIE

(continuing pre-
occupation)

...I have to be ready...I
want to be sure I'm saying
the right thing...

DAVID

What right thing? We're
being paid to find a woman
and deliver a message: "Your
husband is very worried about
you and will do anything you
want."

MADDIE

You can't just blurt it out
like that! He won't stand
a chance!

DAVID

Maddie, you sound like you're
trying to get this guy a date
for the sock-hop...

MADDIE

But he asked me to talk to
her! This isn't just some
missing person we're trying
to find...

(a moment)

...it's someone I've been
entrusted to communicate
with!

DAVID

What are you, the ambassador
from Earth?

CUT TO:

EXT. BMW

88

...as the car pulls up in front of an upscale mountain
retreat...

MADDIE (V.O.)

...It's just that I feel a
little responsible...

(MORE)

(CONTINUED)

CONTINUED:

88

MADDIE (CONT)

...Mr. Bower is obviously a very sensitive man...and this is a very sensitive situation...

(and then)

I wouldn't expect you to understand...

ANOTHER ANGLE

89

...as the PASSENGER DOOR SLAMS SHUT...and we look up to find David following after Maddie as she walks toward the cabin...she holds an ENVELOPE...

DAVID

Are you saying I'm not sensitive? Sensitive?...I'm very sensitive! ...I just try to control it...I think about baseball statistics...

MADDIE

You? Sensitive? Ha! You don't know what sensitive means...

DAVID

Of course I do!
It means...always wearing underwear on the first date...
It means never using the same Q-tip twice...It means not mooning a passing funeral...
unless, of course, you're a member of the immediate family...

...and they arrive at the PORCH...Maddie takes a KEY from the envelope...and begins to open the door... oblivious to David...

DAVID

(continuing)

How can you say I'm not sensitive?...I'm caring!
I care about a lot of things...

...and she opens the door...

DAVID

(continuing)

...I care about the whales...
What can I say? Blubber makes me blubber...

(CONTINUED)

CONTINUED:

89

...and she steps through the door...

DAVID
(continuing)
...I care about the Peace
March...wherever he is...
And I care about...

...and the DOOR SWINGS SHUT in his face...then, like
an hysterical person just slapped...

DAVID
Where am I?...

CUT TO:

INT. CABIN - DOWNSTAIRS

90

...as David joins Maddie...looking around the expensively
furnished room...

DAVID
Nice... Sort of Bel-Air
Rustic...

MADDIE
(impressed)
Quite a summer place...

DAVID
Hey! Maybe we'll find
Sandra Dee's underwear!

...and Maddie gives him a confused glance...

DAVID
(continuing)
Guess you didn't see that
movie...
(and then)
Well, as Moe would say...
let's "spread out"...

...and as they head in opposite directions...Dave for
the stairs...

MADDIE
What would Moe be looking
for?

DAVID
Something Bower may have missed...
Anything that might tell us where
she is...letters...phone numbers...
hotel towels...

(CONTINUED)

...and as David takes off up the stairs, we STAY ON MADDIE...looking around...not sure where to start... she walks to a SMALL, WOOD CABINET by the stairs...

ANOTHER ANGLE - CLOSE ON DRAWER

91

...as she PULLS IT OPEN...inside we see some typical junk...cigarette packs...matches...notepads... a broken watch, etc...

ON MADDIE

92

...not finding anything...then she sees something in the back...

CLOSE ON DRAWER

93

...as Maddie digs out a couple of PHOTOS in the back... one is of ELAINE...looking very lovely...behind it is another...a group picture apparently taken at a party... in the foreground we see ELAINE...flirting with the camera...BESIDE her we see BOWER...staring straight at Elaine as if nothing else were there...and at this time we may notice ANOTHER WOMAN...not unsimilar to Elaine...but more serious looking...and like Bower she sees only one thing...but it is BOWER she is STARING at...

ON MADDIE

94

...feeling suddenly so sorry for Bower...and she is about to put the picture back when her eye catches...

THE CARPET

95

...and a square patch of irregular color...darker... the color of NEW...UNEXPOSED carpet...

ANOTHER ANGLE

96

...as Maddie looks up...and now that she looks at it... there is a MIRROR hung on the wall DIRECTLY ABOVE the dark patch of carpet...but OFF CENTER to the cabinet as it now rests...and curious...she shifts the heavy cabinet back...and as she does she looks down to see...

A DARK STAIN

97

...on the carpet...

ANOTHER ANGLE

98

...as she crouches down...running her hand over the stain...then...

CUT TO:

INT. CABIN BEDROOM

99

...as David walks through we recognize it to be the bedroom we saw earlier...he looks in the closet a moment...then turns to see...

THE WRONG END OF A RIFLE

100

...behind it the same young man we saw earlier with Elaine...he is standing in the bathroom doorway...but he is not smiling this time...He speaks...

JASON

(angry)

Where is she?!

ON DAVID

101

...totally confused...

DAVID

Is this a trick question?

ANGLE TO INCLUDE JASON

102

...not amused...he steps closer...

JASON

(angrier)

Where is she?!

(angrier still)

What did you do to her?!

ANOTHER ANGLE

103

...as Maddie...apparently running up to tell David about her discovery...comes to a halt in the doorway...then...

MADDIE

(frightened)

David!

ON JASON

104

...hearing this name...he realizes he's just done something very stupid...he lowers the rifle...

JASON

(embarrassed)

Guess I made a mistake...

ANGLE TO INCLUDE DAVID AND MADDIE

105

...and Maddie approaches them...Jason sits on the edge of the bed...his head lowered...

(CONTINUED)

CONTINUED:

105

MADDIE

(to Jason)

Who are you looking for?

...and Jason looks up...a look that says he knows something...that he's not about to share it with them...that he's a little nervous...But there is a sadness...a sincerity to him...and sensing this, Maddie moves closer...

MADDIE

(kindly)

You may be able to help us...We're looking for Elaine Bower...Do you know her?

JASON

(slowly - feeling them out)

Yeah, I...knew her...

(and then)

Are you cops?

DAVID

No, we're private investigators... Mr. Bower hired us to...

JASON

Bower?!

(and then)

Smooth.

...then, thinking things over for a moment...

JASON

...Look...I...was very close to Elaine...We were...friends...

(looking up)

...We met here on Tuesdays... Every Tuesday for the last three years...rain or shine...

(and then)

The last time I saw her...was two weeks ago...and I came back the next week...and the next...and she wasn't here...

CLOSE ON JASON

106

...angry...frustrated...

JASON

(continuing)

...Nothing...no letter...no phone call...just disappeared...

(MORE)

(CONTINUED)

CONTINUED:

106

JASON (CONT)

(almost to
himself)...and there was nothing I
could do about it...

(and then)

...I couldn't go to the police
because...

...he stops...uncomfortable...

ANGLE TO INCLUDE DAVID AND MADDIE

107

...listening...

DAVID

(guessing)

Wife?...

...and Jason's silence confirms the guess...

JASON

...there's nothing I can
do...Except find him...

(off their looks)

Bower.

(dropping the bomb)

He killed her.

...Maddie and David are struck silent...Finally...

MADDIE

You must be wrong...Mr. Bower
is a very sensitive man...
he's very concerned about
Mrs. Bower...he hasn't seen
her in three weeks...he...

...but Jason looks up sharply...

JASON

How long?

MADDIE

(making sure, then)

Three weeks...

JASON

(to himself)

I knew it...

(to Maddie)

You better ask your Bower
why he's lying to you about
the last time he saw her...

(CONTINUED)

MADDIE

Lying?

JASON

(rising)

Bower came to see her the
last night I was here...
that was two weeks ago...and
they were fighting...

DAVID

Arguing?

JASON

Violently...

MADDIE

(getting sick)

Violently?

JASON

He didn't see me...I had
to sneak out the back way...
But I heard 'em go at it...

(and then)

I shouldn't have left...

(and then)

I'm tellin' you...he killed
Elaine...He killed her...

...and Maddie is dumbfounded...

DAVID

No wonder he's so sensitive...

...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

INT. BMW - DAY

108

...front seat...Maddie's driving...David isn't...
he seems upbeat...in a good mood...she looks like
the rainbow sherbet just fell out of her cone...

DAVID

(excited)

...I can't believe this...

MADDIE

(a different
interpretation)

Neither can I.

(hopefully)

Maybe there's a logical
explanation...

DAVID

Sure...Your wife tries to
leave you...you track her
down, then lie about having
seen her...meanwhile, she
mysteriously disappears...
Later...a hidden blood stain
is uncovered and an enraged
lover who overheard your
violent argument is waiting
for you with a rifle...
Logical explanation...Murder!

MADDIE

But why would he hire us to
look for a woman he killed?

DAVID

Sounds good when the body
turns up in a safe deposit
box and the cops ask him what
he's been doing...

MADDIE

How could he do a thing like
that!...Hiring us to find
his wife...knowing all the time...

DAVID

(dawning)

...that he wouldn't have to
pay us!

(CONTINUED)

MADDIE

(disgusted)

Addison! That's awful!

DAVID

I'll say it is...how cheap
can you get...

MADDIE

I'm not talking about the
money! I don't care about
the money!

DAVID

You're right...Worrying
about the money is small
minded and petty...

(and then)

Besides, there's always
blackmail...

MADDIE

The money's not the point...

DAVID

That's the spirit...this
is a case...a wierd case...
but a case...serendipity
led us here...we're detectives...
foul play is afoot...a woman
is missing...her husband may
have killed her... so we
don't have a body...if I use
my imagination, that's never
stopped me before...The
important thing is to unravel
the mystery...After all, does
a good gum shoe stop shoeing
his gum just because he's not
getting paid?...

...but she's not hearing him...she's somewhere else...

