

Moonlighting ***Moonlighting***

"TAIL IN TWO CITIES"

(#87004)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH

CIRCLE
FILMS

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

"TAIL IN TWO CITIES"

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in association with
ABC CIRCLE FILMS

FIRST DRAFT
June 1, 1987

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ACT ONE

FADE IN:

CLOSE ON A FRAMED PHOTOGRAPH

1

...a YOUNG MADDIE HAYES on top of a dresser...an "au current" 18 year old in a mini-dress and Liverpool hairdo...and THE CAMERA PANS off the photograph and RAKES the room...dark except for the FLICKERING BLUE WASH of an UNSEEN TV SCREEN... and we HEAR the STACCATO DIALOGUE of a man and woman ARGUING... the subject romance...and the CAMERA PANS past...

CHEERLEADER'S POM POMS

2

...and a NEW TRIER HIGH SCHOOL PENNANT mounted on the wall next to a knot of PRIZE RIBBONS...won at a score of horseshows over the years...and the CAMERA MOVES ALONG a shelf cluttered with stuffed animals...and CONTINUES past a family of...wispy-haired trolls...who flank a silver SWIMMING TROPHY from the local country club...it reads "First Place" beneath which we can make out the name MADOLYN HAYES...as the CAMERA GLIDES past an assortment of FEMININE ARTIFACTS, it finally COMES TO REST on a very grown up...

MADDIE HAYES

3

...who sits on the bed dressed in a housecoat...there is a listlessness about her, even a melancholia as she watches...

THE TELEVISION

4

...a small, old-fashioned black-and-white model...probably a Sweet Sixteen present...ON SCREEN KATHARINE HEPBURN AND CARY GRANT are going at it...a verbal mano a mano...she's cool, he's hot...their exchange is rapid fire, witty, and cutting...and as...

MADDIE

5

...watches intently, she finds herself growing increasingly uncomfortable...as if the couple's verbal fisticuffs is conjuring up something very familiar to her...but unsettling... and Maddie looks away from the screen, casting an eye around the dark, lonely room...looking at the relics of a distant past...and then, she looks back at the...

SCREEN

6

...where the couple is KISSING passionately...

MADDIE

7

...watches for a moment...but then she can't take it anymore

(CONTINUED)

CONTINUED:

7

and she HITS the remote control...one of the old high-frequency varieties...the set goes off and Maddie GETS to her feet and EXITS the room...and we...STAY WITH Maddie as she WALKS to...

THE TOP OF THE STAIRS

8

...about to descend...but she hesitates at the sound of VOICES coming from downstairs, punctuated by the RIP OF CARDS BEING SHUFFLED...and we...

CUT TO:

A CARD TABLE

9

...set up in the living room...the CAMERA ANGLES across the field of play where a bridge game is in progress...all we see is FOUR PAIRS OF HANDS fanning four hands of cards...and all we HEAR is...

ALEX

...I mean he falls straight backward...right at the feet of this woman at the next table. I mean...he's staring straight up at her bloomers. And of course we're all dying now...I mean...laughing like a bunch of hyenas...

ON MADDIE

10

...peeking from the staircase, and then...slowly...cautiously...silently...she DESCENDS the stairs...anxious not to be noticed...

ALEX (Cont'd)

So he picks himself up...and I look at him and I say "Dan... what happened?" So he starts to show me. "I was just leaning back in my chair", he says... and damned if he doesn't do it again.

ANOTHER ANGLE

11

...across the card table where ALEXANDER AND VIRGINIA HAYES are squared off against STAN AND BABS BUSCH...a couple in their early 60's...

STAN

You're kidding?

(CONTINUED)

CONTINUED:

11

ALEX

Nope. Lands right in the same spot. Staring right at the woman's South America.

VIRGINIA

Alex!

ALEX

Yup. By this time he knows more about the lady than her husband does...

ON MADDIE

12

...eyes straight ahead...as she walks into the dining room toward the kitchen, hugging the shadows...and she almost makes it...until...

ALEX

13

...LOOKS UP...seeing her...CALLING OUT...

ALEX

Maddie...

CLOSE ON MADDIE

14

...who FREEZES...caught...nailed...

ALEX (O.C.)

Come in and say hi.

ANOTHER ANGLE

15

...as Maddie TURNS and APPROACHES reluctantly...a plaster of paris smile firmly in place...

MADDIE

Hi.

VIRGINIA

You know Stan and Babs.

MADDIE

Of course.

(and then)

Hello...

BABS

Look at you...we haven't seen you in...what's it been?

(CONTINUED)

CONTINUED:

15

MADDIE

...a long time.

BABS

...a few years anyway.

...and Maddie hangs there awkwardly for a moment...and then...

MADDIE

Well...I don't want to
interrupt your game.

...and Maddie STARTS TO TURN AWAY...but...

STAN

Stick around...you're
rescuing me from a lousy
hand.

BABS

We heard you'd come in...
but didn't realize you
were still here...

STAN

What brings you to town?

ON MADDIE

16

...and she LOOKS UP...and we know this is exactly the line of
questioning she was hoping to avoid...and there's too long a
pause until...

MADDIE

(weakly)

...an airplane.

ANOTHER ANGLE

17

...and the table chuckles...

STAN

Got the old man's sense
of humor, all right...

(and then)

Business or pleasure?

MADDIE

Just...

(shrugs)

...visiting...

CONTINUED:

17

ALEX

One of the perks of having
your own company...You can
bail out whenever the hell
you like. Been here two
weeks already.

(CONTINUED)

CONTINUED:

17

STAN
(surprised)
Two weeks?

MADDIE
(an embarrassed nod)
Two weeks.
(and then;
starting off)
Well...

STAN
(fingering a card)
So how long you in for?

ON MADDIE

18

...stopping...turning...this is no fun...

MADDIE
I don't know...I mean...there's
nothing pressing.
(and then)
...to get back to...I mean.

FAVORING VIRGINIA

19

...sensing Maddie's discomfort...reaching out...arm around her
waist...pulling her close...

VIRGINIA
The grindstone can wait. It's
not often we get to spend time
with our daughter.

ANOTHER ANGLE

20

...as STAN NODS...one eye on Maddie...another on his cards...

STAN
Good for you...making the ol'
folks feel like you haven't
forgotten 'em entirely...

MADDIE
Right...
(and then;
turning to
her folks)
Your names again...?

...and everyone LAUGHS...and Maddie SMILES...knowing a good
EXIT line when she delivers one...

(CONTINUED)

CONTINUED:

20

MADDIE

Well...nice seeing you again.

...and then she TURNS and beats a hasty retreat to...

THE KITCHEN

21

...dark...as Maddie leans against a counter...HEAVING a relieved SIGH...and we...

CUT TO:

VIRGINIA

22

...dressed for bed...PLUMPING up one of the pillows on the bed...in her BEDROOM...and then, the bathroom DOOR OPENS and...

ALEX

23

...EMERGES...stone-faced...as he CROSSES to the bed...GETS IN...and PULLS the covers over him without saying anything... as...

VIRGINIA

24

...eyes him for a moment...and then...

VIRGINIA

We need some new pillows.

...and waits for a response...but there isn't any...

VIRGINIA

(finally)

One of the stores is having a sale. Maybe I should order a couple.

...and there is still no response from Alex...and then finally...

VIRGINIA

Do you want to talk about it?

...and then...

ALEX

25

...ROLLS OVER and LOOKS at her...

ALEX

Talk about what? Pillows?

(CONTINUED)

CONTINUED:

25

VIRGINIA

Whatever it is that's bothering
you.

ALEX

Nothing's bothering me. What
makes you think something is
bothering me?

...and with that Alex ROLLS BACK OVER and PULLS THE COVERS
over him...

ANOTHER ANGLE

26

...as Virginia decides whether to leave it be or press on...

VIRGINIA

(making her decision)

Help me turn over the mattress.

...as Virginia PULLS the covers off the bed and a STARTLED
ALEX...

ALEX

(sitting up;
not pleased)

What?

VIRGINIA

Help me turn over the mattress.

ALEX

Now? Why can't Carmelita do
it in the morning?

VIRGINIA

Because Carmelita has a bad
back.

ON ALEX

27

...as he HEAVES A DISGRUNTLED SIGH and GETS UP...

ANOTHER ANGLE

28

...as they each take a side of the bed...

VIRGINIA

(the point)

Now...what is Maddie doing
that's so awful?

(CONTINUED)

CONTINUED:

28

...and Alex says NOTHING...

VIRGINIA

Why are you so mad at her?

ALEX

I'm not mad.

VIRGINIA

Alex...you could fry an egg on your forehead...

...as they TAKE HOLD of the mattress...

VIRGINIA

One...two...three...

(TURNING IT OVER;
and then)

So what is it?

...as they start to remake the bed...flailing the sheets around angrily...

ALEX

Virginia...I am not upset with Maddie...although I'm beginning to find you a little trying.

ON THE TWO OF THEM

29

...each trying to put the fitted sheet over the opposing corners of the mattress...A TUG OF WAR...and with a FINAL JERK...Alex YANKS the sheet out of Virginia's hand...

ON VIRGINIA

30

...the meaning of the jerk not lost on her...eyeing him coolly...

ON ALEX

31

...the meaning of her glare not lost on him...turning...relenting...seating himself on the bed...

ALEX

Okay...explain to me why a thirty-five year old woman... has her own house...CEO of her own company...drives a more expensive car than I do... is loitering around here like some goofball college kid.

(CONTINUED)

CONTINUED:

31

VIRGINIA

...She's visiting her family...
now get up so we can finish
making the bed...

...and he does...and they do...

ALEX

Well...I've got news for you.
She's not visiting us. She's
hiding out. From some thing or
some one. And I resent it.

VIRGINIA

Oh please...stop being so
melodramatic...

ALEX

I'm not being melodramatic.
I know my own daughter.
Something's wrong. And I
also resent her not clueing
us in. Two weeks and not
a peep.

...and having finished making the bed, Virginia gets in and
PULLS the covers over her...

VIRGINIA

Then resent away. But that's
the most cynical, suspicious
thing I've ever heard you say.

...and then, after a moment, Alex gets in bed beside her...

ALEX

Says you.

...and with that Alex SNAPS OFF the lamp on the bedside table...

VIRGINIA

Says me.

...and then...after a moment, Virginia SNAPS ON the light...

VIRGINIA

Okay...something's wrong.
Something's bothering her.
But so what? This family,
this house...is a safe haven
for our daughter. And she's
welcome here any time...whatever
the reason.

(CONTINUED)

CONTINUED:

31

...and then, she SNAPS OFF the light again...and AFTER A MOMENT...the LIGHT goes BACK ON...Alex sitting bolt upright...

ALEX

(reaching for
the sheets)

I'm going in there and ask her
what's going on.

VIRGINIA

(stopping him;
her hand on his)

You'll do nothing of the kind.

ALEX

I won't?

VIRGINIA

You won't.

ALEX

And why won't I?

VIRGINIA

Because I don't trust the way
you'll ask...

(off Alex's
stung expression)

Besides, it's none of your
business.

ALEX

(turning to her)

I beg your pardon. She's my
daughter...this is our home...

VIRGINIA

Keep your voice down. She'll
hear you.

