

Louise Long

(Haw)

KAO RI

KA OOD LE

KA O - LEE

# Moonlighting *Moonlighting*

"COME BACK LITTLE SHIKSA"

(#87002)

**PICTUREMAKER**  
PRODUCTIONS

IN ASSOCIATION WITH

**CIRCLE**  
**FILMS**

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

"COME BACK, LITTLE SHIKSA"

written by

Ron Osborn

&

Jeff Reno

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ACT ONE

FADE IN:

ON AN ELEVATOR

1

...as we HEAR a DING...and the DOORS OPEN...and we see...

A PAIR OF FEET

2

...familiar feet...clad in hightop sneakers and colored socks... and as they step out of the elevator, there's a certain bounce to them...VERY HAPPY FEET...and we hear the faint SOUND of Rod Stewart SINGING "Da Ya Think I'm Sexy"...

MUSIC (O.C.)

*...If you want my body  
And you think I'm sexy...*

...and as the feet start down the hallway, we PULL BACK to reveal...

DIPESTO

3

...moving toward the office...but it's a slightly different Dipesto...she's WEARING A WALKMAN...HUMMING...almost DANCING down the hallway...a funky dance...and then, unable to resist, she starts to SING OUT LOUD...

DIPESTO

*If ya' really need m...*

...but a MAN turns the corner in front of her and she STOPS IN HER TRACKS as he passes...waiting...and then...

ANOTHER ANGLE

3A

...as she turns the corner and moves toward the office, starting to SING and DANCE again...

DIPESTO

*Come on honey tell m...*

...and a SECOND MAN comes out a door and she STOPS again, embarrassed, as he passes...and then...after he disappears, she goes to the Blue Moon door...and starts HUMMING again as she PICKS UP a NEWSPAPER and some MAGAZINES, then UNLOCKS the door...and...

INT. BLUE MOON

4

...as the door FLIES OPEN...which serves as a cue for Dipesto to break into SINGING the song...

(CONTINUED)

CONTINUED:

4

DIPESTO

(singing)

*He's actin' shy,  
Lookin' for an answer...*

...and as she starts singing, she DANCES into the office...  
CLOSING THE DOOR with her butt...then continues dancing in,  
as she goes about her early morning business...

DIPESTO

*C'mon, honey,  
Let's spend the night together...*

...and she dances to her desk...sets down her purse...still  
holding the paper and magazines...and picks up a WATERING  
CAN in the other hand...then she does a sexy DANCE over to  
some plants...punctuating it by DOING THE TUNE WITHOUT  
THE WORDS...and as she waters the plants, she continues  
her song and dance...making her way to David's door...  
doing a few BUMPS AND GRINDS along the way...then she  
unlocks David's door, as the chorus comes up again and  
she SINGS ALONG once more...

DIPESTO

*If ya' want my body,  
And ya' think I'm sexy...*

...and in one motion, she OPENS HIS DOOR with a SHOVE of  
her BUTT...and...

INT. DAVID'S OFFICE

5

...as Dipesto BACKS INTO the room...still dancing...still  
singing...watering can in one hand, paper and magazines in  
the other...

DIPESTO

*Come on sugar let me know...  
If ya' really n...*

...and just then, SHE TURNS and sees...

DAVID

6

...sitting behind his desk...having watched this whole show...

ANOTHER ANGLE

7

...as Dipesto freezes...and very, very embarrassed...DROPS  
the papers...

(CONTINUED)

CONTINUED:

7

DIPESTO  
(TURNING OFF  
the walkman)  
Mr. Addison...  
(and then)  
I didn't know you were...

DAVID  
A fan of the arts? Well  
I am, but don't let that  
stop you...

(CONTINUED)

CONTINUED:

7

DAVID

A fan of the arts? Well I  
am...but don't let that stop  
you...

DIPESTO

(embarrassed)

I'm sorry...I just...I guess  
I'm happy...I guess I had a  
wonderful night...I guess...

(and then;  
remembering)

Oh wow! I almost forgot.  
How was your night Mr. Addison?  
(and then)

Okay?

DAVID

Okay?

(and then)

Damn right it went okay.

(and then;  
pulling back)

"Okay", of course, being a  
word that covers a wide range  
of possibilities...

(and then;  
a new  
conviction)

Sure it went okay. Even better  
than okay. It went...

(smiling;  
proudly)

...well.

DIPESTO

(trying to  
hide her  
lack of  
excitement)

Well...?

DAVID

Well. It went well. Extremely  
well.

(and then)

As a matter of fact, it went  
better than well. It went...

(searching)

...kinda great.

(CONTINUED)

CONTINUED:

7

DIPESTO  
(trying to  
get excited)  
Kinda great?

DAVID  
Very great.

DIPESTO  
(pleased)  
Very great!?  
(and then)  
That's great! What did you  
do?

(CONTINUED)

CONTINUED:

7

DAVID

Do?

(and then)

Well...

(and then)

...danced in a laundromat.

DIPESTO

(truly impressed)

Wow.

DAVID

(considering

that;

no longer

sure of him-

self)

Yeah...Wow.

(and then;

with new

conviction)

Hell...I've got her. Three years...a great date...I've got her. She's got me. We're on to the next phase. The big "C". Commitment. Chapter two in the Decline and Fall of the Roamin' Addison...

(and then;

talking himself

into it)

Yeah...I've got her...no question about it...sure...

(and then)

I mean, once you've danced in a laundromat, can a two-car garage be far behind?

...but David looks at ...

OMIT 8-9

OMIT 8-9\*

DIPESTO

10

...who has a look on her face that says she understands everything he isn't saying as well as what he is saying... and then...

DAVID

11

...looks at her a moment...and WALKS slowly over to his desk... SITTING DOWN on it...and then...

(CONTINUED)



CONTINUED:

11

DAVID

(softly;  
smiling to  
himself)

She has a doubt or two...  
wants to think about...  
things...

(and then;  
not quite  
as cocky  
as before)

Doesn't worry me, though...  
Not in the least...Good  
night's sleep...dream or  
two about yours truly...and  
everything'll be hunky  
dory.

ANOTHER ANGLE

12

...to include Dipesto...

DIPESTO

(putting the  
best face on)

Sure it will.

...and they both smile...then sit there awkwardly for a  
moment...and then...

DIPESTO

Well...

DAVID

Well...

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

ON THE DOOR

13

...as we hear a QUICK HARD KNOCK...the door OPENING virtually  
on it...and VIOLA sticks his head in...and seeing them...

VIOLA

Aha, I thought I heard  
you two talking in here...!

(and then;  
"suspiciously")

That is all you were  
doing, right? Talking?

(CONTINUED)

CONTINUED: 13  
...and then...laughing a little too heartily at his joke...  
ANOTHER ANGLE 14  
...as he ENTERS the room, closing the door behind him...

VIOLA  
'Morning, Mr. Addison...  
(a MEANINGFUL  
LOOK to Dipesto)  
Agnes...

DIPESTO  
(pleased but a  
bit embarrassed)  
...Hello, Burt...

VIOLA  
(excited;  
to Agnes)  
You tell 'im?

DIPESTO  
Not yet, I...

VIOLA  
Mr. Addison...your date with  
Miss Hayes...  
(and even  
bigger grin)  
Real four-alarm night?

DAVID  
We put out a few fires...

VIOLA  
(beaming  
proudly)  
Well, sir...Agnes and I took  
a page from your book. We  
went out last night, too...  
had the best night of our  
lives...

DIPESTO  
(nervous)  
Do I smell coffee burning?

VIOLA  
(sniffs;  
shakes head;  
then to David)  
Well, sir, your night being  
(MORE)

(CONTINUED)

CONTINUED:

14

VIOLA (cont'd)  
 what it was...and our night  
 being what it was...Agnes and  
 I were thinking...

DIPESTO  
 (rising;  
 starting for  
 the door)  
 I'd hate to see the pot explode...

\*  
\*  
\*

VIOLA  
 (blocking her;  
 going on;  
 to David)  
 We were wondering if maybe you  
 and Miss Hayes would consider...  
 well...you know...  
 (shrugs)  
 ...a double date...

\*

ON DAVID

15

...his expression frozen...

ON VIOLA AND DIPESTO

16

...as Viola looks at him eargerly...Dipesto nervously...

VIOLA  
 You know...the two of us?...  
 the two of you?...a real Blue  
 Moon night on the town.

DIPESTO  
 Burt, I don't think we should  
 discuss this on company time...

VIOLA  
 I'm sure Mr. Addison doesn't  
 mind.  
 (to David  
 Whadaya think?

...and...

DAVID

17

...just stares at him...his expression somewhere between total  
 amazement and total impatience...and he looks at him for the  
 longest time...not sure of how to answer...until finally...

VIOLA

18

...gives it another try...

(CONTINUED)

CONTINUED:

18

VIOLA  
We could go dutch...

...and suddenly Dipesto YANKS HIM out the door...

VIOLA  
(over his shoulder)  
You know where to find us...  
(to Dipesto)  
Was it something I said?

...and they EXIT...the door closing behind them...and...

DAVID

19

...just stands there...a little shell-shocked...it's been quite a morning...and he rubs his face with his hands, EXHALING tiredly...as if his lack of sleep from the night before has suddenly caught up with him...and he sits back in his chair...pensive...then absently reaches for the bottle of orange juice...taking a sip...then...

CLOSE ON THE BOTTLE

20

...as he sets it down on his desk...it's nearly full...and we...

DISSOLVE TO:

THE SAME BOTTLE

21

...a LOCK-OFF SHOT...now EMPTY...and...

CLOSE ON DAVID

22

...still in the chair...still leaning back...staring off looking at nothing in particular...and clearly time has passed...and clearly he's done a lot of thinking...and then...suddenly...he snaps out of his reverie...gets up and goes to his door...OPENING it...and sticking his head out into...

THE RECEPTION AREA

23

...calling to...

DAVID  
Um...Miss Dipesto?

DIPESTO'S VOICE (O.C.)  
(quickly;  
absently)  
Haven't heard from her.

...and then...

DIPESTO 24

...realizes...and looks up, embarrassed...

DIPESTO  
I mean...yes, Mr. Addison?

ANOTHER ANGLE 25

...as David reacts...then...

DAVID  
Never mind...

...and he happens to look over and notice...

THE OFFICE WORKERS 26

...who all STARE at him expectantly...wondering what's going on...and...

DAVID 27

...adopts a pose...the picture of male confidence...

DAVID  
No problem. The date went great.  
(and then)  
My guess is...  
(suggestively)  
...she probably needs a little time to sleep it off...  
(and then)  
...learn how to walk again...

...and he WINKS...then almost swaggers back into...

HIS OFFICE 28

...where he looks a bit more worried...goes ot his desk and sits down...losing himself in thought once more...staring at the phone...and then...finally...we HEAR a KNOCK...

DAVID  
(looking up)  
Yeah...

ON THE DOOR 29

...as it opens...

DIPESTO  
(sticking her head in)  
There's a man here to see you.

ON DAVID

30

...as his face registers slight disappointment...

DAVID

A man huh...well beggars  
can't be choosers.

(and then)

Send him in...

...and...

ANOTHER ANGLE

31

...as Dipesto starts to leave...then...stopping...

DIPESTO

Mr. Addison...

(he LOOKS UP)

You want me to call her?