MADDIE

David...don't you ever get
tired of it?

(CONTINUED)

CONTINUED:

108

DAVID
Depends on the girl...
(off her look)
Get tired of what?

MADDIE
The lies...the deceit...
the double dealing...

DAVID
Oh. You mean life?

MADDIE
That's just it...I had a life
once...it was nothing like
this...

DAVID
Were you a general in the
French Revolution?

MADDIE
(finally fed-up)
Why do I try? Oh, for a
world of sequetors and
single entendre!

...and realizing she's genuinely bothered...

DAVID
I'm listening...

ON MADDIE

109

...collecting her thoughts...

MADDIE
I feel...robbed...I've spent
the last twenty-four hours
feeling concern...feeling
sorrow...worrying about a
man that doesn't exist...
(and then)
Bower isn't the man we met
yesterday...it was an act...
and I bought into it...and now
those twenty-four hours are
gone and I'll never get them
back...

(MORE)

(CONTINUED)

CONTINUED:

109

MADDIE (CONT)

...Life's too short to
waste your sympathy and
concern on criminals!

ON DAVID

110

...concerned...

DAVID

What about our usual
clients?...

ANOTHER ANGLE

111

...to include Maddie...more steam in her boiler...

MADDIE

(realizing)

Our usual clients are
criminals!

(and then)

How many times, David?...
How many times have we
taken a case and found out
we were set up...lied to...
USED...

DAVID

(shrugging)

Just think of it as our
market share...

MADDIE

Our what?

DAVID

...Look, Maddie...this is
a business that deals with
secrets...some of those are
going to be guilty secrets...
Now, if you were going to
go to a detective to set
him up...lie to him...use
him...Where are you going
to go?

(answering himself)

...a smaller agency...a
lesser known agency...

MADDIE

(cutting in)

...an agency run by an ex-
model?...

(CONTINUED)

CONTINUED:

111

DAVID

I didn't say that...

...looking at David...

MADDIE

You didn't have to.

ON MADDIE

112

...looking away...just staring at the road...her
voice drawn tight with tension...

MADDIE

(continuing)

That's it...I'm a joke...
after thirty-five years
of living...I'm a pro-
fessional stooge...dupe...
patsey."

...and the tension SNAPS...

MADDIE

(continuing)

...Well, I've had it...
no more...the muck stops
here...

ANOTHER ANGLE

113

...to include a rather overwhelmed David...

DAVID

Uh...that's buck...

...and she TURNS to him...

MADDIE

No, that's muck...

...then looking back to the road...

MADDIE

(continuing)

...muck...filth...slime!

...as he fastens his seat belt...

DAVID

Are you upset?...

(CONTINUING)

CONTINUED:

113

MADDIE
 (almost growling)
 Do flies fly?...Do fleas
 flee?...

...her eyes suddenly narrowing...

MADDIE
 (continuing)
 Does the worm turn?...

CUT TO:

EXT. BMW ON ROAD

114

...as we HEAR the BRAKES SQUEEL...as the BMW executes
 a VIOLENT U-TURN...then BURNS RUBBER in the opposite
 direction...

DAVID (V.O.)
 Hey...no more free association...

...and then we HEAR the sound of a CAR DOOR SLAMMING (OVER)...
 as we...

SHOCK CUT TO:

EXT BOWER HOME - ON BMW

115

...as Dave's head pops up to to call across the roof
 of the car...

DAVID
 (after her)
 What good is this going to
 do?

ON MADDIE

116

...striding across the imposing circular drive towards
 the front door...a woman with a mission...ignoring...

DAVID

117

...trying to catch up...

DAVID
 Maddie...this doesn't make
 sense...

ANOTHER ANGLE

118

...and he catches up to her...flanking her...finally forcing her to stop by stepping in her way...

DAVID

Before you blow the house down...think this through...

MADDIE

We can't go to the police without a body...right?

DAVID

Right...

MADDIE

...the only person who knows where the body is...is the person who put it there... Right?

DAVID

(giving her this one)

...right...

MADDIE

...So the only way to find the body is to get Bower to confess...right?

DAVID

(not thinking)

Right...

...and she's off again...leaving us on...

DAVID

119

...thinking now...

DAVID

Confess?!...

ANOTHER ANGLE

120

...facing them as she strides ahead and he strides behind...

DAVID

What are you going to say?

(CONTINUED)

CONTINUED:

120

MADDIE

I'm going to say... "Mr. Bower... I think you have something to tell us"...

DAVID

(staggering)

Wow. Devastating. I don't know about Bower... but if there's any third-graders in there throwing spitballs... they'll talk...

...she continues... ignoring him...

DAVID

(continuing)

Why not tell him you're going to turn the light off... and when you turn it back on, you want the body to be there...

...nearing the front door...

MADDIE

I don't care what you say... I'm going to confront this man... I'm going to make him face up to what he's done!

ON DAVID

121

...blocking her hand as it reaches for the DOORBELL...

DAVID

(wryly)

To his wife?... Or to you?

ANGLE TO INCLUDE MADDIE

122

...nailed...

MADDIE

This has nothing to do with me!... I owe it to... to what's her name...

(CONTINUED)

CONTINUED:

122

DAVID
 (unimpressed)
 "What's-her-name"?

...but Maddie snaps her arm away and PRESSES the
 DOOR BELL...

MADDIE
 You know what I mean...

DAVID
 I know-what-you-mean about
 what's-her-name?

MADDIE
 (searching for
 an excuse)
 This is the right thing to
 do...and I'm going to do the
 right thing because...
 (digging)
 ...because...I'm the right
 kind of person!

DAVID
 I know I'm impressed...

...but they are interrupted as we HEAR...

THE DOOR

123

...being UNLOCKED...and it OPENS VERY GRADUALLY...
 JUST A CRACK...and we see BOWER...or rather, just
 his face...part of his face...as he PEERS over
 a DOOR CHAIN...and he seems CURIOUS to find them
 there...

BOWER'S POV - CLOSE ON MADDIE

124

...resolute...but with unmistakable ANGER in
 her eyes...

MADDIE
 Mr. Bower...I think you
 have something to tell us...

ON BOWER

125

...uncertain...he looks from Maddie to...

DAVID

126

...poker faced...and

BOWER 127
 ...not sure what's going on...looks back to...

MADDIE 128
 ...she KNOWS you were running through the living room
 when that vase broke...and...

BOWER 129
 ...waits a beat...then disappears behind the door
 to UNLOCK it, and we...

CUT TO:

INT. BOWER HOME - FRONT ROOM 130
 ...beautifully furnished and decorated...incongruous
 with the well-used ashtrays and scattered, unwashed
 highball glasses...

ON BOWER 131
 ...uncomfortable...walks to the closed drapes...
 opens them...unfortunately, the room looks even
 worse in the light...

ANOTHER ANGLE 132
 ...as he joins David and Maddie and sits down...
 expecting them to do the same...they don't...
 he rises...

BOWER
 (nervous)
 Well, then...

...an awkward silence...

MADDIE
 (not flinching)
 Mr. Bower...you lied to
 us...

CLOSE ON BOWER 133
 ...too far gone to play it cool...he collapses into
 the chair...

BOWER
 (looking up)
 You've found her?...

ON MADDIE

134

...looking down...behind the stern look, true disappointment...

MADDIE

How could you do it?

ON BOWER

135

...the straw coming down...his head falls into his hands...

BOWER

I don't know...I don't know how I could...

ON DAVID AND MADDIE

136

...he shoots her a glance...surprised...even impressed...she accepts it...

ON BOWER

137

...looking up...

BOWER

(continuing)

...we were...fighting...
I can't even remember
what happened...

ANGLE TO INCLUDE DAVID AND MADDIE

138

...listening...

BOWER

(continuing)

...how I did it...
all I remember is sud-
denly seeing her at the
bottom of the stairs...and
a horrible knowledge dawn-
ing on me...that I had
done it...

(after just
a moment)

...How is she?

...there is a moment of blank confusion...broken logic...almost as if Bower had suddenly started to crabwalk across the floor...then...

(CONTINUED)

CONTINUED:

138

DAVID
 (say what)
 How is she?

...and Bower is beginning to look more and more relieved every second...

BOWER
 Yes...

DAVID
 (trying to catch up)
 How would you expect?

BOWER
 (ashamed)
 I know she's been through a lot...
 (with genuine concern)
 How does she look?

ON DAVID AND MADDIE

139

...dumbfounded...

ON BOWER

140

...not understanding their lack of response...

BOWER
 (continuing)
 Is she still...angry?

DAVID
 (aside to Maddie)
 Got a Ouija Board?

MADDIE
 (to Bower)
 Are you trying to tell us your wife is still alive?..

CLOSE ON BOWER

141

...REALIZING...the whole sickening weight back on his shoulders...

BOWER
 You haven't seen her, have you?...

ANOTHER ANGLE

142

...a brief moment, as the three of them wait...like foreign dignitaries without their interpreters...

DAVID

(cutting through)

You do think your wife is
alive?

BOWER

Yes. That's why I hired
you...

MADDIE

Ha! I don't know what you're
trying to put over...but as
I recall we were hired to
find a missing person...

(parodying

Bower)

"She may have left town...
or God knows what...I should
have never let her go!"...

BOWER

(steaming up)

What else could I do?!!
Come in and say "I tried
to kill my wife, but failed,
and now she's trying to
drive me crazy"?..."Hey, I
want you to find a woman
whose body I dumped in the
woods"?...How could I expect
you to take the case?

...as Maddie takes a pugnacious step TOWARD him...

MADDIE

(tersely)

You couldn't...

(a beat)

And you can't...

(a beat)

And we won't...

...and TURNING on her heel she heads for the door...

ON BOWER

...starting to panic...

