

-MOONLIGHTING-

"BLONDE ON BLONDE"

written by

Kerry Ehrin

FIRST DRAFT

December 8, 1986

Dec. 12 - blue

Dec. 15 - pink

Dec. 19 - yellow

Dec. 19 - green

Jan. 6 - salmon

Jan. 7 - tan

Jan. 7 - white

Jan. 8 - blue

Jan. 8 - pink

Jan 10 - yellow

Jan 16 - green

Jan 16- salmon

Jan. 16 - tan

Jan. 16 - white

Jan. 18 - blue

Jan. 19 - pink

Jan. 19 - yellow

Jan. 21 - green

ACT ONE

FADE IN:

OMIT 1

OMIT 1

ON BLACK

1A

...and we HEAR...

MUSIC (OVER)

"Give me a beat..."

...and we...

SHOCK CUT TO:

FEET

1B

...in bed...and as the insistent percussion continues we
MOVE SLOWLY...SEDUCTIVELY...up along legs...beautiful legs...
and we...

SHOCK CUT TO:

EXT. AIRPORT - DAY

1C

...and we watch a 747 START DOWN for a landing...and then...

SHOCK CUT TO:

MADDIE'S LEGS

1D

...where we left off...and we continue up...past the tousled
sheets that wind around her thigh and across her back...and...

SHOCK CUT TO:

THE AIRPLANE

1E

...coming down...closer...and...

SHOCK CUT TO:

MADDIE'S BACK

1F

...and we continue up...past her shoulders...we move...

CLOSE ON MADDIE'S FACE

1G

...her EYES WIDE OPEN...she is awake...quite awake...lost in
thought...her expression pensive...and while we can't quite
hear it...we see her react in a blaise manner to the alarm going
off...and as she reaches and switches it off...we...

SHOCK CUT TO:

OMIT 2-13

OMIT 2-13

THE AIRPLANE

14

...LANDING...a SCREECH as the wheels hit the tarmac...and...

SHOCK CUT TO:

MADDIE

14A

...facing herself in the bathroom mirror...just out of bed...
still preoccupied...

MUSIC (OVER)

*"Sitting in the movie show...
Thinking nasty thoughts..."*

...and we see...

THE FLOOR

14B

...as a discarded silk nightie falls to the ground...and the...

SHOWER DOOR

14C

...SLIDES OPEN...and two bare legs step in...

MUSIC (OVER)

"Better be a gentleman..."

...and we move...

CLOSE ON SHOWER FAUCET HANDLE

14D

...CLEARLY MARKED with a CAPITAL "H"...as Maddie's hand enters
the frame and TWISTS IT ON...

MUSIC (OVER)

"Or you'll turn me off..."

...and the...

SHOWER HEAD

14E

...releases a GUSH OF WATER falling on...

OMIT 15-27

OMIT 15-27

MADDIE

28

...in PROFILE...her HEAD TILTED UP as the WATER WASHES OVER
HER...and we...

SHOCK CUT TO:

INT. AIRPORT - T.V. MONITOR

28A

...as "ARRIVED" begins to FLASH after one of the listed incoming flights...and...

THE TERMINAL

28B

...becomes crowded with disembarking passengers...and we zero in on...

A WOMAN

28C

...good looking...early thirties...tall...blonde...and she seems extremely pensive...focused...and we watch her as she cuts through the hugging and kissing and greeting that's going on around her...STRIDING PAST...not noticing the SEVERAL MEN whose HEADS TURN to take an appreciative glance...

MUSIC (OVER)

"Nasty...
Nasty boys...
Don't mean a thing...
Oh you nasty boys..."

...and as she WALKS OUT OF THE FRAME we see a NEWSPAPER LOWER to REVEAL another MAN who's watching her...but with a different expression...and an obviously different motive as he calmly starts after her...and...

MUSIC (OVER)

"Nasty...
Nasty boys...
Don't ever change..."

ANOTHER ANGLE

28D

...shows us that THE WOMAN is totally unaware of THE MAN as he follows her...

MUSIC (OVER)

"Oh you nasty boys..."

...and we...

SHOCK CUT TO:

A BIG, BLACK BLOWDRYER

28E

...held by a FEMALE HAND...and we watch as it blows asunder a CLOUD OF BLONDE HAIR...and then suddenly the HAIR FLIPS BACK to reveal...

MADDIE

28F

...wearing a towel as she fixes her "do"...

(CONTINUED)

CONTINUED:

28F

MUSIC (OVER)

"Don't like no nasty car...
Don't like no nasty food..."

...and we...

SHOCK CUT TO:

INT. CAB

28FA

...the CAB DRIVER turned to the back seat with his hand out...

ANOTHER ANGLE

28FB

...shows us THE WOMAN in the back seat as she coolly drops
the fare in his hand...her nose pointed north...

MUSIC (OVER)

"Oh you nasty boys..."

ON THE CAB DOOR

28FC

...as she SLAMS it shut behind her...

MUSIC (OVER)

"Nasty!..."

...and...

THE WOMAN

28FD

...starts down a BUSINESS STREET...reacting crossly to the
light rainfall...and in the background we may notice another
cab pulling over and THE MAN emerging...

MUSIC (OVER)

"Nasty boys...
Don't ever change..."

...and she walks into a PUBLIC PHONE BOOTH...still oblivious
that she's being followed...and she picks up the phone...

MUSIC (OVER)

"Oh you nasty boys..."

...and as she CLOSES THE DOOR...we...

SHOCK CUT TO:

A SILK SHIRTERONT

28G

...as MADDIE'S HAND enters the frame...first to BUTTON...

(CONTINUED)

CONTINUED:

28G

then to UNBUTTON a button at cleavage point...

MUSIC (OVER)

*"The only nasty thing I like...
Is a nasty groove..."*

CLOSE ON MADDIE

28H

...not thrilled...and...

ANOTHER ANGLE

28J

...shows her standing in front of a mirror...dressed and ready to go...but obviously dissatisfied with her outfit...as she REBUTTONS the button...and she shakes her head...not pleased...

MUSIC (OVER)

*"Will this one do?
Uh huh, I know..."*

...and we...

SHOCK CUT TO:

THE FLOOR

28K

...as the shirt is thrown down...and...

MUSIC (OVER)

"Nasty!..."

...and we...

SHOCK CUT TO:

A HOTEL LOBBY

28KA

...empty...early morning...as the other woman ENTERS...walking quickly...head down...CROSSING to the ELEVATOR...stepping into it...and the DOORS CLOSE...and then...

THE ELEVATOR DOORS

28KB

...open...and she steps out...heading quickly down the hall...and comes to...

A DOOR

28KC

...where she KNOCKS...and then it OPENS...and there stands A MAN...ruggedly handsome...wearing a silk robe with nothing underneath...an air of danger to him...and seeing her...he SMILES...and...

THE WOMAN

28KD

M

...smiles back...and we...

SHOCK CUT TO:

MADDIE'S CLOSET DOOR

28L

...being THROWN OPEN...and...

MA

MUSIC (OVER)

"Nasty boys..."

MADDIE'S HAND

28M

...REACHES IN and PICKS OUT two more outfits...

(CONTINUED)

MB

N

P

PA

A HAND

28PB

...belonging to the other woman's...as it makes its way into the front of the man's robe...and we...

SHOCK CUT TO:

A LINE OF HIGH HEELS IN A CLOSET

28R

...as MADDIE'S HAND DARTS in and GRABS a pair of BLACK HIGH HEELS...and...

MUSIC (OVER)

"Nasty!..."

...and we...

SHOCK CUT TO:

THE SILK ROBE

28RA

...as it slides off the bed and falls to the floor...beside the WOMAN'S PURSE...

MUSIC (OVER)

*"Nasty!
Nasty boys!
Give me a nasty groove..."*

...and we...

SHOCK CUT TO:

MADDIE'S FEET

28S

...wriggling into a pair of shoes...and...

MUSIC (OVER)

*"Nasty boys...
Don't ever change..."*

...and we...

SHOCK CUT TO:

THE OTHER WOMAN'S BLOUSE

28SA

...as her hand lets it drop beside the robe...

MUSIC (OVER)

"No my first name ain't baby..."

...and we...

SHOCK CUT TO:

MADDIE'S LEGS

28T

...look great in these shoes as she CROSSES to...

MUSIC (OVER)

"Oh you nasty boys..."

...and we...

SHOCK CUT TO:

OMIT 29-34

OMIT 29-34

THE WOMAN'S HAND

34A

...reaching down beside the bed...INTO THE PURSE...

MUSIC (OVER)

"Nasty!

Nasty boys...

Don't mean a thing..."

...and carefull PULLING OUT a GUN...and we...

SHOCK CUT TO:

MADDIE

34B

...in her black heels...holding up a new dress in front of her...it's an incredibly sexy looking black dress...the tags still on it...and it's obviously not something she's going to wear to work...but she's not thinking about that anymore...she's in a weird mood and she's playing...

MUSIC (OVER)

"Nasty!

Nasty boys...

Let me see your nasty body move..."

OMIT 35-35B

OMIT 35-35B

CLOSE ON STEREO

35C

...as HER HAND REACHES INTO THE FRAME to TURN UP THE VOLUME... and the THROBBING RED LIGHTS tell us it's LOUD...

MUSIC (OVER)

"Oh you nasty boys..."

...and we...

SHOCK CUT TO:

THE GUN

35D

...as it FIRES...and...

ON THE MAN

35E

...shocked...confused...

MUSIC (OVER)

"Oh you nasty boys..."

...and as he FALLS FORWARD...we...

SHOCK CUT TO:

OMIT 36-38

OMIT 36-38

MADDIE*

39

...and we CONTINUE UP ALONG HER BODY...finding her in that sexy dress...her head tilted back...her eyes closed...her arms across her chest...almost as if she's hugging herself as she sways to the music...and we get the felling that she's trying to restrain a rebellious body...she looks incredibly sexy...but like a cat on a slippery tin roof...and her movements gradually become freer...in a most un-Hayes like way...and she STARTS to MOVE...and DANCE...mouthing the words...

MUSIC (OVER)

"I'm not a prude...
I just want some respect...
So close the door
If you want me to respond.
'Cuz privacy is my middle name...
My last name is control..."

...and she STOPS SUDDENLY as she catches sight of herself in the mirror...looking impressively disheveled...

MUSIC (OVER)

"No, my first name ain't baby..."

...and we hold on her a long beat...and then...

SHOCK CUT TO:

OMIT 40-47

OMIT 40-47

CLOSE ON A PHONE

48

...the receiver off the hook...and we HEAR the faint SOUND of the Blue Moon office PHONE MACHINE...and the CAMERA MOVES up the cord...as...

MADDIE'S VOICE (O.C.)

(cheerily;
professional)

Hello...this is Maddie Hayes of the Blue Moon Detective agency...no one's in the office at this time, but if you'll leave your name and number, someone will gladly return your call as soon as we open. Thanks so much for calling.

...and COME UP to...

CLOSE ON MADDIE

49

...the receiver to her ear...her hair still hasn't been combed

(CONTINUED)

CONTINUED:

49

...out...her mood directly opposite to the one we hear on the phone machine...and then we hear a BEEP...and...

MADDIE
 (into phone;
 flatly)
 Hi...this is Maddie...I
 won't be in today, I'm...
 (and she
 hesitates;
 and then;
 flatly)
 ...sick...

...and she HANGS UP...then sits there a moment...and we...

SHOCK CUT TO:

THE BLOND

49AA

...lying there...the dead man still on top of her...and she lets out a sigh...almost orgasmic...bliss...and we...

SHOCK CUT TO:

OMIT 49A-49D

OMIT 49A-49D

THE ELEVATOR DOORS

50

...as we hear a DING...and the doors open...and a pair of high-heeled shoes STEP OUT...and walk DOWN THE HALL...and...

ANOTHER ANGLE

51

...as we see it's indeed Maddie...now dressed in the sensible outfit she discarded earlier...carrying her briefcase...walking as if on automatic pilot...and she...

ROUNDS THE CORNER

52

...coming to the Blue Moon door...and OPENS IT into...

