

-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)

