

89 ~~B~~ fake fireworks Paul Stewart
73 ~~71~~ - Bike through window of Bedroom
middle row house
132 - Train crashes through window blue moon
118 - train Cab

Moonlighting Moonlighting

"TRACKS OF MY TEARS"

(#87010)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH

CIRCLE
FILMS

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

(#87010)

"TRACKS OF MY TEARS"

written by

(To Be Determined)

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PICTUREMAKER PRODUCTIONS, INC.
in association with
ABC CIRCLE FILMS

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ACT ONE

FADE IN:

LOW ON THE ELEVATORS 1

...as they OPEN...and a much-missed pair of FEMALE FEET APPEAR...and for A LONG MOMENT stand MOTIONLESS...then, with SOME HESITATION...STEP OFF the elevator...and we MOVE UP to see a much-missed...

MADDIE 2

...apparently dressed for the office...looking like she never left...except for the five months worth of baby showing...and she JUST STANDS in the hallway...then TAKES a DEEP BREATH...SQUARES her shoulders...and we...

FOLLOW MADDIE 3

...as she WALKS toward the office...with every step looking a little more CONFIDENT...a little more EXCITED...

ANOTHER ANGLE - ON MADDIE 4

...we see her ARRIVE at the BLUE MOON WINDOW...NO ACTIVITY INSIDE...looks EARLY...and she STOPS for A MOMENT to LOOK at the LOGO...TRACING her finger over the N...then SMILING...and she CEREMONIOUSLY TAKES HER KEY...and UNLOCKS the DOOR...as we move to...

INT. BLUE MOON - ON MADDIE 5

...WALKING IN...looking around...taking it in slowly...and as we HEAR a DOOR OPEN...she TURNS TO SEE...

DIPESTO 6

...coming out of Maddie's office...looking quite BUSY and HURRIED...a STACK of FILES in her arms...a PENCIL behind her ear...ANOTHER PENCIL clamped between her teeth like a bone...and as she SCURRIES to her desk...her NOSE stuck in a BUSINESS REPORT...she doesn't see... *

MADDIE 7

...who seems surprised to see Dipesto there...and surprised at Agnes' un-Dipesto-like 45 RPM motion...finally... *

MADDIE *

Agnes? *

ON DIPESTO 8

...who STOPS SHORT...LOOKS UP...and for a moment just STARES...* like she's waiting for the hallucination to fade...then... *

(CONTINUED)

CONTINUED:

8

DIPESTO
 (the pencil
 still in
 her mouth)
 Mrbbs Hrrays?

...then...STRUGGLING for a free hand...she PULLS the
 PENCIL from her mouth...and STARTS TOWARD MADDIE...
 but she's interrupted by the SOUND OF A CLOCK ALARM...
 then, STRUGGLING to get a look at her WATCH...

DIPESTO
 (tensing up;
 to herself)
 Darn! I'm supposed to be
 on the filing by now...

ANGLE - DIPESTO AND MADDIE

8A

...as Dipesto quickly and efficiently TROTS over to the
 rather CONFUSED MADDIE...who now HOLDS out her ARMS to
 Dipesto...

DIPESTO
 (reaching Maddie)
 Welcome.

...and Dipesto passes an "air-kiss" just off Maddie's
 cheek...and without stopping for a moment...CONTINUES
 in a U-TURN back to the desk...

DIPESTO
 Sorry, Miss H...just not
 time to welcome you back
 right now...

ON MADDIE

8B

...totally thrown...a little hurt...but determined not
 to show it...

MADDIE
 Sure. You look real busy.
 I understand.

ON DIPESTO

8C

...at her desk...OPENING FILES...STAMPING a PAGE...
 CLOSING the FILES...all at a FURIOUS PACE...

(CONTINUED)

CONTINUED:

8C

DIPESTO
(in time with
the stamping;
not looking up)
So...how...was...your...
stay...in...Chi...ca...go?...

ON MADDIE

8D

...mesmerized...her eyes following Dipesto's STAMP...

MADDIE
It...was...fine...
(then;
snapping
out of it)
...fine. But we can talk
later. Go ahead with...
whatever you're doing...
(and then)
I came in early to sort of...
get my bearings...figured
no one'd be in yet...thought
I'd be alone with...being
here...
(a glance to
David's door)
(MORE)

(CONTINUED)

CONTINUED:

8D

MADDIE (cont'd)
 ...before anyone got in...
 (then;
 to Dipesto)
 But...here you are! In!

*

ANGLE TO INCLUDE DIPESTO

8E

...picking up all the files...

*

DIPESTO
 (talking fast)
 Here I am in...

*

*

...and now she STARTS QUICKLY toward the FILING CABINET by
 David's office...and Maddie just WATCHES...perplexed...

*

*

MADDIE
 (suddenly
 wondering)
 Agnes, why are you here? In.
 I mean...at six in the morning?

*

DIPESTO
 Oh...I always come in this
 early...now.

...and Maddie CROSSES at a regular pace toward Dipesto...

*

MADDIE
 Now?

...FILING at breakneck speed...talking fast...

*

DIPESTO
 Mr. Addision wanted me here
 in the morning so we could
 do the billing together
 before the business day starts...

*

MADDIE
 (shocked)
 Mr. Addision comes in this
 early?

DIPESTO
 Every day...

MADDIE
 (suddenly
 realizing)
 You mean he's here?...

...Dipesto NODS...and for the first time SLOWS DOWN a bit...
 although she keeps working...

*

*

(CONTINUED)

CONTINUED:

8E*

DIPESTO

(confidentially)

You know, Miss Hayes...
things have changed around
here. Mr. Addison has really
turned over a gigantic leaf...

MADDIE

He has?

DIPESTO

He's new and improved. He's
straighter and narrower.
He's altered his state.
(and then)
He's...responsible!

*

MADDIE

David? Responsible?

DIPESTO

Like nobody's business.

...and as they STOP outside his door...

DIPESTO

(continuing)

And all because of you, Miss
Hayes. Your influence has
made him a whole, new guy...

...and Dipesto SMILES...as she HURRIES OFF...and Maddie finds
herself alone outside David's door...and she HESITATES for
A LONG MOMENT...thinking all this over...not really ready to
deal with him yet...but overwhelmed with curiosity at this
news...and finally, she surreptitiously fixes her hair a bit,
then OPENS the DOOR...

*

OMIT 9-11*

OMIT 9-11*

INT. DAVID'S OFFICE - ON MADDIE

12

...as she WALKS just in the DOOR and STOPS...unable to keep
from SMILING at being back...at the same time...NERVOUS...
TENTATIVE...

MADDIE

(quietly;
softly)

'Morning, David...

MADDIE'S P.O.V. - THE BACK OF DAVID'S CHAIR

13

...facing her...and the CHAIR SWIVELS AROUND to reveal the
NEW DAVID...only he looks a lot more like PAT BOONE than
David Addison...right down to the WHITE BUCKS...and his face
LIGHT UP as he sees Maddie...

(CONTINUED)

CONTINUED:

13

NEW DAVID
Well I'll be darned! It's
Goldilocks!

...and he RISES from his chair and CROSSES to...

MADDIE

14

...CONFUSED...

MADDIE
Where's David?

...and NEW DAVID gives her a BIG, FATHERLY HUG and an
AFFECTIONATE PECK on the cheek...

NEW DAVID
(patronizing)
Where's David?
(and then)
Ha, ha, ha...
(then;
throwing
his arms
out)
He's right here! Do bears
have fur? Does water turn
into ice when you freeze
it?
(and then)
See? Same fella...New
priorities: husbandhood...
fatherhood...
(then;
smiling)
...but still the same ol'
heck raiser...

*
*
*
*
*
*
*
*

CLOSE ON MADDIE

15

...not getting this... feeling like this is David-but-it's-
not David...finally...

MADDIE
(looking at him)
David?

NEW DAVID
Boy, Chicago must be so
windy...it blew you memory
right out of your noggin!...

(CONTINUED)

CONTINUED:

15

...and he chuckles at his joke...off-camera we HEAR the
SOUND of a DOG WHINING...

NEW DAVID

(turning
toward desk)

Quiet now, Sport...

...and Maddie looks to see...

A COLLIE

16

...curled up on an OVAL BRAIDED RUG by David's desk...

(CONTINUED)

ON DAVID AND MADDIE

17

...David proud...Maddie stunned by all this...

NEW DAVID

(to dog)

Let's show Maddie your
new trick...

ON SPORT

18

...as he sits up and apathetically RAISES his paw to SHAKE...
looking utterly vacuous...

ON DAVID AND MADDIE

19

...as NEW DAVID smugly awaits her praise...finally...

NEW DAVID

See? Sport wants to shake...

MADDIE

That's...neat.

...and NEW DAVID just keeps standing there smiling...as if
waiting for Maddie to go kneel down and return Sport's
affectionate gesture...and finally...

MADDIE

Can Sport and I...shake later?
I'm a little worn out...

ON MADDIE AND NEW DAVID

20

...as he LEADS the confused Maddie to a chair...

NEW DAVID

Let's get you off your feet,
Mommy...

