

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

"TAKE A LEFT AT THE ALTER"

by

~~Ma~~ Karen Hall

REVISED DRAFT

08/20/87

ACT ONE

FADE IN:

A BASKET OF ROSE PETALS

1

...as a tiny hand REACHES in and PICKS UP a handful of flowers, and then DROPS them back into the basket...and then we SEE...

THE FLOWER GIRL

2

...a cute, blonde six-year-old...BITING her bottom lip and WAITING nervously for her walk down the aisle...and over this we HEAR a lilting soprano VOICE accompanied by a piano...

SOLOIST

...For a man shall leave his mother...
 ...And a woman leave her home...
 ...And they shall travel on to where...
 ...The two shall be as one...
 etc.

...and then we SEE...

THE SOPRANO

3

...a middle-aged woman dressed in pastel frills...and we SEE...

A MINISTER

4*

...STANDING at the simple altar of modest CHAPEL...he OPENS * his book to the right place and READIES himself...as the soloist continues to sing...and...

THOSE GATHERED

5

...a few well-dressed friends and relatives...they SQUIRM in their seats and LOOK at the back of the room...anxiously awaiting any sign that the wedding is ready to start...and...

THE MINISTER

6*

...CHECKS his watch...LOOKS UP and gives a reassuring SMILE to the people who are waiting...and glances over at... *

BRYANT WILBOURNE

6A

...an average-looking man, late thirties, in a tuxedo, who * stands off to the side...and taking his cue, he steps OUT A * DOOR into... *

A HALL

6B

...and opens a door into...

AN ANTEROOM

7

...where a woman in a simple white lace dress and a small headpiece is PACING the floor nervously...she's a little too old to be a blushing bride...perhaps in her early thirties...but very attractive, in a fragile sort of way... she currently is extremely upset...and she WHIRLS as he enters...but is immediately disappointed to see him...and then... *
*

JACKIE

I thought you might be Craig...

BRYANT

(shakes his head)

No.

(and then)

Did you try calling again?

JACKIE

(knows he won't
like this)

No...

BRYANT

Don't you think you should?

(after getting
no answer)

Jackie? Why don't you go
call him again?

JACKIE

(quiet;
he's going
to like this
even less)

I never called him the first
time.

BRYANT

(surprised;
annoyed)

What?

JACKIE

(nervously)

I'm sure he's just running
late...he loses track of
time...or maybe he had car
trouble...

(CONTINUED)

CONTINUED:

7*

BRYANT

He doesn't know how to call
a cab?

JACKIE

I don't want him to think I
don't trust him.

BRYANT

Jackie, the guy's wedding
was supposed to start twenty
minutes ago and he hasn't
even called, much less put
in an appearance! I think
it's safe to have a qualm
or two by now...

...Jackie doesn't say anything for A MOMENT...her bottom lip
QUIVERS...finally...

JACKIE

(in a quiet,
childlike voice;
the truth)
I'm afraid to call him.

ON BRYANT

8

...TOUCHED...he understands her fear in a very real way...

SHOCK CUT TO:

A PHONE

8A

...as Bryant lifts the receiver to his face...he's back in *
THE HALL as he CHECKS a slip of paper in his hand and DIALS *
a number...and we can hear the pianist still playing *
wedding music as we HEAR a couple of RINGS...then... *

A METALLIC VOICE

*We're sorry...the number you
have reached has been
disconnected...there is no
new number...*

...Bryant REACTS, surprised...he CHECKS the slip of paper
again...the number is right...he LOOKS back at the door
to the anteroom, wondering what he'll tell Jackie...

OMIT 9-9A*

OMIT 9-9A*

SHOCK CUT TO:

INT. CHAPEL VESTIBULE - DAY

9AA

...as the last of the disappointed wedding guest are
FILTERING OUT past a solemn Bryant...

BRYANT

(quietly;
not really sure
what to say)

...I'm really sorry...thank you
for coming...I'm sorry for the
inconvenience...

...and he watches the last guest leave...the chapel eerily
quiet as he stands there...and then...

SHOCK CUT TO:

A PRESCRIPTION BOTTLE

9AB

...of medicine on a nightstand...beside a half empty
GLASS OF WATER...and we PULL BACK TO REVEAL...

INT. JACKIE'S BEDROOM - LATE AFTERNOON

9B*

...the room is dark except for a STREAK OF FADING LIGHT
coming in through the drawn curtains...somewhere in the room*
a CLOCK TICKS...Bryant is SITTING in a chair, WATCHING as
she sleeps fitfully...and Bryant LEANS OVER her, CHECKING
to make sure she's asleep...satisfied that she is, he then
GLANCES around the room, then GOES OVER to the dresser...
quietly OPENS a couple of drawers...doesn't find what he's
looking for...he LOOKS around the room...FIXES HIS GAZE on
a rolltop desk...he GOES OVER to it...SLOWLY ROLLS back
the top, careful not to wake Jackie...he STARTS to SEARCH
the desk, PULLING letters out of cubbyholes, PUSHING them
back as he SEES they're not right...he OPENS a drawer and
PAUSES...he REACHES IN and TAKES OUT...

A PILE OF LETTERS

9C

...tied together with a thin satin ribbon...

BRYANT

9D

...notices a FRAMED PHOTO of a man...the man...and he PICKS
UP the photo...LOOKS at it, studying it...then he PICKS UP
the top letter and reads the return address...and we...

SHOCK CUT TO:

EXT. BEACH HOUSE - SUNSET

10

...as Bryant PULLS UP in front of a remote, nice-sized beach house...he PARKS his expensive rented car in the empty driveway...GETS OUT of the car...he's still in his tuxedo...he GOES straight to the door, noticing the name "C. Mullins" on the mailbox...and then he KNOCKS on the door...WAITS...KNOCKS again...then tries the doorknob...and, to his surprise, the DOOR OPENS into...

A ROOM

10A

...as he steps in...

BRYANT

Mullins? It's Bryant Wil --

...and he stops in his tracks as he sees...

OMIT 11-13

OMIT 11-13

AN EMPTY ROOM

13A

...there are some crumpled newspapers scattered about... a couple of boxes...one lone chair...the overall appearance of a place that has been vacated in a hurry...and...

BRYANT

14

...begins to SAG as the implications of all this descend on him like a heavy weight...he just keeps STARING at the empty room...and we...

OMIT 15

OMIT 15

SHOCK CUT TO:

DIPESTO'S WORK STATION

15A

...in the office...except we see no Dipesto...and we hear a very faint but distant SNORE...and then the PHONE RINGS...and Dipesto's head RAISES UP from the desk...and a deep sleep... as she answers the phone...

DIPESTO

(tiredly)

Blue Moon Detective Agency...
 Is your spouse a night crawler,
 when you go to sleep?
 Is he out counting skirts
 while you're counting sheep?
 Your rest's more important
 than that lousy rat-fink,
 So let us stay awake while
 you catch forty winks,
 But right now I'm napping,
 I'm still in a daze,
 Call me back later unless
 you're Miss Hayes...
 (and then)
 You're not? Good-bye.

...and she abruptly hangs up...her head SINKING FROM VIEW again...and then...

THE DOOR OPENS

15B

...and DAVID enters, heading straight for her desk...

DAVID

Agnes, front 'n center,
 up periscope...
 (KNOCKS
 on desk)
 Lights're on, pretend
 you're home...

...and Agnes' head POPS BACK UP...

DIPESTO

(still drowsy)
 Ohh, Mr. Addison...good...
 (looks at watch)
 ...morning...

DAVID

(all business)
 Did she call?

DIPESTO

Miss Hayes...?

(MORE)

(CONTINUED)

CONTINUED:

15B

DIPESTO (cont'd)
(and then;
apologetic)
No, sir...she didn't...

...and David's jaw clenches...a hint of anger...and then...

DAVID
(interrogating)
What time you get here?

DIPESTO
Five a.m....seven a.m. Chicago
time...
(YAWNS)
...just like you asked...

DAVID
And you've been at this desk
all morning.

...and she NODS...

DAVID
Didn't go downstairs for coffee
and Danish...

...and she HOLDS UP a lunch pail and thermos...

DAVID
Never went down the hall to
the ladies room...

...and she HOLDS UP a stainless steel hospital duck...and he
stands there a moment, stewing...until...

DIPESTO
(trying to help)
It's still early...
(and then)
Did she give you any idea
when she might be calling...?

DAVID
(looking off;
an ironic smile)
Agnes...if I knew that, you
think I'd send out for the
same crummy Chinese food every
night because they deliver?
You think my stereo'd be
collecting dust 'cause I'm
(MORE)

(CONTINUED)

CONTINUED:

15B

DAVID (cont'd)
 afraid I'll miss a ring? You
 think I'd actually hang up on
 an obscene phone call so I don't
 tie up the line?

(and then;
 lowering his voice)
 No...I don't know when she'll
 call.

(turning away)
 Don't forget to put in for the
 overtime.

...and David marches off to his office, SLAMMING the door
 behind him...and...

DIPESTO

15C

...just sits there...tiredly...and then...

THE DOOR

15D

...opens again and VIOLA enters with a plastic bag, approaching
 the counter...

VIOLA
 (announcing
 proudly)
 Beepers.

DIPESTO
 What...?

VIOLA
 I got the beepers.

DIPESTO
 (and then)
 There's some kao-pectate in
 Mr..Addison's bathroom.

...and Viola looks at her unsurely...then, "getting it"...

VIOLA
 (laughs)
 Agnes...you jokester...!
 (and then;
 off her
 blank look;
 realizing)
 No...Agnes...phone beepers...
 (MORE)

(CONTINUED)

CONTINUED:

15D

VIOLA (cont'd)
for Mr. Addison...his own
state-of-the-art telephone
pager...so he doesn't have to
worry about missing another
call...

DIPESTO
Ohhhh...

VIOLA
I, uh...took the initiative of
getting these on the way to
work, so that...
(leans in;
SOTTO)
...you'll never have to leave
a warm bed at four in the
morning again. And the two
of us can..."sleep in"...

DIPESTO
Ohhhh...sleep...sleep is good...

VIOLA
Actually I was referring to
that thing that precedes a
good, sound sleep...

DIPESTO
Warm milk?

...and just then there's a TAP on Viola's shoulder...and he
TURNS AROUND to see MACGILICUDDY standing there...his clothes
ruffled...hair uncombed...bags under his eyes...and a CIGARETTE
at the ready...and then...

MACGILICUDDY
(hoarsely)
Got a light?

VIOLA
(patting his
clothes)
Yeah...sure...

...and finding a book, he LIGHTS A MATCH, holding it up as
MacGilicuddy PUFFS on a cigarette...then, before Viola can
put out the match MacGilicuddy PULLS OUT AND LIGHTS ANOTHER
off of it...and then PULLS OUT AND LIGHTS A THIRD...and
Viola DROPS the match, burning himself...and MacGilicuddy

(CONTINUED)

CONTINUED:

15D

just stands there, puffing unhappily on three cigarettes...
and then...

VIOLA
(uncomfortable;
making a joke)
Know what they say...three on
a match, bad luck...

MACGILICUDDY
(looks right
at him;
then)
Let's hope so.

...and he walks away, the picture of gloom...and as...

VIOLA AND DIPESTO

15E

...stare at him...

VIOLA
What's with Pollyanna?

DIPESTO
(SOTTO;
explaining)
His wife left him yesterday...

VIOLA
(turns;
surprised)
Nooo...

DIPESTO
Yes...
(and then)
I think he's trying to kill
himself, except he's afraid
of sharp objects or guns...

VIOLA
(shakes head)
Just up 'n left him, huh?
(off her nod)
Geeze...everywhere you look
seems like someone's leaving
someone else...
(and then)
Hope you weren't counting on
a luggage rack for your
birthday.

(CONTINUED)

CONTINUED:

15E

DIPESTO
(smiles)
Of course not...

...and Burt smiles at her, reassured...

DIPESTO
I already have one.

...and Burt reacts, looking at her, alarmed...then, off her tired look...

