

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

"BIG MAN ON MULBERRY STREET"

written by

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	<u>FIRST DRAFT</u>
Oct. 30 - tan	August 1, 1986
	August 18 - blue
	August 20 - pink
	Oct. 1 - yellow
	Oct. 1 - green
	Oct. 1 - salmon
	Oct. 2 - tan
	Oct. 3 - white
	Oct. 5 - blue
	Oct. 6 - pink
	Oct. 7 - yellow
	Oct. 13 - green
	Oct. 30 - salmon

"BIG MAN ON MULBERRY STREET"ACT ONE

FADE IN:

TIGHT ON

AN EGG

1

...as a pair of HANDS BREAK it on to a large industrial griddle... where it joins...

LOTS OF EGGS

2

...cooking...over easy eggs, scrambled eggs, fried eggs...and into the FRAME COMES...

A HAND

3

...holding a spatula...FLIPPING the over easy eggs...CHOPPING the scrambled eggs...SMASHING the fried eggs...all done fast and with great dexterity...

TOAST

4

...POPPING UP...in a large industrial toaster...and...

HANDS

5

...TAKE the toast out, BUTTER IT, and PUT IT into a waiting linen-lined basket...all done with the FLUID MOTIONS of hands that do this every morning...and then we see...

PANCAKES

6

...on a grill...some being POURED by one set of HANDS...some being FLIPPED by another...and then...

A COFFEE POT

7\*

...shiny silver...yet another pair of HANDS is HOLDING IT under...

A COMMERCIAL COFFEE URN

8

...FILLING UP THE COFFEE POT...as STEAM RISES until the urn is TURNED OFF...the coffee pot's silver top is SNAPPED SHUT ...and...

## HANDS

9

...hand the coffee pot to the waiting HANDS of a waiter...  
and we stay with...

## THE COFFEE POT

10

...in the waiter's hands as he CARRIES IT to a set of...

## SWINGING DOORS

11

...and we STAY ON THE COFFEE POT as the waiter PUSHES OPEN  
the doors...and WE ENTER...

## THE DINING ROOM

12

...and we HEAR the BUZZ of dozens of CONVERSATION...we  
continue to STAY WITH THE COFFEE POT as the waiter CARRIES  
IT past tables...the glimpses of expensive linen, china,  
flowers, etc. tell us that this is a very nice restaurant  
...also very crowded...one of those hotel restaurants where  
anybody-who's-anybody eats breakfast regularly...and the  
COFFEE POT STOPS at...

## A TABLE

13

...where TWO MEN are having breakfast...although we only  
see the table, their HANDS and...

## A RACING FORM

14

...spread out on the table...as the WAITER REFILLS their  
coffee cups we hear...

MAN #1 (O.S.)

(fast;  
emphatic)

You might as well take your  
money and burn it because  
I'm tellin' you, he's not  
a distance horse. Six  
furlongs, he's gonna get  
blown off the map.

\*  
\*  
\*

MAN #2 (O.S.)

How do you know that?

(CONTINUED)

CONTINUED:

14

MAN #1 (O.S.)

What am I, talking to myself?  
Go ahead, you got money to  
throw in the street...

...and the COFFEE POT MOVES ON to...

ANOTHER TABLE

15

...where we see the HANDS of TWO MORE MEN...in front of them are TWO PLATES OF BREAKFAST...one almost empty, the other barely touched. The HANDS in front of the empty plate are gesturing...the OTHER HANDS are obviously the hands of an unhappy person...one hand is clenched into a nervous fist...the other PUSHES FOOD AROUND ON THE PLATE with his fork...a folded "VARIETY" lay on the table between them... \*

AGENT (O.S.)

Now I could make that call,  
but I don't think it's a  
good idea and I'll tell you  
why --

CLIENT (O.S.)

Because that would be danger-  
ously close to earning your  
ten percent?

AGENT (O.S.)

Come on, don't get defensive  
on me.

...the WAITER has filled one cup...moves to the other...

CLIENT (O.S.)

I'm getting defensive?

AGENT (O.S.)

You're getting that tone in  
your voice. You have to get  
past this attitude problem,  
because it's all over town...

...the WAITER MOVES ON...we FOLLOW THE COFFEE POT until it reaches...

ANOTHER TABLE

16

...where we see the HANDS of TWO WOMEN. The WAITER POURS  
COFFEE into one empty cup...as we hear...

(CONTINUED)

CONTINUED:

16

MRS. KENDRICK (O.S.)

I can't stay much longer.  
I have to meet my lawyer  
at ten.

...the OTHER WOMAN'S HAND COVERS a half-filled cup of coffee...  
and we HEAR...

MADDIE (O.S.)

No thanks. Six is my limit.

...the WAITER MOVES ON...we stay at the table...and PULL BACK  
TO REVEAL...

\*  
\*

MADDIE

17

...looking a bit concerned...she's having breakfast with...

MRS. DOROTHY KENDRICK

18

...she's in her late thirties, very mature and aloof...her  
clothes and jewelry tell us she's quite wealthy...she's  
looking at her diamond wristwatch...

MADDIE

I'm sure David will be here  
any minute, Mrs. Kendrick.

MRS. KENDRICK

You do understand, I really  
need those pictures today.  
The hearing is the day after  
tomorrow.

MADDIE

I understand.

ON MRS. KENDRICK

19

...she lights a cigarette...studies Maddie's face...

MRS. KENDRICK

Do you? Do you realize how  
important this is to me?

MADDIE

I know there's a lot of money  
involved--

(CONTINUED)

CONTINUED:

19

MRS. KENDRICK

Miss Hayes, if I don't  
convince the judge by Friday...  
if I don't have solid evidence  
that my husband's pleas of  
poverty are a crock of what  
this coffee tastes like, I'm  
going to be forced to take  
his offer...and that isn't  
even enough money to pay  
the gardener...

MADDIE

You have a very strong case,  
Mrs. Kendrick. We've got  
photos of your husband in  
the yacht he claims he sold...  
photos of the Ferrari he  
bought his girlfriend, the  
bill of sale with his  
signature...

MRS. KENDRICK

None of which does me a bit  
of good until it's in my  
hands.

MADDIE

I'm sure David will be here...

MRS. KENDRICK

(unimpressed)

Yes...I know...

(putting

out her

cigarette)

...any minute...

\*  
\*  
\*  
\*  
\*

...and we...

CUT TO:

DAVID

20

...ENTERING the restaurant...he looks like the proverbial wrath of God...unshaven, shirttail hanging out, clothes look like he slept in them...that's because he did... sunglasses so that no amount of light can get anywhere near his eyes...WALKING fast...he know's he's late...he makes his way to...

THE MAITRE 'D

21

...who is not impressed by David's appearance...David heads him off at the pass...

DAVID  
(candidly)  
I'm with Mr. Springsteen's  
party. Don't bother...  
I'll find him.

...and David makes his way to...

OMIT 22

OMIT 22

MADDIE'S TABLE

23

...and she sees him...

(CONTINUED)

CONTINUED:

23

MADDIE

There he is!  
(she stands)  
David!

ON DAVID

24

...he makes his way over...

DAVID

(all charm)

Good morning, Maddie, Mrs.  
Kendrick. Sorry I'm a  
little late.

MRS. KENDRICK

Mr. Addison...you're a lot  
late.

\*  
\*

MADDIE

(covering)

But the important thing is,  
you made it.

(to David

through a

clenched

smile, as

they sit)

Stay downwind.

MRS. KENDRICK

(to David)

I don't have time for small  
talk, I'd just like the  
photos.

DAVID

The photos?

MADDIE

The pictures.

DAVID

The pictures?

MRS. KENDRICK

The pictures I hired you to  
take. The pictures we've been  
waiting for you to bring. The  
pictures without which you can  
kiss your retainer goodbye.

(CONTINUED)



CONTINUED:

24

DAVID  
 Oh...those pictures.  
 (and then)  
 Would you settle for a  
 thousand words?

ON MRS. KENDRICK

25

...clearly not amused...she's already picking up her  
 purse and sliding her chair back...

MRS. KENDRICK  
 (standing)  
 Miss Hayes, I think you'll  
 agree I've been more than  
 patient.

MADDIE  
 Mrs. Kendrick, don't you  
 think...

DAVID  
 No...she doesn't...

...and Mrs. Kendrick LOOKS at...

DAVID

25A

...who smiles an innocent smile...

ON MRS. KENDRICK

25B

...as she turns...

MRS. KENDRICK  
 Good day.

ON MADDIE

26

...watching the case literally walk out the door...and TURNING  
 TO...

DAVID

27

...trying his best to look contrite...and we HEAR a SLOW  
 GROWL coming from...

MADDIE

28

...several shades of livid...David motions for her to calm  
 down...

(CONTINUED)

CONTINUED:

28

DAVID

Now before you get mad...

MADDIE

(standing)

Too late.

...and Maddie THROWS her NAPKIN DOWN and is GONE in a BLAZE of FURY...

DAVID

Tough table...

...and we...

SHOCK CUT TO:

THE ELEVATOR

29

...as the doors OPEN to REVEAL...

MADDIE

30

...looking like smoke might pour out of her ears at any moment...and she PLOWS FORWARD...as David FOLLOWS...PLEADING his case...the picture of sincerity...

DAVID

Maddie!

MADDIE

Leave me alone, I don't know you!

DAVID

I told you...it wasn't my fault! The freeway was jammed...there was this big accident...

MADDIE

(over her shoulder)

What? A gin truck overturned?

...and without further acknowledging his existence...she CHARGES into...