(and then)

Gee, it's sure tremendous to
see you...

ON MADDIE

21

...as she FALLS BACK into the chair...speechless...finally...

MADDIE

(aghast)

It's tremendous to see you, too...

(a pause;

then)

David...

ON NEW DAVID

22

...as he takes a seat in the chair next to her...

NEW DAVID

Got some good news for you...

ANGLE TO INCLUDE MADDIE

23

...not looking heartened...

MADDIE

Yeah?

NEW DAVID

(nodding;
then)

Sold the house...

MADDIE

What house?

NEW DAVID

(taking a PIPE
from his pocket
and LIGHTING UP)

Your house...

MADDIE

(incredulous)

What do you mean you sold my
house?

NEW DAVID

(reacting to
her tone of
voice)

Well, for Pete's sake, dear...
You don't expect to raise Baby
Addison around the crazy staircase
you got in that place?...

*

...and Maddie thinks A MOMENT...trying to make sense of all
this...then...

MADDIE

No...I guess I don't...

NEW DAVID

(smiling)

Wait 'til you see the little
Ponderosa I bought for us...

(CONTINUED)

CONTINUED:

23

...and he takes one of the FRAMED PHOTOGRAPHS from his desk and SPINS it AROUND to show Maddie...it's a picture of a MODEST, TRACT HOME...sans foliage...

NEW DAVID

Now here's a good, honest four walls you can raise the little dickens in...single story...none of that artsy stuff...Plenty o' room out back for a swing set... space for the wee one to stretch...

(with a wink)

And let's not forget old Sport needs some doggie-jogging space too...heh, heh, heh...

MADDIE

(monotone)

No, let's not forget old Sport...

...and we hear O.S. a Lassie-like ACKNOWLEDGING BARK...

NEW DAVID

(smiling)

Sport likes you...

...and Maddie smiles lamely as David SPINS around the NEXT PICTURE...we see a PHOTOGRAPH of a STATION WAGON...

NEW DAVID

Now, got a sweetheart of a deal on this little station wagon...

MADDIE

(sinking into her chair)

You sold my BMW...

NEW DAVID

Traded it in. This is a great family econo-box made in the U.S. of A... fourteen cubic feet of storage space...luggage rack for those family get aways... and not only functional, but talk about stylish...genuine wood grain plastic on all the sides...What do you think?

(CONTINUED)

CONTINUED:

23

...and Maddie is about to say she hates it...when Sport BARKS TWICE in approval...

MADDIE

If Sport likes it, I like it...

NEW DAVID

Listen, hon...it's so good to see you...but I've got a case that needs some cracking... Why don't you run home and get settled in...there's some leftover tuna casserole in the frig if you get hungry...

MADDIE

(reluctantly)

Okay...

(then;
trying to
rekindle
some of
the old
David)

Interesting case?

...as he CROSSES to his REFRIGERATOR...OPENS it...and as he takes a CARTON of regular MILK from the frig...and NEATLY FILLS a spotless GLASS...

NEW DAVID

(nodding)

You betcha...A girl came in and hired me to find her grandmother's brooch...which the client lost at a school dance...

MADDIE

(feeling ill)

Oh...

DAVID

...and the kicker is that she wasn't supposed to borrow that pin...and now she's afraid her grandmother will be really sad about losing it...

(CONTINUED)

CONTINUED:

23

...and he DRINKS DOWN his MILK...then...SHAKING HIS HEAD...

NEW DAVID

Oh, what a tangled web we
weave...

ON MADDIE

24

...just SITTING...slack-jawed...

ON NEW DAVID

25

...as he crosses to his COATRACK...and puts on an OVERCOAT...

NEW DAVID

Anyway...I've got to go check
out the high school auditorium
where the granddaughter thinks
she might have lost the brooch...

...and he POPS on a PORKPIE HAT...then PULLS ON GALOSHES...

NEW DAVID

So I'll be back home in a
little while...and then we
can talk some more. Say, why
don't you take a nap on the
couch for now?

*

(CONTINUED)

CONTINUED: 25

...and we...

ANGLE TO INCLUDE MADDIE 26

...as he CROSSES TO HER...gives her another PECK on the cheek...

NEW DAVID
Sure is great to have you
back, hon...

MADDIE
Great to be back...

...and NEW DAVID WALKS OFF to the door...WARBLING "Tutti Frutti"...then breaking into a WHISTLED VERSION...and we...

HOLD ON MADDIE 27

...STUPIFIED...as the WHISTLING GETS LOUDER...and SHRILLER... and starts sounding a lot less like a person whistling... and a lot more like a TRAIN WHISTLING...and then we...

SHOCK CUT TO:

INT. TRAIN COMPARTMENT - CLOSE ON MADDIE 28

...sleeping...but the TRAIN WHISTLE continues long enough to WAKE HER...and her EYES POP OPEN...CONFUSED...UPSET... then she begins to realize she's been dreaming...she SIGHS... TURNS OVER on HER SIDE...and finds herself FACE TO FACE with...

LUNCH 29

...or what's left of it...sitting on a bedside table...some COLD MASHED POTATOES with CONGEALED GRAVY...HALF A PICKLE... BREAD CRUSTS...and...

MADDIE 30

...reacts to the food as if it were a plate of raw liver... clearly wanting to blame this smorgasbord for her nightmare... and feeling a little NAUSEOUS...she SLIDES the TRAY AWAY from her...then, having a better idea...she GETS UP from the bed...PICKING UP THE TRAY...

ON MADDIE - ANOTHER ANGLE 31

...as she CARRIES it to the door...and for the first time we realize we are in the SLEEPER COMPARTMENT of a TRAIN... and Maddie...as in her dream...is SHOWING...the same FOUR AND A HALF MONTHS worth...and as she OPENS the DOOR, we move to...

EXT. HALLWAY - FACING DOOR

32

...as Maddie SETS DOWN the TRAY in the hallway next to her door...then...

INT. COMPARTMENT - MADDIE

33

...as she SHUTS the DOOR behind her...and STARTS BACK toward the bed...when SUDDENLY...out in the HALLWAY...we HEAR a TREMENDOUS CRASH...then the sound of someone's MUFFLED SWEARING...and as Maddie realizes what's happened... she RUSHES back to the door...THROWING it OPEN...but FINDING it STUCK...RESISTING...and she keeps SHOVING IT...

MADDIE

(calling
through
the door)

Are you okay out there?

...and the door finally SWINGS FREE...but then SLAMS into something with a LOUD THUD...and once again we HEAR a CRY... and MADDIE LOOKS through the door to see...

THE HALLWAY - A MAN

34

...on his HANDS AND KNEES...RUBBING HIS HEAD...his face squinched in pain from the door slamming him in the head... and we...

ANGLE TO INCLUDE MADDIE

35

...as she LEANS OUT THE DOOR...taking in the mess...her LUNCH all over the hall...the man's LUGGAGE TOSSED...his BRIEFCASE POPPED OPEN...PAPERS and FILES here and there... and Maddie just looks at the man...horrified...then...

MADDIE

Are you alright?

CLOSE ON THE MAN

36

...and we can see he wants to roll his eyes...but refrains... then, COLLECTING HIMSELF...wincing as he rubs his head...

MAN

(smiling)

Sure...just find my driver's license and tell me who I am...

ANGLE TO INCLUDE MADDIE

37

...as she HELPS HIM UP...

MADDIE

I'm so sorry...I shouldn't have left this tray out here...but I couldn't stand to look at the food...

...and for the first time...the MAN notices she's pregnant...

MAN

Well...that's not your fault... I'm surprised the porters aren't more efficient though...

MADDIE

Here, let me help you...

...and as he begins GATHERING his THINGS...we get a better look at him...he's nice looking...millimeter or two shy of great looking...around MADDIE'S age...wearing a jacket and slacks...

MAN

No don't worry...I can get everything...you shouldn't...

(CONTINUED)

CONTINUED:

...and as he continues COLLECTING his THINGS...the TRAIN LURCHES...causing him to, once again, whack his head into the OPEN DOOR...

37

MAN

That'll cure the amnesia...

ON MADDIE

38

...smiling...embarrassed

MADDIE

Maybe I should go get a porter to help...

MAN

(scooping up
luggage)

No...my compartment's right here...I can handle it...

...and as Maddie STEPS OVER toward the SPILLED BREIFCASE...

MADDIE

Here...let me just...

MAN

(a little
too quickly)

No!...please!...

...but he is INTERRUPTED by the SOUND of a LOUD CRACKLING beneath her foot...and both she and the man STOP...and she LEANS DOWN...ans PICKS UP A PAIR OF GLASSES... cracked in half...

MADDIE

(under her
breath)

Oh boy...

MAN

Not to worry...I always carry a spare...

...and then he GATHERS the papers back into the briefcase then STANDS...

MADDIE

I...I really don't know what to say...if there's anything I can do...

ON THE MAN 39

...SQUINTING a bit as he BACKS toward his compartment, having collected his things...

MAN
I'm fine...

ON MADDIE 40

...noticing the squinting...

