

Moonlighting
Moonlighting

(#87009)

"HERE'S LIVING WITH YOU, KID"

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

(#87009)

"HERE'S LIVING WITH YOU, KID"

written by

FIRST DRAFT

December 10, 1987

2040/5

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

(#87009)

"HERE'S LIVING WITH YOU, KID"

Story by:

Roger Director

and

Charles H. Eglee

Teleplay by:

Jeff Reno & Ron Osborn

and

Kerry Ehrin

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...

MACGILICUDDY AND SOME BLUE MOON EMPLOYEES 50

...on their way home...heading toward the elevators...

ANOTHER ANGLE - ON VIOLA 51

...as the GROUP approaches...waiting for the elevator...

MACGILICUDDY

Funny, Viola...looks like
someone dropped a load of
hot fudge all over you...

ANOTHER ANGLE - ON VIOLA 52

...putting on a brave face for MacGilicuddy, he blows him
off with a GLANCE...then TURNS and starts away from the
group...the bravado falling...clearly feeling like a
penny waiting for change...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ON VIOLA

53

...at his post...peering through his binoculars at the...

GRAPEFRUIT TREE - CLOSE ON VIOLA

54

...lowering the binoculars as he reaches for his tape recorder...we see his eyes...ravaged by fatigue...the long hours clearly getting to him...and then, into his tape recorder...

VIOLA

Field notes on the Consolidated United Incorporated case... Investigating agent Viola... time...

(checks watch)

...0-200 hours...

(and as he looks at his watch, he can't help noticing that his hand is shaking)

...note impaired motor function...right hand... caused no doubt by complete lack of R-E-M or REM sleep.

*
*
*
*
*
*
*
*

DISSOLVE TO:

VIOLA

55

...later the same evening...droning into his tape recorder...

*

VIOLA

Status of subject is still green... growth imperceptible but assumed... earlier this evening, I watched as a column of ARVN regulars came in under the wire...Suddenly...they disappeared...Agnes...I wish you were here...Actually I don't...it's far too dangerous...

*
*

DISSOLVE TO:

VIOLA

56

...rambling on...

(CONTINUED)

CONTINUED:

56

VIOLA

...0-400 hours...again...the
hour of the wolf...Vargtimen...
end of another shift...when I
get home...what do I have to
look forward to?...Those little
(MORE)

(CONTINUED)

CONTINUED:

56

VIOLA (cont'd)
 touches of femininity that
 turn an empty, lonely apart-
 ment into a home?...The woman
 I love...asleep in my bed?...
 A sandwich in the fridge...
 with a note..."thought you'd
 be hungry"...No...this
 investigating agent goes
 to bed on an empty stomach...

(and then;

after a moment)

But why wouldn't Agnes want
 to live with me?...Okay let's
 start with why she would.
 I'm earnest...a voracious
 reader...courteous to a
 fault...always signal before
 changing lanes...she'd be one
 lucky gal to live with a guy
 like me...Still, I have to
 consider the possibility...
 however remote...that she could...
 reject me...she could say no...

(and then)

There...I said it...and because
 I said it...she won't say no...
 she'll say yes...she has to...

CLOSE ON VIOLA

57

...wanting desperately to be convinced of this logic, and
 then...

VIOLA

...The truth is...ball's
 in her court now. Whatever
 she decides to do is outa
 my hands...

...in the background the same technician approaches...

TECHNICIAN

Morning, Burt...
 (re: the tree)
 How's she do--

(CONTINUED)

CONTINUED:

57

VIOLA
(stands and
glares at
him wildly)
It's completely out of
my hands.

...and Burt stalks out past him...

ON DOC

58

...a look of concern on his face as he watches Viola go...

CUT TO:

VIOLA

59

...BLASTING into his apartment...MUTTERING under his breath distractedly...sounding like Lenny Bruce in his final days...

VIOLA

...outa my hands...alia
iacta est...the die is
cast...it's outa my hands.

And as he strides into his apartment he LOOKS AROUND and can't help but notice a REMARKABLE TRANSFORMATION...Books are put away neatly...CUT FLOWERS adorn the room...Everything seems more... homier...The table is arranged with PLATTERS OF PANCAKES AND SYRUPS, BACON, FRESH FRUITS...FRESH COFFEE DRIPS INTO A POT, and soft, SOOTHING MUSIC plays in the B.G...Viola looks over at...

DIPESTO

60

...who stands at the kitchen sink, wearing an apron, busily washing dishes as she SINGS a little song to herself. And then she looks over at him and smiles...

DIPESTO

Hi, honey...

VIOLA

Agnes...what are you doing here?

DIPESTO

What do you mean what am I doing here?...you asked me to move in... so I did.

VIOLA

(looking at the
sumptuous feast)

You didn't have to do all this.

DIPESTO

I know...But I wanted to... because I know how hard you've been working lately.

...and Dipesto crosses to him and steers him into an easy chair...

(CONTINUED)

CONTINUED:

60

DIPESTO

Here...sit down in your favorite chair while I run a nice hot bath for you...then afterwards I'll rub warm almond oil all over your body.

(working the
muscles in
the neck)

VIOLA

Oh, Agnes...what did I ever do to deserve you?

ON DIPESTO

61

...who pauses a moment...and then...

DIPESTO

Well...now that you mention it...I don't know...

(and then)

I mean, granted you're earnest, a voracious reader...courteous to a fault...I admire the way you signal when you change lanes...But, you know, when you really stop and think about it...you're not exactly a matinee idol...or even some rugged man's man, brimming with character. Face it Burt, you're not really the kind of guy who gets the girl.

...and then, she smacks her forehead with an open hand...

DIPESTO

What was I thinkin'?

...and she spins, and walks out the door...and Viola flies out of his chair after her...

VIOLA

Agnes...wait!...

...but the door SLAMS in his face...and Viola TURNS and looks around in astonishment at his...

APARTMENT

62

...which has reverted to its former state...untidy...dark...
LONELY...

ON VIOLA

63

...rubbing his forehead...

VIOLA

You snapped...you're losing
your mind...you are wiggling
out.

(he begins pacing)

No, you're not...you're tired
that's all...exhausted...
your mind's playing tricks
on you. What you need is
sleep...but you can't sleep...
that's how tired you are.
You're so tired you're
talking to yourself. Next
thing you know you'll be
living in a refrigerator
carton somewhere.

...and then, settling back into the chair...

VIOLA

Just relax...chill out...
kick back...unwind. Yeah...
that's what I need to do.

...and Viola sits down in the chair...but still very much
at loose ends, fidgety, he reaches for the TV remote and
flicks on...

THE TV

64

...past several channels of snow until we see a title card
that reads "Movies 'til Dawn"...

ANNOUNCER

And now back to our movie...
"Prince of the Desert"...