143

(CONTINUED)

CONTINUED:

143

BOWER
 (after her)
 Wait!...
 (and then)
 I can't let you leave
 here...not now...

ON DAVID AND MADDIE

144

...near the door...both TURNING to him...suddenly
 wary...

ON BOWER

145

...trying to collect himself...

BOWER
 (genuinely)
 Uh...this really isn't
 as bad as it sounds...

ON DAVID AND MADDIE

146

...David turns to her...

DAVID
 This I've got to hear...

ON BOWER

147

...as he gradually APPROACHES them...

BOWER
 ...I didn't try to kill
 Elaine...I didn't even
 mean to kill her...and
 as it turns out...I didn't
 kill her...

ON DAVID AND MADDIE

148

...She's not buying this, but David's interested...

BOWER(O.S.)
 (continuing)
 ...after the...accident...
 I panicked...I was sure she
 was dead...so I...left her
 body in the woods...

ON BOWER

149

...reliving it a little...

BOWER

(continuing)

...then I came back here...
and waited...

ANOTHER ANGLE

150

...as Bower stops in front of David and Maddie...

BOWER

(continuing)

...I thought about confessing...
I probably would have...

...and we see that Bower notices Maddie's skeptical
expression...and it burns him...but he continues...

BOWER

(re-emphasizing)

...I probably would have...
would have led the cops right
to her...but then she let me
know...she was alive...

DAVID

You saw her?

BOWER

(shaking his
head)

...no...just a phone call...
at first...I didn't believe
it was really her...I thought
maybe someone had seen...some-
-body knew...then other things
began to happen...I'd come
home after work and find her
clothes laid out in the bed-
-room...the smell of her perfume
around the house...things
would be moved...things only
Elaine would move...and phone
calls...every day...

ON DAVID 151
 ...more interested...and we move across to see...

MADDIE 152
 ...still cool...

BOWER (O.S.)
 ...finally...I went back to
 where I'd left her...she
 was gone....

CLOSE ON BOWER 153
 ...lost in his thoughts...

BOWER
 ...That's when I knew she was
 alive...out there somewhere...
 punishing me in her own way...

...and then directly to them...

BOWER
 ...It's strange...I'm glad
 that she's alive...and scared
 like hell because she is...
 (and then)
 I can't just sit here alone
 anymore...waiting for her to
 call...or come...not knowing
 if I'm the criminal or the
 victim...

...and he looks to...

DAVID AND MADDIE 154
 ...a beat...then...

MADDIE
 (to Bower)
 Let me help you out..
 You're the criminal..

...and she turns and is out the door SLAMMING it
 behind...a beat, then...

DAVID
 (logically
 explaining)
 She used to be a general
 in the French Revolution...

CLOSE ON BOWER

155

...insistent...pleading...

BOWER

Please...I know how this
must sound...but you have
to believe me...you're all
I've got...I said I'd pay
any price, and I will...
Won't you help me?...
(and then)
Won't you try to find her?

SHOCK CUT TO:

INT. BLUE MOON - ON MADDIE

156

...striding through the front door...

MADDIE

No!

ANOTHER ANGLE

157

...and we see David following rapidly...as they
countinue through outer office...

DAVID

Could you rephrase that?

...and Maddie STOPS in front of her office door
and TURNS to David...

MADDIE

N...O...

...and disappearing into her office...

MADDIE (O.S.)

No!

...unimpressed, David follows her into...

MADDIE'S OFFICE

158

...and he breezes in...approaching the desk...

ON MADDIE

159

...cutting him off...

(CONTINUED)

CONYINUED:

159

MADDIE

Let me say it in your native
language... "O-Nay"!

ON DAVID

160

...and he STOPS...

DAVID

(intrigued)

Question: if pigs speak
Pig Latin...why do they
say "oink"?...

ANGLE TO INCLUDE MADDIE

161

...mystified and repulsed...

MADDIE

(to herself)

My partner is a Pig
scholar...

DAVID

(realizing)

...Could it be...they're
trying to say "oink-bay"?

MADDIE

David...it's been a long
day. I don't really want
to talk about the sexual
frustrations of pigs...or
why they say "oink"...

DAVID

(moving closer)

Your lips may say oink,
But your body says boink...

MADDIE

Please move before I have
to throw up on you...

DAVID

(stepping away)

...Even I have my limits...

(and then)

Look, Maddie...

(CONTINUED)

CONTINUED:

161

MADDIE

(cutting in)

I know what you're trying to do...

(off his leer)

Not that...

(and then)

You think you're going to talk me into taking Bower's case...I've made up my mind. No...No...No...

DAVID

This desire you have to say "no"...I understand... You're a woman..."no" is in your blood...

...and Maddie...ignoring him SITS behind her desk and tries to start working...

DAVID

(continuing)

But you'll change your mind... This is a great case...

...and she SWIVELS to face him...

MADDIE

That's what you always say! That's how we end up working for liars...crooks...killers...

DAVID

But those are the great cases!

MADDIE

Not to me...I'm sick of finding out everyone we work for is a creep!

...and he LEANS over her...making the pitch...

DAVID

Then this is perfect! You can't be disappointed! We already know this guy's a creep!

...and she RISES...moving away from him...

(CONTINUED)

CONTINUED:

161

MADDIE

You've got to draw the line
somewhere!

(then turning
to him)

Addison...he killed his wife!

DAVID

You don't know that. What if
his wife is out there...What
if she is after him...

MADDIE

I think he deserves whatever
he gets.

DAVID

I think he deserves a chance...
(rising)

Maddie, they were fighting...
he lost control of himself...

(a beat, then)

Do you know what a crime of
passion is?

MADDIE

I know it's a crime...and no
matter how you dress it up...
he's wrong.

DAVID

...And you could never care so
much about anything or anyone
that you might lose control
of yourself and do something
you might regret?

MADDIE

Bower is wrong, David.

DAVID

...And doesn't deserve any help?...

MADDIE

...And doesn't deserve...and
will not get...my help.

...and we watch David as he watches Maddie walking to the window...

MADDIE

I know I've said this before... but this is my agency. I want it to be a good agency...with accounts...clients...respect-ability...

DAVID

"Heart-warming entertainment for the whole family"?

MADDIE

...Life can't always be a ride at the amusement park...Every-thing going round and round... back and forth...

DAVID

...up and down...in and out...?

MADDIE

...People should know what they're doing...know what's true or false...Right or Wrong...

DAVID

Spam or ham...?

...and she TURNS and looks at him...

MADDIE

...I don't like...not knowing...

...and he walks toward her...

DAVID

Not knowing? Maddie! That's what sex is all about!...

MADDIE

(huh?)

Sex?...

DAVID

...Well, I should have warmed up with, "That's what being a detective is all about"... "That's what Life is all about"...but who cares about that stuff...

(CONTINUED)

CONTINUED:

...and Maddie thinks about this for a moment...then...

MADDIE

...And that's what you think
it's all about...Not Knowing...

...David NODS...

MADDIE

(continuing)

...and that's why you think we
should take Bower's case?...

,,,and he NODS again...

MADDIE

(continuing)

...and you think me naive
for not wanting to?..

...feeling her come around, he NODS again...

DAVID

(smiling)

You're learning...

...and Maddie SMILES...and he SMILES back...and
she WALKS to her desk...and he WALKS to the door...

DAVID

I'll be in my office if you
need me...

...and they both SMILE... and we...

CUT TO :

MAIN OFFICE - ON DAVID

163

...leaving her office...and looking happy and pleased
with himself he CROSSES to his office and we...

CUT TO:

MADDIE

164

...in her office...thinking it over...and seeming to
make up her mind about something...she HEADS for the
DOOR...and we FOLLOW her...through...

MAIN OFFICE

165

...and she continues...breezing past the employees...
and finally INTO...

DAVID'S OFFICE 166

...and she SLAMS the door behind her...

ON DAVID 167

...startled...sitting up behind his desk...

DAVID

What is it?

ANOTHER ANGLE - ON DAVID AND MADDIE 168

...favoring Maddie...as she approaches a surprised David...and she STOPS at the desk...PLANTING her PALMS on the edge...and LEANING toward DAVID...

ANOTHER ANGLE - CLOSE 169

...in PROFILE...her LEANING OVER...him LOOKING UP... very...very...CLOSE...

MADDIE

You know, Addison,...there's something I hate about you, and this is what it is...

(and then)

It's your goddamned, self-assured, swaggering, mocking insistence that just because everything's topsy-turvy and on its ear... it somehow means it's good... Because, you know what?...it isn't...

...and as she continues...we move SLOWLY AROUND... toward DAVID'S POV...

MADDIE

(continuing)

...You think you take risks because you won't make rules... but the truth is...it's a lot riskier to make rules...because they can get knocked down...you can fail...you can find out you're wrong...

...and now we HOLD CLOSE ON MADDIE...

(CONTINUED)

CONTINUED:

169

MADDIE

(continuing)

...But I'm going to try and do that anyway...not because I'm repressed...or obsessed... "or any of those "s" words..." ...but because I have enough strength in my convictions to at least HAVE a conviction...

(a beat, then)

This agency is not taking that case.

ANOTHER ANGLE

170

...and she TURNS...and she's OUT...and the DOOR SLAMS...

ON DAVID

171

...absorbing this...not taking it well...angry... challenged...he RISES and we FOLLOW him...into...

MAIN OFFICE

172

...and he TAKES a FEW STEPS...and STOPS SHORT...

DAVID'S POV

173

...Maddie...PLANTED in the MIDDLE of the OFFICE... across his path...having anticipated his move... her arms crossed...her jaw set...her eyes cold..

MADDIE

(implacable)

This agency...

(and then)

...it's staff...

(and then)

...David Addison...