VIOLA
Yes, well...Mr. Addison in his office?

...and she nods...and we...

OMIT 16-16C

OMIT 16-16C

SHOCK CUT TO:

DAVID

16D

...PLOPPED down at his desk...his cheerful act is gone...
he SIGHS wearily...STARES at the phone on his desk until he
is interrupted by a KNOCK on the door...

DAVID
(forgetting
to be
cheerful)

Come in.

...the door OPENS and Viola ENTERS...

VIOLA
Sir? I've brought beepers.

DAVID
Beepers?...The circus clown? *

VIOLA
No, sir...telephone beepers. *
Thought one might come in
handy.

...and Viola spreads the inventory out for David's inspection... *

DAVID
(LOOKING at
all the
beepers)

What happened, they wouldn't
let you split up the family?

VIOLA
I brought a few samples on
approval, so you can see
which one you like...

DAVID
(uninterested)
I don't care. Pick one
and leave me the receipt.

VIOLA
(overcome by
the responsibility)
Well...sir...I wouldn't
feel right...a man's
beeper is a rather personal
thing...

(CONTINUED)

CONTINUED:

16D

DAVID
(wanting this
to be over)
All right, I'll take this
one...

VIOLA
(clearly
displeased)
That one, sir?

DAVID
What's wrong with it?

VIOLA
Nothing. Nothing at all.
(and then)
It's just not the most
aesthetically pleasing
in the bunch, tonally
speaking...makes this
irritating nasal sound,
like..."n-yeep, n-yeep,
n-yeep"...and while you
don't want some wimpy
"peep-peep-peep", you
need a solid, fully
committed "beep...beep...
beep...".

DAVID
(looks at Viola
a moment;
and then)
Fine...I'll take this one.

VIOLA
Not a bad little unit...
long as you're not worried
about ruining the line of
your suit...you'll notice
it's not as compact as
your more streamline
models...

DAVID
(growing
impatient)
Thanks, now if you'll excuse --

(CONTINUED)

CONTINUED:

16D

VIOLA

Such as...

(PICKING UP
another one)...the Microsonic
220X, featuring a sleek,
sturdy design and a digital
readout.

...David reaches for it, but VIOLA withdraws it, offering
another instead as he continues...

VIOLA (cont'd)

But...if I were you, I wouldn't
want to overlook the C-2000,
with a separate tone for
emergency calls and an optional
extended service policy.

DAVID

(insistent)

Sold.

VIOLA

Or there's...

DAVID

(really annoyed)

Put a bow on it! I'll take it!

VIOLA

(HANDING David
the beeper)

Excellent choice, sir.

...and Viola just hangs there, beaming proudly...and David
looks up at him, and then...

DAVID

Burt...if you don't mind,
my new beeper and I would
like a few minutes together...
alone...

VIOLA

(GATHERING beepers)

Yes, sir...by all means...

...Viola TAKES the box and HEADS for the door...then
STOPS...

(CONTINUED)

CONTINUED:

16D

VIOLA

Mr. Addison, as long as I'm here, there is one more thing...

DAVID

Make it a fast thing, Burt...

VIOLA

It's just that...I know you may be feeling a little overwhelmed...with Miss Hayes gone...

(off his look;
nervously)

...from a business point of view, I mean...

DAVID

What're you talking about?... The secretaries are wearing shorter skirts, liquor cabinet's full. Since she flew the coop, this place has never run smoother.

VIOLA

(glumly)

Yessir.

...and then he TURNS and HEADS toward the door, and then TURNS BACK suddenly...

VIOLA (cont'd)

Sir...when a leg's amputated, the patient often believes he can feel sensation in the missing limb. And sometimes even tries to walk because he's forgotten he only has one leg.

DAVID

The odd socks in the dryer oughta jar his memory.

VIOLA

Unless that patient's extremely careful, he's headed for a nasty tumble down a flight of stairs.

(and then)

What I mean is...sir, if you ever need to lean on me... I'm here.

(CONTINUED)

CONTINUED:

16D

DAVID

I'll call you at the first
sign of gangrene.

VIOLA

I'm just worried about your
personal life...It's no
secret that you and Miss
Hay --

DAVID

(firmly)

Burt...the reason it's called
a personal life is because
it's personal...private...
one's own...none of your
business.

VIOLA

I just want to do everything
I can to make this time
easier for you.

DAVID

Good. Here's how you can
start. Take this beeper,
get in your car and head
east...

...David is EDGING Viola towards the door...

DAVID (cont'd)

We're going to see how far
you can go before you're
out of beeper range...

VIOLA

That would be at least a
hundred and fifty miles...

DAVID

(REACHING
for his
wallet)

Then I guess you're gonna
need some money for gas...

(CONTINUED)

CONTINUED:

16D

VIOLA

But Mr. Addison...

DAVID

Don't worry, I'll pay myself
back out of petty cash. You
just get on the road and
wait for me to call.

...they have REACHED the door...David OPENS it for Viola,
but there stands...

OMIT 17-30

OMIT 17-30

DIPESTO

31

...poised, ready to knock...

DIPESTO

Oh, Mr. Addison. There's
a man here to see you.
Shall I send him in?

DAVID

(sighs;
and then)

What the hell.

...Dipesto DISAPPEARS to get the man...as DAVID turns
and walks back to his desk, Viola crosses to a chair
and plants himself in it...and then...seeing him there,
David looks at him pointedly, and Viola meets his
gaze...and then...

DAVID

The man is here to see me.
You've got a telephone
beeper and your choice
of freeways.

VIOLA

I don't think I should leave.

DAVID

I don't think you have much
choice.

VIOLA

(getting to
his feet)

Mr. Addison --

(CONTINUED)

CONTINUED:

31

DAVID

Amscray --

VIOLA

Hear me out sir. Suppose you take this case. And suppose that beeper starts beeping. And just suppose it's Miss Hayes. Who's come to her senses...and wants nothing more in life than to feel your heart pounding against hers.

DAVID

You know how to paint a picture, Burt.

VIOLA

(pacing now)

She wants you to drop everything and come to Chicago. But you can't. Because you're up to your eyeballs in the case that's about to walk in that door.

(and then;
turning
to David)

You need someone to back-stop you, sir.

ON VIOLA

31A

...standing there waiting for David's verdict...and then a VOICE...

VOICE (O.C.)

Excuse me...am I interrupting?...

...and VIOLA looks over at...

A MAN

31B.

...BRYANT WILBOURNE...standing in the doorway
...a wealthy air about him...

(CONTINUED)

CONTINUED:

31B

DAVID

No...

(extending
his hand)

David Addison.

BRYANT

Bryant Wilbourne.

...and Bryant looks over at Viola who hangs there, uncertain...
and then...

DAVID

(begrudgingly)

My associate, Herbert Viola.

...and Viola lights up like a Christmas tree and PUMPS
Bryant's hand a little too enthusiastically...

VIOLA

A pleasure...a real pleasure.

DAVID

How can we help you?

BRYANT

I'm visiting from New York.
Saw your ad in the Yellow
Pages...Do you handle missing
persons?

VIOLA

Absolutely. We'll need
a recent photo, the person's
name and any aliases under
which he or she has been
operating, last known
whereabouts...

...and then he falls silent off David's look...

DAVID

(to Bryant)

Who is it you're missing?

(CONTINUED)

CONTINUED:

31B

BRYANT

I'm afraid it's a
bit complicated...a
family matter, actually.
My family consists of
myself and my sister,
Jaqueline...Jackie...
our parents were
killed in an automobile
accident over twenty
years ago...She was still
a young child at the time...
and I raised her...which,
believe me, has been no
small task...

(he looks out
the window
for A MOMENT;
then)

...Jackie has never been
a very happy person...
even as a baby...it was
like she was born in a
funk she never got out
of...My parents' death
only made it worse.

(and then)

Don't misunderstand me...
I love my sister very
much, or I wouldn't be
here...

VIOLA

You want us to find her?

BRYANT

No...not Jackie...

(and then)

My sister is an extremely
fragile person. A few years
ago...she had a breakdown.
After she got out of the
hospital, she moved out
here...she thought the
change of scenery would
be healthy...Anyway, I
paid her rent, she took
art classes...wrote me
letters that sounded...
well...like Jackie...and

(MORE)

(CONTINUED)

CONTINUED:

31B

BRYANT (cont'd)

then, a few months ago, the letters changed. She started to write about the beautiful weather and the garden she was planting and the neighbors she'd met and...a man. After awhile, the letters spoke a lot less of the garden and the neighbors and a lot more of the man...

(and then;
SIGHS)

I flew into town for their wedding, which was supposed to have been yesterday...only the groom didn't show up...He's a pilot, so I clung to the hope that his plane had been delayed. Finally I drove out to his house...

*
*
*
*

(he SIGHS)

...there was nothing...no furniture, no clothes...he disappeared.

(and then)

Needless to say, my sister is a wreck...needless to say, it's worth a great deal to me to find this man.

(handing him
A PICTURE)

His name's Craig Mullins.

DAVID

(regards
the picture;
then)

I can understand your position. But I don't feel right about finding this guy just so you can mop the floor with him.

BRYANT

Oh, no. It's not like that at all. I think I could make it worth his while to reconsider... I'd like you to find him and tell him about the dowry I'm willing to propose.

DAVID

Dowry?

(CONTINUED)

CONTINUED:

31B

VIOLA
(smugly)
Excuse me, Mr. Addison...
may I speak to you in
private for a moment?

...and David looks at him quizzically, then FOLLOWS Viola
into...

THE OUTER OFFICE

31C

...closing the door behind him...and Viola just looks at him
with a big smile...

DAVID
(tiredly)
What is it, Burt?

VIOLA
I've solved it.

DAVID
Huh?

ON VIOLA

31D

...clearly stoked...

VIOLA
I've cracked this case so wide
open you could stampede a herd
of heifers through the opening...
(and then)
I can smell the manure from here.

DAVID
(re: Viola;
skeptically)
I'm getting a whiff of some-
thing myself.

VIOLA
(pacing as he
rattles off
his hypothesis)
It's abundantly clear. There
is no sister...never was...way
I figure it, Mr. Wilbourne...
if that's his real name...
wants us to believe...

(CONTINUED)

CONTINUED:

31D

...and Viola looks up just as David re-enters his office and
SLAMS THE DOOR in his face...

SHOCK CUT TO:

DAVID

31E

...crossing back to his desk...

(CONTINUED)

CONTINUED:

31E

DAVID

Excuse the interruption.

(and then)

So...you want us to find
this guy so you can pay
him to marry your sister?

BRYANT

Mr. Addison, I believe that
this man loves my sister...
he could never have made
her so happy if he didn't.
I want to convince him to
give their relationship a
chance. And if I have no luck
appealing to his conscience, I
don't have any qualms about
appealing to his greed.

ON DAVID

32

...digesting these words...

ON BRYANT

33

...continuing...he SHRUGS...

BRYANT

Am I doing a terrible thing by
trying to buy my sister a chance
at happiness?

(and then)

If you don't want to take
the case, I'll understand.

...and then, they both look up at the...

OMIT 33A

OMIT 33A

DOORKNOB

33B

...which jiggles...clearly someone is trying to enter, and then...

ON DAVID

33C

DAVID

(quietly)

I'll take the case.

SHOCK CUT TO:

*

BLACK

34

...and we HEAR a CHOIR OF VOICES singing...holding a SINGLE SOLITARY NOTE...HIGH and SURE...and as the CHOIR SINGS we SEE...

A SERIES OF SHOTS

35

...DAVID pulling MADDIE towards him...MADDIE pulling DAVID towards her...DIFFERENT SETTINGS...DIFFERENT MOMENTS from their past...culminating in...

MADDIE AND DAVID

36

...suddenly appearing in Maddie's bed...kissing each other and then smiling...the moment after they first made love...and the CHOIR holds the note...and we watch the smiles...and SUDDENLY...