ALEX

(whispering
hoarsely)

Sashaying around here in her
bathrobe...spending half the
day in bed and the other half
in the bathtub. And I can't
ask her why...?

VIRGINIA

She's depressed.

(CONTINUED)

CONTINUED:

31

...and Virginia ices him with a glare...and then...

ALEX

Then why doesn't she go to
a movie...walk in the park...
have a drink with a friend?

VIRGINIA

Who? She doesn't know anyone
around here anymore.

ALEX

Well how's she gonna get
to know anybody? Living
her life this way?...not
living her life this way?

VIRGINIA

Keep your voice down!

ALEX

No...I won't keep my voice
down...I don't enjoy standing
around...twiddling my thumbs...
while my daughter's on the
ropes like this. I'm her
father...

VIRGINIA

I know that...she knows that.
But she's a full grown woman...
and maybe what's troubling her
is something she just can't
share with us right now.

ON ALEX

32

...and he looks at his wife...and SUDDENLY he gets it...or
thinks he gets it...

ALEX

She told you...didn't she?

ANOTHER ANGLE

33

...as Virginia looks at her husband...astonished...

VIRGINIA

Told me what?

ALEX

Whatever it is. Whatever it is
that's got her all bollaxed up.
She told you.

(CONTINUED)

CONTINUED:

33

VIRGINIA

She hasn't told me a thing.

ALEX

It's some "woman" thing...isn't it?

VIRGINIA

I have no idea. And what do you mean by "some woman thing"?

ALEX

Fathers and sons...it's so much easier with fathers and sons...

VIRGINIA

What makes you think so? How would you know? You don't have a son.

(and then)

Do you?

ALEX

(pulling himself
out of bed;
starting to
pace)

So what is it? What did she tell you?

VIRGINIA

Nothing! She didn't tell me anything.

(and then;
reaching for
the light
once more)

I'm going to sleep.

...and she ROLLS OVER and SHUTS OFF THE LIGHT...

ON ALEX

34

...standing there in the dark for a LONG MOMENT...and then finally...a VOICE out of the darkness...

VIRGINIA

Come to bed, Alex.

(CONTINUED)

CONTINUED:

34

ALEX

(AFTER A MOMENT;
a SIGH;
and then)

I just want to help her...
that's all.

ON VIRGINIA

35

...lying there...her back to him...and it's clear from the
look on her face that she's as troubled by all this as he is...

VIRGINIA

I know...

ANOTHER ANGLE

36

...and we watch as Alex makes his way THROUGH the DARKNESS
and INTO the BED...pulling the blankets over himself...and
SLOWLY the CAMERA STARTS to RISE...and we watch as they
both lay there...EYES OPEN...BACK TO EACH OTHER...and then...
the two of them just *knowing*...TURN TO EACH OTHER...take
each other in their arms and close their eyes...and we...

DISSOLVE TO:

MADDIE

37

...sitting in bed...running an EMERY BOARD across her nails
to pass the time...and then, she SIGHS...and with no
particular conviction, REACHES for the TV controls once again
and with a CLICK the...

TELEVISION

38

...FADES UP...and HEPBURN and GRANT are still at it...

MADDIE

39

...MAKES A FACE and escapes to the next channel only to find...

BARBARA STANWYCK

40

...dishing it out to GARY COOPER...

CLOSE ON MADDIE

41

...who is obviously irritated by what she sees and SWITCHES
channels again where she is confronted by...

WILLIAM POWELL AND MYRNA LOY

42

...who are going head to head...

CLOSER ON MADDIE

43

...who is really furious now and GROWLS her dissatisfaction as she angrily HITS the remote control and...

THE PICTURE

44

...collapses on itself, vanishing into A SMALL WHITE DOT on the screen...and we...

CUT TO:

INT. BLUE MOON CORRIDOR 45

ON ONE SET OF ELEVATOR DOORS

...as they DING! OPEN...and out STEPS...

DAVID ADDISON 46

...and the ELEVATOR DOORS CLOSE behind him...and he TURNS toward the BLUE MOON OFFICE just as...

THE SECOND SET OF ELEVATOR DOORS 47

...DINGS! OPEN...revealing...

AGNES DIPESTO 48

...alone inside the cabin...and she quickly takes a DEEP BREATH... and SCRUNCHES HER EYES CLOSED TIGHT...and she RAISES BOTH HANDS and CROSSES HER FINGERS...as she EXITS the ELEVATOR...and the DOORS CLOSE behind her...

ON DIPESTO 49

...EYES SHUT...FINGERS CROSSED...wishing something with all her might...she BLINDLY turns and SETS OFF on the familiar path to the BLUE MOON OFFICE...but she manages to pace ONLY A FEW STEPS before she bumps smack dab into...

DAVID ADDISON 50

...who'd stopped, FACING HER...and AGNES JUMPS BACK in fright...

DIPESTO

Aaaaaah! Mr. Addison...

DAVID

Helps when you open your eyes,
doesn't it?

DIPESTO

Well, see, everyday I cross my fingers and hold my breath and close my eyes until I get to the office door...and maybe when I get there and I open my eyes... well...maybe Miss Hayes will be back.

ON DAVID 51

...taking this is...but clearly without quite fathoming it...

ON DIPESTO 52

DIPESTO

You know how it is sometimes...
you try everything you think

*

(MORE)

(CONTINUED)

CONTINUED:

52

DIPESTO (cont'd)
of to make something happen...
only it doesn't matter what
you try...and so then you get
to feeling...like --

(a deep,
despondent breath)
and then
the truth)

Mr. Addison, do you ever feel
desperate about Miss Hayes?

DAVID
(laughing it off)
Me?...Desperate?...

DIPESTO
Uh-huh.

DAVID
Never been on that cafeteria
line.

ON DIPESTO

53

...on the verge of tears...

CONTINUED:

53

DIPESTO

I'm sorry not to be my normal,
rock-solid self...but...
sometimes I think...what if
Miss Hayes never comes
back?...

ANGLE

54

...as DAVID moves to DIPESTO...and puts his arm around her...
and squeezes her a couple times to buck her up...

DAVID

Don't be silly, Agnes. You
gotta look that worry in
the eye and kick it in the
groin. Miss Hayes hasn't
seen the last of us. And
we haven't seen the last
of her...although she's
got one helluva nice last.
(and then)
I'm in touch with Miss
Hayes all the time...every
day.

DIPESTO

(brightening)

You are?

DAVID

Sure. Four, five times a
day. Yakety-yak -- "So how's
Agnes?...and how's Mr. Viola?"...
Yakking my ear off...

DIPESTO

(brightening
even more)

Yak's good.

ANOTHER ANGLE

55

...as they turn...and DAVID steers AGNES toward the office...

DAVID

Fact is, not only is she not
A.W.O.L., she can't wait
to get back here. Can't
wait. So bag the rain dance.
Any day now you're gonna peek
through the window and thar
she'll blow...slamming doors...
hollering...like she never left.

(CONTINUED)

CONTINUED:

55

DIPESTO

Do you really think so?

DAVID

(hand to God)

On my mother's pot roast.

(and then)

'Ey, you want to come with
me to the airport when I
pick her up?

...under which, DIPESTO'S stopped looking or listening to
DAVID...as they reach the GLASS...she's instead FOCUSED
on something inside the office...leaning toward the glass
to take a closer look...

DIPESTO

Maybe she took a cab.

...and DAVID now stops chattering and peers through the glass
beside her...both of their EYES WIDENING as they look at...

MADDIE'S OFFICE DOOR

56

...and all THE EMPLOYEES have their ears pressed to it...
listening to something --SOMEONE -- inside...

ON DAVID AND DIPESTO

57

...at the GLASS...WATCHING...and there's a hopeful gleam in
DIPESTO'S eye as she looks at DAVID...

DIPESTO

(to DAVID;

daring to hope)

She's here...I snapped seven
wishbones this week...she's
here -- or I've got a lot
of leftover chicken.

ON DAVID

58

...intent...for the first time starting to believe, too...
and we can almost see his heart start to pound...

INT. BLUE MOON RECEPTION

59

...as DAVID enters like a shot and presses into the knot of employees who are listening by MADDIE'S DOOR...

DAVID
(re: MADDIE'S
office)
Mighty slim eavesdropping
on this side of the tracks
lately.

EMPLOYEE
Just like old times...MacGilicuddy's
getting his head handed to him...

...and David's face lights up like a Christmas tree...

DAVID
I knew the old girl couldn't
stay away...I knew she'd run
out of heads to hand people
in Chicago...Ms. Dipesto...
make a lunch date for me and
Miss Hayes. Say...12:30...
say...L'Orangerie...

...and just then the PHONE STARTS RINGING...

DIPESTO
(quickly)
Say no more.

...and DIPESTO moves to her desk to answer THE PHONE...as
DAVID shoos the EMPLOYEES away from the door...

DAVID
Could I have a little privacy
here?
(as they start
to disperse
slowly, DAVID,
impatient, picks
up the pace)
Move it, people...arms folded on
your desks...heads down...
it's quiet time...

ANGLE

60

...as the employees comply...and now...

DAVID

61

...turns back to the door...quickly adjusts his tie...takes a deep, anticipatory breath...

CUT TO:

INT. MADDIE'S OFFICE - ON HER DOOR

62

...as, WITHOUT KNOCKING, DAVID barges in...

DAVID

Back so soon?! Didn't even notice you were gone!

...said before looking around...but now he does...and he STOPS... and stares not at Maddie...but at...

BURT VIOLA AND MACGILICUDDY

63

...STANDING TOE-TO-TOE...NOSE-TO-NOSE...JAW-TO-JAW...in each other's faces...hands clenched at their sides...DAVID'S interrupted them just prior to a donnybrook...but both immediately try to mask it by acting as if nothing's going on...kind of shuffling away from each other...

VIOLA

Oh...Mr. Addison...How are you, sir?

MACGILICUDDY

Hi.

ANGLE

64

...as DAVID approaches them, looking around...

DAVID

Where's Miss Hayes?

ON VIOLA

65

...looking around...he shrugs...

VIOLA

I thought she was in Chicago.

ON DAVID

66

...realizing his mistake...and quickly recovering...

(CONTINUED)

CONTINUED:

66

DAVID

Right...very good, Mr. Viola.
Chicago.

MACGILICUDDY

The Windy City.

VIOLA

(shooting a
nasty look
at MacGilicuddy)

It's not that windy.
(they both
tense;
renewing the
standoff)

ANGLE

67

...as after a moment, taking note of VIOLA and MACGILICUDDY
glaring at each other...

DAVID

What's this all about?

MACGILICUDDY

This?

DAVID

This.

VIOLA

This?...
(and then)
...is nothing.

...and DAVID looks to MacGilicuddy...

MACGILICUDDY

(a moment;
and then)

Nothing.

ON DAVID

68

...sizing the culprits up...looking rather sternly at them...

DAVID

Nothing, huh?

ON MACGILICUDDY AND VIOLA

69

...sheepish...looking guiltily down at the ground...they can't
meet DAVID'S eyes...

ANGLE

70

...as DAVID crosses to the office door and opens it...and points outside...

DAVID

Then maybe you boys wanna step out there...and give me five laps.

ON MACGILICUDDY AND VIOLA

71

...hangdog...

MACGILICUDDY

Yessir.

VIOLA

Yessir.

