

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

"YOURS, VERY DEADLY"

written by

Roger Director

FIRST DRAFT

ACT ONE

FADE IN:

EXT. HOUSE - NIGHT 1

...a well-to-do home in a fancy residential section...and it's all LIT UP...and from inside we can HEAR party MUSIC... and LAUGHTER...and HAPPINESS...

ANOTHER ANGLE 2

...as we MOVE closer...through the shadows on the lawn... until we're CLOSE ENOUGH to SEE in through the windows to observe the well-dressed party goers inside...and we HOLD ...WATCHING THEM...and then...

SHOCK CUT TO:

INT. HOUSE - NIGHT - ON A CAKE 3

...being WHEELED on a PASTRY CART...and the cake reads HAPPY ANNIVERSARY...and as the cart moves along we...

CUT TO:

PATIO - NIGHT (CONTINUOUS) 4

...as THE CAKE is WHEELED IN by a HOUSEKEEPER...and there are a few dozen GUESTS, drinks in hand, having a great time... as the CART passes them they turn and SMILE and look toward...

A MAN (KEN WOODS) 5

...mid-forties...it's his home...despite his wealth, he's a rough-hewn, gruff sort of man with little polish...waving a drink in his hand as he's talking to two guests...and he turns and sees...

ANGLE 6

...as the CAKE is wheeled toward WOODS...and he BRIGHTENS at the sight...

WOODS

Oh my...lookee here...

(to onlookers,
regarding his
cake)

Isn't it beautiful...

(MORE)

(CONTINUED)

CONTINUED:

6

WOODS (cont'd)
(looking around
the crowd and
calling)
Gail...c'mere, honey...

ON GAIL

7

...his wife...a few years younger than KEN...now looking
toward him and smiling...

GAIL
Okay.
(and then;
to the people
she's been
speaking with)
Excuse me...

...and as she turns to go...

ANGLE

8

...as GAIL joins her husband by the CAKE...and he gives her
an enthusiastic KISS ON THE CHEEK...and he puts his arm
around her...

KEN
(to the
guests)
You're all invited to our
twenty-fifth...

...and as the GUESTS APPLAUD...

GAIL AND KEN

9

...smile at each other...and then KEN motions for everyone to
gather around...

KEN
Squeeze in, everybody -- I
want one for the album...

ANGLE

10

...as the guests group around the anniversary couple and...

ANOTHER ANGLE

11

...one of the HOUSEKEEPERS stands a few feet off and as...

(CONTINUED)

CONTINUED:

11

KEN
(instead of
saying cheese)
Chihuahua.

...she snaps a PICTURE of everybody...

KEN AND GAIL

12

...as KEN reaches into his SPORTJACKET...

KEN
For weeks I've been thinking,
what do I get the woman who
has everything for this
occasion...

(pulling out
two envelopes;
holding them
aloft; beaming,
he hands them
to a SMILING
GAIL)

How's this...second honey-
moon, first class, around-
the world for six months...

...and as the guest react with impressed oohs and aahs...

GAIL

13

...looks at the tickets...and then...

ANGLE

14

...as GAIL kisses her husband...

GAIL
Thank you, darling...

and then...

KEN
Alright, let's pop some
champagne corks.

...and as a HOUSEKEEPER begins cutting the CAKE...

GAIL 15
...seems lost in thought...

ANOTHER ANGLE 16
...as GAIL excuses herself and inches her way from the crowd...
while...

KEN 17
...is still consumed by the champagne cork he's working...and
as it POPS...

SHOCK CUT TO:

INT. BEDROOM - NIGHT 18
...as GAIL BURSTS IN...she's UPSET...and she MOVES TO HER BED...
and she CRUMPLES THE TRAVEL TICKETS in her hand...

CLOSER 19
...as GAIL sits there...until she UNLOCKS HER NIGHTTABLE
...and she PULLS OUT A LETTER...

ANGLE 20
...as GAIL TAKES OUT THE LETTER...and she unfolds it and begins
READING...

ON THE LETTER 21
...it's typed...and what we can see of it reads: Sometimes,
my darling, late at night, I regret bitterly that circumstances
have kept us from being together to share our love. If anything
should ever upset you -- ever -- promise to read this letter
and think of me and know there is someone who also feels your
pain.
...and the letter is signed...Paul...

ON GAIL 22
...looking up from the letter...and she wipes her tears...

CUT TO:

EXT. HOUSE - NIGHT 23
...we can SEE the party still BUZZING...and then...

PICK UP A MAN - (PAUL MACY) 24

...standing outside and staring in with overwhelming curiosity...he's somewhere in his 30s...STRIKINGLY HANDSOME... but with an EDGINESS about him...and after a moment he turns away from the house...

WITH MACY 25

...walking down the sidewalk and reaching a CORNER...and he STOPS...and he DIGS INTO HIS POCKET...

CLOSER 26

...as MACY pulls out an ENVELOPE...and he looks at it for a second...and then he turns toward...

A MAILBOX 27

...and MACY deposits the letter...

CLOSE ON THE MAILBOX 28

...as the deposit drawer WHAPS SHUT...and then, in the night silence, all we HEAR is the SOUND OF MACY'S FOOTSTEPS along the sidewalk as they RECEDE INTO THE DISTANCE...and we...

DISSOLVE TO:

INT. BLUE MOON INVESTIGATIONS - MORNING 29

CLOSE ON A BOOK

...entitled "The Art of Concentration"...and we PULL BACK to SEE it's being held in the hands of...

DIPESTO 30

...reading at her reception desk...but every few seconds she anxiously looks up from the book...CRANES HER NECK to see out the front hallway...and she goes back to her book...but she keeps losing her place...suddenly, just as she's buried her head in the pages again...

ANGLE -- THE FRONT DOOR 31

...walking in, one of the firm's newest hires...BURT VIOLA... and he tilts an incandescent smile toward Dipesto...

BURT
(musical)
Good morning, Agnes...

ON DIPESTO

32

...a meltdown...

DIPESTO
(purring)
G'morning, Burt.

ANGLE

33

...as BURT APPROACHES her desk...and he looks into her eyes for
a long moment...and then he speaks...

BURT
I didn't sleep the whole
night, Agnes...

ON DIPESTO

34

...a touch embarrassed...then she looks up at him...

DIPESTO
Me neither.

...but they're interrupted by the PHONE RINGING...

ANGLE

35

...as DIPESTO ANSWERS...

DIPESTO
(to Burt)
Excuse me...
(and then;
into phone
receiver)
Blue Moon Investigations,
The Price-Chopping Peepers...
Hubby go out for a drive?
Still waiting for him to arrive?
Two ninety-nine ninety-five --
We'll find him, if he's alive...

ANOTHER ANGLE

36

...as Burt slowly glides around Dipesto's desk...her eyes
following him all the way as she recites her ditty...

DIPESTO (cont'd)
Our low cost alarm system's
brand new...

(CONTINUED)

CONTINUED:

36

..as BURT creeps behind Dipesto...

DIPESTO (cont'd)
(increasingly
distracted by
Burt)

We wire your doors...your
locks...windows, too...

...and one of BURT'S HANDS "walks" up Dipesto's arm and grabs
a shoulder...

DIPESTO (cont'd)
So no one gets in, not even you...

...and BURT'S OTHER HAND "walks" up and takes Dipesto's other
shoulder...

DIPESTO (cont'd)
(carrying on,
despite the
distraction)
Call, call, call us guys...

ANOTHER ANGLE

37

...as Burt swivels Dipesto's chair around so that she's facing
him...

DIPESTO
Don't let anyone break in by
surprise...

...and BURT, doing an A+ Valentino, wrenches the phone from
Dipesto's weakened grasp...and he hangs up...and they
kiss...

ANGLE

38

...as the employees sit at their desks...staring at
Dipesto and Viola as...

DIPESTO AND VIOLA

39

continue to kiss...until we HEAR a woman clearing her
voice...and they SNAP APART and turn to SEE...

MADDIE AND DAVID

40

...who've just entered, looking on...and then glancing at each
other...she's surprised...he can't conceal a sloppy grin on his
face...

(CONTINUED)

CONTINUED:

40

DAVID
(joking;
to Dipesto
and Viola)

What's the matter with you
two - didn't you ever hear
of the fire escape?

FAVORING DIPESTO

41

...recovering...

DIPESTO
Good morning, Miss Hayes...
Mr. Addison...

(picking up her
call slips;
to Maddie)

The Times called. They wanted
to know if we had a subscrip-
tion. I said yes and told
them to call back later...and
the poolman says your filter's
shot, his brother-in-law can
get you a new one for cheap
...but he needs a go-ahead.
Want me to call him?

DAVID AND MADDIE

42

...silent for a moment...and then Maddie looks from DIPESTO
to...

ANGLE -- THE EMPLOYEES

43

...who, correctly interpreting Maddie's glance, scramble
furiously back to paperwork and typing as...

ANOTHER ANGLE

44

...as Maddie turns back to Dipesto...

MADDIE
Thank you, Agnes.
(and then)
Could I see you in my office
please?

DIPESTO AND VIOLA

45

...as Dipesto slides off her chair...

DIPESTO
Anything you say.

DAVID AND MADDIE 46
...as Maddie turns to David...and then...

ANGLE 47
...as MADDIE AND DIPESTO move toward MADDIE'S OFFICE...
while...

DAVID 48
...looks on silently...and...

VIOLA 49
...watches...and...

THE EMPLOYEES 50
...have stopped working again...and they all look at...

MADDIE'S OFFICE DOOR 51
...where she and Dipesto pause...and as Maddie opens it
to let Dipesto pass inside she looks back toward...