THE BLUE MOON OFFICE

53

...where a large CARD TABLE is set up in the middle of the room... and DAVID and the other OFFICE WORKERS are seated at it...the workers in various states of undress...VIOLA and the other men all sport BOXER SHORTS with HEARTS on them, a la David's old ones...one of the women wears only a BRA on top...and David, fully dressed, wearing a VISOR, is DEALING CARDS...it's strip poker...

DAVID

(placing a card
in front of him)

And a last one for the dealer...
whoa, a black four and a red six
in the same hand...

(to woman in the
bra)

Guess that straight flush comes
up a little short...

...all the men NOD eagerly...and the woman SHRUGS, then
starts to UNFASTEN her bra...as David looks up at...

MADDIE

54

...who's looking at the scene...in a strangely noncommittal
way...and...

ANOTHER ANGLE

55

...as David turns to the others, CLEARING HIS THROAT...and
everyone LOOKS UP...sees Maddie...and FREEZES, stunned...and
embarrassed...and then...

DAVID

(standing;
to everyone)

So...thank you all for your
cooperation...and in the future,
any signs of body lice should
be reported directly to your
physician...

(looking over at
Maddie)

Morning, boss...speedy recovery...
(and then)

You're probably wondering what
this is about...

...everyone looks at Maddie, expecting the worst...but...

MADDIE

56

...casually closes the door behind her...

MADDIE

(without malice)

No.

(CONTINUED)

CONTINUED:

56

...and she calmly walks toward her office as if nothing's happened...past Dipesto's desk...and a HAND comes up from behind it holding a STACK OF LETTERS...

DIPESTO'S VOICE (O.C.)

Your mail, Miss Hayes...

...and Maddie takes the stack as she walks past...then stops... a quizzical look on her face...

DIPESTO'S VOICE (O.C.)

Almost dressed, Miss Hayes...

...and Maddie barely reacts...then walks on...EXITING into her office...and then...

ANOTHER ANGLE

57

...as everyone looks at David...confused...waiting for guidance...

DAVID

Let's not panic...I'm sure she meant to scream at us...

...he hands the cards and visor to Viola...who wears nothing but the boxers...as he gets up, he PULLS on the elastic waistband of Viola's boxers and takes a quick PEEK down...then lets it go...

DAVID

(to Viola)

Think about cheating...

...and he strides over to Maddie's door, KNOCKS, and enters...

MADDIE'S OFFICE

58

...where Maddie is settling in at her desk...seemingly pre-occupied...

DAVID

(pointing back)
Minor health hazard, figured a spot check was easier than evacuating the office...

MADDIE

(not looking up)
I understand.

DAVID

(looks at her;
confused)
You understand?
(and then)

(CONTINUED)

DAVID (cont.)

Okay you caught me, it wasn't a lice check...it was an air conditioning drill. You know, like a fire drill except this is in case the air conditioner breaks down...

MADDIE

(putting some things
in a drawer)

Good idea.

DAVID

Good idea?

MADDIE

David, would you excuse me?

DAVID

Not until you tell me what's bothering you.

MADDIE

What makes you think something's bothering me?

DAVID

Your attitude.

MADDIE

What attitude?

DAVID

Maddie, you walked in on a major breach of office decorum. Then I walked into your office and lied about what we were doing. You've read the rule book, you know how it works, you're supposed to yell, you're supposed to get angry...

MADDIE

I'm not going to get angry.

DAVID

You're not going to get angry? If you're not going to get angry, how are we going to have an argument?

MADDIE

We're not.

DAVID

We're not?
(and then)

(CONTINUED)

CONTINUED:

58

DAVID (cont.)

We have to. Don't tell me you haven't considered the consequences of a day without some kind of angry banter between us. We're talking serious damage to our working relationship...to office morale...to February sweeps...

MADDIE

(a bit detached)

David, go away.

DAVID

C'mon, Maddie, circle the wagons, put on the gloves, all bets are placed and the crowd wants blood.

MADDIE

I don't feel like arguing, David.

DAVID

I see.

(and then)

And just because you don't feel like arguing, you're going to ruin everyone else's day. A little selfish, don't you think?

...Maddie gives him a confused look...what's he talking about...

DAVID

You're raining on our cloud, Maddie. That nice, comfortable cloud of perpetual anger under which Blue Moon thrives...

MADDIE

Not arguing is good, David, I like not arguing. Not arguing is something a lot of people actually aspire to...

DAVID

But arguing is what we do, it's who we are...Astaire and Rogers have to dance...Sears and Roebuck have to sell...Masters and Johnson have to...

MADDIE

Knock it off.

DAVID

Exactly.

(and then)

(CONTINUED)

CONTINUED:

58

DAVID (cont.)

C'mon, no axes to
grind? No bones to pick?

MADDIE

None. A boneless day. And
I'm in no mood for this, so
if you don't mind...

...she gestures toward the door...but he walks around her desk
toward her...

DAVID

As a matter of fact, I do
mind. I wanna know what's
wrong.

(FEELS HER
FOREHEAD)

You are sick, aren't you?
(lifting her)

Stand up, I wanna take your
temperature...

...she pulls free...moving away...

MADDIE

There's nothing wrong with
me.

DAVID

Nothing at all? And the
papers say I have a big
ego...

(and then)

It's me, right? What'd I
do?

MADDIE

(calmly)

Nothing. You didn't do
anything.

DAVID

So that's the problem. Then
what specifically did I not
do? Did I not make a sexist
remark? Did I not act
immaturely?

...Maddie utters an exasperated sigh...

(CONTINUED)

CONTINUED:

58

MADDIE

David, believe it or not,
there are things that happen
in this world that have
nothing to do with you.

DAVID

You can't prove that. You
don't know what I do when
I leave this office...

MADDIE

(to herself)

Why am I even here?

DAVID

Look, every morning it's
the same...fall out of bed,
drop in the Visine, have a
knock-down, drag-out with
Maddie. It's the shine on
my shoes, the syrup on my
pancakes...kinda completes the
day. And when it's not there,
I gotta wonder why.

...Maddie is looking out the window...preoccupied herself...

MADDIE

Our arguments are a routine,
that's all...a bad habit...

ANOTHER ANGLE

59

...as David walks around the desk toward her...

DAVID

Damn right. And it's not
good for us to just quit
cold turkey. We need a
slow withdrawal, need to be
weaned off gradually...a few
verbal slurs, an occasional
offensive remark...

MADDIE

(moving away)

I'd just like to be alone...

DAVID

(following her)

Doesn't need to be a brawl...
we could just have a tiff...
smaller than that, a tiff-ette...

(CONTINUED)

CONTINUED:

59

MADDIE

(stopping)

David...

DAVID

(mimicking her)

Maddie...

MADDIE

(exasperated)

Why are you doing this?

DAVID

Because I know when something's bothering you. Because I hear the rumbling. You're bubbling under the surface, admit it, Mount St. Maddie is about to erupt. You just need that extra little jolt to make it spill on out.

MADDIE

(firmly)

What makes you think you know me so well. Just because you think something means something, it doesn't mean it's what you think it means.

DAVID

Well put...

MADDIE

(controlled)

Maybe something is bothering me, maybe I do have a few things on my mind, but did you ever consider the possibility that they may be things I'd like to sort out myself? In private?

(grabs her coat

and purse)

I shouldn't have come in. I don't know why I did.

(and then)

I'm going to leave. I'm not sure where I'm going...and I don't know when I'll get back. Okay?

...and with that, she EXITS out to...

THE LOBBY

60

...where the workers are buttoning up their shirts...and fastening their belts...and they stop and watch as Maddie walks through the room, oblivious...and EXITS out the front door...and...

DAVID

61

...stands at Maddie's door...watching her leave...a bit worried...a bit bothered by it all...

Okay... DAVID

DISSOLVE TO:

ON ELEVATOR DOORS

62

...as they DING open...and out step a WOMAN'S LEGS...and we STAY WITH THEM as they slowly make their way down the dimly lit corridor toward THE BLUE MOON OFFICE...and we TILT UP to reveal...

*

*

MADDIE HAYES

63

...she's been gone ALL AFTERNOON...now it's after six p.m. and MADDIE passes a JANITOR VACUUMING...and we see GARBAGE CANS from OTHER OFFICES in the HALLWAY...but MADDIE still remains preoccupied and restless...and as she pulls out her KEY AND UNLOCKS THE OFFICE DOOR...

CUT TO:

INT. BLUE MOON RECEPTION - NIGHT

64

...as MADDIE ENTERS...the EMPLOYEES are GONE...it's DARK INSIDE...and MADDIE crosses to...

INT. MADDIE'S OFFICE

65

...as MADDIE enters and CLOSES THE DOOR behind her...

ANGLE

66

...as MADDIE moves slowly to her DESK...lets her COAT drop on the DESKTOP...reaches for the BRIEFCASE she'd left behind...picks it up, but then just STARES at it for a LONG MOMENT...and then she SIGHS and SHAKES her HEAD RUEFULLY...taking the grind home is not what she wants...and...

ANOTHER ANGLE

67

...as MADDIE moves to the SOFA by the WINDOW and she FLOPS DOWN on her BACK...and she just STARES at the CEILING...

TIGHT ON MADDIE

67A*

...nothing but one LONE LAMPLIGHT lighting the room...lost in the clouds for a long time...until...

DAVID'S VOICE (O.C.)

Wouldn't happen to have an un-
marked deck of cards, would
you?

...and MADDIE turns to see...

DAVID

68

...leaning nonchalantly in the DOORWAY...rifling a DECK OF CARDS in his hands...smiling a friendly smile at...

MADDIE

69

...who quickly SITS UP...

MADDIE

(uneasy;
not looking
at him)

Hi.

(and then)
Figured you'd be long gone...

ANOTHER ANGLE

70

...and DAVID NODS in the direction of HIS OFFICE...flashes
the CARDS...

DAVID

Yeah...

(and then)

No...

(and then)

Just teaching Viola some
bitter lessons about high-
stakes poker...

(and then;

trying to
move into
her line of
vision)

...which I'll gladly forego if
you'll just talk to me...

ON MADDIE

71

...after a moment...finally looking at him...

MADDIE

(feigning ignor-
ance)

Talk to you...?

ANOTHER ANGLE

71A

...as David smiles a small smile...

DAVID

Yeah...talk to me.

(and then;
gently)

Look lady...it's not like we
just met yesterday. I know
you. And you're blue. You're
bluer than blue. You're damn
near puce.

ON MADDIE

71B

...not looking at him...considering this for a LONG MOMENT...
and then...

MADDIE

No. No I'm sorry.
(and then;
RISING;
still not
looking at
him)

Look...it's not that I don't
want to talk to you. It's
that...there's really nothing
to talk about. What's bother-
ing me is so...

DAVID

What?

MADDIE (cont'd)

...it's nothing. Really.
It'll be gone by morning.
It's just a mood. It's noth-
ing.

ON DAVID

71C

...saying nothing but clearly hurt...

ON MADDIE

71D

...stealing a glance...she can't believe this...

MADDIE

Oh great. You're hurt. Am
I batting a thousand or what?
I'm blue and you're hurt.
(and then)

Look...David...I think it's
great that you want to talk...

(and then;
cutting
through his
facade about
poker with
Viola)

...and I think it's great that
you stayed here late to do it...

(CONTINUED)

CONTINUED:

71D

DAVID

I'm down thirty bucks.

MADDIE

(genuinely
touched)I know. And I really appreciate
it.

DAVID

Prove it. Save my farm...con-
fide in me.

OMIT 72-73

OMIT 72-73

ANOTHER ANGLE

74

...and the two of them stand there for a LONG MOMENT...

MADDIE

(finally)

David...what's bothering me
isn't something you discuss.
What's bothering me...is
something you just...(searching
for the
word)

...get through.

DAVID

Maddie...that's a lot of crap.

MADDIE

What's a lot of crap?

DAVID

You. Not talking to me. We're
friends Maddie. Friends...the
two musketeers...bacon and
legs.

MADDIE

Yes...we're friends. But this
is not a "friend" thing.

DAVID

Talk to me Maddie...tell me.

MADDIE

You don't want to hear this...

(CONTINUED)

CONTINUED:

74

DAVID

I don't want to hear it?
That's nuts. If something
is causing you pain I very
much want to hear it. I
absolutely want to hear it.
What?