...and they shuffle silently out past DAVID...

CUT TO:

RECEPTION AREA

72

...as VIOLA and MACGILICUDDY TRUDGE out of MADDIE'S OFFICE ...each in turn casting a meaningful look toward...

DIPESTO

73

...WATCHING THEM and BITING HER LIP...she has an inkling as to what this might be about...under which, she's been approached by...

GERRY ELKINS

74

...thirties...black...a CPA...who's sliding his CARD across DIPESTO'S DESK to her...

ELKINS

(to DIPESTO)

Hello...I'm here to see David Addison.

DIPESTO

(picking up the card;
disappointed)

You're not Miss Hayes.

...and ELKINS turns and with some puzzlement watches as...

MACGILICUDDY AND VIOLA

75

...SQUAT DOWN to the FLOOR...GRAB THEIR ANKLES...and they begin WADDLING their punishment laps...as we...

CUT TO:

INT. MADDIE'S OFFICE - ON DAVID 76

...standing there...the blood drained from his face...taking a mournful look at...

MADDIE'S DESK CHAIR 77

...empty...

HER OFFICE SOFA 78

...empty...and the blinds behind them CLOSED...and...

DAVID 79

...kicked in the gut...turns...and as he opens the door...

CUT TO:

RECEPTION AREA - WITH DAVID 80

...EXITING MADDIE'S OFFICE...in no mood to see or talk to anybody...making a bee-line for his own OFFICE...intercepted by, but not stopping for...

ELKINS

Hello, Mr. Addison...Gerry Elkins...
Carroll Accounting...We spoke, *
remember?...Payroll management?...
Bill paying?...

...but DAVID MOVES on quickly...Elkins follows...and then... *

VIOLA (O.C.) *

Watch it, pal. *

...and ELKINS SCREECHES to a halt...LOOKS DOWN at...

VIOLA AND MACGILICUDDY 81

...crouched beneath him doing their duck-walk...about to get run over as...

ANGLE 82

...ELKINS DANCES AROUND THEM...barely DODGING THEM...and...

ANOTHER ANGLE 83

...as, having done that, ELKINS TRIES TO CATCH UP to David...

ELKINS
(after DAVID)
You said something about
hell in a handbasket?

...but ELKINS is too late...DAVID'S THROUGH HIS OFFICE DOOR...

ELKINS
Is now not a good time?

...and the DOOR SLAMS in ELKINS'S FACE...and as ELKINS TURNS
from DAVID'S DOOR...

ANGLE - VIOLA AND MACGILICUDDY 84

...FLOOR-LEVEL...as they continue their laps...LOOKING UPWARD
to see ELKINS DISAPPEARING out the OFFICE DOOR...

ANOTHER ANGLE 85

...as MACGILICUDDY suddenly STANDS...he's had enough of this...
and...

VIOLA
(to MACGILICUDDY)
Hey! You got two more to
go, Buster!

VIOLA'S POV 86

...as MACGILICUDDY SNEERS DOWN at him...

MACGILICUDDY
You do 'em for me, Squirt!
I got better things to do.

...and he TURNS and SWAGGERS over to...

DIPESTO 87

...who is looking down, busy with her work... *

ON VIOLA 88

...watching them chat...deeply dismayed...off which... *

CUT TO:

INT. DAVID'S OFFICE

89

...as there's a PERFUNCTORY KNOCK on DAVID'S DOOR...and without waiting for permission BURT VIOLA BLOWS IN headed toward DAVID'S DESK...

VIOLA

'Scuse me, Mr. Addison, but I gotta talk to somebody or I'm gonna explode! It's that lizard MacGillicuddy! That satyr! That one-eyed jack!

ANGLE

90

...as VIOLA begins PACING in front of DAVID'S DESK...not really looking up at...

DAVID

91

...barely visible...his CHAIR turned to face away from VIOLA and out the window...and David's unresponsive as...

VIOLA

92

...infuriated...pre-occupied...stalks the rug...

VIOLA

You've been so busy, Mr. Addison, I don't know if you know, but two weeks ago his marriage went bust -- Ha! No surprise -- the last three days he's been all over Agnes... MY GIRL!...Like some giant SQUID!

(hardly stopping;
but changing gears)
How could she succumb to that...masher...How could she do this to me!

...and SUDDENLY VIOLA STOPS...noticing something...

*

VIOLA

(softly)
Mr. Addison?...You're...
...you're not...crying, are you, Mr. Addison?

*

ON DAVID

93

...barely visible in his chair...quickly RUNNING A HAND ACROSS HIS FACE...CLEARING HIS THROAT...thick-voiced...

*

(CONTINUED)

CONTINUED:

93

DAVID

No...

(and then)

Uh-uh...

*

ON VIOLA

94

...gingerly BACKING AWAY toward the DOOR...

*

VIOLA

Uh...probably allergies then...
 pollen count's throught the
 roof...

(and then)

Well...like I was saying...

(and then)

It sure is tough...being a guy.

...and VIOLA backs out DAVID'S DOOR...taking one final, concerned
 look at...

DAVID'S CHAIR

95

...not turning around...but after we've HEARD HIS DOOR CLOSE... *
 all we see is HIS HAND FLASHING ACROSS HIS DESK TO WHIP A
 TISSUE out of a TISSUE BOX...and we...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

THE CEILING

96

...white...and SUDDENLY a head comes in from the SIDE of the FRAME...

VIRGINIA

I have an idea...

REVERSE ANGLE

97

...to REVEAL ALEXANDER...half asleep...head on pillow... opening his eyes a crack...

ALEXANDER

Huh? What?

ANOTHER ANGLE

98

...and we SEE now that we are in the HAYES BEDROOM... Virginia standing over Alexander who still lies in bed...

VIRGINIA

A party.

ALEXANDER

(still lost)

Wait a second. What's going on here.

ANOTHER ANGLE

99

...as Virginia pushes herself off the bed...staring to pace... ignited with excitement about her idea...

VIRGINIA

Nothing big. Just a little get together.

ALEXANDER

Did I sleep through "good morning"?
Did I sleep through "Honey...
it's time to get up"?

VIRGINIA

You were right.

ALEXANDER

I was? About what?

(CONTINUED)

CONTINUED:

99

VIRGINIA

She doesn't go anywhere. She doesn't do anything. And it's because she doesn't know anyone. Well what better way for her to get to know some people than to have a little party. A little...

ALEXANDER

(beginning to get the drift)

...get together?

ON VIRGINIA

100

...and she nods...

ON ALEXANDER

101

...and now he gets it...

ALEXANDER

Aha...

ON VIRGINIA

102

...pleased...with herself...the idea...

VIRGINIA

Good morning.

(and then)

Honey...it's time to get up.

...and we...

SHOCK CUT TO:

THE STAIRS

103

...as Alexander and Virginia make their way down...now completely dressed...

VIRGINIA

We'll invite some people she knows...if we can find any... people from the neighborhood...

ALEXANDER

There's a couple of guys from the club I think she used to go to school with...

...and as they pass we...

SHOCK CUT TO:

A PAIR OF WING TIPS

104

...as they PACE back and forth, across the KITCHEN FLOOR...

VIRGINIA (O.C.)

I know...I'll order a nice
platter of petit fours.

...and the feet stop...and we RISE to DISCOVER Alexander...
his face screwed up in derision...

ALEXANDER

This isn't a croquet match,
Ginny, it's a cocktail party.
We'll have hot hors d'oeuvres.

VIRGINIA

(a bit miffed;
and then)

Fine. I can make some Rumaki.

...obviously not his first choice...he grimaces and then
relents...

ALEXANDER

Liver...well, I don't have to
eat it. I'll buy the booze.

...and then...noticing her vigorous polishing of some silverware...

ALEXANDER (cont'd)

Will you please take it easy on
my grandmother's silverware...
that's coin silver, you know...

...Virginia shoots him a look and irritatedly puts down
the cloth...

VIRGINIA

I know what it is, Alex...

ALEXANDER

(retreating a bit)

It's just very old, that's all...
(and then)

Dammit...this is a great idea...

ANOTHER ANGLE

105

...as MADDIE ENTERS the kitchen...in her ROBE...carrying

(CONTINUED)

CONTINUED:

105

her now-empty POPCORN BOWL from the night before...putting it in the sink...

MADDIE

Hello.

VIRGINIA

Oh...hi, dear.

MADDIE

Late start today, Dad?

ALEXANDER

(covering)

Oh, no...just thought I'd stick around and say good morning to you.

(and then;

re VIRGINIA)

Lucky thing, too. Your mother here was in the process of turning your inheritance into a pile of shavings.

MADDIE

(a small smile;
undercutting
his bluster)

Good morning.

ON MADDIE

106

...as she pours herself a cup of coffee...and PICKS UP the front section of the morning paper from the kitchen counter... and just floats obliviously past her parents and out of the kitchen...

ANOTHER ANGLE

107

...as ALEXANDER AND VIRGINIA watch MADDIE leave...and they stand there looking at each other for a long moment, knowing they have something to do...and ALEXANDER vigorously signals VIRGINIA to come with him...and they FOLLOW MADDIE into...

INT. THE SUN ROOM

108

...MADDIE SITTING on the WINDOW SEAT...glancing OUTSIDE at a favorite view...sipping her coffee...reading the paper... wistful...alone...but cozily satisfied...

ON VIRGINIA AND ALEXANDER

109

...as they enter...

(CONTINUED)

CONTINUED:

109

ALEXANDER
(after a moment;
to Maddie)
You're in your pick-me-up seat.

ON MADDIE

110

...looking up at her parents...

MADDIE
Excuse me?

ALEXANDER
Your "pick-me-up seat". Don't
you remember? I'd come home
from the office and you'd hop
up and down on here yelling,
"Pick me up, Daddy".

MADDIE
(a small smile)
The beginnings of your back
problem.

...and Maddie turns back to her paper for a moment...sipping
her coffee...then feeling four eyes on her and looking up at...

ALEXANDER AND VIRGINIA

111

...standing there...hovering over her...not leaving...

ON MADDIE

112

...hesitant...

MADDIE
I'm sorry...did you want to
talk?

ON ALEXANDER AND VIRGINIA

113

...a moment...and they exchange a glance...prompting each
other...and then...

VIRGINIA
Well...

...and then ALEXANDER pre-empts his wife...

(CONTINUED)

CONTINUED:

113

ALEXANDER

Maddie, your mother and I had
a whale of an idea. A whale
of an idea...

(and then)

What would you say to the
notion of having kind of a
spur-of-the-moment sort of get-
together around here?

ON MADDIE

114

...confused...

MADDIE

A spur-of-the-moment sort of
get-together?

ON VIRGINIA AND ALEXANDER

115

...nodding...

VIRGINIA

Sure...a get-together.

ALEXANDER

Yeah!...a real shindig...

ANOTHER ANGLE

116

...as a cautious Maddie looks at her folks...

MADDIE

A shindig?...

(and then)

Here?...

(and then)

When?

ALEXANDER

Well...I don't know. We were
thinking...why not tonight?

MADDIE

Well...that's certainly spur-
of-the-moment alright.

ALEXANDER

Exactly.

ON ALEXANDER AND VIRGINIA

117

...selling like crazy...

VIRGINIA

We'll keep it small. You'll
know most everybody...the
Sommers...the Overmeyers...