...and the SIGN dissolves to...a movie...black and white...a
piano playing under the action as...

A WOMAN

65

...crawls across a desert dune...lost...dying of thirst...

ON VIOLA

66

...staring intently at the screen...

ON A TITLE CARD

67

...which reads:

CARD

Her party murdered by
marauding nomads, her
compass broken, Lady Ashley
faced a terrible fate
beneath the scorching desert
sun.

ON LADY ASHLEY

68

...CLOSER on her now...in a TATTERED SAFARI OUTFIT...JACKET
and JODHPURS...her hair matted...the victim of an ordeal as...

VIOLA

69

...leans in toward the tube...now consumed as...

LADY ASHLEY

70

...DROPS to her KNEES...reaches for a CANTEEN STRAPPED
AROUND HER...and raises it to take a swig...and as she
LIFTS HER HEAD for the first time, we really see her...

VIOLA

71

...is BUG-EYED...to the TV...

VIOLA

Agnes?

...and then...

ON THE TUBE

72

...LADY ASHLEY finds there's NO WATER left in her CANTEEN...
she SHAKES IT UPSIDE DOWN...then forlornly TOSSES IT ASIDE...
and STAGGERS ON...as...

A TITLE CARD

73

...reads:

CARD

She struggled gamely on...
hoping against hope...
Would someone rescue her?

VIOLA 74
...is RIVETED...as he watches...

LADY ASHLEY 75
...finally drop motionless to the sand...

ANOTHER TITLE CARD 76
...reads:
CARD
The end drew near...
...and then we see...

A LONG SHOT 77
...LADY ASHLEY prone in the distance...and we...

REVERSE 78
...to find Lady Ashley is being observed by THE PRINCE OF
THE DESERT...astride a WHITE STALLION...the lower half of
his face obscured by a cloth of his burnoose...

A TITLE CARD 79
...reads:
CARD
Would this strange savage
save her?

ON LADY ASHLEY 80
...lying unconscious...and then A SHADOW LOOMS OVER HER...

ANGLE 81
...and we see it's the PRINCE OF THE DESERT...and he dismounts
his steed and SWEEPS LADY ASHLEY into his arms...puts her on
his stallion...

A TITLE CARD 82
...reads:
CARD
Praise be to Allah!

ANOTHER ANGLE 83
...as THE PRINCE OF THE DESERT gallops off with LADY ASHLEY...
and then...

A TITLE CARD

84

...reads:

CARD

She lay in the throes of
a fever for days...weeks...
her life in the balance...
she was delirious...

ON LADY ASHLEY

85

...who's now in a SUMPTUOUS BED...in the SUMPTUOUS TENT of
THE PRINCE OF THE DESERT...and she's rolling her head from
side to side...mouthing words as if in a fit...as THE PIANO
plays "Delirious" underneath...

A TITLE CARD

86

...which reads:

CARD

"Yaba yaba yaba yaba
Yaba yaba yaba yaba
Yaba yaba yaba yaba
Yaba yaba yaba yaba..."

ON THE PRINCE OF THE DESERT

87

...his brow knitted...

A TITLE CARD

88

...reads:

CARD

The prince's heart was heavy.

ON THE BED

89

...as THE PRINCE OF THE DESERT pulls the BLANKETS around his
fevered charge...PLUMPS THE PILLOWS...and...

ON A TITLE CARD

90

...we read:

CARD

Days passed...
weeks passed...
The strange savage
never left her bedside...

AT THE BEDSIDE - NIGHT	91
...as, by CANDLELIGHT, the PRINCE OF THE DESERT watches over LADY ASHLEY...	
INSERT - AN HOURGLASS	92
...the SANDS of time RUNNING...as...	
BACK AT BEDSIDE	93
...another DAY...the PRINCE helps LADY ASHLEY take a SIP OF WATER from a CUP...	
ON THE HOURGLASS	94
...as the SANDS continue to RUN...	
ON THE PRINCE OF THE DESERT	95
...watching his LADY...and...	
A TITLE CARD	96
...reads:	
CARD	
Finally, her fever broke...	
ON LADY ASHLEY	97
...morning...as she finally, slowly, OPENS HER EYES to see...	
THE PRINCE OF THE DESERT	98
...still WATCHING OVER HER...and...	
LADY ASHLEY	99
...finally speaks...	
A TITLE CARD	100
...reads:	

CARD

"Where am I?"

ON THE PRINCE OF THE DESERT 101
...soothing her...

A TITLE CARD 102
...reads:

CARD
"You are in my home...
far from danger...
You are lucky to be alive."

ON LADY ASHLEY 103
...GRATEFUL...still WEAK though...her eyelids fluttering as
she lies back, managing a smile...and...

A TITLE CARD 104
...reads:

CARD
In the weeks following,
the Prince nursed Lady
Ashley back to health.
And restored her spirits...

BEDSIDE - DAY 105
...as THE PRINCE OF THE DESERT brings BREAKFAST IN BED to
LADY ASHLEY...who SITS UP to eat...

WIPE TO:

...ANOTHER DAY...as THE PRINCE OF THE DESERT reads a BOOK
titled 1001 ARABIAN NIGHTS to LADY ASHLEY who's still
bedridden...

WIPE TO:

...ANOTHER DAY...LADY ASHLEY is now out of bed...dressed...
as she and the PRINCE OF THE DESERT happily throw a MEDICINE
BALL back and forth...

ON LADY ASHLEY 106
...restored...gay as they play...

ON THE PRINCE OF THE DESERT 107
...face still shrouded...but THOSE EYES watch her appreciatively...
and...

A TITLE CARD 108

...reads :

CARD
Finally, one night...

INT. TENT - NIGHT 109

...as LADY ASHLEY SITS BY her VANITY...in her NIGHTCLOTHES...
BRUSHING HER HAIR...and she HEARS something...and looks over
to see...

THE PRINCE OF THE DESERT 110

...in the ENTRANCEWAY...he's got GOO-GOO EYES...and after a
moment, he TAKES A STEP toward her...

ON LADY ASHLEY 111

...sensing something...she puts down the brush...as...

ANGLE 112

...THE PRINCE OF THE DESERT slowly MAKES HIS WAY toward
her...almost stalking her...his intentions seem clear...as...

LADY ASHLEY 113

...watches him...PARALYZED...OVERCOME...

CLOSE ON THE PRINCE'S EYES 114

...SULTRY...WANTON...as they APPROACH CAMERA...

CLOSE ON LADY ASHLEY'S EYES 115

...as we PUSH IN toward them...until...

THE TWO OF THEM 116

...STAND BY EACH OTHER...BREATHING IN EACH OTHER...and then
THE PRINCE OF THE DESERT sweeps a SWOONING LADY ASHLEY into
his arms...and...