MADDIE

No. You don't want to hear
this.

DAVID

Yes I do. Sure I do. Of
course I do.

MADDIE

No you don't. You don't want
to hear this.

DAVID

Yes I do. I do want to hear
it.

MADDIE

No you don't.

DAVID

Yes I do. Maddie...I care
about you. I want to know
how you feel. I want to hear
whatever you want to tell me.

ON MADDIE

74A

...and she LOOKS UP at him...and then down...thinking about
this...weighing this...

MADDIE

(and then;

SUDDENLY)

You want to know how I feel?

(and then)

You really want to know how
I feel?

(and then)

Okay.

(and then)

I feel...reckless.

ON DAVID

74B

...just looking at her...not understanding this...

DAVID

(finally)

Reckless?

(and then;
of course)

Oh...

ANOTHER ANGLE

74C

...and Maddie smiles to herself...of course he doesn't understand...

MADDIE

(turning;
starting for
the door)Oh never mind. You really
don't want to hear this.

DAVID

(stopping her;
turning her
to him)No...don't never mind. Tell
me. I do want to hear this.

MADDIE

Okay. Alright. If you really
want to.(searching for
the words)David...I feel alone...and
surrounded at the same time...

DAVID

Okay.

MADDIE

(turning;
possessed with
herself)I feel restrained...but like
I'm about to burst free...

DAVID

(lying through
his teeth)Okay...well now...that's kinda
what I figured...

ON MADDIE

74D

...suddenly turning towards him...

MADDIE

Y'know what I really feel?
Y'know what I really want to
so? Y'know what this is really
all about?

ON DAVID

74E

...backing slowly away...

DAVID

Well...

ON MADDIE

74F

...one big RUSH of words...

MADDIE

What I really want to do...
what I really, really want to
do...is go out there and find
some guy...just see some guy...
some guy whose name I don't
even know and go to a hotel or
something...and not even ask
his name and...

ON DAVID

74G

...still backing away...

DAVID

I don't want to hear this...

ON MADDIE

74H

...grabbing his lapels...

MADDIE (cont'd)

...just be bad...be wonderful...

ON DAVID

74J

...still backing away...

DAVID

I don't want to hear this...

ON MADDIE

74K

...grabbing him even tighter...

(CONTINUED)

CONTINUED:

74K

MADDIE

...just be great...all night long.

ON DAVID

74L

...SUDDENLY pushing her away...

DAVID

I don't want to hear this!

ANOTHER ANGLE

74M

...as the two of them stand there...ACROSS THE ROOM FROM EACH OTHER...both cloaked in shadow...David where he stood... Maddie where he pushed her...

MADDIE

(finally;
quietly)

Well...it's nice to know we can confide in our friends...

(and then)

Will you please wipe that shocked expression off your face. I'm reasonably sure your chin wouldn't be on the floor if it were Viola or McGuillicutty you were having this conversation with.

DAVID

You're damn right.

MADDIE

(starting for
the door)

Stupid Maddie...I keep forgetting...what's good for the goose is forbidden for the gander...

...and with that she takes off...grabbing her coat on the way...

ON DAVID

74N

...watching her go...

DAVID

Where are you going?

INT. THE RECEPTION AREA

74P

...as Maddie makes her way through her office door...

MADDIE

Out.

DAVID

(right behind
her)

Out? Out where?

MADDIE

(turning;
a glance
towards the
window as
she keeps
moving)

Out...out there...

DAVID

(still follow-
ing her)

Now wait a second. You're
not going to do anything
stupid...are you?

MADDIE

(reaching for
the door)

I've already done something
stupid...came back here and
talked to you. Good night!

DAVID

(jumping in
front of her;
blocking the
door)

But Maddie...there are a lot
of nuts out there!

MADDIE

There are a lot of nuts in
here.

DAVID

(a big smile)

You're going home...aren't
you? You're going right home?
(and then)

Look at me and tell me you're
going right home?

ON MADDIE

74R

...shooting bullets from her eyes...

ANOTHER ANGLE

74S

...as David continues smiling and swallows hard...

DAVID

Why do you look...so...
unhappy?

MADDIE

(grabbing the
door;
forcing it
open)

My chasity belt is pinching
me.

(and as she
makes her
way through
it)

Good night!

...and as it SLAMS SHUT we...

SHOCK CUT TO:

OMIT 75-86

OMIT 75-86

DAVID'S OFFICE DOOR

87

...as it BANGS OPEN...revealing...

DAVID

Bert, Babe...

ON VIOLA

88

...seated across from David's vacant desk chair...JUMPING with a start...tie loosened...a sizable pot of POKER CHIPS in the center of the desk...as well as a tidy STACK OF CHIPS won by David...

VIOLA

I swear I didn't peek...

ANOTHER ANGLE

88A

...as David...ignoring what Bert said...begins to move to him...

DAVID (cont'd)

...how'd you like to get out from under this little four-teen thousand dollar debt?

VIOLA

(wary)

Double or nothing again?
I don't know Mr. Addison.

DAVID

(snapping his fingers;
holding out his hand)

Your car keys, Bert.

VIOLA

(rising;
panic in his eyes)

My car?

DAVID

Not forever. Just for to-night. I need to borrow it.
(in a great hurry)

Now!

ON VIOLA

89

...standing there...not knowing what to say...

FAVORING DAVID

90

...the clock ticking...beginning to panic...

DAVID

(snapping his
fingers)

Please, Bert. This is big.
Urgent! An emergency.

(and then)

It's a case, Bert.

BERT

I know but...the thing is...
the car...it's brand new.
I just picked it up from the
dealer's on Saturday.

DAVID

(understanding;
but not want-
ing to)

Right...yeah...new...

ANOTHER ANGLE

90A

...as he quickly makes his way AROUND and BEHIND Viola...
his hands on the smaller man's shoulders...leading...pushing
him to the door...

DAVID (cont'd)

...well...

(suddenly
getting the
idea)

...you come with me. Work
with me...on this case.
This big, urgent emergency
case.

BERT

(looking back
at David;
thrilled)

Me and you? On a case!
Together?

(CONTINUED)

CONTINUED:

90A

DAVID

Together! The three of us.

(reaching for
the office
door;
kicking it
open)

You, me and your car...It'll
be great. It'll be terrific.
It'll be better than sex.

(and as they
disappear
through the
office door)

You got money for gas?

...and we...

SHOCK CUT TO:

ELEVATOR DOORS

91

...as they BING OPEN...and DAVID and VIOLA spill out into THE UNDERGROUND GARAGE...David LEADING Viola briskly across it...

DAVID

Which one is it?

VIOLA

(pointing)

Farther down.

(and then;

STILL THRILLED)

Agnes'll flip.

DAVID

Yeah she will...she really will, Bert. But this is confidential. She can't know. No one can know. Not even the Big Blonde.

VIOLA

You mean Miss Hayes? Wow... this must be big. I've got goose bumps, Mr. Addison. I've got chills. Out into the field!...with you!...

ANOTHER ANGLE

91A

...as SUDDENLY David SEES something and PUSHES Viola to...

DAVID

Hit it!

THE GROUND

92

...the two of them THUDDING onto THE PAVEMENT as...

THE BMW

93

...MADDIE at the wheel...drives past...

ANOTHER ANGLE

94

...as AFTER A MOMENT...DAVID drags VIOLA to his feet...and DAVID turns to SEE...

THE BMW

95

...stopped behind another car backing out of a parking space...

ON THE TWO OF THEM

96

...VIOLA, frowning at a large GREASE SPOT he's just acquired on his jacket...

VIOLA

Good thing it's synthetic...
huh?

DAVID

(grabbing Viola;
keeping low;
continuing
across the
garage)

If you're not ready to get
your hair mussed, Bert...
you're not ready to ride
with me.

VIOLA

Oh no...I'm ready, Mr. Addison.
I'm more than ready. Muss away.

(and then;
pointing)

There it is...

ANOTHER ANGLE

97

...as they reach VIOLA'S shiny new...nondescript K-CAR...
and DAVID moves to the passenger's door...

VIOLA

(moving to the
driver's side;
fumbling with
the keys)

...I mean, you don't know how
much this means to me. Real
live detective work...Real
experience.

ON DAVID

97A

...painfully watching...

THE BMW

98

...its way almost clear now...soon to advance up the ramp
and out of sight...

ANOTHER ANGLE

99

...as VIOLA and DAVID enter the car...

VIOLA

You smell that smell? That
new car smell? I love that
smell.

DAVID

(clipped;
strapping
himself in)Turn the car on, Bert.

VIOLA

Roger...

INT. VIOLA'S CAR

100

...as David continues to look back at Maddie's car...Viola
revving the engine...

VIOLA

They gave me the radio and
the rear-window defogger
in the deal...

(and then)

What do you think?

DAVID

Put it into gear, Bert.

VIOLA

(getting the
hint)

Right.

(and then;
thinking
about it)

Well...

DAVID

(turning to
him once
more)

Why aren't we moving, Bert?

(CONTINUED)

CONTINUED:

100

VIOLA
(weakly)

The manual says you have to
let it warm up first...

...and David reaches across and THROWS it into REVERSE...
and stretches his foot over and PRESSES DOWN on VIOLA'S
RIGHT LEG and...

THE CAR

101

...SQUEALS back out of its space...

INT. CAR

102

...as DAVID and VIOLA bounce to a stop...

VIOLA
Of course I guess you don't
have to...

...and DAVID squints out the windshield to see...

THE BMW

103

...vanishing from sight up the exit ramp...

INT. CAR

104

...as David keeps turning...from the windshield to Viola...

DAVID
(to Viola)
Now put it into "Drive"!

VIOLA
Drive?

DAVID
(reaching over
and doing it
himself again)
Drive!!!

EXT. THE CAR

105

...as it BLASTS forward...tires SCREECHING...in pursuit of
the BMW...and as VIOLA'S CAR ROARS toward the exit...we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

MADDIE'S BMW

106

...from the rear... only the taillights easily visible...
and we HEAR...

VOICE (O.C.)

This is really great, Mr.
Addison. I can't tell you
what a dream-come-true this
is for me.

CLOSE ON VIOLA

107

...as he DRIVES his car... staring straight ahead... a bit
wide-eyes... excited to be doing what he's doing...

VIOLA (Con't)

Day after day I sit in that
office... watch you work...
wonder what it'd be like to
be out there... detecting...
with you. And now, well...

(and then)

Don't get me wrong. I like
working in the office. But,
frankly, I can't help but
feel a little unfulfilled.
Like my potential isn't be-
ing fully realized. I'm
not complaining or anything,
just letting you know how
much I appreciate being given
this opportunity. I mean...
surveillance... detective
work... a chance to contribute
as a valuable member of the
team... Am I talking too much?

He looks over at...

DAVID

108

...who's also staring straight ahead... his mind on something
else...

DAVID

(looking at
him)

Huh?

(MORE)

(CONTINUED)

CONTINUED:

108

DAVID (cont'd)
 (and then;
 seeing
 something)
 Take a left.

VIOLA
 Left?

DAVID
 Right.

VIOLA
 (confused)
 Right?

DAVID
 (urgently)
Left.

VIOLA
 (looking
 at dash;
 helpless)
 Right...

DAVID
 (noticing)
Now

...and David GRABS the wheel and JERKS it to the left,
 causing...

THE CAR

109

...to whip around the corner at the last possible second...
 tires SCREECHING...narrowly missing a parked car...then
 SWERVING back as it narrowly misses an oncoming car...and
 then as it straightens out...

BACK IN THE CAR

110

Viola and David regain their composure...

VIOLA
 Wow...

DAVID
 Why didn't you turn?!

(CONTINUED)

CONTINUED:

110

VIOLA

I forgot where the turn
signal is...

(off David's
incredulous
look)

It's the law...

...David just looks away...and they drive in silence for a moment...and then...THUNDER is HEARD...and SUDDENLY a HEAVY RAIN comes pelting down on the car...and Viola glances around...looking for something...and David tries to peer through the rain-splattered window...

DAVID

Why don't you hit the wipers...
I can't see the car...

...Viola looks over at him...panicked...

VIOLA

Could you hand me the owner's
manual...I think it's in the
glove compartment...

DAVID

(reacting)

You don't know where the wi...
(looking out
the window)

Look out!