ALEXANDER

(off MADDIE'S
unenthusiastic
expression)

Hey...we may not be the hot
tub crowd...but your old man
can shake a pretty mean marguerita.

ON MADDIE

118

...and she knows she's on tender turf here...

MADDIE

I know you can, Daddy...but...
(this is hard)
...would the world fall apart if
we didn't have this shindig
tonight?

ALEXANDER

(he knows exactly
what she said)

I'm sorry...would the world what?

MADDIE

(trying to be gentle)
I mean...why tonight? Why not
next week?

ON ALEXANDER AND VIRGINIA

119

...looking at each other...a little of the wind out of their
sails...

ALEXANDER

I don't think you heard me
right. I said party...not
cod liver oil...

MADDIE

No...I heard you...just...

ALEXANDER

(cutting her off)
Just what? You have some people
(MORE)

(CONTINUED)

CONTINUED:

119

ALEXANDER (Cont'd)
over...you nod at 'em over your
highvall glass...you flip on the
cha-cha music...

ON VIRGINIA

120

...moving quickly to lower the temperature in the room...

VIRGINIA
(to Maddie)
We simply thought it would be
pleasant for you...and us...to
have a little fun this evening
...see some old friends...that's
all.

ON MADDIE

121

...taking a deep breath to calm herself...

MADDIE
(favoring
Virginia)
Look...I came here to be with
you two...to relax...not to be
scrutinized by people I haven't
seen in ten years.

ANOTHER ANGLE

122

...as ALEXANDER and VIRGINIA LOOK at each other...

VIRGINIA
Scrutinize? I don't think
anyone is going to come over
and scru...

ALEXANDER
(cutting her off)
Wait a second. Why are we on
the defensive here? Will someone
tell me what's so god-awful about
us wanting to do something nice
for our daughter? What's the
crime...?

MADDIE
The crime? The crime is...you're
cornering me, Dad.

(CONTINUED)

CONTINUED:

122

ALEXANDER

Cornering you?...

MADDIE

You...you ask my opinion...ask
me what I think...and when I
tell you...you get angry with
me.

ALEXANDER

(angry)

I'm not angry with you. You're
mother's not angry with you.
Nobody's angry with you, dammit.
We just want to have a happy
little get-together!

MADDIE

Fine. Good. Nobody's angry.

ALEXANDER

Nobody is!

MADDIE

Great.

(gathering
her coffee
and paper)

That's good to know. Excuse
me...

..and MADDIE SHAKES HER HEAD in FRUSTRATION...RISES...and
crosses past her mother and father and back into the kitchen...

MADDIE

(over her shoulder)

If I wanted to be badgered, I'd
go back to Los Angeles.

ON ALEXANDER AND VIRGINIA

123

...as the two of them look at each other for a LONG MOMENT...
and NOTHING is SAID...and finally Alexander CHECKS HIS WATCH...

ALEXANDER

I have an appointment downtown...
(and then)
You two gals decide.

...and he kisses VIRGINIA good-bye...

(CONTINUED)

CONTINUED:

123

VIRGINIA

'Bye, dear...

ALEXANDER

(turning;
walking away)It makes no difference to me...
you do whatever you want...it
wasn't my idea...

...and unable to conceal how STUNG he is...he EXITS...as...

VIRGINIA

124

...watches him leave...and then glances towards...

INT. THE KITCHEN

125

...Maddie at the TABLE...still ruffled...trying to cool down...
sipping at her coffee...when...

ANOTHER ANGLE

126

...as VIRGINIA ENTERS...looking at her daughter...and then...finally...

MADDIE

(after a moment;
not looking up)I'm sorry he got so upset...
I'm sorry I upset him...

ON VIRGINIA

127

...hearing this...and after a moment...

VIRGINIA

(calmly;
cooly)

Maddie...

(and then)

For two weeks I have watched
you sit around here...wrestling
with some private something...
shutting us out...shutting the
world out...and that's fine.
And for two weeks I have watched
that man reach out to you...
ask you...beg you...shame you...
into sharing your problems with
him. But you can't...or you
won't...and that's fine too.

(MORE)

(CONTINUED)

CONTINUED:

127

VIRGINIA (Cont'd)

But tonight we're having a party. We're inviting our friends over here to meet our daughter. And Maddie... you're going to be there. And you're going to smile and you're going to laugh. And you're going to have a wonderful time...And you're going to do it for him.

ON MADDIE

128

...not looking up...her mother's meaning clear...

ON VIRGINIA

129

...standing there a moment...and then...

VIRGINIA

Excuse me...I have a lot of calls to make...things to do...

...and she TURNS...and DISAPPEARS from the kitchen...and...

MADDIE

130

...just sits there for A LONG MOMENT...VIRGINIA'S SPEECH RINGING in her head...as we...

CUT TO:

THE CHICAGO SUN-TIMES

131

...the same EDITION...being flipped through by...

DAVID ADDISON

132

...who's FLOPPED on the COUCH in MADDIE'S OFFICE AT BLUE MOON...
reading the paper...

GERRY ELKINS' VOICE (O.S.)

Mr. Addison --

DAVID

(absently looking up)

Believe that?...It's only
50 degrees in Chicago.

...and as he RETURNS to READING THE PAPER AGAIN...

ELKINS' VOICE (O.S.)

(weary of this)

Mr. Addison, I can't do
anything for you without
some semblance of cooperation.

...and DAVID SNAPS OUT OF IT...putting DOWN the PAPER and
TURNING TOWARD THE VOICE...

DAVID

What's the problem? Missin'
a couple beans?

ANGLE - MADDIE'S DESK

133

...where we find GERRY ELKINS, C.P.A., overwhelmed by a pile
of PAPERS...ENVELOPES...RECEIPTS...BILLS...frowning at
the unorthodoxy of David's very personalized accounting
system...as he HOLDS UP a PACKET OF PAPERS...his finger
clamped onto the END of a NAPKIN tucked into the packet,
which is WRAPPED by an ELASTIC BAND...

ELKINS

(re the napkin)

Could you please tell
me what this is?

ANGLE

134

...as DAVID grins...

DAVID

A garter. She was about
5-5...black hair...there
wasn't time to get a
receipt.

*
*
*

ELKINS

I mean this...
(REMOVING the
GARTER and
HOLDING UP
the NAPKIN)
What is this?

DAVID

(squinting at it)
A cocktail napkin?

ELKINS

Yes, but you've written a
check on it...
(and then)
In the amount of one hundred
seventy-five dollars...was
this a business expense?

DAVID

I needed an advance. And the
lady who does the advancing has been
doing a lot of retreating lately.

...and ELKINS PUTS DOWN the NAPKIN...taking note of the
PAPERS STREWN across the desktop...

ELKINS

Mr. Addison...these records
are chaotic. Your bills are
in arrears. Your payroll is
a mess...

(and then)

For starters, you simply can't
write checks before the money
is in the account.

DAVID

(shrugs)
So saw my hands off.

...and just then there's a KNOCK ON THE DOOR...and...

ANGES DIPESTO

135

...ENTERS...

DIPESTO

Excuse me, Mr. Addison...

DAVID

What is it, Miss Dipesto?

DIPESTO

I was wondering if I could
leave a little early today
so I could stop by Miss Hayes'
house. I just realized nobody's
picked up her mail...or turned
her lights on...it's a dead
giveaway to burglars...

ON DAVID

136

...leaping to his feet...seizing the opportunity to escape...

DAVID

This is a man's job, Agnes. Who
knows what kind of fiend is
pawing through her priceless
collection of underwear, even
as we speak.

(turning to
Elkins)

We'll continue this another
time? Agnes, write Mr. Elkins
a check.

...and DAVID'S GONE...

ON ELKINS 137

...shaking his head...dumping his ADDING MACHINE into his
briefcase...preparatory to leaving...

ON DIPESTO 138

...shrugging her shoulders re DAVID...and we...

CUT TO:

EXT. MADDIE'S HOUSE IN L.A. - LATE AFTERNOON 139

CLOSE ON THE DOOR LOCK

...as a KEY is INSERTED into it...and then TURNED...and as
a HAND reaches for the DOORKNOB we...

CUT TO:

INT. MADDIE'S HOUSE (CONTINUOUS) 140

...as THE FRONT DOOR OPENS...revealing DAVID ADDISON...
and he enters burdened by CARRYING a week's worth of NEWSPAPERS
he's picked up from MADDIE'S FRONT LAWN...

CLOSER ON DAVID 141

...shoving a little frustratedly at the DOOR...trying to push
against something keeping it from swinging all the way open...
until he looks down...

AT THE FLOOR 142

...BESIDE THE DOOR...where there's an AVALANCHE of MAIL that's
been shoved through the MAIL SLOT and not picked up...and
which now hinders the DOOR...

ANGLE 143

...as DAVID just lets the ARMLoad OF NEWSPAPERS DROP to the
FLOOR...and he closes the door behind him...then CROUCHES
by the MAIL SLOT...beginning to STACK the ENVELOPES NEATLY...
and just then we HEAR MADDIE'S TELEPHONE RING somewhere
else in her house...and David pays it no mind as he continues
cleaning up the mail...until he hears -- from the ANSWERING
MACHINE somewhere...

MECHANICAL VOICE (O.S.)
(filtered)
Hello...you have four messages...
I'll play them back to you...
now...

ON DAVID

144

...ears pricked...STANDING UP...and LISTENING...

DAVID'S VOICE (O.S.)

(filtered;
pretty playful)

Maddie...it's Dirty Dave...
F.Y.I. yours truly is stopping
off at Trader's Joe's on
the way home, 'cause guess
what: I'm making you dinner.
Candlelight, vino and steak
a la Dave. Clear off a space
on the rug, lady.

(and we hear
a BEEP
signalling
the end of
the message)

ANGLE

145

...as DAVID realizes who's calling MADDIE'S MACHINE...

DAVID

(to himself)

Maddie?!

...and he STANDS THERE not knowing what to do as he HEARS...

DAVID'S VOICE (O.S.)

(filtered)

Yo, Maddie...this is the Big
Blue Moon Bopper...'ey, whose
idea was it spending the
night apart? I got a pillow
wadded up next to me...I got
four pillows wadded up next
to me...worst hicky I ever got...

(BEEP)

...and as DAVID rushes for the STAIRS...

DAVID

(yelling)

Maddie!

ANOTHER ANGLE

146

...as DAVID CHARGES UP THE STAIRS...under which...

DAVID'S VOICE (O.S.)

(filtered;
a third call;
now a little
concerned and
weary)

'Ey, Goldilocks...you sick?
Takin' a nap? Too much
porridge? Where're you
hiding?

(BEEP)

CUT TO:

INT. MADDIE'S BEDROOM

147

...as DAVID RUSHES IN...RUNS TOWARD THE PHONE next to the
lit ANSWERING MACHINE by the BED...under which...

DAVID'S VOICE (O.S.)

(filtered;
a fourth message;
wearier and more
strained still)

Hello, M.? D. Where the bleep
are you?

(BEEP)

...and DAVID LUNGES for the PHONE...SNATCHES UP THE RECEIVER...

DAVID

(yelling into
the receiver)

Hello, Maddie!...Are you
still there, Maddie?!