A TITLE CARD 117

...reads :

CARD
Rapture!

ANGLE 118
 ...as THE PRINCE OF THE DESERT carries her to his bed...
 deposits her there...and stands over her...and...

LADY ASHLEY 119
 ...asks...

TITLE CARD 120
 CARD
 "Who are you?"

ON THE PRINCE OF THE DESERT 121
 ...responding...

TITLE CARD 122
 CARD
 "I am Prince Ally Ahmed...
 Scion of the House of Faoad...
 Ruler of the Desert...
 I want you to rule with me."

CLOSE ON THE PRINCE OF THE DESERT 123
 ...his hand moving to the veil by his face...and he UNDOES IT
 revealing...BURT VIOLA...

CLOSE ON LADY ASHLEY 124
 ...reacting...clearly mouthing an astonished word...

LADY ASHLEY
 (silent)

BURT!

ON VIOLA 125
 ...watching...also amazed...as...

THE PRINCE OF THE DESERT 126
 ...advances slowly toward the bed...

ON LADY ASHLEY 127
 ...staying him...as she speaks...putting her hand to her head...

TITLE CARD 128
 ...reading...

CARD

"Do you have an aspirin?"

ON THE PRINCE OF THE DESERT 129

...nonplussed...responding as...

A TITLE CARD 130

...reads:

CARD

"I have a better way to
relieve your pain."

ANGLE 131

...as THE PRINCE OF THE DESERT begins advancing once more...
but again LADY ASHLEY stops him...speaks...and a...

TITLE CARD 132

...which is crammed full with words in smaller type...

CARD

"I really have a splitting
headache...plus I still
have this awful sunburn on
my back...I think it's
starting to blister and it
will probably peel...my
lips are chapped...I feel
achey all over...I must
have a horrible allergy
to camels..."

ON LADY ASHLEY 133

...still talking...as...

A SECOND TITLE CARD 134

...continues:

CARD

"Not to mention there's
sand in the bed...I have
to get up really early
tomorrow and I've had a
hard day. Besides, I
just finished covering my
body with lotion..."

ON THE PRINCE OF THE DESERT 135
 ...he says something...and...
 A TITLE CARD 136
 ...reads:
 CARD
 "Come again?"

ON LADY ASHLEY 137
 ...a BIG SIGH...and then she speaks the bottom line and...
 A TITLE CARD 138
 ...reads:
 CARD
 "Couldn't we just play Scrabble?"

ON THE PRINCE OF THE DESERT 139
 ...SAGGING...DISGUSTED...
 ON VIOLA 140
 ...watching...the SAME EXPRESSION as the PRINCE...
 EXT. TENT - NIGHT 141
 ...the PRINCE OF THE DESERT wanders away from his TENT...
 his BURNOOSE is RE-FASTENED...a SANDSTORM has come up...
 but he STAGGERS DISCONSOLATELY out toward the WASTES...as...
 ANGLE 142
 ...one of the PRINCE'S SERVANTS runs up to him...TUGS at
 his sleeve...beseeching him to stop...and...
 A TITLE CARD 143
 ...reads:
 CARD
 "Please, sire! Return
 to safety!"
 ...but...
 THE PRINCE OF THE DESERT 144
 ...will have none of it...he shrugs off the servant...saying
 something...

A TITLE CARD

145

...reads:

CARD

"That ungrateful virgin!
I devoted myself to her --
day and night...but she
doesn't like my looks..."

...and a...

SECOND TITLE CARD

146

...continues:

CARD

"All that's left for me
now is -- OBLIVION!"

ON THE PRINCE OF THE DESERT

147

...STAGGERING off into the SANDSTORM...

ON VIOLA

148

...watching...GULPING...

VIOLA

(quietly;
to the screen)

You'n me both, pal.

FADE TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON VIOLA

149

...slumped on the sofa...in a depressed stupor...dazed...
bummed out...staring, more or less, at the television...
from which, in the background, we HEAR the "Star Spangled
Banner"...and as Burt sits there, wallowing in his plight,
the SONG ENDS...and we HEAR STATIC...the station's gone
off the air...and after a moment, something in the recesses
of Burt's mind tells him to switch channels...and without
changing expression, or moving his eyes, he PICKS UP THE
REMOTE, and absently AIMS at the TV and PUSHES a button...
CLICK...more STATIC...he PUSHES again...CLICK...more static...
and he PUSHES again...CLICK...and we HEAR...

VOICE (O.C.)

(from TV)

...and now our movie,
a special presentation
of an all-time classic...
"Casablanca".

...and Burt REACTS to that...snapping out of it...and looks
at the TV, focusing again, settling in a bit, as we MOVE
IN...

CLOSE ON THE TV

150

...as the MOVIE LOGO CARD gives way to the movie itself...and
suddenly we're INSIDE...

"RICK'S CAFE AMERICAIN"

151

...the large, familiar-looking, Moroccan-style nightclub...a
lot of stucco and 40's rattan...full of smoke...fans turning
lazily overhead...a BLACK PIANO PLAYER sitting at the piano...
his back TO THE CAMERA...as he plays a crowd-pleasing
instrumental...it's the place we've seen a thousand times
on late-night TV...a place to forget your worries...a place
of much LAUGHTER and MUSIC...EXCEPT THAT IT'S IN LIVING COLOR...
and through an archway beyond the main room can be seen A
CASINO...a group of well-dressed customers gathered around a
roulette table...and we MOVE TOWARD...

THE ROULETTE TABLE

152

...where a MAN IN A TUXEDO takes a slip of paper from a
customer...places it on a small tray...and we FOLLOW THE MAN
IN THE TUXEDO as he carries the tray and CROSSES THROUGH...

THE NIGHTCLUB 153

...and he arrives at...

THE BAR AREA 154

...where he places the tray on the bar, obviously for SOMEONE OFF-SCREEN TO PERUSE...and then...

CLOSE ON THE TRAY 155

...as we see that it's a signed cash voucher for francs... and a HAND reaches in and scrawls across it..."OK BURT"... and we PULL BACK TO SEE...

VIOLA 156

...in a WHITE TUXEDO...hunched over the bar...a filled ashtray and a drink before him...the picture of a hardened, embittered man as he stares off with a faraway gaze...and then he LIFTS THE DRINK to his lips and tossing his head back, he socks it down in ONE GULP...SHUDDERS...then, to the MUSTACHIOED BLONDE BARTENDER...

VIOLA

(with an edge)

Another Mountain Dew...make it a double...

BARTENDER

(thick

FRENCH ACCENT)

Certainement, Messr. Burt.

*

...and then...without waiting for it...

*

ANOTHER ANGLE 157

...as Burt slides off the barstool...and CROSSES through the nightclub...and as he does, he's APPROACHED IN QUICK SUCCESSION by THREE CUSTOMERS...never breaking his stride or even looking at them as...