...Viola looks, then TURNS THE WHEEL, and...

THE CAR

111

...swerves...narrowly avoiding another oncoming car...then JUMPS up a curb on the other side...CRASHES into a STACK OF EGGS beside an EGG TRUCK...sending them flying...

*
*

INT. THE CAR

111A*

...Bert in pain...David intent on not losing his quarry...

VIOLA

My car! My car!

DAVID

Keep driving! Keep driving!

ON THE CAR

111B

...as it comes back down into the street and goes right through a RED LIGHT...causing FOUR CARS to swerve out of its way...HORNS HONKING...as Viola's car continues on...and...

IN THE CAR

112

...Viola trying different levers and buttons...looking for the wipers...David is ducked down behind the dash... and with each lever Viola pushes, the BRIGHT LIGHTS flash on and off...the RADIO BLARES...the TRUNK POPS OPEN...and the WINDOWS go up and down...

VIOLA

I'll bet none of this is covered under warranty.

...and he HITS THE STEERING WHEEL...and as he does...the HORN STICKS...blaring continually...

DAVID

(reacting)

Maybe we should just ask 'em where they're going and meet 'em there...

...David sits up and SLAMS the wheel...and the HORN STOPS... and then, Viola spots something...

VIOLA

There it is!

...and he reaches down and FLICKS a lever...and...

THE WINDSHIELD WIPERS

113

...start up...brushing the water away...making Maddie's taillights visible again...but just as it happens...the RAIN STOPS...and...

ANOTHER ANGLE

114

...as Viola sighs...TURNS OFF the wipers...then looks at David, apologetic.

VIOLA (cont'd)

Sorry...

David just frowns...then shakes his head...no harm done...

DAVID

I don't think she saw us...

VIOLA

(sparking)

She? Who are we following?

(CONTINUED)

CONTINUED:

114

DAVID

Did I say she?

(and then;
official)Top secret. Sorry. Gotta
handle this case on a need-
to-know basis.

VIOLA

"Need-to-know".

(and then;
clearly
impressed)

Wow.

DAVID

(pointing)

She's pulling in over there!

OMIT 115-118

OMIT 115-188

MADDIE'S CAR

119

...pulls into a GROCERY STORE parking lot...and...

BACK IN VIOLA'S CAR

120

...Viola pulls into it himself...

VIOLA

A grocery store?

VIOLA'S P.O.V. - THE PARKING LOT

121

...as Maddie steps out of her parked car...and starts toward the store...

VIOLA'S VOICE (O.C.)

That's Miss Hayes!

BACK IN THE CAR

122

...David perks up..."surprised"...looking out at her himself...

DAVID

By golly...it is Miss Hayes...

VIOLA

(shocked)

We're following Miss Hayes!

DAVID

(opening door)

Terrific little piece of detective work, Herbert...

I'll remember that come salary time...

(and then)

You wait here...I'll see what this is all about...

...and he JUMPS out of the car...as Viola sits there, perplexed...

ON DAVID

123

...as he moves to the large glass window in front of the store...and peers through it...and SEES...

OMIT 124

OMIT 124

DAVID'S P.O.V.

125

...Maddie...in the GROCERY STORE...PICKING UP a BASKET... heading down an aisle...

ANOTHER ANGLE

125A

...as Viola comes up behind David...stealing a glance in the window and then a glance at his boss...

VIOLA

You knew we were following
Miss Hayes all along...
didn't you Mr. Addison?

DAVID

(not taking
his eyes
from the
glass)

Told you kid...need to know
basis.

DAVID'S P.O.V.

126

...as an ATTRACTIVE MAN pushes a shopping cart PAST Maddie's aisle...then, seeing her moving down it...watching her... TURNS his cart around to follow her...Maddie not noticing...

ON VIOLA

126A

...he's seen this too...and can't help but notice the grow-
ing anxiety on David's face...

VIOLA

You do this a lot?

DAVID

(still not
taking his
eyes from
the glass)
What's that, Bert?

(CONTINUED)

CONTINUED:

126A

VIOLA

(a small smile
to himself;
he knows
what that
means)

Fine. You're right. I'll
just shut up...mind my own
business...

OMIT 127-129

OMIT 127-129

DAVID'S P.O.V.

130

...as Maddie rounds the corner of an aisle...stopping to
study the frozen TV dinners...the attractive man right behind
her...and as Maddie STOPS and opens a frozen food case...the
attractive man stops and opens the case next to it...clearly
looking for a way to strike up a conversation...

ON DAVID AND VIOLA

130A

Bert clearly growing more and more uneasy with this each
moment...

VIOLA

(finally)

I'm sorry, Mr. Addison, but
are we doing the right thing
here? Following the boss?
Spying on her?

DAVID

I'm not in the mood for
twenty questions, Bert.

VIOLA

(a deep breath;
glancing at
David)

Look, I know I've only been
with Blue Moon for a few
months...maybe it's none of
my business...probably it
is none of my business...

(and then)

but...well...some people
around the office think maybe
there's a personal thing be-
tween you and Miss Hayes.

OMIT 131-133

OMIT 131-133

DAVID'S P.O.V.

134

...the TWO OF THEM SORTING through the same frozen food compartment...REGARDING each other for a small MOMENT...the way people do when they might strike up a conversation but can't...and then he grabs a package and smiles...and Maddie SMILES BACK...as the ATTRACTIVE MAN DROPS the package into his cart and HEADS DOWN the aisle...and...

ANOTHER ANGLE

134A

...as David...somewhat relieved...finally brakes his gaze with the window and TURNS to Viola...

DAVID

A personal thing?

VIOLA

Uh-huh. You know...

(and then)

You and Miss Hayes.

DAVID

Me and Miss Hayes...a personal thing?

ON DAVID

134B

...as he TURNS back to the window...

DAVID

You have been laboring under a severe delusion, my friend.

(and then)

What we're doing here is simply covering for a fellow operative without letting said operative know what we're doing here.

OMIT 135-154

OMIT 135-154

DAVID'S P.O.V.

155

...as Maddie joins the line at the checkout stand...HANDING the cashier a lonely looking LEAN CUISINE...a MELON...a MAGAZINE...and a ten dollar bill...SIGHING...waiting for her change...very much alone...

ANOTHER ANGLE

155A

...Viola watching David...watching Maddie...

(CONTINUED)

CONTINUED:

155A

VIOLA

That's what we're doing here?

DAVID

Correct. And if you tell anyone I told you what I'm about to tell you, there'll be irreparable harm to national security.

(and then;

TURNING;

his arm

around

Viola)

Back to the car.

VIOLA

Back to the car?

DAVID

Back to the car.

(and then;

starting to

walk)

Three weeks ago, one of the world's ten most wanted terrorists escaped from jail in Cairo. Last week NATO gave me a jingle...

"Dave...the guy's heading for Lalaland." So what does Maddie say? "I want to nab him." Insists on doing it alone.

(reaching the

car;

opening Viola's

door)

She's hoping to catch him tonight. And if she spots us, she's gonna think I don't trust her.

INT. THE CAR

155B

As Bert seats himself...

VIOLA

Then why's she buying groceries?

(CONTINUED)

CONTINUED:

155B

...and at just that moment...VIOLA glances OUT THE WINDSHIELD...

VIOLA

Here she comes...

ANOTHER ANGLE

155C

...as David quickly dashes around the car...throwing himself into it...just in time to see...

MADDIE

155D

...EXITING the store...carrying a SMALL BAG OF GROCERIES... MOVING to her BMW...

ON DAVID AND VIOLA

155E

...watching...

DAVID

(to himself)

Good. Maybe she's come to her senses.

EXT. PARKING LOT

156

...as Maddie's about to get into her BMW...but, instead, clearly resolving something...she looks around and sees...

A NEIGHBORING CAR

157

...where a shopper has left an unattended grocery cart full of bags by her car trunk...while she's moved around to open the driver's door...

ON MADDIE

157A

...quickly moving unnoticed and stuffing her BAG into the other person's GROCERY CART...and then moving back to enter the BMW...

OMIT 158

OMIT 158

INT. VIOLA'S CAR

159

David leaning over...turning the key for Viola...

DAVID

Follow that blonde.

ON THE BMW

160

...as Maddie backs out of the space...

ON THE BMW'S TIRES

160A

...as they SCREECH out of the lot...Viola's "K-car" following a moment later...and we...

CUT TO:

INT. VIOLA'S CAR

161

...as the two of them drive in SILENCE...

VIOLA

(after a moment;
finally;
carefully)

So this isn't about you and Miss Hayes?

DAVID

Other than making sure the old biddy doesn't get herself killed...negative.

...and the two of them stare straight out the windshield as...

VIOLA

Ooops...she's in trouble now.

THEIR P.O.V.

161A

...as the BMW tires pull up and stop momentarily and we TILT UP to see we're on a busy street...

OMIT 162-168

OMIT 162-168

ANOTHER ANGLE

168A

...to INCLUDE VIOLA'S CAR...having tailed the BMW to this location...a RESTAURANT with a sign that reads...METROPOLIS...

INT. VIOLA'S CAR -

168B

...watching the BMW pull into the parking lot of METROPOLIS...

VIOLA

Metropolis. This is the hottest place in town. She's gonna catch the guy here?

DAVID

She's one plucky girl.

(CONTINUED)

CONTINUED:

168B

VIOLA

I been in there. You can't walk in there without getting hit on. A real face place. I'm telling ya', if you're ever in the mood to just meet someone for a night, this is the place to go...

DAVID

(looks at him;
worried)

Remember when you asked if you were talking too much?

VIOLA

Yeah...

(David just
looks at
him)

Oh.

OMIT 169-171

OMIT 169-171

ANOTHER ANGLE 172

...ON THE STREET...as a RED DATSUN 300ZX quickly pulls up, then TURNS INTO THE LOT...making a space illegally...parking not far from Maddie...and then...

ANOTHER CAR 173

...a nondescript American model...CREEPS up the street...a virtual replay of David following Maddie...the car CRAWLING PAST VIOLA'S ...then, like VIOLA'S, STOPPING and DOUBLE-PARKING...

CLOSE ON THE AMERICAN MODEL CAR 174

...as a FLASH OF LIGHTNING...followed by the deafening CLAP OF THUNDER...reveals the driver...THE MAN FROM THE AIRPORT...staring...with bad intentions at...

THE 300ZX 175

...wherein we see the BLONDE FROM THE TEASER...freshening up her makeup...but with a furtive, purposeful quality to her actions...as she puts her makeup away and reaches to open her car door...and we see...

MADDIE 176

...putting her compact away...exiting her car as...

EXT. PARKING LOT - ANGLE 177

...as the TWO WOMEN almost simultaneously get out of their cars and head briskly towards Metropolis... *

CUT TO:

INT. METROPOLIS 178*

...as the DOOR SWINGS OPEN...and MADDIE walks in...followed by the OTHER WOMAN...the two oblivious to each other as Maddie takes off her coat and hat...and the Woman closes her umbrella... and Maddie looks up at...

THE BAR 179

...lots of polished steel and chrome...potted palms and ferns... and very BUSY with nicely dressed clientele...all TALKING... LAUGHING...FLIRTING...the MUSIC throbbing appropriately without being too loud...it's kind of intimidating...and...

MADDIE 180

...momentarily seems uncertain...this is clearly something she has willed herself to do...and as she stands there, watching...

THE OTHER WOMAN

181

...moves off to the side away from the bar...to a DARKENED CORNER spot...seating herself with a plant between her and the door...and watching the door as...

MADDIE

182

...still stands there...then...squaring her shoulders... we FOLLOW MADDIE as she plunges in and WALKS THROUGH... lots of HEADS TURNING...and the attention is making her feel more and more awkward...but she continues on...until, finally, she comes up to...

THE BAR

183

...where she finds a stool and SITS...and then, settling in... taking a deep breath...

VOICE (O.C.)

What can I get for you?

ANGLE TO INCLUDE BARTENDER

184

...as Maddie looks up...a pleasant enough looking guy... and Maddie thinks a moment...then...

MADDIE

(without much conviction)

Club soda and lime, please...

(and then; rethinking)

On second thought...a wine spritzer...

...and then she happens to glance down the bar to see...