...David thinks about a moment...then...deciding against...  
he shakes his head...and...

DIPESTO

32

...smiles...understanding...and EXITS as...

DAVID

33

...looks off...concerned...and...

ON THE DOOR

34

...as A MAN appears...DONALD CHASE...good-looking...tall...  
broad-shouldered...well-groomed and tailored...smelling of  
money in his expensively stylish suit...although decidedly  
uncomfortable...as...

ANOTHER ANGLE

35

...he ENTERS...hand outstretched...and David approaches...

DAVID

David Addison. Come in.

(CONTINUED)

CONTINUED:

35

CHASE  
 (shaking his  
 hand)  
 Mr. Addison...Donald Chase.

DAVID  
 What can I do for you?

CHASE  
 (hesitates;  
 and then)  
 The truth is...I'm not sure.  
 (and then;  
 off David's  
 look;  
 awkwardly)

You see, I've...fallen in love  
 with a woman...and I think  
 maybe she's fallen in love  
 with me...but I don't know  
 where she is and...I need  
 very much to talk to her.

ON DAVID

36

...as he hears this...then soberly...

DAVID  
 Lot of that going around...  
 (and then;  
 gesturing)  
 Have a seat, Mr. Chase...

...and as David leans back on the front of his desk...

CHASE

37

...sits down...obviously still uncomfortable with his story...  
 and then finally...

CHASE  
 I should explain...  
 (and then;  
 forging ahead)  
 ...I ment her last night...at  
 a dance...a ball actually...  
 charity ball for the Orphan's  
 Society. Society page stuff...  
 society page stuff...the kind  
 of thing you don't so much enjoy  
 as endure...year after year...  
 (MORE)

(CONTINUED)

CONTINUED:

37

CHASE (cont'd)

(and then;  
smiling)

Anyway...I saw her...this face  
in the crowd...and I was dumb-  
struck. She didn't belong  
there...you could tell...I  
mean...she wasn't from high  
society, whatever that is...no  
pretension...she just looked  
wonderfully...

(searching for  
the word)

...common...

(and then)

...but uncommonly beautiful.

(and then)

Well...I never danced so much  
in my life. We were at each  
other's side all evening...

(and then)

Until, of course...it was  
over. I don't know how...or  
why...but as the ball was end-  
ing...she just vanished. No  
good-bye...no anything...it  
was...

(and then)

I tried to find out who she  
was, but no one there seemed  
to know...

(he trails off;  
then looks up  
at David)

Which brings me to you.

ANOTHER ANGLE

38

...as David regards this man...and his story...then...

DAVID

Yeah...right...isn't this the  
part where you hand me the glass  
slipper?

CHASE

Close...

(reaching into  
his pocket)

...will this do?

...and he pulls out...



A DIAMOND EARRING

39\*

...and hands it to...

DAVID

40

...who looks at it...incredulous...and then...

CHASE'S VOICE (O.C.)

Fell from her ear just before  
she left. It's quite expensive.

ANOTHER ANGLE

41

...to include both...

DAVID

And you want me to try it on  
every lobe in the land...

CHASE

(continuing)

Her name is Melissa...brown  
hair, brown eyes...about  
five-four...

\*

(touching his  
left cheek)

...and a beauty mark about  
here...

(and then)

That's all I know.

(a shrug)

I'm asking the impossible...  
right?

DAVID

(about to agree)

To be honest...

CHASE

I've given your secretary a  
check for ten thousand dollars.

DAVID

Oh...well...nothing's impossible  
Mr. Chase.

CHASE

(a smile)

That's good to hear...

(STANDING;

starting for

the door;

then remembering)

(MORE)

(CONTINUED)

CONTINUED:

41

CHASE (cont'd)  
the chance to do it again...  
not without talking to her  
myself.

(and then;  
    simply)  
I just don't want to let her  
get away.

...and on that Chase...a little awkwardly...TURNS and EXITS...  
leaving...

DAVID

41A

...standing there by himself for the longest time...and we...

CUT TO:

## THE RECEPTION AREA

42

...as David comes through his office door...slipping on his jacket...

DAVID  
(sharply)  
Viola! Front 'n center. Got  
a mission for you.

VIOLA  
(suddenly  
appearing)  
Great! You name it. Some  
dangerous intrigue? Some  
exotic locale?

DAVID  
Definitely. My top desk drawer.  
Get out the yellow pages and  
your best finger. I need to  
find the store this came from.  
(TOSSING him  
the earring)  
I also need to borrow your car.

...Viola hesitates...then, seeing David means it, he takes his keys out and hands them to David...who takes them and starts out the door...then stops, turning back...

DAVID  
If management comes in, tell  
'er I'm out shoeing some gum...

...and he QUICKLY EXITS...leaving Viola and Dipesto a little bewildered in his wake...and we...

SHOCK CUT TO:

## MADDIE'S FOYER

43

...empty...still...and WE HEAR the key in the lock...and SEE the door OPEN...David's head peeking in...

DAVID  
(calling in)  
Maddie...  
(and then;  
louder)  
Mad-die...

...and getting no answer...he STEPS INSIDE...then walking over to the living room and peering in...

(CONTINUED)

CONTINUED:

43

DAVID  
 (calls into  
 living room)  
 Ready or not...

...still no response...and AFTER A MOMENT he moves to the STAIRS...

DAVID  
 (calling up)  
 Maddie?  
 (and then)  
 You asleep?  
 (and then;  
 AFTER A MOMENT;  
 STARTING UP  
 the stairs;  
 masking his  
 nervousness)  
 Listen...I'm coming up...  
 any illicit or indecent  
 activity should be put on  
 hold...at least 'til I get  
 there...  
 (and then;  
 as he continues  
 up)  
 Maddie, look...I know you  
 wanted a chance to sort  
 through all this...

...and he arrives at her bedroom door...and stops...

DAVID  
 (talking  
 through it;  
 the truty)  
 I was getting worried...  
 that's all...

...and he waits a moment...then OPENS the door and ENTERS...

MADDIE'S BEDROOM

44

...where he steps in to SEE...

NO ONE

45

...there...

THE ROOM

46

...EMPTY...

DRESSER DRAWERS	47
...OPEN...most of the clothes taken out of them...	
THE CLOSET	48
...almost empty...most of the clothes have been taken...	
THE BED	49
...made and unslept in...	
ON DAVID	50
...as it sinks in...and he MOVES to...	
THE BATHROOM	51
...where his worst fears are confirmed...	
THE COUNTERS	52
EMPTY...all the makeup...all the bathroom accessories... everything...gone...	
THE TOOTHBRUSH	53
...no longer in its stand...and...	
DAVID	54
...quickly OPENS...	
A DRAWER	55
...empty...and he opens...	
ANOTHER ONE	56
...also empty...and...	
CLOSE ON DAVID	57
...as the reality of the situation hits him...she's gone... and he just stands there...the full weight of the realization coming down on him...and we HOLD on him as he tries to get a grip on just what the hell has happened...and then...	
	CUT TO:
A PAIR OF WOMEN'S HIGH HEELS	58
...walking down a carpeted hallway...and as we PAN UP a familiar PAIR OF LEGS...we see it's...	

MADDIE

59

...carrying a TRAVEL BAG and her PURSE...rather expressionless...  
but looking tired...just emerging from a GATE at...

AN AIRPORT TERMINAL

60

...a large, open area, filled with several gates...and DOZENS  
OF PEOPLE make their way through the airport...some carrying  
suitcases...some hugging their families hello and good-bye...  
all rushing either to get on a plane or get out of the hustle  
bustle of the airport...and Maddie stops and looks around...  
then spots something...and walks over to...

A PAY TELEPHONE

61

...where she sets down her travel bag...then digs through her  
purse for some change...finds some, sticks it in the phone,  
takes a deep breath...and dials a number...then waits...and  
then...she tightens, as someone has obviously answered...

MADDIE

(a pause;  
and then;  
tentative)

Hi Mom...

(and then;  
a bit  
awkwardly)

Yeah...it's me...

(and then)

You're there...I'm glad...

(listens;  
and then)

No...no...nothing's wrong...

(and then)

As a matter of fact, I  
was wondering if you could  
come get me...

(and then)

No...you heard right...

(trying very  
hard to smile)

I'm in Chicago.

(and then)

I'm home.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. MERCEDES

62

...Virginia driving...Maddie in the passenger seat...

VIRGINIA

(in mid-story)

...It never fails...just taking your Uncle Dan out for dinner is a guarantee that something will go wrong...

MADDIE

(shaking her head)

I remember...

VIRGINIA

...And that's just what happened. We were eating at a beautiful restaurant... rather elegant...evening gowns, tuxedos...and Dan was leaning back in his chair, telling us a story...

MADDIE

(beating her to the punch)

...and he fell over backwards!

VIRGINIA

Landed right at the feet of a woman at the next table. Looking right up into her... well...her...

MADDIE

(enjoying this)

Her soul, Mom?

VIRGINIA

Thank you, dear. "Her soul..." And he got back up into his chair and we were all trying not to laugh...and you know your father...well he just couldn't resist...he had to ask him how it happened... "How'd you do that, Dan?"... and Dan said, "Well, I was just leaning back like this..."

(CONTINUED)

CONTINUED:

62

MADDIE

...and he fell again!

...and she bursts out laughing...and Virginia nods, laughing as well...

VIRGINIA

He did! Right at the feet of the same woman, who of course by now thought he was doing it on purpose...but we calmed her down...and then... just when we thought everything was back to normal...Dan started laughing at what had happened...and that made all of us laugh...and we kept laughing, until Dan laughed so hard he started choking on his drink...

(laughing  
harder)

...so your Aunt Ruth patted him on the back harder and harder to help him stop... but she finally patted him so hard, his false teeth flew right out of his mouth...

(hardly able  
to say it)

...and into some other woman's soup!

MADDIE

(laughing  
harder now)

They did not!

VIRGINIA

(laughing  
as hard)

They did! And that was it... we lost control...we had to leave the restaurant!

MADDIE

His teeth flew out?!

(CONTINUED)



CONTINUED:

62

VIRGINIA

(NODS;  
still  
laughing)

Like a missile! He had to fish them out of the bowl and all the time he was laughing but not wanting to open his mouth...and you know...those things happen every time we're together. It's gotten to the point where your dad and I ask him over whenever we're feeling bored...he's going to start charging us...

...and Maddie just shakes her head...still laughing...

ANOTHER ANGLE

63

...and finally...the laughter subsides...turning into exhausted smiles...and...

MADDIE

64

...looks over at her mom...a moment...and then...

MADDIE

Mom...

...and...

VIRGINIA

65

...looks over at Maddie...and...

MADDIE

66

...thinks a moment...

MADDIE

Mom...

(hesitates;  
and then;  
with difficulty)

Is this...okay?

(and then)

Being here...just showing up like this?

ANOTHER ANGLE

67

...as her mom gives her a look that only a mother could give a daughter...

VIRGINIA

Of course it's okay.

...and she smiles...and Maddie smiles back...feeling a little better...and then...

VIRGINIA

As long as you can afford it...

(off Maddie's  
look)

Room, board...just a small fee...

...and they exchange another look...quiet understanding... and we...

SHOCK CUT TO:

INT. A SUBURBAN HOME - DAY

68

...as the FRONT DOOR OPENS...and we HEAR...

VIRGINIA'S VOICE (O.C.)