...but he's TOO LATE...all he HEARS emanating from the
phone is a LOUD DIALTONE...and DAVID STANDS THERE help-
lessly...HURT...ANGRY...BREATHING HARD...and we...

CUT TO:

BURT VIOLA

148

...a man in turmoil as he looks through the plate glass window of "Cahoots"...one of those white collar watering holes tucked away in the ground floor of one of those Century City highrises...and the source of his discomfiture is...

MACGILICUDDY AND DIPESTO

149

...seated together at the bar...MacGilicuddy TAKES A PULL on his cocktail and then...

MACGILICUDDY

...came home from work a few days ago...and the door was open. She'd backed a van up to our apartment...

...he trails off, then after a moment, he continues...his voice quavering with emotion...

MACGILICUDDY

...Everything was gone...everything except my clothes and the smell of her perfume on the shag rug in front of the fireplace.

CLOSE ON DIPESTO

150

...her face brimming with sympathy...

DIPESTO

Tough luck, Macgilicuddy.

DIPESTO AND MACGILICUDDY

151

...at the bar...and through the window in the b.g. we see Viola PRESSING himself to the glass to get a better look... as he peers through the two "o's" on "Cahoots"...

MACGILICUDDY

I was pretty bitter at first...
but then I remembered something
my dad told me...MacGilicuddy,
he said...you'll never get
anywhere in this life by
crying in your beer.

DIPESTO

(nods)

Your dad sounds like he's a
pretty sharp guy.

MACGILICUDDY

(nods)

...May he rest in peace.

...and Agnes' heart is just bleeding for this guy...as she
RAISES HER GLASS...

DIPESTO

I admire your strength,
MacGilicuddy.

...they CLICK glasses and polish off their drinks...and then,
MacGilicuddy, welling up with emotion, PUTS HIS HAND on hers...

MACGILICUDDY

Agnes...thanks for being
there for me.

...and all Agnes can do is just look at him...and then...after
a long moment...MacGilicuddy breaks the look and waves to the
bartender...

MACGILICUDDY

Garcón...again.
(indicating their
empty glasses;
and then;
sliding off the
bar stool, to Agnes)
(MORE)

(CONTINUED)

CONTINUED:

151

MACGILICUDDY (cont'd)

Excuse me while I procure
some more cocktail franks.

...and MacGilicuddy HEADS OVER to the buffet line, Dipesto watching him go...and in the b.g. we see VIOLA ENTER the bar and CROSS to her, GRABBING her by the hand...and Dipesto looks up with a start...

DIPESTO

Herbert...

VIOLA

Come on.

DIPESTO

Where?

VIOLA

Away...far away.

DIPESTO

But I'm having a drink with --

VIOLA

(cutting her off)

Look Agnes, I don't ever have
to know what was going on here.

...and then...Dipesto GIVES A YANK to retrieve her hand from
Viola's grasp...

DIPESTO

Nothing was going on here.
MacGilicuddy's wife just left
him and he needs a friend.

...Viola SNORTS with derision...

VIOLA

A friend...

(and then;

SHAKING

HIS HEAD)

You're too good a person to
see him for what he really
is...Wifey was the lucky one.

DIPESTO

Herbert, what are you talking about?

VIOLA

The man is a philandering,
womanizing glutton and you're
the next morsel on his menu.

(CONTINUED)

CONTINUED:

151

DIPESTO

MacGillicuddy?

VIOLA

That shifty maggot.
He's a toad...a clogged pore...
night soil.

*

DIPESTO

(and then;
something
dawns on her)

You're jealous, aren't you?

VIOLA

Jealous?...Jealous?...Are
you crazy?

(and then)

Nothing could be further
from the truth. I just
don't want to see you wind
up as...a statistic...another
notch on his headboard.

DIPESTO

You are jealous.

(and then)

Poor MacGillicuddy's hit rock
bottom. But do you have
one iota of sympathy for
him? No. All you can
think about is your own
petty, selfish, jealousies...

(and then)

I'm really surprised at you,
Herbert. If anyone is a
toad, it's you. Now please
let go of my arm.

MACGILICUDDY (O.C.)

You heard the lady.

...and Viola WHEELS and finds himself FACE-TO-FACE with his
arch rival...

VIOLA

Buzz off, bub.

(CONTINUED)

CONTINUED:

151

...MacGilicuddy EDGES closer...

MACGILICUDDY

Listen, Hubert...the lady and
I were having a nice tete-a-tete
until you and your attitude
barged in. So why don't you
take a long walk off a short
dock.

...Viola EDGES closet still...

VIOLA

Keep it up pal, and you'll be
spitting chicklets.

...and now the pair are jaw to jaw once again...and Dipesto
PUSHES between them, separating the two men...

DIPESTO

Stop it...both of you. Herbert,
no one asked you to be my
guardian angel.

VIOLA

I'm not leaving here without
you.

DIPESTO

Oh yes you are...becasue I
am exercising my constitutional
right of free association...by
having a cocktail frank with
whomever I please...

...a moment...as the three of them stand there...dug in...
and then...turning to MacGilicuddy...

VIOLA

Better hope your Blue Cross is
paid up, Bucko.

...and Viola TURNS and STORMS out of the bar...

CUT TO:

THE ELEVATOR DOORS

152

...OPENING and...

DAVID

153

...EXPLODES down the hall past the LAST STRAGGLERS from the Blue Moon office who are LEAVING for the night...David is oblivious to their AD-LIBBED GOODNIGHTS...absorbed instead by his anger as he SLAMS into the RECEPTION AREA...CROSSES to his OFFICE and GRABS the TELEPHONE off his desk...

CLOSE ON DAVID

154

...as he dials...and then...

DAVID

Still playing by your rules,
Maddie...I'm not calling
Chicago so I haven't
queered our deal. But
I know you pick up your
messages, so listen up...
You want to take

(MORE)

(CONTINUED)

CONTINUED:

154

DAVID (cont'd)
 a powder every time I look
 at you the wrong way, fine.
 ...But I'm tired of your
 rules, tired of your pacts,
 and I'm tired of waiting
 around for you to get your
 head together...I got maybe
 another two score and seven
 before somebody dumps me in
 a hole. And I figure I've
 wasted enough time on you.
 I got friends, a business to
 run. I got a life...and I'm
 going to get on with it.
 So if you wanna stay in
 Chicago, that's okay by me.

...and David SLAMS the receiver down...and then, he SIGHS,
 relieved...and then, after a moment, he LOOKS back at the
 phone...and SMACKS it off the desk with his hand...and we...

CUT TO:

MACGILICUDDY AND DIPESTO

155

...as they step off the elevator at the parking level...and
 then they turn and face each other...

MACGILICUDDY

Well...

DIPESTO

Well...

MACGILICUDDY

Thanks again...you're a good
 listener.

DIPESTO

(shrugs)

What are friends for?

...and then, MacGilicuddy gives her a hug...and then...looking
 at her...

MACGILICUDDY

If my wife had been half the
 woman you are...I'd be the
 luckiest guy in the world.

(CONTINUED)

CONTINUED: 155

...and then, a little embarrassed, MacGilicuddy TURNS and HEADS OFF for his car...and Dipesto watches him go, then TURNS and WALKS in the opposite direction to her car...and we pick up...

MACGILICUDDY 156

...seen in P.O.V. through a car windshield...as he CROSSES to his car...UNLOCKS the door and GETS BEHIND THE WHEEL...

ANOTHER ANGLE 157

...on MacGilicuddy's car as it backs out of its space, but its exit is blocked by...

ANOTHER CAR 158

...a blue Ford Tempo parked facing MacGilicuddy's car at the end of the aisle...as its HEADLIGHTS SWITCH ON...

MACGILICUDDY 159

...LEANS forward, squinting to get a closer look and makes out the face of...

HERBERT VIOLA 160

...peering over the dashboard of the other car...his hands white knuckle the steering wheel...his face, all concentration, his jaw clenched in demonic determination as the ENGINE of his Tempo ROARS to life...

VIOLA
Tete-a-tete with my girl, huh?
Well, we'll see who's the squirt
now, bucko...I'm calling you out.

CLOSE ON MACGILICUDY 161

...as he scans the garage, nervously looking for an escape route but the only exit is blocked by...

VIOLA'S CAR 162

...as he leans out the window and sneers...

VIOLA
Unless you're chicken... *

...and then...

MACGILICUDDY

163

...screwing up his courage, PUMPS the accelerator and his CAR ROARS defiantly...as "Leader of the Pack" comes up under the action...

ANOTHER ANGLE

164

...as the two men and their vehicles are squared off across 75 feet of concrete...and we...

CUT TO:

DIPESTO

165

...behind the wheel of her Rabbit listening to the "Sandpipers" on the radio as she rounds the corner only to find her path blocked by Viola's car...and then, she sees MacGillicuddy's car and realizing what's going on MUTTERS under her breath...

DIPESTO

Oh my god...

...and Agnes GETS OUT of her car...

DIPESTO

Herbert...don't...

...but her protest is drowned out by the WHINE of the car engines...

CLOSE ON MACGILICUDDY

166

...poised, his hand DROPPING onto the stick shift...

CLOSE ON VIOLA

167

...REVVING his engine, eyeing the tach...

CLOSER ON MACGILICUDDY 168

TAKING A DEEP BREATH as he TIGHTENS his grip on the wheel...

CLOSER ON VIOLA 169

..as he mutters...

VIOLA

Nobody calls me Hubert and gets
away with it. *

...and then...

INSERT ON 170

...the CLUTCH as Viola POPS it...

INSERT ON 171

...the REAR TIRES as they LIGHT UP, SPINNING and SCREECHING
against the slick concrete...

CLOSE ON DIPESTO 172

DIPESTO
(in time to the Shagri-La's)

Look out, look out, look out, look up. *

CLOSE ON VIOLA 173

...GRINNING like a madman, waiting for the tires to dig in...
and then...

A HAND 174

...REACHES in the window and SNATCHES the keys from the ig-
nition...and then...

VIOLA 175

...LOOKS UP at...

DAVID ADDISON 176

...who stands there, looking down at him impassively...and
then, nonchalantly...

VIOLA

Hi, Mr. Addison.

DAVID

Outa the car.

CLOSER ON VIOLA 177

...we see the blood lust in his eye as he looks back at
MacGilicuddy...

(CONTINUED)

CONTINUED:

177

...and then, realizing it's over, Viola grudgingly GETS OUT of the car...

DAVID

178

...CLAPS a hand around Viola's shoulders...

DAVID

What'dya say you and me go
blow off a little steam?

...and thn, Viola looks away from MacGilicuddy as David leads him away...

MACGILICUDDY

179

...SLUMPS back in his seat, the most relieved man this side of the Mississippi...

ON DIPESTO

180

...heaves a relieved sigh...watching as...

THE TWO MEN

181

...Viola and David, HEAD out of the garage into the night...and we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

ON FEET

182

...festive feet...or at least the feet of guests convened for a cocktail party...perhaps no more than ten pairs...and we hear the SOUND OF IDLE COCKTAIL CHATTER drifting down from above...and the CAMERA HOLDS on a pair of...

LADY'S PUMPS

183

...as they WALK PAST and we STAY WITH THEM as they CROSS to where a pair of man's TENNIS SHOES is conversing with a woman's ESPADRILLES...

PUMPS (O.C.)

Hot hors d'oeuvres anyone?