SHOCK CUT TO:

MADDIE

37

...sitting bolt upright in bed...breathing hard...having SUDDENLY AWAKENED from this dream...and the look of panic and confusion on her face tells us she's not sure whether it was a good dream or a bad...

LONG SHOT

37A

...and we realize that we are not in Maddie's bedroom...not in the Maddie's bedroom we've come to know...but rather in the bedroom from her childhood...

ON MADDIE

37B*

...and she catches her breath...and remembers where she is... *
and why she is there...and slowly sinks back down...lowering *

(CONTINUED)

CONTINUED:

37B

her head to her pillow...deciding she's not quite ready to face the world...and we...

SHOCK CUT TO:

A BROWN WING TIP SHOE

37C

...tapping on a linoleum floor...and we HOLD on this for a LONG MOMENT...and then climb up past the shoe to a pant leg...a newspaper being half read...and up to the face of ALEXANDER HAYES...whose eyes shift from the paper to his watch...

ALEXANDER

It's twelve-thirty.

(and then)

I should have been in the office hours ago.

(and then)

I feel like a damn fool.

(and then)

I'm not going to wait anymore.

ANOTHER ANGLE

37D

...to REVEAL that we are in the HAYES kitchen...VIRGINIA standing by the sink...chopping celery...not turning to LOOK AT HIM...

VIRGINIA

Fine...

ALEXANDER

(folding the paper)

Twelve-thirty. What kind of a person sleeps 'til twelve-thirty on a Thursday? The first day...alright...jet lag. The second...sure...different time zone and what not. But for goodness sake...she's been here a week.

(and then;

rechecking

his watch)

Twelve-thirty.

VIRGINIA

She's on vacation.

ALEXANDER

Vacation? She's thirty-six years old...single...and comes to her parents house for a vacation?

*

(CONTINUED)

CONTINUED:

37D

VIRGINIA

Well...I think it's nice.

ALEXANDER

You do?

VIRGINIA

(turning to him;
in no uncertain
terms)

Yes...I do.

ALEXANDER

Alright. It is nice. No argument.
Forget what I said. But don't
you find her behavior a bit odd?

VIRGINIA

Oh Alex...

ALEXANDER

What..."oh Alex". You just said...
she came here on vacation. What
vacation? She doesn't want to
go anywhere. Doesn't want to do
anything...

VIRGINIA

She just wants to be with us.

ALEXANDER

Oh really? That why she sleeps
all day...watches television
all night? She's avoiding us
is what she's doing.

VIRGINIA

Oh she is not.

ALEXANDER

She most certainly is. This
entire week have we had one
real conversation?

VIRGINIA

We've talked.

ALEXANDER

I'm not talking about talk. I'm
talking about a conversation. We
sit at dinner and talk about the
weather. When you ask her about
her life...her business...she's

(MORE)

(CONTINUED)

CONTINUED:

37D

ALEXANDER (Cont'd)

evasive. In the whole time that she's been here has she picked up the phone once to check in?...make sure the place hasn't burned down? I, for one think it's odd.

VIRGINIA

Odd?

ALEXANDER

Odd. And you don't?

ON VIRGINIA

37E

...and she TURNS and looks at him...and it's clear she doesn't... or at the very least isn't willing to admit it...

ON ALEXANDER

37F

...and he can take the hint...and he picks up his newspaper again...

ALEXANDER

Fine.

ANOTHER ANGLE

37G

...and Virginia returns to her chopping...but a moment later Alex lowers the paper once more...

ALEXANDER

I'll tell you another thing that's odd. No one calls her. She's got this whole operation in Los Angeles...been gone a week...hasn't been a single emergency important enough for someone back there to pick up a phone.

VIRGINIA

They don't want to bother her...

ALEXANDER

Bull. I run a business. I know what goes on. I mean hell... we went on that cruise round the Greek islands...damned if we weren't on the boat five days I didn't get paged...Riley's on the ship to shore...crisis in

(MORE)

(CONTINUED)

CONTINUED:

37G

ALEXANDER (Cont'd)

Evanston. You remember?
Right in the middle of that
shuffleboard tournament?

VIRGINIA

(not looking at him;
bored with this)

I remember.

ALEXANDER

(lowering the
paper;
checking his
watch)

Twelve-thirty five. I'm not
waiting.

VOICE (O.C.)

Waiting for what?

...and Alex and Virginia TURN to DISCOVER...

MADDIE

37H

...STANDING in the doorway...wearing a bathrobe...

ANOTHER ANGLE

37J

...ALEX and VIRGINIA instantly cheerful...

VIRGINIA

Morning!

ALEX

Hello, stranger...

ON MADDIE

37K

...standing there...taking their measure...

MADDIE

Am I interrupting anything?

ANOTHER ANGLE

37L

...as the show begins...Alex and Ginny with their acts
down pat...

VIRGINIA

Oh, no!

ALEX

Not at all!

VIRGINIA

Can I get you something to eat?

(CONTINUED)

CONTINUED:

37L

MADDIE
(moving to the
kitchen table)
No...I don't think so...thanks.

ON ALEXANDER

37M

...watching Maddie seat herself...

ALEXANDER
You've hardly eaten anything
since you've been here. Your
friends won't know you when
you get back.

FAVORING MADDIE

37N

...as Virginia moves to her...

VIRGINIA
Well...she can re-introduce
herself.
(a hand on
Maddie's
shoulder)
Are you sure I can't fix you
something?

ALEXANDER
Must be hard on everybody
trying to run the show without
you...

MADDIE
(turning to
her father)
Oh...I'm sure they're doing
fine.
(turning to
her mother)
No...really...I'm okay.

VIRGINIA
How about some eggs, honey?

MADDIE
(shrugs)
Okay...if it's no trouble.

VIRGINIA
Trouble? Don't be silly.

(CONTINUED)

CONTINUED:

37N

ALEXANDER

What would you say to a game
of tennis? You up for a game
of tennis? Just you and the
old man?

MADDIE

(turning to him)
I don't know Daddy...

VIRGINIA

Hou would you like them fixed,
honey?

MADDIE

(turning to her)
I don't know Mom...

ALEXANDER

How 'bout golf? Your mother
got me a new cart last
Christmas.

VIRGINIA

What about scrambled?

MADDIE

(to her Mom)
I guess so.
(to her Dad)
No...I don't think so.

ALEXANDER

A little swim at the club?

VIRGINIA

Or fried? You used to love
fried eggs...

MADDIE

(a sigh)
Whatever's the easiest...

ALEXANDER

We don't even have to swim.
Just...

MADDIE

(a sudden outburst)
Please!
(and then)
Please, please, please...

ON VIRGINIA

37P

...stopping dead in her tracks...she wasn't prepared for this...

ON ALEXANDER

37R

...a glance up to his wife...concern mixed with a dose of "I told you so"...

ON MADDIE

37S

...just looking down at the table...catching her breath...reeling herself back in...

MADDIE

(soft;
measured;
trying to
be nice)

Juice. I think just juice,
Mom. I don't really care
what kind. And Dad...I'd
love to go to the Club with
you. Just...not today. I'm...

...and SHE LOOKS UP...

ON ALEXANDER AND VIRGINIA

37T

...hanging on every word...

ON MADDIE

37U

...a smile...the outburst never happened...

MADDIE

(a smile and
a shake of
the head)

...I don't know what I am.
Tired I guess. Still.

ANOTHER ANGLE

37V

...and no one says a word for a moment...Maddie's eyes
returning to the table-top...Virginia just standing there...
Alexander sitting uneasily in his chair...

VIRGINIA

(finally)

Well you've had a hard year,
honey.

(CONTINUED)

CONTINUED:

37V

MADDIE
(looking up again;
finding a smile)
I guess I have.

...and she LOOKS up at...

ALEXANDER

37W

...who sits there...weighing and measuring all this...

ON MADDIE'S HAND

37X

...as she pushes it across the table to Alex's...laying it
on top of his...

ALEXANDER
What's that? Is that for me?
Don't worry about me. The
club can wait. I can show you
off anytime.

ANOTHER ANGLE

37Y

...as Virginia quickly TURNS...

VIRGINIA
Why don't I get that juice?

MADDIE
Mom? I don't really think
I want anything. I think I
just...want to take a long
bath.
(and then)
Okay?

ON VIRGINIA

37Z

...turning back to her daughter...

VIRGINIA
Okay.

ALEXANDER
Sure.
(and then)
Maybe I'll just drop by the
office.

ANOTHER ANGLE

37ZA

...and Maddie PULLS herself up from her chair...and walks out of the room...her parents watching her go...and AFTER A LONG MOMENT...

VIRGINIA

37ZB

...turns and looks at...

ALEXANDER

37ZC

...who once again folds up the paper...and pulls HIMSELF out of his chair and starts out of the room...

ALEXANDER
(to Virginia;
as he passes)

Odd...

...and we...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

CURTAINS

38

...MOONLIGHT making their way through them...and we HOLD on THEM for a LONG MOMENT...and then SLOWLY begin to PAN...through a DARK ROOM...a small mountain of quilt... and we SLOWLY GLIDE OVER it...its curves vaguely womanlike... finally reaching what must be the head of a bed to DISCOVER MADDIE...lying there...bundled in her covers...HER EYES WIDE OPEN...and after a moment she glances at...

A SMALL ALARM CLOCK

38A

...left over from her high school days...eleven after two...

ON MADDIE

38B

...and she SIGHS a SIGH and throws the quilt off of herself... and as she BEGINS to CLIMB OUT OF BED...we...

CUT TO:

THE STAIRCASE

38C

...DARK as well...as Maddie CREEPS DOWN it...mindful of not making any noise...finally reaching...

THE LANDING

38D

...and then beginning...

TOWARDS THE KITCHEN

38E

...navigating through the darkness...

TIGHT ON MADDIE

38F

...her destination in sight...REACHING for a LIGHT SWITCH when...

VOICE

(out of the
darkness;
a LOUD
WHISPER)

You sneaking out without saying
goodbye?

...and WITHOUT TURNING ON THE LIGHT...Maddie TURNS with a START to DISCOVER...

ALEXANDER

38G

...sitting in his easy chair...bathrobe and slippers...
BARELY VISIBLE in the DARKNESS...sipping some J and B
and something in a rocks glass...

ON MADDIE

38H

...as she stands there...taking this in for a second...
and then...

MADDIE

I was just going to get something
to eat.

(and then)

Can't sleep.

ANOTHER ANGLE

38J

...and we can barely make out Alexander's smile at that...

ALEXANDER

(quietly)

Yes...well...there's a lot of
that going around.

...and he quietly takes another PULL on his drink...and
then...NOTING the SILENCE...

ALEXANDER

You want to fix yourself a
snack...don't let me stop you.

ON MADDIE

38K

...and she SHRUGS...and STEPS IN the ROOM CLOSER to him...

MADDIE

No...

(and then)

I don't know...

(and then)

Are you drinking?

ON ALEXANDER

38L

...and he looks at the drink in his hand for a moment...

ALEXANDER

Well...I'm having a drink...
I'm not drinking...

MADDIE

Okay if I sit with you while
you don't drink?

(CONTINUED)

CONTINUED:

38L

ALEXANDER

Please...

ANOTHER ANGLE

38M

...as Maddie parks herself on a hassock across from her father...and they sit there for a LONG MOMENT in the darkness... and NOTHING IS SAID...

MADDIE

(finally)

Mom okay?

ALEXANDER

Sleeping like a baby.

MADDIE

(smiling;
nodding;
she knew that;
with great
affection)

Mom...

ALEXANDER

Yup. Grace under pressure.
That's her strong suit. Sometimes...
I think that's why I married
her. She's got twice as much
as most people. Got my share I
think.

MADDIE

You under pressure?

ALEXANDER

(quickly)

No. No, no, no.

(and then)

You?

ON MADDIE

38N

...and she sits there for a LONG MOMENT...a smile slowly making its way across her face...her gaze finally sinking to the floor...but offering no answer...

ON ALEXANDER

38P

...looking at her...