*

MALE CUSTOMER #1

Burt, good evening!

VIOLA

Too early to tell...

(CONTINUED)

CONTINUED:

157

MALE CUSTOMER #2
Burt, won't you join us for
a...

VIOLA
I never drink with a customer.

MALE CUSTOMER #3
Burt, where's the restroom?

VIOLA
Cross your legs.

...and the THIRD CUSTOMER, intimidated, just watches him
WALK OFF...and then...

ANOTHER ANGLE

158

...as Burt comes to a SMALL PRIVATE TABLE in a corner...
and he sits down at the table where A CHESSBOARD with a
chess problem is set up...and as he sits there and
contemplates the chessboard, THE BARTENDER delivers the
drink...and as Burt PICKS IT UP he seems to NOTICE
something for the first time...

VIOLA
(looking at
his hand)
Wait a minute...what is
this...?

BARTENDER
It is what you ordered,
Messr. B...

VIOLA
(interrupting)
I don't mean that...
(HOLDS UP HAND)
I mean this.

BARTENDER
Mon dieu! That manicure!

VIOLA
No, you idiot, my hand!
Look...it's in color...it's
flesh-toned...
(and then;
noticing)
(MORE)

(CONTINUED)

CONTINUED:

158

VIOLA (cont'd)

And your hair...it's so
blonde...

(and then;
POINTING
OFF-SCREEN)

And her breasts...they're
so...well...that has
nothing to do with color...

(and then;
LOOKING
AT CAMERA;
tough)

Okay...listen...let's get
something straight...
"Casablanca" is in black
and white...especially
when it's in my fantasy...
my imagination. I don't
care who he is, Mr. Ted
Turner can't colorize that...

(and then)

...yet...

(and then)

So let's go, out with it...
the reds, the blues, the
greens, everything...

(but NOTHING
HAPPENS;
then)

Still waiting...

(and then)

I could always sit here and...

(shrugs)

...do bird whistles from the
upper Volta...orrrr...a few
card tricks...

(and then;
a threat)

...or play the scene entirely
naked...

...and the SCREEN SUDDENLY GOES BLACK AND WHITE...and
then...

VIOLA

(smug)

That's more like it...

...and then...he settles back into the story...as...

ANOTHER ANGLE

159

...the French Prefect, CAPT. RENAULT, pulls up a chair and sits opposite Burt...

RENAULT

Hello, Burt...

*

VIOLA

(noncommittal)

Captain Renault...

*

RENAULT

I understand we're going to have a famous guest here tonight...

(and then;
pointedly)

Mr. Victor Laszlo.

*

*

*

VIOLA

(unimpressed)

Yeah? Who's he?

RENAULT

(a small smile)

Oh...just a hero...a hero of global proportions...a hero who, by comparison, makes other heroes seem unheroic...a hero who, if I were a woman, would be welcome to smear jam all over my b...

*

*

VIOLA

(an outburst)

I get the picture, Renault...

*

(CONTINUED)

CONTINUED:

159

RENAULT

(unfazed;
continuing)

Yes, well...it seems that Laszlo is coming here to meet someone... someone who is going to try and help him escape.

VIOLA

Help him escape? How?

RENAULT

By giving him two frequent flyer coupons, valid for major vacation spots all over the world though some restrictions apply and airline employees and members of their families are not eligible.

...and Burt OVERREACTS, his face dropping, a hand touching a breast pocket as if checking for something...and then...

RENAULT

(suspicious)

You wouldn't...happen to know where they are, would you...?

VIOLA

(covering)

Me? Why should I know...?

RENAULT

Because we arrested Ugarte... the man we thought was going to help him...and he didn't have the coupons on his person...all of which happened in a scene the producers were too cheap to film.

VIOLA

(and then;
changing subject)

Why does Laszlo need two coupons?

(CONTINUED)

CONTINUED:

159

RENAULT

They say he is traveling
with someone. A lady...a
very beautiful lady. The
kind of lady that only
someone like him would travel
with...the kind of lady that
someone like you could never...

...and an ANGRY, GUTTERAL GROWL from Burt stops Renault...

RENAULT

(realizing)

Oh...I'm sorry...was there
a woman once...in your
past...?

CLOSE ON VIOLA

160

...as his eyes glaze over...then take on a bitter look...
his breathing becoming more pronounced...his jaw
clenching...his guts obviously churning inside...and
then...as THE GLASS IN HIS HAND SHATTERS FROM HIS
TIGHTENING GRIP...

*
*
*
*
*

ANOTHER ANGLE

161

...to include both...

RENAULT

(dismissing it)

No, I didn't think so...

(and then)

You see...the reason I'm
telling you all this, Burt...
is that I want to be sure
you won't help him escape...
which would allow him to
form a powerful French
resistance movement.

(CONTINUED)

CONTINUED:

161

VIOLA

(reacts;
bitter)Why would I stick my neck
out for him?

RENAULT

(smiles knowingly;
and then)

Because I suspect that under
that patchy stubble runs the
blood of a sentimentalist...
a man who'll be inspired by the
kind of man Laszlo is...so much
more of a man...the kind of man
who can grow a real beard...
the kind of man any man would
aspire to be...the kind of
man who you'll never...

*

*

*

...and BURT SLAMS HIS FIST DOWN ON A BUTTON...causing
Renault TO SUDDENLY FALL FROM VIEW BEHIND THE TABLE to the
sound of an EXAGGERATED WHISTLE...and we SEE...

A TRAP DOOR

161A

...on the floor close after he's fallen through...and...

*

BURT

161B

...just curls his lip...and we...

*

SHOCK CUT TO:

THE ENTRANCE TO THE NIGHTCLUB

162

...as the DOOR OPENS...and in walks AGNES WITH VICTOR
LASZLO...who looks amazingly like MACGILICUDDY...and as
they enter...

MAITRE D'

Welcome to "Burt's Cafe
Americain"...Messr...

*

LASZLO

(thick FRENCH ACCENT)

Laszlo...Victor Laszlo.

...and at that...

ANGLE ON THE RESTAURANT

163

...as EVERYONE STANDS and starts to SING THE "MARSEILLES"...
and then...

BACK TO LASZLO

164

...as he listens a moment...then GIVES THE "CUT" SIGN...and everyone abruptly STOPS AND SITS...and then...

MAITRE D'

This way, Messr...Madame...

ANOTHER ANGLE

165

...as the maitre d' leads them THROUGH THE NIGHT CLUB...
and as they walk they come to the piano...and Agnes stops,
reacting amazed...

DIPESTO

Sam...? Sam, is that you...?

...and the PIANO PLAYER turns...and seeing Agnes, he STOPS
MID-SONG, amazed himself...and not at all happy to see her... *

SAM

(hint of
apprehension) *

Miss Agnes...! *

DIPESTO

Saaaam, how are you?