I didn't see his car...

...and Virginia and Maddie ENTER into a FOYER of what is a tastefully decorated...and expensive...older Chicago home...

VIRGINIA

(continuing)

...maybe it's in the garage...

(and then;  
CALLING)

Alex? Are you home?

...and then as if on cue...

ALEXANDER HAYES

69

...comes BOUNDING down the stairs behind them...pulling on a sweater...obviously having just changed into more casual clothes...

ALEX

Damn right I'm home, where's that daughter of mine...!

...and he scoops up Maddie and smothers her in a HUGE HUG... Maddie hugging back...

(CONTINUED)

CONTINUED:

69

MADDIE

(warmly)

Hi, Dad!

...and they hold each other for the longest time...and finally...  
release each other...

ON ALEX

70

...as he holds his daughter at arm's length...beaming...the  
proud father...

ALEX

You get more beautiful every  
time I see you...

...and...

ON MADDIE

71

...as she SMILES a little self-conscious...

MADDIE

No...no I don't. Your vision  
just gets worse.

ANOTHER ANGLE

72

...to include all three...

ALEX

(to Ginny)

You hear that...?

(to Maddie)

I don't care what you say...  
you look terrific!

(not taking

his eyes

off her)

She looks terrific, doesn't  
she, Ginny?

VIRGINIA

(smiling)

I already told her.

...and with his arm around her he GUIDES Maddie into...

THE LIVING ROOM

73

...as Virginia follows...

(CONTINUED)

CONTINUED:

73

ALEX

But she still hasn't learned...  
 doesn't even call to tell us  
 she's coming...I would've  
 been at the airport if I  
 knew...soon as I got your  
 mother's message I jumped right  
 back in the car...headed for  
 home, and took the day off.

MADDIE

Dad, you didn't have to go  
 to any...

ALEX

(won't hear of it)  
 You better believe I did.  
 It's not every day our daughter  
 comes to visit us...

(and then)

In fact, I think this is  
 your first time home since  
 you started that agency...

MADDIE

...Is it?

ALEX

Sure is.

MADDIE

Noooo, the last time I was  
 here was...

(and then;  
 realizing)

Well...I guess...maybe it is...

(smiles;  
 shrugs;  
 and then;  
 looking  
 around)

This place never changes...

(and then)

...I like that.

...and they SIT...the parents side-by-side on a couch...Maddie  
 in a matching overstuffed chair...and Virginia looks at her  
 daughter for a moment as they settle in...and then...

VIRGINIA

It feels so right...you  
 sitting here...

(CONTINUED)

CONTINUED:

73

ALEX

I just can't get over it...  
you dropping in like this...  
out of the blue...

MADDIE

(nodding)  
Yeah...I guess it was kinda...  
out of the blue.

VIRGINIA

(nodding) \*  
Yes. It was. Out of the blue...

...and that just dies there for A LONG MOMENT...until finally...

ALEX

So...you here on business...  
or is this a stopover?

MADDIE

Well...no, actually...it  
isn't...

ALEX

I'm sorry. It isn't which?  
Business? Or a stopover?

MADDIE

Well...it isn't neither.  
Either. Either.

ALEX

No kidding...  
(and then)  
So you just decided to..."drop  
in"?...

MADDIE

(a nod;  
a smile;  
a shrug)  
Just decided to "drop in"...

ALEX

No special occasion?

MADDIE

(another shrug)  
No special occasion...

(CONTINUED)

CONTINUED:

73

VIRGINIA

(turns to Alex;  
a playful tone)

It's hardly like she needs an  
occasion to come home...

MADDIE

(jumping in)

I don't know...I just...wanted  
to get away from L.A. for a  
while...

ALEX

A little R 'n R, huh? Chance  
to cool the high heels...

MADDIE

Something like that. Yeah.

ALEX

So...how long you here for?

MADDIE

(hesitates;  
and then)

...How long?

ALEX

Yeah, how long...a few days?  
A week?

MADDIE

Welllllll...actually...

(and then;  
a shrug)

I'm not sure...

(and then)

It's all...kind of open ended.

ALEX

(genuinely  
surprised again;  
a slight smile)

Open ended...? No kidding...

...and...

MADDIE

74

...for lack of anything else to say...just gives a slight smile  
back...another shrug...and...

VIRGINIA

75

...sensing...jumping in...

VIRGINIA

(scolding)

Alex...your daughter just got here and you're already talking about when she's leaving.

ALEX

No I'm not, Ginny...  
(and then;  
jovially)

I'm just jealous. Hell, I'd like to take a vacation like that...just pack up the rod 'n reel...the J&B...skip town and let the buiness run itself.

(and then)

Which reminds me, how's that partner of yours?

MADDIE

(looking up;  
taken by surprise)

David...?

ALEX

Yeah, David.

(and then)

Now there's a character...the genuine article.

(to Virginia)

We really liked that guy, didn't we?

...and...

ANOTHER ANGLE

76

...Virginia just smiles...

VIRGINIA

Yes...we did...

...and looks at...

MADDIE

77

...this is something she'd rather not discuss...

MADDIE

(an embarrassed smile)

You only met him once...

ANOTHER ANGLE

78

...to include all three...

ALEX

True, but I'm here to tell you, he leaves quite an impression...so how's he doing?

MADDIE

He's doing just fine, Dad...

ALEX

Yeah...seems like someone who always lands on his feet...

(and then;  
a hint of  
fatherly  
advice)

Although...something tells me he's a little tough to pin down, that one...not the long haul kind of guy when it comes to...you know ...commitment and the like... just a feeling I got...

MADDIE

(managing a  
weak smile)

Yes, well...

ALEX

Don't get me wrong, he seems like a real pro at the job, you just wonder if he'll stick around...

(laughs)

...a little too single, if you know what I mean...

(and then;  
quickly)

Not that there's anything wrong with that. Like I said...we like the guy...

VIRGINIA

(gently trying  
to divert him)

Alex...

ALEX

(no harm meant)

Hey, just one businessman talking to another...

(MORE)

(CONTINUED)



CONTINUED:

78

ALEX (cont'd)

(and then)

It simply seems to me that anyone who'd hook up with a guy like that might be in for a short ride...a helluva good time, sure, but still a short...

MADDIE

(firmly)

Dad...

VIRGINIA

(sensing)

Alex...

...and...

ALEX

79

...stops...taken aback...and...

VIRGINIA

80

...just looks at him...not harshly...but no mistaking her meaning...and...

MADDIE

81

...looks down...embarrassed...unsure of what to say...and then...

ON ALEX

82

...as he smiles...realizing...then...

ALEX

Guess I'm really battin' the breeze, huh?

(and then)

Just glad to see you, that's all...

...and...

MADDIE

83

...looks up at him...smiles...then GETS UP and CROSSES to him...

MADDIE

Me too, Dad...

(KISSING him on  
the forehead)

I'm just a little tired...the flight and all...

(and then;  
to both)

Maybe I should go up to my room and lie down for a while...

ANOTHER ANGLE

84

...as her parents STAND as well...

VIRGINIA

That's probably a good idea...

(to Alex)

We left her luggage in the car, Alex, if you could...

ALEX

Sure, sure...you two go on up...

...and...

ON ALEX

85

...as he watches them EXIT...smiling...but we sense that it's an unsure smile...and we...

CUT TO:

THE HALLWAY UPSTAIRS

86

...as Virginia and Maddie top the stairs and walk down the hall...

VIRGINIA

You'll have to overlook the mess, I didn't have time to...

MADDIE

(smiles)

Mom, it's okay, really...I don't want to be a bother. I'm sure the room'll be...

...and they OPEN the door into...

MADDIE'S ROOM

87

...the two framed in the doorway...

MADDIE

(trailing off)

...fine...

...and we see...

ANOTHER ANGLE

88

...that the room has been turned into a mini-warehouse...boxes stacked about...piles of books...magazines...clothes...all destined for the Goodwill...an exercycle that's no longer used...the drawn curtains adding to the dusty atmosphere...and amid all the clutter is a teenage bed...furniture...a princess phone on the nightstand... and then...

ON MADDIE

89

...as she manages a smile...

MADDIE  
(trying to be cheery)  
Few extra things...

...and then...STEPPING INTO the room...looking about...walking towards the bed...

MADDIE  
My bedroom set...  
(shaking head)  
I can't believe I actually  
picked this out myself...  
(and then;  
noticing)  
Didn't I have a picture...  
above the lamp...two ponies...?

...and Virginia steps up behind her...

VIRGINIA  
You remember that? I took  
that down eight or ten years  
ago.

MADDIE  
(turns to her;  
amazed)  
Really? Eight or ten years?

VIRGINIA  
Well...  
(a laugh)  
I knocked it down when I  
was cleaning...broke the  
glass...I just never put  
it back up...

...and Virginia watches as Maddie looks about some more...then...

ALEX'S VOICE (O.C.)  
Never were one to travel light...

ON THE DOOR

90

...as Alex enters slightly winded...a large suitcase in each hand and a smaller suitcase under each arm...

ALEX  
(to Ginny)  
I told you we should've put  
her bedroom on the first floor...  
(MORE)

(CONTINUED)

CONTINUED:

90

ALEX (cont'd)  
 (setting luggage down;  
 noticing the mess)  
 Criminey, would ya look at all this  
 stuff? Let me move some of this  
 out've...

MADDIE  
 No, Dad...Mom...I insist...I'll  
 move what I need to move. Really.  
 No special treatment...you just...  
 go on about your business...like  
 I'm not even here and I'll just  
 lie down...for a bit...  
 (and then;  
 a smile)  
 Okay?

ON ALEX AND VIRGINIA

91

...clearly a little perplexed...but then...

VIRGINIA  
 Fine, darling...

ALEX  
 No problem...

...and then...

ON MADDIE

92

...as she just looks at them...and then...

MADDIE  
 (a shrug)  
 Well...

...and...

ON ALEX AND VIRGINIA

93

...looking at her...

VIRGINIA  
 Well...

ALEX  
 Well...

...and...

ON MADDIE

94

...as she smiles awkwardly...and then...

MADDIE

(shrugs;  
nothing else  
to say)

Thanks...

ON ALEX AND VIRGINIA

95

...as they react...then nod, smiling...

ALEX

Sleep tight...

...and they BACK OUT of the room into...

THE HALL

96

...where they stand for a moment...exchanging a look of  
concern...and...

BACK IN THE ROOM

97

...Maddie finally sits down on the bed...still taking it  
in...looking very alone amid all the clutter and the  
adolescent trappings...much like she looked at the airport...  
but she doesn't lie down...just stares off at nothing in  
particular for the longest time...and then we...

SHOCK CUT TO:

DAVID

98

...on the phone...pacing in front of his desk...as much as the cord will allow... in mid-conversation...and very frustrated...

DAVID

...Look...I know...you're a big taxi company...I know you had a lot of fares after four AM... but this one is easy...you'd remember. Tall...blonde...little icy. Walks bowlegged but ya' don't mind...

(listens;  
and then;  
impatiently)

That's right, that's the address. She was probably carrying suitcases ...probably took her to the airport...maybe the train station...

(and then)

Doesn't matter what I need her for and I didn't say I need her! I'm a detective... that's what I do...I detect ...and right now I'm detecting a little attitude problem on the other end of this...

(and then)

Hello...?