MADDIE
Are you sure you can see?

ON MAN 41

...NODDING ASSUREDLY...just as...

HIS FOOT 42

...STEPS IN the asunder MASHED POTATOES...

ON MADDIE 43

...seeing this...

ON MAN 44

...realizing...as he PICKS UP his foot to check out the clinging spuds...then he LOOKS at MADDIE...

ON MADDIE

...with an embarassed smile...

MADDIE 45

Would you like some gravy with that?

ON MAN 46

...as he gives her a vaguely comforting GLANCE...then BACKS INTO his COMPARTMENT...the DOOR CLOSING after him...

ON MADDIE 47

...just standing there out in the hall amidst the remains...and she takes A MOMENT to feel like a jerk...then, SIGHS, and starts PICKING up the FOOD and PLATE DEBRIS...and after a MOMENT... a UNIFORMED PAIR of LEGS ENTERS the FRAME...and Maddie LOOKS UP to see...

A PORTER 48
...looking rather INCRIMINATINGLY down at her...

ON MADDIE 49

MADDIE
Can you believe the nerve of
someone putting their dishes
out here?

...and as Maddie does "indignant," we...

SHOCK CUT TO:

A STACK OF MAIL 50

...as a FEMALE HAND FLIPS THROUGH it...most of it addressed
to THE BLUE MOON AGENCY...and the hand stops at one
addressed to MS. MADOLYN HAYES...and the return address
is clearly marked INTERNAL REVENUE SERVICE...and below
that, it says DO NOT FORWARD...

ON DIPESTO 51

...PULLING it from the stack...

DIPESTO
Yikes. Uncle Sam...

...and she thinks for a moment...then DIALS a long
distance number on the phone...then...

DIPESTO
(into phone)
Hello? Is this Miss Hayes'
mom? This is Agnes Dipesto
from the agency...I need to
find out what to do with
her IRS stuff...
(a pause;
then)
(MORE)

(CONTINUED)

CONTINUED:

51

DIPESTO (cont'd)

Oh...then can you leave a
message that I called...

...and as Dipesto LISTENS...we see her face GRADUALLY LIGHT
UP...

DIPESTO

(unable to
believe
her ears)

She is?...

(and then)

She will?...

(and then)

I can? I mean...I can...

I can give it to her
myself...okay...thank you...
bye...

...and WIDE-EYED...she just STARES AHEAD...not even looking
as she misses a few times while trying to HANG UP...her
mind elsewhere...a beatific grin BEAMING across her face...

ANGLE TO INCLUDE VIOLA

52

...as he PASSES Dipesto's desk with some FILES...and can't
help but notice her expression...then, SIDLING up to the
front desk...

VIOLA

(affectionately)

That ridiculous smile
wouldn't have anything to
do with last night, would it?

DIPESTO

(epiphanously)

No...

VIOLA

Oh...

...and Dipesto...suddenly overcome with SHEER EXCITEMENT
starts JUMPING IN PLACE...UP AND DOWN...behind her desk...

DIPESTO

It's better than that...

(CONTINUED)

CONTINUED:

52

VIOLA
(incredulous)
Better?

DIPESTO
It's better than better...
it's the betterist...

...and Viola's head is going up and down with Dipesto's body...

VIOLA
Agnes, what's wrong with you?

DIPESTO
(hyperventillating)
Wrong with me? Nothing!!
Nothing's wrong with me!
Or with anyone! Everything's
right! With everyone!!

VIOLA
Agnes, I've always admired
your sunny disposition, but
this is bordering on sunstroke...

...and Dipesto SUDDENLY STOPS POGOING...and LUNGES OVER the
DESK ...GRABBING Viola by the SHOULDERS...

DIPESTO
It's Miss Hayes! She's coming
home!

...and Dipesto KNEELS in her WORKSPACE on the desk and HUGS
Viola...who takes a moment for this news to register, then...

VIOLA
Miss Hayes? Home?! Here?!
You mean she finally managed
to click her heels together
three times?

...and then SUDDENLY...both having the same thought at the
same moment...they PULL AWAY...LOOK AT EACH OTHER...and, thrilled...

DIPESTO
Mr. Addision!...

VIOLA
Mr. Addision!...

VIOLA
(then;
wondering)
Did you tell him?

DIPESTO
(shaking her head)
Should we tell him?

(CONTINUED)

CONTINUED:

52

VIOLA

Helen of Troy comes home and you
want to keep it a secret?

DIPESTO

No...but if she wanted him
to know...why didn't she
call?

(and then)

Maybe it's supposed to be a
surprise...

VIOLA

(thinking;
then)

You could be right...

(then;
smiling)

Agnes, you and I have jumped
in this game more than once
to keep...

(gestures toward
Maddie's, then
David's office)

...these two from folding...

(then;
softly)

But maybe this time...we should
step back...let Destiny play
out his hand...

DIPESTO

(softly;
seriously)

Okay, Burt...

...and he HOLDS out his hand...by way of an oath-sealer...and
Dipesto takes his hand...SOLEMNLY...and they CLASP HANDS just
as...

DAVID

53

...breezes in through the front door en route to his office...

DAVID

Hi, kids...

ANGLE TO INCLUDE VIOLA AND DIPESTO

54

...their poker faces lasting all of two seconds before they
look like they're going to blow up with the news...and David

(CONTINUED)

CONTINUED:

54

STOPS...LOOKS AT THEM...unable to help noticing something's
afoot...then...

DAVID

(smiling;
curious)

What's up? You two split a
canary sandwich for lunch?

...and SUDDENLY and WITHOUT WARNING...Dipesto and Viola
BLOW...BURST...LOSE IT...as they WHEEL AROUND to FACE
DAVID...

VIOLA

Great news, sir!

DIPESTO

Great-great news!

VIOLA

Just found out...

DIPESTO

You'll never guess...

VIOLA

Brace yourself...

DIPESTO

She's coming home!

DAVID

She?

VIOLA

(gesturing to
Maddie's office)

Her!

DIPESTO

Miss Hayes!

DAVID

Miss Hayes?

DIPESTO

Home!

VIOLA

Home!

ON DAVID

55

...just standing there...not reacting...then...

DAVID
(shrugging; casual
interest)

Hmm...

...and he WALKS OFF to his office...DISAPPEARING inside...

ON VIOLA AND DIPESTO

56

...speechless...reacting to his non-reaction...then...

DIPESTO
(confused)

Hmm?

VIOLA
(incredulous)

Hmm?

...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ON MADDIE

57

...sitting at a vanity in her bedroom...not her Beverly Hills boudoir, but a room that is more practical, more suburban, more pre-fab...and she just sits for a long moment, studying the lines around her eyes...a twinge of unhappiness playing around the corners of her mouth...she looks tired, bored...and after a moment, our effervescent NEW DAVID ENTERS the bedroom, hair neatly combed, sporting a pair of Brooks Brothers pajamas, robe, and slippers... a folded handkerchief tucked neatly in the pocket...

NEW DAVID

Guess who Davie Junior
mentioned in his now-I-lay-
me's?

(and then;
with a
big smile)

...Tookie.

...and Maddie continues looking straight ahead...almost not hearing...and then...

MADDIE

Tookie?

NEW DAVID

You know that imaginary
little friend of his...

MADDIE

(snapping
out of it)

Huh?...Oh...

NEW DAVID

Davie was afraid that
Tookie didn't want to play
make-believe anymore...
So, you know what I told him?

MADDIE

What?

NEW DAVID

I said, "Son...if you want
a friend, be one."

(CONTINUED)

CONTINUED:

57

MADDIE

(half-heartedly)

Good advice.

NEW DAVID

Borrowed it from a breakfast
speech I heard at the Rotary
Club this morning...

...as he looks through the drawer of a nightstand that
separates a pair of twin beds...

NEW DAVID

Honey...have you seen the
Pepto?...

(patting
his stomach)

...a little touch of
executive tum-tum.

MADDIE

David...do you ever think
about what makes you happy?

NEW DAVID

Only got twenty-six years
and four months left before
we rip up the mortgage...
that makes me happy.

...and he finds the bottle of Pepto and takes a tablespoon
full and crosses back to Maddie...

NEW DAVID

Being married to you makes
me happy.

...and he gives her an affectionate, though utterly
passionless, peck on the forehead...

MADDIE

Does it? Does it really?

NEW DAVID

If I hadn't married you...
I might never have settled
down...Certainly wouldn't
have made the Pacesetter
Circle...two years running...
in only the biggest life
insurance company in the

(MORE)

(CONTINUED)

CONTINUED:

57

NEW DAVID (cont'd)
 free world...Best thing I
 ever did was to unload that
 detective agency...all those
 shifty characters with all
 their...

(and then;
 sneering)

...desires. No...I would've
 just stayed the course in that
 same ol' rut I was in.

MADDIE

You weren't in a rut.

NEW DAVID

(with a
 derisive
 snort;
 and then)

I was in a rut as deep as
 a tall man...deeper even.
 Why, I drank alcohol, made
 off-color remarks about gals...
 wasn't even clean shaven
 half the time.