SAM

(quickly) *

Miss Agnes, please, don't
ask me to play that song!

DIPESTO

Don't ask you to what...?

SAM

You know what I'm talking
about! *

DIPESTO

I do...?

SAM

You know you do!

DIPESTO

No I don't, Sam.

SAM

Yes you do, girl!

DIPESTO

No I don't...

SAM

Yes you do!

DIPESTO

I don't. *

(CONTINUED)

CONTINUED:

You do!

SAM

What song?

DIPESTO

This song!

SAM

(CONTINUED)

CONTINUED:

165

...and he breaks into a spirited version of "CHOPSTICKS"...
causing...

VIOLA

166

...to come STORMING OVER...

VIOLA

Sam! I thought I told you
never to play th...

...but he STOPS dead in his tracks as he sees...

DIPESTO

167

..who is just as shocked to see him...and a ROMANTIC VERSION
OF "CHOPSTICKS" wells up on the soundtrack...evoking a long
romantic history between these two...and then...

ANOTHER ANGLE

168

...to include Agnes, Laszlo, and Burt...

VIOLA

Why...Agnes. Hello...

DIPESTO

(uncomfortable)

Hello...

(and then;
the only
thing to do)

I'd...like you to meet
Victor Laszlo...

VIOLA

(extending his hand;
stiffly)

How do you do?

LASZLO

(shaking it)

Vive la France.

DIPESTO

Victor is a famous freedom
fighter, idealist, theoretical
physicist...and a brilliant
philosopher in his off-hours.

(CONTINUED)

CONTINUED:

168

LASZLO

Please, Agnes...you know how
I hate the word "famous"...

DIPESTO

He risks his life all over
the world fighting oppression
and dictatorships so that
people everywhere can pursue
truth...justice...

(and SHE AND

LASZLO EXCHANGE A

MEANINGFUL LOOK)

...and unparalleled pleasure...

VIOLA

(seeing this;
bitter)

Always preferred the parallel
kind myself...

(and then;
after an
uncomfortable
moment)

Ramon...the best table for
my guests. And no two-drink
minimum.

MAITRE D'

Oui, Messr.

...but before they can be shown to the table...

LASZLO

Beau coup thankyou, Messr.
Burt, but I'm off to find
Ugarte and the frequent flyer
coupons. We must be on a
plane tomorrow morning...
for the sake of the free
world.

DIPESTO

I'm going with you to find
him, Victor.

LASZLO

No, Agnes, wait here. It's
much too dangerous to come
with me.

(CONTINUED)

CONTINUED:

168

DIPESTO

Danger means nothing when I'm
with you...a real hero...a
hero of global proportions...
the kind of hero who'd be
welcome to...

(and then;
overcome by
the moment;
breathily)

Let's get a bottle of jam
and blow this joint...

LASZLO

(ever the
patriot)

Very well...

...and then...turning to Burt...

DIPESTO

Well...it was good seeing
you again, Burt...

VIOLA

Yeah...swell...

DIPESTO

(shrugs)

Maybe we'll see each other
again.

...they share a brief look...and then Laszlo bravely
FLASHES BURT THE "VICTORY" SIGN, turns, and LEAVES with
Agnes...and Burt FLASHES LASZLO THE "KISS OFF" SIGN...
then can only watch as they leave...and then...

ANOTHER ANGLE

169

...as Burt turns and slams his fist down on the piano...

SAM

Of all the gin joints in
all the towns all over the
world, she walks into yours.

VIOLA

(reacts;
then)

Hey, I was supposed to say
that!

SAM

Oh...sorry...

VIOLA

Sorry?! It's only the
best line in the script!

SAM

I'm sorry.

VIOLA

How many times do you get a
chance to say a line like that?

SAM

I said I'm sorry.

VIOLA

(sulking)

A lot of good sorry'll do
now...

(and then;
after a moment;
realizing)

Wait...I still have the
airport scene...

SAM

What?

ON VIOLA

170

...as his eyes glaze over...as this sinks in...

(CONTINUED)

CONTINUED:

170

VIOLA

Never mind...let's just
say she and I still have
something to talk about...

...and he reaches in and discreetly pulls TWO FREQUENT FLYER
COUPONS from his breast pocket...looking at them pointedly...
and as "CHOPSTICKS" once again wafts over the scene from
the SOUNDTRACK we...

DISSOLVE TO:

A PAIR OF FEET 171
...moving purposefully along the pavement...and we PULL BACK
to reveal it's...
VIOLA 172
...PACING back and forth...and we see he's in...
AN AIRPORT HANGAR 173
...outside...a small AIRPLANE on a nearby runway...in the EARLY
MORNING DARKNESS...there's FOG all around...he's wearing a
trenchcoat and hat a la Bogart now...he's preoccupied, nervous...
and just then, SAM WALKS UP...

SAM

Evenin', Boss...

...but Burt just keeps pacing, not even looking up...

VIOLA

(deadpan)

Sam...it's been a long and
tortuous night, the kind of
night where uncertainty hangs
in the air like a bad perfume,
where the new dawn is your
only friend and yet in its
own twisted way your enemy
as well, where lives are
thrown topsy turvy and the
world is turned upside down...
but even knowing that, I still
have to ask...

(looking straight
at him)

...What are you doing in
this scene?

...Sam PULLS OUT the frequent flyer coupons...a bit put off...

SAM

You told me to bring
the coupons...

VIOLA

(remembering;
TAKING them)

That's right, I did. We
skipped some more scenes and
I needed you here so I could
catch everyone up on the
exposition without talking
to myself...

(CONTINUED)

CONTINUED:

173

SAM

(unsure)

Oh...

...and they stand there silently for an awkward moment...and then...

VIOLA

(helping out)

Ask me what this means,
the coupons, me at the air-
port...

SAM

(a moment;
then)

So what's this mean, Boss...
the coupons, you at the
airport...?

VIOLA

It means we're nearing the
end of another chapter, Sam.
The final chapter. Closing
the book on a story that's
run its course...

SAM

English, Boss...

VIOLA

She's getting on the plane
with Laszlo.

SAM

(overreacting)

What? Just like that?
Yesterday's news, tomorrow's
blues? Another notch on
history's bedpost? One more
missed turn on the road to...

VIOLA

Can it, Sam. You got it all
wrong. She's leaving all
right. But she doesn't think
she's leaving. She thinks
she's staying. But she's not
staying. She's leaving. And
she's not leaving for the
reason you think she's leaving.

(MORE)

(CONTINUED)

CONTINUED:

173

VIOLA (cont'd)

She's leaving for the reason
I want her to leave. Which
has nothing to do with the
reason she thinks she's
staying. You with me, Sam?

SAM

Somebody's gotta be...