(holding the  
phone out;  
SCREAMING)

Hello?

...he SLAMS the phone down...then just stands at his desk, pissed off...and then...

THE DOOR

99

...opens...Viola charging in, excited...

VIOLA

Mr. Addison! I did it!

ANOTHER ANGLE

100

...as Viola hurries over to the desk where David still stands... preoccupied...barely knowing he's there...

(CONTINUED)

CONTINUED:

100

VIOLA

(over eager)

A superior piece of sleuthing, if I say so myself, sir. I've managed to track down the place of origin of one diamond earring placed in my care just scant hours ago.

And...there's a good chance said place will lead us directly to the woman in question. It seems this particular bezel-cut of diamond is exclusive to one company, a company that actually rents formal wear accessories. And it seems that the woman who rented this earring has not yet returned with the remainder of her rented items.

\*

DAVID

(angrily;  
still in his  
own world)

What the hell was she thinking?

VIOLA

Well, actually, sir, a high percentage of customers fail to promptly return their rental items...

DAVID

(looks up)

What?

(and then;  
confused)

Rental items?

VIOLA

Yes, sir. I thought perhaps a stakeout might be in order. We could stand watch until she returns, then we could nab her.

(CONTINUED)

CONTINUED: 100

DAVID  
(a moment;  
and then)  
...Nab who?

...and just then...

THE DOOR 101

...blasts OPEN again...Dipesto sticking her head in...

DIPESTO  
Telephone, Mr. Addison...

ON DAVID 102

...jumping to attention...sensing...and...

DIPESTO 103

...confirms it...

DIPESTO  
Tall...blonde...little icy...  
walks bowlegged but you don't  
mind...

ON DAVID 104

...as he reacts...we can almost hear him gulp...and then...  
holding back...

DAVID  
Eat-bay it-ay. \*

ANOTHER ANGLE 105

...as Dipesto grabs Viola... \*

DIPESTO  
Ight-ray. \*

...aware something's up...and backs herself and him out the  
door...closing it behind them...and then, after they do... \*

DAVID 106

...takes a breath...then GRABS the phone...not at all calmed  
down from his earlier pique...

(CONTINUED)



CONTINUED:

106

DAVID

(angry;  
into phone)

So? What's the problem? Need  
me to turn off your oven? I'm  
surprised Maddie...you...for-  
getting something like that...  
turning things off seems to be  
something you're doing a lot  
of lately...

ON MADDIE

\*  
107

...the princess phone pressed to her cheek...this is clearly a hard call for her to make...

MADDIE  
(into telephone)  
David...

INTERCUT AS NEEDED

DAVID  
Listen to that...she said my name. She remembered. I'm stunned. I'm touched. I'm staggered. Hey...how the hell are you, Maddie? What's shaking?...What's doing?...What's up?...and while I'm asking questions...where the hell are you?

MADDIE  
(simply)  
Chicago...  
(and then)  
I'm in Chicago...

DAVID  
Chicago? Really? Chicago? Well...I don't know how to break this to you Maddie... but most people don't just get up in the middle of the night and go to Chicago. They get up and to to their refrigerators sometimes...or maybe they go out and rob a local convenience store...but very few get up and go to Chicago!

MADDIE  
(raising her voice)  
David...  
(and then; lowering it)  
...don't yell...

(CONTINUED)

CONTINUED:

107

DAVID

Y'know...some people discuss  
this sort of thing...mull  
it over...say good-bye...

(and then)

You got something against  
advance reservations for  
lower fares?!

MADDIE

(this is getting  
harder;  
choking back  
tears)

David, please...

DAVID

Okay...

(and then)

Alright...

(and then)

I'm just a little frayed at  
the edges is all...I didn't  
know where you went...when  
you'd be back...what might've  
happened...

(and then)

Chicago...

(and then)

Hell, I don't even get a  
split-screen...

...and on that...the picture GOES TO SPLIT-SCREEN...Maddie  
APPEARING on the RIGHT HALF of the screen...

DAVID

(seeing;  
conceding)

Better...

MADDIE

(clearly  
upset)

David...this is very difficult...

DAVID

You're telling me it's difficult...

...and there is a LONG SILENCE...and then...finally...

DAVID

Are you going to say something?

(CONTINUED)

CONTINUED:

107

...and Maddie just sits there for A LONG MOMENT...and then...we  
GO OUT OF SPLIT-SCREEN...and...

CLOSE ON MADDIE

108.

...as she takes a deep breath...it's an obviously emotional  
moment for her...and then...

MADDIE

...I didn't mean to worry you.  
I'm sorry...but I didn't want  
you to talk me out of going.  
And you could have. You would  
have. I'm at my parents. I  
don't know how long I'm going  
to stay...I just need to work  
my way through this...situation.  
And I need to do it alone.  
(and then)  
That's it. That's all.

...and we INTERCUT THE FOLLOWING between Maddie and David...

DAVID

(evenly)  
How long you gonna be there?

MADDIE

(emotionless)  
I just told you...I don't know.  
As long as it takes to think  
things out...

DAVID

(a sigh)  
Maddie...

MADDIE

(interrupting)  
And there's one more thing...

DAVID

Why doesn't that surprise me?

MADDIE

(gently)  
Don't call me here, okay?

DAVID

(stunned)  
What?

(CONTINUED)

CONTINUED:

108

MADDIE

Please. I'll call you.

(and then)

This is important. Please do  
this for me. It isn't going  
to do me any good...being here  
...trying to sort out my feelings  
...if I jump every time the  
phone rings thinking it's you.

(and then;

hearing the

SILENCE;

teary-eyed)

Okay?

...and David just sits there...not saying a word...

MADDIE

David...tell me it's okay...

(and then)

Okay?

...and then...finally...David gives in...

DAVID

(almost a whisper)

Okay.

...and Maddie seems relieved...exhaling...and then...

MADDIE

Okay...

(trying to  
maintain)

Well...tell everyone...  
hello...and as far as the  
business is concerned...

(breaking

down;

she can't

to on)

I better go...good-bye...

...and she hesitates a moment...then HANGS UP...and...

DAVID

109

...still holds the phone to his ear...and then...

DAVID

Okay...

...and we...

SHOCK CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

ON A CITY SIDEWALK - P.O.V. THROUGH A CAR WINDSHIELD

110

...a busy afternoon downtown...and in the midst of the activity, a pretty BLONDE-HAIRED WOMAN comes INTO VIEW from around a corner...just to the right of center screen...and as the camera FOLLOWS her she walks down the sidewalk...

DAVID'S VOICE (O.C.)

Fred.

\*

VIOLA'S VOICE (O.C.)

Fred?

\*

DAVID'S VOICE

Name's Freda but call's herself  
Fred...Aspiring actress and  
waitress...or is it the other  
way around? Won't do nude scenes  
unless it's integral to the story...

\*

\*

\*

\*

\*

VIOLA'S VOICE (O.C.)

Wow...

...and the blonde passes a tall, well-dressed BRUNETTE who's walking the opposite way...she's sultry...sexy...and the CAMERA SWITCHES DIRECTION as the women pass each other... FOLLOWING the brunette now...

DAVID'S VOICE (O.C.)

Mm...this one's a Jackie...legal  
secretary by day...but after  
dark, nothin' legal about her...  
enjoys sports...'specially in-  
door...favorite color is rugburn...

\*

\*

VIOLA'S VOICE (O.C.)

I don't get it. How can you be  
so sure?

\*

DAVID'S VOICE (O.C.)

I don't know...just a game I  
used to play...part observation...  
part imagination...toss in a little  
libido...mix it all up...

\*

\*

\*

...and the brunette DISAPPEARS through a door into a building... and another good-looking BROWN-HAIRED WOMAN comes out the same door...more earthy...wearing jeans...and the camera now FOLLOWS HER...

(CONTINUED)

CONTINUED:

110

DAVID'S VOICE (O.C.)

Wanna give it a whirl...?

VIOLA'S VOICE (O.C.)

Well, I...

...and the brown-haired woman walks by a bench at a bus stop... where a REDHEAD sits...she's pretty...but a bit flaky-looking... and we STOP on her as the brown-haired woman continues out of frame...

ON DAVID

110A

...sitting on the passenger side of the parked car...the pain of the days events plainly on his face...and he TURNS to Viola...

DAVID

C'mon. Nothing to it. After awhile you learn to pick up on some of the signs...certain walk, a look in the eye, red spancex...

VIOLA

Right...

(a moment;  
and then)

But first, sir...could you refresh me...why exactly are we playing it...?

(CONTINUED)

CONTINUED:

110A\*

DAVID

The chase, Burt. You remember  
the chase...

VIOLA

Of course I do...  
(and then)  
Vaguely...

THEIR P.O.V.

110B\*

...as yet one more VERY ATTRACTIVE WOMAN comes around the  
corner...past this one...and now the camera STAYS WITH her,  
as she stops at a window...and a MAN walks up and starts  
talking to her...making his move...

ON THE TWO OF THEM

110C\*

...David watching out the window...Viola watching David...

DAVID

How long we been sittin' here...  
three hours? And how many have  
we seen? Sixty...seventy...all  
shapes and sizes...all colors  
and creeds...any one of whom  
could have been this weekend's  
Holy Grail...

VIOLA

But Mr. Addison, aren't you...  
involved?

...and the WOMAN turns from the man...not interested...and we  
STAY ON her, as she walks TOWARDS THE CAMERA...closer and  
closer...she's an absolute knockout...and continues walking  
PAST...

VIOLA'S CAR

111

...where David and Burt sit...and David SMILES ruefully...

\*

DAVID

Yeah...right...involved...

\*

(CONTINUED)



CONTINUED:

111

...and the two look off...blankly...considering all the possibilities...when SUDDENLY...Burt sees something...

\*

\*

VIOLA

Mr. Addison...five-four...  
red hair...

(and then;  
realizing)

Melissa!

DAVID

(looking)

Not bad...I lean more toward  
Suzanne...

\*

VIOLA

No, sir, the one we're looking  
for...Cinderella...

...and David looks more closely toward...

THE SIDEWALK - P.O.V. THROUGH THE WINDOW

112

...where he sees a beautiful REDHEAD...MELISSA...hot...but a certain warmth about her as well...very casually dressed... not someone who would seem to have much money...but a woman who makes you believe love at first sight is possible...even probable...she's just gotten out of an old TOYOTA...which she's left running...she's carrying a large GARMENT BAG... and she hurries to and ENTERS a shop..."LOOMIS FORMAL WEAR - Rentals and Accessories"...and...

BACK IN THE CAR

113

...as David watches...

DAVID

Gotta be her...

...and they sit there for a moment...watching...and then...

MELISSA

114

...hurries back out...no garment bag now...folding a receipt into her pocket...and she gets in her car and starts off...and...

DAVID'S VOICE (O.C.)

Follow that pumpkin...

CUT TO:

A CITY STREET - DAVID AND BURT'S P.O.V.

115

...as they're driving slowly...Melissa's car in plain view half a block ahead of them...and they keep driving down the block, until...

VIOLA'S VOICE (O.C.)

She's been driving around for half an hour, Mr. Addison. You think something's wrong?

DAVID'S VOICE (O.C.)

Nah...probably resting up for her big scene...

...and just then her car goes by a DEPARTMENT STORE...and PULLS INTO an UNDERGROUND GARAGE...

DAVID'S VOICE (O.C.)