(shaking his
 head sadly
 as recalling
 his dissolute
 past)

You just can't go through
 life with Spuds MacKenzie as
 your role model...No, Maddie...
 because of you, I'm a totally
 different person.

...he emphasizes his words with a grateful pat on the
 shoulder...

MADDIE

(glumly)

Yes... I know...

...another dry peck from the New David...and then...

NEW DAVID

Nighty, night, night.

CLOSE ON MADDIE

...as she watches...

58

NEW DAVID

59

...CROSS to the far bed where he very methodically turns down the covers, removes his robe, and lays it neatly across the foot of the bed, then winds his watch, places it on the nightstand, then sets the alarm, crawls into the bed, and pulls a sleeping mask down over his eyes...

ON MADDIE

60

...getting to her feet and crossing to the bed where the New David reclines on the pillow, arms folded behind his head...

MADDIE

David...do you find me...
well...I mean...are you
still passionate about me?

NEW DAVID

(talking with
the sleeping
mask on)

What man wouldn't be passionate
about a woman as soft and lovely
as yourself?

MADDIE

You mean that...Really?

NEW DAVID

(adamant)

Yes, indeedee!

...and Maddie slips off her dressing gown, letting it fall to the floor revealing an abbreviated diaphanous black negligee...

MADDIE

Then David...look at me and tell
me that.

...and David slips the sleeping mask up onto his forehead, blinking in the light, and then...oblivious to her outfit...

NEW DAVID

Since we've tied the knot...
I've had the most passionate
nights of my entire life...
(and then)

...and I have 2 lovely
children to remember each one
of them.

(MORE)

(CONTINUED)

CONTINUED:

60

NEW DAVID (cont'd)
 (and then;
 finally
 noticing her
 negligee)
 Better hop under the covers,
 dear...you'll catch your
 death of cold.

ON MADDIE

61

...sighing in frustration as she reaches for her dressing gown and pulls it back on as she speaks...

MADDIE
 At least a cold'd
 keep me in bed.

...and then, crossing to the window...

MADDIE
 (continuing)
 I don't know, David...I
 never thought marrying you'd
 turn out quite like this...
 I mean, I'm not complaining...
 you're a model husband...
 responsible...hard-working...
 a doting parent...

NEW DAVID
 ...a pillar of the community...

MADDIE
 (looking around)
 You've made a lovely child-
 proof home here for me and
 the kids...lots of cozy
 corners...big backyard,
 swings, Olympic-sized sandbox...
 You've done great...better
 than great...you're...ideal...

...she turns and looks at David lying in bed...

MADDIE
 (continuing)
 But...David...you are a
 different person than the
 man I used to know.

(and this
 is hard)
 And...I'm not sure I like
 (MORE)

*

(CONTINUED)

CONTINUED:

61

MADDIE (cont'd)
 the change...Don't hate me
 for saying that...It's my
 fault, not yours. You just
 gave me what I asked for, that's
 all.

...SHE'S LOOKING BACK OUT THE WINDOW NOW...AND AFTER A LONG
 MOMENT...

MADDIE (cont'd)
 (and then to
 David with
 a glimmer
 in her eye)
 Why don't we sleep outside?...
 We can spread our blankets out
 on the lawn and make love in
 the moon--

...and just then, the NEW DAVID lets out a long low SNORE...

CLOSE ON MADDIE

62

MADDIE
 ...light.

...and the word catches in her throat as she pulls her robe
 around her...and then she heaves a sad and frustrated sigh,
 then turns and exits the bedroom...

*
*

ANGLE

63

...as Maddie emerges into the living room...an unremarkable
 affair, furnished by Levitz, the apotheosis of Spielberg
 suburbia...

CLOSE ON MADDIE

64

...CROSSING the room, BENDING to pick up a CHILD'S TOY
 from the floor...and then, she looks around the room and
 hugs herself as if to stave off the loneliness...the
 emptiness...and then, she turns and GASPS involuntarily,
 her hand flying up to her mouth at the sight of...

DAVID ADDISON

65

...the real McCoy...standing on the front porch, looking in
 through the glass door...he's dressed in leather, a black
 T-shirt and jeans, a two-day growth...he watches her, the
 desire plainly evident in his face...

ON MADDIE 66
 ...starting toward him...wanting him terribly...but then she catches herself and pulls back...

ON DAVID 67
 ...smoldering, as...

MADDIE 68
 ...unable to resist...WALKS to the door...helpless to resist... and she OPENS the door and...

MADDIE AND DAVID 69
 ...stand, looking at each other for the longest moment... drinking each other in...and then...

MADDIE

I didn't think you'd come.

DAVID

It's what you wanted...isn't it?

...and Maddie doesn't say anything...she just melts into his arms...and they kiss deeply, hungrily...with rough, hot passion...and then David pulls away...and then...

DAVID

So...which David's it gonna be? Me or that jar of mayonnaise you call a husband.

*
*
*
*

CLOSE ON MADDIE 70
 ...casting an eye around her suburban prison...and then, looking at David...she's torn...about to give in...nearly surrendering to the heat, but finally mustering her will-power...and then...

MADDIE

You better go...

(CONTINUED)

CONTINUED:

70

DAVID

If that's what you want.

...and she gives a TINY NOD without meeting his gaze... then, LETTING GO OF HER, David TURNS and EXITS...and we STAY with him as he HEADS down the walk into night... but then he stops, TURNS, and looks back at...

MADDIE

71

...who is standing in the living room...looking back through the window at...

DAVID

72

...who stands there...watching her...and then...he HEADS BACK up the walk and tries to open the door...but it won't open...he GOES to a window, his eyes rivetted on Maddie, who stares back at him, but the window, too, is locked...

ANOTHER ANGLE

73

...as David looks around, then PICKS UP a tricycle and HEAVES it through the glass...then ENTERS the house and sweeps...

MADDIE

74

...into a white hot embrace...

ON THEM

75

...as Maddie SLIDES to the living room floor...KISSING his chest...

MADDIE

Don't leave me, David...

...as David slips the robe from her shoulders and pulls at her neqliqee as she settles onto her back on the floor...

MADDIE

I need you...I need this.

(CONTINUED)

CONTINUED:

75

...but then, suddenly she looks around and David is gone...

MADDIE

David?

(looking around
frantically)

David?

CUT TO:

CLOSE ON MADDIE

76

MADDIE

Da--

...SITTING UP suddenly, she looks around and realizes she's in her COMPARTMENT on board the train...and then, re-orienting herself...she SIGHS, then SETTLES back onto the pillow...lost in thought as the tracks CLICK hypnotically in the background...

INT. BLUE MOON - DAY

77

ON A SEEDY MAN

78

...a SUSPICIOUS CHARACTER...stubbly...unkempt...a man of the alleys...as he ENTERS the office with a TATTERED PARCEL tucked tightly under his arm...and he approaches AGNES DIPESTO, who's busily working at her DESK...

SEEDY MAN

'Scuse me.

...and AGNES looks up...mildly startled by his appearance and manner...

DIPESTO

Can I help you?

SEEDY MAN

Mr. V here?

DIPESTO

Mr. V?

(CONTINUED)

CONTINUED:

78

SEEDY MAN

Only name I got. V. Got a
delivery for 'im. This is Blue
Moon, right?

DIPESTO

Yes.

(and then)

You can leave the package with
me...

SEEDY MAN

No way.

(and then)

Gotta be Mr. V.

(and then)

Little guy...lotta pep...
somethin' died on his face?

...and Dipesto realizes, nods and turns and calls...

DIPESTO

Burt!

ON VIOLA

79

...at his DESK...now LOOKING UP and TURNING...brightening as...

ANGLE

80

...the SEEDY GUY approaches VIOLA'S DESK...

ON AGNES

81

...BROW FURROWED...SUSPICIOUS...watching as...

POV - VIOLA AND THE SEEDY GUY

82

...confer at VIOLA'S DESK...the SEEDY GUY handing BURT the
PARCEL...and then Viola surreptitiously slipping a CASH-FILLED
ENVELOPE from his coat pocket into the SEEDY GUY'S HANDS...
then they SHAKE and...

AGNES

83

...watches all this...her face painted with curiosity as...

ANGLE

84

...the SEEDY GUY passes DIPESTO'S DESK and EXITS...

(CONTINUED)

CONTINUED:

84

SEEDY GUY
(to DIPESTO)

'Tanks.

...and DIPESTO looks back toward VIOLA...trying not to be obvious observing...

VIOLA

85

...who, looking like he's got the atom bomb secrets in his possession, tucks the parcel under his arm and SAUNTERS into MADDIE'S OFFICE...closing the door behind him...

ON DIPESTO

86

...confused...and we...

CUT TO:

INT. MADDIE'S OFFICE (CONTINUOUS)

87

...as Viola puts the package on the DESK...and then begins FURIOUSLY TEARING it open...and finally flipping open the lid...

VIOLA

Eureka!

...and as he reaches into the parcel for a closer examination, a voice from behind him...

DIPESTO'S VOICE (O.S.)

Mind if I ask what's in there?