OMIT 31

OMIT 31

INT. BLUE MOON OFFICE - DAY

32

...as DIPESTO LOOKS UP from her desk as they ENTER...

(CONTINUED)

CONTINUED:

32

DIPESTO  
(cheerfully;  
not having  
had time to  
read Maddie's  
mood)

Good morning, Miss Hayes.

MADDIE  
(doesn't slow  
down)

Grrrr....

DIPESTO  
Yes, Miss Hayes.

DAVID  
That's it? You're just gonna  
go hide in your office and  
be mad at me?

ON MADDIE

32A

...stopping...TURNING...

MADDIE  
I'm not "mad" at you. I  
hate you! I despise you!  
I loathe the ground under  
which you burrow!

ON DAVID

32B

...not at all sure what the big deal is...

DAVID  
Just because I showed up  
a tad tardy?

ON MADDIE

33

...fed up...and she WHEELS around...moving into her office and  
SLAMMING the DOOR SO HARD...that all the pictures in the  
office drop off their hooks SIMULTANEOUSLY...

ANOTHER ANGLE

34

...as David glances at Dipesto...

DAVID  
Maybe it was the wind.

(CONTINUED)

CONTINUED:

34

DIPESTO

Are you in trouble?

DAVID

(ambling towards  
Maddie's office)

Trouble? Me? Trouble is my  
middle name. I laugh at  
trouble. I tickle trouble  
under the chin.

DIPESTO

Miss Hayes seemed a little  
upset.

DAVID

Miss Hayes is always a little  
upset. She'll get over it.  
She'll come crawling out of  
there before you can say...

ON MADDIE'S DOOR

34A

...as it OPENS...

MADDIE

(furious)

Get in here!

DAVID

(to Dipesto)

She's crazy about me...

...and HEADS FOR...

INT. MADDIE'S OFFICE

35

...as David ENTERS...and Maddie CLOSES the door behind him...

MADDIE

(calmly;  
controlled)

I want to know why you were late...I want to know why you forgot the photographs... and I want to know why you smell like you slept in a cesspool.

DAVID

What was I supposed to do, Maddie? Leave the guy trapped in a burning car because I didn't want to singe my cufflinks?

MADDIE

(biting her  
tongue;  
pronouncing  
each word)

David...that is a stupid lie.

DAVID

That is not a stupid lie. "The dog ate my term paper" is a stupid lie. "Of course we can still be friends" is a stupid lie. I happen to think you can buy wreck-on-the-freeway and still hold your head up.

ANOTHER ANGLE

36

...as Maddie just GLARES at him...unflinching...

(CONTINUED)

CONTINUED:

36

DAVID

No sale, huh?

MADDIE

Not even at half price.

DAVID

Okay...for the sake of  
argument...let's say it  
was my fault. Did it ever  
occur to you that maybe I'm  
a normal person...

MADDIE

That certainly never occurred  
to me...

DAVID (cont'd)

...capable of making an  
occasional honest mistake?

MADDIE

Honest mistake?

DAVID

Honest mistake Maddie. Haven't  
you ever heard of human error?

MADDIE

Yes...but how would that  
apply to you?

DAVID

I'm talking about everyday  
mishaps...forgetting to set  
your alarm clock...

MADDIE

(hands over  
ears)

I'm not listening to this...

DAVID (cont'd)

...losing directions to the  
restaurant...

MADDIE

You're wasting your breath...

DAVID (cont'd)

...waking up on the floor of a  
bar with a cop checking your  
pulse...

(CONTINUED)

CONTINUED:

36

MADDIE

(pointing at  
him)

I knew it!

DAVID

A little free advice. Never  
order a drink called "Viscious  
Virgin". Or at least, never  
order five.

MADDIE

(gathering  
steam)

You know our financial  
situation...you know the  
kind of money the Kendrick  
case could bring in...and  
you show up looking like  
the wrath of God and smelling  
like a wine cellar...

DAVID

More like a wine buyer, if  
you want to get technical...

MADDIE (cont'd)

...having completely forgotten  
why we're there in the first  
place...but are you embarrassed?  
...are you guilt-ridden? No!  
It doesn't even phase you!

DAVID

Nonsense. I'm as phased as  
the next guy...

MADDIE

You see what I mean? If you  
cared, you wouldn't be doing  
this standup routine. You'd  
be apologizing...you'd be  
trying to make amends.

DAVID

Make an amend? I've never  
even seen one.

MADDIE

(having had  
enough;  
heading towards  
him)

Out!

(CONTINUED)

CONTINUED:

36

DAVID  
(backing up)

Out?

MADDIE  
(marching him  
backwards to  
the office  
door)

Out of my office...out of  
my sight...out of my zip  
code! Go somewhere. Do  
I need to be more specific?

DAVID  
(pressed against  
the door)

Can we have time out for a  
little "perspective" check  
here? I don't think this  
is going to be the end of  
life as we know it. I don't  
think tomorrow's headline is  
going to read ADDISON BLOWS  
CASE/WORLD SELF-DESTRUCTS.

MADDIE  
It's not the case, David.  
It's you. I'm sick of you...  
of never being able to depend  
on you for anything.

DAVID  
That's not true. You can  
depend on me.  
(and then;  
thinking  
better of it)  
...a great deal of the time.

ON MADDIE

37

...the meaning of this addendum not lost on her...

MADDIE  
Why do I bother? Why do I  
put myself through this?  
Why can't I just give up  
and accept the fact that  
you are incapable of acting  
like a responsible adult.

(CONTINUED)



CONTINUED:

37

DAVID  
(simply)

Wrong.

MADDIE

Wrong?

DAVID

Wrong. Incorrect. You lose  
all your accumulated points  
and the Broyhill Dinette Set.

MADDIE

Are you trying to tell me  
that you are a dependable  
person?

DAVID

No. I'm telling you I'm  
not incapable of being a  
dependable person.

MADDIE

Please...

DAVID

It's the truth. If I wanted  
to...I could be the picture  
of dependability.

MADDIE

So...what you're saying is...  
the way you are is a conscious  
choice...conscious being a  
relative term. That it?

(CONTINUED)

CONTINUED:

37

DAVID

Yes...

MADDIE

This...(indicating  
David)...is not an unfortunate  
genetic mishap, but something  
you work at?

DAVID

Absolutely...

MADDIE

And one day you could simply  
choose to be an entirely  
different person?

DAVID

Does Dolly Parton sleep  
on her back?

MADDIE

(doesn't buy  
a word of it)You were having better luck  
with the freeway story.

DAVID

What do you think, Maddie?  
People's behavior patterns are  
decided at birth...like gender,  
or eye color? Or do you think  
people become irresponsible  
because they aren't getting  
enough vitamins?

\*

MADDIE

I love your logic. "I'm a  
jerk but it's voluntary"...so  
that makes it okay.

\*

\*

DAVID

Lemme tell you something,  
Maddie. I think it's safe  
it assume that I've been  
down a few more roads than you...

MADDIE

...you mean slept in a few  
more gutters...

\*

\*

(CONTINUED)

CONTINUED:

37

DAVID (cont'd)

...and I know by now which roads are for me, and which roads are for other people ...and where the dead ends are...

MADDIE

Fine. Do you think we could bring this conversation to one?

DAVID (cont'd)

...And the fact that the way I choose to be happens to differ from the way you choose to be, doesn't give you the right to get on your morally superior high horse!

MADDIE

Is that so?

DAVID

Yes, that's so.

MADDIE

Well, that works out kind of nice for the irresponsible team, doesn't it? You count on the rest of us to cover for you, so you'll be free to do whatever you please. What if I'd wanted to pass out in a bar last night?

DAVID

Nobody would've stopped you. In fact...lotta people would've helped.

MADDIE

And who would've met Mrs. Kendrick for breakfast?

ON DAVID

38

...he's caught...and he knows it...

ON MADDIE

39

...just looking at him for a LONG MOMENT...and then...

MADDIE

You don't have a quick  
answer for that one...do  
you?

ON DAVID

40

...the truth hurts...and he says nothing...

FAVORING MADDIE

41

...looking at him...enjoying the silence...

MADDIE

What's the matter? Has the  
wit well run dry?

DAVID

(quietly)

Guess so.

(and then)

May I be excused?

MADDIE

I'm not sure I'm through  
talking.

DAVID

(turning)

Well...I'm sure through  
listening.

...and he makes his way across the office and OUT...

THE DOOR

41A

...CLOSING it behind him...

ON MADDIE

41B

...alone...just standing there for a LONG MOMENT...REPLAYING  
the SOUND of the door CLOSING in her head...and FINALLY...  
she makes a decision...PICKS UP the phone...and waits for  
someone to answer...

(CONTINUED)

CONTINUED:

41B

MADDIE

(into phone)

Mrs. Kendrick? This is  
Madolyn Hayes. I just wanted  
to apologize for this morning  
...And I wanted to tell you  
that if there's anyway you'd  
consider giving us another  
chance, you have my word we  
wouldn't let you down.

(lightens;

and then)

You would?...Tomorrow morning  
would be fine. I really  
appreciate this...We'll be  
there, eight o'clock sharp.  
Don't worry...Goodbye.

...and she hangs up...and SIGHS...and STARTS out of her office  
and into...

THE RECEPTION AREA

42

...as she BURSTS into it...quickly making her way across the  
hall to...

DAVID'S DOOR

43

...and she KNOCKS on the door...and there is no answer...

MADDIE

(after a moment;  
calling through  
the door)

David?

...and there is still no answer...and Maddie looks puzzled...  
and REACHES for the doorknob...