ANGLE -- THE OFFICE 52
...frozen still...you could hear a PIN DROP...and as
Maddie and Dipesto enter Maddie's office...

INT. MADDIE'S OFFICE - DAY (CONTINUOUS) 53
...as MADDIE and DIPESTO enter...and MADDIE points to the
sofa...

MADDIE
Have a seat, Agnes.

ON DIPESTO 54
...as she flops onto the couch...slightly worried...as...

ANGLE 55
...MADDIE drops her things on her desk and returns toward
the sofa...trying to think how to handle this...

ANOTHER ANGLE 56
...as MADDIE stands over...

DIPESTO 57
...looking hesitantly up at...

MADDIE

58

...and then...

MADDIE

Agnes, would you mind explaining to me what was going on out there just now?

(and then)

And how come I didn't know anything about it?

ON DIPESTO

59

...sort of helpless...

DIPESTO

I didn't know too much about it myself 'til just now, Miss Hayes.

ON MADDIE

60

...SURPRISED...

MADDIE

You didn't?

ON DIPESTO

61

...shaking her head...

DIPESTO

Sort of.

(and then)

It just happened. Whoosh.

(and then)

ON MADDIE

62

...taking this in...still not knowing what to think...

MADDIE

Really. Sounds like that's putting it mildly.

ANGLE

63

...as Dipesto suddenly BOUNCES UP off the sofa...she's worked up...

(CONTINUED)

CONTINUED:

63

DIPESTO

I know what you're going to say, Miss Hayes. You're going to say that sort of thing has no place in our office. You're going to say it distracts the employees. Keeps them from working, and doing what little they do to earn the generous salaries you bestow on them. You're going to say you count on me to set a good example for all the other worker bees...you're going to say how surprised you are at me.

...and DIPESTO STOPS and searches MADDIE'S EYES...

ON MADDIE

64

...just looking at DIPESTO for a long time...and then...

MADDIE

(calmly)

That's some of what I was going to say.

ON DIPESTO

65

...not backing down...

DIPESTO

I'm sorry. But I just want to say one more thing, Miss Hayes.

(a deep breath;
and then)

I enjoyed it.

ON MADDIE

66

...looking at Dipesto...and slowly smiling a big smile...
and she HUGS HER...

MADDIE

I'm happy for you, Agnes.

DIPESTO

You are?

(CONTINUED)

CONTINUED:

66

MADDIE

(nods)

I didn't have the vaguest
idea you two were an item.

ANGLE

67

...as DIPESTO sits down again...and MADDIE sits down on the
adjoining sofa...

DIPESTO

It was almost love at first
sight. Last week I showed
Burt how to fill in his time
card for the first week here
...and, well, one thing just
led to another.

MADDIE

I hired myself a pretty fast
worker.

DIPESTO

Last night we went out to
dinner, and we sat there not
saying anything, just looking
at each other. We both knew.

(and then)

But I'm sure you've been swept
off your feet before,
Miss Hayes...

ON MADDIE

68

...no other way to respond...

MADDIE

Oh yes.

ON DIPESTO

69

...breaking into a grin...

DIPESTO

You know how it is -- you
can't wait to see him everyday?

ON MADDIE

70

...ambivalent...

(CONTINUED)

CONTINUED:

70

Right...

MADDIE

ON DIPESTO

71

...glowing...

CONTINUED:

71

DIPESTO

His voice is music to your
ears...

ON MADDIE

72

...a sigh...

MADDIE

I suppose...

ON DIPESTO

73

DIPESTO

You understand?

ON MADDIE

74

...taken off guard...

MADDIE

Yes. Sure.

(and quickly
correcting
herself)

I mean no...I mean --

...and SUDDENLY we HEAR her office being kicked open...

ANGLE

75

...as DAVID strides into her office...and he's HOLDING A GLASS
he's obviously been trying to listen through the door with...

DAVID

Could you speak up? If
I can't hear how'm I gonna
tell everyone else?

ANGLE

76

MADDIE

(to David)

Excuse me, did you ever hear of
privacy?

DAVID

Sure -- Supreme Court just
ruled it unconstitutional.

ANOTHER ANGLE

77

...as David gives DIPESTO the once over...

DAVID

Hmmm, no visible bruises...

(and then)

Dr. Hayes is an expert
at torture.

...and Maddie stares at David...and then, turning
to Dipesto...

MADDIE

Agnes, why don't we finish
our talk later? In
private.

DIPESTO

Whatever you say, Miss Hayes...

ANOTHER ANGLE

78

...as DIPESTO crosses toward the door...and as she passes...

David, he SMILES AT HER...

DAVID

(to Dipesto)

I'm happy for you, Agnes

DIPESTO

I'm happy for you too.

...he can't figure out what she means...and as she EXITS...

ANGLE

79

...as MADDIE stands...and she moves toward her desk...

MADDIE

I take it you assumed I was
going to rain on her parade.

DAVID

For one innocent kiss?
Heavens no.

ON MADDIE

80

...busying herself...leaning over her desk...opening her
BRIEFCASE...

(CONTINUED)

CONTINUED:

80

MADDIE

Trust me. I'm perfectly happy
for her. Perfectly happy.

ANGLE

81

...as DAVID perches on the edge of her desk...

DAVID

I can see. It would be
impossible for anyone to be
more perfectly happy for her
than you are.

MADDIE

Right. And if that smirk
refers to the slight reserva-
tion in my voice, I happen to
run a business where physical
intimacy on the job is not
condoned.

DAVID

(ironic)

No kidding?!

...and she pulls a sheaf of PAPERS from her BRIEFCASE...
and as she HEADS for the door...

CUT TO:

ANGLE -- MADDIE'S OFFICE DOOR

82

...as MADDIE emerges...PAPERS in hand...DAVID by her side...

MADDIE

(to David)

So let's just ignore what
happened - and not make a
big deal of it.

DAVID

(shakes his head;
disappointed)

You mean we're not gonna
flog Burt and Agnes?

ANOTHER ANGLE

83

...as MADDIE approaches Dipesto's desk...holding out the
papers...

(CONTINUED)

CONTINUED:

83

MADDIE

Ms. Dipesto, something to
type...

...and she and DAVID stop and look as...

DIPESTO 84
...is busy making a tiny, giggly, surreptitious wave at...
VIOLA 85
...who waves back similarly...
MADDIE AND DAVID 86
...watch this...and then...
ANGLE 87
...as DAVID and MADDIE do an about-face to talk privately...

DAVID

I know what you're thinking.
If this keeps up, soon it'll
just be one big orgy at Blue Moon.
(and then)
I'll order some red lights.

MADDIE

(regarding Dipesto
and Viola)

David, is it too much to ask
that we try and maintain
business as usual around here?

DAVID

Got me. Have we ever had any
usual business?

...and then, from behind...

WOMAN'S VOICE (O.S.)

Excuse me, please --

...and DAVID and MADDIE turn to see...

GAIL WOODS 88

...standing there...her brow knitted...

GAIL

My name is Gail Woods.
(and then)
I'm desperate.

TIME CUT TO:

INT. MADDIE'S OFFICE - DAY

89

...and we hear, in mid-conversation --

GAIL'S VOICE

It seemed harmless enough when it started. I remember I came home one afternoon, and I put the groceries on the counter and there was this pale yellow envelope mixed in with the bills...addressed to me.

(and then)

The first letter was so... gallant...and romantic...

(and then)

...I'd been married for twelve years...

...under which, we've MOVED to see MADDIE, DAVID and GAIL seated...

MADDIE

90

...making some notes on a legal pad...looking up...

MADDIE

So you responded?

ANGLE

91

...as GAIL nods...

GAIL

It seemed perfectly safe.

(and then)

Besides, I was flattered. I wanted to.

ON DAVID

92

DAVID

How long ago was that?

ON GAIL

93

GAIL

Three years.

DAVID AND MADDIE

94

...exchange a look...raised eyebrows...turning back to GAIL...

(CONTINUED)

CONTINUED:

94

DAVID
So you've had a long
correspondence...

ANGLE

95

GAIL
(nods)
Dozens of letters. It
developed into quite an
affair.

...and she reaches into her pocketbook and pulls out a packet
of letters...

ANOTHER ANGLE

96

...as GAIL places the letters on MADDIE's desk...and Maddie
picks them up...under which --

GAIL
If you promise not to lose
this...You can read them if
it will help.

DAVID
Does your husband know about
it?

GAIL
I keep the letters locked
away. And I don't use carbon
paper, no.

ON MADDIE

97

MADDIE
What do you want us to do,
Mrs. Woods?

ON GAIL

98

GAIL
End it. Please. It's gotten
way out of hand and I don't
know what to do.

ANGLE

99

DAVID
Easy. Stop writing to him.

(CONTINUED)

CONTINUED:

99

GAIL
That hasn't worked.
(and then;
a big sigh)
Somehow he found out I was
leaving town for six months.
He wants me not to go. He's
demanding that I leave my
husband and come to him.
I'm not ready to do that. He
sounds pretty threatening.

...and she looks worriedly at...

DAVID AND MADDIE

100

MADDIE
We can go to the police.

GAIL
This can't be made public.
Can't you two go to him and
make him stop? Isn't that
the kind of thing you do?
(and then)
I'll pay whatever you want,
just say you'll help me.
This has all turned out so
horribly...

...and she begins to CRY...

DAVID AND MADDIE

101

...watch her...and then...

ANGLE

102

...as DAVID hands GAIL a TISSUE...

ON MADDIE

103

MADDIE
We'll try our best,
Mrs. Woods.

ON GAIL

104

...daubing her eyes...