VIOLA

I told her I'd meet them here
with coupons, but she loves
me, Sam, she won't wanna get
on that plane. She has a
chance to make up for leaving
me the first time, and if I
know Agnes, she'll grab it.

*
*
*
*

SAM

Say what?

VIOLA

The chance, Sam, she'll grab
the chance...

(and then)

But I'm not going to let her.
There are lots of ways to be
the kind of man a woman loves,
and not all of them include
getting the girl.

ANOTHER ANGLE

174

...as Dipesto and Laszlo arrive...Dipesto stopping in front
of Burt...

VIOLA

(melodramatically)

Agnes...

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

DIPESTO

Victor, could you put the
luggage on board...Burt
and I have to talk.

...Burt sneaks a look at Sam...cocky...as if to say "What'd
I tell ya'"...

(CONTINUED)

CONTINUED:

174

LASZLO

(picking up
the luggage)

Of course dear, for trust
is the key to any relation-
ship.

*
*
*

...and he smiles, and walks off...and she looks back at
Burt...and the two of them and Sam stand there for a
moment, silently...and then...

SAM

(realizing)

Oh...right...I, uh...I've
got a little rehearsing
to do...

(starting off;
grumbling)

...if this was Addison's
hallucination, I'd get to
sing...

...and he disappears...and then...

CLOSE ON VIOLA AND DIPESTO

175

...looking at each other...

DIPESTO

Burt...

...but Burt steps forward, PUTTING A FINGER TO HER LIPS...
with all the Bogart he can muster...

(CONTINUED)

CONTINUED:

175

VIOLA

There's a time to talk and
a time to listen. And the
way I see it, this is a time
for me to do the talking for
the both of us. What we feel,
what we want, none of that matters
now. Maybe someday you'll
understand that the problems
of three little people don't
amount to a hill of beans
in this crazy world. And maybe
someday I'll understand why I
always talk like that...But
for now...

(HANDS HER
THE COUPONS)

...Here's looking at you, kid.

DIPESTO

(confused)

Here's looking at me...? What's
that mean, here's looking at me...?

VIOLA

Never mind. I'm telling you
that we're going to put aside
our own needs, our own desires,
and that you're going to do
the right thing, you're going
to get on that plane where
you belong.

...Dipesto looks at him a moment, confused, then TAKES THE
COUPONS from him...

DIPESTO

Of course I'm getting on the
plane. It's leaving any minute.
Besides, Victor's on board,
where else would I go?

(and then;
realizing)

Oh...you thought...you and I...

...and she LAUGHS at the idea...then catches herself, trailing
off...and Burt stands there, momentarily shaken...but he tries
to bounce back...

(CONTINUED)

CONTINUED:

175

VIOLA

I understand. You're trying
to be strong. I respect that.
And if it helps, just remember...
We'll always have Paris.

DIPESTO

We were never in Paris, Burt.

(and then)

Burt, maybe you should rethink
this whole approach, this role
just isn't you. I don't wanna
be mean, but the truth is, some
guys just can't pull this off.
Noble goodbyes only work if you're
the kind of man who's hard to
leave.

...Burt reacts, stung...

DIPESTO

Don't be upset. Being the
guy who wins the girl's
love isn't everything...

(and then)

There's always comic relief.

...Burt just stands there, devastated...

DIPESTO

Well, gotta run...
(EXTENDS her hand)
So nice bumping into you
again...

...Burt doesn't move for a moment...then reluctantly shakes
her hand...and then he watches as she WALKS OFF toward the
plane...calling back over her shoulder...

DIPESTO

If you're ever in Monte Carlo...

...but as she nears the plane, Burt can't stand it anymore...
and he TAKES OFF after her like a shot...

VIOLA

(SHOUTING in
desperation)

Agnes, wait, you can't leave
me like this! You gotta give
(MORE)

(CONTINUED)

CONTINUED:

175

VIOLA (cont'd)
me another chance! Who
cares about France, we're
not French! The French
are rude!

...Agnes is looking back now, uneasily...walking FASTER to get
to the plane...

VIOLA
(CLOSING IN)
...I was lying about doing
the right thing and going
with Victor, you were right,
I'm not that noble! You should
do the wrong thing and go
with me!

...Agnes is RUNNING now, but Burt CATCHES UP to her...

VIOLA
Please, Agnes, please, I
was making it all up,
just one more chance, I'm
begging you...

...and he GRABS ONTO HER LEG, trying to hold her back, DROPPING
to his knees...but she keeps going, DRAGGING him behind her
as he holds onto her leg...

VIOLA
Anything you want, I tell
you, anything...! I'll
pay you, would you like
that, I'll give you money!
(still being DRAGGED;
his grip SLIPPING)
I can change, whatever it
takes, just tell me what you
want...I can dress
differently...I can shave...
(then;
this is it)
I can be taller...!

(CONTINUED)

CONTINUED:

175

DIPESTO

(trying to
SHAKE him off)

Burt, get ahold of your-
self! The answer is
no, n-o, and it would be
best for everyone if you
just let go of my ankle
and accepted that!

...and she gives it one more KICK, freeing herself...leaving
Burt in a heap on the ground...and she HURRIES to the plane...
then turns back...

DIPESTO

(angrily)

You're not enough man for
me!

...and she GOES INTO the plane...and it starts to TAXI off, as...

VIOLA

176

...just lies there...destroyed...watching it leave...and then...

ANOTHER ANGLE

177

...Renault ARRIVES...standing over Burt...

RENAULT

Lost her again, eh?

...Burt winces, still watching the plane...

RENAULT

(looking to
the plane)

Too late for me to stop them...
France has her champion...
and so does Agnes Dipesto...
(and then)

As for you...

(leans down)

...Have you ever considered
men?

...Burt shoots him a look...

(CONTINUED)

CONTINUED:

177

RENAULT

It could be the beginning
of a beautiful friendship...

...Burt reacts...then LOOKS BACK UP at...

ANOTHER ANGLE

178

...the PLANE TAKING OFF into the fog...and after a long moment...

BACK TO SCENE

179

...as the two men watch it leave...

VIOLA

My life is over...

RENAULT

(nods;
then)

And you know why? Because
you let her say no. You
were on the right track, but
you didn't close the sale.
You folded. You let her take
over, you gave her the chance
to reject you. Always, I repeat,
always say no before the
woman can. Or you will likely
suffer a humiliation from
which you may never recover.

...and on Burt's look of despair, PULL BACK to...

THE REAL VIOLA

180

...on the sofa, watching...listening...thinking...clearly very
upset...and suddenly...

VIOLA

(repeating)

...Always say no before
the woman can...