MADDIE'S POV

185

...every man there "casually" looking her way...checking her out...lumped all together it looks kind of like a psycho ward.

BACK ON MADDIE

186

...as...to Bartender...

MADDIE

Make that a boilermaker...

...and then...

ON THE DOOR

187

...as David and Viola come in...stand there...and, as they look around...taking stock in the place...

VIOLA

(a confirming smile)

What'd I tell ya? A roomful
of prime cuts or what?

(and then)

DAVID

Hope you brought your branding iron.

188

...just looks...his fears growing...not noticing that BEHIND HIM stands...

THE OTHER MAN

189

...who is mixed in with a group...hard to spot...and he's staring over at...

A PAIR OF LEGS

190

...that are perched on a stool behind a large palm...belonging to the OTHER WOMAN...

ON DAVID AND VIOLA

191

...standing back...still looking for Maddie...then...

VIOLA

(nudging David)

There she is...

(a nod)

...at the bar...

...and David LOOKS OVER and sees...

MADDIE

192

...her back to them...nursing her drink...conspicuous in her singleness...and...

BACK TO DAVID AND VIOLA

193

...watching...and then...

VIOLA

(looking around;
sotto)

So who we looking for?

DAVID

(not taking his
eyes off her)

Hard to say...could be anyone...

(MORE)

(CONTINUED)

CONTINUED:

193

DAVID (cont'd)
tall, short, fat, thin...maybe
two guys...even three...depends
what she's in the mood for...

VIOLA
(not understanding)
...What?

DAVID
Just keep your eyes peeled...

...and Viola then sits back and scopes out the place...

VIOLA
Imagine...a guy spends all day
hijacking planes in Turkey...
then ends up at Metropolis
meeting babes... *

ON MADDIE

194

...still nursing her drink...facing the bar...as...

VOICE (O.C.)
Excuse me...
(and then;
a little louder)
Miss?

...and she LOOKS OVER to see...

ANGLE TO INCLUDE AN OLDER MAN

195

...good looking...very nicely dressed...a touch of silver in his
hair...his left hand in his pants pocket under a blue blazer...

OLDER MAN
(polite smile)
Sorry to bother you...I just
wanted to reach past you for
the pretzels...

MADDIE
(realizing)
Oh...no bother...

...and the man REACHES PAST her with his right hand...and then...

OLDER MAN
(casually;
looks about;
munching a pretzel)
Is it always this crowded in here?

MADDIE
(shrugs;
an explanation)
It's my first time...

(CONTINUED)

CONTINUED:

195

OLDER MAN

Mine too...

(and then)

Funny thing is, I've passed this place a thousand times...but tonight...for some reason...I got the nerve to give it a try...

MADDIE

(nods;

a smile;

then almost to her-self)

I know how that is...

OLDER MAN

(extends hand)

My name's Robert...and you're...?

ON DAVID

196

...watching...his concern growing...as he sees...

MADDIE

197

...extend her hand to the man...smile politely...say the word "Maddie"...and...

DAVID AND VIOLA

198

...as David reacts...a hint of concern...but Viola...still looking around...doesn't notice...

VIOLA

Huh... just take a look at this bunch, will ya? And we think we've evolved...

(shakes head;

and then)

Amazing how people just flock to a place like this, all of 'em looking for the same thing...hoping for a meaningless empty coupling to make them forget their meaningless, empty lives...as if cheap sex with a total stranger will ease the pain of their loneliness...

...AND A WAITRESS approaches...

(CONTINUED)

CONTINUED:

198

WAITRESS

The usual, Burt?

VIOLA

(quickly)

Uh, can't tonight...on the
job...(and then covering;
after WAITRESS
LEAVES)Thank God that's all behind
me now...

...but David's not listening as he watches...

MADDIE AND THE OLDER MAN

199

...chat...and she seems to be enjoying the conversation...
her demeanor having shifted from polite detachment to an
easy friendliness...and then...a LAUGH is shared between them...
and...

DAVID

200

...peers at them a little too intently...trying to make out
what's being said...as Burt rambles on...

VIOLA

(sighs, in his
own reverie)Yeah...I think maybe it's
time to settle down...to
find that special someone...(a LONG PAUSE;
and then;
tentative)Ya know...this morning...in
the office card game...I saw
Agnes in a whole new way...a
whole new way...(an appreciative
smile)...she really showed'er stuff...
know what I mean?

...but David's still not listening as he watches...

MADDIE AND THE OLDER MAN

201

...who seem to be laying some track...as...

(CONTINUED)

CONTINUED:

201

OLDER MAN

Truth is, this kind of place
really isn't my style...

(and then;
casually)

Maybe you and I could meet
someplace a little quieter
sometime...get a chance to
know each other...say, after
work for dinner?

MADDIE

(a smile in her
voice)

Maybe we can...

(and then, just
as casually)

You wouldn't happen to have
the time...

OLDER MAN

(PULLS LEFT HAND
OUT, glancing at
watch)

Sure, it's twenty after...

...and he pauses as he realizes she's done this to see if
he's WEARING A WEDDING BAND...which he is...

MADDIE

(pointedly)

Class ring?

MAN

(shrugs;
nonchalant)

Just because I'm married doesn't
mean we can't have dinner...

MADDIE

(sweetly)

You're right...a nice
candlelight dinner.

(and then)

For the four of us...

(off his look)

You...me...your wife, her
lawyer...

...and still SMILING, she GETS UP and...

ANOTHER ANGLE

202

...as she picks up her coat and hat...her drink...and LEAVES...
walking over to a small table with two seats not far from the
bar...sitting down...her back to the bar and the older man...
and

ON DAVID AND VIOLA

203

...as David is trying to peer through people or things... obviously no longer able to see Maddie...Viola still off in his own world...

VIOLA
(looking at
nothing in
particular)

Know what I like most about her? Her laugh...it's so perfectly Agnes...so...so...nasal...

...but David...not hearing a word of this...MOVES AWAY, LEAVING THE FRAME...and...after a moment...Viola LOOKS UP to see an ATTRACTIVE BRUNETTE saunter by...not noticing Viola...whose appreciative eyes follow her across the room...and then...

VIOLA (cont'd)
(to himself;
a sigh)

Yeah...Agnes really showed'er stuff today...

CUT TO:

DAVID

204

...NOW AT THE BAR sipping on a beer...but hardly a relaxed customer...and then...as he HEARS...

MAN'S VOICE (O.C.)
(very polite)

Excuse me, but...you're Maddie Hayes...aren't you?

(CONTINUED)

CONTINUED:

204

...the radar goes up again...and he GLANCES OVER to see...

MADDIE WITH ANOTHER MAN

205

...this one very good-looking...holding a drink...an honest, sincere face...casually dressed...a more natural type of person who seems out of place in this slick hang-out... but Maddie...getting a feel for this place...has put the wall back up...and just LOOKS AT HIM A BEAT...then manages A NON-COMMITTAL NOD...and then...

MAN

(honestly in
awe of this)

I thought so...I mean I wasn't sure...someone like you...in here...not that that's bad, it's just...

(and then;
the truth)

It's just that I've had this crush on you ever since you appeared in those Blue Moon Shampoo ads...so I just had to know if that was really you...

(and then)

Well...it is...it was...you are...

(a shrug;
he's not
joking)

Now I can die a happy man...

...which finally gets a SMILE out of her...and he SMILES back...then STARTS TO MOVE AWAY...but then...

MADDIE

Thank you...

MAN

(STOPPING)

Thank me?

MADDIE

I'm flattered.

...the man SHRUGS a little self-consciously...and...

DAVID

206

...reacts to this...she bought that line of hooley...?

BACK TO MADDIE AND THE MAN

207

...as he STARTS TO MOVE AWAY again...

MAN

Well...that's all I wanted to say...I'm sure you're meeting someone and...I don't want to get anyone upset or...

MADDIE

I'm not meeting anyone...

ON DAVID

208

...reacting...mortified...

BACK TO SCENE

209

...as the man SMILES...SHRUGS...then...

MAN

Then...you don't mind if I just stay and chat...?

MADDIE

Please do...

ON DAVID

210

...this is cause for alarm...

BACK TO SCENE

211

...as the Man settles in...and then...after an awkward moment...

MADDIE

Well...

(a shrug)

You know my name and I don't know yours...

MAN

Moe...Moe Hyland...

MADDIE

(a smile)

Hello, Moe...

MAN

Hello...

(and then;

an incredulous

laugh)

I'm sorry, I just can't believe

(MORE)

(CONTINUED)

CONTINUED:

211

MAN (cont.)

this...I'm actually standing
here talking to Maddie Hayes...

MADDIE

What's to believe? Maybe I'm
here just to talk to someone,
too...

ON DAVID

212

...getting that sinking feeling...his face drawn...looks
like the woman's hit pay dirt...

ON MADDIE AND MAN

213

..now rather comfortable with each other...

MAN

Yeah, well...my lucky night, huh?

ON DAVID

214

...as he nods...resigned...that guy doesn't know the half
of it...and then...

ON MADDIE AND MAN

215

...as he's JOSTLED FROM BEHIND...bumping the table and causing
the DRINKS TO SPILL DOWN THE FRONT OF MADDIE'S DRESS...and she
reacts, quickly pushing back from the table...

MAN

Dammit! I'm sorry...God, I...

MADDIE

(just a little
flustered)

That's...okay...

(and then)

I'm going to put some
water on this...

...and then...as she GETS UP...

THE MAN

216

...decides to go for it...the honest facade dropping fast...as
he stands up next to her...

MAN

You know...I live five minutes
from here...you could come over
and get out of that...get more
comfortable in some jeans and
a t-shirt...

ON MADDIE 217
...looking at him...as...

THE MAN 218
...stops mincing words...

MAN
I mean, I'm getting the
signals...I think we're both
interested...both here for
the same thing...You wanna
leave?

...and...

MADDIE 219
...just looks at him...as...

DAVID 220
...listens...as if his life hangs in the balance...unable
to turn around...and...

BACK TO SCENE 221
...as Maddie...with nothing but contempt...picks up her
hat...coat...looks at him...

MADDIE
Yes...but not with you.

...and as she WALKS OFF...

CUT TO:

INT. LADIES' ROOM

222

...where we see the OTHER BLONDE talking on a pay phone...

WOMAN

(quietly)

...You can't meet me here...
it's not safe...there's a man
following me...

(and then)

I'm very sure. I think you
should stay. I'll come there...
as soon as I can...

...she HANGS UP the phone...and then the door BURSTS open
and...

MADDIE

223

...ENTERS...FUMING...GROWLING...she THROWS her raincoat and
hat down on a chair...and...

THE WOMAN

224

...who is just HANGING UP the phone...LOOKS at Maddie...
puzzled...and...

MADDIE

225

...LOOKS back, embarrassed...

MADDIE

(explaining)

I haven't been in a singles
bar lately. I'd forgotten
what an uplifting experience
it can be...

...and she REACHES to get some paper towels from the
dispenser...BEGINS WIPING OFF her dress...and...

THE WOMAN

226

...gives Maddie a SMILE...then STUDIES the reflection of the
two of them in the mirror...NOTICES the similarities...and
then...she LOOKS over at...

THE RAINCOAT AND HAT

227

...lying in the chair...as...

MADDIE

228

...is LOOKING down at her dress...doesn't notice the woman
LOOKING at her...

(CONTINUED)

CONTINUED:

228

MADDIE (cont'd)

This clod pours a drink down
my dress, then offers to take
me back to his place to
change...

ANOTHER ANGLE - TO INCLUDE BOTH OF THEM

229

...the woman SHIFTS GEARS...she's suddenly friendly...

WOMAN

Charming...

(and then)

There's a hand dryer around
the corner.

MADDIE

Thanks.

CUT TO:

DAVID

230

...outside the ladies' room...watching intently...as Burt
comes up behind him...

VIOLA

See anyone, Mr....

DAVID

(urgently;
interrupting)

Get the car, bring it around
front...

VIOLA

(realizing)

You mean...

DAVID

(watching
the door)

The eagle has landed.

(CONTINUED)

CONTINUED:

230

...and...getting his meaning...Burt is OUT THE FRONT DOOR
in a flash...