ESPADRILLES (O.C.)

Looks...

(unsure)

...delicious, what is it?

PUMPS (O.C.)

Rumaki...you should try some.

...and the PUMPS WALK out of frame...

TENNIS SHOES (O.C.)

(unimpressed)

Rumaki, huh?

...and then the CANAPE DROPS onto the floor wrapped in a cocktail napkin, and one of the tennis SHOES gently NUDGES it under a nearby COFFEE TABLE...then we pick up a pair of...

MEN'S SHOES

184

...white with a brass buckle, walking past next to a nicely buffed pair of men's penny loafers...

WHITE SHOES (O.C.)

I'm having the best round in my life...but I catch the sand a hundred yards off the eighteenth tee...so I take out my five iron...

...the WHITE SHOES stop and SET THEIR STANCE, DIGGING into the carpet as if addressing the ball...

(CONTINUED)

CONTINUED:

184

WHITE SHOES (O.C.)

I swing...

...and we watch the LEGS SWAY in demonstration...

WHITE SHOES (O.C.)

...The ball bounces onto the
green...hits the pin and...
bingo...right into the hole
for an eagle.

LOAFERS (O.C.)

Nice shot.

WHITE SHOES (O.C.)

Yeah...would've been...cept it
wasn't my ball.

...and then the...

BLACK SHOES

185

...of an old woman TRUNDLE past...and we STAY WITH THEM...
noting the particular urgency of their stride as they search
out a familiar looking pair of...

WINGTIPS

186

...one of which TAPS the floor impatiently, then stops at...

BLACK SHOES (O.C.)

Excuse me...where's the...

WINGTIPS (O.C.)

Through the door on your
left.

...the BLACK SHOES SCURRY OFF and the WINGTIPS RESUME TAPPING...
and the camera PANS UP A column of grey flannel...along a row
of gold buttons on a blue blazer front until we are...

CLOSE ON ALEX HAYES

187

...who LOOKS DOWN at his watch, around the room, then back at
his watch once again...he is quite obviously not enjoying
himself...and then he LOOKS OVER and sees VIRGINIA PASSING the
hors d'oeuvre tray and GOES TO INTERCEPT her...

(CONTINUED)

CONTINUED:

187

ALEX
(impatient)
She still upstairs getting dressed?

VIRGINIA
She'll be down in a few minutes.
(and then)
Relax.

...and Alex GRIMACES...the nervous host...then LOOKS at his watch once again...

CUT TO:

CLOSE ON

188

...a large, gorgeous, BLUE EYE reflected in a mirror as a MASCARA BRUSH TEASES its lashes...and then the brush STOPS... hanging in mid-air at the SOUND of FOOTFALL on stairs in the b.g. and then...A KNOCK...and we...

CUT TO:

ALEX

189

...standing outside Maddie's door...one more QUIET KNOCK...

ALEX
Maddie..?

...and THE DOOR OPENS REVEALING...

MADDIE

190

...dressed in a black cocktail dress...a simple diamond choker... her hair up...She's risen to the occasion...looking like many millions of bucks...

CLOSE ON ALEX

191

...a little off-balance...this isn't the Maddie he's been used to seeing lately...and he just stands there for a moment, looking at her, and then...

MADDIE

192

...who feels suddenly self-conscious under her father's surprised gaze...

MADDIE
So?

ALEX
Terrific.

(CONTINUED)

CONTINUED:

192

...and then...after a moment...

MADDIE

Why are you looking at me
like that?

ALEXANDER

(snapping out
of his reverie)

Oh...I was just wondering how
an ugly old joe like me wound
up with a lovely daughter like
you.

...and Maddie smiles...then gives him a SMALL KISS on the
cheek...and then Alex OFFERS his arm to her and they TURN
...and we...

CUT TO:

THE LIVING ROOM

193

...and the GUESTS LOOK UP as...

MADDIE AND HER FATHER

194

...make their way down the stairs...

MADDIE

(seeing them all)

Oh my goodness...

ALEXANDER

(a confidential
whisper)

Now...now. None of them bite.

...and as they arrive at the landing...

VOICE (O.C.)

Maddie...

...and Maddie TURNS to DISCOVER...

MRS. COUSINS

195

...a diminutive older woman...

MADDIE

(lighting up at
the sight of her)

Mrs. Cousins!

(MORE)

(CONTINUED)

CONTINUED:

195

MADDIE (cont'd)

(as she gives
her a hug)

How are you?

MRS. COUSINS

Fine...fine...let me look at
you.

(and then)

Golly, it's been a long time.

MADDIE

Certainly has.

(and then;
after an
awkward
silence)

And where's Mr. Cousins?

MRS. COUSINS

Oh...well...he's over at The
Grandview I'm afraid.

MADDIE

Ahh. Well. I'm sure the
party will be going on for
awhile. He can come by later.

MRS. COUSINS

Oh it's not that he didn't want
to be here...I mean even if we
could've gotten an ambulance
and a nurse...the oxygen is
such a bother.

...and clearly Maddie has stumbled into something that she
profoundly regrets...and then...

ALEXANDER

Maddie, you remember The
Grandview...

(to Mrs. Cousins)

...Lovely facility.

...and then...

MADDIE

I think I'll have a drink.

*

...and as ALEXANDER GOES OFF to get it...the owner of the

(CONTINUED)

CONTINUED:

195

WHITE SHOES...a slightly balding, bicycle-tire-waisted, 35ish, LEON SUMMERS, APPROACHES with with ELINORE and daughter OPAL in tow...

LEON

Haddie Mayes...

...and Maddie just stands there looking at him blankly...and then...

LEON

It's Leon Summers...I put gum in your hair...8th grade... remember?

...and before Maddie can respond to this intelligence, Elinore chimes in...

ELINORE

Leon is always telling customers how he put gum in the Blue Moon Shampoo girl's hair.

MADDIE

Really?

LEON

My wife Elinore...daughter Opal...This is Maddie Hayes... but in the AV club we used to call her Haddie Mayes.

MADDIE

You did?

LEON

You probably didn't know.
(and then;
to Maddie)
Your dad and I've gotten to be pals at the country club...
He helps me with my slice.

MADDIE

(searching for something to say)
Dad's quite a golfer.

LEON

Heck yeah...

...and then Leon REACHES into his pocket and pulls out a BUSINESS CARD...

(CONTINUED)

CONTINUED:

195

LEON

Listen, if you're ever in the market for a new car, maybe I can help.

MADDIE

(reading)

Summers Auto...Drop by and say hi?

LEON

Yeah...I came up with that... Used to be "drop in and take a spin"...but...this seems more "now".

...Maddie just NODS...and then...

ELINORE

Opal wants to be a model.

...and Opal makes a clicking sound with her tongue...totally mortified...

OPAL

(whining in three syllables)

Mom...

LEON

(to Opal)

Maybe Miss Hayes can teach you how to put on make-up.

(and then;
to Maddie)

It is still Miss Hayes isn't it?

MADDIE

Yes.

...and Elinore and Leon stand there not saying anything, just nodding at this...and then...

LEON

Ohhh...

ELINORE

Ohhh...

MADDIE

Yes. Ohhh...

...and we...

CUT TO:

VIRGINIA

196

...who TURNS AWAY from a couple and CROSSES to ALEXANDER who is standing in the corner NURSING A SCOTCH as he surveys the festivities...

VIRGINIA

Hors d'oeuvres are a big success.

ALEXANDER

(grimly
appraising
the room)

Mostly white wine drinkers.

VIRGINIA

Maddie seems to be enjoying herself.

ALEXANDER

Think so?

VIRGINIA

(nods)

Mm-hmm...and you look...almost relaxed.

ALEXANDER

(off his glass)

With a little help from King William.

VIRGINIA

Not too much help I hope.

(CONTINUED)

CONTINUED:

196

ALEX

The Bellos didn't show.

VIRGINIA

Babysitter fell through.

ALEX

(nods)

Well...all in all...I'd have
to say it's a nice party.

VIRGINIA

Very.

...and then...

ALEX

It's early yet...maybe
things'll pick up.

...and the doorbell rings and Alex goes to answer it...

ON THE DOOR

197

...as Alex OPENS it and we see...

DR. STEVEN HILL

198

...tall, dark-haired with Mediterranean good looks...he is
holding a SHEAF OF MAIL...

HILL

Sorry to bother you...I'm
Steve Hill...the new neighbor
across the street.

ALEX

Oh...the doctor...that is
one hell of a beautiful lawn
you've got.

(extending
his hand)

Alex Hayes.

HILL

(and then;
becoming aware
that there's
a party going
on in the b.g.)
Gosh...I didn't realize
you were busy.

(CONTINUED)

CONTINUED:

198

ALEX

Come on in...we're having
a little get together.

HILL

Thanks...but I just stopped
by with your mail...got
delivered to me by mistake.

ALEX

That's the civil service
for you.

(putting a hand
on Steven's
shoulder, he
steers him into
the living room)

How about a little something to
lift the spirits?

HILL

Really...I don't want to
intrude...

ALEX

I'm not taking no for an
answer.

(and then;
hailing Virginia)

Virginia...like you to meet
Dr. Hill...from across the street.

VIRGINIA

Pleased to meet you...My husband's
a big fan of your lawn.

...and then...

ALEX

Why don't you make the
introductions while I get
the man a drink...Name your
poison.

CLOSE ON HILL

199

...who has clearly been muscled into staying...

HILL

Mineral water's fine.

(CONTINUED)

CONTINUED:

199

ALEXANDER

Well...

(and then)

I think I can probably dip
up something....and we FOLLOW Alexander as he HEADS OFF them PICK UP
and STAY WITH...

MADDIE

200

...who is deep in conversation with a MAN in his early
fifties...not of the country-club set...

INT. BAR - NIGHT

202

...David SCREAMING...the jazzed-up, Addison cover of the
Spencer Davis song...

DAVID

(singing)

Yeow!...I'm a man,
Yes I am, and I can't help but
love you so...I'm a
man, yes I am and I can't help
but love you so...

ANGLE

203

...as we see DAVID'S SITTING ON A BAR STOOL...in a noisy,
crowded SINGLES HANG-OUT...under which, as he SINGS, a
BARTENDER delivers a JACK DANIELS to him...and places a
MUG OF BEER in front of BURT VIOLA beside DAVID...then
MOVES OFF with the TWENTY DAVID had placed on the counter
earlier...

DAVID

(to BARTENDER)

Keep the change...

...and DAVID hoists his BOURBON...

DAVID

Here's to Kentucky.

...and he DOWNS his DRINK...on the other hand, VIOLA'S
kind of moodily hunkered over his tumbler...and after a
moment...

VIOLA

Well I guess the cat's out
of the bag, Mr. Addison...

DAVID

Dump the drink down your
throat, Burt...

VIOLA

(complies;
puts the
GLASS down;
and then)

I have no secrets from you,
Mr. Addison...You've seen

(MORE)

(CONTINUED)

CONTINUED:

203

VIOLA (cont'd)
 the two Burt Viola's...one
 gets his shoes shined twice
 a week, buys generic toilet
 paper...the other...

(glancing at
 his clenched
 hands)

...the Terminator...a cold-
 blooded killing machine...

(looking up
 at DAVID;
 re MacGilicuddy)

In retrospect, I might've
 overreacted a little with
 Agnes' new boyfriend...

