

Moonlighting
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(#87009)

"HERE'S LIVING WITH YOU, KID"

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

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"HERE'S LIVING WITH YOU, KID"

written by

FIRST DRAFT

December 10, 1987

2040/5

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"HERE'S LIVING WITH YOU, KID"

Story by:

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and

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and

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FIRST DRAFT

December 17 - pink
December 17 - yellow
December 18 - green
December 21 - salmon
December 24 - tan

December 10, 1987
December 11-blue
December 13-pink
December 14-yellow
December 14-green
December 15-salmon
December 15-tan
December 16-white
December 16-blue

ACT ONE

FADE IN:

ON VIOLA

1

...wearing tie and jacket...on stake-out, in a DENSE GLADE...
a jungle perhaps...as he PEERS THROUGH A PAIR OF BINOCULARS...
and then he LOWERS the binoculars and speaks into a mini-tape
recorder...

VIOLA

Tuesday...0-200 hours...am
continuing to maintain visual
reconnaissance of subject.
As yet no contact with hostile
operatives...If the information
I am safeguarding were to fall
into the wrong hands...

OMIT 1A

OMIT 1A

CLOSE ON VIOLA

1B

...SHUDDERING, and then...

VIOLA

...I wouldn't want to speculate
as to the consequences.

OMIT 1C

OMIT 1C

DISSOLVE TO:

VIOLA

1CA

...a couple days later...weary, a little more bedraggled as
he speaks into the recorder...

VIOLA

Thursday, 0-300 hours. As
in past several nights, the
status of the subject remains
unchanged...

...and Viola stops, pulls the cassette out of the recorder,
turns it over and continues talking...

VIOLA

Thursday...0-300 hours...
continued...Agnes is probably
snoring that cute little snore
of hers right now...

(MORE)

(CONTINUED)

CONTINUED:

1CA

VIOLA (cont'd)

(pausing a moment;
and then)

Forgive me for describing
thoughts of a personal nature
in a field log...but Julius
Caesar himself often expressed
private concerns in his journals...
I believe the Helvetian Campaign
included ramblings about bald-
ness.

(taking a long
pull off his
canteen;
and then)

...wish I was lying in bed
next to Agnes right now.

OMIT 1D-1F

OMIT 1D-1F

DISSOLVE TO:

VIOLA

1G

...maintaining his watchful vigil...he LOWERS HIS BINOCULARS,
then YAWNS...we see that he's tired, more tired than when
we last saw him as the long nights on stake-out exact their
toll...and then...

VIOLA

Monday...0-400 hours...Vargtimmen...
the hour of the wolf...the
loneliest part of the night...
the long weeks of separation
have been hard on me and Agnes...
yes...Agnes...

(and he smiles
a long moment
as if remembering
her fondly)

For my part, the choice between
love and duty has been a
difficult one.

OMIT 1H-1J

OMIT 1H-1J

DISSOLVE TO:

CLOSE ON VIOLA

1K

...wearing a bandana now, camo-gear, eye-black...looking like some LURP who's spent too much time north of the DMZ...as he unloads a cassette...tosses it into a pile of other cassettes, each marked with a different day and date...and then, inserting a new cassette...

VIOLA

Wednesday...no Thurs...
or is it Friday?...Who
knows?...Who cares?...
The days all blur together
after a while...Concentration
is difficult...my mental
acuity is being slowly
eroded by the boredom...the
isolation...day by tedious
day...Oh Agnes...Agnes...
Agnes...her name has become
my only friend...my mantra...
the one thing standing
between me and total insanity...

...and Viola considers insanity for a long moment...then slapping himself in the face he picks up the binoculars with new resolve and gets on with the task at hand...

VIOLA

Still no sign of espionage
activity...though our intelligence
indicates that competing
agro-business interest will
stop at nothing to obtain
stamin samples from the bio-
engineered strain of citrus
paraditus antarcticus...

OMIT 2-5

OMIT 2-5

HIS P.O.V.

6

...the object of this intense scrutiny...a small, unremarkable CITRUS TREE laden with grapefruit...lit by mercury vapor security lights behind a CHAIN LINK FENCE TOPPED WITH BARBED WIRE...