(CONTINUED)

CONTINUED:

38P

ALEXANDER

Was a time...you had a problem...
the first person you'd come to...

MADDIE

(cutting him off;
not looking up)
That hasn't changed.

ALEXANDER

I don't know. We've been around
a lot of bends kid.

(and then)

I just want you to know...if
you need anything...

MADDIE

I know, Daddy.

ANOTHER ANGLE

38R

...and he reaches over...and lifts her chin with his fingers...
the two of them now eye to eye...

ALEXANDER

Tell you something about me.
I'm a selfish son of a bitch.
I don't just want to help you...
I need to help you. You got
some pain kicking around in
there and I'd like to make it
go away. Not just for you. For
me. Really. That would make me
feel like a million bucks.

MADDIE

(this is hard)
I know that, Daddy.

ALEXANDER

Hell...when you were five...I
could do it with a kiss...or a
quarter.

(and then)

But I don't suppose that's
going to do the trick anymore.

MADDIE

I don't think so...

(and then)

I don't know...

(MORE)

(CONTINUED)

CONTINUED:

38R

MADDIE (Cont'd)

(and then)

Really. There's no pain. I'm
just confused...

(and then)

...about some things...

(and then)

...that's all.

(and then)

No big deal.

ON ALEXANDER

38S

...weighing that for a moment...

ALEXANDER

Well...

(and suddenly;
he leans
forward anyway;
a kiss on
the cheek)

...there's one for good measure.

(and then;
setting down
his drink;
RISING from
his chair)

Well...I'd better get upstairs...
stay away too long and the
damn cat'll jump on the bed...
snuggle up with Mother and I'll
be out of luck...

...and with that he TURNS...and starts to go...

ON MADDIE

38T

...not wanting it to end like this...

MADDIE

(calling to him;
a LOUD whisper)

Daddy?...

ANOTHER ANGLE

38U

...as Alexander TURNS once more...

ALEXANDER

Hmmmmmm?

(CONTINUED)

CONTINUED:

38U

MADDIE
(this is hard)
I'm sorry.

ALEXANDER
Hey...don't be sorry. Doesn't
matter. Like I told you.
Selfish. Totally selfish.

...and he TURNS again...and in a moment...is gone...

ON MADDIE

38V

...sitting on the hassock...thinking about that...and we...

CUT TO:

*

OMIT 39-41

OMIT 39-41

ON DAVID AND VIOLA

41A

...cutting between PARKED CARS as they CROSS an airport parking lot, headed toward a COMMUTER TERMINAL...

VIOLA

I don't know how you keep up this blistering pace, sir...

VIOLA

41B

...dogging David's heels, he WIPES his brow with a HANDKERCHIEF as he struggles to keep up...

VIOLA

...a dozen airports yesterday...seven more this morning...
(looking down at the notebook he's carrying)
And we're not even halfway through our list.

DAVID

Now you know the secret of my 31 inch waist...Burt, by the time we crack this case, you'll be looking at Conan in the mirror every morning.

...and as they reach the AIRPORT ENTRANCE, a winded VIOLA STOPS to catch his breath...

VIOLA

Sir...I have a favor to ask...

...and VIOLA summons up his courage...

VIOLA

Would it be possible...might you consider...letting me be the point man this time?

DAVID

You mean you want to go in there and ask all the questions?

BURT

If you wouldn't mind spotting me, sir?

(CONTINUED)

CONTINUED:

41B

DAVID

Burt, in every two-man
team, you have a top dog...
and a second banana.

(and then)

Do I look like a fruit?

VIOLA

No, sir...but it's important
for me -- not to mention
the agency -- that I
develop an investigative
style of my own...a modus
operandi....

DAVID

(looking
at his
watch)

Well what we got right now
is case-us interruptus.

VIOLA

(insistent)

Sooner or later, sir, I'm
going to have to get my
hands dirty.

...and then David sighs...

DAVID

Just remember to wash 'em
afterwards.

VIOLA

(stoked)

Aye, aye, sir.

SHOCK CUT TO:

VIOLA

41C

...who stands at a commuter airlines counter opposite
a FEMALE CLERK...who looks up from her computer terminal
and smiles...

CLERK

Good morning, sir. How
may I help you?

...and Viola opens his sportcoat, quickly flashing a badge...

(CONTINUED)

CONTINUED:

41C

VIOLA

Agent Kuriakin...United Network
Command for Law Enforcement...
Do you love your country?

ANGLE TO INCLUDE DAVID

41D

...who just rolls his eyes and steps in front of Viola...

DAVID

Heel, Burt...

...and Viola hangs his head, dejected as David shows a
PHOTOGRAPH to the counter clerk...

DAVID

Seen this guy?

WOMAN

Yes...that's Captain Girardi.

DAVID

Are you sure? We had a
different name.

WOMAN

(studying
the photo)

No, it's definitely Craig
Girardi. He's been flying
with us for years.

(off Viola)

He's not in any trouble, is
he?

DAVID

Everybody should have the
trouble like this guy...
we're from the I.R.S....
got a nice, fat refund
check for him...

WOMAN

Some people get all the luck.
(and then)

He's due in from Chicago
sometime this afternoon.
You can wait if you want.

...and as DAVID turns and heads to the waiting area...

(CONTINUED)

CONTINUED:

41D

DAVID
(nodding
to Burt)
C'mon, ninety-nine.

...and Burt slumps as he follows...and we...

SHOCK CUT TO:

CLOSE ON THE FRONT OF A NEWSPAPER

41E

...that reads "EVENING EDITION"...and as we PULL BACK we reveal...

DAVID AND BURT

41F

...parked in two chairs...Burt buried behind the newspaper... a stack of the day's reading on the floor by his feet... and David is slouched down in his chair...stretched out... as close to supine as he can be...eyes closed...head back... quite possibly asleep...and then, finally...Burt LOWERS THE NEWSPAPER...sitting there with the MOST PENSIVE LOOK on his face...and he turns and looks over at David...wanting to say something...but before he can...

DAVID
(eyes still
closed)
Ixnay, Burt...

BURT
(unsure)
Pardon me, sir?

DAVID
No more gruesome headlines,
household hints, or Ann
Landers advice to a cross-
dressing Shriner...

BURT
(correcting)
Rotarian, sir...
(and then)
Actually...I wasn't going
to read anything...

DAVID
Good...

(CONTINUED)

CONTINUED:

41F

BURT

It's just that...well...
there's this thing I haven't
been able to shake all day...

DAVID

You're on your own in that
department, Burt.

BURT

No...it's this feeling...
(and then)

Well...not exactly a feeling,
but...this realization...this...
sobering insight about...who
we are...what we do...

DAVID

(not in the mood)
Twenty-five words or less,
Burt...

BURT

(on his own
track now)

Sitting here...today...in
this airport...it came to me
that we're...merchants
in misery. We traffic in sad-
ness...it's our stock-in-trade,
our bread-and-butter...No one
comes to us when they're on
top of the world. Why should
they?

(and then)

We make our money off the
aggrieved...the crushed...the
brokenhearted...people sadder
than they've ever been...

DAVID

What's this, open-mike night at
the mortuary?

BURT

Well...the point is, sir...
where do we go when we're sad?

DAVID

Anywhere you're not.

(CONTINUED)

CONTINUED:

41F

BURT

(not really hearing)
Take Hugh Hefner. Guy spends
all day poring over hundreds
of pictures of peaks and
valleys...where does he go to
get a rise? Or Baryshnikov...
it's a Friday night, he gets
off work, where does he go to
kick up his heels?

DAVID

Burt...you wanna fast forward?

BURT

(realizing)
Oh...well...the point I'm trying
to make, sir, is...
(and then;
sincerely)
I'd help you if I could.

DAVID

(finally looks
over at him;
then)
Yeah, well...thanks for the
thought...but truth is, there's
no need.

BURT

(and then;
unconvinced)
No need?

DAVID

No need. Nada. Zip.
(and then;
as he STRETCHES)
I had the day to sit around
'n think, too...and one less
blonde in my life started to
add up to a lot more life in
my--

...BEEP!...and the BEEPER SOUNDS...and it's as if a JOLT has
been sent through David...and DAVID, trying to be nonchalant,
clicks the BEEPER off and sits there a moment acting as if
he doesn't care...and then...

BURT

(simply)
Need change for the phone, sir?

ANOTHER ANGLE

41G

...as David gets up and CROSSES to a pay phone, dropping in a coin and dialing a number...and then...

DAVID

(into phone)

David Addison, you just beeped me...yeah, I'll hold...

(and he stands there, trying not to appear anxious; and then)

Hello?

(and we see him droop visibly)

Yeah...hold on...

(turns to Burt)

For you.

...and Burt reacts...then, very sheepishly, gets up...CROSSES to the phone...and taking it from David...

BURT

(apologetic)

Um...thank you, sir...

...and then, as David walks away...

BURT

(sotto; into phone)

Hi, Agnes...

(and then)

Well of course I miss you, too...I know...yeah...me, too...

...and...

ON DAVID

41H

...as he stands at the WINDOW looking out on the tarmac... but seeing nothing...his mind a million miles away...and then...THE SOUND OF AN AIRPLANE taxiing up causes him to focus on...

AN AIRPLANE

41J

...as it comes to a stop and a STAIRCASE is wheeled out to it...and half a dozen people get off it...followed by the unmistakable figure of CRAIG GIRARDI...

ANOTHER ANGLE

41K

...as David turns and walks quickly past Burt towards the front door...

DAVID

Hang it up 'n head it out...

...and he EXITS out the door...and we go...

OUTSIDE THE AIRPORT

41L

...as David walks up to and gets IN THE CAR...soon followed by Burt, who jumps in behind the wheel...and...

ON THE TWO OF THEM

41M

...as...

BURT

(eagerly)

Sir...the eagle has landed?

DAVID

(not a
happy fella)

Yeah...

BURT

Well, aren't we going to make an offer to feather his nest?

DAVID

Not now...not here...

BURT

When?

DAVID

(tiredly)

The guy's got jet lag written all over him. We'll follow him home, let him kick off his shoes, slide into a martini, then hit him with the \$50,000 question.

...and then he lapses into silence...looking at the door...and Burt turns towards it, too...and then we...

SHOCK CUT TO:

CRAIG GIRARDI

41N

...walking out the front door...the man from the picture...
with a small overnight bag...and he WALKS TO and GETS IN HIS
CAR...starting it up...and as he pulls out and TAKES OFF,
he passes...

BURT'S CAR

41P

...which also starts up and takes off...following...and we...

OMIT 42-42G

OMIT 42-42G

SHOCK CUT TO:

OMIT 42H-42M

OMIT 42H-42M

GIRARDI'S CAR

42N

...pulling up to and STOPPING in front of a modest but attractive HOUSE...with a nicely manicured lawn...and...

VIOLA'S CAR

42P

...pulls up to a curb ACROSS THE STREET...and then...

ANOTHER ANGLE

42R

...as Craig gets out of his car with his overnight bag and WALKS up to the front door of the house, ENTERING...and...

DAVID AND VIOLA

42S

...sit there...watching...making no move to get out as they size the place up...

DAVID

Look at the guy...not a care
in the world...blows into
town...pulls out his little
black book...Sky King.

*

SHOCK CUT TO:

A HAND

42T

...knocking on the front door...and A WIDER ANGLE REVEALS...

DAVID AND VIOLA

42U

...standing on the porch...it's fifteen minutes later...
and suddenly the DOOR OPENS and there stands...

A WOMAN

42V

...who has "housewife" written all over her...and behind
her TWO YOUNG BOYS can clearly be seen roughhousing...

WOMAN

Yes?

...and...

ANOTHER ANGLE

42W

...to include David and Viola who, clearly caught off
guard, hesitate as...

(CONTINUED)

CONTINUED:

42W

WOMAN

(turning
to kids)
Roger! Charles! Do that
in the backyard!
(and then;
to David
and Viola)
Can I help you?

DAVID

(and then)
Are you the lady of the house?

WOMAN

Yes, I'am...