(one more)

...is not taking that case.

...hold a beat, and...

ANOTHER ANGLE

174

...as we see the entire staff watching the face-off...

ON DAVID

175

...ambushed...then ANGRY...then COLD...

DAVID

I get the point, boss lady.

ON MADDIE

176

...her expression unchanging as we HEAR DAVID'S
OFFICE DOOR SLAM...and we...

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

CLOSE ON DESK CLOCK

177

...the NUMBERS glowing in the dark as they FLIP from
9:59 to 10:00 P.M....and we move UP and OVER to find...

MADDIE

178

...at her desk...all the lights off except her desk
lamp...on the desk, paperwork she has long since
stopped pretending to do...and she is WAITING...tense...
mentally drumming her fingers...and then her EYES
DART UP as we HEAR...

DAVID

179

...the antithesis of Maddie's mood...a capella-ing
blithely as he comes in the front door of the dark
agency and bops to his office...Puck after a good
day at the forest...

DAVID

(in the middle
of "Runaway")

"...wishing you were here
by me...
To end this misery..."

...and we FOLLOW him into his office and he gets his
stuff together to leave...

DAVID

(continuing)

"...and I wonder...
Wa wa wa wa wonder,
Why...
Why why why why why
She ran away..."

...and he LOOKS UP from his activity to find...

MADDIE

180

...a figure in his doorway...her arms crossed...
her face stern...a beat, then...

MADDIE

I've been wa wa wondering
something myself...

ANGLE TO INCLUDE DAVID

...with a tentative smile...

DAVID
(not singing)
"If she's gone to stay?"

MADDIE
I'd like to know what you
spent today doing.

DAVID
(defensive
innocence)
What do you mean?

MADDIE
What I mean is that we
run a detective agency.
We're open five days a week.
Today is Wednesday. Wed-
nesday is a work day. You
came in at ten, at ten-
thirty you left and the
rest of the day you weren't
seen...

DAVID
(alarmed)
Really?!...Can you see me
now?

...and as she approaches him...

MADDIE
(pushing through)
...Now, I know you weren't
dealing with Mr. Bower, be-
cause I explicitly told you
we were not investigating
that case...

DAVID
You're right. He was dealing.
...I have better luck when
I'm the player...we were just
hanging out at the
mansion...having a cold one...
eating twinkies...

MADDIE
(cutting in)
David, I told you...

(CONTINUED)

CONTINUED:

181

...and he TURNS SHARPLY...

DAVID

(also cutting in)

...and a funny thing happened
while we were sitting there...
not investigating the case...
The phone rang and it was his
dead wife!

MADDIE

How dare you go to that place!
I knew you went to that place!

DAVID

Whoa, Mom! I think you missed
something. I said the late
Mrs. Bower reached out and
touched someone and I was
there to hear it...

...and Maddie just STARES at him a moment...furious...
and then she TURNS abruptly and walks to the door...

MADDIE

(stopping in front)

I don't care. I don't care if
Mrs. Bower rose from the dead
and signed an affidavit to
not press charges!

...and we MOVE WITH MADDIE as she SLAMS the door and
continues back through...

THE MAIN OFFICE

182

...still dark...she strides across to...

HER OFFICE

183

...and shoves the door OPEN and disappears inside...
and as we HEAR the DOOR SLAM we go immediately to...

DAVID'S OFFICE

184

...reacting to the door slamming...and he angrily
THROWS OPEN his door and strides through...

THE MAIN OFFICE

185

...still dark...we barely see him as he strides
quickly through...then suddenly SLAMS accidentally
into something in the dark...and we RETURN QUICKLY to...

MADDIE

186

...in her office...LOOKING UP as she HEARS FURNITURE
being KNOCKED OVER...and rising...heading for the door...
she stops short in front of it as...

DAVID

187

...staggers in...rubbing his shin...

DAVID

(under his breath)

What a place to put office
furniture...

ANGLE TO INCLUDE MADDIE

188

...as they face each other near the door...

DAVID

Maddie, I cannot make
head or tail of you...

...and she TURNS ABRUPTLY and walks away from him...
toward her desk...

ANOTHER ANGLE

189

...and we see David's vision is in clear line with
Maddie's retreating gluteous...

DAVID

(continuing)

I guess that means tail...

(and then)

Are you saying that even though we have reason to
believe that Mrs. Bower is
alive after all...you still
aren't interested in this
case?

...and Maddie sits at her desk...collected...then...

MADDIE

I don't want to discuss this.

DAVID

Why? Just because you were
wrong about Bower doesn't...

ON MADDIE

190

...jumping out of her chair...

MADDIE

I was not wrong about Bower!
 (and then)
 Doesn't what I say mean
 anything?

ANGLE TO INCLUDE DAVID

191

...approaching the desk...

DAVID

What you say means everything...
 I just sometimes have to
 protect you from yourself...
 I have to look past what
 you say to what's good
 for us...

MADDIE

What's good for us?!!!...
 WHAT'S GOOD FOR US!...
 The limbo king is deciding
 what's good for us?!

DAVID

Maddie, we're liscensed...
 How's it going to look down
 at the liscensing board when
 you take a case and then drop
 it...Why do you drop it?...
 Not because the client won't
 pay...Not because we've reached
 a dead end...But because you
 don't happen to like the guy!
 That's nuts!...That's crazy!

MADDIE

I don't care how it looks.
 I don't like Mr. Bower and
 I don't want my agency handling
 his case.

DAVID

This is a detective agency...
 not a sorority! Bower's
 done nothing other than
 what he admitted when he
 came in here in the first
 place...and that's his wife

(MORE)

(CONTINUED)

DAVID (CON'T)
 is missing and he wants us to
 find her! There's nothing
 wrong with that...nothing
 unreasonable about that...
 That's what we do!...

MADDIE
 (unswayed)
 If I choose to do it. If
 I tell us to do it.

DAVID
 You know, you don't really
 want to be a detective...
 You want to be a doorman at
 Studio 54..."this woman's
 got the right look...that
 man's got the right face...
 You can come in...you can't
 ...Why?...Because I, Maddie
 Hayes don't think you're
 "right"...

MADDIE
 (angrily cutting
 him off)
 We're not talking about how
 someone looks! We're talk-
 -ing about what someone did!
 (a beat - then)
 ...and Studio 54 is closed!!!

DAVID
 Maddie...try to put yourself
 in Bower's shoes for a minute...

...and she TURNS SHARPLY...

MADDIE
 (pointedly)
 They wouldn't fit.

DAVID
 Are you sure?...Or do you
 really mean they wouldn't
 match your outfit?...

...but Maddie has clearly had enough...she gets her
 things together to leave...then finally...

(CONTINUED)

CONTINUED:

191

MADDIE

(snotty contempt)

Look Addison...you're a grown
man...I think...and if you want
to...wallow...in this case,
I can't stop you...

...and as she WALKS TO THE DOOR...

MADDIE

(continuing)

But I'll certainly think
less of you...

ON DAVID

192

...and he would laugh if he wasn't already so angry...
and as she PASSES him...he GRIPS HER ARM...and he
looks at her for a long moment...trying hard not
to say some real mean shit...and we can almost see
him counting to ten in his head...Then, somewhere
around five...

DAVID

You know...you're real
lucky you're so pretty...

...and he DROPS his hand from her arm...and STEPS
AWAY...knowing he's opened a hardcore can of worms...
after a beat...

MADDIE

What does that mean?

DAVID

Forget it. Nothing.

...and she WALKS to him...FACES him...

MADDIE

What does that mean?

(CONTINUED)

CONTINUED:

192

DAVID

Well, it's just that if the whole package weren't so damned attractive...no one would put up with the rest...

ANOTHER ANGLE

193

...CLOSE on both of them...and Maddie stands expressionless for a long moment...and then SUDDENLY...INSTINCTIVELY...almost as if it were something detached from her body...her HAND SMACKS David very HARD across the face...

CLOSE ON DAVID

194

...stunned...his own hand rises to the now numb spot...

CLOSE ON MADDIE

195

...instant regret...and her eyes widen just a bit as she sees...

BLOOD

196

...the tiniest trickle at the edge of David's mouth...and...

MADDIE

197

...is frozen...and...

DAVID

198

...pulls his hand away from his face...feeling the blood on his fingers...

DAVID

Like I said...You're lucky...

ANGLE TO INCLUDE MADDIE

199

...as he walks PAST her and OUT of her office...closing the door behind him...and we HOLD ON MADDIE a long moment...then...once again SUDDENLY...INSTINCTIVELY... she RACES to the door...

(CONTINUED)

CONTINUED:

199

MADDIE
 (calling)
 David!

...and we MOVE WITH HER as she runs out of her office and into the DARK OUTER OFFICE...and we see that she is very upset...and we STOP SUDDENLY as she runs straight into...

DAVID

200

...in the process of walking back to her office...

CLOSE ON DAVID AND MADDIE

201

...in the middle of the room lit only by the single lights from either office...and she literally has run into his arms...

MADDIE
 I'm sorry...

DAVID
 (softly)
 I know...

MADDIE
 I...I lost control...

DAVID
 I know...

MADDIE
 I had no right to do that...

DAVID
 Nobody does...
 (and then)
 ...but anybody could...

...and Maddie RECOILS slightly, realizing the implication...

MADDIE
 This...wasn't the same...

DAVID
 ...But it could have been...
 a little more anger...a little
 more weight behind that right
 hand...a handy flight of stairs...

(CONTINUED)

CONTINUED:

201

...but Maddie shakes her head...

MADDIE
No, David...this is different...

DAVID
Why?

MADDIE
Because nobody...

...and she stops...realizing...

DAVID
(finishing her thought)
...died?...
(and then)
Mrs. Bower didn't die either...