INT. DAVID'S OFFICE

44

...dark...LIGHTS OFF...all but one set of blinds closed...  
David SITTING...his back to us...staring off at the CLOUDY  
CITY THROUGH the one open set of blinds...and Maddie TAKES  
THIS IN...and then...

MADDIE

David?

...and he doesn't answer...and as she REACHES for the light  
switch...

(CONTINUED)

CONTINUED:

44

DAVID  
(simply)  
Don't.

...and Maddie TAKES HER HAND AWAY from the switch...and  
LOOKS at him a MOMENT...then...

MADDIE  
David...I just called Mrs.  
Kendrick and she's willing  
to give us another ehance...  
we're meeting with her  
tomorrow morning...

DAVID  
I can't.

MADDIE  
Excuse me?

DAVID  
I have to go to New York.

MADDIE  
New York?

DAVID  
I have to leave right away.  
I'll be back in a couple of  
days.

MADDIE  
I see.  
(and then)  
Funny. I don't seem to  
remember you asking me for  
the time off.

DAVID  
Just got a call...something's  
come up.

MADDIE  
Some old friend throwing a  
party you can't miss?

DAVID  
(somber)  
Some old friend throwing  
a funeral. His own.

ON MADDIE

45

...who instantly feels terrible...

MADDIE

(almost a  
whisper)

David...I'm sorry...

ON DAVID

46

...sad...a bit confused...

DAVID

Yeah. Me, too.

MADDIE

Who was it?

DAVID

Guy I knew when I lived in  
the Village.

(David  
stares  
out the  
window  
again)

...Turned his car over on  
the Jersey Turnpike this  
morning.

(sad smile)

And I thought I was having a  
bad day.

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

ON MADDIE

47

...she feels helpless...

MADDIE

Is there anything I can do?

DAVID

Yeah. Tell me all the flights  
to New York are booked.

MADDIE

I don't understand.

DAVID

Long story. Let's just say  
I'd rather be going to my  
own funeral

(CONTINUED)

CONTINUED:

47

MADDIE

Oh.

(not really  
understanding)

Well...If you feel that  
strongly about it, do you  
really have to go?

DAVID

Yes. I'm afraid I do.

\*

MADDIE

When was the last time you  
saw him?

DAVID

Nine years ago.

MADDIE

But you've kept in touch?

DAVID

Not really.

MADDIE

(considering  
this;  
and then)

I don't mean to sound cold,  
but I think you could get  
away with sending a nice  
wreath.

\*  
\*  
\*

DAVID

It's not that simple.

(a lame  
attempt  
at explaining)

All my friends'll be  
there...

MADDIE

I'm sure they'd understand.

DAVID

I have to go, Maddie. I have  
an obligation.

\*  
\*  
\*

(CONTINUED)



CONTINUED:

47

MADDIE

To some guy you haven't seen  
in a decade?

DAVID

He was more than just some  
guy.

MADDIE

Even if he was your friend...  
I think...

DAVID

He was more than my friend.  
(sighing;  
reluctantly)  
I was sort of related to him  
for a while.  
(and then)  
I was sort of married to his  
sister.

OMIT 48

OMIT 48

ON MADDIE

49

...who can't believe she heard right...

MADDIE

(after a moment)

Oh.

...and we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

TIGHT ON A BALLPOINT PEN

50

...held loosely between perfectly manicured fingers...  
TAPPING on a desk blotter in a nervous rhythm...and we  
PULL BACK TO REVEAL...

MADDIE

51

...unaware that she's tapping...staring down at her desk...  
lost in thought...and WE HEAR a KNOCK...

MADDIE

(after a moment;  
without looking  
up)

Come in.

ANOTHER ANGLE

51A

...as the DOOR OPENS and Dipesto STEPS IN...

DIPESTO

Miss Hayes? You haven't been  
out of your office all day.  
Would you like me to get you  
a sandwich or something?

MADDIE

(finally looking  
up)

No. That's okay...I'm fine.

DIPESTO

You are?

MADDIE

Yes.

(and then)

No.

(and then;  
the truth)

I don't know.

DIPESTO

Oh.

(and then)

I'm a little confused.

(CONTINUED)

CONTINUED:

51A

MADDIE

You think you know a person.  
You think a person is your  
friend. You think there's  
nothing anyone could tell you  
about that person that would  
come as a shock...

DIPESTO

(hunting)

Mr. Addison?

MADDIE

Mr. Addison.

DIPESTO

Oh.

(and then)

What?

(and then)

You don't have to tell me.

(and then)

He's gay...isn't he?

ON MADDIE

51B

...and she just LOOKS at Ms. Dipesto...

MADDIE

Mr. Addison?

DIPESTO

Well...that's why you should  
tell me.

MADDIE

(a long moment;  
and then;  
simply)

Mr. Addison's been married.

DIPESTO

(shocked)

Has he?

...and Maddie NODS...

ON DIPESTO

52

...SHOCKED...SINKING into a chair...

DIPESTO

Wow! This is better than gay.

...lost in her thoughts...

MADDIE

I guess it's no big deal  
that he never mentioned it.  
No reason why he should  
have mentioned it.

DIPESTO

(not listening;  
amazed)

Mr. Addison...married?

MADDIE (cont'd)

I mean...it's not like he  
was trying to hide it.

DIPESTO

(still amazed)

Gosh...somewhere in the world  
there's a Mrs. Mr. Addison.

MADDIE

Yeah.

(and then)

No.

(and then)

A former Mrs. Mr. Addison.

DIPESTO

Wow!...I mean...Boy!

MADDIE

(she stands)

Well...

(she gets  
her purse)

We've wasted enough time on  
this mildly interesting  
development.

(looks at  
her watch)

Think the traffic's died  
down by now?

DIPESTO

(still lost in  
the shock of  
this discovery)

What do you suppose she looks  
like?

(CONTINUED)

CONTINUED:

53

MADDIE

I don't know. How would I know? I hadn't given it any thought.

DIPESTO

Not at all?

MADDIE

Well...maybe a little. But if it took him all this time to even tell anybody, I'm not going to hold my breath for him to bring in the wedding pictures...

...and her VOICE trails off...something occurring to her...

ON DIPESTO

54

...looking at Maddie with a look that says "Are you thinking what I'm thinking?"...

ON MADDIE

55

...who is looking at Dipesto the same way...

ANOTHER ANGLE

56

...the two of them stand transfixed for a split second... and then...two minds with but a single thought...in perfect unison they MAKE A MAD DASH for...

THE DOOR

56A

...charging through it and into...

INT. RECEPTION AREA

57

...as Maddie and Dipesto RUN through the office to David's door...BURSTING into...

INT. DAVID'S OFFICE

58

...both making a bee-line for...

DAVID'S DESK

59

...and they GO AROUND to the drawers...

MADDIE

I'll take this one, you take that one.

(CONTINUED)

CONTINUED:

59

DIPESTO

Right.

...they both OPEN drawers simultaneously...

THEIR P.O.V. - THE DRAWER'S CONTENTS

60

...filled to the brim with an odd assortment of junk...toys, games, old issues of Playboy, etc...

ANOTHER ANGLE

61

...as they both sink to their knees to begin their search...

DIPESTO

(picking up  
a rubber  
chicken)

This may take a while...

ON MADDIE

62

...she starts PICKING UP articles...a DART GUN...a COONSKIN CAP...a BASEBALL MITT...(with a baseball inside it, with rubber bands around it...he's working in the pocket)...from the look on Maddie's face, she could be sorting through a hamper of dirty diapers...

MADDIE

This man doesn't need an office. He needs a playpen.

...and Maddie PICKS UP a stack of magazines...and Dipesto sees them...

DIPESTO

(trying to  
reassure  
Maddie)

Don't worry...he only buys those for the articles.

MADDIE

(picking up a  
magnifying  
glass)

And this is for the fine print, I suppose.

...Maddie puts the stuff back in the drawer...she's losing hope...

(CONTINUED)

CONTINUED:

62

MADDIE

(closing the  
drawer)

We're wasting our time.  
There's nothing in here  
but junk and smut. Besides,  
who cares what she looks  
like.

DIPESTO

(spotting  
something)

Here's a picture!

MADDIE

(quickly)

Where?

...Dipesto REACHES into the bottom of her drawer and PULLS  
OUT A slightly crumbled 5 x 7...LOOKS at it...her EYES WIDEN...

DIPESTO

Hubba, hubba!

...and Maddie TAKES the photo...and LOOKS at it...and LOOKS  
at Dipesto...

MADDIE

Agnes, I don't think David  
was married to Miss Bikini  
California.

(and then)

He said he met her while  
he was living in New York.

(and then)

He was tending bar at some  
place in the Village. She  
walked in. It was more  
than ten years ago...I feel  
stupid just talking about  
it. I almost got married  
a couple of times. Everybody  
gets married...or almost  
married.

ON DIPESTO

63

...and she clears her throat...

MADDIE (cont'd)

Your day will come.

(CONTINUED)

CONTINUED:

63

DIPESTO

I know.  
 (and then)  
 So what else?

MADDIE

That's all I know.

DIPESTO

Aren't you dying of curiosity?

MADDIE

Dying? I wouldn't say dying.  
 I'm a little curious, maybe...  
 but only because it's sort of  
 ...amusing...to think that at  
 some point, David Addison put  
 on a tuxedo, walked down an  
 aisle and promised to spend  
 the rest of his life with  
 someone...I mean I have trouble  
 with the concept of David  
 promising to spend the rest  
 of a night with someone...

(and then;  
 pulling  
 herself up  
 from the  
 floor)

It's late. We really should  
 go home.