DAVID

Harem-Scarem Carpet Cleaning,
we're here for the free
estimate you ordered.

WOMAN

(hesitates)
I'm sorry...I never ordered
an estimate...

DAVID

You are Mrs. Abercrombie...

WOMAN

No...no, I'm Mrs. Girardi.

DAVID

I see. Well...sorry to have
bothered you, Mrs. Girardi...

...and as she CLOSES THE DOOR...and they start down the walk...

VIOLA

Mr. Addison...what are we
going to tell Bryant Wilbourne..?

DAVID

(shrugs)
The guy obviously makes a
great husband.

...and we...

OMIT 43-51

OMIT 43-51

CUT TO BLACK

END OF ACT THREE

ACT THREE

FADE IN:

CLOSE ON BRYANT WILBOURNE

51A

...sitting in a chair...staring off...a little amazed...
and then...

BRYANT

Married...?

...and...

ANOTHER ANGLE

51B

...to INCLUDE DAVID AND VIOLA...they're in the LIVING ROOM
of the Wilbourne house as...

DAVID

Right down to the two-
point-two kids...

BRYANT

(and then;
still amazed)

Married...

(and then)

I can understand second
thoughts...I can understand
backing out at the last
minute, but...

(with an edge)

He actually let Jackie book
the chapel...the reception...
invite the guests...and he
had no intention of ever
going through with it...

DAVID

Or a little league game got
in the way.

BRYANT

(looks up;
not amused)

Meaning?

DAVID

Meaning that maybe Craig
Mullins-slash-Girardi did
intend to go through with
it. He just couldn't get
away that day.

(CONTINUED)

CONTINUED:

51B

BRYANT

(and then)

He planned on being a bigamist?

DAVID

Nice work if you can get it...

BRYANT

(sharply)

Mr. Addison...

DAVID

My point is, it looks like
a short walk down the aisle
added up to a long ride,
Mr. Wilbourne.

(and then)

Better you and your sister
found out now.

...and Bryant thinks about this for a moment...and then...
looking down...

BRYANT

(almost to
himself)

Why? Why would someone
go to those lengths...

DAVID

(shrugs)

You gotta admit, it's got a
certain superficial appeal.
First wife gets a headache,
you got numbers two and three
across town. All three get
a headache the same night,
you hit the bars for number
four. Engagement ring's one
hell of an aphrodisiac...

BRYANT

(bitterly)

Especially to Jackie...

(and then)

...that bastard...

(anger rising)

She's so fragile, so vulnerable
...he knew that, he had to know
that...and he took advantage of it...

(and then)

What mystifies me is that she
let him...

(CONTINUED)

CONTINUED:

51B

DAVID
(matter-of-factly)
People believe what they want
to believe...

BRYANT
(shakes head)
No...that's not like her...
if anything, she's the last
person to believe a man...
especially in matters of the
heart...

(and then)
And the one time she should
have suspected...

DAVID
What's to suspect? Guy's a
pilot, he's supposed to be
gone for a few days, a week
at a stretch...all he's
gotta do is sneak Jackie a
jingle every so often and tell
her how much he misses her...

BRYANT
(nods;
angry)
Yeah...absence makes the heart
grow fonder, doesn't it?

JACKIE'S VOICE (O.C.)
That's what they say...

...and they turn to SEE...

ANOTHER ANGLE

51C

...to include JACKIE...dressed in a nightgown and robe...
standing in the doorway...looking waif-like and very
fragile indeed...and then...

BRYANT
(caught;
awkwardly)
Jackie...I thought you were...

JACKIE
(with an edge)
Sedated?

BRYANT
...asleep.

(CONTINUED)

CONTINUED:

51C

...and she manages a smile...and WALKS into the room, to Bryant's visible discomfort...and then...

JACKIE
(looking at
David and Burt)
Who are these people...?

BRYANT
(and then)
Business associates...

JACKIE
(turns to him)
I've heard most everything,
Bryant...it'd be nice if at
least you could tell me the
truth...
(and then;
back to them)
Two detectives...I must be
an important case...

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

BRYANT
(unhappily)
This is...David Addison...
and...
(he trails off;
not knowing
Viola's name)

VIOLA
(OFFERS HAND)
Herbert Viola. Charmed...

...but she makes no move to take it...

JACKIE
(forging ahead;
to David and Burt)
I'm not angry that he hired
you...I'm not even surprised...
he's always been the over-
protective sort...
(and then)
...I'm just afraid to know
why he hired you.

...and David and Viola just look at her...and she TURNS to Bryant...

(CONTINUED)

CONTINUED:

51C

JACKIE

(with an edge)

Why did you hire them, Bryant?

(NO ANSWER;

and then)

So that you could harm Craig?

Exact some revenge? My big

brother to the rescue? Will

that solve anything, make me

feel any better...make you

feel any better?

(and then)

Why?

(and then;

trying to

contain)

I'm actually glad I heard all

this...I'm glad to know that

Craig's alive...that something

horrible didn't happen to him...

(almost to

herself)

When a pilot doesn't show up,

your first thought is...

(and then;

to Bryant)

I don't care that he's married,

Bryant...that he never told

me...it doesn't matter. I

know what he did tell me. Iknow he wanted to marry me...I know he wanted to have afamily with me...I know he

wanted to keep all those plans...

(and then)

He just didn't know how...

...and...

BRYANT

51D

...just looks at her...not knowing what to say...at a loss...
and then...

ANOTHER ANGLE

51E

...to include David as...

DAVID

(offering;

gently)

Miss Wilbourne...your brother

(MORE)

(CONTINUED)

CONTINUED:

51E

DAVID (cont'd)
 wanted an explanation...
 that's all...

...Jackie looks at David as he says this...then TURNS back to Bryant...and then...

JACKIE
 (a plea)
 And now you have it...
 don't you?

...and Bryant looks away, uncomfortable...as she looks at him... searching his face, unsure...then TURNS and abruptly LEAVES THE ROOM...and...

BRYANT

51F

...is silent for a moment...his eyes glazing over...and then... finally...

BRYANT
 (coldly)
 I'll send you my check in
 the morning...

...and...

DAVID

51G

...just looks at him...understanding...and we...

SHOCK CUT TO:

THE FRONT DOOR

51H

...of the Wilbourne house as DAVID AND VIOLA STEP OUT and close it behind them...and David stands there a moment...then...

DAVID
 Burt...go home and take Agnes
 out to a nice dinner...

BURT
 (unsure)
 Sir?

DAVID
 Just do it.
 (and then;
 flatly)
 You're a lucky guy...

(CONTINUED)

CONTINUED:

51H*

BURT
 (not really
 understanding)
 Yes, sir...thank you...
 (and then)
 Would you care to join us?

*
*
*
*
*

DAVID
 (shakes head)
 Naw...I'm gonna call it a
 night...

*
*
*
*

...and then he walks OUT OF FRAME as Burt just watches...a
 little bewildered...and then we...

*
*

SHOCK CUT TO: *

A PAIR OF FEET

51J*

...walking down a sidewalk at night...and we TILT UP to REVEAL...*

OMIT 52-55A*

OMIT 52-55A*

DAVID

55B

...WALKING down a sidewalk...along Santa Monica Blvd.
 perhaps...collar up, his hands jammed in his pockets,
 David's mood is pensive as he threads his way through the
 HOLLYWOOD NIGHTLIFE which streams past him...and then, he
 LOOKS UP at the SOUND OF A RINGING TELEPHONE which comes
 from a nearby...

PHONE BOOTH

55C

...empty...as the telephone CONTINUES RINGING insistently...

ON DAVID

55D

...who just stands there, looking at the phone...and then,
 giving in to his curiosity, he CROSSES to the booth and
 LIFTS THE RECEIVER to his ear...

DAVID
 Hello.

(CONTINUED)

CONTINUED:

55D

OPERATOR'S VOICE (O.C.)

I have a collect call for
David Addison from a Madolyn
Hayes. Will you accept?

CLOSE ON DAVID

55DA

...who just hangs there...surprised, confused, excited...
and then he stammers...

DAVID

Yes...yes...I will...

OPERATOR (O.C.)

Please deposit one dollar and
75 cents for the first three
minutes.

...and David DIGS through his pockets and comes up with
a WAD OF BILLS...

DAVID

(excited)

I don't have any change...
Can I charge it to my
home number?

OPERATOR (O.C.)

Is there someone there to
verify the charge?

DAVID

How can I be there to verify
the charges if I'm here
talking to you?

OPERATOR (O.C.)

I'm sorry, sir. I am unable
to charge the call to that
number. Please deposit
one dollar and 75 cents.

DAVID

Okay, okay...I'll get some
change...

(emphatically)

Just don't hang up.

...and David DROPS the phone and RUNS BACK DOWN the street
a ways to a nearby...

NEWSTAND

55E

...where an OLD MAN, chomping on a cigar, sits behind the counter...on a RADIO inside the newstand we hear the saccharine melody of Chris Montez' "CALL ME" PLAYING IN THE b.g....

DAVID

55EA

...PEELS off a bill and SLAPS it down in front of the old man...

DAVID

Gimme all the quarters you got.

...and then...

THE MAN

55EB

...considers David a moment and begins COUNTING out the change...one coin at a time...

DAVID

55EC

...LOOKS BACK toward the phone booth impatiently then SCOOPS up the coins...

DAVID

Keep the change.

...as he RACES back down the street to the PAY PHONE... and LUNGES for the receiver...and then...

DAVID

I got it...I got the change... hello...you still there?

...and then...

OPERATOR (O.C.)

Please deposit one dollar and 75 cents for three minutes.

...and David reaches up to put in the quarters...and then...

DAVID

Where do I deposit the money?

INSERT ON

55F

...the phone...but there are NO SLOTS in which to deposit the money...

(CONTINUED)

CONTINUED:

55F

DAVID
 (panicking)
 Where the hell are the
 slots?

OPERATOR (O.C.)
 Please deposit--

...and David starts SLAMMING the receiver against the phone
 angrily...

DAVID
 I got your damn money, but
 there's no place to put it.
 (and then;
 into the receiver)
 Look, tell her to stay
 right there, I'll call her
 back.

...and David HURRIES OUT of the phone booth and RUNS down
 the sidewalk...in counterpoint to David's frustration
 and anger, "CALL ME" plays in the background once
 again...as David continues on, heading for...

ANOTHER PHONE BOOTH

55G

...and the MUSIC CONTINUES as he GRABS THE RECEIVER, lifting
 it to his ear, but he stops and stares at...

THE MOUTHPIECE

55H

...seen in EXTREME CLOSEUP...and there are NO HOLES to
 speak into...rather, it's SOLID PLASTIC...

CLOSE ON DAVID

55J

...ashen-faced...as he looks at the receiver for a long
 moment...and then he LETS IT FALL FROM his hand, as he turns,
 utterly dumbfounded, and CONTINUES down the street...

ANOTHER ANGLE

55K

...as David trots along the sidewalk, scanning the area
 for another phone...and then, his PACE QUICKENS...
 He's RUNNING now...and we see that he's intent
 on another...

PHONE BOOTH

55L

...across the street...

DAVID

55M

...RUNS across the lanes of TRAFFIC which SCREECH TO A HALT or SWERVE to avoid him...and just as David approaches the booth...

A SMALL MAN

55N

...in a dark overcoat DARTS into the booth in front of him... seemingly out of nowhere...CLOSING THE DOOR in David's face...

DAVID

55P

...unable to contain himself, throws up his hands in frustration, then begins PACING frantically...watching the

MAN

55R

...who keeps his back to David as he CHATS away on the phone... his words indistinct...

DAVID

55S

...LOOKING AT HIS WATCH...and then he BANGS on the door again...

DAVID

Come on, pal...you're holding up the war.

...and then...

THE MAN

55T

...turns and OPENS the door...

MAN

Hold your water, friend... I'm on the phone.

ON DAVID

55U

...exasperated...