Pull in...looks like we're goin' shopping...

CUT TO:

MELISSA

115A

...who's looking through a rack of dresses...taking her time...  
and...

ANOTHER ANGLE

115B

...as Burt and David HIDE behind a PILLAR...watching...and  
department store activity continues around them...

BURT

Can't we just talk to her, sir?

DAVID

Client says no. Wait'll she  
buys something...maybe we can  
sneak a look at a receipt...  
get a name and address...

...Burt looks at David, impressed...and Melissa moves away from  
the dresses...walking down an aisle...and David and Burt FOLLOW...  
trying to remain inconspicuous...Melissa STOPS, turning halfway  
around to look at more dresses...and David and Burt immediately  
TURN AWAY to avoid her gaze...and pretend to look through some  
ladies lingerie...and Melissa moves on...and so do they...until  
she DISAPPEARS around a corner...and David and Burt follow,  
turning a corner and finding themselves in...

THE SHOE DEPARTMENT

115C

...Melissa is looking at some shoes against the wall...a few  
other people are milling around...and David and Burt just stand  
there, out in the open, as...

MELISSA

115D

...turns from one wall to look at some other shoes...and...

DAVID AND BURT

115E

...quickly TAKE A SEAT...to avoid being spotted...and a CLERK  
immediately walks up to them...middle-aged...male...

CLERK

(to Viola)

May I help you?

VIOLA

(flustered)

Help me?

(and then)

Well...actually...I was just...

(CONTINUED)

CONTINUED:

115E

DAVID  
(looks briefly  
from Melissa;  
keeping their  
cover)  
...admiring your hush puppies...  
he loves 'em...gummed soles...  
and so damn stylish...  
(pointing)  
How 'bout the brown loafers  
over there...?

ON VIOLA

115F

...just looking at David...just a tad insulted...

ANOTHER ANGLE

115G

...as David SMILES a BIG SMILE...

DAVID  
Burt...they're you...

VIOLA  
(after a moment;  
not taking his  
eyes off David)  
Right. Seven-and-a-half D...

CLERK  
Certainly, sir.

...the clerk walks off...as...

MELISSA

115H

...walks over and TAKES A SEAT directly behind them...the  
chairs back-to-back...

ON DAVID AND BURT

115J

...as they squirm a bit...and Melissa TURNS SLIGHTLY TOWARD  
THEM...not quite looking at them...and speaks over her shoulder...

MELISSA  
(almost a whisper)  
You're following me...aren't  
you?

...and David and Burt are about to SPEAK when...

ON MELISSA

115K

...softly...certainly...

MELISSA

I know you're trying to kill  
Me.

ON DAVID AND BURT

115L

...this is news to them...

DAVID

Wooo...wait...

ANOTHER ANGLE

115M

...as Melissa CUTS HIM OFF...

MELISSA

No...you wait. I'm going to  
get up and walk out of the store.  
If you keep trying to follow me...  
I'll scream...and you'll have  
to deal with all these people,  
and security, and the police...  
so please just stay where you  
are.

...she GETS UP...

ON DAVID AND BURT

115N

...as they EXCHANGE a glance...

SECOND CLERK (O.C.)

(to David)

Can I help you find something?

ANOTHER ANGLE

115P

...as David looks up to DISCOVER...the clerk...

DAVID

Could we see something in a  
white satin pump... 'bout a  
size five...?

...and David jumps out of his seat to SEE...

MELISSA

115R

...GONE...disappeared around the corner...and David slaps  
Burt on the arm, and they both START AFTER HER...

ANOTHER ANGLE 115S  
 ...as they turn the corner and spot...

MELISSA 115T  
 ...checking over her shoulder...

ON DAVID AND BURT 115U  
 ...as they RUSH after her...

SHE 115V  
 ...sees them and SPEEDS UP...

ANOTHER ANGLE 115W  
 ...and they FOLLOW HER, gradually gaining ground...and the three approach...

A GROUP OF MANNEQUINS 115X  
 ...four or five of them on display...and a MAN is FASTENING A BRA on one of them...a man who looks curiously like C. Thomas Howell...and as the chase approaches...Melissa, then David, then Burt, walking quickly...trying not to attract attention... Melissa looking back to check their progress and she BUMPS INTO THE MAN, almost causing he and the mannequin he's working on to fall over...then David comes by and BUMPS INTO HIM again...and he almost falls again, reeling with the mannequin... then, as the man looks up to see what hit him, Burt RUNS DIRECTLY INTO HIM, sending the man and mannequin SPRAWLING on the floor, MISSIONARY POSITION, the man on top...and...

ANOTHER ANGLE 115Y  
 ...as David and Burt chase Melissa into the STEREO SECTION... and corner her against a line of stereos...

MELISSA  
 (backing up;  
 frightened)  
 I'll scream...

DAVID  
 (trying to calm  
 her)  
 Don't do that...we're Detectives...  
 we were just hired to find you...  
 by a man you met last night at  
 a ball...  
 (and then)  
 He had your earring.

(CONTINUED)

CONTINUED:

115Z

...David pulls her EARRING out of his pocket...and hands it to her...Melissa looks at the earring, then back at David...

DAVID

We'll just talk, no muss,  
no fuss...then you can go...

MELISSA

I don't believe you.

...and with that, she reaches over and TURNS UP THE VOLUME on a stereo, and a SONG BLARES ACROSS THE STORE...

MUSIC

*Catch us if you ca-an...*  
*Catch us if you ca-a-a-an...*

...heads TURN AND STARE...

BURT

(impressed)

Nice woofers...

...and with that he and Burt go after her...chasing back toward...

THE MANNEQUINS

115ZA

...where the man is just getting up, bringing the mannequin off the floor with him...and Melissa whisks by, BUMPING HIM again... then David follows, BUMPING HIM the other way...and then, just as he gets his bearings, Burt rushes by and BUMPS HIM again, sending him FLYING into the ROW OF MANNEQUINS, KNOCKING THEM DOWN like dominoes...and...

ANOTHER ANGLE

115ZB

...as David and Burt follow Melissa into the WOMEN'S CLOTHING section...and then, further...into...

THE WOMEN'S DRESSING ROOM

115ZC

...where there are FOUR SMALL ROOMS...each with a small door, over which we can see the women's heads...there's a woman in each room...Melissa in one of them...as David and Burt enter...

WOMEN'S VOICES (O.C.)

*Hey! Get out! You're not  
supposed to be here! Etc.*

(CONTINUED)

CONTINUED:

115ZC

DAVID

Not to worry, ladies, store security. Just makin' sure you have less than three items...

...and he arrives at Melissa's room...she's watching him over the door...

MELISSA

(yelling)

Will you leave me alone!

INT. THE DRESSING ROOM

115ZD

...as David BUSTS into it...

DAVID

Look...it's okay, really...we didn't mean to scare you...we were just supposed to find you, let our client know where you were...

...and now we can see the women in the adjoining rooms peeking over the top of their barriers...watching this...

MELISSA

(looks at him  
a moment;  
and then)

Your "client", huh?

DAVID

Yeah. Guy paid us a lot of money to find a woman he says he fell in love with last night.

MELISSA

(stops;  
looks at him;  
a contemptuous  
smile)

Is that what he told you?  
That he fell in love with me?

DAVID

Yeah. That's what he told us.  
(and then;  
to the women  
watching)

Hello...

(CONTINUED)



CONTINUED:

115ZD

MELISSA

Look...

DAVID

Addison. David.  
(and then;  
trying a smile)  
Not necessarily in that order.

MELISSA

(pauses;  
and then;  
lowering her  
voice)

The man you talked to is trying  
to kill me.

EXT. THE DRESSING ROOM

115ZE

...where Burt...and an irate SALESWOMAN...her glasses hanging  
from a chain around her neck...bangs on the DRESSING ROOM  
DOOR...

SALESWOMAN

You two are going to have to  
take this somewhere else...

...and we...

CUT TO:

INT. THE STORE

115ZF

...the three of them walking through it now...Melissa walking  
quickly...Burt and David fighting to keep up...

DAVID

What do you mean he's trying  
to kill you?

...Melissa just shakes her head...still walking...

MELISSA

I've already said too much...

...and then, seeing she's not going to get rid of them, she  
STOPS...stopping David and Burt...they're right in front of  
the SHOE DEPARTMENT again...

MELISSA

Please...I don't even know you...  
We're in the middle of a depart-  
ment store...please...just let  
me go.

(CONTINUED)

CONTINUED:

115ZF

...just then the FIRST CLERK appears in front of Viola...

CLERK

Your hush puppies, sir...seven-  
and-a-half D...

...Viola just looks at David...who looks at...

MELISSA

115ZG

...obviously feeling very uneasy...uncomfortable...and...

ANOTHER ANGLE

115ZH

...as David sees he's gained some ground and again tries to  
get rid of the clerk...

DAVID

(to clerk)

We'll take 'em. Just wrap 'em  
up to go, we'll be there in a  
jiffy.

...the clerk just looks at him, surprised...then stands up...

CLERK

(pleased)

Yes, sir.

...and David softly takes Melissa's arm...

DAVID

What do I have to do to con-  
vince you...we're not here to  
hurt you.

...and he gently SITS HER DOWN in one of the seats where  
people try shoes on...and sits next to her...

DAVID

(softly;  
sincerely)

I mean...hey...if you want to  
go...go...But I'm telling you...  
there's a guy out there who  
thinks you're his one and only...  
and I'd like to know why you  
won't at least hear him out.

MELISSA

(her voice  
cracks a bit)

Because I'm scared...

(CONTINUED)

CONTINUED:

115ZH

...she looks around...embarrassed...then looks back at David...  
not knowing what to do...

ANOTHER ANGLE

115ZJ

...as the second clerk arrives with her shoes...and kneels down...

SECOND CLERK

Here we are...

ON THE BOX OF SHOES

115ZK

...as the clerk pulls out an elegant WHITE SATIN PUMP...

SECOND CLERK'S VOICE (O.C.)

May I?

...a moment...then we SEE her foot MOVE OVER...and the clerk's  
hand REMOVE her shoe...then gently SLIP THE NEW SHOW onto her  
foot...the glass slipper...it slides on easily...and we...

ANGLE TO INCLUDE MELISSA, DAVID, AND BURT

115ZL

...as they look at the shoe...and the clerk beams proudly...

SECOND CLERK

Beautiful. It's a perfect fit.

...and David just looks at Melissa...and he smiles...and  
shrugs...and Melissa looks back...the impact not lost on her...  
and we...

CUT TO:

OMIT 116-119

OMIT 116-119

CLOSE ON MELISSA

119A

...looking down as she talks...in DAVID'S OFFICE now...

MELISSA

My husband lives on the east  
coast...He's an evil, ugly man...  
kills people...

(a shrug)

...that's what he does. I just  
wish I'd known that when I  
married him...

(trails off;

and then)

When I learned...what he was...  
I tried to get out. But...I  
knew too much, and besides...

(MORE)

(CONTINUED)

CONTINUED:

119A

MELISSA (cont'd)  
in that business...nobody ever  
leaves...so...I disappeared...  
came out here...changed my name,  
left everything behind, money,  
everything...

...and we PULL BACK TO...

ANOTHER ANGLE

119B

...as we see David and Burt are listening to her story...

VIOLA  
And this man who's following  
you?...the man who hired us?...  
you're saying he's...?