(CONTINUED)

CONTINUED:

104

GAIL

Thanks.

ANGLE

105

DAVID

Shouldn't be too hard. We'll pay him a little visit and deliver the message. That should get results.

MADDIE

(her pad and pencil poised)

Where can we find him, Mrs. Woods? Give us some background.

ON GAIL

106

...shaking her head...

GAIL

I don't have the vaguest idea. (and then;) I've never laid eyes on the man.

ON DAVID AND MADDIE

107

...they exchange a look...

CUT TO:

BLACK

END OF ACT ONE

ACT TWO

FADE IN:

INT. BLUE MOON BMW - EARLY MORNING - DAVID AND MADDIE 108

...he's driving...somewhere downtown...and he SUDDENLY HOLDS
A CANDY BAR up to his mouth...TEARS away the WRAPPER with
his TEETH...and takes an eager bite from it...

DAVID
(chewing)
Don't you love these early
morning jobs?

...and he proffers the gooey stump to...

MADDIE 109

...tired...being interrupted in mid-yawn...and she looks
sickened by what he's eating...

MADDIE
(no thank you)
No thank you.
(and then;
a sigh)

ANGLE 110

...as DAVID glances over at her...

DAVID
Look at the bright side, who
says he's gonna pick up his
mail today?

ON MADDIE 111

...looking at him...

MADDIE
What do you
mean?

ANGLE 112

DAVID
Maybe he won't visit the Post
Office 'til tomorrow...or the
(MORE)

(CONTINUED)

CONTINUED:

112

DAVID (cont'd)
day after...Just think, for
who knows how many of the next
mornings, I'll be the first
face you see.

MADDIE
I can die happy.

DAVID
This is great practice, isn't
it? When we start showering
together which side do you
want me to scrub first?

MADDIE
(suppressing
another yawn)
I'll pay the cover charge, but
I'm sorry I'm not a very good
audience right now --
(and then)
I was up half the night
reading those loveletters.

ANGLE

113

...off the sympathetic tone in MADDIE'S VOICE...

DAVID
Yeah, poor Gail Woods.

MADDIE
(agreeing)
Poor Gail Woods.

DAVID
Jukebox took her quarter
and she never got to hear a
song.

ANGLE

114

MADDIE
Translation?

DAVID
She didn't do anything. She
(MORE)

(CONTINUED)

CONTINUED:

114

DAVID (cont'd)
and this guy never even put
two straws in the same
milkshake.

ANOTHER ANGLE

115

...as MADDIE looks at DAVID...

MADDIE
You wouldn't think that if
you read his letters.

ON DAVID

116

...looking at her...

DAVID
Can't get pregnant from a
letter.

ON MADDIE

117

...a serious moment...and then...

MADDIE
Well, they made me cry.

ON DAVID

118

...taking this in...

ON MADDIE

119

...noticing his look...

MADDIE
A love letter is a very
special thing. I don't
know a woman who doesn't hang
onto them her whole life,
tucked away in back of her
dresser somewhere.

ON DAVID 120
...a glance at her...a silent question...

ON MADDIE 121
...a glance at him...nodding...

MADDIE
Boxes.

ON DAVID 122
...he should have guessed...

ANGLE 123

MADDIE (cont'd)
Paul's are so tender and
passionate.
(and then)
To think two people who never
met could communicate like
that...

DAVID
...Probably why they could...

MADDIE
...So don't tell me there
wasn't anything between
them...

DAVID
...Even though the only fluid
that passed between them was ink.

ON MADDIE 124
...casually dismissive...looking out the window...

MADDIE
Never mind, David. Let's skip
it. Love letters aren't
exactly your speed, are they?
It's just sissy stuff, right?

ON DAVID 125
...turning sharply to her...

(CONTINUED)

CONTINUED:

125

DAVID

'Ey, lady, I've written a couple doozies in my time.

ANGLE

126

...as MADDIE studies him for a moment...

MADDIE

I'm genuinely surprised.

DAVID

I even committed one to memory.

(highly
declamatory;
after clearing
his throat)

I never thought I'd be writing to tell you this, but recently something happened I just had to share with you. I work in a shoe store and you'd be surprised at how many attractive amputees shop there.

(stopping and
looking at
Maddie)

...and Maddie shakes her head with disgust...

MADDIE

Who'd you write that to?

DAVID

(grinning)

Penthouse.

ON MADDIE

127

...abruptly withdrawing...crossing her arms...

MADDIE

Fine. Make fun.

(and then)

The point is lost on you,
isn't it?

ON DAVID

128

...a satisfied smile on his lips...a shrug...

(CONTINUED)

CONTINUED:

128

DAVID
whoever said ignorance was
bliss was pretty smart.

CUT TO:

INT. POST OFFICE - DAY - CLOSE ON A WANTED POSTER

129

ANGLE

...as DAVID turns away from studying it...

WITH DAVID

130

...as he transits the LOBBY...moving to...

MADDIE

131

...who's seated against a WALL...scribbling on a piece of
paper...

ANGLE

132

...as DAVID leans in over her...

DAVID
Your turn for lunch now. I'll
stand watch.

ANOTHER ANGLE

133

...as MADDIE briefly glances up at him...

MADDIE
How were the wanted posters?

ON DAVID

134

...smiling...

DAVID
Not bad. Don Williams came up
with a couple new aliases...
Will Donley and Don Will. Ray
Jeffries extended his armed
robbery spree into Northern
Alabama.

ANGLE

135

MADDIE
Have you broken into the top
ten yet?

(CONTINUED)

CONTINUED:

135

DAVID
Workin' on it.
(and then;
looking at
what she's
writing)
What are you working on?

ON MADDIE

136

...turning toward him...folding the paper and putting it into
her pocketbook...

MADDIE
I've written to my mother.
And to my father. And to my
Aunt Grace.

DAVID
Why don't you just call them?

ANGLE

137

...as MADDIE stands...

MADDIE
And when I get back I'm going
to write my will.

DAVID
Leave me something.

MADDIE
Leaving you right now is all
I'm planning on.
(checks her watch)
It's one-thirty. This place
is making me suicidal.

DAVID
I know you -- You just can't
wait to get back to that
office orgy can you...?

ANOTHER ANGLE

138

...as they WATCH several different people drift by...headed
toward a bank of POST OFFICE BOXES along a far wall...and

(CONTINUED)

CONTINUED:

138

now DAVID squints at one in particular...under which...

DAVID

--But cheer up, I think maybe
our mystery guest is about to
sign in.

...and they look toward...

THE POST BOXES

139

...where a MAN in a WINDBREAKER is working the combination
on a box...and he OPENS THE BOX...and he PULLS OUT A GREEN
ENVELOPE...and closes the box...and we can SEE THE NUMBER
ON THE BOX -- 2000...

DAVID AND MADDIE

140

...watch...

MADDIE

That's our man. That's the
box number we want.

RESUME - THE POST BOX

141

...as the MAN turns...and we can see it's MACY...

ON DAVID AND MADDIE

142

...eagle-eyed...

ANGLE

143

...as MACY carries his letter away from the bank of post
office boxes...and...

ANOTHER ANGLE

144

...as DAVID and MADDIE watch...

MADDIE

...and that's the green
envelope we told Gail to send.

...and MACY heads for...

THE POST OFFICE EXIT

145

...where MACY exits...and...

DAVID AND MADDIE

146

DAVID
Vamos muchachos.

...and as they head after MACY...

CUT TO:

EXT. POST OFFICE - DAY - DAVID AND MADDIE

147

...as they hustle out of the building and squint into the sunlight...and they look around...

MADDIE
(pointing)
There...

CUT TO:

THE SIDEWALK

148

...as MACY strides away around a corner...

DAVID AND MADDIE

149

...head after him...

ANGLE

150

...as DAVID AND MADDIE catch up to MACY...

DAVID
Excuse me, sir...

ANOTHER ANGLE

151

...as MACY turns to face them...

MACY
Yeah?

DAVID AND MADDIE

152

MADDIE
Could we talk to you for a second, please?

ON MACY

153

...nervously looking them up and down...

MACY
Why?

ANGLE

154

DAVID

David Addison and Maddie
Hayes, Blue Moon Detective
Agency.

MADDIE

Gail Woods hired us.

...and MACY blinks a couple times...and then, SUDDENLY, he
turns and SPRINTS OFF at full speed...

DAVID AND MADDIE

155

...taken a bit by surprise...Maddie turns frustratedly to
David...

MADDIE

Now what?

...but he's already taking off in pursuit...

DAVID

C'mon.

MADDIE

(calling after
David)

I'm wearing heels!

...and she takes off her shoes...and...

ANGLE

156

...as MADDIE dashes after DAVID and MACY...

CUT TO:

ANGLE -- DOWN THE SIDEWALK

157

...as MACY only gets a FEW YARDS before DAVID CATCHES HIM...
and DAVID grabs onto the back of MACY'S JACKET...

DAVID

Not so fast, Pablo...

ANOTHER ANGLE

158

...as MACY struggles to break free...

MACY

Get the hell off me -- !

(CONTINUED)

CONTINUED:

158

...and DAVID'S TUGGING has slowed down MACY...but DAVID can't quite CORRAL HIM...MACY'S too big and has too much momentum... and he simply drags David along the sidewalk...UNTIL...

ANOTHER ANGLE

159

...as MADDIE LEAPS ONTO MACY'S BACK...

MADDIE

Stoppit! Stoppit! You big jerk!

ANOTHER ANGLE

160

...as THE THREE OF THEM wobble along the sidewalk...passing onlookers...MADDIE slapping MACY with her pocketbook...

DAVID

We just want to talk to you, Paul.