CUT BACK TO:

IN THE LADIES' ROOM

231

...as we HEAR the sound of a HAND DRYER...and Maddie
ranting...

MADDIE (O.C.)

I guess I'm supposed to
think this is romantic.
I guess this is the 80's
version of throwing your
coat over a mud puddle...

...as the woman QUICKLY GRABS Maddie's raincoat and PUTS
IT ON...

MADDIE (O.C.)

Except this guy pushes
you into the mud, then
says "Let me help you
out of those wet clothes..."

...and the woman PUTS ON Maddie's hat...and is OUT the door...
where...

DAVID

232

...stands perched...at the ready...behind a palm...and
SEES...

A BLONDE IN COAT AND HAT

233

...the collar pulled up...to all intents and purposes Maddie...
RUSH QUICKLY OUT of the bathroom and head OUT THE FRONT
DOOR...and...

DAVID

234

...putting on his coat...HEADS OUT after her...

EXT. METROPOLIS

235 *

...as David comes down the steps...standing under the canopy
to see...

THE FIGURE

236

...he believes to be Maddie walking BRISKLY AWAY...and...

DAVID

237

...looks back for Burt and the car...waiting...turns back to see the receding figure...then, unable to wait any longer HEADS OFF after her...and we...

CUT BACK TO:

MADDIE

238

...in the ladies' room...still BLOW DRYING her dress...still RANTING...

MADDIE (cont'd)

...it always looks so romantic
in the movies...the strangers
are always handsome...single...

...she LEAVES the dryer BLOWING...

ANOTHER ANGLE

239

...as Maddie comes around the corner...

MADDIE (cont'd)

I mean, is it just me, or...

...she STOPS SHORT as she sees that the woman is gone...
SHRUGS...then REACHES for her coat...SEES that it is gone...

SHOCK CUT TO:

INT. BAR

240

...as Maddie RUSHES OUT of the ladies' room...HARRIED...LOOKING around for the woman...and a MAN WALKS UP, having noticed her distress...

MAN

Is something wrong?

MADDIE

Someone just took my raincoat...

MAN

(sympathetic)
...On a night like this...
that's a shame...

(and then)

I've got a spare one back at
my condo...

...and Maddie gives him a LETHAL GLARE...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

ON A ROMANTIC COUPLE

241

...seen through a rain-spotted window...they lean across a candlelit table...he takes her hand...kisses it...they stare into each other's eyes...and we HOLD ON this warm picture of romance for a moment...then the CAMERA MOVES OVER from the window to...

DAVID

242

...standing in the cold...anxiety ridden...PEERING OUT from the alley beside the restaurant at...

THE WOMAN

243

...about a block ahead...temporarily STALLED from crossing the street against a red light and traffic...impatiently waiting...with her back to us, she looks just like Maddie... and as soon as the light changes...she HURRIES across the street...and...

DAVID

244

...STEPS OUT from his cover and continues down the street after her...

ON THE WOMAN'S FEET

245

...WALKING BRISKLY ahead...her heels CLICKING against the wet pavement...as...

DAVID'S FEET

246

...follow behind her at the same pace...and then...

THE WOMAN

247

...as if sensing something...STOPS...starts to TURN...and...

DAVID

248

...throws himself up against a wet wall...becoming a piece of it...making himself as flat as he can...waiting a few moments... standing stock still...and then...finally...very carefully... he LEANS FORWARD...looking down...

THE STREET

249

...and we can see that it's EMPTY...and...

DAVID 250

...reacts...taking off at a quick trot...coming to...

THE CURB 251

...the woman stepped off earlier...except as he does...A CAR DRIVES QUICKLY AROUND IT...throwing a ROOSTER TAIL OF WATER up into David's face...soaking the front of him...and he reacts, disgusted...then JUMPS OUT into the street, running... QUICKLY STOPPING as A CAR drives past the other way HONKING... then he continues running...

DOWN THE STREET 252

...and...

AROUND A CORNER 253

...just in time to see...

THE WOMAN 254

...step into a 24 HOUR DONUT SHOP...and...

DAVID 255

...sensing...jumps back behind the corner...then PEEKS around it to SEE...

DAVID'S POV 256

...of the Woman...who's taking this opportunity to see if anyone's following her...then buys a donut...but her attention is really on the street the whole time...and she hands a bill to A YOUNG CLERK...who gives her the donut and coffee...and she SITS at a counter...with a view of the street...as...

DAVID 257

...pulls back...standing there up against the wall...she's going to be here a few minutes...and he wraps his arms around himself...cold...wet...a little at loose ends...becoming more and more disgusted with himself...and the situation...he looks around...at the WET PAVEMENT...the lonely night...his expression seems to be saying "What the hell am I doing...?"...then, with a sigh, he sits down on his haunches...and after a moment... he takes another PEEK...and reacts to SEE...

THE DONUT SHOP 258

...empty...the Clerk there by himself...and...

DAVID 259

...TAKES OFF...running across the street and into...

THE DONUT SHOP

260

...where the Kid looks up...surprised at David's urgent entrance...and then...

DAVID

(quickly)

Is there a back way outta here?

KID

(reacts;

an odd smile)

Huh...this woman just asked
me the same thing...

...and without waiting for an answer...David DASHES down the length of the shop...and we...

CUT TO:

A DOOR

261

...as it CRACKS OPEN an inch into...

A DARK ALLEY

262

...and David peers out into the darkness...then, seeing nothing... STEPS OUT into it...and STARTS OFF...and we HEAR a SLOSHING SOUND...and see by David's pissed reaction...that he's stepped into a small river of water...but he takes off anyway...each step accompanied with a SPLASH...and then...

ANOTHER ANGLE

263

...as he runs in the darkness...then TRIPS...falling with an even bigger SPLASH...and we see...

DAVID

264

...getting up...disoriented...having tripped over a WINO...who sits up...groggily...

WINO

Say, fren'...got some spare
change...?

...and we...

CUT TO:

ON THE STREET

265

...as David comes to the end of the alley...now thoroughly WET...DIRTY...incredibly DISHEVELED...and he LOOKS one way... and then the other...just in time to SEE...

THE WOMAN 266
...entering the lobby of an OLDER DOWNTOWN HOTEL...and...

DAVID 267
...stands there watching...then...moves off...and...

ON THE HOTEL ENTRANCE 268
...as David runs up as well...but stays outside...and he
PEERS IN to see...

DAVID'S POV 269
...IN THE HOTEL LOBBY...as the woman enters a COCKTAIL LOUNGE...
and...

DAVID 270
...reacts...then ENTERS THE LOBBY...heading over to the lounge
entrance...and he squints into the dimly lit bar to see...

DAVID'S POV 271
...IN THE BAR...as the woman...standing at the bar with her
back to David...talks to A MAN...mid-30's...rough around the
edges...wearing a leather jacket...and...

DAVID 272
...watches in disbelief as...

IN THE BAR 273

...the man tosses back the rest of his drink...then TURNS and starts toward the entrance...and...

DAVID 274

...DUCKS around the corner as the man and woman EXIT PAST him...and David PEEKS OUT and watches as...

THE MAN AND WOMAN 275

...cross the lobby over to AN ELEVATOR...then enter...and as the DOORS CLOSE...

DAVID 276

...RACES over to it as well...his eyes riveted to the FLOOR INDICATOR overhead...as A BELLHOP walks past...suspiciously regarding the wet and disheveled David...who doesn't notice anything else in the world except...

THE FLOOR INDICATOR 277

...which stops at the SECOND FLOOR...and...

DAVID 278

...runs over to a door that reads "STAIRS" and disappears into it...

INT. STAIRWELL - FOLLOWING DAVID 279

...as he BOUNDS up the stairs...two steps at a time...rounds the first flight...his face a perfect picture of anxiety...races up the second flight...breathing fast...finally reaching the DOOR at the top...and as he OPENS it...

INT. HALLWAY - ON DAVID 280

...EMPTY...SILENT...any number of doors...all CLOSED...

ON DAVID 281

...realizing he wasn't fast enough...and he just stands there for a few moments...SICKENED...ANGRY...FRUSTRATED...WET... and he TAKES A DEEP BREATH...and without warning slams the wall with his fist in anger...but it HURTS...he SHAKES OUT his hand...glances up the hall one more time...SHAKES his HEAD...and TURNS BACK into the stairwell and the DOOR CLOSES behind him...

ON DAVID'S FEET

282

...descending...taking the stairs one at a time...the steps ECHOING...the walk of a defeated man...and then...the pace slows...slower still...until his feet finally stop...and then...after a long moment...the feet do an about face... then run back up the steps...and then...a pause... indecisive...one foot begins to tap...finally, a decision... as the feet EXIT the door...and we...

SHOCK CUT TO:

A BUILDING LEDGE

283

...as David's feet lower into frame...his foot feeling for the wet ledge...then the other leg lowers into frame...and we PAN UP to see David...who looks around...getting his bearings...and then looks down...

DAVID'S P.O.V.

284

...two stories down...not paralyzing...but not something you'd jump off of for fun either...

ANOTHER ANGLE - ON DAVID

285

...as he snuggles in against the building...then begins to side-step his way to the LEFT...

CLOSER ON DAVID

286

...as he moves along carefully and slowly...nearing a window... no lights...curtain drawn...and he tries to PEEK IN anyway... and as he ANGLES himself for a better view, his foot SLIPS out from under him...the grime on the ledge made slippery by the rain...but he catches his balance...and then, after a moment, his breath...and thinking the better of trying that again, he looks along the side of the building at...

A LOW ROW OF WINDOWS

287

...mostly lit...and...

DAVID

288

...decides to continue on...slowly SIDE-STEPPING his way along the side of the building...and reaching the next window...he carefully TURNS toward it...then PEEKS IN around the side to see...

A TRAVELING SALESMAN

289

...in boxer shorts and T-shirt...his sample books spread out around him on the bed...he is glued to the TV...watching an ad for one of those semi-blue movies that seem only to play on hotel TV's...

(CONTINUED)

CONTINUED:

289

ANNOUNCER (O.C.)

...Misty Monet in her finest
screen role ever...IN COLD MUD...
call your hotel operator for
details.

...and as the salesman reaches for the phone...

DAVID

290

...gingerly dashes past the window...and continues on...
coming to the next one...sidling up to it...and he PEEKS IN
to see...

IN THE ROOM

291

...A BUNCH OF DISNEYLAND BALLOONS...floating around the room...
TWO PARENTS, both fully clothed, lie sound asleep on the bed...
exhaustion written all over them...ONE KID in a pirate's
hat walks in circles singing "Yo ho, yo ho...a pirate's
life for me"...while a SECOND KID, wearing mouse ears,
clicks away at his comatose parents with dad's expensive
camera in the background...and a THIRD KID...the oldest of
the three but still wearing mouse ears...sits in front of
the TV...as...

ANNOUNCER (O.C.)

(a loop repeat)

...that's Misty Monet as
you've never seen her before...
just call your hotel operator
for details...

...and the kid...with a phone in his lap...has the receiver to
his ear in a second...and...

DAVID

292

...reacts...then quickly SCOOTs past the window...moving on...
and we...

CUT TO:

INT. ANOTHER HOTEL ROOM - NIGHT

293

...two WRITERS...lots of cigarette smoke...one paces...one
types...

WRITER #1

(dictating)

...interior kitchen...on
Catherine...she suddenly

(MORE)

(CONTINUED)

CONTINUED:

293

WRITER #1 (cont'd)
 screams as a strange,
 demented face appears in
 the window...

...in the window behind them we see DAVID'S FACE lean in...

WRITER #2
 (stopping;
 looking up
 in irritation)
 What?...the strange, demented
 face in the window...again?...

...and then he QUICKLY SLIPS BY unseen...and we...

CUT TO:

DAVID

294

...continuing along the ledge...as he reaches the corner of
 the building, he slaps one arm around the corner...

ON HIS HAND

295

...feeling around the other side for something to grab onto...
 and then...he catches hold of a DRAIN PIPE...and...

ANOTHER ANGLE

296

...as he pulls himself around the corner, clinging to the pipe...
 which BREAKS off in his hand, DUMPING A LOAD OF WATER AND
 DEBRIS ONTO HIS HEAD...David shakes it off...composes himself...
 then continues along to...