ANOTHER ANGLE

63A

...as Dipesto does the same...and the two women look at each  
 other...

DIPESTO

Miss Hayes, if you don't mind  
 my saying so, you're taking  
 this very well.

MADDIE

(amused)

Taking what very well Ms.  
 Dipesto? It's not going to  
 make a difference in my life.

DIPESTO

It's not?

(CONTINUED)



CONTINUED:

63A

MADDIE

Of course not.

(turning;  
starting  
out of the  
office)

So David used to be married.  
A lot of people used to be  
married.

(and then)

Your day for that will come  
too.

INT. RECEPTION AREA

64

...Maddie making her way through it...DiPesto following...

MADDIE (cont'd)

So he's going to see her for  
the first time in nine years?  
So? What possible impact  
could that have on my life?

DIPESTO

None...I guess.

MADDIE

(amused)

You guess?

DIPESTO

I mean...none. Absolutely.

MADDIE

Absolutely positively.

(and there  
doesn't seem  
to be any  
more to say)

Well...

(and then)

See you in the morning.

...and she TURNS and STARTS for the door...

ON DIPESTO

65

...it has to be said...

DIPESTO

(quietly)

Unless they got back together.

ON MADDIE'S BACK

66

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

MADDIE

(after a long  
moment;  
without  
turning  
around)

What was that?

ON DIPESTO

67

...deeply regretting having said anything...

DIPESTO

Nothing. I just said...how  
about this weather?

ANOTHER ANGLE

68

...as Maddie SLOWLY TURNS...

MADDIE

You said "unless they got  
back together".

DIPESTO

(in an  
apologetic  
burst)

I know. I know I did, but  
I didn't mean to! I just  
opened my mouth and out it  
came!

MADDIE

And what possible impact could  
that have on my life?

ON DIPESTO

68A

...and...as if afraid of giving the wrong answer...she says  
NOTHING...

ON MADDIE

68B

...tired of waiting...

MADDIE

None. It would have none  
Agnes.

(and then;  
turning once  
more)

Goodnight...Ms. Dipesto.

(CONTINUED)

CONTINUED:

68B

...and she is through the door...and a moment later...she is gone...

ON MS. DIPESTO

68C

...standing there...staring at the EMPTY SPACE where Maddie stood...and we HOLD for a LONG MOMENT...and then...

DISSOLVE TO:

CANDLES

69

...small candles FLICKERING through opaque candleholders... lines up on what appears to be a marble shelf...over this we HEAR the sound of WATER RUNNING...and we SLOWLY PAN TO FIND...

...A BATHTUB FAUCET... 70

...POURING WATER down into...

BUBBLES 71

...a blanket of bubbles...and we CONTINUE TO PAN SLOWLY until we find...

MADDIE'S HEAD 72

...the only thing we can see above the bubbles...she has her hair piled on top of her head...she's lying back in the tub, staring into space lost in thought, looking worried... she REACHES up to the marble edge (near the candles) and finds...

A GLASS OF WINE 73

...and she SIPS IT SLOWLY...she doesn't really want it, but knows that sleep is going to be hard to come by...and we...

CUT TO:

INT. MADDIE'S BEDROOM 74

...as Maddie APPEARS in the doorway...wearing a silk robe over silk pajamas...still carrying her glass of wine... she PAUSES in the doorway...REACHES UP and TURNS OFF the overhead light...the room is now DARK except for a small lamp by her bed...as she WALKS TOWARDS the bed she LETS HER HAIR DOWN, SHAKES IT OUT...she SETS the glass of wine on the nightstand beside her bed...she TAKES OFF the robe and lets it DROP to the floor, where she leaves it...she GETS INTO BED...PULLS THE COVERS around her...TURNS OFF the lamp...she lies on her side...both hands under her head...stares at the glass of wine, for no reason other than the fact that it is available to be stared at...her eyelids START TO DROOP... she's tired, even though she's upset...she finally CLOSES HER EYES to try to sleep...and we PAN AWAY from Maddie to...

THE WINE GLASS 75

...almost empty...lipstick marks around the rim...a lonely, depressing moment of a lonely, depressing night...we HOLD ON the wine glass for a moment...then...

SLOWLY DISSOLVE TO:

[This is a DREAM SEQUENCE in the form of an IMPRESSIONISTIC DANCE PRODUCTION NUMBER similar to the "BROADWAY MELODY" number from "SINGING' IN THE RAIN." The music for this number will be Billy Joel's "Big Man on Mulberry Street." Sets will be surrealistic and only minimally representative.]

75A

The dance is in three parts. PART ONE takes place in a dark, smoke-filled subterranean CAFE/BAR in Greenwich Village...populated by typical 60's PATRONS...there's a BAND in the corner, made up of a piano, horns, drums, etc. In the midst of all this we see DAVID as the bartender/waiter...he is serving drinks in an aloof manner...just doing his job; whatever is going on is no concern to him...UNTIL...into the bar comes a devastating WOMAN...Every man in the place is instantly smitten...they dance around her, vying for her affection...David remains on the outside, but he's definitely interested...David's aloofness attracts the woman, and she chooses him over all the other men...she teaches him a step and they dance together...leaving the bar for a sort of astral LIMBO-LAND...where PART TWO of the dance takes place...Here we see David and the woman continue to dance very sensually...we see them fall in love...and then...we see their WEDDING CEREMONY...and PART THREE of the dance takes place in something representing their HOUSE...There seems to be a permanence to their relationship...David falls into a routine: he goes to work, he comes home and she's there...David seems quite content with this arrangement...UNTIL...one day he comes home from work and is stunned to find his wife with ANOTHER MAN...She is teaching this man the same dance steps she taught David earlier...only now the dance is much more complicated...this guy's a better dancer...As they dance, it seems very obvious that they belong together...and they dance away together...leaving David alone and devastated...completely forlorn...not knowing what to do with himself...UNTIL...All of a sudden...MADDIE appears...She's come to rescue him...at first he's reluctant, but she teaches him a dance step...and they dance together...simply, but in perfect harmony...and it seems very obvious that they belong together...David seems to have recovered...maybe he's even smitten again...and we...

SHOCK CUT TO:

OMIT 76-116

OMIT 76-116

MADDIE

117

...BOLTING UP in bed, having just awakened from her dream... in the DIM LIGHT of early morning...we see that it has had quite an impact on her...she takes a MOMENT to recover...then, almost without thinking, she REACHES for the phone and DIALS a number...WAITS for someone to answer...

\*  
\*  
\*

MADDIE

Yes...what time does the next flight leave for New York?

\*  
\*

...and we...

OMIT 118-128

OMIT 118-128 \*

CUT TO BLACK

ACT THREE

FADE IN:

ON BILL

129A

...early thirties...a refugee from the bar band circuit... his head PROPPED on one hand...and with the other he's trying to make a salt shaker sit at an angle on a pile of salt...and he tries once...and the shaker TUMBLES... and picking it up...he tries again...and its clear from the expression on his face and the glaze in his eyes that he is several beers into the night...

ON DAVID

129B

...head also on hand...also several beers into the night... watching this...clearly bored silly...

DAVID

Bill...

(and then)

Billy...?

ANOTHER ANGLE

129C

...as Bill goes on about his business...never having heard David...ANOTHER MAN...better dressed...Michael...also looking on...

ON DAVID

129CA

...giving it one more try...

DAVID

Fish! What are you trying to prove?

ANOTHER ANGLE

129CB

...as Bill...or Fish...finally stands the thing on an angle...

BILL

Ta-da!

...and behind them...another friend...RICK returns from the bar carrying a pitcher of beer...and it's clear from the size of Rick...that he is no stranger to beer...

RICK

You guys aware they'll only give you one pitcher at a time? We're having my wake someplace else.

(CONTINUED)

CONTINUED:

129CB

...and he SLAMS the pitcher down on the table and...

THE SALT SHAKER

129CC

...immediately tumbles off the salt...

ON BILL

129CD

...as he looks up at Rick...

BILL

(he means it)

You're gonna die!

ON RICK

129CE

...unimpressed...

RICK

Fine. You owe me eleven  
dollars so far tonight.

ON MICHAEL

129CF

...regarding this with only mild interest...turning to  
David...lighting a cigarette...

MICHAEL

...anyway...he'd get real  
depressed. About anything.  
About everything. He'd call  
me at four-thirty in the morning...  
crying about some movie he'd  
just seen on TV or some story  
he'd just read in the paper.

(and then)

I half think he saw the car  
coming and just decided not  
to get out of the way.

ON DAVID

129CG

...and there is nothing to say to his friend...and he looks  
at him...

OM MICHAEL

129CH

...and he looks back...deadly serious...

MICHAEL

What the hell happened to your  
hair?

ON THE TABLE 129CJ

...as SUDDENLY it explodes into laughter...

ON BILL 129CK

...and he starts to laugh...

BILL

Yeah. What the hell happened  
to your hair, T.C.?

ON DAVID 129CL

...remembering...shaking his head...

DAVID

T.C....

ON RICK 129CM

...picking up the cue...doing the instrumental introduction...  
and then...

RICK

*"Top Cat...  
The most effecutal...  
Top Cat..."*

ON THE OTHERS 129CN

...as they join in...

ALL

*"Who's intellectual...  
Close friends get get to call him T.C....  
Providing it's with dignity...  
Top Cat...  
The indisputable...  
Leader of the gang...  
He's the boss...  
He's the VIP...  
He's the Championship...  
He's the most tip top..."*

ON DAVID 129CP

...doing a wicked drum solo on the table...

ON THE OTHERS 129CR

...and clearly they know this routine well...for they wait  
until just the right moment for the big finale...