MACY

Ow! Let go of me!

MADDIE

Stop running!

...and then...

THE THREE OF THEM

161

...stumble forward a few more steps...looking like some weird CIRCUS ACT...and then MACY trips and topples over...onto...

A SMALL FLOWER STAND

162

...manned by a LONE, OLDER MAN...and they sprawl into it... sending water buckets and bunches of flowers scattering...

OWNER

(dismayed)

Oh...oh...oh...

ANOTHER ANGLE

163

...as DAVID, MADDIE and MACY STAGGER TO THEIR FEET...breathing hard...

(CONTINUED)

CONTINUED:

163

MADDIE
(to stand owner)
Excuse us. This is official
business.

MACY
What the hell do you two want
with me?

DAVID
We want you to just listen
for a second.
(and he hands
a couple
twenty dollar
bills to the
stand
owner)

ON MADDIE

164

...catching her breath...

MADDIE
We know what you've been
doing, Paul.

ON PAUL

165

...confused and angry...

PAUL
How do you know my name?

ANGLE

166

MADDIE
We told you -- the letters...
between you and Gail Woods.
(nodding at
the envelope
he's still
clutching)
Like the ones you just picked
(MORE)

(CONTINUED)

MADDIE (cont'd)
up at the post office...like
the ones you've been sending
her for three years.

PAUL
I don't know what you're
yammering about.

DAVID
(cutting MACY
off)
Cut the bull.

MADDIE
Mrs. Woods hired us to tell
you...to convince you, once
and for all, it's really
finished.

ON MACY

167

...taking this in...

ON MADDIE

168

MADDIE
She's sorry. But it's got
to stop. You've got to
leave her alone.
(and then)
Will you?

ANGLE --

169

...the face-off...

MACY
You're way off base --

MADDIE
Please --

DAVID
(interrupting)
Forget it, Maddie...
(and he moves
closer to
MACY)
Maybe you'll understand
this.

ANOTHER ANGLE --

170

...as DAVID jabs a finger at MACY...

(CONTINUED)

CONTINUED:

170

DAVID

Gail Woods is an extremely wealthy woman, my friend. And this is your first -- and last -- nice warning. Next time Mrs. Woods files a complaint with the cops. And dials her five-hundred-buck-an-hour lawyer. And before you can say sealed with a kiss there's a court order stamped on your butt. And maybe a couple days in the slam besides. Capiche?

ON MACY

171

...staring at them for a moment...

ANGLE

172

MADDIE

What you wrote in those letters, Paul...

(quoting by heart)

-- no matter how lonely I feel, no matter what happens...I could never hurt you.

(and then)

I know you meant what you wrote. Meant it deeply. And I'm sorry this is coming from strangers. But, you're hurting Gail now. She doesn't want to leave her husband. You've got to give it up and get on with your life...

DAVID AND MADDIE

173

...fall silent...and they stare at...

MACY

174

...looking at them...breathing hard still...and then untensing a few notches...as if he's gotten the message...and we HOLD on him...and then we...

SHOCK CUT TO:

INT. BLUE MOON BMW - LATE AFTERNOON

175

...and MADDIE'S DRIVING...and DAVID'S relaxed...got his hands clasped behind his head...and he TURNS TO HER...

DAVID

So what're you going to do with it?

MADDIE

With what?

DAVID

The scratch-ola, the moolah...

ON MADDIE

176

...smiling...

MADDIE

...the money.

ANGLE

177

DAVID

Thirty-seven hundred dollars.

...and MADDIE brightens a little more...

MADDIE

Thirty-seven hundred...

DAVID

...subtract ninety-nine cents for new pantyhose...

MADDIE

Pretty easy day's work, wasn't it?

ON DAVID

178

...thinking for a second...

DAVID

Beats shoveling snow.

(and then;
chuckling)

'Ey, you looked like a female Willie Shoemaker on his back like that.

ANGLE

179

MADDIE

I did, didn't I?

...and they share a laugh...and then...

MADDIE

I just hope Paul finds some-
one else to write to.

(and then)

Maybe it wasn't such an easy
day -- not for Paul.

...and she looks at...

DAVID

180

DAVID

No second thoughts. We did
the right thing.

ANGLE

181

MADDIE

You think so?

DAVID

(nods)

Absolutely, you think this
guy Paul is Mr. Sensitive
Artist? Believe me, next
exit on his freeway was gonna
be blackmail.

MADDIE

(considers;
and then)

I suppose you're right.

DAVID

Never been righter...We didn't
break two people up -- we put
two people back together.

MADDIE

We bought Gail Woods a second
shot at the marriage, didn't
we? She made one silly
mistake and now she won't
have to pay for it.

(CONTINUED)

CONTINUED:

181

DAVID

That's the ticket. So whadya
say when we get through
spilling the good news to
Mrs. Woods, we tear off a
tiny piece of the check and
turn it into a celebration.

ON MADDIE 182

...thinking...and then...

MADDIE
Make you a deal.

ANGLE 183

DAVID
Yeah...

MADDIE
Tomorrow night.
(and then)
Tonight I want to get right to bed.

DAVID
Tonight, huh -- Guess I can
get free for that --

...but instead of reacting to that...MADDIE'S FOCUSED on
something down the road...

MADDIE
(concerned)
David -- what's that?

DAVID
(turning to
look)
What's what?

...as both their faces CLOUD at what they see...

CUT TO:

EXT. - STREET - EVENING (CONTINUOUS) 184

...as MADDIE pulls the BMW over and parks CURBSIDE...and
they EXIT THE CAR...and look --

DOWN THE STREET - WOODS HOUSE 185

...two police units on hand...LIGHTS FLASHING...a CORONER'S
VAN is BACKED UP INTO THE DRIVE...and we see COPS...and
BYSTANDERS held back behind POLICE LINES...

CUT TO:

DAVID AND MADDIE 186

...approaching...

(CONTINUED)

CONTINUED:

186

MADDIE
(to David)
This is the address.
I'm getting a terrible
feeling in my stomach.

ANOTHER ANGLE

187

...as DAVID AND MADDIE press in for a better view...

MADDIE
What's going on, David?

ANOTHER ANGLE

188

...as CORONER'S ASSISTANTS roll a GURNEY out of the house toward the CORONER'S VAN...and the GURNEY clearly holds a BODY...under which, we HEAR the SCREECH OF CAR TIRES coming to a dead stop in the street...and a CAR DOOR SLAMMING... and...

ANOTHER ANGLE

189

...as KEN WOODS...DISTRAUGHT...rushes from his just-arrived car up toward his house...and right near where DAVID AND MADDIE are standing, WOODS meets the GURNEY, beside which is POLICE LIEUTENANT BUTLER...

WOODS
Where's Gail?! What
happened?

LT. BUTLER
Mr. Woods...I'm sorry I had
to call you away...
(and then)
It's your wife...

ANOTHER ANGLE

190

...as DAVID AND MADDIE watch...WOODS bends over the GURNEY... and picks up the sheet a little way to see who's beneath it... and he BREAKS DOWN...

WOODS
Gail! Oh no -- Gail.
(to Lt. Butler)
Who did this to her? Who
did this to Gail?

...and as THE GURNEY is loaded into the van...DETECTIVE BUTLER puts a hand under WOODS SHOULDER to steady him...and he helps the SOBBING HUSBAND up toward his house...as...

DAVID AND MADDIE

191

...watch...HORRIFIED...

MADDIE

Dear God...

DAVID

(solemn;
to Maddie)Think maybe we leaned on
Paul a little too hard?...off SIRENS APPROACHING...the sobs of WOODS receding in
the distance...

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. WOODS HOUSE - THE FRONT DOOR 192

...and a MAN'S HAND is KNOCKING on it...and we PULL BACK TO SEE...

DAVID AND MADDIE 193

...standing there...and as DAVID knocks Maddie pulls at his sleeve...

MADDIE

David, maybe now isn't
the best time to barge
in there --

DAVID

We're here, aren't we?
Condolences are in order,
aren't they?

...under which, a UNIFORMED POLICEMAN opens the door...

DAVID

Hello, officer. We're from
Cleveland Mutual Life...
Understand there's a
policyholder in dire need
inside....and as the UNIFORM opens the door and allows DAVID AND
MADDIE to enter...

CUT TO:

INT. WOODS HOME FOYER (CONTINUOUS) 194

...as DAVID AND MADDIE enter...and the UNIFORM nods them
toward the LIVING ROOM...and we...

STAY WITH DAVID AND MADDIE 195

...as they move from the FOYER toward the LIVINGROOM...and
they pass...

LIEUTENANT BUTLER 196

(CONTINUED)

CONTINUED:

196

...the Lieutenant who met Woods in the driveway...and he's on the PHONE...reading off some INFO from a NOTEPAD he's holding...

LT. BUTLER

(into phone)

...blunt instrument, yeah...
some signs of forced entry...
so far all the prints have
been wiped clean...

ANGLE -- THE LIVINGROOM

197

...as DAVID AND MADDIE enter...and they look around at...

A FORENSIC EXPERT

198

...his fingerprint kit by his side...DUSTING for prints around a small hole broken in an OPEN WINDOW...it appears to have allowed ingress...and then...

DAVID AND MADDIE

199

...turn to look at...

THE CARPET

200

...beside the sofa...where we see A THIN LINEN DISH TOWEL has been SPREAD as best as possible over a BLOODSTAIN...and then...

DAVID AND MADDIE

201

...spot...

KEN WOODS

202

...sitting alone away from the cops...at the far seat of a DINING TABLE in an alcove off the far side of the living-room...and his tie's off and his shirt's undone...and his shoes are off...and he pats a WASHCLOTH over his RED EYES and PUFFY CHEEKS...there's a glass at his elbow...and a fifth of something amber that's in store for some serious depletion...