THE NEXT WINDOW

297

...as he comes up to the edge of it...and...

CLOSE ON THE WINDOW

298

...as David's face inches past the edge...and we see him react
 immediately to...

DAVID'S P.O.V.

299

...into the room...dimly lit by a single floor lamp...next to
 the window is a chair...and we see MADDIE'S HAT hang on one
 corner of the backrest...and then...LOOKING UP across the
 room...we see THE MAN pouring a drink...the man eyes the shot...
 then makes it a double...and hands it to THE WOMAN...whose BACK
 is to us...and then the two toast each other...TOSS DOWN the
 drink...and step closer to each other...as...

DAVID 300
...watches...and an ice pick goes through his heart as he sees...

DAVID'S P.O.V. 301
...the Man and Woman suddenly LOCK IN A STEAMY CLUTCH... kissing each other with unbridled passion...as if suddenly releasing months of pent-up emotion...their bodies pressing together so tightly that breathing seems almost physically impossible...and...

DAVID 302
...in disbelief...leans in even further to see...

DAVID'S P.O.V. 303
...the Man and Woman continue kissing...then fall back on the bed...still locked together...still kissing...with even greater fire...and...

DAVID 304
...is almost PRESSED UP AGAINST THE WINDOW...and then...

DAVID'S P.O.V. 305
...as the Man finally disengages...then STANDS UP...and begins unbuttoning his shirt...but as he does, he LOOKS UP and SEES David...REACTING...RUNNING towards him...and...

DAVID 306
...does the fastest two-step shuffle of his life but doesn't get very far as...

ANOTHER ANGLE 307
...as the window is SHOVED OPEN...and the Man LEANS OUT...

MAN

Hey you! What the hell are you doing?

DAVID

(STOPS;
searching)

Committing suicide.

MAN

From the second floor?

(CONTINUED)

CONTINUED:

307

DAVID

I took poison.

MAN

Get in here...now.

DAVID

I wouldn't want to track
mud on the carpet.

CLOSE ON THE MAN

308

...as he brings A GUN into view...and COCKS it...and...

DAVID

309

...sees this...then...

DAVID (cont'd)

Okay, but just for a
quick nightcap.

INT. HOTEL ROOM - ON WINDOW

310

...as the Man steps back...and David STRUGGLES to CLIMB
inside...

DAVID (cont'd)

Look, I hate to be a wet
blanket, but if I don't get
Sis home by midnight, Pop's
gonna be really p.o.'d....as David finally manages to get inside, the Man TURNS HIM
around and SHOVES him up against the wall...then begins to
PAT HIM DOWN very thoroughly...as David, who has never had
a chance to get a good look at the Woman, is TALKING a mile
a minute...

DAVID (cont'd)

Great, Maddie, Mr. Goodbar
has a gun...

(and then)

Maddie, I know how this looks,
but I wasn't following you...
in fact, the minute I
realized it was you, I started
moving to the next wind...

...and David sees...

THE WOMAN 311

...is someone else entirely...and...

BACK TO SCENE 312

...as David can't help but smile...relieved...as the truth sinks in...and...then...

DAVID
(a revelation)
You're not Maddie...

MAN
(pointing
the gun)
Keep your hands up!

DAVID
(putting
his hands
back up;
to Man;
gleeful)
This is great! She's not
Maddie!

MAN
(angry)
I know who she is...who are
you?

DAVID
Me? I'm nobody...a perfect
stranger!

MAN
I don't buy that.

(CONTINUED)

CONTINUED:

312

DAVID

Well...a better than average stranger.
(and then)

Look, this is all just a little mix-up. I thought she was someone else...and while we're standing here chatting, the someone else I thought she was is somewhere else doing something she shouldn't be doing with someone who isn't me...so if you'll excuse me, I really have to run now...

...he TAKES a COUPLE OF STEPS towards the door...

MAN

(POINTING the gun)

One more step and I'll blow your head off!

DAVID

(STOPPING in his tracks)

How about a compromise? I'll take little steps and you can aim for a finger...

...but the Man's expression hardens...and David realizes he means business...the atmosphere getting thicker...and then...

DAVID

(realizing he does;
then)

Okay...look...can I just ask a question?

(NODDING towards the window)

How come that guy gets to stand on the ledge?

...the Man and the Woman both TURN to LOOK at the window... David seizes the opportunity to TACKLE the guy...KNOCKING him on to the bed...and...

THE GUN

313

...goes SAILING across the room...and...

THE WOMAN

314

...STARTS after it...and...

DAVID 315

...still STRUGGLING with the man...SEES the woman out of the corner of his eye...he STICKS out a leg to TRIP her... she goes SPRAWLING to the floor...and David and the man WRESTLE each other to the floor...David manages to get to his feet first...and as...

THE MAN 316

...STARTS to GET UP...David LANDS a PUNCH that KNOCKS the man up against the wall...and...

DAVID 317

...QUICKLY makes a DIVE for the gun...just as...

THE WOMAN 318

...who has just gotten to her feet...is going after it, too... and as...

DAVID 319

...DIVES past her...GRABS the gun...and as he gets to his feet...

THE WOMAN 320

...GRABS the scotch bottle from the bar and SMASHES it over David's head...the bottle SHATTERING...David reeling...

DAVID

(as he goes out)

I prefer my scotch in a glass...

...and he SLUMPS to the floor...falling OUT OF FRAME... out cold...

DISSOLVE TO:

DAVID 321

...still out cold...lying face down on the floor...for a MOMENT he's still...then he STARTS to STIR...

DAVID

(groggy;
still dreaming)

Maddie, please...one "thank
you" is enough...

...he TURNS OVER...FLOPS an arm across...

THE MAN 322

...who is lying on the floor beside David...

ON DAVID

323

...as he FEELS this...then REALIZES something is wrong...
 FORCES his eyes OPEN...it takes him a moment to focus...he
 LOOKS at the guy...sees his eyes are closed in a permanent
 way...then he puts his ear to the Man's chest...and as
 he gets up, worried...

DAVID

Just once, why can't I wake
 up next to a live body?

...and then he BRINGS HIS LEFT HAND UP...which is HOLDING THE
 GUN...and he scratches his head with it unwittingly...then
 REALIZES something else is wrong...and slowly brings his
 hand down...SEES THE GUN...

DAVID

Nyyahh!

...then THROWING it down like a hot coal...

DAVID

(simply)

Uh-oh...

...and SUDDENLY a LOUD KNOCK...

VOICE (O.C.)

Open up! Police!

DAVID

(TURNING
to door)

Police?

(and then;
to no one
in particular)Now wouldn't be a bad time
for a station break.

VOICE (O.C.)

Open up!

DAVID

Ah...what do I know? I'm
just an actor..

...and he QUICKLY DASHES for the window...climbing out as
 we HEAR more KNOCKING and YELLING...and we...

CUT TO:

OUT ON THE LEDGE

324

...as David gets to his feet...we HEAR the DOOR being BROKEN IN...and...

ANOTHER ANGLE

325

...as he does an even faster two-step shuffle on the wet ledge to get to the corner...and a POLICEMAN leans out the window behind him...

(CONTINUED)

CONTINUED:

325

POLICEMAN #1

You! Hold it right there!

...but David doesn't stop as he gets to THE CORNER and...

ANOTHER ANGLE

326

...as he comes around it...and...

SHOCK CUT TO:

INT. HOTEL ROOM

327

...where the TWO WRITERS work...one still pacing...the other still typing...the room filled with even more cigarette smoke...but now the WINDOW IS OPEN to get some air in there...

WRITER #1

(pacing)

Okay, how 'bout this...the demented face appears at the window...but Catherine doesn't see it...and the madman climbs into the room... comes up on her...

WRITER #2

(clicking
into it)

...just as the police burst in from the other side!

WRITER #1

Bingo!

...whereupon David SWINGS IN through the WINDOW...and as he DASHES across to the door...

DAVID

Just passing through...

...and he OPENS the door but STOPS as he sees...

DAVID'S P.O.V.

328

...OF THE HALL...as the TWO POLICEMEN approach...and...

DAVID .

329

...quickly SLAMS the door...as we hear POUNDING from the other side...

(CONTINUED)

CONTINUED: 329

VOICE (O.C.)
Police! Open up!

...and David RUNS back to the WINDOW...climbing out...and...

THE TWO WRITERS 330

...just watch...slackjawed...as...

THE TWO POLICEMEN 331

...BURST in the door...RUN to the window...looking out...
then DASH back out the door...

SHOCK CUT TO:

DAVID 332

...making tracks along the ledge...coming to another window...
and we...

CUT TO:

INSIDE THE ROOM 333

...where we see it's the FAMILY from Disneyland...the parents
still sprawled asleep on the bed...but the three kids now
GATHERED AROUND the TV from which we HEAR SLEAZY PULSATING
MUSIC...and MOANS...and in the WINDOW behind them we see
David PASSING BY...disappearing from view...

OMIT 334-335

OMIT 334-335

ON DAVID 336

...out on the ledge...as he CONTINUES on...and then he STOPS
as he looks down the ledge in front of him and SEES...

A POLICEMAN 337
...climbing out on the fire escape at the end of the building...
and...

DAVID 338
...turns to go back and SEES...

ANOTHER POLICEMAN 339
...climbing out one of the windows behind him...edging along
the ledge...and...

DAVID 340
...gulps...looks down...and then...

ANOTHER ANGLE 341
...as David...without even thinking about it...JUMPS from
the ledge...and FALLS OUT OF FRAME...

THE DUMPSTER

342

...landing amid the trash...the wind knocked out of him...
and after a moment...totally disoriented...he tries to get
up...SLIPS and falls back down...then SLOWLY gets up
again...as...

HIS HEAD

343

...peeks above the edge...coming face-to-barrel with a
gun...and then...still woozy...

DAVID

...is'at a gun in your
hand or're you just happy
to see me...?

...and we...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

ON DAVID

344

...visable through the BARS of a jail cell...a small, dingy cell...a look of severe consternation of his face...wondering what he's gotten himself into...and why he's gotten himself into it...and he sits there for a moment...until we HEAR MANIC FOOTSTEPS BEHIND HIM...and David LOOKS behind him at...

A MAN

345

...pacing...something maniacal about him...and SUDDENLY he STOPS...and TURNS to David...madness in his eyes...

MAN

(a single finger
in the air)

Niagara Falls! Slowly I turn.
Step by step. Inch by...

ANOTHER ANGLE

346

...as David rolls his eyes...

DAVID

Knock it off. Everyone
knows that bit.

...and the man...crestfallen...seats himself on the floor...and David continues to stare out his cell until he HEARS... ANOTHER SET OF FOOTSTEPS...and looks to SEE...

COMING DOWN THE JAIL CORRIDOR

347

...the BLONDE WOMAN he spent the night following...being led towards these holding cells by a policeman...

DAVID

You!

ON THE BLONDE

348

...a big smile on her face...not a care in the world...

BLONDE

Hi!

ANOTHER ANGLE

349

...as they lead her into her cell...a woman's cell right next to the men's...

(CONTINUED)

CONTINUED:

349

DAVID

(talking through
the bars at
her)

Did you tell them? Did you
tell them what happened?

(to the guard)

Did she tell you?

(to the Blonde)

They think I killed that
guy!

...and the Blonde simply holds a finger over her lips...a
gentle request for silence...

DAVID

(to the guard)

Ask her! She was there.

Ask her what happened.

...but the guard simply ignores David...turning on his heels...
returning to his post...

DAVID (cont'd)

Thank you. Great. Terrific.

...and the Blonde makes her way to the bars separating the
two of them...

BLONDE

How's your head, Baby?

DAVID

It's not my head I'm worried
about...It's my a...

...but before he can get the words out...

MAN

(standing up
again;
finger in
the air)

Niagra Falls...!

DAVID

(turning back
to him)

Shut up!

(turning back
to the blonde)

You are going to tell them...
aren't you?

(CONTINUED)

CONTINUED:

349

BLONDE
(ignoring that)
Powder or spray?

DAVID
(not understand-
ing)
Huh?

BLONDE
Infestation preventative.
They use powder or spray?

DAVID
Spray...

BLONDE
Good. Two or three weeks
later powder'd end up in
some places you don't want
to think about.