ANGLE

88

...as VIOLA WHIRLS to face DIPESTO...

VIOLA

What's in where?

DIPESTO

What's in there?

...a MOMENT and then...

VIOLA

What's in here, my dear,
is at least some kind of
proper welcome-home
celebration for our
esteemed chief-of-state,
Miss Hayes.

(CONTINUED)

CONTINUED:

88

...under which DIPESTO approaches and peers into the package...

DIPESTO

Firecrackers?!

ON VIOLA

89

...pulling out fistfulls...Fred C. Dobbs at the motherlode...

VIOLA

Quarter-inchers!...Half-inchers!...Cherry bombs!
Ha! M-80s!...and...

(digs around;
and then;
holding it up
reverentially)

A Roman Candle! Look at that
beauty...a five ball special!

ON DIPESTO

90

...seriously unimpressed...

DIPESTO

Burt...how much money
did you throw away just
now?

VIOLA

Throw away?

DIPESTO

Throw away.

VIOLA

I didn't throw anything
away.

DIPESTO

I'm afraid you did.

VIOLA

Look...The USC Marching
Band won't be back from the
Hula Bowl in time, and I, for
one, think Miss Hayes' return
demands some kind of
appropriate greeting...a little
pomp and circumstance.

A MOMENT...and then

(CONTINUED)

CONTINUED:

90

DIPESTO

Burt, I'm excited Miss Hayes
is coming back, too...but
we don't have to go
overboard.

*
*

VIOLA

What's gotten into you?
(and then)
How's it gonna look to
the boss when she walks
through the door after
all this time and everyone
just nods and goes back to
work?

DIPESTO

I don't know how it'll look.
(and then)
But I don't know how she's
feeling about all this...
and Mr. Addison...you saw
his reaction.
(and then)
He hasn't even mentioned
her name the last two days.

VIOLA

You know better than that...

DIPESTO

Do I?

VIOLA

Of course you do. In the
privacy of his own brain
he's probably got a map with
a route of the train and pins
stuck in it marking every inch
of progress.

DIPESTO

That must hurt.

VIOLA

Agnes, inside, Mr. Addison is
a kid waiting for Santa Claus.

(CONTINUED)

CONTINUED:

90

DIPESTO

I'm not sure Miss Hayes
is that big yet.

(and then)

Think about it, Burt...
There's a trainload of
problems heading Mr.
Addison's way.

*
*
*
*

VIOLA

There's only one thing
a brother male has on
his mind with a love bundle
like Miss Hayes riding the
rails back to the good thing.

(and then)

Wanna know the real reason
Mr. Addison's acting like
such a cool cucumber?

(and then)

He's saving up his strength.

DIPESTO

(rolling her
eyes; and then)

That's hormonal hogwash!

(and then)

How would you feel if you
came to my house in the middle
of the night and some beefcake
quarterback answered the door?
Then, I skipped town without
telling you...never wrote...
wouldn't take your calls...
and one day you find out I'm
pregnant...only you're the
last to know.

ON VIOLA

91

...his eyes glazing over in anger as Dipesto continues...

DIPESTO

Is the baby yours?...Who knows?
...because I'm incommunicado....
But my dad shows up at your
office with a shotgun and an itchy
trigger finger...Would you
like me to keep going
'cause there's more?

VIOLA

(seething)

No, that is quite enough...

(and then;
spitting out
his words)

(MORE)

(CONTINUED)

CONTINUED:

91

VIOLA (cont'd)
Devil is a woman.

DIPESTO
Whoa....This isn't Miss
Hayes' fault...she just
did what she had to do.
(a SIGH;
and then)
But she'd be a lot of
work for any guy.
Particularly a guy who's
as much work as Mr. Addison.

VIOLA
So what do you think's
going to happen?

DIPESTO
(shrugs)
Well...I dunno...

VIOLA
You don't think they'll
drag their differences
back into the office...?

DIPESTO
Maybe...
(and then)
Wouldn't be the first
time.

VIOLA
(starting to
sink in)
What if they can't work
together?

DIPESTO
They haven't been working
together for months.

VIOLA
(gulps)
The caseload'll drop off...

DIPESTO
(thinking)
Earnings'll go through the
floor...

(CONTINUED)

CONTINUED:

91

VIOLA
(beginning to
HYPERVENTILATE
from worry)
Harsh times require
harsh measures...pink
slips'll fly...

FAVORING DIPESTO

92

...still spinning out the scenario blithely...

DIPESTO
Say goodbye to...no work and
pay...benefits...our Blue Moon
family...
(and then;
finally,
sadly)
It's a wrap.

...and AGNES notices out of the corner of her eye VIOLA
TOPPLING OVER...and we hear a LOUD THUD as he hits the
floor...and she looks down...

DIPESTO
Burt?

Off which, we...

CUT TO:

OMIT 93-94

OMIT 93-94

(CONTINUED)

ON MADDIE

95

...sitting alone in the dining car...looking out the window at the nightscape rolling past...a SHRIMP COCKTAIL sits in front of her, untouched...she's lost in thought...the SADNESS in her eyes tells us she's wrestling with the hard choices that wait for her in L.A...she heaves a melancholy sigh... and then...

ANOTHER ANGLE

96

...as...

WALTER BISHOP...the man we remember from the incident in the corridor enters the car and a WAITER leads him past Maddie's table to another empty table...

CLOSE ON WALTER

97

...as he recognizes Maddie, then approaches her...

WALTER

Hello...

MADDIE

(looking up;
out of her
reverie)

Hi...Oh...

...and then recognizing Bishop she became suddenly, self-conscious, embarrassed...

WALTER

Mind if I join you for dinner?

MADDIE

(hesitates;
really not
wanting to)

Well...a...I...um...

WALTER

If I wouldn't be imposing?

MADDIE

No...no...not at all.

WALTER

Thanks...eating alone is one of
my least favorite things in life...

(starting to sit;
then hesitates)

That is...if you think it's
safe?

(CONTINUED)

CONTINUED:

97

MADDIE
(blushing;
smiling)
I'll try to be on my
best behavior.

WALTER
(sits)
I'm Walter Bishop.

MADDIE
Maddie Hay-

...as Maddie extends her hand she knocks over a glass of water, and Walter draws back just in time...

MADDIE
I'm sorry...I don't know what's
wrong with me...guess I'm not
feeling much like a ballerina
these days.
(and then)
Did I get you?

WALTER
Just missed.

MADDIE
Look, I'm really sorry about
this...and about what happened
yesterday.

WALTER
No...yesterday was at least
fifty per-cent my fault.

MADDIE
But I stepped on your glasses.

WALTER
I was due for a new perscription anyway.

...and then CECIL, the waiter, APPROACHES and begins
cleaning up the mess...

WALTER
Evening, Cecil.

(CONTINUED)

CONTINUED:

97

CECIL

Good evening, Mr. Bishop...
See you found a dinner
companion...

(nods to
maddie)

Ma'am...

MADDIE

What's the catch of the day?

CECIL

Salisbury steak...Chicago
isn't known for it's sword-
fish, if you know what I mean.

(CONTINUED)

CONTINUED:

97

CECIL (cont'd)

Will you be having a cock-
tail?

WALTER

I'll have the usual and the
lady'll have...

MADDIE

Nothing for me thanks...
(pushing the
SHRIMP COCKTAIL
away; to CECIL)
Would you mind taking this?..
I guess I'm not very hungry
all of a sudden.

...CECIL takes the SHRIMP COCKTAIL and withdraws...

WALTER

(after a
MOMENT)

I hear motherhood can be quite
an appetite supressant.

MADDIE

Oh...it's that...
(and then)
...well, it's a lot of
things, really...
(and then)
I just feel like everything's
at sixes and sevens right
now...and there's not a lot
I can do about it...except
sit back and watch the scenery
go by...

WALTER

That's what's great about
trains...plenty of time to
think...read...relax...
whatever...
(and then)
Long as you're not in a rush
to be anywhere.

MADDIE

(a little too
quickly)
I'm not...
(MORE)

(CONTINUED)

CONTINUED:

97

MADDIE (cont'd)
(and then)
Oh, I'm anxious to get home...
but...a little time to myself
is...good.

...and then CECIL brings WALTER his DRINK...a GLASS OF
SHERRY with a twist...

WALTER
Thank you, Cecil.

...and after CECIL departs...

MADDIE
You seem pretty at home here.

WALTER
I have to go to Chicago a
couple times a month....
And I'm one of those people
who doesn't believe it's
possible for man to fly...
the myth of aviation I
call it.

...and MADDIE SMILES as WALTER reaches for the MENU...

ON WALTER

98

...as he pulls the pair of broken eyeglasses from his
pocket and puts them on, we see that one of the lenses
is shattered and the bridge is taped together with a
band-aid...

ON MADDIE

99

...looking up at him as he scans the menu, and she can't
help but burst out laughing...

MADDIE
I'm sorry...it's just that
you look so...silly.

WALTER
I couldn't find my other
pair...must've left them
in L.A.

MADDIE
I'm terrible...bad enough
I broke them in the first
place.