DAVID

Depends how you look at it,
 Burt -- prison laundry can
 be a helluva career.

VIOLA

Yeah...well...it would have
 been worth it to see MacGilicuddy's
 head stuck on a pike.

DAVID

I dunno, y'got pike costs...
 permits...wall-mounts...spot-
 lights...decapitation's got
 a hell of an overhead.

VIOLA

It's okay to joke...who cares?
 ...There's a pair of cuckold's
 horns where my future used
 to be.

...DAVID drains his drink...signals to the BARTENDER for
 another round...and then...

DAVID

Burt, I want you to look
 around here...

...and BURT lifts his head up...SWIVELS around on the stool
 and looks at...

THE CROWD

204

...VARIOUS ANGLES...BEAUTIFUL WOMEN DANCING...LAUGHING IN
 CONVERSATION...BEING NUZZLED...

ON DAVID AND VIOLA

205

...watching all this...and then...

DAVID

There's a half-ton of soft, voluptuous, perfumed feminine mystery within lip-reach, not to mention who knows how much silicon...and you're acting like you're in the burn ward.

VIOLA

(disconsolate)

I can't help it. What did I ever do to bring this curse down on my head?

DAVID

Want the bitter truth?... You wrote your own ticket, Burt.

(and then)

When are things at their best with women -- when you won't give 'em a second look, am I right? When you don't care...when all you show 'er is your coolest, most indifferent, beat-it-you-dumb-broad self.

VIOLA

Yeah...that's the way I was with Agnes...in the beginning.

DAVID

And now?...Phone calls every night?...Leaving the toilet seat down?...Where do they deliver your mail now?... To Burt Viola, care of The Dumper.

ON VIOLA

206

...drinking this in...nodding at the truth of it...

VIOLA

You couldn't find me with a plumber's helper.

RESUME

207

DAVID

The minute a woman knows
you care...that's when they
start zipping up your body
bag.

VIOLA

But somewhere there's got to
be a woman who's worth it...

DAVID

...Not a one...

VIOLA

If I could only find one
who's smart...and sexy...
and funny...and...and...
successful and gorgeous...

DAVID

In your dreams, pal.

VIOLA

...Someone like Miss Hayes...

DAVID

Miss Hayes?

VIOLA

Now she'd be worth it.

DAVID

I wouldn't touch that woman
with a ten-foot libido.

VIOLA

You wouldn't?

(and then)

But this morning...in your
office...not that there's
anything horrible about a
man -- even a man of steel
like you, Mr. Addison --
showing his emotions...but...

(off DAVID'S

STONY STARE)

you were weeping, sir, and I
just assumed it was about...

(GULPS)

...her.

(CONTINUED)

CONTINUED:

207

DAVID

Never assume, Mr. Viola...
it makes an a-s-s out of
you and an a-s-s out of me.
(and then)
I was on a case.

VIOLA

A case?

DAVID

Good to know I was so convincing...
Yeah, client hired me 'cause
his daughter blew five grand
in some boutique on Rodeo
Drive...couldn't get a refund...
had to pose as her farmer
husband from Bakersfield...
told 'em we'd lose our spud
ranch if we couldn't get a
refund...leaked a little water
to sell the story...

ON VIOLA

208

...buying this...but still confused...

VIOLA

(re MADDIE)

But what about Miss Hayes?
You two had a date...
(and then)
I thought you two were...

ON DAVID

209

...taking a big gulp of his drink...

DAVID

There's nothing between
us, Burt.
(and then)
Nothing.

...and BURT LOOKS at DAVID for a MOMENT with a bit of
uncertainty...and then...

VIOLA

Gee, Mr. Addison...if I'd
known that...
(and then)
I'd like to think Miss Hayes
would look fondly on a request
for a date from me.

ON DAVID

210

...eyeing VIOLA and then...

DAVID

She'd be a lucky girl, Burt,
but I'd advise you to reconsider.
(and then)

Not that the idea of letting 'er
into my pup tent on a cold
night hadn't crossed my mind --
but think long haul...

(glancing
around
the BAR)

...y'look around here you
see women enjoying themselves...
having a blast...

(and then)

Maybe I shouldn't be telling
tales out of school, but
Maddie Hayes?...She wouldn't
know a good time if she made
love to it. Bombshell
exterior, but inside...a bomb
crater. She's uptight and
lonely...and that's the way
she wants it.

...and as he DRAINS HIS GLASS...

CUT TO:

INT. HAYES KITCHEN - NIGHT

211

...as we PAN ACROSS the COUNTERTOP...littered with PARTY
DEBRIS...DISHES...WRAPPERS...PAPER BAGS...UTENSILS...we can
HEAR the PARTY in progress outside filtering in...and we
find...

MADDIE

212

...alone...SIPPING FROM A GLASS OF SODA...she's looking
MELANCHOLY...has sought refuge in here...and now she CHECKS
HER WATCH to see how much more time she can hide out away
from that horrible party...but sees it's time to head back
to it...she SIGHS and then MOVES TO THE SINK to pour out her
DRINK...and having done that she turns around to see...

STEVEN HILL

213

...standing here...having quietly entered...

(CONTINUED)

CONTINUED:

213

HILL

Hi. Someone said I might find
some more rumaki in here.

MADDIE

Did you check under the coffee
table in the living room?

ANGLE

214

...as he SMILES and extends his hand...

HILL

Steve Hill...
(as they shake)
...and you are Maddie...

MADDIE

Right.

HILL

Nice to meet you. I live
across the street.

MADDIE

Oh...you're the one with
the --

HILL

(interrupting
with a smile)
-- nice lawn, right?

MADDIE

Right.

HILL

I suppose that'll be my
epitaph.
(and then)
Twenty-five years of school...
people only remember me as
the guy who conquered crab
grass.

MADDIE

You could stop watering...
(and then;
off his SMILE)
...except my father would
be crushed.

(CONTINUED)

CONTINUED:

214

HILL

Not as much as he'll be
if I don't drag you back
to the party.

MADDIE

(a moment as
she reads him;
and then)

My father sent you in here?

HILL

(shrugs)

He wanted to make sure you
were enjoying yourself...in
the kitchen...with no one
to talk to...

...she looks at him and SIGHS...

MADDIE

It's not exactly Woodstock
out there, is it?

...and they STAND THERE a moment...and then...HILL moves
aside, under...

HILL

Well...look, I didn't
mean to keep you...you're
the guest of honor and --

MADDIE

(interrupting
abruptly)

You got a car?

HILL

What?

MADDIE

Do you like driving fast?
(and then)
Is there a radio in it?

HILL

(not sure what
to make of this)
Sure there's a radio.

(CONTINUED)

CONTINUED:

214

MADDIE

What would you say to giving me
a tour of the local attractions?

HILL

Now?

MADDIE

Right now. Let's go for a drive.
I haven't been out of this house
in a week...

HILL

I don't know...there isn't much
to see around here...

MADDIE

There's the high school...the
lake...the ice cream store...

HILL

(considers)

They've got Coconut Frosted Flake...

...and MADDIE GRABS for his hand...

MADDIE

I'm buying.

HILL

Wait a second...Shouldn't I say
good-bye to your folks?

(and then)

I can't just walk out of here
with their daughter...

MADDIE

You're right. Let's run.

(CONTINUED)

CONTINUED:

214

...and as she GRABS HIS HAND and PULLS HIM OUT THE BACK DOOR...we...

CUT TO:

INT. BAR - NIGHT

215

...David and Viola still sitting there...another drink or two into the evening...pain is down and spirits are up...

DAVID

So tell me who's the happy seaman, Burt...is the happy seaman the guy with one girl back home in Baltimore... he dunks the donut one month outta the year...or is the happy seaman the guy with a donut in every port?

VIOLA

I love donuts, Mr. Addison.

DAVID

'Ey, Burt -- in this world it's all-you-can-eat.
(and then)
The ol' batting average goes way up when you hit the ball to all fields...

VIOLA

Right you are, sir.

DAVID

So do you want to sit here and stew in your juices?...

VIOLA

...Uh-uh...

DAVID

...when you could be out there juicing some stews?...

VIOLA

Huh?

...and VIOLA sees that DAVID'S LOOKING ACROSS THE BAR...

(CONTINUED)

CONTINUED:

215

DAVID
(nodding in
the dirction)
Control tower tells me
some major talent just
touched down...

...and VIOLA looks toward...

TWO WOMEN

216

...dressed as STEWARDESSES...seating themselves at the
bar ACROSS FROM David and Viola...both attractive...and they
glance up toward...

DAVID AND VIOLA

217

...who finish checking the ladies out...

VIOLA
Well...they're certainly
very pleasant-looking.

DAVID
They're talking' to us,
Burt.

VIOLA
Huh?

DAVID
Body language...they're
throwing their shoulders
back...what happens when you
throw your shoulders back,
Burt?

...and BURT THROWS his SHOULDERS BACK...looks down at his
SWELLING CHEST...and then looks toward...

THE TWO STEWARDESSES

218

...now looking DAVID and VIOLA'S way...preening a little...
as...

RESUME - DAVID AND VIOLA

219

DAVID

Hope you're wearing clean
underwear, Mr. Viola.

VIOLA

(gulps;
almost
inaudibly)
...The purple ones...

DAVID

(quickly;
to a passing
BARTENDER)

Excuse me...

(sliding a bill
across the bar
and nodding
toward the
two women)

...whatever those two
damsels are drinking...it's
on me 'n the sheik here...

(puts his arm
around BURT)

...and the BARTENDER takes the money and disappears as..

VIOLA

220

...leans in toward DAVID...a touch apprehensive...

VIOLA

What if they're drinking
\$200-a-bottle champagne,
Mr. Addison?

DAVID

Don't sweat it -- Uncle
Dave's got it licked.

VIOLA

I hope they appreciate your
generosity.

(CONTINUED)

CONTINUED:

220

DAVID

They'll have ample opportunity
to show it.

VIOLA

I don't know, Mr. Addison...
(re the
STEWARDESSES)
...they're probably pretty
jet-lagged...

DAVID

(looking hard
at VIOLA)
Burt...it's the hour of
truth...we are at the Rubicon...

VIOLA

I thought we were at Charlie's.

DAVID

Are we men or are we topsoil?

VIOLA

(a moment;
and then;
jut-jawed;
banging his
glass on
the table)

Men.

DAVID

Are we men or shelf-liner?

VIOLA

(banging his glass
on the table)

Men.

DAVID

Any man worth his saltshaker
doesn't put all his eggs
in one basket.

VIOLA

(one last BANG)

Men.

DAVID

To the hunt.

(CONTINUED)

CONTINUED:

220

...and DAVID RAISES his GLASS...and BURT RAISES his...and they TOAST to it...and then DAVID notices something... raises his glass in a TOAST toward...

THE TWO WOMEN

221

...who are SMILING at DAVID AND BURT...and are HOLDING THEIR GLASSES ALOFT...to say thanks for their drinks...there's a very friendly look in their eyes as...

DAVID AND VIOLA

222

...toast the women...and then, turning from them...

VIOLA

(to DAVID;
out of the
side of
his mouth)

Wow, Mr. Addison! Which
basket do you want to
put your eggs in?

...and we...