DAVID

It's an emergen--

...but the man SLAMS the door in his face and goes back to his conversation...and David, really in a lather now, PULLS HIS BANKROLL out of his pocket and BRANDISHES it at the man...

DAVID

You want money...take it...
(and then;
slipping off
his watch)
(MORE)

(CONTINUED)

CONTINUED:

* 55U

DAVID (cont'd)
 Or my watch...how 'bout my
 watch...so you can see how
 much of my time you're wasting...
 (and then)
 It's shock resistant.

...as David heaves it at the glass...but the man continues...
 oblivious to David...and then David POUNDS on the door...

DAVID
 One call...that's all I ask...
 one call...
 (his pounding
 building to
 a steady,
 rhythmic beat)
 One call...

ON THE MAN

* 55V

...who HANGS UP the phone, OPENS THE DOOR and PUMPS THREE
 QUICK GUNSHOTS into David Addison's chest...

ON DAVID

* 55W

...who hangs there for a long moment as the man EXITS past
 him...and then David SLUMPS to the ground... *

CLOSE ON DAVID

* 55X

...lying on the pavement...a trickle of blood forming in the
 corner of his mouth...and in the background, the telephone
 STARTS RINGING and David can only look up at...

THE PHONE

* 55Y

...as it RINGS insistently...

ON DAVID

* 55Z

...ROLLING OVER onto his stomach...

DAVID
 Maddie...

...calling out as the RINGING CONTINUES... *

DAVID
 ...I'm right here...

...futilely reaching for the phone...but he's too weak...

DAVID
 Maddie...

SHOCK CUT TO:

OMIT 56-59

OMIT 56-59

DAVID

60

...on his stomach in his bed...and in the cold grey light of dawn we see that he is reaching for the PHONE IN HIS BEDROOM which is actually RINGING...

DAVID

Maddie...

...and finally in the twilight of half-sleep, he GRABS the receiver...and then...

DAVID

(mumbling)

Don't worry...only a flesh wound...How you been?

(and then;
gradually
orienting
himself to
reality)

Who?...Yes, this is David Addison...

(propping
himself
up on

one elbow;
clearing
his throat)

Yeah, David Addison with the Blue Moon Detective Agency.

(reaching over,
he looks at
the clock which
reads 4:30 A.M.
and winces at
the early hour)

Who's this?

(and then)

Jacqueline...right.

(and then;
sitting
bolt upright;
dead serious)

What?

SHOCK CUT TO:

INT. AIRPORT - DAWN

60A

...as DAVID and BURT STRIDE BRISKLY through the FRONT DOORS into the TERMINAL...VIOLA'S thrown a JACKET over his PAJAMA TOP...his hair is DISHEVELED...he's SLEEPY...and scrambling to keep up with DAVID...

DAVID

Appreciate the limo ride, Burt. There's something about a phone call from a hysterical woman that makes you not want to wait around for a cab.

VIOLA

I bet the shop's almost through fixing your BMW by now...

DAVID

Any day...
(and then)
And then you won't have to leave Agnes all alone in your nookatorium anymore...
(looking around;
and then)
Jackie said she'd meet us here...

ANGLE

60B

...as DAVID, followed by BURT, approaches A CLEANING MAN... who's stopped MOPPING THE FLOOR and is standing by a window looking out at something...

ANOTHER ANGLE

60C

...as DAVID comes up beside the CLEANING MAN...who's looking out the window at...

THEIR P.O.V. - COMMOTION

60D

...out on the TARMAC...a POLICE LINE...and a couple POLICE UNITS...uniforms and plainclothes swarming around a parked PLANE...

RESUME - DAVID, VIOLA, and the CLEANING MAN

60E

...reacting to what they see...

DAVID

(to the cleaning man)
(MORE)

(CONTINUED)

CONTINUED:

60E

DAVID (cont'd)
I thought the policeman's ball
was last month.

CLEANING MAN
(shaking
his head)
Weird...somebody killed one
of the pilots...whacked him
over the head with a wrench...

...and DAVID and BURT exchange a look...as...

CLEANING MAN (cont'd)
Caught the murderer, too...

DAVID
Who was it?...

...and then...

JACKIE'S VOICE (O.C.)
My brother, Mr. Addison...

...and THEY TURN to see...

JACKIE WILBOURNE

60F

...who stands there behind them...distraught...

JACKIE (cont'd)
...and your client.

ON DAVID

60G

...taken aback a little as...

JACKIE

60H

...comes closer to him...and she's on the verge of falling
to pieces...

JACKIE
You should never have found
Craig...

(and then)

...then, this would never
have happened...

(and then)

How can you be so reckless
with other people's lives?

(MORE)

(CONTINUED)

CONTINUED:

60H

JACKIE (cont'd)

What was this to you -- an
afternoon's work? A nice fee?
Do you know what it is to
me?...Two men I love...one
dead...the other ruined?...

...and she SLUMPS into a chair...in tears...

FAVORING DAVID

60J

...as he turns out the window to see...

BRYANT WILBOURNE

60K

...cuffed...being led to a POLICE CRUISER...and put inside
it...

RESUME

60L

...as DAVID stands there...and OFF DAVID...not feeling very
good about things...

OMIT 61-65

OMIT 61-65

CUT TO BLACK

END OF ACT THREE

ACT FOUR

OMIT 66-68

OMIT 66-68

FADE IN:

ON MRS. GIRARDI

68A

...standing out in front of the air terminal...she is crying...

ANGLE TO INCLUDE DAVID AND VIOLA

68B

...trying to comfort her...

MRS. GIRARDI

You were hired to follow my husband?

DAVID

That's right.

MRS. GIRARDI

You did your job too well.

DAVID

We're very sorry for your loss, Mrs. Girardi.

MRS. GIRARDI

Craig never had an enemy in his life...he was the best person I've ever known...

(and then)

Why would this man want to kill him?

DAVID

I'm asking myself the same question.

MRS. GIRARDI

My husband never thought of himself...he always put me and the boys above everything... he acted as if they were his own...instead of what he happened to get in the package deal...he just worshipped them...

(and then)

...I guess because he couldn't have kids...

(MORE)

(CONTINUED)

CONTINUED:

68

MRS. GIRARDI
Craig never had an enemy in
his life...he was the best
person I've ever known...

DAVID
Mrs. Girardi, why don't you
let us drive you home?

(CONTINUED)

CONTINUED:

68B

MRS. GIRARDI
(and then;
embarrassed)
I'm sorry. I know I'm babbling...

DAVID
(thinking about
what she's said)
He couldn't have children?

MRS. GIRARDI
(a bit lost)
What?...
(trying to
track the
conversation)
Oh, the kids...
(and then;
slightly
embarrassed)
Craig flew in combat...in
Vietnam...he was shot down and...
(trailing off)

...Viola sneaks the slightest of LOOKS to David...

MRS. GIRARDI
But it wasn't important to
me...that's not why I married
him...

...and she looks up as her husband's BODY IS WHEELED past...
and then...

VIOLA
Mrs. Girardi, why don't you
let us drive you home?

...and Mrs. Girardi watches as the body is loaded into the
coroner's van...and then...

MRS. GIRARDI
No...I have a lot of things
to take care of.

...and she TURNS and CROSSES to the van and we HOLD ON...

DAVID AND VIOLA

68C

...watching her go...as they turn and walk back to the
terminal door...

(CONTINUED)

CONTINUED:

68C

VICLA

That poor woman...I can't help
feeling I'm somehow to blame...
I let you down, Mr. Addison.

DAVID

Keep it up, Burt, and you'll
have a big future as a doormat.

...and as they ENTER the TERMINAL...

INT. TERMINAL

68D

VIOLA

It's no secret, sir...lately
you've been...preoccupied...
and I promised to be there
for you. But when you needed
a partner...a backstop...what
was I doing?...bobbling the
ball, sir.

(shaking his head)

Bryant Wilbourne...he played
me like a baby grand.

DAVID

Yeah, somebody tickled our
keys, alright...but maybe we
better take another look at
the program and see who the
virtuoso really is.

...and VIOLA shoots a CURIOUS LOOK at DAVID as they approach...

JACKIE WILBOURNE.

68E

...who is talking to a police officer who's taking down her
statement...

JACKIE

(to the cop)

...I just couldn't stop him...
it was like he was possessed...
he ran out of the house...then I
heard his car screech out of the
driveway and...

(trailing off as
she looks out the
window at the crime
scene as the last
of the police
personnel withdraw;
quietly)

...well, you know the rest.

(CONTINUED)

CONTINUED:

68E

DAVID

Miss Wilbourne...

...she turns to David as, in the background, the policeman exits...

DAVID

Sorry to bother you...last night you mentioned that you and Craig were planning a family.

JACKIE

Yes.

DAVID

And he went along with the idea?

JACKIE

He was the one who was so insistent. Craig loved kids...had his heart set on a brood... of course, I didn't know he had two of his own.

DAVID

He didn't.

VIOLA

(off Jackie's startled look)

Those are his wife's kids from another marriage.

JACKIE

What difference does that make now?

DAVID

Why would your intended spin a yarn about a house full of bambinos...when it wasn't exactly a threat he was prepared to carry out?

VIOLA

(off her confused look)

Never said anything about an injury?

(CONTINUED)

CONTINUED:

68E

...Jackie looks to David blankly, and then...

DAVID

Where there's a will there's
a way...but not in Craig's
case...

JACKIE

(a bit flustered)

So...he was lying about the
kids...like he lied about
everything else.

DAVID

I don't think he lied to
you. As a matter of fact,
I don't think he ever
spoke to you.

JACKIE

Haven't I been through
enough today without
listening to this?

DAVID

Never left you at the
altar...Never asked you
to marry him...Never said
...I love you...

(and then)

A pilot made the perfect
Mr. Right...always outa
town...Didn't have to
introduce him to friends.
You boo-hoed up a storm
in church so big bro'd
be hopping mad.

VIOLA

(catching on)

Mad enough so the police'd think
they had a man with a motive.

DAVID

How'd you lure Bryant out
to the scene of the crime?
...Doesn't really matter,
as long as he arrived in
time to get fitted for the
handcuffs.

(CONTINUED)

CONTINUED:

68E

JACKIE

I think both of you need professional help...What possible reason would I have for such an out-landish scheme?

VIOLA

(to David)

Sir...may I field this one?

...David nods...

VIOLA

With big brother in the big house, that leaves only one person to control a presumably very big trust fund...

(to David)

How was that, sir?

DAVID

Bull's-eye.

VIOLA

(savoring the moment)

Bull's-eye!

...and they look up to see...

JACKIE

68F

...racing toward the door...but as she gets to the janitor's BUCKET, she KNOCKS IT OVER, spilling soapy water all over the floor, and BOLTS OUT THE DOOR as...

DAVID

Follow that trust-buster!

VIOLA

Hot-diggity! Our first chase together!

...but as they run after her, they hit the water slick and SLIP, SLIDE, AND RUN IN PLACE, fighting for their balance as...

(CONTINUED)

CONTINUED:

68F

VIOLA
Whooooooooaaaaa...!

DAVID
Whooooooooaaaaa...!

...and finally they HOLD ONTO EACH OTHER to keep from falling...and they get their balance, still EMBRACING... and then they look at each other, thinking the same thing at the same time...

VIOLA
(apologetic)
This was probably more fun
with Miss Hayes...

...then, releasing each other, they run unsteadily to the door as...

OMIT 69-70

OMIT 69-70

JACKIE

70A

...runs down the TARMAC...and in the BACKGROUND we see David and Viola exiting out of the building, running furiously after her...and...

ANOTHER ANGLE

70B

...as she turns down and runs along a ROW OF PLANES that sit facing her at a 90° angle...and one of them, a TWIN-ENGINE CESSNA, sits there RUNNING as she passes by it... and behind her, David and Burt turn down the same row... and as they do, the PLANE PULLS OUT in front of them, TURNING TOWARDS JACKIE and catching...

DAVID AND VIOLA

70C

...in the PROP BACKWASH...and it's like a TORNADO as they're literally STOPPED in their tracks leaning into the gale... and as...