(CONTINUED)



CONTINUED:

129CR

ALL

*"Top Cat!!!!"*

...and they all LAUGH...and SLUG down beers...

ANOTHER ANGLE

129CS

...and SLOWLY the LAUGHTER DIES...and everyone sits there for a LONG MOMENT...until finally...

MICHAEL

(to Rick)

He ever do that to you? Call you in the middle of the night... crying?

RICK

Yeah.

(and then)

But I hung up on him.

ON DAVID

129CT

...pushing his chair out from the table...

BILL

Where you going?

DAVID

Why? You wanna watch?  
(and then)  
I'll be back.

...and with that he TURNS...

ANOTHER ANGLE

129CU

...as the others watch him go...

ON MICHAEL

129CV

...the second he's out of earshot...

MICHAEL

What the hell you think happened to his hair?

...and we...

CUT TO:

DAVID

129D

...in an ALCOVE at the rear of the restaurant...DEPOSITING coins into a pay phone...and we HEAR it RING...and then we HEAR...

## ANSWERING MACHINE

Hi, this is Maddie Hayes. I'm not here right now. But please leave your name and number at the sound of the beep and I'll get right back to you.

...and we HEAR the BEEP...and David HESITATES a moment...and then...

## DAVID

Hi it's me...  
(and then)  
...got here okay...  
(and then)  
...everything's going fine...  
(and then)  
...funeral's tomorrow...  
be back late Thursday and in  
the office Friday...so...  
(not wanting  
to hang up)  
...if you need anything...  
call me at the hotel...

...he FACES the wall...trying to get a little more privacy...  
there's a noticable change in his tone...

## DAVID (cont'd)

(and then)  
Where the hell are you this  
hour of the night?

...and he QUICKLY HANGS UP...and SIGHS...and we...

SHOCK CUT TO:

OMIT 130

OMIT 130

OMIT 130A

OMIT 130A

DAVID

130B

...WALKING SLOWLY down a HOTEL CORRIDOR towards his hotel room...jacket over shoulder...tired and depressed...he FINDS his room key in the pocket of his jacket...UNLOCKS the door and OPENS it...and STOPS IN HIS TRACKS as he SEES...

\*

MADDIE

130C

...or at least the silhouette of Maddie...a triangle of light from the open door painted across her in the otherwise dark room...SITTING on the edge of the bed...a suitcase on the floor beside her...nervously FUMBLING with the jacket that is lying across her lap...she LOOKS UP at David for a brief second...then quickly LOOKS AWAY...

\*

MADDIE

(nervously)

Don't look at me like that.  
I paid a guy twenty bucks to  
get into this room...

\*

...but...

OMIT 130D-130E

OMIT 130D-130E

DAVID

130F

...just STARES at her...not responding to her joke...and...

\*

MADDIE

130G

...still can't bring herself to look at him...the SILENCE eating at her...and finally...

\*

\*

MADDIE

(quickly;  
trying not  
to let her  
feelings show;  
all nerves)

\*

\*

\*

\*

\*

I know...you're wondering what  
I'm doing here...

(and then)

\*

I'm not really sure myself.  
In fact...somewhere over  
Arizona I realized "I don't  
want to be on this plane?!"...  
but then there was nothing I  
could do and so here I am and  
the only explanation I have  
is I guess I thought I could  
(MORE)

(CONTINUED)

CONTINUED:

130G

MADDIE (cont'd)

help you...

(and then)

I don't know why I thought  
that but I did. But don't  
worry. I can leave. I  
already checked. There's  
a flight back to L.A. in an  
hour. In fact if I catch  
a cab now I know I could  
make it. Except I'm really  
exhausted and I'd kind of like  
to get some rest. Only, if  
I stayed I thought I'd like  
to be sort of...nearby...  
but I already asked about  
the room next door and the  
guy at the desk wouldn't  
give it to me unless you  
said it was okay so I guess  
you'd have to go tell him  
it's okay...

(and then)

...unless it isn't okay...

(quickly)

I sound like an ass.

(and then;

lowering

her head)

I feel like an ass...

(and then;

quickly;

trying to

regain her

composure)

I know this isn't making  
much sense...

(and then)

What I'm trying to say is...

I'm really sorry about your  
friend...I mean, your brother-  
in-law...and if I seemed a  
little...

(a shrug;

searching

for the word)

...frosty...when you told me...

it's just because I was so...

surprised...that you'd been  
married...which is stupid,  
right? I mean...why should

(MORE)

(CONTINUED)

CONTINUED:

130G

MADDIE (cont'd)

I think that you would have  
told me if you were married.  
I mean...I understand that  
there are things that we're  
going to talk about...there  
should be things...pieces...  
pockets of our lives that are  
private...

(and then)

I mean, I certainly have  
plenty of things I've never  
told you...

(finally

looking up)

I mean...it's not like we  
have that kind of relationship  
...it's not like we're...

...and there is a LONG SILENCE as her words trail off...and  
she LOOKS down again for a LONG MOMENT...and then...

MADDIE

(suddenly  
rising)

You know...I just realized  
what I should do and what  
I should do...is go catch  
that plane...so that's what  
I'm going to do...

...and she PICKS UP her luggage...and STARTS towards the  
door...and just as she PASSES...

DAVID

...he GRABS her arm...STOPPING her...

DAVID

(simply)

Don't go.

...and she LOOKS at him...she's not quite sure what that  
means...

DAVID

I'll tell the guy at the desk  
you're my sister...

(and then)

...my brother...

(and then)

...my mother...

(MORE)

(CONTINUED)

CONTINUED:

130H

DAVID (cont'd)

I'll get you the room next  
door.

...and Maddie says NOTHING...and David gives her a small  
smile, which she nervously forces herself to return...sitting  
HERSELF back down on the bed...as he TURNS...and is gone...

OMIT 130J

OMIT 130J

ON MADDIE

130K

...sitting there...nervous...not at all sure she's done the  
right thing...and we...

SLOWLY DISSOLVE TO:

OMIT 131-164

OMIT 131-164

MADDIE'S FACE

165\*

...STARING at the ceiling...her head lying on a pillow...her  
eyes open...and SUDDENLY...from SOMEWHERE UNSEEN...there is  
A KNOCK...and then...

DAVID

(filtered;  
through  
the door)

You awake?

...and Maddie thinks about that a moment...deciding whether  
to answer...

MADDIE

(finally)

I'm awake.

ANOTHER ANGLE

165A\*

...as the connecting door between their two rooms opens...

ON MADDIE

165B\*

...turning over slightly to SEE...

DAVID

166

...STANDING in the doorway...the only light from his room behind him...

DAVID

(quietly;  
clearly awed)

...You came all the way here...

(and then)

...all the way here...

(and then;  
shaking his  
head)

Why'd you do that?

MADDIE

I don't know. There was  
nothing good on T.V.

(and then;  
simply)

I don't know.

DAVID

...That was a really lousy  
thing I did...wasn't it?...  
telling you I was married  
and then just hopping on a  
plane...

(and then)

I knew what I was doing.  
I knew it stunk. I just  
didn't feel like talking  
about it...y'know?

(and then)

It really wasn't very  
important. She really wasn't  
very important.

MADDIE

(quietly;  
carefully)

What was she like? What  
happened?

DAVID

What was she like? She  
was willing. What happened?  
She drowned in bed.

TIGHT ON DAVID

166A

...remembering...thinking better of it...

(CONTINUED)

CONTINUED:

166

DAVID (cont'd)  
closing this woman comes in...  
I mean, a lot of women came  
into this place, I usually  
didn't pay much attention...  
but this woman comes in and  
sits down on one of the bar  
stools and...

(MORE)

(CONTINUED)



CONTINUED:

166A

DAVID

No...I used to meet her everyday walking to school. And one day it's raining, right? And the last place either of us want to go is school...so instead...we go back to her house. And like I said...we had walked all the way home in the rain...so our clothes were wet...so we...took 'em off...and then of course...

...he SMILES...SHAKES his HEAD...and LAUGHS to HIMSELF...

DAVID

Y'know it's funny. For the life of me...I can't really remember anything else about that day. I remember...the second we started...it felt so...safe. And at the same time...I was scared. God...I was scared. I mean...my mind was going crazy. I mean...half my mind is going... "do you want to work in a filling station for the rest of your life?" That's what you always heard about. Some guy getting a girl knocked up and then working at the Sunoco for the rest of his life...right? Yeah. Right. But the other side...the other side of my brain is going..."fill 'er up!"

ON MADDIE

167

...and she watches him from her bed...and SMILES...

ANOTHER ANGLE

168

...as he stands in the doorway...and SMILES too...

DAVID

Yeah...well...the second it was over...everything got weird. I just kinda got dressed and left. It was still

(MORE)

(CONTINUED)

CONTINUED:

168

DAVID (cont'd)  
 raining. And I had no place  
 to go. So I just walked...and  
 the whole time...in my head...  
 I'm talking to God...right?  
 I'm saying...I swear, I'll  
 never do it again. Just...  
 don't make her pregnant. And  
 all I can think about is me...  
 in this blue Sunoco uniform  
 with my name stitched across  
 my tit.

(and then)

Anyway...God had other things  
 on His mind...so...we got  
 married. And...the baby never  
 made it.

(and then)

Anyway...she wanted to act.  
 So we moved to New York.  
 Early seventies. Crazy time.  
 We had this place. Thirteenth  
 street. I'm tending bar.  
 She's going to class. One  
 day I come home and find the  
 damned census taker lying on  
 top of her...getting all  
 kind of pertinent information  
 isn't even on the form.