(CONTINUED)

CONTINUED:

99

WALTER
(looking at
his reflection
in the window)
No you're right...I look
ridiculous.

MADDIE
You've got to let me buy
you a new pair when you
get to California. Deal?

WALTER
(a MOMENT;
and then)
Deal.

DISSOLVE TO:

MADDIE AND WALTER

100

...in the midst of dinner...

WALTER
A systems analyst is someone
who analyzes systems...

MADDIE
(eyes slightly
glazed over)
Oh...

WALTER
(realizing)
I really have a remarkable
grasp of the obvious, don't
I?

MADDIE
So that's what you do?

WALTER
No...
(and then)
...kind of...well, yes but
not really...I consult.
And I lecture. And I write.
But mostly I think for a
living.

MADDIE
Sounds...important.

(CONTINUED)

CONTINUED:

100

WALTER
...Nothing earthshaking...
I mean, compared to what
you're doing.

MADDIE
Being a detective?

WALTER
Having a baby...that's
big stuff.

MADDIE
Yeah, big stuff...
(and then;
brightening
at the idea)
...great stuff.

WALTER
Excited?

MADDIE
(masking the
complexity of
the situation)
Sure. I mean, who wouldn't
be?
(and then)
I'm thrilled...and nervous...
(SIGHS)
...and tired...

WALTER
You want me to walk you back
to your compartment?

MADDIE
No, no...I'm tired all the
time...and I'm really enjoying
sitting here...chatting.

...and WALTER, who's been fiddling with his GLASSES, pulls
the BRIDGE apart and looks through one of the lenses...

WALTER
How do I look in a monocle?

MADDIE
The truth?

WALTER
...didn't think so...
(and then)
How far along are you?

(CONTINUED)

CONTINUED:

100

MADDIE
Eighteen weeks or so.

WALTER
My brother just had his
first child....He said the
hardest thing about father-
hood is...

MADDIE
(rattling off
the cliché in
sing-song)
...never getting a good
night's sleep.

WALTER
No...he's an insomniac.
What really bugs him is
having to share his wife's
affection with this...
other person.
(and then)
Hope your husband's not
the jealous type.

MADDIE
(off guard)
My husband?
(and then;
recovering)
Well...I guess we'll
see...this is our first.

WALTER
Maybe I'll get around to
taking a run at fatherhood *
one of these days...
(and then)
But...I'm not sure there're *
enough hours in the day
to run a company, have a
relationship, and still make
it to the dry cleaners
once a week...I dunno...
(and then)
Truth is...I haven't really
figured out what I want to
do with my life.

(CONTINUED)

CONTINUED:

100

MADDIE

It's no fun feeling like a college sophomore.

WALTER

(smiles)

Well, my resume's grown since then...but I'm still looking for that one thing that makes it all click into some kinda focus.

(and then)

So...do you know what you want to do with your life?

(and then)

Of course you do...you're doing it.

ON MADDIE

101

...a MELANCHOLY SIGH...and then...

MADDIE

Yeah...

(and then)

I'm doing it alright.

WALTER

How long have you been married?

...an awkward moment as Maddie hesitates...and then...

MADDIE

Married? Well...ah...let's see...

(and then;

plowing ahead;

and as the words

tumble out, MADDIE

hears them for

the first time)

It'll be...three years...next... month.

(and then;

a nervous smile)

Hard to believe...

WALTER

You know what scares me the most about getting married?

MADDIE

What?

(CONTINUED)

CONTINUED:

101

WALTER

A big church wedding. All
those drunk relatives
crying and arguing...
(shudders)
I couldn't go that route.

MADDIE

(imagining
the horror)
Me neither.

WALTER

So you eloped?

MADDIE

Eloped?
(recovering)
Well...I suppose we did...
(and then)
Yes, that's exactly what
we did...we eloped. Ladder
up to the window...the whole
thing. It was exciting.

WALTER

Were your parents disappointed?

MADDIE

No...I mean...we...didn't
tell them.

WALTER

You didn't tell your mother?

MADDIE

She was dead at the time...
(and then)
And my father was...missing.

WALTER

Oh...I'm sorry.

MADDIE

It's O.K....we found him later.

(CONTINUED)

CONTINUED:

101

WALTER

So was your dad pleased
when he found out?

MADDIE

Oh...pleased isn't the word
for it.

(and then)

Funny thing about David...
I didn't think he could pull
it off, but he really rose
to the occasion....He works
hard...he's gonna be a
terrific dad...he's my best
friend...and somehow...he
still manages to keep that
spark alive between us.

(and then)

I guess he's the man of my
dreams.

...A MOMENT...and then WALTER RAISES his GLASS...

WALTER

Well...a toast....To the man
of your dreams...and the
mother of your child.

ON MADDIE

102

...touched...and sad...and confused...

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. FANTASY HOME - THE GLASS DOOR - NIGHT 103

...the same one we saw shattered previously...only now it's whole...like the real David never appeared...and everything is very STILL and QUIET...and we PULL BACK from the door...through the SHADOWS to find...

MADDIE 104

...in the same diaphanous negligee...WATCHING the FRONT DOOR expectantly...waiting for David...hoping he'll come...

MADDIE'S P.O.V. - THE FRONT DOOR 105

...VACANT...and...

MADDIE 106

...SIGHS...longing...and we...

FOLLOW HER 107

...as she SLOWLY CROSSES toward the door...STOPPING in front of it...LOOKING OUT...FRUSTRATED...TENSE...and then she OPENS the DOOR...and STANDS IN THE DOORWAY...DESPERATE... but he's not there...and she begins to CLOSE THE DOOR... when, from outside, we HEAR...

DAVID (V.O.)

(softly)

Maddie...

...and she STOPS...and LOOKS OUT...suddenly feeling the blood in her veins...

DAVID (V.O.)

Maddie...

...and without further hesitation...she THROWS OPEN the DOOR...and RUNS OUT, as we...

SHOCK CUT TO:

INT. TRAIN HALLWAY - ON MADDIE 108

...as the door she's running through suddenly becomes her own COMPARTMENT DOOR...and she's out in the hallway... still in her negligee...and there is something terribly wrong...SOUNDS OF PANIC...COMMOTION...as people step out of their compartments in their nightclothes, anxious...

(CONTINUED)

CONTINUED:

108

...as other PASSENGERS STREAM DOWN the corridor toward the next car...and Maddie is SWEPT UP inthe crush and CARRIED ALONG into the...

PARLOR CAR

109

...a tumult of terrified PASSENGERS milling about... crowding the window...

MADDIE

What's wrong?...What's going on?

...and then, one of the PASSENGERS spies Maddie...his eyes suddenly lighting up with hope...

(CONTINUED)

CONTINUED: 109

PASSENGER #1
Maybe she knows!

ON MADDIE 110

...wanting to understand...

MADDIE
Knows what?

ON PASSENGERS 111

PASSENGER #2
How to operate a train!

ON MADDIE 112

...not knowing what to make of the situation...

MADDIE
I'm not sure...
(and then)
Are there instructions?

PASSENGERS 113

...a WAVE of HOPE passing through them...

PASSENGER #1
You can do it...I know
you can.

PASSENGER #3
You have to do it...you're
the only one who can save
us.

PASSENGER #2
Hurry...please!

ANGLE TO INCLUDE MADDIE 114

MADDIE
Well...I'll try.

...as a CONDUCTOR RUSHES up to her...

(CONTINUED)

CONTINUED:

114

CONDUCTOR

Not a moment to waste, Miss
Hayes...

...and as he RUSHES her ALONG...THROUGH the PANICKED CROWD...

MADDIE

(to conductor)

It's a lot like driving a
car, isn't it?

...and the CONDUCTOR STOPS in his tracks...then...

CONDUCTOR

(loudly)

Look...do you know how to
operate a train, or don't
you?!

...and everyone becomes SILENT...all GLARING at Maddie...

ON MADDIE

115

MADDIE

Well...

CONDUCTOR

Come on, then...everyone's
counting on you.

...very self-conscious...feeling the pressure...wondering
why she thought she could do this in the first place...
then, DECIDING SOMETHING...

MADDIE

(confidently)

Yes. I'm sure I can.

ANGLE TO INCLUDE CONDUCTOR

116

...IMMEDIATELY HUSTLING her along...and all the PASSENGERS
start APPLAUDING...and Maddie is led THROUGH ANOTHER DOOR
and finds herself in the...

INT. CAB/FRONT ENGINE - ON MADDIE AND THE CONDUCTOR

117

...as he PUSHES her INTO the DRIVER'S SEAT...

MADDIE'S P.O.V. - THE CONTROL BOARD

118

...COVERED with KNOBS...BUTTONS...LEVERS...GEARS...marked
with a variety of LABELS: GO BACK TO CHICAGO, MARRY DAVID,
SINGLE PARENT, DETECTIVE, MOTHER, SELL AGENCY, HIDE UNDER
BED, ETC.

ON MADDIE

119

...OVERWHELMED...PETRIFIED...

MADDIE

I...I...don't know what to
do...I don't know why I said
I did...I guess I thought I
could figure it out...