THE AIRPLANE

70D

...takes off, it's engines revving even higher...

DAVID AND VIOLA

70E

...are knocked ass-over-teakettle from the force...and they ROLL TO A STOP to see...

JACKIE

70F

...now too far away to catch, running towards A HANGAR out in front of which sits a CAR and a RUNNING PLANE... and...

BACK TO SCENE

70G

...as they get up from the ground...

VIOLA

Mr. Addison! She's getting away!

DAVID

Relax, Burt, this is the part where the villain always seems like they're getting away.

VIOLA

What do we do now?

(CONTINUED)

CONTINUED:

70G

DAVID
 (looks around;
 nothing else
 to do)

Exit frame left!

...and as they EXIT FRAME LEFT we...

SHOCK CUT TO:

THE HANGAR

70H

...where a SKYWRITER...the old biplane type..."Write Way Skywriting" written on the side...sits in front with its ENGINE RUNNING as a PILOT works on the engine under the propped up engine cowling...his car, a MUSTANG CONVERTIBLE, sitting behind him...and as he works, Jackie RUNS UP to the car, looks in, and seeing the KEYS are in it, she JUMPS IN, starts it, and TAKES OFF...and the pilot happens to turn and notice as she does...

PILOT

Hey! Hey, that's my car!

...and he GIVES CHASE as...

DAVID AND VIOLA

70HA

...dash up to the running airplane...

VIOLA

Sir...what exactly are we
 doing here...with this?

DAVID

Commandeering the nearest
 available vehicle!

VIOLA

(incredulous)
 But, sir...an airplane?

DAVID

Gettin' the hang of it,
 Burt...you're even beginning
 to sound like the blonde!

*

(and then)

Hop in the rumbleseat, I'll
 get the wheel blocks!

(CONTINUED)

CONTINUED:

70HA

...and as Burt climbs tentatively onto the wing and into the BACK PASSENGER SEAT, David SHUTS THE ENGINE COWLING... and Burt finds and quickly puts on A LEATHER FLYING CAP for protection as David removes the blocks under the wheels...but as he does, the PLANE BEGINS TO PIVOT ON ONE WHEEL, turning a fast, tight circle as David, trying to get on the plane, HANGS ONTO A WING STRUT, getting dragged around and around as...

DAVID

Burt! Put 'er in park!

VIOLA

I can't find it!

DAVID

Then throw me a barf bag!

...and...

OMIT 70J

OMIT 70J

BURT

70K

...fumbles frantically with buttons and knobs trying to get some results and...

OMIT 70L

OMIT 70L

THE AIRPLANE

70M

...suddenly STRAIGHTENS OUT and heads away as David CLIMBS UP on the wing and gets into the FRONT PASSENGER SEAT as...

DAVID

Okay, Burt, fly! Fly like you've never flown before!

VIOLA

(white with fear)

That shouldn't be hard, I've never flown before...

...and...

SHOCK CUT TO:

OMIT 70N

OMIT 70N

THE PILOT

70NA

...as he stops running, having given up the chase...
but...

JACKIE

70NB

...sees that an oncoming airplane is blocking her path...
and YANKING HARD on the wheel, she causes...

THE CAR

70NC

...to pull a SCREECHING U-TURN and she heads back TOWARDS...

THE PILOT

70ND

...who reacts...and turns to run the other way...only
to see...

HIS AIRPLANE

70NE

...coming towards him...

PILOT
(incredulous)
Hey...hey, that's my airplane...!

...and...

ANOTHER ANGLE

70NF

...as the plane and car converge on...

THE PILOT

70NG

...who stands there in the middle looking between the two...

PILOT
My car...my plane...my butt!

...and, frozen, he COVERS UP as...

ANOTHER ANGLE

70NH

...the car turns a HARD RIGHT, heading down a ROW OF PLANES
and the airplane turns a HARD LEFT, heading down the
parallel row...and...

IN THE AIRPLANE

70P

...as it tears down the tarmac...

VIOLA
 (eyes wide;
 words tumbling
 out)

Mr. Addison, don't think I
 don't appreciate this
 opportunity, I really do,
 but perhaps a less exciting
 action piece would be more
 appropriate to involve me
 in on my first chase...!

DAVID
 Nonsense, Burt, time to earn
 your wings or go down in
 flames...

VIOLA
 (gulping)
 That's kinda how I saw it
 too...

...and...

THE CAR

70R

...turns down between two open-air, covered plane garages,
 heading towards A HANGAR that has its doors open on both
 ends and...

OMIT 70S

OMIT 70S

THE AIRPLANE

70SA

...turns down this as well, WEAVING after the car...

ON DAVID AND VIOLA

70SB

...as they approach the hangar...

DAVID
 (eyes on
 the hangar)
 Keep it steady, Teddy...!

...but Burt's EYES ARE CLOSED as we...

SHOCK CUT TO:

INSIDE THE HANGAR

70T

...as the CAR DRIVES THROUGH...sending people diving in every direction to get out of the way...and then, after it leaves and people start picking themselves up...the AIRPLANE DRIVES THROUGH as well, sending people diving every which way again...and it PASSES BACK OUT ONTO...

THE TARMAC

70U

...as...IN THE PLANE...

DAVID

(still facing
front)

What'd I tell ya? You're
a natural...bet you could
do this with your eyes
closed...

...and Burt's eyes are STILL CLOSED...and...

OMIT 70V-70Y

OMIT 70V-70Y

THE CAR

70Z

...gets to an EXIT and drives off the airport property
and ONTO THE STREET...and...

THE AIRPLANE

70ZA

...FOLLOWS OUT onto the street as well...then...

VIOLA

(still frozen)

Sir...sir, we're on the
street...in an airplane!

DAVID

You're right...don't forget
to use hand signals!

VIOLA

But it's illegal! It's
dangerous!

DAVID

It's the fourth act! We
can do anything we want!

...and...

ANOTHER ANGLE

70ZB

...as the airplane gives chase down the street...a wide, two-lane-in-each direction street in an INDUSTRIAL PARK AREA of town...lots of warehouses and industrial buildings...and the airplane negotiates shakily among the HONKING CARS AND TRUCKS as it catches up to the Mustang...and...

THE AIRPLANE

71*

...pulls up parallel to the car as they DRIVE ALONG SIDE-BY-SIDE...and...

ON DAVID AND VIOLA

72*

...as Viola looks nervously between the car and the wing... visibly shaky...not sure what to do...

VIOLA

Mr. Addison...!

DAVID

Hold that thought, Burt,
just gonna stretch my legs
for a minute...

...and David CLIMBS OUT of his seat and steps out ONTO THE WING...carefully walking...and...

ANOTHER ANGLE

73*

...as David GETS TO THE END of the wing, holding onto a strut, a foot dangling over the side, in an attempt to jump into the car...but Jackie starts FLAILING AT HIM with her purse...and as this continues, they APPROACH...

A CONSTRUCTION ZONE

74*

...men...heavy equipment...traffic cones...in the middle of and dividing the road...and coming towards them is a FRONT-END LOADER with a piece of pipe chained to the bucket...and...

VIOLA

75*

...reacts as he sees...

VIOLA'S P.O.V.

76*

...the quickly approaching OUTSTRETCHED PIPE...and...

THE CAR 77*
...drives under it as...

VIOLA'S HEAD 78*
...whips around to see...

DAVID 79*
...draped over the pipe on the loader and...

ON VIOLA 80*
...reacting...
VIOLA
Oooooops...!
...and he yanks hard on the stick causing...

THE PLANE 81*
...to pull an immediate U-TURN with an EXAGGERATED
SCREECH...and he turns and heads back to get David...

ANOTHER ANGLE 82*
...as Burt comes up to and jockies the plane under
the pipe...the tractor LIFTING the pipe up so that
Viola can get under it...and...

DAVID 83*
...falls into the seat...then...
DAVID
(woozy;
to tractor
operator)
'Preciate the lift...

...and...

THE AIRPLANE 84*
...takes off down the street...and we...

SHOCK CUT TO:

JACKIE'S CAR

85*

...coming up on and SCREECHING TO A HALT behind cars that have come to a dead stop...some kind of traffic congestion... and ahead of her she sees...

A UTILITY TRUCK TOWING TELEPHONE POLES

86*

...as the truck is backing into a driveway...the telephone poles form a barrier across the entire street as a FLAGMAN holds up the traffic...and...

JACKIE

87*

...looks back and sees...

THE AIRPLANE

88*

...coming down the street towards her...and...

JACKIE

89*

...reacts, yanking on the wheel and GUNNING the accelerator as...

THE CAR

90*

...swerves out of the traffic line, going up alongside it, heading STRAIGHT TOWARDS THE TRUCK and causing the FLAGMAN to JUMP OUT OF THE WAY as the car DRIVES UNDERNEATH THE POLES...and...

IN THE AIRPLANE

91*

...David and Viola see disaster as...

VIOLA
(wide-eyed;
babbling)
...and bless my mom,
dad, sis, all my
cousins, aunts, uncles,
forgive me for my
impure thoughts, and
I swear Agnes talked
me into tying her up...

DAVID
(wide-eyed;
losing it)
Burt, pull back on
the stick, Burt...
Burt...back-on-the-
stick...gonna fly
now...gonna fly...
Burt, pull back on
the stick NOW!!!

...and...

ANOTHER ANGLE

92*

...as the AIRPLANE HOPS OVER THE TRAFFIC SNARL...and the UTILITY TRUCK...and actually becomes AIRBORNE for a distance, and...

JACKIE

93*

...reacts, startled, as...

THE AIRPLANE

94*

...LANDS WITH A BOUNCE IN FRONT OF her car...and...

DAVID

95*

...recovering...looks at the camera...

DAVID

("nonchalant")

Eyyy...knew that was gonna happen...

...and then...

VIOLA

Sir! What do we do now?

...and David looks back to see...

DAVID'S P.O.V.

96*

...of the Mustang caught behind the swerving airplanes... and...

BACK TO SCENE

97*

...as...

DAVID

We're flyin' a skywriter, aren't we?

VIOLA

Yessir! I know, sir!

DAVID

Then time to write a finish to this chase!

(off his un-
comprehending
look)

Get smokin'!

(CONTINUED)

CONTINUED:

97*

...and Burt finally gets the message...looking down at
the panel before him...PULLING ON A KNOB and causing... *

*OMIT 70ZC-70ZR

*OMIT 70ZC-70ZR

A HUGE CLOUD OF SMOKE

98*

...to be released, enveloping the car and blinding the
driver...the car swerving...and...

ON DAVID AND VIOLA

99*

...looking back, admiring their handiwork...and not seeing
that they're headed directly towards...

OMIT 70ZU-70ZY

OMIT 70ZU-70ZY

A MODERN OFFICE BUILDING

100*

...which is in fact a TRAVEL AGENCY..."MICHELLE'S TRAVEL"...
and...

DAVID AND VIOLA

101*

...turn, too late to see this...

VIOLA

Nyyaaaaaaaaaaaaaaaaahhhhh!

DAVID

Nyyaaaaaaaaaaaaaaaaahhhhh!

...and...

THEIR P.O.V.

102*

...coming up on the building as...

*OMIT 103 - 105

*OMIT 103 - 105

INSIDE THE OFFICE

106*

...the airplane SMASHES THROUGH THE WALL, plaster and
dust flying everywhere, as everyone looks up from their
desks and coffee in shock...and...

OUTSIDE THE OFFICE

107*

...the car SMASHES INTO the same wall coming...

INSIDE THE OFFICE

107A*

...and giving everyone another jolt...and Jackie sits there, defeated...drained...as...

ON DAVID AND VIOLA

107B*

...still in the airplane...both covered with dust... Burt looking very much the worse for wear...downright stunned in fact, as David turns and gives him a SLAP ON THE SHOULDER...

DAVID

And they say air travel isn't as safe as it used to be...

...and we...