ON MADDIE

169

...just watching...saying nothing...not knowing what to say...

ON DAVID

170

...standing in his own silence for the longest time...

DAVID

(almost a whisper)

See...I told you it wasn't  
 important.

MADDIE

I'm sorry.

DAVID

(a shrug)

Long time ago.

MADDIE

Long time ago.

ANOTHER ANGLE

170A

...and the two of them look at each other...and Maddie says nothing...and David TURNS...gone...SHUTTING the door behind him...Maddie lying there in the dark...STARING at the door...and we...

CUT TO BLACK

OMIT 171-173

OMIT 171-173

END OF ACT THREE

ACT FOUR

OMIT 174

OMIT 174

FADE IN:

INT. DAVID'S HOTEL ROOM - DAY

174A

CLOSE ON TOP OF DRESSER

...we immediately know this is David's dresser by the small array of male items...wallet, wristwatch, comb, handkerchief, loose change, hotel room key...and then we see...

A HAND

174B

...PICK UP the wristwatch and SLIP it on the other wrist with a bit of nervous FUMBLING... then the hand PICKS UP the wallet and as it is lifted towards a suit jacket we see...

DAVID

174C

...dressed for the funeral...looking nervous...EXAMINING himself in the mirror...he's in the final stages of getting ready...he SLIPS the wallet into his jacket pocket...then REACHES for the other articles on the dresser...through all of this, he looks very nervous...

SHOCK CUT TO:

ANOTHER DRESSER

174D

...this one littered with feminine belongings...a purse... bottle of perfume...hairbrush...lipstick...a string of pearls... hotel room key...and then we see...

HANDS

174E

...nervous female hands...STUFFING the loose articles into the purse...and then they PICK UP the pearls and we FOLLOW them to find...

MADDIE

174F

...also dressed for the funeral...she FUMBLES nervously with the clasp of the pearls until she finally has them fastened around the neck of her black dress...she looks almost as nervous as David...and we...

SHOCK CUT TO:

DAVID

174G

...who gives himself one last once-over in the mirror...SIGHS... resigned to the fact that the time has come to do something he dreads...he LOOKS at the door to Maddie's room...GOES OVER and KNOCKS on it...

(CONTINUED)

CONTINUED:

174G

DAVID

Maddie, you up? I gotta go.

\*

MADDIE (V.O.)

Just a second...

...David LOOKS around the room, as if to see if he's forgotten anything...he SEES his overcoat lying across a chair and goes over to get it...he THROWS it across his arm...in the moment that his back is turned, the door OPENS and Maddie ENTERS...ready to go...

MADDIE

Good morning.

...David TURNS...SEES. her...and FREEZES...can't speak...

MADDIE

(trying again)

Hello.

ON DAVID

174GA\*

...just looking at her...NO WORDS...

ANOTHER ANGLE

174GB\*

...his look not lost on Maddie...

MADDIE

Why are you looking at me  
like that?

DAVID

(thinking  
about that  
a moment)

No reason.

MADDIE

No reason?

DAVID

Well...

(carefully)

...you're wearing black.

ON MADDIE

174GC\*

...moving towards him...

(CONTINUED)

CONTINUED:

174GC

MADDIE

I know.

(and then)

We're going to a funeral.

(and then)

I used to wear hot pink to funerals but I always felt guilty about waking up the dead.

(and then)

Is there some subtlety to this conversation that I'm missing?

ON DAVID

174GD

...and he still says nothing...waiting for the dawn to come...

ON MADDIE

174GE

...and it does...

MADDIE

(slowly;

as the thought

occurs to her)

Did you not want me to go with you to this funeral?

ON DAVID

174GF

...STARTING TO SAY something...but NOTHING COMING OUT...but it's already clear...he doesn't want her to be there...

ANOTHER ANGLE

174GG

...as Maddie understands...

MADDIE

Of course.

(and then;

seating herself;

looking away)

Of course you didn't.

DAVID

It's nothing personal. It's just...I haven't see any of these people in a long time.

(and then)

You understand.

ON MADDIE

174GH

...not looking at him...

MADDIE  
(crossing her arms)  
I understand.

ON DAVID

174GJ

...the meaning of this not lost on him...

DAVID  
No you don't.

ANOTHER ANGLE

174GK

...as Maddie continues to not look at him...

MADDIE  
(crossing her legs)  
Yes I do.

DAVID  
No...you don't.

MADDIE  
Yes...I do.

DAVID  
Fine.

MADDIE  
Fine.

DAVID  
Good.

MADDIE  
Good.

DAVID  
I'm going.

MADDIE  
Go!

ON DAVID

174GL

...and he does...TURNING...making his way across the room and  
through the door...slamming it closed behind him...

ON MADDIE

174GM

...sitting there for the LONGEST TIME...and then...SLOWLY...  
allowing her EYES to drift over to...

THE DOOR

174GN

...and it doesn't move...

ON MADDIE

174GP

...slowly pulling herself out of her chair...and at that exact  
moment...

THE DOOR

174GR

...OPENS...and...

MADDIE

174GS

...jumps back down in her chair just as...

DAVID

174GT

...comes through the door...

DAVID

(pointing at her)

You're mad.

MADDIE

(crossing everything  
again)

I thought you were going.

DAVID

You are mad. You're mad at me  
because I won't take you to  
this funeral.

MADDIE

No, I'm not. What makes you  
think I'm mad?

DAVID

The way you're sitting there.  
The way you won't look at me...  
(taking her  
face;  
turning it)

Look at me!

(CONTINUED)



CONTINUED:

174GT

MADDIE

(through clenched  
teeth)

I am not mad.

DAVID

(releasing her)

I don't believe this.

(throwing his  
overcoat on  
the bed)

We're in New York City. You're  
a five-dollar cab ride away from  
a hundred and fifty department  
stores, not to mention museums...  
theatres...restaurants...and  
you're mad at me because I won't  
take you to a funeral!

MADDIE

I was looking forward to this  
funeral!

DAVID

(turning to her)

It's not that I don't want to  
take you. It's just...

(thinking  
about it)

...I don't want to take you.

(and then)

Not to this funeral!

ON MADDIE

174GU

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

ON DAVID

174GV

...he knows what that look means...

DAVID

Look, I'll take you to  
another funeral.

...and he picks up a section of the NEW YORK TIMES from the  
bed and OPENS it...

DAVID

Here, pick any other funeral  
and I'll take you to it!

(MORE)

(CONTINUED)

CONTINUED:

174GV

DAVID (cont'd)

(and then;  
seeing one)Here's one. Sounds like fun.  
Open casket...short eulogy...  
followed by dinner, dancing  
and a no-host bar...(and then;  
STOPPING;  
catching his  
breath)Maddie...getting me to this  
thing is going to be the  
hardest thing I've ever done.  
Taking you? I just can't do  
it.

ANOTHER ANGLE

174GW

...and the two of them stand there...and there is a LONG,  
LONG silence...finally broken by...

MADDIE

(trying to  
sound casual)When do you think you'll be  
back?

DAVID

I don't know. Funeral's  
at noon. Then there'll  
probably be something  
afterwards at somebody's  
house...I don't know.

MADDIE

Well, don't worry about it.  
Stay as long as you want.  
I'll be fine.

DAVID

Will you?

...and Maddie NODS...a SILENT nod...

ON DAVID

174GX

...as he waits a measured moment...then STARTS for the door...

MADDIE (O.C.)

(suddenly)

What time do you think?

(CONTINUED)

CONTINUED:

174GX

DAVID  
(stopping;  
turning)  
I don't know.  
(a shrug)  
Five o'clock maybe.

ANOTHER ANGLE

174GY

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

MADDIE  
Five?  
(and then)  
Great.  
(and then)  
I can find plenty of things  
to do until five.

DAVID  
Might be later.

MADDIE  
Fine.  
(a shrug of  
her own)  
Whenever.

...and David TURNS...and STARTS OUT again...and the door SLAMS...  
and we HOLD on Maddie A LONG MOMENT...and then...

DISSOLVE TO:

A DIGITAL CLOCK

174H

...just as 4:59 flips to 5:00...and we PULL BACK TO REVEAL...

MADDIE

174J

...SITTING in a chair...arms folded...STARING at the clock... still dressed in her funeral clothes...WAITING...and then there's a KNOCK on the door...Maddie JUMPS UP and RUNS for it...then catches herself...slows down...tries to look casual ...she OPENS the door and there stands...

A BELLHOP

174K

...his arms full of stuff (at this point we don't know what) ...he looks winded...

BELLHOP

Did I make it?

ANOTHER ANGLE

174L

...to include both of them...

MADDIE

Excuse me?

(CONTINUED)

MADDIE

174HE

...is instantly deflated...she SIGHS...and we...

DISSOLVE TO:

A ROOM SERVICE TABLE

174HF

...complete with candelight and flowers...beautiful china and crystal, linen tablecloth...all very elaborate and romantic...we SLOWLY PAN the table and find...

A DINNER PLATE

174HG

...beautifully adorned by a colorful nouvelle cuisine dinner... a fork slides a couple of snow peas around...disinterested... and we TILT UP to see...

MADDIE

174HH

...STARING at the plate...DEPRESSED...LONELY...she finally SPEARS a snow pea...starts to LIFT it to her mouth...STOPS... LOOKS at it...REALIZES she has no interest in food...PUTS the fork down, giving up on dinner...she LEANS OVER and BLOWS OUT the candle...