(turning to
the conductor
in desperation)

...You have to help me.

...but the conductor just LOOKS AT HER and BURSTS OUT
LAUGHING...a deep, mocking, ridiculing laugh...and then...

CONDUCTOR

Can't expect to be a
passenger all your life,
Maddie...time for you to
take control.

...and then he turns and exits, laughing as he goes...

MADDIE

(calling
after him)

Don't go...

...but her plea falls on deaf ears...and then...

ON MADDIE

120

...looking like a kid in the OVERSIZED SEAT...TOTALLY
CONFUSED...

MADDIE

Okay, Maddie...you got
yourself in this...now do
something...

...and she STUDIES THE KNOBS...and she's about to push GO
BACK TO CHICAGO...but it KEEPS MOVING...so she goes for
MARRY DAVID...then THAT LABEL keeps DISAPPEARING and
REAPPEARING on different LEVERS, BUTTONS, etc....and
Maddie starts PANICKING...and she LOOKS UP...

MADDIE'S P.O.V. - THROUGH THE FRONT WINDOW

121

...and the train is doing HYPERSPEED down the track...

RESUME MADDIE 122

MADDIE

There's go to be something
I can do...some way out...

MADDIE'S P.O.V. - THE FLOOR 123

...and oddly, it looks just like a CAR FLOOR...with a GAS
PEDAL and a BRAKE PEDAL...

ANOTHER ANGLE - ON MADDIE 124

...delighted to see this...and she PRESSES on the BRAKE...
but nothing happens...still nothing...she hits the
brake again...

SHOCK CUT TO:

INT. BLUE MOON 125

...business as usual...OFFICE WORKERS milling about...
VIOLA and DIPESTO at their tasks...and then suddenly the
office begins to SHAKE...people stop what they're doing
and look up uncertainly...and then, in the distance, we
hear a TRAIN WHISTLE and PEOPLE GO TO THE WINDOW to see
what it is...

SHOCK CUT TO:

MADDIE 126

...unable to get the brake to work...she finally gives up...
and then...

INT. MADDIE'S SLEEPER - ON MADDIE

133

...LYING in her BERTH...in the throes of a nightmare...

MADDIE

(screaming)

I can't stop it! I can't
stop it!

...and she's SCREAMING as a HAND reaches into frame and
SHAKES HER SHOULDER...

VOICE (O.S.)

Wake up, Maddie...wake up,
It's okay...

...and she WAKES with a START...and, fright still in her
eyes, looks up to see...

WALTER BISHOP

134

...STANDING THERE...a BATHROBE over his P.J.'s...as benign
an expression as he can muster lest she scream...and he takes
a small step backwards...hands pleading innocence...

WALTER

It's me...Walter...you were
having a nightmare...

ON MADDIE

135

...SITTING THERE...still stunned...and then...

ON WALTER

136

WALTER

(thinks;
and then)

Not that it's any news to
you, come to think of it...
Actually, it's pretty stupid
of me...telling you: "You're
having a nightmare..." My
brilliant grasp of the obvious
again.

ON MADDIE

137

...A LONG MOMENT as she still hasn't quite gotten a grip
on her surroundings...she takes a DEEP BREATH to collect
herself and then, filling in...

(CONTINUED)

CONTINUED:

137

WALTER

See, I was faced with a choice.
Sit quietly reading on the
other side of the wall...or
save my dinner companion from
a horrible fate...

(and then)

Are you alright?

*
*

...ANOTHER MOMENT...and then...looking up at him, quietly...

MADDIE

I'm okay, thanks. I'm sorry if
I disturbed you.

WALTER

I disturbed you, actually.

MADDIE

(shaking
her head)

I've never had such dreams.

(and then)

I was in a train crash.

WALTER

Train crash?

MADDIE

I had to take the controls.

WALTER

The controls?

MADDIE

And I didn't know what to do...
So we smashed head-on into my
office.

WALTER

Your office?

MADDIE

Yes.

WALTER

Aha.

(and then)

Any survivors?

(CONTINUED)

CONTINUED:

137

MADDIE

(looking up
at him)

Excuse me?

WALTER

Survivors. Never any in
my dreams. I have similar
ones. All the time.(and then;
tellingly)

About planes.

(a quick
smile)I plummet into the sea
about once a month.(a moment;
and then)Compared to planes, though,
train travel is completely safe....Maddie focuses on him briefly...but she's still lost
in the wreckage...

MADDIE

I don't think this dream was
about passenger-safety...

ON WALTER

138

...feeling a gravity in her words...and then...

WALTER

Oh...I'm sure it wasn't...
(and then)

Well, if you're okay...

...and he TURNS to go...

MADDIE

(abruptly;
calling after
him)

Walter...I lied to you.

WALTER

(turning back
to her)

What?

ON MADDIE

139

MADDIE

I lied to you. At dinner.
About my...wonderful
husband David.

(and then)

There is a David. But he's
not my husband.

WALTER

Hey, all I did was come in
here and wake you up.
Normally that calls for a
few curse words, nothing
more.

MADDIE

(grateful)

You woke me from my night-
mare. I felt like you deserved
the truth.

(and then)

And the truth is something
I haven't told anybody. Not
even myself. The truth is...
I'm afraid this nightmare won't
go away.

...and MADDIE begins to cry softly...to herself...

ON WALTER

140

...WATCHING HER...but uncertain about what he should do...
what can he do in the middle of the night on a train with a
distraught woman he barely knows...finally he just sits
beside her...

WALTER

What're you saying? Your life
is a nightmare?

...MADDIE just nods her head tearfully...all she can get
out is...

MADDIE

No survivors...

...and slowly...awkwardly...but sweetly...WALTER puts his
arm around her consolingly...

(CONTINUED)

CONTINUED:

140

MADDIE

(continuing
to cry)

I ran away from everything...
somehow, back in Chicago,
it looked...controllable...
But it's not...it just isn't...
everything's a mess...

FAVORING WALTER

141

...as he GRABS a tissue and hands it to her...

WALTER

(gently)

You sound pretty convinced.

MADDIE

(nodding;
as she
takes the
tissue)

Positively.

WALTER

You couldn't be wrong?...

MADDIE

(drying her
eyes;
shaking
her head)

The closer I get to L.A.
the more I wish I was going
the other way again...

...and WALTER hands her another tissue...and he regards her
as THEY SIT there for the LONGEST MOMENT and then...

WALTER

Okay...

(and then)

So this...wonderful husband
David. So he's not your
husband.

(and then)

Is he wonderful at least?
Does he want you?

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

(CONTINUED)

CONTINUED:

141

MADDIE
Yes.

WALTER
So what's the problem?

MADDIE
I'm not sure I want him.
I mean I do want him...but
I can't stand him--he's
lewd and loud and overbearing
and careless...But that's
what I love about him.
Partly...y'know?

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

WALTER
The things you want in the
worst way are sometimes the
things that are worst for
you...Like...
(thinks;
and then)
...pepperoni!
(sees that's
not a very
helpful
answer;
and then)
D'you ever think David might
want to change now that he's
a father?

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

MADDIE
That's part of the problem:
he's not the father...
(a moment;
shakes
her head)
I'm not having David's
child.

WALTER
Oh.
(and then)
That is a problem.

(CONTINUED)

CONTINUED:

141

MADDIE

How will I ever explain
sonograms and calendars...
and how he was just in the
right place at the wrong
time?

(a MOMENT;
and then she
looks at him
with a rueful
smile)

I can't imagine why I'm
boring you with all this
nonsense.

WALTER

Pretty important nonsense...

(a MOMENT;
and then)

...maybe you oughta' try
going back to sleep...

MADDIE

Sleep? No, thanks. I'm
up for the duration.

(and then)

I think this is one of
those nights.

...and MADDIE TURNS and puts up the WINDOW SHADE...and
as she LOOKS out the window into the night rushing past,
we MOVE IN CLOSER...and then we...

DISSOLVE TO:

LATER

142

...and we PULL BACK from the WINDOW to see MADDIE still
gazing out into the night...only she's ALONE now...and
after a MOMENT, there's a sound at the door and...

WALTER

143

...ENTERS from the outside corridor...CARRYING A TRAY
with a DISH OF COOKIES, a COUPLE CUPS, and a POT of
something steaming...

ANGLE

144

...as WALTER crosses to put the TRAY down on a dresser
top...

MADDIE

Hi.

(CONTINUED)

CONTINUED:

144

WALTER

(re: the
refreshments)

One of the benefits of
frequent rail travel:
Cecil's cocoa. Available
'round-the-clock to
acquaintances of long-
standing...

...under which he's poured a CUP for MADDIE...and he hands
it to her...

(CONTINUED)

CONTINUED:

144

WALTER (cont'd)
 (re: the cocoa)
 ...and their dates. Hope
 you like marshmallows.

...and as MADDIE takes a SIP, WALTER'S pouring himself a
 mug...and heading back to take a seat on the foot of her
 BERTH...

MADDIE
 A-plus.

...WALTER savors his sip...swishing it about in his mouth
 like an oenophile...

WALTER
 A-plus.