CLOSE ON MADDIE

202

...about to rebutt...then realizing that there's
nothing to rebutt with...that she is actually
wrong...then, embarassed, she drops her head...

MADDIE
You're dangerous when you're
logical...

DAVID
You're dangerous when you're
angry...

...and they are very...very close...his arms still
around her...

MADDIE
Don't rub it in...I feel like
such a jerk already...

DAVID
I should feel jerks more often...

MADDIE
So...what's next?...

...and he slips his arm around her waist as he guides
her back toward his lit office..

(CONTINUED)

CONTINUED:

202

DAVID

Trace a call...find the woman
...service our client...cash
a check...get married...have
kids...grow old and eventually
die...

...a beat, then...

MADDIE

Do we know how to trace a call?

SHOCK CUT TO:

INT. BOWER DEN - CLOSE ON PHONE

203

...and we MOVE ALONG the PHONE CORD...and see the
phone is HOOKED UP to what looks like a SMALL,
DESKTOP COMPUTER...and we see the computer SCREEN
is BLANK...as a MALE HAND ENTERS THE FRAME...and
rather ineptly hunt-and-pecks a command into the
terminal...and we see...

DAVID

204

...leaning over the keyboard...his head MOVING BACK
AND FORTH between the keys and a DOG-EARED INSTRUCTION
MANUAL he holds with his other hand...

MADDIE (O.S.)

I thought you said you knew
how to trace a call?...

ANGLE TO INCLUDE MADDIE

205

...peering sceptically over his shoulder...

DAVID

I do...There's nothing to
it...

...and he PUNCHES a few more keys...waits...and all
we see is a BLANK SCREEN...

MADDIE

I always thought you had to
go through all those lines
down at the phone company...

...and as he continues his work...

DAVID

Stone age, kid...This'll
trace the call right here...
...instantly...

(CONTINUED)

CONTINUED:

205

MADDIE

(doubtful)

Don't you think we should
have gotten an expert for
this?

DAVID

Maddie...this is a simple
procedure...any five year
old could do it...Just
give me a minute here...

ANOTHER ANGLE

206

...and as Maddie straightens up we see that she and
David are at one end of the den...and pacing quietly
at the other end is Bower...as if he's trying to stay
out of the way...

ON MADDIE

207

...and we can see she's a little uncomfortable here...
she is very aware of Bower's presence as she glances
repeatedly in his direction...and she seems to be
hanging close to David, although she has nothing to
do there...she just looks down a lot and retraces
her steps...not unlike a shy kid whose parents made
her go to a party...and she glances at...

BOWER

208

...who has stopped his pacing...he is standing in
a shadow...staring at a wedding picture...and he
looks so desperate and forlorn that...

MADDIE

209

...takes a deep breath...and as if she's made up her mind
about something...she walks to...

BOWER

210

...still engrossed in the picture as MADDIE ENTERS
THE FRAME...and we see them in PROFILE as she stands
next to him...and he LOOKS at her...smiles nervously...
she does the same...it is obvious they feel awkward
together...

ANOTHER ANGLE

211

...FACING THEM...and they both want to say something...
finally...

BOWER
Miss Hayes, I...

MADDIE
Mr. Bower, I've wanted...

...an awkward pause, then...

MADDIE
(diving in)
...I want to apologize for
...what I said here the other
day...I should not have...
(softly and quickly)
...called-you-a-criminal...

BOWER
(cutting in)
...You don't have to...
I don't blame you for
feeling that way...
(and then)
To tell you the truth, it
was almost a relief to hear
someone say out loud what
I've been saying inside...

...and there is another awkward pause as Maddie
doesn't know what-the-hell to say to that...then...

BOWER
(continuing)
...I feel like a criminal...
Except for once in awhile...
when I forget for a moment...
I think Elaine and I just
had a fight...that maybe it
will work out...
(almost to himself)
I'd just give anything to
see her again...to let her
know...let her see how
sorry I am...that I'd do
anything...

...and he catches himself...feeling stupid for having
said so much...but it is obvious that Maddie is touched...

(CONTINUED)

CONTINUED:

211

MADDIE

I hope we can help you...

...and the moment is interrupted as we HEAR...

DAVID (O.S.)

Oh Maddie...

ON DAVID

212

...still leaning over the keyboard...the screen still
FLASHING SOMETHING we CAN'T QUITE MAKE OUT...and
MADDIE LEANS INTO THE FRAME...

MADDIE

What is it?

DAVID

Where can we get a five
year old this time of night?...

...and we MOVE PAST DAVID AND MADDIE...and...

CLOSE ON SCREEN

213

...and as we MOVE IN we realize the word FLASHING
is "RE-ENTER"...and we HOLD ON IT a beat, then
MOVE ACROSS THE SCREEN...and PAST IT to...

A WALL CLOCK

214

...and it's NINE -THIRTY as we...

DISSOLVE TO:

BLACK

215

...and we SEE NOTHING for a beat...then WE HEAR A
MATCH BEING STRUCK...and after a brief instant a
FLAME appears...and it is illuminating...

A MAN'S WRISTWATCH

216

...CLEARLY AT TWELVE-THIRTY...and we STAY ON THE FLAME
as it PASSES THE WATCH and MEETS...

AN UNLIT CIGARETTE

217

...and we HEAR A PUFF as the cigarette LIGHTS...and
simultaneously we HEAR a PHONE RING...and TWO FINGERS
GRAB the CIGARETTE for a beat...and FROM SOMEWHERE
UNSEEN WE HEAR the "THEME FROM MISSION IMPOSSIBLE"
begin...and the MUSIC IS ALL WE HEAR AS WE SEE...

A GLASS ASHTRAY	218
...empty...and the NEWLY LIT CIGARETTE is hastily DROPPED IN...and we see it BURNING as it TOTTERS ON THE EDGE...and...	
BOWER	219
...LIFTS the RECEIVER TO HIS EAR...and we can see from his expression that it is Elaine...and he TENSELY GLANCES SIDELONG at...	
DAVID AND MADDIE	220
...also TENSE as they STARE AHEAD at...	
THE COMPUTER SCREEN	221
...STILL FLASHING "RE-ENTER"...and we go to...	
BOWER'S LIPS	222
...a MIST of SWEAT covering them as they MOVE ANIMATEDLY... and we return to...	
THE CIGARETTE	223
...VERY CLOSE...a WHITE LINE across the screen as it BURNS...and we see...	
DAVID	224
...also CLOSE...LOOKING DOWN AT...	
TERMINAL KEYBOARD	225
...David's FINGERS PUNCHING BUTTONS...and we see...	
"RE-ENTER"	226
...on the SCREEN...the FLASHING WORDS LARGER than before... and then we see...	
MADDIE	227
...and now <u>she's</u> PUNCHING BUTTONS... and we MOVE OVER to find...	
DAVID	228
...FRANTICLY SEARCHING THROUGH THE INSTRUCTION MANUAL... and then it's...	

"RE-ENTER" 229

...and again it's BIGGER and CLOSER...and now...

BOWER 230

...is PUNCHING BUTTONS...the PHONE CRADELED between his shoulder and his ear...the TELEPHONE CORD PULLED TIGHT...and we MOVE PAST HIM to...

DAVID AND MADDIE 231

...as David TEARS the MANUAL in half and they each SEARCH half of it...and now...

"RE-ENTER" 232

...FLASHES in front of us...and it's the BIGGEST yet... the THROBING RED LETTERS FILLING THE SCREEN...and we cut back to...

THE CIGARETTE 233

...now FALLEN to the FLOOR and BURNING A HOLE in the RUG...and it is almost BURNT DOWN TO THE FILTER...and we see...

BOWER'S LIPS 234

...STILL TALKING, and...

THE COMPUTER KEYBOARD 235

...NOW ABANDONED...and we MOVE OVER to find...

BOWER AND DAVID AND MADDIE 236

...Bower's ear still to the phone as the three of them KNEEL on the FLOOR which is now COVERED with LOOSE PAGES...and then it's...

A SINGLE BEAD OF SWEAT 237

...ROLLING DOWN someone's FOREHEAD...anyone's FOREHEAD... and...

DAVID 238

...is back at the KEYBOARD...and he HESITATES...A MOMENT OF DECISION...and...

HIS FINGER 239

...HOVERS BACK AND FORTH OVER TWO BUTTONS...and he CHOOSES ONE as...

THE COMPUTER SCREEN 240

...SUDDENLY is COVERED with DATA...just as...

BOWER'S HAND 241

...HANGS UP THE PHONE...and THE MUSIC ENDS...and
we MOVE PAST THE PHONE to...

DAVID AND MADDIE 242

...looking cool as cucumbers...

DAVID
(waving a slip
of paper)
Got it...

...and we...

SHOCK CUT TO:

INT. BMW - NIGHT 243

...Maddie's driving and Dave is on her right...
BEHIND them and BETWEEN them is Bower...and
if he wasn't a grown man, they would look kind
of like a family at the drive in...

BOWER
How much longer?...

...and we see we are driving on a QUIET...RUSTIC
road...(like Sunset between Barrington and PCH)..

DAVID
(watching addresses)
Should be a couple of blocks...

BOWER
(sitting back)
Oh...

...and then he LEANS FORWARD to DAVID...

BOWER
(nervously)
Do you have a comb?...

...and we...

CUT TO:

EXT. SMALL MOTEL

244

...as the BMW PULLS IN and STOPS by the OFFICE...
as David and Maddie GET OUT...

INT. BMW - ON DAVID AND BOWER

245

...Bower is obviously staying in the car for the
moment...David TURNS to him...

DAVID

We'll go see what we can see...

...and Bower NODS...

EXT. MOTEL - ON DAVID AND MADDIE

246

...as they approach the office...