ANGLE - TO INCLUDE DAVID AND MADDIE

203

...as they quietly approach WOODS...who's slouched in grief...

DAVID

Mr. Woods...

WOODS

204

...looks up slowly...his voice thick...

WOODS

Yes?

ANGLE

205

DAVID

David Addison and Maddie Hayes. We knew your wife. We're terribly sorry about what happened to her.

MADDIE

You have our deepest sympathies, Mr. Woods. I can't tell you how badly we feel.

...and WOODS looks up...and in the innocence of his grief and shock...

WOODS

I can't believe it.

(and then;
regarding
the cops)

They say someone must have broken in.

(and then)

And then they hit her.

(increasingly
upset)

Poor Gail.

(and then)

What kind of monster?...Who kills a helpless woman like that? The police have no idea...

...and the gruff man breaks down...and then...

DAVID AND MADDIE

206

...look at each other...and then...

DAVID

Actually, Mr. Woods, we might know.

ANGLE

207

...as WOODS looks up at them...

WOODS

You might?

DAVID

We're private investigators.

WOODS

You are?

MADDIE

Your wife had been receiving threats. She hired us.

(and then)

It's possible that the man making those threats was your wife's murderer.

(and then)

We don't know much about him.

WOODS

But you could track him down, maybe?

DAVID

(thinks;
and then)

Maybe.

WOODS

I'd love to strap the bastard into the chair myself.

(and then)

I'll pay anything. How much do you want?

VOICE

Want for what?

ANGLE -- TO INCLUDE LT. BUTLER

208

...approaching...

WOODS

(to Butler;
regarding DAVID
and MADDIE)

They've got an idea who killed Gail, Lieutenant.

ON BUTLER

209

...sizing up DAVID and MADDIE...he's got a skeptical purse to his lips...

BUTLER

That so?

ANGLE

210

...and there's an uncomfortable moment...and then...

MADDIE

I'm Madolyn Hayes...this is my associate, David Addison...

DAVID

Private investigators...

BUTLER

Private investigators...

(and then;

with an

instructional

nod toward

Woods)

Homicide always flushes out the vultures, Mr. Woods...

MADDIE

I beg your pardon...

ANOTHER ANGLE

211

...as BUTLER turns to WOODS...

BUTLER

Mr. Woods, you're in no shape right now. They're feeding you a bunch of malarkey so they can bilk you out of money.

DAVID

That's not true.

BUTLER

I've seen this con job a thousand times.

(CONTINUED)

CONTINUED:

211

MADDIE

You think two con men --

DAVID

...Con persons...

MADDIE

...Con persons would be stupid enough to pull something while the police were here?

(and then)

Believe it or not, Mrs. Woods was a client of ours. And in the course of working for her, we developed some information ...which we came by to tell her. Only to find this.

ON BUTLER

212

...unmoved...with a small, hard smile...

BUTLER

If you have any information why don't you just turn it over to me?

DAVID AND MADDIE

213

...look at each other...and then...

ANGLE

214

...as DAVID and MADDIE look at WOODS...who'd taken out his checkbook...he taps it...

WOODS

Offer's still open.

ANOTHER ANGLE

215

...as DAVID and MADDIE turn to BUTLER...

DAVID

We'd love to tell you, Lieutenant, but we've got mouths to feed, rent to pay, underwear to wash...

(CONTINUED)

CONTINUED:

215

BUTLER

(threatening)

I don't give a fig for your fee. I want to clear a homicide. If you have relevant information I'd suggest you turn it over to me as quickly as possible.

...and MADDIE looks at DAVID...and she makes a helpless SHRUG...and then...

ANGLE

216

...as DAVID turns back to LT. BUTLER...

MADDIE

I'd like a word with my partner, if you don't mind.

ANLGE

217

...as DAVID and MADDIE move to the corner of the alcove...

CLOSE - DAVID AND MADDIE

218

...in loud whispers...

MADDIE

David, we are hardly in any position --

DAVID

(over)

--we are in a great position, Maddie. The cop is playing us for suckers, don't you see that?

MADDIE

No.

DAVID

I was afraid of that.

MADDIE

What I see now is that we lit a fuse under a time bomb named Paul Macy...

(CONTINUED)

CONTINUED:

218

DAVID

...That's ridiculous...

MADDIE

...and now you want to waltz in here and make someone pay us to solve a crime we half-way instigated.

(shaking her head)

I don't know what I was thinking.

(and then)

I couldn't live with myself.

DAVID

Fine, I'll live with you, you move in with someone else.

(and then)

Listen to me, we are not responsible for Gail's murder. We are responsible for collecting her fee, which we earned -- and for aiding any other client, to wit, her husband, who wants us to solve her murder.

(and then)

What kind of business do we have if we turn down fees and hand everything we know to the police. I'll tell you what kind of business. An out-of-business business...The Chapter 11 Chamber of Commerce.

(and then)

This is exactly the kind of situation where any p.i. worth his or her sex organs has got to stonewall the cops. And if we have any self respect, that's what we'll do now.

...and MADDIE thinks a long moment...and finally...

MADDIE

(to David)

Well since you put it that way --

(CONTINUED)

CONTINUED:

218

DAVID
Way to be partner.

...and they shake...and then...

ANGLE

219

...as DAVID AND MADDIE re-join WOODS AND BUTLER...

BUTLER
So...what'll it be?

DAVID
(cool)
No dice, pal.

SHOCK CUT TO:

CLOSE ON MADDIE

220

...her HANDS wrapped around iron bars....

(CONTINUED)

CONTINUED:

220

MADDIE
I just don't believe this.

ANGLE - A HOLDING CELL

221

...as MADDIE turns and PACES her cell...

MADDIE
I can't believe that guy
actually threw me in jail.

ANGLE

222

...TO INCLUDE DAVID...who's sitting on a cot, in an ADJOINING CELL...

DAVID
Us. Us in jail.

MADDIE
He should have thrown you in
jail.

DAVID
Solidarity - I love it.

MADDIE
Stonewall 'im, Maddie. He's
trying to make suckers of us.
(and then)
I was going home to sleep.
Instead, I'm...

DAVID
(tired of hearing
her refrain)
-- in jail. I know.

ANOTHER ANGLE

223

...as MADDIE stops...and she SAGS onto a COT..

MADDIE
Obstructing justice -- Me?

DAVID
You take a beautiful mug shot
kid.

MADDIE
This is humiliating, David.

...and...out of the corner of her eye she sees...

A BUM

224

...one of David's cellmates...an open sore of a man...who's hugging the bars near Maddie and peering carnivorously at her...and MADDIE turns to him...

MADDIE

May I ask why you are leering at me like that?

BUM

Gonna finish your meatloaf?

MADDIE

Oh...Is that what it was?

ANGLE

225

...as MADDIE moves to a cot across her cell...and she picks up a dish of cold, uneaten meatloaf...and she shoves it through the bars at the prisoner...and she looks around...

DAVID

You should have eaten it, Maddie. You've got to try to relax.

MADDIE

Relax?

DAVID

Yeah.

MADDIE

I'm in --

DAVID

--Jail.

MADDIE

Which is the one and only place I promised myself I would never visit in this lifetime, so how am I supposed to relax?

DAVID

I don't know -- scratch your initials in the wall. Go on a hunger strike. There's a million things to do.

(CONTINUED)

CONTINUED:

225

MADDIE

There's only one thing to do.
Get out of here.

DAVID

Escape?

(and then)

Nobody's ever escaped from
here. Even if you get past
the barbed wire and
the guards, there's the
swamp...the quicksand...
the alligators.

MADDIE

Not funny.

ON DAVID

226

...scratching his chin...

DAVID

Lemme think of another one,
then...

ANGLE

227

...as Maddie sits on her cot...next to David on his cot in
his cell...

MADDIE

Don't bother.

DAVID

I am not going to stop trying
to cheer you up.

MADDIE

It's a little late for that,
don't you think? If you
really cared about what
happens to me, you'd look
beyond the bridge of your own
nose once in awhile before
something like this happens.

DAVID

(a long moment;
and then)

Look -- you're right. It's my

(MORE)

(CONTINUED)

CONTINUED:

227

DAVID

fault. I dragged you in to see Woods. I'm the one who couldn't resist trying to get that thirty-seven hundred bucks back, and more.

(and then)

But contrary to what you might think, I am concerned with your well-being.

(and then)

Maybe I don't show it the right way.

(and then)

I'm sorry.

FAVORING MADDIE

228

...and she softens...and she glances at DAVID...accepting his apology...

MADDIE

It's okay. At least we avoided telling Woods the wife he was crying over had an affair behind his back.

(and then)

Maybe we won't lose our license.

(and then)

I'm sorry, I just can't be very big about being in here.

ANGLE

229

...as DAVID turns to her...

DAVID

Listen, Maddie, some of the greatest people in history have spent time in jail...

MADDIE

John Dillinger is not my idea of great people.

DAVID

...Thoreau. King. Gandhi.

(and then)

They were proud to be in jail.

(CONTINUED)

CONTINUED:

229

...and they look at each other...and then...

DAVID

Besides, there's something
about adjoining cells...it's
kinda romantic.

(CONTINUED)

CONTINUED:

229

MADDIE
...kinda perverted...

...and she just looks at him...and he grins at her...

DAVID
First face you saw this
morning, last face you'll see
tonight. We're making progress...

FAVORING MADDIE

230

...as she smiles for the first time...and for the first time
she's a little bit amused...