*OMIT 70ZBA - 70ZZF

*OMIT 70ZBA - 70ZZF

SHOCK CUT TO:

OMIT 102-108

OMIT 102-108

THE ELEVATOR DOORS

108A

...as we hear a DING...and they open...David's dirty and dusty tennis shoes stepping out and marching down the hall...and...

A WIDER ANGLE

108B

...reveals David to be dressed in the same clothes he had on through the chase...and he's a little tired...a little worn around the edges...the picture of a man who's had a long day as he...

TURNS THE CORNER

108C

...and walks up to the OFFICE DOOR, entering...

THE BLUE MOON LOBBY

108D

...which is EMPTY as early EVENING LIGHT spills in through the windows...it's day's end and everyone's gone home...and David goes right to Dipesto's seemingly deserted work station...

DAVID

Wake up, Agnes, time to hit
the hay...

...and Agnes' head POPS UP over the counter, obviously having been awakened again from a deep sleep...

AGNES

(still drowsy)
Ohhh, Mr. Addison...gooooo...
(checks watch)
...evening.

(and then;
realizing;
YAWNING)
Where've you and Burt been
all day?

DAVID

(tiredly)
Calming down a few property
owners...and car owners...
and plane owners...
(and then;
hopeful)
She didn't...happen to...

(CONTINUED)

CONTINUED:

108D

...and he trails off...and Dipesto...obviously wishing she could say otherwise...just looks at him...and then...

DIPESTO

No...she didn't happen to...

...and then...

DAVID

My home phone still on call forward?

...and Dipesto nods...then...trying to hide his disappointment...

DAVID

Yeah, well...get outa here 'n get some shuteye...

...and she watches as he turns and starts towards his office...and then he stops and turns back around...

DAVID

(appreciative)

Sleep in tomorrow...

(shrugs)

If she calls, she calls...

...and...

DIPESTO

108E

...gives him a supportive smile...and...

DAVID

108F

...manages a smile back...then he turns and walks into...

HIS OFFICE

108G

...closing the door behind him...standing there by it for the longest time...and then, reaching a decision, he marches over to the desk...and taking the BEEPER out of his pocket, he regards it a moment then TOSSES IT into the WASTEBASKET...then he PICKS UP THE PHONE and DIALS... and we... *

SHOCK CUT TO:

CONTINUED:

108D

...and he trails off...and Dipesto...obviously wishing she could say otherwise...just looks at him...and then...

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...manages a smile back...then he turns and walks into...

HIS OFFICE

108G

...closing the door behind him...standing there by it for the longest time...and then, reaching a decision, he marches over to the desk...and taking the BEEPER out of his pocket, he regards it a moment then THROWS IT into the WASTEBASKET...then he PICKS UP THE PHONE and DIALS... and we...

SHOCK CUT TO:

*
OMIT 109

OMIT 109

A TELEPHONE

110

...hanging on THE HAYES' KITCHEN WALL...and SUDDENLY
a HAND COMES INTO FRAME...and snatches the phone
from its cradle...

VIRGINIA

Hello?

...and we...

CUT TO:

DAVID

111

...the phone pressed to his cheek...suddenly nervous and
uncomfortable...

DAVID

Hello...is this the Hayes
residence?

(and then)

Oh...Hello Mrs. Hayes...

(and then;

having

been

corrected)

Virginia. This is David
Addison.

(a small

joke)

You remember me. I'm in
Maddie's class in Los
Angeles.

(and then)

Me? I'm fine...I'm
terrific...Couldn't
be better...

(smiling;

nodding;

listening

for a

moment;

and then)

(MORE)

(CONTINUED)

CONTINUED:

111

DAVID (Cont'd)

Well say "hi" to him for me...
 Listen...the thing is...it's
 no big deal or anything...but
 I thought if maybe Maddie was
 around...I'd bring her up to
 date...Y'know...the business
 and everything.

(and then)

Sure...I'll hang on...

...and we WATCH...as his nervousness sets in again...and we...

CUT TO:

VIRGINIA

112

...making her way out of the kitchen and towards the stairs...
 filled with anticipation...making her way by...

ALEXANDER

112A

...who sits in an easy chair with the evening's paper...

VIRGINIA

(as she passes)

Psssssst.

ALEXANDER

(lowering the paper)

Huh?

ANOTHER ANGLE

112B

...as Virginia stops and turns to him...

VIRGINIA

(an excited whisper)

It's David. David Addison. On
 the phone for Maddie.

ALEXANDER

Huh?

(and then;
 hearing her)

Oh...!

FOLLOWING VIRGINIA

112C

...as she TURNS ONCE MORE...starting for...

THE STAIRS

112D

...climbing the first two...Alexander falling in behind her...

VIRGINIA

Maddie? Telephone!

...and we...

CUT TO:

MADDIE

112E

...on her bed...reading a book...hearing that and lifting her eyes from the page...

VIRGINIA (O.C.)

It's David. David Addison.

...and she thinks about that for a MOMENT...and we...

CUT TO:

THE STAIRS

112F

...as Virginia and Alexander wait for a response...

ALEXANDER

(after a moment)

She must have the door closed.
She can't hear you. Go up there.

ON VIRGINIA

112G

...as she starts up the stairs...

VIRGINIA

Maddie?

...and we...

CUT TO:

THE CORRIDOR

113

...as Virginia reaches the top of the landing...and starts down the hallway...and she...and we...can clearly see that...

MADDIE'S DOOR

113A

...is open...

ON VIRGINIA

113B

...puzzled by this...and we FOLLOW HER...as she moves forward...and through it...to DISCOVER...

MADDIE 113C

...lying on her bed...her back to the door...apparently asleep...

ON VIRGINIA 113D

...standing there for a moment...something telling her all is not right...and then...

VIRGINIA
(in a normal
speaking voice)

Maddie?

(and then)
David's on the phone.

ON MADDIE'S BACK 113E

...still...not moving...

ANOTHER ANGLE 113F

...and we can SEE Virginia standing there...not sure what to make of this...and Maddie...her back to her mother...eyes slightly open...trying like hell not to move...wishing for all the world that the woman would retreat...

TIGHT ON VIRGINIA 113G

...realizing there's nothing to be done...and AFTER A MOMENT... TURNING...making her way out of the room...and AFTER A MOMENT TURNING again...thinking of saying something...then deciding not to...and SIMPLY PULLING THE DOOR CLOSED BEHIND HER...

ON MADDIE 113H

...lying there...clearly not certain that she's done the right thing...and we...

CUT TO:

THE BOTTOM OF THE STAIRS 113J

...as Virginia makes her way down...Alexander right where she left him...

ALEXANDER
She taking it up there?

VIRGINIA
(as she passes)
She's asleep.

(CONTINUED)

CONTINUED:

113J

ALEXANDER

(turning;
watching her go)Asleep? That's all she does is
sleep. Wake her up!

ON VIRGINIA

114

...simply heading for the kitchen...not dignifying that with
an answer as she makes her way to...

THE PHONE

115

...sitting on the counter...and Virginia's hand picks it up
and brings it to her ear...

VIRGINIA

I'm sorry, David...she seems to
be sleeping...(and then;
listening)Well...you might have trouble
catching her...she's...in and
out a lot...(and then;
listening;
after A MOMENT)David, do you mind some advice
from an old lady?

(and then)

You know, when Maddie was a
little girl...sometimes she'd
get so mad at me...she'd go
in her room and lock herself
in...and I used to get so
frustrated...so every now and
then...if it was a really
important argument...I'd write
her a note and slip it under
the door...

(and then)

...You know Maddie...she's so
curious...she just couldn't
let it lie there...sometimes
it was the only way to make
sure she would hear my side
of the story...

...and we...

CUT TO:

DAVID

116

...thinking about that...and we...

CUT TO:

VIRGINIA

117

...after a moment...

VIRGINIA

I don't know why I say that...
just...

...and we...

CUT TO:

DAVID

117A

...who understands completely...

DAVID

(quietly)

No...that's great Mrs. Hayes...
that sounds like a good idea...

...and we...

CUT TO:

VIRGINIA

118

...who smiles a small smile at the thought of having helped...

VIRGINIA

You take care of yourself...and
I'll be sure and tell Maddie you
called.

...and she quietly PUTS DOWN the PHONE...and we...

CUT TO:

BALLS OF CRUMPLED PAPER

119

...lying on the floor of DAVID'S OFFICE...and we SLOWLY PAN
to find...

*

DAVID

120

...SITTING at HIS DESK...A COUPLE HOURS LATER...DARKNESS
out his windows...the only light in his office from his
DESK LAMP...WRITING on a legal pad...deep in concentration
as he tries his zillionth draft of the letter...

DAVID (V.O.)

(as he writes)

Dear Maddie...I'm sorry I
called, but you know what
they say -- a watched phone
never rings...

(CONTINUED)

CONTINUED:

120

...he FROWNS...CRUMPLES UP that sheet of paper and throws it on the floor...STARTS again...

*

DAVID (V.O.)

(as he writes)

Dear Goldilocks...while you're mulling your life over, do you mind if I present my case one more time...?

*

*

...he FROWNS again...CRUMPLES UP that sheet and throws it on the floor...STARTS again...

DAVID (V.O.)

(as he writes;

sounding casual)

Dear Maddie...a brief memo to update you on the latest true story from the Blue Moon case files...

*

*

...he thinks about it...he likes this one...

SHOCK CUT TO:

INT. MADDIE'S BEDROOM - DAY

121

...and we see...

MADDIE

122

...PACING and READING the letter...

DAVID (V.O.) - (cont'd)

...so as far as I can figure the brother still owes us for solving the case...of course, we did incur a few minor operating expenses... what do you think a vintage biplane goes for these days?...

...Maddie can't help smiling at this...

DAVID (V.O.) - (cont'd)

Aside from that, the office is running like clockwork... believe it or not I'm going to call a staff meeting this week...

*

*

*

*

*

CONTINUED:

122

...at this point Maddie smiles again, knowing what that means, and...

...somewhere in the b.g. we hear the familiar strains of "Limbo Rock"... and David's voice: "Limbo lower now!"...

DAVID (V.O.) - (cont'd)

...I can imagine what you're thinking, but everything here has been all business...

*

...the music is gone...

DAVID (V.O.) - (cont'd)

...with the exception of a few little diversions to keep morale up while our fearless leader's gone...

*

*

*

...at which point we HEAR the SOUNDS of ICE TINKLING in dozens of glasses, the buzz of party conversation and laughter...and Viola's voice..."Mr. Addison, the band wants to know where they should set up"...

MADDIE

123

...SMILES to herself again, thinking about it...

DAVID (V.O.) - (cont'd)

Listen, from the score-one from-your-side file, MacGillicuddy's wife left him...

*

...Maddie thinks about this...remembers...and we HEAR the echo of old voices...

DAVID

So what should we get him?

MADDIE

Who?

DAVID

The blushing groom.

MADDIE

How 'bout a good lawyer?

DAVID (V.O.) - (cont'd)

...guess you called that one. You know me, the hopeless romantic.

(CONTINUED)

CONTINUED:

123

...and we HEAR David's voice...

DAVID

Women. Can't live with 'em,
can't leave 'em by the side of
the road when you're done.

DAVID (V.O.) - (cont'd)

Well...I've filled my letter-writing
quota for the year...it's time to go... *
*

...we HEAR a CHORUS of "good night, Mr. Addison's"...

DAVID (V.O.) - (cont'd)

Oh, Agnes says to say...

DIPESTO'S VOICE

Hi.

DAVID (V.O.) - (cont'd)

...and...

DIPESTO'S VOICE

...it's not the same around here
without you slamming doors and
yelling.

DAVID (V.O.) - (cont'd)

Anyway, don't worry, I won't call you
any more. Stay in Chicago as long as
you need to. *
*

(and then;
after A MOMENT)

One last thing... *

(and then)

...this is all a bunch of crap...
I'm miserable and I want you to
come home. *

...and...

MADDIE

124

...BRUSHES away a few tears...on which we...

FREEZE FRAME

THE END