DISSOLVE TO:

MADDIE

174HJ

...SITTING on the bed...several pillows propped behind her... she has shed her shoes and jewelry...other than that she's still dressed in her funeral clothes...she's FLIPPING television channels aimlessly with a remote control...she gives up...SHUTS OFF the television...GETS UP and GOES OVER to the window...PULLS the curtain back and LOOKS OUT...and we see...

MADDIE'S POV -- THE MANHATTAN SKYLINE

174HK

...and a clock on a nearby building FLASHES 9:27...and...

MADDIE

174J

...lets the curtain fall back into place...she SINKS into a chair...PROPS her head on her hand...WEARY...WORRIED... and then...there's a KNOCK on the door...Maddie JUMPS UP and RUNS for it...then catches herself...slows down...tries to look casual...she OPENS the door and her enthusiasm is gone as she sees...

A BELLHOP

174K

...a shopping bag in his arms...he is winded...

(CONTINUED)

CONTINUED:

174L

BELLHOP

You said you needed this stuff  
by five.

MADDIE

Oh. Yes. Come in.

...he FOLLOWS her inside...she GOES to her purse to get some  
money to tip him...

MADDIE

You can just put it on  
the bed.

BELLHOP

I got everything you wanted.  
Po. tcards, museum brochures,  
a poster from that Monet  
exhibit...

MADDIE

That's fine. Thank you.

BELLHOP

(holding  
them up)  
Shopping bags -- Saks and  
Bloomingdale's okay?

MADDIE

(wishing  
he'd leave)  
Yes. Thank you.

BELLHOP

...Playbill from "Cats"...  
(holding  
it up)  
I got a large sweatshirt  
because they're a hundred  
percent cotton...

MADDIE

I'm sure it'll be perfect.  
(handing him  
a ten)  
Thank you very much.

BELLHOP

(taking the  
money)  
Thank you. Let me know  
if you need anything else.

(CONTINUED)

CONTINUED:

174L

BELLHOP  
(holding up a  
"Cats" sweatshirt;  
concerned)

You didn't say what size  
sweatshirt...I got a "large"  
because they're a hundred  
percent cotton...

(CONTINUED)

CONTINUED:

174L

MADDIE  
 (herding him  
 out the door)  
 I will...Bye now.

...she CLOSES the door behind him...then HURRIES over to the bed and SPREADS all of her newly acquired articles around...she CRUMPLES up the shopping bags so they won't look so new..."PLACES" everything so that it looks natural... STANDS back and STUDIES it...decides it looks okay...then GOES back to her chair to SIT and WAIT some more...

OMIT 175  
 DIGITAL CLOCK

DISSOLVE TO:  
 OMIT 175

175A

...just as 8:59 becomes 9:00...and we SLOWLY PAN over an elaborate room service table...complete with candlelight and flowers...we see a fork poking at an uneaten dinner... and then we see...

MADDIE

175B

...ignoring her food...still STARING at the clock...she looks very concerned...wondering where David could be...she PUSHES her chair away from the table, completely uninterested in dinner...she PACES the floor...thinking...worrying...and we...

DISSOLVE TO:

DIGITAL CLOCK

175C

...just at 10:59 becomes 11:00...and we SLOWLY PAN to see...

A NEWSPAPER

175D

...lying beside the clock and the telephone...opened to a page where we see a black headline, "Obituaries"... there is a large circle around one of the articles...and then we see...

MADDIE

175E

...looking for a number in the thick New York phone book... she finds it...looks at the phone...SIGHS...the picks up the receiver and dials the number...we HEAR it ring...and then we HEAR...

WOMAN'S VOICE

Hello?

(CONTINUED)



CONTINUED:

175E

...and we HEAR a lot of COMMOTION in the background...the SOUND of some sort of gathering...and Maddie starts to say something...then HESITATES...

WOMAN'S VOICE

Hello? Is anybody there?

...and Maddie loses her nerve and quickly HANGS UP the phone...she TOSSES the phone book on to the bed...LOOKS at the clock again...frowns...she thinks for A MOMENT... then...she makes a decision...she PICKS UP the newspaper... HEADS for the door, stopping to GRAB her coat from the closet...and then she's out the door...

SHOCK CUT TO:

OMIT 176-176A

OMIT 176-176A

A SMALL ARRANGEMENT OF WHITE FLOWERS

176B \*

...on the door of a brownstone apartment...covering the number but obviously placed to signify a death in the family...and... into the frame comes...

A HAND

176BA \*

...it KNOCKS timidly...and we PULL BACK TO REVEAL...

MADDIE

176C \*

...WAITING NERVOUSLY...and then the door OPENS and we see...

AN ELDERLY WOMAN

176D

...Jimmy's Aunt Rosemary...plump, friendly and Italian...  
dressed in black...behind her we see a sea of black suits  
and dresses...the woman gives Maddie a small, sad SMILE...

AUNT ROSEMARY

Hello.

...and Maddie suddenly realizes she doesn't know what to say...

MADDIE

(quietly)

Hi. I don't want to bother  
anyone. I just wanted to...  
pay my respects...

(CONTINUED)

CONTINUED:

176D

AUNT ROSEMARY

Please, come in.

...Maddie does...

INT. TESS' APARTMENT

177

...Maddie LOOKS around...hoping to spot David...he's  
nowhere in sight...

AUNT ROSEMARY

I'm Jimmy's Aunt Rosemary...

MADDIE

Nice to meet you. I'm Maddie  
Haves.(looking  
around)Boy there are a lot of people  
here.

AUNT ROSEMARY

Can I help you find someone?

MADDIE

No. Thank you. I'll just...  
mingle...(realizes that  
sounded bad)I wasn't able to make the  
funeral, so I just wanted  
to stop by...

AUNT ROSEMARY

Are you a friend of Jimmy's?

MADDIE

I was...A long time ago...  
He probably wouldn't remember  
me...if he could, I mean...

...and then they are approached by...

ANOTHER ELDERLY WOMAN

177A

...who looks extremely distraught and confused...

(CONTINUED)

CONTINUED:

177A

AUNT ROSEMARY

(to Maddie)

This is Jimmy's Aunt Emily.

(to the  
woman)

This is an old friend of Jimmy's.

...at which the old woman immediately begins to SOB and  
THROWS her arms around Maddie...Maddie doesn't know what  
to do...she gently PATS the woman on the back...

MADDIE

(winging it)

There, there...I'm sure he's  
in a better place...he was  
such a wonderful person...

AUNT EMILY

(trying to  
stop crying)

How...did you...know Jimmy?

MADDIE

I met him a long time ago...  
when he was out in Los Angeles...

AUNT ROSEMARY

(confused)

Jimmy never went to Los Angeles...

MADDIE

Los Angeles, New York...it's  
a very small town up north...  
and his band was playing at  
the Ramada...I was a cocktail  
waitress...

AUNT ROSEMARY

(unimpressed)

I see.

MADDIE

(quickly)

No, it's not like that!

(and then;  
resigning)

I'm sorry, Mrs....Aunt Rosemary  
...the truth is...I never knew  
Jimmy...

...the two women look at her, puzzled...

AUNT ROSEMARY

You didn't?

(CONTINUED)

CONTINUED:

177A

MADDIE

I knew of him...from...someone  
else...his sister...

AUNT ROSEMARY

You know Tess?

MADDIE

I did. A long time ago.

AUNT ROSEMARY

Well, why didn't you say so?  
I'll find her for you.

MADDIE

No, that's okay...you don't  
have to bother her...

...but Aunt Rosemary is gone...

MADDIE (cont'd)

Oh, no...

(and then;  
to Aunt  
Emily)

I'm sorry, I didn't realize  
it was so late, I really  
have to run...I had a lovely  
time...thank you...

...Aunt Emily LOOKS at her, puzzled...and Maddie TURNS to  
head for the door...but then she HEARS a voice behind her...

TESS

Excuse me?

...and Maddie sheepishly TURNS around to see...

TESS

177B

...who is looking at Maddie, trying to remember her...Tess  
is very attractive, in a dark and sensual way...something  
about her -- her hair, the way she's dressed -- suggests  
a sense of freedom -- a person who is at peace with who she  
is...and...

MADDIE

177C

...is a nervous wreck...

ANOTHER ANGLE

177D

...to include both of them...and Aunt Rosemary, who has Tess by the arm...

TESS

(to Maddie)

Were you looking for me?

AUNT ROSEMARY

Yes, she was. Do you remember her, your old friend...

(to Maddie)

What did you say your name was?

MADDIE

Maddie. Maddie Hayes. I'm sure you don't remember. It was so long ago.

TESS

I'm sorry. I don't remember... when exactly did we know each other?

MADDIE

It was...when you lived in the village...when you were married to David.

TESS

(surprised)

Really? That's funny. I remember those two years vividly...How did we know each other?

MADDIE

(tired of faking it)

We didn't.

TESS

I don't understand.

MADDIE

I know. I'm sorry.

(and then)

Is there someplace we could talk privately?

TESS

(politely)

Of course.

(and then)

Excuse us for a moment, Aunt Rosemary.

(CONTINUED)

CONTINUED:

177D

...Aunt Rosemary nods...Tess LOOKS around...MOTIONS for Maddie to follow her...they make their way through the crowd...around a corner...Tess LOOKS into a bedroom...

ANGLE - TESS' POV

177E

...the room...packed with people...and

ANGLE TESS

177F

...LOOKS at Maddie...

TESS

Not a great night for privacy.

SHOCK CUT TO:

EXT. FIRE ESCAPE - NIGHT

177G

...as a door OPENS and Maddie STEPS OUT on to the fire escape  
...followed by Tess, who has put on a coat...

TESS

(being a  
sport)

It's a little chilly, but  
it's private and you can't  
beat the view...