MADDIE
It's not such a bad face.

DAVID
Alright...let's make the best
out of this.

ANGLE

231

...DAVID stands...

DAVID
(singing)
Went to a party at the
County Jail --

...under which, as DAVID sings..."JAILHOUSE ROCK"...

THE BUM

232

...rises from his cot and starts DANCING...and...

A MAN IN TOP HAT AND TAILS

233

...a drunk who's been sleeping it off on a BUNK in the
shadows now gets up and...

ANGLE

234

...the BUM and the MAN IN THE TOP HAT both dance as DAVID
sings...and then...

ANOTHER ANGLE 235

...as a COP enters...

COP
Hey! Hey! Knock it off --

FAVORING DAVID 236

...as he stops SINGING...and the BUM and the TOP HAT stop dancing...

INCLUDE THE COP 237

COP
(to David
and Maddie)
Let's go, you two.

...and DAVID and MADDIE exchange a look...and as the COP moves forward to UNLOCK THEIR CELLS...

SHOCK CUT TO:

INT. POLICE STATION FRONT DESK AREA - NIGHT 238

...as DAVID AND MADDIE are escorted by the COP out through the door leading from the HOLDING CELLS...and waiting for them they see...

DIPESTO AND BURT VIOLA 239

...rumped...dressed very casually...

ANGLE 240

...as DAVID and MADDIE approach DIPESTO and VIOLA...

DIPESTO
Hi, Miss Hayes...
Mr. Addison...

MADDIE
Hello, Agnes...

DIPESTO
How are you? I've never seen you at this time of day.
Morning, yes. Afternoon.
Even early evening. But this time of night? Are you okay?

MADDIE
Nothing a few hour's sleep can't cure...

(CONTINUED)

CONTINUED:

240

DAVID
Tried their best, but they
couldn't crack 'er.
(and then)
No pen in the world can hold
Mad Dog Hayes.

ANGLE

241

...as DAVID turns to BURT...

DAVID
Thanks Burt. Next time you're
in jail I'll do the same for
you.

VIOLA
Bet you can't guess where I
got the bail money. I got
the bail money from my cash
machine.

DAVID
You're gonna make a great
detective some day, Burt.

DIPESTO
I'm sorry it took so long,
Miss Hayes...

VIOLA
Yeah...sorry...we were...
(a little
sheepish)
we weren't answering the
phone.

DAVID
No better way to be busy.

ANOTHER ANGLE

242

DIPESTO
I'm just glad I noticed the
light blinking on the
answering machine.

MADDIE
Me too, Agnes.
(and then)
Well...

ON DAVID

243

DAVID

Well...

DIPESTO AND VIOLA

244

DIPESTO

Well...

VIOLA

Well...

ANOTHER ANGLE

245

...as they start to leave the POLICE STATION...and we HEAR...

COP'S VOICE (O.S.)

Ms. Hayes --

...and MADDIE turns to see...

ANGLE - THE FRONT DESK

246

...where a SERGEANT on duty is holding out a TELEPHONE receiver toward MADDIE...

SERGEANT

You're wanted.

ANOTHER ANGLE

247

...as MADDIE approaches the desk...and she takes the receiver...

MADDIE

(to the
SERGEANT)

Who is it?

SERGEANT

Lieutenant Butler...

...and MADDIE reacts...and she puts the RECEIVER to her ear...

MADDIE

(into receiver)

This is Maddie Hayes.

...off which...

SHOCK CUT TO:

EXT. STREET - NIGHT

248

...as DAVID AND MADDIE'S BMW pulls up to the curb and parks in front of a run down building advertised by sign as the HOTEL DUPRE...

ANGLE

249

...as DAVID and MADDIE move toward...

AN ALLEYMOUTH

250

...where POLICE LINES have been set up...and we can see a couple POLICE UNITS...and COPS and PLAINCLOTHES milling around...

ANOTHER ANGLE

251

...as LIEUTENANT BUTLER steps out of the alley toward DAVID and MADDIE...

BUTLER

Appreciate your coming down here.

MADDIE

I'm not sure I do.

BUTLER

This way.

ANGLE - DOWN THE ALLEY

252

...as BUTLER leads DAVID AND MADDIE back off the street...

BUTLER

For what it's worth, I'm sorry about locking you two up.

(and then)

You gave me no choice.

(CONTINUED)

CONTINUED:

252

BUTLER

We wipe the slate clean if
you help me close the Gail
Woods homicide now.

DAVID AND MADDIE

253

...exchange a look...

DAVID

What's up?

ANGLE

254

...as they reach a spot where we can see a body covered
beneath a sheet...and BUTLER nods toward it...

BUTLER

Got a call about a flyer an
hour ago. Patrol car found
him in the alley. We have
reason to believe he's the
guy Mrs. Woods hired you to
investigate. I'd like a
positive I.D.

DAVID AND MADDIE

255

...stand there for a moment...and then DAVID presses
MADDIE'S arm...

DAVID

Wait here.

ANGLE

256

...as DAVID moves over to the alley wall...by the sheet-
covered corpse...and he kneels down and...

CLOSER

257

..as DAVID looks under the sheet to see it's PAUL MACY...

ANOTHER ANGLE

258

...as DAVID re-covers the body and returns to where MADDIE
and LT. BUTLER are standing...and he looks at MADDIE...and
then at LT. BUTLER...

(CONTINUED)

CONTINUED:

258

DAVID
(nods)
That's the guy.

BUTLER
Paul Macy.

ON MADDIE

259

...somber...and she nods...almost to herself...

MADDIE
He wrote love letters to
Gail Woods.

DAVID
(to Butler)
Why're you so sure he knew
her?

BUTLER
C'mon...

SHOCK CUT TO:

INT. HOTEL DUPRE - STAIRWAY - NIGHT

260

...as LT. BUTLER leads DAVID and MADDIE up the stairs...

BUTLER
We can't dig up much on this
guy. He lived alone -- No
family. No friends. Guess he
had only one real
relationship.

...and they've reached a landing...and BUTLER leads DAVID and
MADDIE into...

INT. MACY'S ROOM - NIGHT (CONTINUOUS)

261

...as DAVID and MADDIE enter behind BUTLER...the room is nearly
bare...a one-room flat...dirty...not kept up...

DAVID
(looking around)
Looks like he made a couple
bad investments during his life.

ANGLE

262

...as DAVID and MADDIE look around...and we can see a CARD
TABLE with a typewriter on it by an open window...and in

CONTINUED:

262

the typewriter is a piece of paper...and on the table is an empty liquor bottle...and a pile of letters that Maddie examines...

DAVID
(to Butler)
Was he drunk?

BUTLER
Smelled like it. Lab'll check.

. ANOTHER ANGLE

263

...as MADDIE puts down the letters she picked up...

MADDIE
The letters Gail sent him.
(and then;
surveying
the room)
I wonder if Gail ever dreamed
the man she was in love with
lived here?

DAVID
Can't judge a book by its
letters.

ON BUTLER

264

...pointing to the typewriter...

BUTLER
There's one more letter I'd
like you to read.

ANOTHER ANGLE

265

...as MADDIE leans over the typewriter...and there's a note typed on it and still in the carriage...

ANOTHER ANGLE

266

...as MADDIE reads the letter out loud:

MADDIE
(reading aloud)
To whoever finds this. My
(MORE)

(CONTINUED)

CONTINUED:

266

MADDIE (cont'd)
name is Paul Macy. In a few
seconds I will be dead. No
future exists for me here. My
future was Gail. The source
of all my joy was Gail. The
magnet of my being, the
thought that drew my every
breath was Gail. But when
she denied herself to me in
this life, she left me no
choice but to end hers. By
doing what I do, perhaps
beyond this world I may find
Gail in another.

...under which, as MADDIE reads we...

MOVE WITH DAVID

267

...as he looks around the flat...at a PICTURE OF PAUL in
happier times...a HOT PLATE...a POSTER...a couple POSTCARDS
taped to the wall...until...

ANGLE

268

...DAVID passes MADDIE as she reads...and he leans...

POV - OUT THE WINDOW

269

...looking down at the dingy alley...down on the sheet-
covered corpse...and as MADDIE finishes...

ANGLE

270

...as DAVID leans back in from the view...and he looks at...

MADDIE

271

...and she's moved by what she's read...they're silent for a
moment...and then David nods out the window...

DAVID

Man was a helluva writer.

HOLD...and then...

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. BLUE MOON BUILDING HALLWAY

ON ELEVATOR DOORS

...as they OPEN...and out step a PAIR OF WOMEN'S LEGS...and they walk toward the BLUE MOON OFFICE...and we...

TILT UP

...to SEE it's MADDIE HAYES...and as she enters the BLUE MOON OFFICE...

CUT TO:

INT. BLUE MOON OFFICE - MORNING (CONTINUOUS)

...as MADDIE STEPS IN...and immediately sees...

THE EMPLOYEES

...all at their desks...but NONE apparently doing any WORK... ALL OF THEM have their PHONE RECEIVERS up to their EARS...and none of them is talking...and as we PAN ACROSS THEM it appears as if ALL may be listening to the EXACT SAME THING...

ANGLE

...as MADDIE watches...reacts with puzzlement...and she thinks for a second...and then reaches to...

DIPESTO'S DESK

...which we see is VACANT...no DIPESTO in sight...and MADDIE picks up the phone receiver...and holds it to her ear...and she HEARS...what everyone else is listening to --

WOMAN'S VOICE

(muffled;
very sexually
aroused)

...and then you lie back on the soft pillows...and gypsy music begins to play...and I pour the soft oil into my hands...and I run my hands over your naked chest...squeezing your iron-like muscles...