CUT TO BLACK

END OF ACT THREE

TIGHT ON DR. HILL

230

...the night-time neighborhoods of suburban CHICAGO whizzing by behind him...steering wheel firmly in his hand...his eyes shifting from the road to his passenger from time to time...

DR. HILL

...so I'm six month's from graduating...sitting in this seminar...and this visiting professor...Mayo Clinic... leader in research on stress related to the medical profession is sitting there saying to all of us..."Why do you want to be doctors?" And I'm thinking... "to help people." And he says, "To help people?" And he kind of laughs and says..."You'd better be doing it because you like to see strangers without their clothes on...because you like to open people up and stick your hands inside all that ooze...cause folks...that's what a doctor does."

(and then)

Y'know the expression..."take pause"? Well...that's what I did...and that's what I've been doing...for around the last eleven years. Taking pause.

(and then)

So what about you? What's the Maddie Hayes story?

ON MADDIE

231

...staring at the window...clearly in a world of her own... having not heard a thing...

ANOTHER ANGLE

232

...as Hill considers this a moment...

DR. HILL

Y'know...a fellow like me... getting shanghied from a party by a woman like you...I won't lie...does wonders for a guy's self-esteem. But this silent treatment...let's just say you're undoing all your hard work.

(CONTINUED)

CONTINUED:

232

...but Maddie says nothing...doesn't move...doesn't take her eyes from the window...

DR. HILL
(after a LONG MOMENT)
Should I just take you home?

ON MADDIE

233

...suddenly lurched from her reverie...

MADDIE
Huh?
(turning to him)
Excuse me?
(and then;
realizing what
he just said;
forcing a
SMILE)
Aren't you having a good time?

ON HILL

234

...and he just looks at her...not knowing what to say...not knowing what to make of this lady...

ANOTHER ANGLE

235

...and the message is clear from the look on his face...

MADDIE
I'm sorry. Did I go away on you?
(looking down)
I've been doing that a lot lately.

DR. HILL
Something the matter?

MADDIE
No...
(and then)
Yes...
(and then;
deciding
otherwise)
No...
(and then)
God, this is embarrassing...
(and then)
(MORE)

(CONTINUED)

CONTINUED:

235

MADDIE (Cont'd)

...you don't even know me...

(and then)

I'm really not like this. I mean, usually I'm...fun...I think. I don't know what it is lately. I feel horrible... all the time. I sleep...all the time...but I'm still exhausted...

DR. HILL

(eyes her;

and then)

Well, I hate to sound like a doctor...but when's the last time you had a checkup?

MADDIE

Excuse me?

DR. HILL

(a moment;

and then)

Make you a deal...I've gotta stop by the hospital and look in on a patient, anyway. Why don't you let me conk your knees with my rubber mallet...

(MORE)

(CONTINUED)

CONTINUED:

235

DR. HILL (Cont'd)
wasn't exactly what I had in
mind for the evening's entertainment
but...

(and then)
What do you say?

OFF MADDIE

236

...managing another SMILE in response to Hill...and we...

CUT TO:

CLOSE ON BURT VIOLA

237

...up to his neck in hot water which ROILS around him...his
face is lit in the silvery-blue wash of UNDERWATER LIGHTS...
and as the CAMERA PULLS BACK, we see GENEVIEVE seated next
to him in the jacuzzi...looking out across the deck to the
seascape beyond...

GENEVIEVE
I feel so connected to nature
when I look at the ocean.

VIOLA
There's nothing more mysterious...

GENEVIEVE
...or seductive.

...and then Viola, who's a little uncomfortable, looks skyward...

VIOLA
Moon's almost full.

GENEVIEVE
Maybe the grunion'll run
tonight.

VIOLA
Grunion?

GENEVIEVE
Gives me goosebumps just
thinking about them...washing
up onto the beach...in wave
after wave...their silvery
bodies writhing in the
moonlit surf. You've never
seen them?

(TO BE CONTINUED)

ALEXANDER

250

...sitting up in bed...Virginia is snuggled up in the covers next to him, making a valiant attempt at sleeping...the two of them revealed only by the wayward half-light that tumbles in through the windows...

ALEXANDER

We done good, Ginny. We done good.

VIRGINIA

Hmmm.

ALEXANDER

I wasn't sure...but when she made for the door with the good doctor...

(and then)

We did all right, Ginny. We did all right.

VIRGINIA

Mmm.

ANOTHER ANGLE

251

...as Virginia ROLLS OVER and LOOKS AT the CLOCK...

VIRGINIA

Alex, it's two o'clock.

ALEXANDER

(proudly)

Yeah...those two must be getting along like a house on fire.

(and then)

We done good, Ginny. We done good.

...and we...

CUT TO:

EXT. THE HAYES HOUSE - NIGHT

252

...as DR. HILL pulls up in front of it...

INT. THE CAR

253

...as MADDIE looks up at the looming facade...considers the series of unpleasant conversations that await her inside... and lets out a deep, weary sigh...

(CONTINUED)

CONTINUED:

253

DR. HILL

(reading her
hesitation)

...how you doing?

MADDIE

(nods;
somewhat
distant)

I'm okay...

(and then)

I'm okay...

(and then;
shakes her
head)It's amazing what you can
talk yourself out of...

(and then)

I kept telling myself it
was stress...or, I don't
know...the travel...fatigue...(and then;
a smile;
a shake of
the head)

Pregnant, huh?

DR. HILL

Pregnant...uh huh. About six
weeks. I can be more specific
after I see the results of
your blood test tomorrow.

(and then)

So. Good news? Bad news?

MADDIE

Well...right this second...just
news. I think.

(and then)

No...good news. Complicated
but good news.

...and HILL regards her for a moment...and then...

DR. HILL

(NODDING
towards
the house)For what it's worth...I can't
think of two people who'd
make better grandparents...

...and we...

CUT TO:

INT. HAYES BEDROOM - NIGHT

254

...dark...as before...

ALEXANDER

(whispering)

I heard him kill the engine but
I haven't heard the front door
open. Must be talking...or
something.

(hearing a
SOUND from
downstairs)

Whoops...there's the door...

...and he PULLS himself out of bed and moves for the BEDROOM
DOOR...

VIRGINIA

Where are you going?

ALEXANDER

(over his shoulder)

To the bathroom...

VIRGINIA

Alex...

ALEXANDER

What "Alex"? I am just going
to the bathroom...For goodness
sake Virginia...it's two in
the morning...just roll over
and go to sleep.

...and he's OUT the door...and we...

CUT TO:

THE FRONT DOOR

255

...as MADDIE ENTERS...and she CLOSES the DOOR behind her and
TURNS OFF the PORCH LIGHT...it's late...and a quick look tells
her the...

FAMILY ROOM

256

...is dark...and...

MADDIE

257

...HEADS UP THE STAIRS...carrying her burdensome secret with
her...and as she slowly ascends...

CUT TO:

UPSTAIRS HALLWAY

258

...as MADDIE arrives at the upper landing...and turns down the hall for her BEDROOM DOOR...when...

ALEXANDER

259

...acting the innocent, EXITS THE BATHROOM right in MADDIE'S PATH...SQUINTS UP at MADDIE through the dimness...smiles...

ALEXANDER

Oh...Maddie...didn't hear you come in...

MADDIE

Hi, Dad.

ALEXANDER

Hi, sweetheart. How'd your evening go?

MADDIE

Oh...fine...

(quickly)

Listen, I'm sorry about ducking out of the party like that...

(and then)

...it was a real nice party...

ALEXANDER

(a moment;
and then)

So...you gonna throw this guy back in the water?

MADDIE

No...actually, I think I'll be seeing quite a lot of him...

...and ALEXANDER looks like he's going to heaven...

ALEXANDER

Really...

MADDIE

Really.

ALEXANDER

Well...like I said...didn't even hear you come in. Just on my way back to bed.

MADDIE

'Night, Daddy.

(CONTINUED)

CONTINUED: 259

ALEXANDER
'Night, honey.

...and Alexander TURNS and DISAPPEARS...

ON MADDIE 260

...standing there in the DARK CORRIDOR for a LONG MOMENT...
and then FINALLY...turning TOWARDS her room...and we...

CUT TO:

INT. MADDIE'S BEDROOM - NIGHT 261

...as MADDIE ENTERS...SIGHS...and FLOPS onto her BED...looking
off into SPACE for a LONG MOMENT...and then she gets an idea...
and reaches for...

THE TELEPHONE 262

...and then, taking a breath...summoning her courage...she
PUNCHES some numbers...a 213 area code...and we're...

CLOSE ON MADDIE 263

...as she waits for an answer...and then...

VOICE (O.C.)
(filtered)
Hey there, spots fans, this
is do-Dave and I'm...

CLOSER ON MADDIE 264

...as suddenly she SLAMS DOWN the receiver...and she SITS there
in the DARK for the LONGEST TIME...thinking...and we MOVE
AROUND her...until SUDDENLY...

ANOTHER ANGLE 265

...she PICKS UP the receiver and DIALS again...and after a
moment...there's a click and we hear another answering machine
message...

VOICE (O.C.)
(filtered)
You've reached the machine of
Agnes Dipesto...
please wait for the beep...
then state your manifesto...

...and we hear a BEEP...and then...

(CONTINUED)

CONTINUED:

265

MADDIE

(into receiver)

Hello, Agnes...it's me...

Maddie...

(and then)

...just calling to say hi...

(and then)

Hi...

(and then)

Not much happening on this
end...

(and then)

Well, I do have some news.

(and then)

Just found out...

(a deep breath;
then she closes
her eyes and
blurts it out)

I'm having a baby.

(and then)

Kinda had to tell someone...

just wasn't sure who the
someone should be...

(and then)

...and I thought of you...

(and then)

Makes sense, right? This
is what's supposed to happen...

be fruitful and multiply...

That's the plan...isn't it?

(and then)

...Agnes...you're the only
person I've told. And you
can't tell anyone...promise?

Not even Mr. Addison...

(and then)

...especially not Mr. Addison.

(and then)

Well...I guess my time will
be running out soon...guess
that's all my news...so I'll
just say...

...and SUDDENLY...there is A BEEP...the LINE DEAD...

MADDIE

(after a moment;
into the phone;
to no one)

Good-bye.

(and then)

I miss you.

(CONTINUED)

CONTINUED:

265

...and MADDIE HANGS UP the PHONE...and just SITS there for a long while...and we...

CUT TO:

INT. THE HAYES BEDROOM

266

...as before...Alexander sitting up in bed...Virginia curled up next to him...except that this time we can hear the SOUND of her gently breathing...she is clearly asleep...

ALEXANDER

Yup...we done good...

...and we...

CUT TO:

INT. SEASIDE CONDO BEDROOM - NIGHT

267

...it's darkened...and we PAN ACROSS the FLOOR to find a DISCARDED SHIRT...which is suddenly PLUCKED OFF the CARPET...

ANOTHER ANGLE

268

...as DAVID, sitting on the EDGE of a BED, PUTS ON HIS SHIRT... and beside him, we can barely make out some tousled curls peeking from beneath the covers...and DAVID finishes buttoning up his shirt...and he STANDS and, from behind him...

RITA

(sleepily)

You leaving?

ON DAVID

269

...hardly turning toward her...a clipped quality to his manner...

(TO BE CONTINUED)