...a moment...and then, he JUMPS UP off the sofa and RUNS OUT
of the room, as we...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

OMIT 181*

OMIT 181*

ON THE ELEVATOR DOORS

181A*

...as VIOLA STEPS FROM them...a man on a MISSION...
 headed into the office to do what he knows he's got to
 do...until as he reaches the WINDOWS, he STOPS for a
 MOMENT...deciding to SCOPE THINGS OUT...and he peers
 inside at...

*
*
*
*
*

THE OFFICE STAFF

182

...immersed in the normal thrum of MORNING ACTIVITY...
 a clot of distaff B'Mooners around the coffeemaker...
 while MACGILICUDDY and the rest of the young office
 bulls cluster around a desk shmoozing...and we PAN to the...

FRONT DESK

183

...where there's NO AGNES...and then we see...

BURT VIOLA

184

...in the corridor...taking a DEEP BREATH...and then
 entering...

*

INT. BLUE MOON

185

...as VIOLA moves to MACGILICUDDY and the other office
 studs...

*
*

VIOLA

Morning...

MACGILICUDDY

Well...if it isn't the
 Midnight Rambler.

...but VIOLA ignores him...turns to a WOMAN EMPLOYEE...

*

VIOLA

Agnes around?

EMPLOYEE

(shaking head)
 She said something about
 a dentist's appointment.

*
*
*

ON VIOLA

186

...his plan of action slightly awry already...

ANGLE

187

...as BURT crosses to his desk and sits...but he's quickly approached by...

MACGILICUDDY

I know you're busy making the world safe for grapefruit, but I need to ask you something.

*
*

...and VIOLA turns to see a whole group of guys backing MacGilicuddy...

VIOLA

What is it?

MACGILICUDDY

Well...me'n the rest of the boys' team were just wondering what the outcome was?

VIOLA

The outcome?

MACGILICUDDY

(nods)

The outcome...

(and then;
acknowledging
the staff)

We can't collect on our wagers 'til we know what the answer is.

*
*
*
*

ON VIOLA

188

...starting to sweat a little...but covering the best he can... *

VIOLA

The answer to what? *

ON MACGILICUDDY

189

...with a smiling glance back at the fellas...

MACGILICUDDY

To the Big Question. The kind that comes along only once or twice a year. Will Poindexter implicate the President?...Will

(MORE)

(CONTINUED)

CONTINUED:

189

MACGILICUDDY (cont'd)

Leonard take Hagler?...
(and then)
Will Agnes consent to
move in with you?

ON VIOLA

190

...feeling something dribbling down the inside of his arms...
trying to face down his foes...

*

VIOLA

Don't you people have
some blocks to play with?

ON MACGILICUDDY

191

...with a smirk to the rest...

MACGILICUDDY

I knew it...
(and then)
You'd answer my question if
she'd said yes.

ON VIOLA

192

...a vein beginning to throb in his temple...

ON MACGILICUDDY

193

...not moving until he gets his answer...point-blank to Viola...

MACGILICUDDY

She said no, didn't she?
Nein...Negativo...Have
a nice life...

ON VIOLA

194

...STANDING UP to MacGilicuddy...

*

VIOLA

You couldn't be more wrong,
MacGilicruddy...
(MORE)

(CONTINUED)

CONTINUED:

194*

VIOLA (cont'd)
ARMS crossed;
PERCHING ON
HIS DESK)

*
*
*
*

Actually -- not that it's
any of your business --
she beat me to the punch...
and I wish she hadn't.

(pumping up)

A man gets a ton of perspec-
tive out there on the firing
line...in the dead of night,
MacGilicuddy...just you and
the dark dagger of the
unknown...

(and then)

...you tend to think pretty
clearly when all you've got
between yourself and nothing-
ness is your nerves and
your knuckles...maybe
someday you'll get the
experience...

MACGILICUDDY
(disbelieving;
to the assembled)

She dropped him right on
his head.

VIOLA

What I'm telling you is
I've tested my mettle --
and my mettle can do a lot
better than Agnes Dipesto...

OMIT 195*

OMIT 195*

ON MACGILICUDDY

196

...still skeptical...

*

MACGILICUDDY

*

Wonder how well your mettle'd
do on a polygraph test.

*

*

VIOLA

197

...challenged again...responds...

*

(CONTINUED)

CONTINUED:

197

VIOLA

Hell, the poor girl got
down on her hands and knees
and begged me...I was afraid
she might do herself in...

(and then)

I told her I had to think
about it, but all I really
had to figure out was how
to let 'er down easy...

(and then)

I mean, after steno skills,
what else can she offer?
I ask you?...

(a patronizing
shrug)

Okay, she has a certain
goofy charm...

(and then)

But face it, shacking up
together'd be a mercy
proposition, nothing more.
She's had maybe 15 dates
in her entire life and I
account for 14 of those...
Agnes Dipesto doesn't do
any more for me than a
Brillo pad...

...and as he finishes...

DIPESTO'S VOICE (O.C.)

Sorry I'm late...

...and he wheels to see...

DIPESTO

198

...having just come in...

ON VIOLA

199

...instantly panicked...but covering...clearing his throat...

VIOLA

Well...

...and with that he moves across the office and GRABS
DIPESTO by the ARM...

(CONTINUED)

CONTINUED:

199

DIPESTO

Hello, B--

...and as he YANKS DIPESTO out the FRONT DOOR... *

VIOLA

I need to talk to you, Agnes.
I've never needed to talk
to anybody this much.

CORRIDOR

199A*

...as the door closes behind them... *

DIPESTO

(mildly irritated)

What is it?

...and he stops pulling...and the two of them stand there...
Viola figuring how to say what he wants to say...and then,
finally...

VIOLA

How'd the dentist go?

...and she looks at him oddly for a moment...and then...

DIPESTO

No cavities...

VIOLA

(overboard)

Great! Fantastic!

(and then)

Your health -- that's numero
uno, Agnes...if you've got
good teeth, nothing else
matters...

DIPESTO

(perplexed)

Oh...

VIOLA

(a moment;
a deep breath;
and then)

Agnes...

(another deep
breath;
and then)

Agnes -- I've been a basket
case since I asked you what
I asked you...

OMIT 200*

OMIT 200*

ON DIPESTO

201

...looking at him in some puzzlement as...

VIOLA

202

...continues...

VIOLA

Because when two people set
sail on the same course...

(hesitates)

...it's got to be the right
course for both of them...
wouldn't you agree?

ON DIPESTO

203

...simply, silently NODDING...waiting for what he'll say next...

VIOLA

Agnes -- I've done you a
great disservice...

DIPESTO

You have?

*
*

VIOLA

A tremendous injustice.

*
*

DIPESTO

I don't understand...

VIOLA

I hastily placed a massive
burden on your shoulders
yesterday...which, upon
reflection, I feel duty bound
to lift...

DIPESTO

What're you babbling about, Burt?
(and then)

Is this about moving in together?