(MORE)

(CONTINUED)

CONTINUED:

WOMAN'S VOICE (cont'd)
...and I move lower...and
lower...and...

...and MADDIE hangs up the phone...
and...

ANGLE

...as MADDIE approaches the TROOPS...who are engrossed in
the phone message...

MADDIE
Excuse me, everybody...

THE TROOPS

...HEARING HER...look up at MADDIE...

ANGLE

MADDIE (cont'd)
I hate to interrupt group
sex...but does anyone take
any responsibility for working
around here?

THE TROOPS

...abject...slowly hang up their telephones...

ANGLE

MADDIE
(to the employees)
Speaking of which, where is
Ms. Dipesto?

THE EMPLOYEES

...shake their heads and shrug they don't know...as...

MADDIE

...quickly glances at her...

WRISTWATCH

...which reads 10:30...and then...

ANOTHER ANGLE

...as MADDIE takes a deep breath...and she turns to head for her office...only to see hustling in through the front door...

DIPESTO

Hello, Miss Hayes. Sorry I'm late. Feeling better?

MADDIE

(looking puzzled
by the question)
Better about what?

DIPESTO

Being in jail.

MADDIE

Oh.

DIPESTO

I looked it up -- and you can still vote. You've paid your debt to society.

ON MADDIE

...not entirely pleased with DIPESTO...

MADDIE

Yes. Well, that's good to know. What I'm looking for today is a return to normalcy ...and productivity.

ANGLE

...as MADDIE turns to see BURT VIOLA scurrying into the office...and moving to his desk...

ON MADDIE

...thinking...and then...

ANGLE

...as MADDIE marches toward DAVID's office...and she knocks on the door...and as she enters...

CUT TO:

INT. DAVID'S OFFICE - MORNING (CONTINUOUS)

...as MADDIE enters...

MADDIE

David, we've got to talk --

...and she walks in a few steps...and she looks around...

MADDIE

David?

REVERSE

...as we see DAVID'S OFFICE is empty...but there are

CONTINUED:

papers scattered all over his desk...his COMPUTER is on...
there are two SOFA CUSHIONS on the floor obviously used as a
makeshift mattress...and then we...

RESUME - MADDIE

...standing there...seeing this...and then we --

CUT TO:

BLUE MOON RECEPTION AREA - MADDIE

...as she BACKS OUT of DAVID'S OFFICE...closing the door as
she leaves...and as she turns...

ANGLE

...as MADDIE wheels around into DIPESTO...

DIPESTO
Looking for Mr. Addison?

MADDIE
Not Mr. Goodbar...

DIPESTO
He's not in there.

MADDIE
(enduring this)
I know he's not in there.
(and then)
Do you suppose anybody
has any idea where he is?

...and DIPESTO hands MADDIE a phone call slip...

DIPESTO
I do.
(and then)
Mr. Simmons took the call
before I got in.

ON MADDIE

...reading the message...

(CONTINUED)

CONTINUED:

MADDIE
(the message)
Come quick! At the Post
Office.

...and she looks up...

ON DIPESTO

DIPESTO
Must have run out of money
for stamps.

ANGLE

...as Maddie starts for the front door...

MADDIE
I wish I'd known about this
sooner.

ANOTHER ANGLE

...as DIPESTO follows MADDIE toward the front door...

MADDIE
(to Dipesto)
What's the fastest way?

DIPESTO
Special delivery, I think.
(and then)
I have some stamps in my desk.

MADDIE
(on the move)
Never mind.
(and then)
If Mr. Addison calls again,
tell him I'm on my way.

...and MADDIE HUSTLES out of the office door...

OFF DIPESTO

...watching MADDIE leave...confused...a little chastened...

CUT TO:

INT. POST OFFICE - DAY

...as MADDIE STEAMS in...LOOKING for DAVID until...

CONTINUED:

DAVID'S VOICE (O.S.)

'Ey, lady -- wanna buy some
French postcards?

...and MADDIE stops in her tracks...and she turns to see..

DAVID

...standing there...in whatever concealment he can find...
perhaps behind a sign...now stepping out of the shadows and
motioning toward MADDIE...

DAVID

Or maybe lick my envelopes.

ANGLE

...as MADDIE joins DAVID...

MADDIE

What are you doing here,
David?

ON DAVID

DAVID

Waiting to play Post Office.
Close your eyes and pucker up.

ANGLE

...as DAVID takes MADDIE by the elbow and eases her even
farther to the side...to concealment...

MADDIE

Would you mind explaining why
I had to rush here and leave
(MORE)

(CONTINUED)

CONTINUED:

MADDIE (cont'd)
the office in the hands of my
future ex-employees?

ANGLE

DAVID
(excited)
Okay, maybe I'm nuts...maybe
it's the lack of sleep...

MADDIE
I'm sure it's congenital...

DAVID
...I was up all night, Maddie.
Going over the
case...

MADDIE
The case...?

DAVID
...the Gail Woods murder...

MADDIE
...Yes...

DAVID
...the Paul Macy suicide...

MADDIE
(sarcastic)
I remember those cases. Those
closed cases.

DAVID
...Open-and-shut...Airtight.
Right. But there was some-
thing I couldn't get out of my
mind...

MADDIE
...you never can...

DAVID
So I sat in my office thinking
...and I lay down on the floor
and

MADDIE
...fell asleep.

(CONTINUED)

CONTINUED:

DAVID

...Bumped my head...and bang!
--one thought hit me like a
cannonball.

MADDIE

...How to get 3700 dollars
from the late Gail Woods.

DAVID

Better -- remember when Gail
first came in? She said some-
how Macy had found out she was
leaving for six months.

(and then)

Okay -- Paul Lynde to block:
How could he have known?

ON MADDIE

...shrugging...

MADDIE

That's it? That's why I had
to run over here?

DAVID

Humor me just this once.

MADDIE

(giving him the
fisheye;
ironic)

Just this once.

(a sigh)

Maybe she let it slip in one
of her letters.

ON DAVID

...shaking his head...

DAVID

She'd stopped answering his
letters before she knew she
was going around the world.

ANGLE

MADDIE

Okay -- so maybe he found out
from someone who knew her.

(CONTINUED)

CONTINUED:

DAVID
(and he grins
a big GRIN)
Maybe somebody told him.
Exactly.

ON MADDIE

MADDIE

Exactly?

ON DAVID

DAVID

Approximately.

(and then)

But what it means is that
maybe this isn't an open-
and-shut case anymore.

ON MADDIE

MADDIE

It isn't?

DAVID

(shaking his
head)

It's become an open-and-shut-
and-open case.

MADDIE

(regarding David;
shaking her head)

Jail just ruins some people.

ON DAVID

DAVID

Okay -- follow me. Early this
morning I planted a seed...

ON MADDIE

MADDIE

...a seed?...

ON DAVID

DAVID

...indeed.

(holding his
hand up as
if it were a
telephone
receiver)

Called Ken Woods. Told him

(MORE)

(CONTINUED)

CONTINUED:

DAVID (cont'd)
they mopped up Macy in the
alley but the cops haven't
ruled out homicide. "Guess
Paul never read Gail's
warning," I said. "What
warning," he said. "Gail
told us she sent a letter to
Macy warning him someone
was behind this whole letter-
writing game and using him.
Letter's probably sitting
in his post box waiting for
the cops to get a court
order."

(and David
hangs up
his imaginary
phone)
Boom -- ran down here...
addressed an envelope...I
planted my seed.

ANGLE

...as DAVID and MADDIE stare at each other a long moment letting
it all sink in...and then MADDIE focuses on something over
David's shoulder...and as her gaze follows what she's seeing...

MADDIE
Indeed.
(and then;
hardly able
to believe
what she's
seeing)
...and here comes your
sapling.

...and they both turn as slowly and discretely as possible
to see...

ANGLE

...as KEN WOODS slowly moves toward the bank of POST OFFICE
BOXES...and...

DAVID AND MADDIE

..watch WOODS transit through the Post Office lobby...

(CONTINUED)

CONTINUED:

DAVID
(to himself)
Great Galloping Bikini Waxers!

ANGLE

...as WOODS reaches box number 2000 -- Macy's box...and he peers inside...and he sees a letter in the box...and...

DAVID AND MADDIE

...watch surreptitiously...

DAVID
(to himself)
Take the letter...You know the combination, don't you?

...and then...

ON WOODS

...as he looks around him...CHECKING to make sure no one is watching...and then...SLOWLY...he reaches to the post box...

ON THE BOX

...as WOODS' HAND turns the dial...WORKING the combination...and when he's through he opens the box...and his hand reaches in...and he takes out the letter...

ANGLE

...as WOODS clutches the letter...and as he closes the post box...

DAVID AND MADDIE

...stare...

DAVID
Incriminated.

MADDIE
David...you were right.

ANGLE

...as WOODS, his mission accomplished, quickly MOVES AWAY from the box with the letter in his hand...and...

INCLUDE DAVID AND MADDIE

...heading off WOODS...

MADDIE

Good morning, Mr. Woods --

ON WOODS

...as he FREEZES...and he sees them...and he goes ASHEN...and there's a long moment as they stand there looking at each other...and then...

ANGLE

DAVID

Just a reminder, when you hear the pellets hit the water, count to five, then take a deep breath. You'll die quicker.

(and then;
nodding toward
the letter Woods
is holding)

That's from me, not Gail.

ANOTHER ANGLE

...as they eye each other...and then...

MADDIE

You killed Gail, didn't you, Mr. Woods. We warned off the wrong man. You pushed poor Paul Macy out his own window.

ON DAVID

DAVID (cont'd)

...and typed his suicide note for him...