MADDIE

I feel bad making him wait
in the car...

DAVID

Considering the nature of
their last get together...
I think we had to...

ANOTHER ANGLE

247

...FACING THEM as they walk...and in the BACKGROUND of
the parking lot...we SUDDENLY SEE HEADLIGHTS GO ON...

MADDIE

You don't actually think he's
hoping they might work this
out?...

...as he REACHES for the OFFICE DOOR...

DAVID

Why not? Live burial...
what the hell grounds for
divorce is that?...

...and SUDDENLY WE HEAR A CAR ENGINE REV and David
and Maddie TURN to SEE...

THE HEADLIGHTS

248

...ZOOMING AT THEM...and the CAR SPEEDS PAST THEM...
and SCREECHES ONTO THE HIGHWAY...and

DAVID AND MADDIE

249

...stand close against the wall...and after a beat,
we HEAR...

BOWER

(yelling, apoplectic)

ELAINE!!!

...and after just a beat, we see...

THE BMW

250

...SUDDENLY SCREECHING BACKWARDS...and then TEARING
FORWARD...and as it MOVES CLOSER WE SEE BOWER BEHIND
THE WHEEL...

ANOTHER ANGLE

251

...as the BMW STOPS SHORT by David and Maddie...and
they BARELY JUMP IN

ANOTHER ANGLE

252

...as it SCREECHES OUT ONTO THE ROAD...Maddie's LEGS
still HANGING OUT the open passenger door...

INT. BMW

253

...David and Maddie in a tangle in the front seat
next to Bower...

BOWER

That was Elaine!!!

DAVID

(nonchalant)

Oh yeah?...

...and we...

CUT TO:

EXT. HILLSIDE ROAD

254

...and we see the BMW RAPIDLY...ERRATICALLY...SPEEDING
along the road...as the BMW RIPS around a curve...

INT. BMW

255

...as bodies fly in response to Bower's maneuver...

MADDIE

(quietly, tensely)

We're going to die...we're
going to die...

(CONTINUED)

CONTINUED: 255

...and David puts his arm around her...

DAVID
Kind of like Driver's Ed, huh...

BOWER
(excited)
I can see her lights!!!

BOWER'S POV 256

...and we can briefly see the LIGHTS of the CAR
disappearing around a curve FAR AHEAD...

ON BOWER 257

...staring intently...

BOWER
(gunning it)
Hang on...

EXT BMW 258

...ROUNDING THE CURVE...and then...up ahead...and off
the side of the road...a FIREBALL suddenly SPRINGS UP
as we HEAR AN EXPLOSION...

INT. BMW - ON BOWER 259

...reacting in SHOCK...unable to believe what he's
seeing...

EXT. BMW 260

...as it SCREECHES TO A HALT on the side of the road...
Bower is instantly out...as David and Maddie struggle
to emerge from the passenger side...and we see...

ANOTHER ANGLE 261

...as David and Maddie CATCH Up to Bower...who seems
about to RUN DOWN...and...

THE BURNING CAR 262

...tells us there is no hope for a survivor...and...

BOWER 263

...is FRANTIC...and STARTS TOWARD THE BURNING CAR...

ANOTHER ANGLE

264

...as David REACHES OUT and GRIPS BOWER'S SHOULDER...
HOLDING HIM BACK...and after a beat...Bower goes
limp...and WALKS AWAY...and as David and Maddie
stare down the hill...

DAVID
(low voiced)
Breaking up is hard to do...

...and we...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

CLOSE ON ENVELOPE

265

...held by a FEMALE HAND...clearly addressed to the BLUE MOON AGENCY...a pre-printed return address in the corner...and we just have time to see it is from J. BOWER as a SHARP, SHINY LETTER OPENER SLICES across the top...and then...

MADDIE

266

...at her desk...slides a FOLDED SHEET of NOTEPAPER from the envelope...and as she unfolds the blank paper, a...

CHECK

267

...SLIPS OUT...FLUTTERING to the floor just under her desk...and after just a beat...MADDIE'S HAND REACHES for it, and...

MADDIE

268

...is on her hands and knees as she PULLS the check out and looks at it...and from her expression we would guess she's looking at a generous line of zeroes as...

DAVID

269

...breezes through her open door...swivels his head...she was just here a second ago...then he walks around the back of the desk and we...

ANGLE TO INLCUDE MADDIE

270

...as he STOPS SHORT behind her...and she is still on all fours...staring at the check...frozen in a fiscal reverie...and...

DAVID

271

...looks down...wishing he had a camera...

DAVID

Lose something?...In prayer?...Or have you finally come to your senses?...

...and we...

ANGLE TO INCLUDE MADDIE

...ignoring him as she pulls herself back into her chair...and David picks up the opened envelope on her desk...

DAVID
(reading it)
Bower's check come?

...and Maddie hands it to him...and as he regards the amount with glee...

DAVID
Holey nylons, Batman...

MADDIE
(still impressed)
...Very generous...

DAVID
Very...Especially since his wife was dead about five minutes after we found her... I was afraid he might pro-rate the fee...

...and as she takes the check back...

MADDIE
(scolding)
David...

...and holding the check, she looks at it thoughtfully...and David is watching her closely... expecting something to happen...but hoping it won't... But as she sighs decisively...he rolls his eyes as if to say, "Here it comes, again..."...

MADDIE
You know, this is a lot of money...

...and she RISES...

MADDIE
(continuing)
...and we didn't really contact Mrs. Bower the way he'd asked us to...as you said...she was dead shortly after the...reunion...

(CONTINUED)

CONTINUED:

DAVID
(wishing he hadn't)
Did I say that?...

MADDIE
...and I'm just wondering if
maybe...

MADDIE
(continuing)
...we should give this
money back...

DAVID
(he saw this
coming)
"...we should give this
money back..."

...and before she can respond, David is steering her
back to her chair...

DAVID
(continuing)
...Maddie...we did what we
were hired to do...we fulfilled
our contract...we found Mrs. Bower...

MADDIE
But it didn't...turn out
right...He didn't even get
to talk to her...

DAVID
That's not our fault! You
didn't chase her in the car...
he did! And you didn't speed
away...she did!

...and he sits her down in her chair...

DAVID
(continuing)
You can think of more reasons
to give back money!
(and then)
...look...you're not Mary Worth!
You can't guarantee a happy
ending...but, you did your
job...the case is solved...you
worked hard...you punched me
in the mouth!...You should
feel great!...

(CONTINUED)

CONTINUED:

272

...and David perches on the desk to close the sale...

DAVID
So, we're keeping
this money...right?

MADDIE
(brightening)
Right...

DAVID
(smiling but wary)
Right...

...and before she could possibly have time to change her mind...his hand DARTS out and GRABS the check from her...and we see...

ANOTHER ANGLE

273

...as he TAKES OFF for the door...Maddie rises...

MADDIE
Hey, where are you going?

...and he STOPS at the DOOR...then, TURNS to her...

DAVID
(playing)
I don't trust you...I'm
going to deposit this myself...
then it will be mixed up
with the other money in the
account and you'll never be
able to find it...

MADDIE
(laughing)
What other money?

ON DAVID

274

...about to leave...he smiles...

DAVID
(encouraging)
Feel good?

ON MADDIE

275

...smiling back...the webs and shadows of the last few days shaken off...

MADDIE

(nodding)

Feel good...

...and almost as soon as the words are out...her sunny expression begins to DIM as she continues to look toward David...and her EYES WIDEN a bit...then we see...

MADDIE'S POV

276

...at the door...behind a confused David...stands BOWER...all in impeccable BLACK...looking so funereal we almost expect to see a coffin roll in behind him... and we go back to...

MADDIE

277

...surprised to see him standing there...

MADDIE

(concerned)

Mr. Bower!...

ON BOWER

278

...weary...disoriented...

BOWER

(hesitantly)

I'm sorry to intrude...

ANOTHER ANGLE

279

...as David STEPS AWAY from the door, clearing a path for Bower who then ENTERS the office...

ON MADDIE

280

...rising...

MADDIE

Is there something we can do for you, Mr. Bower?

ANGLE TO INCLUDE BOWER AND DAVID

281

...now at the desk...Bower stops OPPOSITE Maddie, while David SITS on the edge...

(CONTINUED)

CONTINUED:

281

BOWER

I need to talk to you...

...an awkward moment as he then says nothing...after
a beat, Maddie sits...inviting Bower to do the same...

ON BOWER

282

...a little nervous...as he sits, he locks down at
his suit...

BOWER

(continuing)

...Sorry about the way
I'm dressed...I just came
from the funeral...in fact,
it's probably still going...
(and then)

I left in the middle...

ON DAVID AND MADDIE

283

...trying hard not to give each other a worried glance
as they look at...

BOWER

284

...looking lost...

BOWER

(continuing)

...I just couldn't stand
it...

(then, almost
angry)

...And all those people
coming to the house for
the damn wake!

(and then, softer)

...Elaine's people are
Irish...

ON MADDIE AND DAVID

285

...feeling sorry...and feeling miscast...

MADDIE

(gently)

Mr. Bower...I think you
should be home...with
your loved ones...not with
a couple of detectives...

ON BOWER

286

...a bitter smile...

BOWER

But that's just it...
You're the only ones who
understand...you're the
only ones who know what
happened between Elaine
and me...

(a pause)

...with them...I'm alone...

(looking up)

...In a way...I feel closer
to you two than anyone...

ON DAVID AND MADDIE

287

...unable to hold it any longer they exchange that
glance...and we...

ANGLE TO INCLUDE BOWER

288

...he rises...then begins a restless pacing...