...the view is the brick wall of the neighboring building...  
Tess LOOKS at Maddie...WAITS for an explanation...

MADDIE

I'm sorry, this is very  
awkward...we don't know  
each other. We've never  
met. I'm a friend of David's.

TESS

David Addison?

(off Maddie's  
nod)

Do you know where he is?

MADDIE

(puzzled)

No. I thought maybe he was  
here...

TESS

He hasn't been here. He wasn't  
at the funeral, either. No one's  
seen him all day.

(CONTINUED)

CONTINUED:

177G

MADDIE

That's odd. When he left the hotel this morning he said he was going to the funeral and then here and he'd be back by five. I got worried, so I came looking for him...

TESS

Don't worry. I'm sure he's okay. You know David. I mean, I assume you do...

MADDIE

Yeah. I assume that, too.

TESS

(smiles with  
recognition)

He probably just decided he wasn't in the mood for a funeral today.

(and then)

It's too bad. I'd really wanted to talk to him.

MADDIE

(a bit  
surprised)

You did?

TESS

I've been wanting to talk to him for nine years. I've called, I've written...he never answers...I thought I had him cornered this time...

MADDIE

I guess he just couldn't face you. He's still very upset about...what happened.

TESS

(surprised)

He told you about it?

(and then)

Well...I guess that's his right...

(MORE)

(CONTINUED)



CONTINUED:

177G

TESS (cont'd)

(shakes  
her head)

I never wanted it to turn out  
like this...with us not speaking...  
I never wanted to hurt David...

MADDIE

Well...you did.

TESS

I know. Believe me, I have  
no illusions about who was  
to blame.

(and then)

I knew all along that it was  
wrong. When David asked me  
to marry him, my mouth said  
"yes," but my mind said "Are  
you crazy? You don't want to  
do this." But...I don't know  
...I knew I had six months to  
get out of it, so it didn't  
seem like it was real...I could  
worry about it later...but time  
went on and soon the church was  
booked and the flowers were  
ordered and our apartment was  
full of wedding presents...it  
was like being caught in an  
avalanche...I didn't know how  
to stop it...before I knew it  
the ceremony was over, all of  
our friends were hugging us and  
congratulating us, and it was  
all I could do to keep smiling  
...because I knew right then  
it should never have happened,  
it was a mistake...I almost  
told David right there...while  
we could still have it annulled  
...but I looked at him...and  
he looked so happy...so...we  
stayed together for a couple  
of years...I kept telling my-  
self maybe it would work...but  
I knew...

(she looks  
at Maddie)

...I just wish he could put it  
behind him...I'd feel so much  
better...if we could be friends  
...or if he could even stand  
to be in the same room with me.

(CONTINUED)

CONTINUED:

177G

MADDIE

I'm sure it's not that. I'm  
sure a lot of it is that David  
doesn't want to be in the  
same room with your...that guy.

...Tess LOOKS at her...puzzled...

TESS

What guy?

MADDIE

David told me that you broke up  
because he walked in on you and  
another man.

(and then)

Isn't that what happened?

TESS

Well...not exactly...

(and then)

He did walk in on me and  
someone else...but it wasn't  
another man.

ON MADDIE

177H

...as the full impact of what Tess has said hits her...and we...

SHOCK CUT TO:

MANHATTAN SKYLINE - NIGHT

177J

...from someplace very high...and then we see...

DAVID

177K

...LEANING against the rail on top of the World Trade Center...  
STARING out at the city...lost in thought...and then...we HEAR...

SECURITY GUARD (O.S.)

Hey, you!

...and...

A SECURITY GUARD

177L

...middle-aged...bored...has seen it all and just wants to  
go home...APPROACHES from behind David...

(CONTINUED)

CONTINUED:

177H

MADDIE

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

TESS

Well...Honest Abe left out a  
minor detail. Yeah...he  
walked in on me and someone  
else...

(and then)

...but it wasn't another man.

...and Maddie LOOKS at her, the full meaning beginning to  
sink in...and we...

SHOCK CUT TO:

INT. TAXI CAB - NIGHT

177HA

...parked on the Promenade in Brooklyn Heights...from the  
windows we see a VIEW of the lower MANHATTAN SKYLINE across  
the river...David is sprawled comfortably in the back seat...  
head propped against the door...his rolled up suit jacket  
serving as a pillow, his overcoat as a blanket...a bottle  
of wine in his hand...from which he takes an occasional slug...  
a bored CAB DRIVER listening to David as the meter clicks  
away...

DAVID

...then sophomore year there  
was that incident with my  
chemistry teacher, Mrs. Doherty  
...I'll spare you the details,  
but it involved a suggestion  
I made concerning her anatomy  
and the business end of a  
bunson burner...

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

...and David takes another slug of wine and notices...

THE DRIVER

177HB

...stealing a GLANCE at...

THE METER

177HC

...where a three digit figure continues to rise...

ON DAVID

177HD

...a small smile...

(CONTINUED)

CONTINUED:

177HD

DAVID

Don't worry about the meter,  
I'm good for it. This is  
New York...how long could it  
take me to hock a slightly  
used Rolex?

ANOTHER ANGLE

177HE

...as the driver looks at David...giving him a tentative nod...

DAVID

Okay, so I'm playing hooky  
from my brother-in-law's  
funeral. I didn't plan it.

(and then)

I don't think I did anyway.

(shaking

his head)

I mean...it's not that I  
don't want to see her...it's  
just that I know Tess...she'd  
want to talk about what  
happened...she'd want to  
analyze it...she'd want me  
to tell her I'm okay with  
it...and I am okay with it...

(and then)

...as long as I don't have to  
think about it.

...and...

DAVID

177HF

...TURNS...LOOKING out the window...lost in his own thoughts...  
talking mostly to himself...

DAVID

...And there's this other,  
woman...back at the hotel...  
I don't know what's going  
through her head. She flew  
all the way out here...so  
there must be something...

(and then;

a little

defensive)

Okay...so I didn't exactly  
tell her the whole truth...  
I told her the most important  
parts...

(MORE)

(CONTINUED)

CONTINUED:

177HF

DAVID (cont'd)

(and then)

...let's face it, a person  
in bed with your wife is a  
person in bed with your wife.  
Gender is not the main issue.

(and then;

a final  
explanation)

I mean...I don't know why...  
but I couldn't go to work  
every day and have her look  
at me, knowing...what she'd  
know.

(and then)

If that makes me a jerk, I  
guess I'm a jerk.

DRIVER

Izvenít'ye ya ne imyéye, ni  
maléyshevo predstavlenie, o  
chyom vy govorit'ye.

DAVID

(after a moment)

Yeah...well...everyone's  
entitled to an opinion.

...and we...

SHOCK CUT TO:

OMIT 117J-117L

OMIT 117J-177L

INT. HOTEL CORRIDOR

117M

...as David makes his way towards his room...careful not to  
make a sound as he passes Maddie's door...he quietly PUTS  
his key into his lock...quietly OPENS the door...

(CONTINUED)

INT. DAVID'S HOTEL ROOM

177N

...as David ENTERS...PUTS the key on the dresser...SHEDS his overcoat...and his already untied tie...and his suit jacket...all the time STARING at Maddie's door...wondering if he should let her know he's back, but dreading the scene... he finally GOES over to the door...TAPS very lightly...there is no answer...he SLOWLY OPENS the door a crack...PEEKS in... and SEES...

MADDIE

177P

...in bed...fast asleep...and...

DAVID

177R

...CLOSES the door quietly...very pleased with himself...and we...

SHOCK CUT TO:

MADDIE'S FACE

178

...STARING into space...lost in thought...the steady WHIR of jet engines tell us she's on a plane...and then we HEAR...

DAVID

She was there with that guy...

ANOTHER ANGLE

179

...to include David...sitting beside her...Maddie covered by an airline blanket...and she turns and LOOKS at him...

MADDIE

What guy?

DAVID

You know. At the funeral.  
My ex-wife's guy. That guy.

MADDIE

Oh...him.

DAVID

Yeah.

(and then)  
Somebody told me they're  
getting married.

MADDIE

Really?

(and then)  
About time.

(CONTINUED)

CONTINUED:

179

...he LEANS his head against the window...

DAVID

I guess so...

(and then;  
closing his  
eyes)

Wake me up when we're in the  
cab...

ON MADDIE

179A

...thinking about this exchange...and then...

MADDIE

David...?

ANOTHER ANGLE

179B

...as he OPENS his eyes...and LOOKS at her...

DAVID

Yeah?

...Maddie LOOKS at him...thinks about it for the briefest  
of seconds...then...

MADDIE

...want half the blanket?

DAVID

We can settle all that when  
we get to your place.

(and then)

Okay. Thanks.

...she PULLS half the blanket over him...

MADDIE

If I can borrow a shoulder...

DAVID

Only for another twenty or  
thirty years...then I'm gonna  
need it back.

...she rests her head on his shoulder...they both CLOSE their  
eyes...and then...

(CONTINUED)

CONTINUED:

179B

DAVID  
(eyes still  
closed)

I wish you could have met  
her. I think you'd like  
each other. I know she'd  
like you.

...and Maddie OPENS her eyes...asks herself once more whether  
or not she should call him on it...

DAVID (cont'd)  
Hey...who knows...maybe someday  
you two will meet...

...Maddie makes her decision...it's final...

MADDIE  
Yeah...who knows...

...and she SMILES up at him...a smile he doesn't see and wouldn't  
understand anyway...and we FREEZE FRAME...

OMIT 180-189

OMIT 180-189

THE END