ON MADDIE

MADDIE

...and left Gail's letters in his apartment...

ANGLE

MADDIE

...and when all of that was
done you went home thinking
you had committed the perfect
crime. You convinced the
(MORE)

CONTINUED:

MADDIE (cont'd)
police. And me.
(and then;
smiling at
David)
But not my partner.

DAVID
(and then)
--Not when I found out some-
thing about Macy that you
didn't know. Something
Macy was too embarrassed
ever to tell anybody.
(and then;
half-turning
to Maddie)
Didn't have time to tell you,
Maddie.

(pulls a
crumpled
bit of
paper from
his pocket)
Found this in Macy's apart-
ment. A shopping list that
only a stenographer could
read. Bread spelled B-R-E-D.
(and then)
So I checked -- Macy never
made it past the third grade.
He was illiterate.

MADDIE
Illiterate?

DAVID
(nods)
I-L-
(stops;
and then)
I'm not sure I could spell
the word myself.

MADDIE
You probably watch too much
TV.

(CONTINUED)

CONTINUED:

DAVID
(turning to
Woods)

But I know what it spells for
you, Woods.

...and DAVID and MADDIE exchange a look...

ON WOODS

...stunned...

ANGLE

...as the entire gambit dawns on MADDIE --

MADDIE

(to Woods)

You wrote Macy's love
letters--

(and then)

--to your own wife?

(and then)

Why?

ANOTHER ANGLE

...as WOODS slumps a little...and then it's almost as if you
can see his heart pounding in his chest...

WOODS

Why --

(and then)

Because I hated her...

(and then)

Because I loved her...

(and then)

...because for one stupid
minute three years ago I
thought maybe she didn't love
me. I caught her flirting
at a party. So I had this
idea. Sent her a note from an
admirer. It was a joke.

(a deep breath)

Figured she'd bring it to me
and we'd laugh.

(and then)

Instead, I got a letter back.

(MORE)

(CONTINUED)

CONTINUED:

WOODS (cont'd)
Revealed all kinds of stuff.
(and then)
The joke was on me.
(and then)
In my letters I was someone
Gail could love. But as her
husband...I never measured up.
(and then)
I hated her.

DAVID AND MADDIE

...exchange a look...

DAVID
And Macy? You hardly knew the
guy, did you? You just paid
him to pick up the letters.

WOODS
Somebody had to take the fall.
(and then)
And it ain't gonna be me.

ANGLE

...as WOODS suddenly grabs a passing WOMAN...and he shoves
her at DAVID AND MADDIE as...

DAVID AND MADDIE

...retreat as the woman SCREAMS and FALLS toward them.?

ANGLE

...as WOODS darts through an UNLOCKED DOOR nearby...and he
SLAMS IT SHUT behind him...

ANOTHER ANGLE

...as DAVID AND MADDIE help the WOMAN up...and then they
rush through the same door WOODS just fled through...

CUT TO:

INT. POST OFFICE MAIL SORTING AREA (CONTINUOUS)

...as DAVID AND MADDIE enter...it's a large room filled

(CONTINUED)

CONTINUED:

with metal and canvas bins of sorted and unsorted mail...
and parcels...sacks of mail sit on tables all over the place
and MAIL SORTERS work through the piles...ultimately ending
up in large pigeonhole cases...

DAVID
(looking back
and forth)
Where's the lost and found
here?

MADDIE
(points)
There.

...and they head for...

WOODS

...who's racing past MAIL SORTERS toward the far side of the
room...

DAVID AND MADDIE

...rush after him...

DAVID
Stop that man! He has
postage due!

ANGLE

...as DAVID AND MADDIE near WOODS...and WOODS grabs hold of
a large METAL BIN holding letters and parcels...and...

ANOTHER ANGLE

...as WOODS SHOVES the heavy BIN at DAVID AND MADDIE...

MADDIE
Look out!

...and they barely sidestep the bin...and...

ANGLE

...as the BIN CRASHES into A PIGEONHOLE CASE...and it topples
over onto a MAIL CARRIER...dumping out all the letters he'd
sorted...and burying him under...DOZENS of PARCELS that
had been stored on its top...

ANOTHER ANGLE

...as WOODS picks up a PARCEL from another BIN...and he HEAVES it at DAVID AND MADDIE...

ANGLE

...as DAVID AND MADDIE DUCK...and it sails past them...and it HITS...

A MAIL SORTER

...and CONKS him on the back of the head...and he falls forward into a MAIL BIN...as...

DAVID AND MADDIE

...both pick up PARCELS that have fallen...

DAVID
(windmilling
his arm)
The windup...the pitch...

...and they each THROW PARCELS at...

WOODS

...who ducks their salvo...and their PARCELS fly past him and...

ANGLE

...as the packages DAVID AND MADDIE threw bounce off the OPERATOR of a LETTER SORTING MACHINE (LSM)...and the operator falls onto the switches and...

ANGLE

...as the MACHINE goes out of control...and it SPEWS SCORES of LETTERS into the air...and...

ANOTHER ANGLE

...as WOODS takes off again...through the raining envelopes...

DAVID AND MADDIE

...pursue...

DAVID
(pointing;
directing
MADDIE)
Head him off!

(CONTINUED)

CONTINUED:

...and they SPLIT APART...heading separate ways...until...

ANGLE

...as WOODS IS CORNERED...MADDIE approaching from one direction
...DAVID the other...and in desperation WOODS hoists a SACK
OF MAIL...and he SWINGS IT AT DAVID...and...

ANOTHER ANGLE

...as the SACK's TOP opens up...and LETTERS FLY OUT all over
the place...

ANOTHER ANGLE

...as the LETTERS FLUTTER to the ground...and DAVID PICKS UP
HIS OWN SACK...and he SWINGS WILDLY at WOODS...and he MISSES
...and MORE LETTERS FLY OUT...

THE SCENE

...as DAVID AND MADDIE whack away at WOODS with MAIL
SACKS...somewhat like a pillow fight...and WOODS fights
back...letters spewing everywhere...until...

MADDIE

...puts down her SACK...and moves to a TABLE...and picks up
a SCALE used for measuring postage...and...

ANGLE

...as WOODS swings and misses DAVID...leaving his back unpro-
tected from MADDIE...and she rushes in and BOPS WOODS on the
head with the SCALE...and...

WOODS

...reels from the blow...DROPS HIS SACK...CAREENS into a
CANVAS BIN full of letters...overturning it on himself as
he hits...

THE FLOOR

...where WOODS lies half-buried beneath mounds of letters...
and MADDIE reaches into frame...HOLDING A RUBBER STAMP...and
she STAMPS WOODS on the CHEEK...leaving the imprint:
CANCELLED...

ANGLE

...the sorting room after a tornado...workers stand with hands on their hips in disbelief...

ANOTHER ANGLE

...as MADDIE approaches DAVID...and they look down at WOODS...

DAVID
(regarding Woods'
prostrate form)
Worst case of writer's cramp
I've ever seen.

INCLUDE POSTAL WORKERS

...slowly edging in to see what's going on...and DAVID looks at them...

DAVID
(to postal
workers)
Call the police.
(and then)
Tell 'em they've got a
pickup.

MADDIE
Signed, sealed and delivered.

...and as DAVID AND MADDIE exchange a smile...

FREEZE FRAME

END OF ACT FOUR

TAG

INT. MADDIE'S OFFICE - NIGHT

ANGLE - THE SOFA

...MADDIE'S RECLINING...the work day's long over...and in the glow from a lamp on her endtable she's engrossed in READING a LETTER...

DAVID'S VOICE (O.S.)

Catching up on your correspondence?

ANGLE

...as MADDIE'S STARTLED...and she looks over to see DAVID standing in the DOORWAY...

MADDIE

David...

DAVID

Sorry.

ON MADDIE

...now sitting up...

MADDIE

What time is it?

ON DAVID

...checking his watch...

DAVID

Happy hour's into sudden-death overtime.

(and then; nodding at what she's reading)

Ken Woods writing to you now?

ANGLE

MADDIE

(coy)

No. Just...someone.

(CONTINUED)

CONTINUED:

DAVID
Would his first name be
"special?"

ON MADDIE

...non-committal...

MADDIE
I don't know. A recent
acquaintance.

ON DAVID

...nodding...

DAVID
Uh-huh.

ON MADDIE

MADDIE
Uh-huh.

ON DAVID

...leaning against the wall...

DAVID
Well you know me...don't write
it, do it.

ON MADDIE

...a small smile...a little challenging...

MADDIE
Oh...a man of action.

ON DAVID

...shrugging...

DAVID
Sometimes.

ANGLE

MADDIE
(raising her
eyebrow)
Sometimes..?

DAVID
I don't always practice what
I preach.
(and then)
But I figure it's good to be
unpredictable. Keeps 'em
thinking about you.

MADDIE
I guess some women wouldn't
mind.

DAVID
A guy should knock things off
kilter a bit. Misbehavior is
the key.

MADDIE
Really.

DAVID
(nods)
Make her late for work...
smooch in no-smooching zones...
(and then)
It ain't love if it doesn't
break old habits...maybe a
couple laws.
(and then)
Well...

ON MADDIE

...looking at him...

MADDIE
Well...

ON DAVID

DAVID
Didn't mean to interrupt your
reading. Goodnight.

ANGLE

...as DAVID motions goodnight and he EXITS...

CONTINUED:

MADDIE

Goodnight.

ON MADDIE

...sitting there watching him go...enjoying him...and then she looks back at the letter she'd been reading...and she regards it for a moment...and then, she slowly CRUMPLES IT... and we...

FREEZE FRAME.

THE END