BOWER

(continuing)

...I was sitting at that
funeral...and I could not
get rid of the feeling
that I'd done all this
before...that this wasn't
real...that I'd said
goodbye to Elaine that
night...in the woods...
the night I killed her...

CLOSE ON DAVID AND MADDIE

289

...their discomfort and sympathy shattered by this
surprise...

MADDIE

But...you didn't kill her!

ON BOWER

290

...STOPPING short in front of the desk...

BOWER

But I did!...I must have!...
I was there! She had no pulse!
I carried her dead body into
the woods...I...buried her...
with my own hands...

CONTINUED:

290

...and he SITS HEAVILY...unconsciously CLASPING HIS HANDS...

BOWER

(continuing)

...I prayed over her...

(a pause, then)

...Before...while the phone calls were coming... I wanted to believe it was all true...that she was alive...

(and then)

I wanted to find her to convince myself I hadn't killed her...

...and we MOVE around to David and Maddie...listening...

BOWER (O.S.)

...but once we'd...found her ...and I didn't have that to fill my mind...I knew the truth...

CLOSE ON BOWER

291

...convinced...emphatic...speaking faster...

BOWER

...I killed her...I buried her...and no phone calls... or strange messages...or goddamn household voodoo is going to change my mind!

ON DAVID AND MADDIE

292

...truly at a loss for words...finally...

DAVID

But we saw her...you saw her...we saw the accident...

ANGLE TO INCLUDE BOWER

293

...excited...standing...

BOWER

I know...I know all that... and I know the dental record matched...and yet I know I killed her!

(CONTINUED)

CONTINUED:

293

MADDIE
 (gentley nudging
 him along)
 Why don't you let us take
 you home...

BOWER
 (lost)
 ...home?...

...and we...

SHOCK CUT TO:

BOWER'S FRONT DOOR

294

...as it SLOWLY OPENS IN...gradually revealing the elegant foyer filled with PEOPLE in BLACK...talking... sipping drinks...but none-the-less excessively GRIM... kind of like a scene from La Dolce Vita, but without the dolce...or the vita...and as we HOLD on this a moment...a WAVE of SILENCE passes through the room as everyone's attention is drawn to the door...and it becomes very, very still and quiet, save a few sad whispers...and their faces are all FILLED with SYMPATHY...too much sympathy...each expression saying a hundred times over, "That poor man..."...as they STARE at...

BOWER

295

...flanked on either side by DAVID and MADDIE...and standing just outside the front door...the three of them looking very small...David and Maddie smile nervously...Bower looks like he's going to be sick... and David and Maddie finally STEP INSIDE...and Bower doesn't move...then they take him...one by each arm... and make him step inside the house...and...

THE MOURNERS

296

...are still staring...and...

BOWER

297

...looks around at them...and finally...clearing his throat...

BOWER
 (a ridiculous smile)
 Hi.

...and we hold on him for a moment...then...

CONTINUED:

...and Maddie RISES...WALKING to him...

MADDIE
Mr. Bower, please...

BOWER
(pathetically)
You know, you can call
me Jim...

MADDIE
Okay...Jim...Listen to
what you're saying...It
doesn't make sense...Your
wife can't have died twice...

DAVID
If you had killed your wife,
that means someone must have
dug up the body...hid it
somewhere...

MADDIE
(spinning a tall tale)
...recreated an identity for
her so she could officially
"die" in a crash...all, I
guess, to make it look as if
she had been alive...Why?...
Why would anyone do that?...

DAVID
(a beat, then
to Bower)
The only one with a motive
to do that...is you...

...and Bower shakes his head...

BOWER
But...here I am...I'm willing
to admit I killed her...

DAVID
Then, I'm very sorry, but
your wife died in that
accident...

..and after a long moment...

(CONTINUED)

THE MOURNERS

298

...go back to their mourning as the wave of silence is replaced by a wave of self-conscious activity... and then we see...

CLAIRE

299

...approaching from the back of the foyer...her eyes zeroed in on Bower...she walks straight toward him...cutting through the filled room...and we may notice a subtle change in her...a new confidence...a touch of lipstick...a more elegant cut to her dress...Walking toward us, she could easily be mistaken for the lady of the house...and we see...

ANOTHER ANGLE

300

...as Claire joins Bower, Maddie and David...

CLAIRE

Jim! We've been so worried about you...

...and as she gently takes him by the arm, leading him into the room, she turns to David and Maddie...

CLAIRE

Thank you so much for bringing him home...

...and as Bower becomes engulfed in well-wishers, he throws David and Maddie a pleading glance, which does not go unnoticed by Claire...then...

CLAIRE

(to David and Maddie)
Of course you'll stay a bit, won't you?

...and she returns her attention to Bower...as...

DAVID AND MADDIE

301

...stand in the hallway looking quite out of place...

MADDIE

(concerned)
Should we stay?

DAVID

But we didn't bring a present...

(CONTINUED)

CONTINUED:

301

MADDIE
I'd feel terrible just
walking out...

DAVID
(breezy)
So let's hang around...

...and he takes her arm...leading her into the room...

DAVID
(continuing)
These wakes can get pretty
wild...

MADDIE
(incredulous)
Wild?...

DAVID
Sure...presence of death
...presence of liquor...
Besides, you've got a built
in icebreaker...Could be
fun...

MADDIE
(more incredulous)
Fun?!...

...and then...as if in answer...we HEAR a MAN LAUGHING...

DAVID
See what I mean?

...and the room QUIETS DOWN as they TURN toward the
sound and see...

BOWER

302

...in a small group, laughing abstractly...making
everyone else uncomfortable...and then TURNING
abruptly on his heel and heading past...

MADDIE AND DAVID

303

...as he heads for the den...and they pause for a
moment, then...

DAVID
Hide the lampshades...

...and they follow him to...

THE DEN

...and Bower walks in...straight to the liquor cabinet... followed shortly by Maddie and David...followed shortly by Claire...

MADDIE

(to Bower, re:
liquor)

Are you sure this is what you should do right now?

BOWER

Right now is why they invented the stuff...

...and he SITS with his drink...

...David picks up the open jar of martini olives and tries one...

CLAIRE

(approaching Bower)

Jim...I know it's been terrible...I know because I lost her too...

BOWER

(pained)

I can't stand it out there! I look at all those sympathetic faces, and I want to say, "Hey! Don't feel sorry for me! I'm responsible for her death!"... I don't deserve sympathy... I deserve to be hung!...

DAVID

(offering the jar)

Want an olive?...

...and Maddie JOINS Claire in front of Bower...

MADDIE

(to Bower)

You've got to let go of this idea...It's going to be hard enough getting over her death without punishing yourself...

(and then)

We saw the accident...We all saw the accident...

CONTINUED:

CLAIRE

(to Bower)

Listen to her!...She was
there...she knows it wasn't
your fault...

(and then)

We all know it wasn't your
fault...

...and Bower is lost in his self-accusing thoughts...

BOWER

(almost angry)

But she died the first time!

...and we can see that Claire is deeply troubled
by his grief...that she literally seems to FEEL
with him...

CLAIRE

(almost angry)

You only thought she did!

MADDIE

(chiming in)

That's right! And you must
accept it!

CLAIRE

(chime-chiming in)

That's right!

...and Bower looks from Claire...to Maddie...to
David..

DAVID

It's a tough break...but
you're innocent...

CLAIRE

(closing the sale)

Now...pull yourself together.
There's a lot of people out
there...You may think you
don't deserve their sympathy,
but I think they deserve
yours...

(taking his glass)

And I think you could use a
cup of coffee more than
this...I'll get you one...

...and we STAY ON CLAIRE as she rather commandingly
walks out of the den...

ANOTHER ANGLE

...as Maddie, David and Bower all watch her leave...
a pause, then...

DAVID

(impressed)

She'd make a great mom...

...and then instantly apologizing for what may
have been a slight...

DAVID

(to Maddie - not
convincing)

Oh...You would too...

MADDIE

(ignoring David - to Bower)

You're lucky you have someone
like that to help you now...

BOWER

(nodding)

I know...she's been wonderful
...she arranged all this...the
funeral and everything...

(and then)

She has remarkable spirit...
and she's so...so kind...always
has been...I've often wished
Elaine could have been more
like her...

DAVID

It must have been tough on
you to tell her...

...and Bower pauses for a moment...then, looking up...

BOWER

Tell her what?

DAVID

About what happened that night
at the cabin...

BOWER

(confused)

But...I didn't tell her...

(and then)

You guys didn't tell her?

(CONTINUED)

CONTINUED:

305

MADDIE

(to David)

I didn't tell her! Did
you tell her?

DAVID

I didn't tell her...

...and as the dawn-comes-up-like-thunder-over-China...

MADDIE

(recalling)

..."someone would have had
to dig up the body..."

DAVID

(also recalling)

...hide it somewhere...
recreate her identity"...

BOWER

(realizing)

Oh my god...those phone calls
...Elaine's voice...it was
her...

MADDIE

But we saw the woman drive
off a cliff!

DAVID

No!...We saw a woman drive a
car around a bend...out of
sight...then we saw the car
go off a cliff...

...and Bower is STARING toward the door...

BOWER

(starting to boil)

...It was her the whole time...

(then, incongruously
happy)

I'm not crazy! I did kill
Elaine!

DAVID

(to Maddie)

Don't you love a happy ending?

(CONTINUED)

CONTINUED:

305

MADDIE

But it doesn't make sense!
If she knew you killed her,
why not just turn you in?
Technically, you're off the
hook now...Why go through
the charade?...

DAVID

Yeah. I hate charades...

BOWER

(more and more enraged)
Why send someone to prison
when you can torture them
slowly...painfully...until
they're nothing but an
insane heap of twisted
emotions?

DAVID

He's got a point there...
(and then)
Maybe she wouldn't be such
a great mom...