MELISSA  
No. He's not my husband. My  
husband never does this sort  
of thing himself...  
(and then)  
Looking back, I was really kind  
of stupid. Shouldn't have  
continued my work with the charity.  
That must be how he tracked me  
down.

(and then)  
I was an orphan myself...and my  
husband's created more than a  
few in his day...I don't know...

DAVID  
This ball...

MELISSA  
...it's a major source of income  
for the charity...I wanted to  
be there, to help out...so I  
rented some things, showed up...  
and suddenly out of nowhere,  
he was just there...

(and then)  
I'll admit...it was a wonderful  
night...something special, I  
thought...we danced, talked  
about everything, it was all  
so...perfect...

(hardening)  
...until, toward the end of the  
night, I'm sure I heard him

(MORE)

(CONTINUED)

CONTINUED:

119B

MELISSA (cont'd)

slip. He called me Ellen...  
my old name. And then I knew...  
knew my husband had sent him...  
that he was there to kill me.  
So I snuck out the back...and  
now...now I'm just hoping I can  
move on...slip away again...

DAVID

You sure you heard him right?  
(off her hesi-  
tation)  
It was late...probably a lot  
of noise, people milling around...

MELISSA

(hint of in-  
decison)  
I can't believe I'd make a  
mistake like that...  
(and then)  
My husband's a powerful man,  
Mr. Addison...I've been ex-  
pecting this for some time now...

DAVID

But you're not sure, right?

...and then...

BURT

If I may...the man in our  
office didn't seem like a  
hit man. At least not this  
morning. He seemed like a man  
who had fallen in love. I  
heard it. And I heard you, too.  
You felt something...

...and Melissa just looks down...

DAVID

Do me a favor...just talk to  
him. We can do it on the phone,  
I'll make sure you're safe.  
If it goes well...if you wanna  
meet somewhere...  
(and then)  
If this was everyting you thought  
it was, don't you think you owe  
it to yourself to give it a  
chance?

ON MELISSA

119C

...as she sits there...mulling over...and we...

CUT TO:

A PAIR OF FEET

119D

...wearing new BROWN HUSH PUPPY LOAFERS...they're PACING back-and-forth across a tile floor...and we PULL BACK to see it's...

VIOLA

119E

...in a COFFEE SHOP...pacing in front of a BANK OF PAY TELEPHONES...next to a large window...and...

ANOTHER ANGLE

119E

...we see David standing nearby...they're both waiting...and then...

VIOLA

(stopping)

She said an hour...think she'll show?

DAVID

She'll be here.

...and Viola starts pacing again...until, finally...

MELISSA

119F

...arrives...

MELISSA

I'm sorry I'm late...I wasn't sure...

ANOTHER ANGLE

119G

...as David steps up to greet her...

DAVID

No problem...not every day you're set up with a guy that might be trying to kill you...

...Melissa manages a smile...and David hands her a PIECE OF PAPER...

(CONTINUED)

CONTINUED:

119G

DAVID

He's waiting at this number.  
He doesn't know where you are...  
ball's in your court.

(and then)

For what it's worth...I talked  
to him again...I believe him.

(and then)

My number's at the bottom. If  
you need anything...if there's  
any trouble...

MELISSA

Thank you...

DAVID

Good luck.

...they exchange a smile...Burt smiles at her, too...then David  
and Burt walk off...and we FOLLOW THEM OUTSIDE the coffee shop...  
until they stop...and look back through the WINDOW at...

MELISSA - DAVID AND BURT'S P.O.V.

119H

...staring at the piece of paper...then coming to a decision...  
putting a coin in one of the telephones...then dialing...and  
she waits...then reacts, as he's obviously answered...we can't  
hear her...but we see her expression...very tentative at first...  
but as they talk, she gradually softens...more and more...until  
she's actually SMILING...and...

DAVID AND BURT

119J

...look at each other, satisfied...and they WATCH...

MELISSA

119K

...inside...talking away...happily...and...

DAVID

119L

...TAPS on the window...and...

MELISSA

119M

...looks out...and smiles...things are going well...and seeing  
this...

DAVID

119N

...POINTS, and Melissa looks at...

A PHONE BOOTH - MELISSA'S P.O.V. 119P

...across the street...a MAN is talking on the phone...his back to them, oblivious to their presence...it's Donald Chase...he has no idea they're there...and...

BACK AT THE WINDOW 119R

...as Melissa reacts...a bit stunned...and David smiles... and then...

DAVID  
(to Melissa;  
through the  
window)  
Your choice...

...and Melissa thinks a moment...and then...she says something into the phone...and...

AT THE PHONE BOOTH 119S

...Chase looks up and over at the coffee shop...surprised... and overjoyed at seeing her...and...

BACK AT THE WINDOW 119T

...Melissa seems happy with her decision...as she continues to talk, smiling broadly...and...

DAVID AND VIOLA 119U

...take the scene in...then turn to one another...and subtly GIVE EACH OTHER FIVE...and we...

DISSOLVE TO:

DAVID 120

...in his office...sitting at his desk...feet up...hands behind his head...it's DARK outside...he's been here for quite awhile... he's preoccupied...and...

ON THE DOOR 121

...as it opens...and viola sticks his head in...

VIOLA  
Just wanted to say goodnight,  
sir...

ANOTHER ANGLE 122

...to include David...

(CONTINUED)



CONTINUED:

122

DAVID  
(flatly)  
'Night, Burt...

VIOLA  
(starts out;  
and then)  
...did a good thing today,  
didn't we, sir?

DAVID  
No doubt about it Burt...  
struck a little blow for  
romance...  
(and then)  
Can't let everyone run away  
from their problems...

VIOLA  
(unsure)  
Yes, sir...  
(seeing it's  
time)  
Well...goodnight...

...David half-nods...and Burt EXITS...but...

DAVID 123

...doesn't move...sitting in his chair for the longest time...  
thinking...pondering...and then...he looks over at...

THE TELEPHONE 124

...which sits atop his desk...all too silently...and...

DAVID 125

...keeps staring...wanting it to ring...or wanting to pick up  
the receiver and dial himself...and then, suddenly, he KICKS  
his desk, angrily...

DAVID

Damn!

...and he GETS UP from his chair, grabs his coat, and WALKS OUT  
of his office into...

THE LOBBY 126

...where he heads toward the front door...then STOPS...thinks  
a moment...and turns toward Maddie's door...looking at it for  
another moment...then WALKS OVER and OPENS her door...stepping into...

MADDIE'S OFFICE - DAVID'S P.O.V. 127

...as he looks around the room...and it feels so empty...all the  
reminders of Maddie...but no Maddie... and...

DAVID 128

...just stares at it...obviously agonizing over the entire situation...  
still holding onto the door knob...and then, finally, he turns to  
leave...pulling the door closed...almost...until, once again, he  
STOPS...and then, suddenly giving in to an urge, TURNS and FLINGS  
OPEN the door, throws his coat on the sofa, and crosses to Maddie's  
desk...where he reaches for the phone...but just before his hand  
gets to it...

THE TELEPHONE 129

...has come to LIFE...the entire phone having now become MADDIE'S  
FACE...in CLAYMATION...

MADDIE'S FACE

(admonishing)

Don't do it...

ANOTHER ANGLE

130

...as David STOPS...pulling his hand back...incredulous...

MADDIE'S FACE

David...you promised you wouldn't call.

DAVID

(unsure)

Maddie...?

(and then;  
TURNING to  
the CAMERA)

You'd think I'd get used to these dream sequences by now...

(and then;  
turning back  
to Maddie)

Hi Maddie...this is a new look for you...isn't it?

...just then, her face on the phone GROWS QUICKLY into a TWO FOOT TALL CLAYMATION REPLICA OF MADDIE as a telephone handset... and the figure of Maddie starts WALKING ACROSS THE DESK... then stops...and turns around to face David...

MADDIE

David...you weren't going to call...were you? I told you I needed some time...and you said you'd give it to me.

DAVID

Yeah...no...I know...Moment of weakness...I'm over it now.

(and then)

Look...about this time...why don't you tell me again what you need it for.

MADDIE

You know what I need it for.

DAVID

No...No I don't. I don't know what you need it for. Book-of-the-Month club? Macrame? You gotta explain it to me, Maddie, I don't get it. I care about you. You care about me. We care about us. Whole lotta carin' goin' on. So why the hell does this have to be so damn hard?

(CONTINUED)

CONTINUED:

130

MADDIE

Maybe because we do care, maybe  
that's why it's so hard.

DAVID

Fine. Great. If we care so  
much...what are you doing in  
Chicago?

MADDIE

I told you, I'm trying to work  
things out.

(and then;  
starting to  
turn away)

And it's time I got back to it.

...she STARTS BACK ACROSS THE DESK...but David reaches to  
grab her...as if to call...

DAVID

Well what if I come out there.

MADDIE

(turning  
quickly)

David...don't!

...and Maddie the phone disappears over the edge of the desk...  
and David GRABS her cord and begins to REEL her in...

DAVID

Look Maddie...I'm tired of this.  
I'm tired of waiting...

...and David HOLDS up the end of the cord...NO MADDIE...not  
even a handset...

MADDIE (O.C.)

David...don't come out.

DAVID

(looking around)  
Well...I'm coming out Maddie...

MADDIE (O.C.)

No you're not!

...and David TURNS to DISCOVER...

MADDIE

130A

...on the OTHER SIDE of his desk...and from the feet up...

(CONTINUED)

CONTINUED:

130A

she GRADUALLY TURNS RED...as if she were a thermometer  
and MERCURY were RISING inside her...

DAVID

Yes I am.

MADDIE

No you're not.

DAVID

Yes I am.

MADDIE

No you're not! You're not,  
you're not, you're not! And I'm  
not coming back! Not now!  
Not yet! Do you hear me?  
Do you hear me?!

ON MADDIE

131

...as, with that, the mercury RISES all the way to the top  
of her head...she's red-hot and ready to burst...and suddenly,  
her body TURNS INTO A LARGE FRYING PAN...the handle where her  
legs were...her head resting on top...and TWO FRIED EGGS  
SIZZLE where her breasts used to be...

ANOTHER ANGLE

132

...as David looks at her...backing off a bit...

DAVID

Might wanna turn down the  
burners...your yokes are  
getting hard.

...and she looks down...and realizes...then as SHE TURNS  
BACK INTO MADDIE...

MADDIE

David...I know how hard this  
is for you...

DAVID

(cutting her off)

No. No you don't. You're not  
here, I can't talk to you, I  
can't help. We should be doing  
this together.

(CONTINUED)

CONTINUED:

132

MADDIE

I'm sorry...but we can't. That isn't my way. I have to get away...by myself...to think... and be sure.

...and with that...Maddie SITS on the marble base of the pen holder and rests her head on her fist...SUDDENLY becoming a tiny Maddie version of Rodin's "THE THINKER"...

DAVID

Yeah...well...maybe that's your problem. You think too much.

MADDIE

And maybe you don't think enough. In fact, maybe that's our problem.

DAVID

No. No...that's not out problem. It doesn't work that way. You don't go away and think about getting better at the piano. You just bang away. Again and again and again.

ON MADDIE - DAVID'S P.O.V.

133

...and the BRONZE thinker Maddie LEAPS to her feet...and with each angry word she gets TALLER and TALLER...