(CONTINUED)

CONTINUED:

203

VIOLA

I'm afraid so.

DIPESTO

(searching
his eyes)

Burt, I thought about it
all night. I soaked in
the bathtub...I stared at
the ceiling...I walked
around the block...trying
to figure out what to do...
and I kept coming back to
the same answer:

(and then;
smiling)

Yes.

VIOLA

(wide-eyed)

Yes?

DIPESTO

Yes.

(and then)

It'll take some adjusting
and some compromising...but...

(a moment;
and then)

I've never loved anyone as
much as I do you.

ON VIOLA

204

...on the highest mountain...falling into the depths of
the deepest ocean at the same moment...a BIG GULP...

VIOLA

Really?

...glancing into the office...

DIPESTO

(bursting with
excitement)

Really.

(and then)

I can't wait to tell every-
body.

...and she turns to head back into the office...

(CONTINUED)

INT. BLUE MOON

207

...as Viola heads for MADDIE'S OFFICE...passing the
TROOPS...stopping by MacGillicuddy...

VIOLA

You are a chamberpot in a
42 long...

MACGILICUDDY

(shrugs)

D' you expect me to stand by
listening to her sing your
praises after the awful things
you said about her?

VIOLA

(looking past
MacGillicuddy)

O'Neill...send MacGillicuddy's
dental records to the morgue
so they'll know what they're
looking at.

...but O'Neill doesn't budge as VIOLA slips off his JACKET...about
to put up his DUKES...when...

DIPESTO'S VOICE (O.S.)

Brillo pad, huh?

...and VIOLA blanches...as...

ANGLE

208

...DIPESTO, a combination of tearful and irate, heads toward
him from MADDIE'S OFFICE...

DIPESTO

(to Viola)

Brillo pad?!

ON VIOLA

209

...SCRAMBLING...with a glance at the staff...

VIOLA

A pet name...sweetheart.

...but...

DIPESTO

210

...isn't assuaged...she continues to advance...poking his
chest...

(CONTINUED)

CONTINUED:

210

DIPESTO

You hypocrite!...

VIOLA

Be fair, Agnes...

DIPESTO

You coward!

VIOLA

(quickly
considering)

That's pretty fair.

DIPESTO

So I was on my hands and knees...
begging you...

(and then)

So you told me you had to think
about it...

ON VIOLA

211

...glancing nervously around as he stews...

VIOLA

I don't recall...

DIPESTO

This was all just a way to puff
yourself up in front of the
boys, wasn't it?

(and then)

I feel sorry for you...
that your life is so
empty that you'd resort
to belittling the woman
who loves you....a LONG MOMENT as she stares VIOLA down...he's got no
words for her...and then...

DIPESTO (cont'd)

Well, I don't want to live
with a liar...

(and then)

...and I'm not going to
spend any more time where
I've become a laughingstock...

(CONTINUED)

CONTINUED:

211

...and after a moment of stark silence, DIPESTO TURNS...
and moves to her desk as the PHONE begins ringing...but
she makes no move to answer it as...

VIOLA

212

...WATCHES...his throat dry...while...

DIPESTO

213

...ignoring the phone, SLINGS her POCKETBOOK over her
shoulder...prepares to exit when...

VIOLA

214

...finds his voice...

VIOLA

Don't go, Agnes.
(and then)
You can't go, Agnes.

ON DIPESTO

215

...looking over at him...TEARS streaming down her face...

DIPESTO

Why not?

ANGLE

216

...as VIOLA...before the entire office...makes a plea...

VIOLA

Because if you left, I'd
never ever be able to
live with myself.

ANGLE

217

...as VIOLA slowly moves toward the RECEPTION DESK...

VIOLA

Because all this was my
fault. Mine. I'm the butt
around here, not you.
(and then)
(MORE)

(CONTINUED)

CONTINUED:

217

VIOLA (cont'd)

I was afraid to believe a girl like you would ever want to live with me. And why should you? I strut around here... pretending I'm some hotshot junior investigator...some Renaissance man. But all I really am...all I really am is a blowhard waiting for the next crumb Mr. Addison tosses my way.

(and then)

You shouldn't leave, Agnes. I should. I should just crawl back into the temp pool, and never show my face around here again.

*
*
*

...and VIOLA EXITS past the RECEPTION DESK...but before he reaches the door, he turns to DIPESTO...

VIOLA

I don't know whatever made me think I deserved a girl like you.

...and HANGDOG VIOLA slinks out the door...

ON DIPESTO

218

...BITING HER LIP...watching him go...and then...

MacGILICUDDY

(sighs;
and then to
the rest of
the gang)

Man, he really blew his episode...

CUT TO:

VIOLA

219

...trudging down the corridor toward the elevator...when, from behind him...

DIPESTO

Where're you going?

...and he STOPS...and TURNS as DIPESTO approaches...

(CONTINUED)

CONTINUED:

219

VIOLA

Somewhere I can stay out
of everybody's way.

...a LONG MOMENT...and then...

DIPESTO

How about my place?

...and VIOLA looks up at her...

VIOLA

Why are you being nice to
me, Agnes?

DIPESTO

(shrugs)

I can't stop now, Burt.

(and then)

I said I wanted to live
with you.

(and then)

I wasn't lying. I never
lie.

(and then)

I just wish you didn't feel
like you had to, Burt.

VIOLA

It's the worst thing I've
ever done in my whole life.

(and then)

To betray everything we have
together...everything I
feel for you...

(re: the office)

...to a bunch of people who
don't mean anything...

...and TEARS WELL UP in his eyes...and Dipesto approaches...

DIPESTO

(a deep breath;
then nods)

It was a pretty crummy thing
to do, Herbert...

(and then)

...but I think I understand
why you did it.

VIOLA

You do?

(CONTINUED)

CONTINUED:

219

...and DIPESTO just looks at him and NODS A KNOWING NOD...
and then...

VIOLA

Obviously I'm not the hardcase
I appear to be...the fact is...
deep down...I'm horribly
insecure...especially about
you...

DIPESTO

(a moment;
and then)
You've got to trust me, Burt...
(and then)
We've gotta trust each other.

VIOLA

I want to...it's just, some-
times my imagination...
(and then)
This morning on the TV, I
lost you twice...

(CONTINUED)

CONTINUED:

219

DIPESTO

This isn't TV, Burt.

(and then)

This is just you and me...

...and VIOLA takes her hand and he kisses it...

VIOLA

I love you, Agnes Dipesto.

DIPESTO

I love you, Herbert Viola.

...and he takes her in his arms and dips her into a matinee
idol kiss...as the COLOR BLEACHES to BLACK-AND-WHITE...and we...

IRIS IN

220

...and we...

FADE TO BLACK

...and...

A CARD

221

...reads:

CARD

The End.