(CONTINUED)

CONTINUED:

6

VIOLA

...frost proof grapefruit...Perhaps smudge pots will one day be con- signed to the slag heap of history and these long nights away from the woman I love will have been worth it.

...and Viola looks up at the sound of a door opening as a...

TECHNICIAN

7

...wearing a WHITE LAB COAT, ENTERS carrying a LUNCHBOX...ready to meet the day...

TECHNICIAN

(nods)

Mr. Viola...How is she?

(indicates the tree)

VIOLA

How would I know?...Barely seen her in the last three weeks.

...off the technician's confused look, Viola wobbles out of the greenhouse into the night, and we...

CUT TO:

INT. VIOLA'S APARTMENT

8

...as he ENTERS through the front door...jelly donut in his mouth as he pulls the keys from the door with one hand and holds his briefcase in the other...CROSSING to the TV, he turns it on with no particular conviction other than to fill the otherwise empty apartment with background chatter... we see that this small, one bedroom affair is clean, though a bit unkempt...BOOKS seem to be much in evidence...Ayn Rand's works in particular...providing the only company in what seems to be a rather Spartan, rather lonely existence...

ON VIOLA

9

...CROSSING to the ANSWERING MACHINE, he PUNCHES IT, then listens as he snags a glass of orange juice from the otherwise empty refrigerator...we see dishes in the sink... a bachelor left to the directionlessness of a bachelor's life...as...

DIPESTO (V.O.)

You've been working the night shift...doing your job.

*
*

ON VIOLA

10

...lighting up at the glimmer of companionship...if only recorded...

DIPESTO (V.O.) (con't)

But long weeks without you
could make a girl sob.
Don't worry 'bout me though
my upper lip's stiff.
But a sweet night with you
dear'd be some precious gift.
So when the stake-out is over,
I'll still be waiting...
To pick up again with some
serious dating.
In the meantime, remember, you
hunk of a man,
That Agnes Dipesto is your
biggest fan.

...and we hear the BEEP and Viola just hangs there for a long moment...and then...

VIOLA

(a small
smile;
and then,
under his
breath)

...my biggest fan...

...and we STAY WITH HIM as he ENTERS his bedroom and SLIDES OPEN the CLOSET door. Clearly, he's thinking about Agnes as he UNBUTTONS his shirt...her message knocking around in his brain as he shakes his head...

CLOSE ON VIOLA

11

...as he looks across to a...

PICTURE OF AGNES

12

...on his nightstand...

ON VIOLA

13

...picking it up...and then...

VIOLA

...what a woman...

...SETTING DOWN the PICTURE he goes back to the closet and resumes undressing...

(CONTINUED)

CONTINUED:

13

VIOLA

So why isn't she here?

...and then, he looks at his closet...and PUSHES ASIDE a ROW OF CLOTHES...as if to make room...and then, a man on a mission, goes to his DRESSER and EMPTIES the top two drawers. Then, looking around, satisfied at the first step...

VIOLA

...plenty of room...

...and then he SITS on the bed...GIVES THE PICTURE A KISS, and LIES DOWN...and we MOVE IN on him, we see that his eyes are open...wide awake...his thoughts racing...thinking it over...and then...

VIOLA

Wonder if she'd like wallpaper...

...and we...

DISSOLVE TO:

THE ELEVATOR

14

...as the DOORS OPEN...and we see a VERY TIRED VIOLA...on his way in to work...a BRIEFCASE HANDCUFFED around his wrist...and while his face and his movements read exhausted... his eyes are THOUGHTFUL...HAPPY, even...and as he STEPS OFF the elevator...SEVERAL PEOPLE STEP ON...carrying various BRIEFCASES and COATS...obviously LEAVING WORK FOR THE DAY...

ANOTHER ANGLE - ON VIOLA

15

...as he WALKS TOWARD the office...PASSED BY a FEW MORE PEOPLE on their way out...and as he NEARS the BLUE MOON DOOR, we move...

INT. BLUE MOON - ON VIOLA

16

...as he WALKS IN amidst quarter-to-quittin'-time activity... immediately LOOKING FOR DIPESTO...seeing she's NOT THERE... and as a FEMALE EMPLOYEE PASSES by en route to the COATRACK...

VIOLA

(to EMPLOYEE)

Where's Agnes?

EMPLOYEE

(not looking up)

...bathroom...