BOWER

(half to himself)
I may be "innocent" now...
but I'm sure Claire's plan
has only just begun...

DAVID

(rolling his eyes)
Oh no...

...and the room FALLS SILENT as...

CLAIRE

306

...WALKS IN...smiling...holding a tray of coffee...

CLAIRE

Here we are...

...but she stops...and we see...

CLAIRE'S POV

307

...Bower...David...Maddie...all STARING at her...
KNOWING...and we see that...

CLAIRE

308

...KNOWS they KNOW...and she FREEZES in the doorway...

ANOTHER ANGLE

309

...as Bower RISES and SLOWLY APPROACHES her...

BOWER

You knew I killed Elaine...

CLAIRE

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

BOWER

(not hearing her)

...you knew the whole time
...and you came over here...
and you held my hand...and
you said...

(a sarcastic rendering)

"Don't worry, Jim...We're
going to find her..."

(and then)

Meanwhile you were making
a lot of midnight phone
calls...

...and she STEPS BACK as he comes CLOSER...

BOWER

(continuing)

...running through my house
...moving Elaine's things
around...trying to drive me...

...and only the tray of coffee separates them now...

BOWER

(closing in)

You knew I killed Elaine...

...and for a moment we're not sure if he's going to
crack up or break down...then suddenly...with RENEWED
ENERGY...

BOWER

(continuing)

...And now I'm gonna go for
a clean sweep!...

(CONTINUED)

CONTINUED:

309

...and as he LUNGES for her throat...she DROPS the tray of coffee in front of her...BLOCKING him... and she TAKES OFF as the tray CRASHES...throwing hot coffee all over Bower's legs...

ANOTHER ANGLE

310

...as a startled David and Maddie RUSH to Bower, who is hopping in pain...

BOWER

(rubbing his legs)

...God she's mean...

...and before David and Maddie can stop him he lights out after her...

MADDIE

I think he's had it...

DAVID

I think she's had it...

and they RUN AFTER...

BOWER

311

...RUNNING through the foyer...KNOCKING ASIDE amazed mourners...and he sees...

CLAIRE

312

...blocked from the front door by a large group... she looks the other way and RUNS UP the WIDE, ELEGANT STAIRWAY...and...

BOWER

313

...Chases after her, while...

DAVID AND MADDIE

314

...RUN through the foyer...past all the teary eyed mourners...most of whom are young, handsome men... and as they pass by the AMAZED...INDIGNANT faces...

DAVID

(to mourners)

Don't be alarmed...just an old family custom...after the funeral you chase the bereaved around the house...

...and we...

CUT TO:

CLAIRE

315

...at the top of the stairs...and she looks down a LONG...WIDE HALL...with DOORS on either side... obviously leading into separate rooms...and she RUNS down the hall and randomly STEPS INTO one... CLOSING the door behind her...and then...

BOWER

316

...reaches the hall...and looking down the long line of doors, he randomly runs inside a different one...and then...

DAVID AND MADDIE

317

...appear from the stairs...and they look down the long hall, and...

DAVID

You take that side...I'll take this side...

...and they split...running into the first opposite doors... and we find...

DAVID

318

...running into a bedroom...finding TWO GRIEVING WOMEN sobbing on the edge of the bed...

DAVID

Have you seen Mr. Bower?

WOMAN

(through her tears)

He went that way...

...and she points to an ADJOINING door...and he races in that direction...meanwhile, in...

THE HALL

319

...we see Claire run frantically out of one room and across the hall into another room...a beat, then Bower comes out of the room next to her...looks around ...then runs across the hall to the room she just left... and the second he's gone, David runs out of the room Bower just left...and crosses the hall into a room no one ran into...followed shortly by Maddie running across the hall to the room David just left...and then Claire and Bower both open doors on opposite sides...at opposite ends of the hallway...see each other ...and Claire jumps back into the room as Bower runs after her...and...

DAVID 320
 ...runs out of one room into the hall...and...
 MADDIE 321
 ...runs out of one room into the hall...and...
 DAVID AND MADDIE 322
 ...collide...knocking each other over...

DAVID
 What are you doing on that
 side? That side is my
 side!...

MADDIE
 No...this side is your side
 ...that side is my side...

...and they are interrupted as, in the background,
 at the opposite end of the hall...we suddenly see
 Claire run across the hall SCREAMING...followed
 shortly by Bower...and they disappear...

DAVID
 (to Maddie)
 We'll decide about the
 sides later...

...and they're UP and OFF...and...

CLAIRE AND BOWER 323

...are at opposite sides of a BED in one of the rooms...
 Claire is DODGING from side to side...trying to
 outmaneuver Bower...through all this, TWO ELDERLY,
 FEMALE MOURNERS sit at the edge of the bed sobbing...
 oblivious...

CLAIRE
 Jim...please...you don't
 understand...

BOWER
 Oh yes I do...you lying...
 conniving little snake!...
 You thought you could take
 your own revenge for Elaine!

(CONTINUED)

CONTINUED:

323

...and as he RUNS AROUND the bed to catch her...Claire SCREAMS...and JUMPS onto the bed...RUNNING across and inadvertently knocking the two old ladies on the floor... and Bower is about to chase after her...but stops to pick them up...and as he places them on the bed like two children in a highchair...

BOWER

(his eyes after Claire)

...God she's mean!...

...and we STAY with BOWER as he runs out into the hall... after Claire...just before...

DAVID AND MADDIE

324

...skid up to the room...in time to see him disappear into another room...

DAVID

(re: now empty room)

Guess we don't have to go in there now...

...and they FOLLOW across after Bower...and we see...

THE HALL

325

...Claire...followed by Bower...followed by Maddie... followed by David...as they run across to one room... out of the next door and across to the other room... all the way down the hall like a long snake whipping its tail around...and then for no reason the FOUR GRIEVING MOURNERS suddenly appear at different doors and race across the hall to different rooms...and we see...

INSERT - THE JUNE TAYLOR DANCERS

326

...a kaleidoscopic view...and then return to...

CLAIRE

327

...SKIDDING to the stairs at the end of the hall... and skidding up against her is Bower...BUMP...David... ...BUMP...Maddie...BUMP...and Bower is PRESSED AGAINST HER...and his hands go AROUND HER THROAT...and he's SHAKING her while DAVID and MADDIE try to PULL HIM OFF...

BOWER

(screaming)

How could you do this to me!!!

(CONTINUED)

CLAIRE
(screaming back)
I didn't do it to you!
I did it for you!...

CLOSE ON CLAIRE AND BOWER

328

...and something in her voice causes him to stop shaking her...and he STEPS BACK...dropping his hands...

BOWER
What do you mean, "for me"?...

CLAIRE
Elaine called me that night...
before you came...she asked
me to come up...When I got
there...no one was inside...
I went around back...then I
saw you...

(her voice lowers)
...carrying her...

(a pause, then)
I knew that...you couldn't
have meant to do it...and
that you couldn't live with
it...and that sooner or
later...you'd confess...
(and then)

...So I decided to make you
believe you had never done
it...that she was still
alive...

ANGLE TO INCLUDE DAVID AND MADDIE

329

...still HOLDING onto Bower...taking this all in...

BOWER
(amazed confusion)
But why?...

CLAIRE
(softly exasperated)
Don't you know why?...

CLOSE ON CLAIRE AND BOWER

330

...a veil being lifted...

CLAIRE
(continuing)
I'd lost Elaine...I couldn't
stand to lose you too...

(CONTINUED)

CONTINUED:

330

...and she LOOKS DOWN...almost shy...

CLAIRE

(continuing)

I knew I would never take
Elaine's place in your
life...

(looking up)

...but I also knew no one
could ever take your place
in mine...

ANGLE TO INCLUDE DAVID AND MADDIE

331

...and all eyes are on Claire...

MADDIE

(to Claire)

You mean you did it because
...you love him?...

...and Claire confirms this with a very SMALL NOD...
then...

DAVID

(quietly to Maddie)
That's sick...

MADDIE

(quietly to David)
That's sweet...

...and Bower takes a STEP toward Claire...hesitantly
EXTENDING his HANDS...

BOWER

(obviously re: Elaine's
death)

Claire...I'm so sorry...

...and his eyes are filled with remorse and admiration...
as we move...

CLOSE ON HIS HANDS

332

...outstretched...and as her delicate hands slip into
his, we...

SHOCK CUT TO:

THE SAME HANDS

333

...only now BOWER'S HANDS ARE CUFFED...and we MOVE BACK to see he and Claire...as they face each other in front of a SQUAD OF POLICE CARS...and as they are led to separate squad cars...they share one final look...certainly not a happy look...but an ACCEPTING look...it's an I'm-going-to-Siberia-but-I'm-not-going-alone look...and as the CAR DOORS SHUT, we see...

DAVID AND MADDIE

334

...standing nearby...watching...almost like they're saying goodbye to relatives after Thanksgiving...and as David puts HIS ARM AROUND HER SHOULDER...

DAVID
(waxing philosophical)
Ain't love strange?...

..and she PICKS HIS HAND OFF her shoulder and DROPS it...

MADDIE
Not that strange...

ANOTHER ANGLE

335

...as they TURN...WALKING BACK to the house...

DAVID
(apologetic)
Maddie...remember what I said about you being lucky you're so pretty...

MADDIE
(stiffly)
Yes...

DAVID
Well...I didn't mean it...

MADDIE
(softening)
You didn't?...

DAVID
Nah...

(CONTINUED)

CONTINUED:

335

...and they WALK for a beat, then...

DAVID

(smiling)

...You're not that pretty...

...and as David WALKS ON...and Maddie AIMS A WELL-PLACED,
SWIFT KICK...we...

CUT TO BLACK:

END OF ACT FOUR