MADDIE

Maybe if you were able to think a little bit more about this situation, or maybe if in fact, you were able to think about anything beyond the general vicinity of your belt, you might get an inkling that a no-account, irresponsible, legend-in-his-own-mind like you has no place even dreaming about a future with the likes of me!

(CONTINUED)

CONTINUED:

133

...and as she finishes, she has grown to an ENORMOUS and intimidating size on the desk...and as she stops growing, she actually TURNS INTO A WITCH...complete with GREEN SKIN...a BROOMSTICK and POINTED HAT...and a LONG NOSE with a WART on the end of it...

MADDIE/WITCH

In fact, where do you get off even asking if we...

(then, realizing;  
POINTING a finger)

Hey! Wait a minute! You're putting words in my mouth... you're making me...

(stops,  
noticing  
GREEN GNARLED  
FINGER;

looks down at  
self, SCREAMS)

Addison! I'm a witch!

DAVID

If the broom fits...

MADDIE/WITCH

(looks  
at him)

What did you say?!

DAVID

You heard me.

MADDIE/WITCH

This isn't fair, Addison, you can't turn me into anything you want, make me say anything you want me to say!

DAVID

(leans forward)

Sure I can. For your information, I'm in control here, this is my fantasy.

(CONTINUED)

CONTINUED:

133

...and Maddie the Witch quickly raises a wand and lets fly a bolt of witchcraft lightning at...

DAVID

134

...POOF!...ZAP!...and when the smoke clears...David has turned into a FROG...sitting on the desk...

DAVID

(shrugs;  
to Camera)

All right...I'm impressed...  
she turned me into a horny  
toad.

ANOTHER ANGLE

135

...as Maddie the Witch stands there...menacingly pointing the wand at him...

DAVID

Hey back off, will ya...You  
win.

(and then;  
off her look;  
exasperated)

I'm sorry...okay!

...and she glares at him...tapping her foot for a moment as if considering...

DAVID (Cont'd)

(even more  
exasperated)

It's just that...nothing about  
this feels right...me here...  
you there...it's...it's unnatural.  
Yin without yang...vice without  
versa. I miss it, Maddie. I  
miss you.

...and SLOWLY Maddie the Witch seems to SOFTEN...and...

DAVID THE FROG

136

...shakes his head...at a loss...

DAVID

You wanna know the really weird  
thing? For the life of me, I  
can't remember what this office  
was like before you got here...  
before you were at this desk...

(MORE)

(CONTINUED)



CONTINUED:

136

DAVID (Cont'd)

(looking off;  
a tired sigh;  
and then)

It just doesn't seem right...  
doesn't seem fair...and I don't  
know what the hell to do about  
it...

ON MADDIE

137

...seeing this...and her expression softens some more...and  
she sighs...and slowly transforms into a sweet pretty cartoon  
MADDIE PRINCESS...and as she starts to kneel...

MADDIE

David...I don't expect you  
to understand all of it...  
when I don't understand all  
of it...

ON DAVID THE FROG

138

...watching this as he hears...

MADDIE'S VOICE (O.C.)

I'm just confused...as confused  
as I've ever been...

ON MADDIE THE PRINCESS

139

...as she stops and shakes her head...

MADDIE

I'm sorry...I can't help  
the way I feel...just like  
you can't help the way you  
feel. But you have to let  
me feel it...and to deal with  
it in my own way.

(and then;  
as honest as  
she can be)

Please.

ANOTHER ANGLE

140

...to include both as they look at each other for the  
longest moment...and then...

DAVID

141

...NODS...managing a small smile...a resigned smile...which  
causes...

MADDIE 142  
 ...to muster up a small smile of her own...and then...

ON DAVID 143  
 ...exhaling...

DAVID  
 (filled with  
 meaning)  
 Hey...do what you gotta do...

ON MADDIE 144  
 ...hearing this...smiling warmly and leaning forward...

ANOTHER ANGLE 145  
 ...as Maddie reaches out to touch David's froggy face...  
 and she sighs romantically and softly plants a kiss on his  
 warty forehead...and...

POOF! 145A  
 ...a puff of smoke and...

DAVID 146  
 ...is back in her chair...a little confused...and Maddie  
 gone...

MADDIE (O.C.)  
 (faintly)  
 I miss you too, David...

TIGHTER ON DAVID 146A  
 ...looking around...

DAVID  
 Maddie...?  
 (and then)  
 Maddie?

VOICE (O.C.)  
 No...Roberta...

...and David looks up to see...

A CLEANING LADY 147  
 ...standing in the doorway...beside her large industrial vacuum  
 on wheels...staring oddly at him...and...

(CONTINUED)

ANOTHER ANGLE

148

...as David realizes...then gathers himself together...standing up...mustering what dignity he has...and MARCHING out of the office PAST THE WOMAN into...

THE DARKENED LOBBY

149

...going to the door and EXITING...and as the door closes... and the solitary figure of David crosses past the window... disappearing down the hall...we...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

ON A NIGHTSTAND

150

...on top of which is a WALLET...a WATCH...a FEW DOLLAR BILLS and some CHANGE...a framed autographed PHOTO of The Three Stooges...and a DIGITAL CLOCK RADIO...which reads 5:29... it's EARLY MORNING...and we HOLD for a long moment...until... the clock FLIPS to 5:30...and the CAMERA SLOWLY PANS OVER to...

DAVID'S FACE

151

...he's propped up in bed...WIDE-AWAKE...hands behind his head...he hasn't slept all night...obviously preoccupied... and then...SUDDENLY the PHONE RINGS...and David jumps a little...then looks over at it...a HOPEFUL EXPRESSION forming on his face as it RINGS AGAIN...and he continues looking at it through ANOTHER RING...a whole conversation playing in his head...then...taking a deep breath...he PICKS UP THE PHONE... nervous but trying not to seem like it...and then...

DAVID

(into phone)

Hello...

(and then)

exhales,  
visibly deflated)

Morning, Burt...

(hint of  
irritation)

That's all right, I was awake...

(and then)

No...I'm not listening to the  
radio. Why?(and then;  
SITS UP;  
incredulous)

What...?

CUT TO:

A LONG PIER

152

...in the early morning mist...stretching out onto the ocean... with a lot of commotion down at the end of it...a few POLICE CARS...an AMBULANCE...people milling about...the whole area cordoned off with two POLICEMEN standing guard...and we can see the figure of BURT standing there...talking to one of them...and the CAMERA PANS OVER to REVEAL...

DAVID

152A

...down at this end of the pier...hunched over the railing...  
staring out at the ocean...his face expressionless...his body  
immoblie...a man with a lot to think about lost in his  
thoughts...and we HOLD ON HIM for the longest time...until  
finally...

ANOTHER ANGLE

152B

...as Burt approaches...stops...and then, a little tentatively...

VIOLA

I, uh...got a few more details,  
Mr. Addison...

...David doesn't turn around...Burt takes his cue to continue...

VIOLA

There doesn't seem to be a  
motive...Chase just dragged her  
out to the end of the pier...  
told a few people fishing there  
to get the hell out...and with  
everyone watching, he shot her  
and pushed her over the side.  
Then for no apparent reason,  
he turned the gun on himself  
and joined her...

(shakes his head;  
amazed)

You know what the real kicker  
is? The police say it happened  
smack dab at the stroke of  
midnight...

(and then)

Some fairy tale, huh?

...and David...still not turning around...manages an ironic nod  
to this piece of news...and then...

VIOLA

They're still looking for the  
bodies...I guess the current's  
pretty strong down there...

...and then...after a moment of silence...

VIOLA

(reading David's  
mood)

Mr. Addison...there's no way you  
could've known...

...but David doesn't seem to hear this as he stands there...and  
then as he pushes away from the railing and starts WALKING OFF...

(CONTINUED)

CONTINUED:

152B

DAVID

(without looking  
back)

Drop me off at Maddie's, will  
ya?

VIOLA

(falling in step)

Sure...no problem...

(and then;  
man-to-man)

Probably a good idea.

...and David ignores this...and they WALK ALONG in silence  
for a moment...then...

VIOLA

I mean...I know how it is  
when...

(hesitates;  
then;  
the truth)

...you need to talk out  
the pain...with someone you  
feel close to...

...and David makes a visible effort to ignore this...but then...  
after another moment of silence...

VIOLA

(an appreciative sigh)

It's a good feeling, having  
someone like that...I mean...  
what a difference it makes  
getting up in the morning...  
facing days like these...  
knowing that no matter what  
happens...Agnes is there for  
me...just like Miss Hayes  
is...

ON DAVID

152C

...turning...barely able to keep from blowing up...

DAVID

I just want to borrow her  
car, Burt.

...and...

BURT

152D

...is taken aback by his reaction...then...

VIOLA

Oh...her car...  
(and then;  
realizing as  
he says it)  
Then...Miss Hayes won't be  
coming in today...?

...and...

DAVID

152E

...just looks at him...

ON BURT

152F

...looking at him...really realizing now...not knowing what  
to say...and...

VIOLA

(finally)  
Oh...guess not.

DAVID

152G

...looks off...shaking his head...and then TURNS and WALKS  
OFF as...

OMIT 153-161

OMIT 153-161

BURT 162

...just watches him...and we...

CUT TO:

EXT. MADDIE'S HOUSE - DAY 163\*

...as VIOLA'S CAR PULLS up in FRONT of it and STOPS...the two passengers sitting there silently...and we can tell they've been silent for the entire ride...and David jerks open his car door as...

DAVID  
(no real feeling)  
Thanks for the lift.

...and we...

SHOCK CUT TO:

OMIT 164

OMIT 164\*

INT. THE BMW - DAY 165

...as David closes the door and SEATS himself...sitting there for a moment...getting his bearings...EXHALING TIREDLY...rubbing his face...and then, putting... \*

THE KEY 165A\*

...in the ignition he starts to turn the engine over...but...

DAVID 165B\*  
...notices...

A LIPSTICK TUBE 166

...sitting on the console between the seats...the top off...the lipstick slightly extended...and...

DAVID 167

...reaches down and picks it up...regarding it...obviously having been used by Maddie in the rearview mirror and then left there...and he looks at it a little too long...a little too hard...and then...TOSSING IT on the passenger seat he reaches for the key again...STARTING the car...and putting it in gear he BACKS OUT OF FRAME...and we... \*

CUT TO:



OMIT 168

OMIT 168

DAVID

169

...as he drives...staring ahead at the road but his mind  
obviously dwelling on Maddie...one hand on the wheel...

(CONTINUED)

CONTINUED:

...his head resting on the other, the elbow propped up on the window...his expression set...and we HOLD ON DAVID for quite some time...and...

169

THE BMW

...TURNS A CORNER...coming TOWARDS CAMERA down a nice residential street...PICKING UP SPEED...and...

170

\*  
\*

OMIT 171-172

OMIT 171-172

ON DAVID

...driving...but almost without purpose...still looking straight ahead...and we...

173

CUT TO:

ANOTHER STREET

...as the BMW drives down it...zooming through an empty commercial part of town...the car has picked up yet A LITTLE MORE SPEED...and we FOLLOW IT AROUND A CORNER... the tires SCREECHING slightly as they hold the road...and...

174

\*  
\*

OMIT 175-176

OMIT 175-176

DAVID

...doesn't seem to be aware of this...or doesn't care as he drives on...then JAMS...