...and then the EMPLOYEE STOPS...LOOKS UP...immediate DISGUST registering as she gives the worn-out Viola a once-over... then WALKS OFF, SHAKING HER HEAD...

(CONTINUED)

CONTINUED:

16

VIOLA

(talking after her;
fed up)

Yeah, yeah...Can we skip the
nightly routine? "You should
get some sleep"... "You look
like hell"... "It's the night
of the living dead"...

...and having put her in her place...he looks OVER to see...

A BUNCH OF EMPLOYEES

17

...all STARING at him...all with the same look of DISGUST...

ON VIOLA

18

...as he WALKS TOWARD David's office...

VIOLA

(to EMPLOYEES)

Some people are willing
to temporarily sacrifice
their good looks in the
name of...

(then;
catching
himself)

...special assignment...

...and as he REACHES up to KNOCK on David's door...we MOVE
OVER to find...

MACGILICUDDY

18A

...flipping through the FILING CABINET by David's office...
unable to resist ROLLING HIS EYES at Viola's last comment...
then...

MACGILICUDDY

"M" left for the day, Mr.
Bond...

ON VIOLA

18B

...bristling...then...with an edge...

VIOLA

Thanks, Miss Money Penny...

...and he TURNS and WALKS BACK toward DIPESTO'S DESK...

ON MACGILICUDDY

18C

...glowering after him...

OMIT 19-22

OMIT 19-22

ON VIOLA

23

...now in front of DIPESTO'S DESK...and he LAYS the BRIEF-CASE ON TOP of it...pulls a KEY out from his shirt which he wears around his neck on a string...UNLOCKS the HANDCUFF... then DIALS a COMPLICATED COMBINATION on the BRIEFCASE LOCK...

CLOSE ON THE BRIEFCASE

24

...as the lid finally POPS...and is LIFTED...revealing inside a THICK DOSSIER titled: SPECIAL ASSIGNMENT #0001... the title page also sporting a RED STAR...and just next to the dossier...A LONG STEMMED RED ROSE...

ON VIOLA

25

...LOOKING UP as...

*

MACGILICUDDY

26

...approaches with some FILES...which he DROPS on DIPESTO'S DESK...

(CONTINUED)

CONTINUED:

26

MACGILICUDDY

(sarcastic)

Any breaks in the case of the century?

VIOLA

Nothing I'm at liberty to discuss with the lay-people...for your own safety, you understand. This assignment must be kept strictly confidential...:

MACGILICUDDY

(getting his shot in as he TURNS TO WALK OFF)

Of course...kind of one, big juicy secret...

ANOTHER ANGLE

27

...as the smirking MacGilicuddy STARTS BACK to his desk... and Viola...SHOCKED...jumps in his pathway...BLOCKING HIM...

VIOLA

(insecure)

Why did you say...juicy?

MACGILICUDDY

It's hard to keep a fruit that big a secret.

...and MacGilicuddy steps around VIOLA and walks back to his desk...

(CONTINUED)

CONTINUED:

27

...and as MacGilicuddy WALKS OFF...

VIOLA

(calling after)

Jest if you will, but some
of us aren't content to
spend the rest of our lives
stapled to a desk. Some
of us need to...be out there...
on the edge...

(and then)

And if you know what's good
for you, you'll stay mum
about my case or I'll have
you drummed out of this
business.

*

*

*

*

*

*

*

...and Viola STALKS BACK to Dipesto's desk...

ON MACGILICUDDY

28

...burned...

ANOTHER ANGLE - ON VIOLA

29

...taking the DOSSIER from the briefcase...and we...

ANGLE TO INCLUDE MACGILICUDDY

30

...who's followed Viola back...

MACGILICUDDY

Everyone in this office knows
about your stupid, secret
assignment...the only reason
you're doing it is because
it takes a squirt to investigate
a grapefruit...

*

*

*

...A MOMENT, then...

VIOLA

(flipping through
his report)

Jealous, MacGilicuddy?

(CONTINUED)

CONTINUED:

30

MACGILICUDDY

Oh, yeah...We all wish we
could spend our nights
babysitting a bush...

VIOLA

(defensive)

It's a tree...

MACGILICUDDY

(continuing;

eyeing the

DOSSIER)

...and writing up a bunch
of ridiculous reports
about nothing...