(and then;
reaching
through the
bars;
stroking his
cheek)
Don't look so sad. I'll
tell them.

DAVID
You will?

ON THE BLONDE

350

...nodding...pulling a piece of gum out of her pocket...tear-
ing it in half...offering the other to him...

BLONDE
No offence, Baby...but you
look like hell.

DAVID
I feel like hell.

BLONDE
Who's Maddie?

DAVID
Huh?

(CONTINUED)

CONTINUED:

350

BLONDE

When you climbed in from the ledge you said you were looking for Maddie? Who's he?

DAVID

He? He's a she.

BLONDE

Huh?

DAVID

She. She's a her. Maddie. The guy. It's not a guy. It's a girl. In fact...I thought you were he. I mean she. Her. You.

BLONDE

Oh.

DAVID

Yeah.

BLONDE

This she. This her. Is she like your wife?

DAVID

(a small laugh)

Maddie?

BLONDE

Just thought maybe.

DAVID

No.

BLONDE

But she's somebody you care about.

DAVID

Well...

BLONDE

I mean...look at you. You don't do that to yourself for someone you don't care about.

(CONTINUED)

CONTINUED:

350

DAVID

Welllll...

BLONDE

I mean...I know where of I
speak. That man I murdered
tonight? I would have killed
for him.

DAVID

What? You killed him?

BLONDE

(another finger
over her lips)

Sssshhhh!

(and then)

Now about this Maddie...
what's she like.

DAVID

Guard!

BLONDE

Stop yelling. I want to
talk about this.

DAVID

Stop yelling? Stop yelling!
You just confessed!

BLONDE

Fine. And I'll confess again.
Now why were you following
this Maddie?

ON DAVID

351

...looking around...he has nothing better to do...

DAVID

(after a moment)

I was worried about her.

(and then)

She said something I've
never heard her say before...

(and then)

...I don't know...

(and then)

...I just wanted to make
sure nothing happened to her...

(and then)

...there're a lot of strange
people out there...

(CONTINUED)

CONTINUED:

351

MAN
You're telling me.

ANOTHER ANGLE

352

...as the Blonde looks at him and SMILES...

BLONDE
What did she say?

DAVID
(shaking his
head)
No. It's not important.

BLONDE
Really?
(and then)
She know you love her?

DAVID
What?

BLONDE
I'm sorry. It's just...
so clear.

ON DAVID

353

...and he thinks about that a moment...a little stunned by it...

BLONDE
She doesn't know...does she?
(and then)
Tell her.

DAVID
(looks at her)
Tell her? Tell her "what"?
I'm not...

BLONDE
(cutting him
off)
Yeah. You are. Tell her.
(and then;
matter of
factly)
Tell her.

(CONTINUED)

CONTINUED:

353

MAN

Yeah. Tell her.

...and David LOOKS back at the man...

MAN

(flatly)

What've you got to lose?

ANOTHER ANGLE

354

...as David considers this for a moment...and SUDDENLY...

A GUARD

355

...arrives at the cell door...and UNLOCKS IT...

GUARD

Caught yourself a break,
Addison...lieutenant wants
to get this done now......David just stands there a moment...then MOVES to the
cell door...

BLONDE

Tell her.

(and then)

Let me know how it goes.
Write to me.

(and then)

I'll probably have a lot
of time on my hands....and he shoots a puzzled but appreciative smile at the
Blonde...

DAVID

I bet you will.

...then walks out and the guard CLOSES the cell door...and
we...

CUT TO:

DAVID

356*

...sitting in a chair...under a LAMP in an otherwise dark room...
as we HEAR...

VOICE #1 (O.C.)

So let me get this straight...
you didn't kill this guy...

(CONTINUED)

CONTINUED:

356

DAVID

That's right.

VOICE #1 (cont'd)

The blond killed this guy.

DAVID

(stronger)

That's right.

VOICE #2

But not your blond. The
other blond. The looker in
the cell outside.

DAVID

(stronger still)

That's right.

VOICE #1

And you don't know anything
about it.

DAVID

(yet stronger)

That's right.

VOICE #2

You were just following your
blond and got mixed up and
ended up following this blond.

DAVID

(and stronger)

That's right.

VOICE #1

With a gun in your hand in
the victim's hotel room!

DAVID

(an explosion)

That's right!

...and there is SILENCE for a moment...as tempers cool...

VOICE #2

(after a moment)

Let's start at the beginning.
Why were you following your
blond?

(CONTINUED)

CONTINUED:

356

DAVID

I don't know.

VOICE #1

(incredulous)

You don't know?

DAVID

(reaching for
an answer)

I was worried about her.

VOICE #2

What do you mean? What is
she to you? Your wife? Your
sister?

DAVID

(a shrug)

She's nobody to me.

VOICE #1

Nobody to you? But you chased
her all over town until two
in the morning?

DAVID

Well...I care about her.
That's who she is to me.
She's...someone I care about.
I think maybe...

(this is hard)

I'm in care with her.

VOICE #1

(dubious)

"In care" with her?

DAVID

You know what I mean.

VOICE #2

And if we find her she'll back
up your story?

DAVID

What do you mean?

VOICE #1

He means if we find her she'll
corroborate that you two are...
"in care"?

(CONTINUED)

CONTINUED:

356

DAVID

I don't know.

VOICE #2

You don't know?

DAVID

I don't know!

(and then)

I don't know if she knows...

(this is hard)

...that I'm "in care" with her.

...and there is ANOTHER LONG SILENCE...and then...

VOICE #1

Hey David...don't you think
you should tell her?...and David shakes his head...a small nod...and at that EXACT
MOMENT...we HEAR a DOOR OPEN...and a little more LIGHT falls
on him...and we HEAR a THIRD VOICE...

THIRD VOICE (O.C.)

This David Addison?

VOICE #2 (O.C.)

Yeah.

ANOTHER ANGLE

357

...to include the room...where we see the TWO PLAINCLOTHES
OFFICERS who have been interrogating him...and the THIRD MAN
who has just entered...the man we saw following the woman at
the airport...and at the bar...and he FLASHES A BADGE to the
two officers...

THIRD MAN

Ed Scharlock, F.B.I.

...Scharlock tosses A COAT and HAT on the table beside David...

SCHARLOCK

(to David)

Can you identify these?

...David looks at them...reacts...a spark of hope here...

DAVID

...Maddie's coat and hat...

(CONTINUED)

CONTINUED:

357

...Scharlock NODS...turns to the officers...

SCHARLOCK

(a thumb to door)

Your murderer's out there...
the dead man's her husband.

DAVID

(to the two cops)

I told you!

SCHARLOCK

(ignoring David)

The woman's Joan Tenowich...
About two years ago, her husband
pulled off the New York armored
car robbery for a million-six...
then vanished...no contact with
his wife...no contact with anyone
...so when she flew out here
yesterday we decided to keep
tabs on her...just in case...
and sure enough, they met up.
It looks like they were supposed
to leave the country together...
but somewhere along the line the
missus got other ideas...shot
him and took the money for
herself.

(and then)

Get his statement...then you
can let him go...

DAVID

(looking up)

I can go...?

(and then;
to himself;
gleeful)

I can go...?!

(sitting there;
and then;
to Scharlock)

You don't happen to know where
the other blond went...

(and then)

...and if she went there
alone?

...and all three TURN...and look at David...

(CONTINUED)

CONTINUED:

357

DAVID
(off their
look)
Alright...I'll tell her.

...and we...

SHOCK CUT TO:

DAVID

358

...as he bursts through DOUBLE DOORS marked "BOOKING" into...

A LONG HALLWAY

359

...filled with more COPS, WINOS, and HOOKERS...some wandering around, some seated on benches against the wall...and David STRIDES purposefully down the hallway as he continues talking... putting his watch back on...stuffing the wallet he's just retrieved back into his pocket...

DAVID
(loud;
to the
enraptured
people he's
passing)

Two years! Two years of Civil War. The Black and the Blue. I thrust, she parries, I teeter, she totters. Well, those days are over. It's time we both thrust. It's time we laid it on the line... laid it on the bed...laid it anywhere we damn well please... just as long as we finally get it done!

...and he STOPS as he reaches the door...and turns back to the hallway full of people...all ears...quiet...attentive...

DAVID (cont'd)
Ladies and gentlemen, this is it! No more waiting. No more teasing. No more back-and-forth sparring that we all know is really just our way of priming the pump. Tonight's the night it finally happens! Tonight... we scratch the itch!

(CONTINUED)

CONTINUED:

359

...and he turns and BURSTS out the door, disappearing outside...
and the doors CLOSE...and everyone's silent for a moment...
and then...David opens the door and PEEKS back in...

DAVID (cont'd)

Can I bum a ride from someone...

SHOCK CUT TO:

A POLICE CRUISER

360*

...driving down an otherwise deserted street in the POURING
DOWN RAIN...the neighborhood totally quiet...save for the
squawk of the police radio...and the CAR STOPS...

A COP

361*

...gets out of the car and opens the back door and...

A CLEARLY NERVOUS DAVID

362*

...steps out...a glint of fear in his eye as he looks up at
Maddie's house...and then...

DAVID

Look, maybe you oughta stick
around...case I need a ride...

(and then;
getting a
little
courage
back)

Never mind...not necessary...

...and the cop smiles...and gets back in the car...and the
car drives off...and David stands for a long moment in the
pre-dawn stillness...looking up at Maddie's house...and then...
he looks down at a nearby flower bed and begins plucking a
bouquet...oblivious to the downpour...

ANOTHER ANGLE

363*

...as he stops...and shakes his head...then takes a deep
breath...and then...screwing up his courage...turns and marches
up the front walk...

ON DAVID

364*

...as he mounts the front steps and presses the doorbell...
NO ANSWER...and he rings the bell again...and waits a long

(CONTINUED)

CONTINUED:

364

moment...and then...BACKING UP...David calls up to...

MADDIE'S UPSTAIRS WINDOW

365

...dark...still...

DAVID (O.C.)

Maddie...?

...but the window remains dark...no sign of life...

ON DAVID

366

...after a moment...in for a penny...in for a pound...

DAVID

Yo, Maddie...you awake?

...still NOTHING...and David BANGS on the door...and continues BANGING...again and again...louder and louder...

DAVID

(under his breath)

Come on...before I come to my senses.

(and then;
loudly)

Maddie, I...

...but he stops as the front porch LIGHT CLICKS ON...and David straightens...runs his hand through his hair...and then...taking a deep breath as we HEAR the chain being unlatched inside...

DAVID

(through the door)

Hey...I'm sorry about pulling you out of bed at four in the...

...but the door OPENS and David freezes at what he sees...

A MAN

367

...standing in the doorway...bare feet...a pair of pants clearly pulled on hurriedly...a shirt he's trying to keep closed...wiping the sleep from his eyes as he regards David curiously...looking down at the flowers...sensing the awkwardness of the moment...

MAN

Can I help you?

ON DAVID

368

...stunned...and then trying to hide the flowers from view...

DAVID
(for lack of
anything
better to
say)

Hi.

ON THE MAN

369

...sensing his awkwardness...

MAN
Hi.
(and then)
Maddie's asleep.

ANOTHER ANGLE

370

...as the two of them stand there...this man in the doorway...
David in the rain...and there is a LONG SILENCE...

MAN
(finally)
If it's important I can
wake her.

ON DAVID

371

...just standing there...trying to feign dignity as the rain
rushes down his face...

DAVID
No...
(and then)
No. It's nothing important.
(and then;
TURNING)
Sorry to bother you.

MAN
No. Really. I can just run
upstairs and...

DAVID
(turning back;
finding a smile)
No. Don't do that. It's
nothing. Really.

ON THE MAN

372

...and he stands there for a moment...looking at this stranger in the rain...

ON DAVID

373

...nodding...a silent goodbye...and turning once more...
DESCENDING the steps...a look of shock on his face and maybe a little hurt as well...and the man watches him go for a moment...then CLOSES the door...

CLOSE ON DAVID

374

...coming down the walk...and behind him...the PORCH LIGHT SWITCHES OFF...and then David stops and looks back up at MADDIE'S BEDROOM WINDOW...and then...he tosses the FLOWERS INTO THE GUTTER...and we...

CUT TO BLACK

END OF ACT FOUR