177

HIS FOOT

...down on the accelerator...just as...

178

A LIGHT 179  
...turns from YELLOW to RED and...

THE BMW 180  
...RACES through it...and...

CUT TO:

THE BMW 181  
...driving even FASTER now...SPEEDING down another street...  
and...

DAVID 182  
...SUDDENLY YANKS on the wheel and...

ANOTHER ANGLE 183  
...as the car SCREECHES dangerously around another corner onto  
a wide, empty street and continues speeding down it...and...

CUT TO:

THE CAR 184  
...pulling into the UNDERGROUND GARAGE...speeding dangerously  
down the ramp...and around...

A CORNER 185  
...zooming deeper into the bowels of the structure...and...

ANOTHER ANGLE 186  
...as it comes to the familiar parking spot and as he TURNS into  
it...tires SCREECHING again...

DAVID 187  
...with all his force JAMS...

HIS FOOT 188  
...down on the brake and...

THE CAR 189  
...skids to a sudden and abrupt halt...safely in its parking  
space...and WE HOLD ON THE CAR for a moment as it just sits  
there idling...and then...

DAVID

190

...still holding onto the wheel...his head back...eyes closed...breathing heavily...spent...drained...sitting there for the longest time...finally opens his eyes...and taking a DEEP BREATH...he breathes out...a hard final exhale... as if he's tried through all of this to purge himself of his pent-up fury...and to some degree has succeeded... and then...he TURNS OFF the car...and...

ANOTHER ANGLE

191

...as David emerges...shutting the door behind him...and...

ON DAVID

192

...as he starts away...his footsteps ECHOING in the silence... but he STOPS halfway to the elevator...then TURNS and LOOKS BACK at...

THE BMW 193  
...sitting there...Maddie's BMW...and...

DAVID 194  
...keeps looking at it...almost THROUGH it...his expression hardening...and then...SUDDENLY...he MARCHES back across to...

THE BMW 195  
...as he YANKS the door open JUMPING IN and pulling it shut with a SLAM and...

ON DAVID 196  
...as he puts on the seatbelt, starts the car, and JAMS it into gear ALL IN ONE MOTION and...

THE CAR 197  
...screeches in REVERSE as it backs quickly across the cement and RAMS into the opposite wall as METAL FOLDS and GLASS SHATTERS...and...

DAVID 198  
...JAMS it into drive and...

THE CAR 199  
...screeches forward, RAMMING into the wall in front of it, the HEADLAMPS EXPLODING and the front end CRUNCHING...and...

DAVID 200  
...throws it back into reverse and TURNS HARD on the wheel as he FLOORS IT causing...

THE CAR 201  
...to back up at full speed AT A TURN, SLAMMING BROADSIDE into the wall and KNOCKING IN the PASSENGER SIDE DOOR...and then...

DAVID 202  
...puts it back into drive as...

THE CAR 203  
...jumps forward, careening down an empty stretch of garage and...

ON DAVID 204  
...as he YANKS HARD on the wheel again causing...

THE CAR 205  
...to smack into a wall on David's side and as it caroms off it...

DAVID 206  
...YANKS on the wheel again stepping full to the floor and...

THE CAR 207  
...screeches around and around in a crazy donut pattern... one bumper dragging...the muffler dropping off...the passenger-side door flying open...until the CAR SUDDENLY STRAIGHTENS OUT and SLAMS INTO a cement column...and the OPEN DOOR WHIPS FORWARD virtually yanked off its hinges and...

DAVID 208  
...puts the car in reverse again and...

THE CAR 209  
...screams backward down a stretch of cement getting up a good head of steam and with the MIGHTIEST CRASH YET SLAMS INTO the far wall...and...

DAVID 210  
...breathing heavily...a person possessed...this one-man demolition derby taking its toll on him as well...goes for one last hurrah...and then...putting the car in drive...

HIS FOOT 211  
...hits the floor and...

THE CAR 212  
...screeches back the other way across the garage and RAMS into the opposite wall with a final CRASH OF METAL and SHATTER OF GLASS as the passenger-side door FLIES OFF...and then... totally ravaged...the car sits there...immobile...steam rising from under the hood...water and fluids dripping from underneath...HISSING SOUNDS emerging from everywhere...and...

DAVID 213

...stares straight ahead...breathing heavily...just sitting there hunched over the wheel...emotionally drained yet charged with adrenalin all at the same time...and he sits there...barely moving...for the longest time...and then... finally...he slowly reaches down and unsnaps his seatbelt... and he PULLS at the DOOR HANDLE...but the door doesn't work...and then he just CLIMBS ACROSS THE SEATS and...

ANOTHER ANGLE 214

...as he emerges from the doorless passenger side...and without even looking back...he WALKS AWAY from the wreckage... his foot inadvertently KICKING A HUBCAP as it CLANGS noisily across the cement...and he walks... \*

TOWARDS THE ELEVATOR 215\*

...and as he does, he hears... \*

MAN'S VOICE (O.C.)  
That's a good way to get  
yourself killed...

...and David TURNS to SEE...

DONALD CHASE 216

...standing there...having stepped out from behind a column... now dressed in jeans and a dark sweater...no longer seeming to be the benign romantic that we saw before in David's office, but now more like the hitman that Melissa described... and...

DAVID 217

...reacts...not so much surprised as wary...and then... \*

DAVID  
Prince Charming, I presume... \*

...but then...

MELISSA 218

...steps out from behind the same column...a little hesitant... coming to Donald's side...and...

DAVID 219

...reacts...this time betraying some surprise...a little  
anger...feeling the odd-man-out... \*

DAVID  
...and the target of his  
affections... \*

ON MELISSA 220

...still appearing hesitant...even a little embarrassed...

MELISSA  
I hope we weren't the reason  
for that... \*  
(for lack of  
a better word)  
...display just now...

ON DAVID 221

...not wanting to discuss it...

DAVID  
Impact test...do it to  
all my cars... \*

...and...

MELISSA 222

...continues...sensing his mood...

MELISSA  
Mr. Addison, I...I know what  
you must be thinking...I mean...  
(a weak smile)  
...it's not every day that  
you get involved with people  
who die...but really don't... \*  
just convincingly fake their  
their death for another purpose... \*

...and...

DAVID 223

...expressionless...turns slightly and just LOOKS AT THE  
CAMERA... \*

DAVID \*  
(to the camera)  
This woman has obviously never  
seen the show before...



ANOTHER ANGLE

224

...to include all three...

DONALD

The truth is, the other day  
in your office...I didn't lie.  
The feelings I told you about...  
that was all true.

(and then;  
awkwardly)

I just...left out the reason  
I was there...

DAVID

To kill her.

DONALD

(nodding)

To kill her.

(and then)

But that night I realized I  
couldn't do it....that all I  
wanted was to be with this  
woman. Unfortunately  
(and he trails off)

DAVID

...she found out that that  
bulge in your clothes didn't  
mean you were happy to see  
her...

DONALD

And that's when I came to you.  
To find her...so I could ex-  
plain...

MELISSA

(a smile;  
and then)

And thanks to you, Mr. Addison...  
he did.

...and as they share a look...

ON DAVID

225

...as he just watches them...not really in the mood for  
romance...

DAVID

But now you have another  
problem...

ON DONALD AND MELISSA

226

...somber again...

DONALD

(nodding)

But now we have another problem.

MELISSA

My husband.

DONALD

If I hadn't killed her...he  
would've sent someone after  
both of us...

DAVID

So you did it for him.

DONALD

(expaining)

A couple of blanks...a few  
witnesses on a dark night...  
the current was strong, but  
we're both good swimmers...

MELISSA

Which leaves you...a detective  
with a few extra facts. And  
an unresolved case.

(and then)

We need to be sure you won't  
try to resolve it.

(and then;

a plea)

Let us stay dead, Mr. Addison...  
so that we can stay alive.

...and...

DAVID

227

...just looks at them...and then...his expression softens  
somewhat...until finally...

DAVID

Yeah...sure...why shouldn't  
you get a chance?

(and then;

almost to him-  
self)

Why shouldn't any two people?

(and then;

looking up  
at them)

Okay...you're dead. Gone. Get.  
As in the hell out of here.

...and...

OMIT 228-229

OMIT 228-229

ON DONALD AND MELISSA

230

...as their looks change from hopeful to appreciative...and then...as he puts his arm around her...

DONALD

Thank you, Mr. Addison...

MELISSA

(heartfelt)

For everything.

ON DAVID

231

...managing a smile...and then he watches as...

ANOTHER ANGLE

232

...the two TURN and START OFF...walking side-by-side...arms around each other...towards the ramp up to the street... through which an almost unnatural amount of SUNLIGHT seems to pour...framing their silhouettes...fittingly punctuating their exit...as if they're walking off into the sunset...

DAVID

233

...watches them disappear...a slight wistful smile forming on his lips...

DAVID

And they lived happily ever after...

(and then)

Big deal...

...and then...

SHOCK CUT TO:

OMIT 234-235

OMIT 234-235

THE ELEVATOR DOORS

236

...OPEN...and out step the shoes of...

DAVID

237

...as he walks down the hall...he change of clothes in hand...  
a bit on automatic pilot...and he turns...

THE CORNER

238

...continuing down the hall and coming to the door of Blue  
Moon like he's done on every other morning since he's worked  
here...and he ENTERS into...

THE BLUE MOON LOBBY

239

...where it's business as usual...everyone at their desks  
working...except that THEY ALL LOOK UP AT DAVID as he enters...  
with solemn quizzical expressions on their faces...and it's  
clear that...

BURT

240

...has spread the word that something's amiss between he and  
Maddie...and Burt looks over nervously at...

DIPESTO

241

...behind her desk...who then looks at David a bit tentatively...

DIPESTO

Morning, Mr. Addison...

...and...

DAVID

242

...sees all this...but seems determined not to care...and  
then...almost for everyone's benefit...

DAVID

Morning, Agnes...

(and then)

Anyone call?

ON DIPESTO

243

...as we see her wilt slightly...wishing she weren't asked that question...

DIPESTO

...No, Mr. Addison...no one called...

...and she winces...waiting for his reaction...but...

ANOTHER ANGLE

244

...as David...the picture of nonchalance...tosses the clothes over his shoulder and CROSSES OVER TO his office...

DAVID

My kind o'morn...no messages to return...

...and he notices...

THE OFFICE WORKERS

245

...all watching him...glumly...waiting for the shoe to drop...but...

DAVID

246

doesn't drop it...

DAVID

(happily)

Cheer up, gang...shapin' up to be another beautiful day...

(tossing the car keys to

Burt)

Take the heap into the shop.

She's riding a little rough...

\*  
\*  
\*  
\*  
\*

...and he EXITS into his office CLOSING THE DOOR...and...

ON THE OFFICE WORKERS

247

...as they exchange looks among themselves...surprised...relieved...everything seems to be okay...

CUT TO:

DAVID

248

..standing just inside his office...his sunny disposition disappearing...a CHANGE OF CLOTHES hanging on the door behind him...

\*

ANOTHER ANGLE

248A\*

...as he crosses to his desk...slumps down in his chair...  
lost in thought...then he looks over at...

OMIT 249-250

OMIT 249-250\*

THE PHONE

251

...on his desk...his only lifeline to Maddie...and it's  
silent...and we...

CUT TO BLACK

THE END