VIOLA

(looking up)

About nothing? I'll have
you know, this report is
chock full of important
investigative information
concerning Agricultural
Espionage...

MACGILICUDDY

You mean fruit flies...or
should I say...fruit spies?

(then;

taking the

DOSSIER and

randomly

reading)

"0-300 hours: continued
observation of subject-object.
Subject-object remains
stationary. Continued growth
imperceptible, but assumed..."

...as Viola GRABS the report from MacGilicuddy...

VIOLA

(incredulous)

What do you think you're
doing? Don't you know what
this red star means? Top
secret, pal.

...as he LOCKS IT BACK in the BRIEFCASE...he quickly stashes
the ROSE on DIPESTO'S DESK...

*
*

(CONTINUED)

CONTINUED:

30

VIOLA

Under the circumstances...
I think I'd better wait
'til I can hand this to
Mr. Addison in person...

(CONTINUED)

CONTINUED:

30

...then Viola NOTICES that MacGillicuddy has NOTICED the ROSE as MacGillicuddy PICKS IT UP...

MACGILICUDDY

(suddenly
assuming an
upper hand
tone of voice)

I guess safeguarding the
Vitamin C all night has
made it kind of difficult
to take care of Vitamin L...

(then;
PUTTING DOWN
the rose)

Relationship slipping?

VIOLA

Not in the least... *

MACGILICUDDY

Guess you haven't been around
much to notice...

...A MOMENT, then...

VIOLA

(feigned
nonchalance)

Notice what?

MACGILICUDDY

Consensus with the guys is:
Agnes' been looking a little...
restless lately...

(leaning in;
confidentially)

...maybe I should drop by
her place some night...cheer
her up... *

ON VIOLA

31

...steaming up...then...

VIOLA

Well, you're going to be a
little surprised if you drop
by her place, because it's
going to be my place...

(and then)

Agnes and I are moving in
together...

ANGLE TO INCLUDE MACGILICUDDY

32

MACGILICUDDY

(thrown)

You are?

(then;

suspiciously)

How come she hasn't said
anything about it?

VIOLA

(derisive)

Who's fool enough to confide
anything of import in you?*
*
*

MACGILICUDDY

(a moment; and then)

Maybe it's because she doesn't know.
Maybe you haven't asked her yet...*
*

VIOLA

(confidently)

What's to ask?

MACGILICUDDY

She might want to say no...

VIOLA

(a snort
of derision;
then)Agnes say no? You ever see
what happens to ice cream
when you pour hot fudge
all over it?

DIPESTO (O.C.)

Burt! Hi!

...and they TURN as we...

ANGLE TO INCLUDE DIPESTO

33

...as she WALKS BEHIND her desk...HUGGING Viola...who
wastes no time in tossing MacGilicuddy a SMUG GLANCE...

ON MACGILICUDDY

34

...not impressed yet...

MACGILICUDDY

Nice talkin' to you, Viola.
Good luck on that...

(re: Dipesto)

...special assignment we
were talking about...

...and MacGilicuddy shuffles off...smirking...

ON VIOLA AND DIPESTO

35

...as Viola glares after MacGillicuddy...and Dipesto breaks the embrace...

DIPESTO

(as if talking
to an alcoholic
about booze)

You and MacGillicuddy haven't
been...fighting again?

VIOLA

No...

(and then)

I want to talk to you...sweet
potato...

(and he gives
her the ROSE)

...and as he GLANCES AROUND...he sees...

MACGILICUDDY

36

...in a far-off huddle with some EMPLOYEES...all looking
at Viola and Dipesto...gossip written across their faces...

RESUME VIOLA AND DIPESTO

37

DIPESTO

(taking
the ROSE)

Oh, Burt...I've missed
you so much...

VIOLA

Good --

...and he SNAPS UP HER POCKETBOOK along with HIS BRIEFCASE and
AGGRESSIVELY PULLS her by the hand toward THE DOOR...

DIPESTO

Want to walk me out?

INT. HALLWAY - ON DIPESTO AND VIOLA

38

...walking SLOWLY down the hall...his arm around her...
Dipesto all ears...

VIOLA

Agnes...I've had some time
to think these past nights...
and I can't help feeling
that you and I have been
brought together by a
powerful and mysterious
force. A year ago, I walked
into that agency door...
chosen at random from a
pool of temps. Could have
been anyone. But it was
me.

(then;
walking
even slower)

Fate knocked our heads
together. And my ears
haven't stopped ringing
yet...

...and he comes to a complete STOP...holding onto her in
the hallway...moving closer to the curious and now some-
what nervous Dipesto as he slowly...seductively...backs
her against the wall...

VIOLA

I never met a girl like
you before...a lovely,
intelligent, compassionate
girl with untiring patience
and Homeric sexual stamina...
(and then)

(MORE)

(CONTINUED)

38

CONTINUED:

VIOLA (cont'd)

...A girl who feels as
strongly about me as I do
about her...

(stepping back;
reaching in
his pocket)

...and I think that when two
people feel this way about
each other...steps must be
taken...commitments made...

...and he PULLS a KLEENEX from his pocket and HANDS it to
her...

ON VIOLA

39

VIOLA

I think it's time we start
sharing our lives in a real
way...see if we can do
justice by this thing called
Kismet...

(and then)

Agnes...I think we should
move in together.

ON DIPESTO

40

...speechless...

ANGLE TO INCLUDE VIOLA

41

...as he HUGS her...

CLOSE ON VIOLA

42

...rocking her softly in an embrace...

CLOSE ON DIPESTO

43

...speechless...more catatonic than romantic...

CLOSE ON VIOLA

44

...whispering in her ear...

VIOLA

Don't worry...I brought
some smelling salts, if
you feel like swooning...

CLOSE ON DIPESTO

45

...eyes wide...still speechless...and in...

ANOTHER ANGLE - DIPESTO AND VIOLA

46

...she very gently BACKS UP...out of the embrace...and
Viola begins to sense something's not happening as
planned...a long, uncomfortable SILENCE...then...finally...

VIOLA

Well...?

DIPESTO

(searching)

Um...Burt...I don't know
what to say...

(and then)

I mean...this is a gigantic
consideration...And it's
all so...sudden...

VIOLA

Sudden? I suppose if you
call six months on a
gyroscope of passion
"sudden"...

(then;

coyly)

C'mon...tell me you didn't
see this coming like a
heat seeking missile...

...Dipesto just looks at him...her look tells him she
didn't...

VIOLA

(reads;

then)

Agnes...we can't just date...
forever. We need to start
laying the foundation for
a noble and recordable
future...together...

...THE LONGEST MOMENT...and then...

DIPESTO

Burt, I can't just move in
with you. Maybe you've
been thinking this over...
but I haven't. And this
isn't something you just
rush into...

(CONTINUED)

CONTINUED:

46

VIOLA
If you care you do...

*

...A MOMENT, then...

DIPESTO
Well, I care...but I can't.
Rush in. Not move in. See?
I'm not good at high speed.

...but her voice trails off...SILENCE...finally...

VIOLA
Wait a second. Back up.
Do I understand you're
saying...no?

DIPESTO
(vaguely)
No.

VIOLA
Then you're saying yes?

DIPESTO
(strongly)
No.

VIOLA
No?

(CONTINUED)

CONTINUED:

46

DIPESTO

Yes. I'm not saying no.
 And no...I'm not saying yes.
 (and then)
 It's just that...
 (then;
 uncomfortably)
 I think...I need to think
 about it...

...and Viola clearly wants to argue the point...but he stops, seeing her look...and then, bucking up...being brave...

DIPESTO

(almost
 apologetic)
 It's not a "yes"...it's not
 a "no". Y'know? It's just
 an "I don't know". Y'know...?

...as the ELEVATOR DOORS OPEN...

ON VIOLA

47

...mustering a smile...

VIOLA

(being brave)
 I know...

ON DIPESTO

48

...backing onto the elevator...

DIPESTO

I know you know.
 (and then)
 Thanks, Burt.

ON VIOLA

49

...keeping his upper lip stiff as he waits for the elevator doors to close...and they finally do...and the smile disappears as he LEANS BACK AGAINST the wall...quickly REACHING in his pocket and PULLING OUT a VIAL of SMELLING SALTS...then passes them under his nose...just staring at the elevator...stunned...hurt...then, HEARING the sound of APPROACHING VOICES...he STRAIGHTENS UP...ditches the vial...and we see...