...a MOMENT as they both savor the cocoa...

WALTER
 Well...

MADDIE
 Well...

...and then...

WALTER
 You ever have a trans-
 continental pajama party
 before?

MADDIE
 No.

(and then)
 But it's not so bad. I
 think I could use another
 couple weeks of this.
 Don't they have those rail
 passes for a month? Maybe
 I'll get one for six months...
 or six years...

(and then)
 Or maybe someone'll throw
 a switch the wrong way and
 we won't ever reach Los
 Angeles. And I can sit here...
 getting crumbs in my bed...
 looking out at all those lights
 whizzing by...and all those

(MORE)

(CONTINUED)

CONTINUED:

144

MADDIE (cont'd)
shadows behind the windows...
and make believe I don't have
their problems.

ON THE TWO OF THEM

145

WALTER
Well...that's a double-
edged sword, isn't it?

MADDIE
How so?

WALTER
If you've got nothing to
worry about, you're probably
en route to the cemetery.
(and then)
The people behind those
windows...I envy them and
their problems...
(and then)
...I can imagine them in
there...living life...
cozying up to a fire...
playing cards...doing
the dishes...
(and then)
...maybe drinking a little
hot cocoa...

...and he looks at her...

ON MADDIE

146

...somber...A MOMENT...and then...

ON WALTER

147

WALTER
I can't believe this.

ON MADDIE

148

...turning to him from the window...

MADDIE
Can't believe what?

ON WALTER

149

WALTER

I came in here to cheer you up. I was supposed to be Mr. Levity...Mr. Marshmallow Mardi Gras on rails... Instead, Walter Bishop, alone at 3:30 in the dark of night in the sleeping compartment of a troubled and very beautiful woman, launches into ruminations on alienation and his own unfulfilled existence.

MADDIE

You're being silly, Walter.

WALTER

Boring and silly. The deluxe combo.

MADDIE

Neither.
(and then)
I appreciate this.

WALTER

You do?

MADDIE

I do.
(and then)
A lot.
(and then)
It's the first time in a long time...a very long time...I've been able to share my worries with someone. To sit quietly... and not feel alone.

...A MOMENT...and then...

WALTER

Me, too.

MADDIE

So. You're appreciated.

WALTER

Likewise.

(CONTINUED)

CONTINUED:

149

...and they CLINK MUGS...and then...

WALTER
Now...what'll we really
do to cheer ourselves up?

MADDIE
More marshmallows?

WALTER
Something with a little
more oomph!

MADDIE
I'm not opposed to oomph.

WALTER
Good...

MADDIE
Oomph is a favorite of mine.

WALTER
(sparking)
I know!
(and then)
We're pulling into Las
Vegas in a couple of hours.
I've never gambled before.
I hate gambling, gambling
repulses me...
(and then)
You too?

MADDIE
(nods)
Uh-huh...

...A LONG MOMENT...as they SIT THERE looking at each other...
and then...

MADDIE
(impulsively)
Let's gamble.

...and they share a SMILE...and we...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

CLOSE ON ELEVATOR DOORS 150

...as we HEAR a DING...and they OPEN to reveal...

A PAIR OF FEET 151

...wearing high heels...familiar feet...in a familiar setting...and after a brief moment they tentatively STEP OUT of the elevator...then stop...and then, as the doors START TO CLOSE, they STEP BACK INTO the elevator...causing the doors to OPEN again with a DING...and the feet stand in the elevator for another moment...until, just as the doors start to CLOSE again, they STEP BACK OUT...another long pause...and then, they START DOWN the hallway, as we PULL BACK to reveal...

MADDIE 152

...walking toward the BLUE MOON office...purposeful yet nervous...trying very hard to stay above all the anxiety we see registered on her face...and she TURNS THE CORNER and starts down the other hallway...visibly slowing down now, as she approaches the office...and as she arrives at the door, she stops...and she stares at the door for a moment...remembering everything that's waiting inside...and she looks over at...

THE WINDOW 153

...the words "Blue Moon Investigations" written across it...and...

MADDIE 154

...TOUCHES the letters, as in her dream...then looks back at the door...no turning back now...and she TAKES THE DEEPEST BREATH she's ever taken...then OPENS THE DOOR and steps into...

THE BLUE MOON LOBBY 155

...where the office is in full swing...none of the employees noticing that Maddie's entered...they're doing their nails, talking on the phone, playing paddle-ball, throwing wads of paper at each other...and...

DIPESTO 156

...sits at her desk, busily keeping up with the RINGING PHONES...

(CONTINUED)

CONTINUED:

156

DIPESTO
(into phone)
Blue Moon Detective Agency...
Though you could be a man
who just stabbed his wife...
(MORE)

(CONTINUED)

CONTINUED:

156

DIPESTO (cont'd)

(PRESSES a
button on the
switchboard;
to a new
caller)

...Or even the woman at the
other end of the knife...

(PRESSES a
button;
to a new
caller)

...I hate to sound heartless
or rude or cold...

(PRESSES a
button;
to a new
caller)

...But we're very busy,
I'll have to put you on
hold...

...and she does...then takes a breath, and as she starts to
go back to the phone, and the activity continues...

MADDIE

157

...just watches...somewhere between smiling and crying...she's
home...but it's not quite home...and she stands there for a
moment, unnoticed...until, finally, she takes another step in...

MADDIE

(quietly;
nervously)

Hello...

....and though it's barely audible...

THE EMPLOYEES

158

...all STOP what they're doing and LOOK OVER...and they react,
stunned...the ROOM GOING QUIET as they see her...

DIPESTO

(almost
reverential)

Miss Hayes...

(and then)

...it's really you...

ANGLE TO INCLUDE MADDIE

159

...as she smiles...and shrugs...

MADDIE

...It's really me...

DIPESTO

(unable to
move)

...You're really here...

MADDIE

...I'm really here...

DIPESTO

(suddenly
realizing)

You're really early...

MADDIE

What?

DIPESTO

(panicked)

We planned a surprise,
you're not supposed to be
here 'til tomorrow...!

MADDIE

Well, I...

DIPESTO

Don't move!

MADDIE

Don't move?

DIPESTO

Don't move!

(to the
employees)

Party stations!

...and on that...

ANOTHER ANGLE

160

...as the employees SPRING INTO ACTION...Viola grabs a ROLLED-UP CARPET from one corner of the room...two men grab a ROLLED-UP BANNER on POLES from another corner...someone else hands out

(CONTINUED)

CONTINUED:

160

PARTY HATS and NOISEMAKERS, and others RIP paper into confetti...the carpet, which we now see is Red, is ROLLED OUT at Maddie's feet...a bit bunched up and crooked...and the banner reading "Welcome Back" is hastily UNROLLED and held up by it's two poles...getting torn in the process...and...

MADDIE

161

...just stands there watching...amazed...as...

ANOTHER ANGLE

162

...the employees all quickly PUT ON THEIR HATS and GRAB THEIR NOISEMAKERS, then rush into a SEMI-CIRCLE beneath the banner, in front of Maddie...and Dipesto STEPS FORWARD...as everyone readies themselves...and then...

DIPESTO

Okay, everybody...sound spontaneous, just like we rehearsed it...

(and then)

...one...two...three!

...and on that, all the employees YELL "Welcome Back, Miss Hayes" in unison, and CHEER and RATTLE their noisemakers and THROW their confetti...and we...

CUT TO:

DAVID'S OFFICE

163

...where David is sitting at his desk...and he LOOKS UP with a START as he HEARS the cheer from outside...and he just looks at the door for a moment...SHE'S BACK...and then...

BACK IN THE LOBBY

164

...the confetti-throwing and noisemaking are winding down... and Dipesto rushes up and HUGS her...as everyone SURROUNDS her and starts SHOUTING indiscernible questions at her at once...and she's caught up in the confusion, until, finally, she HOLDS HER HANDS UP, stopping them...

MADDIE

Wait a minute, wait a minute, I can only answer one at a time...!

...and they QUIET DOWN...and then...

(CONTINUED)

CONTINUED:

164

MADDIE

Let's see...

(trying to
remember each
question)...A little under five months...
The train was a little bumpy...
most of my meals are staying
down now...

(frowns)

...and could we discuss
your raise another time...(everyone
reacts;
and then)How are all of you, what's
happened around here?

DIPESTO

(jumping in)

Well...we've been busy...
five of our clients killed
their spouses for the
insurance money...eight were
part of love triangles where
one member was killed by the
other two...and forty-seven
faked their own deaths. Also,
our reviews got worse, but
our ratings stayed solid,
and Burt and I did episodes
of our own.

...Dipesto smiles...as Maddie just looks at her...bemused...

VIOLA

(STEPPING
FORWARD)

Miss Hayes...if I may...

...everyone GROANS...murmuring...shuffling their feet...

VIOLA

(ignoring it)

On behalf of the entire
company, I'd like to tell
you how much we missed having
you in our midst, and that
we wish you all the best
with your baby-to-be...

(CONTINUED)

CONTINUED:

164

MADDIE

Thank you, Mr. Vi...

VIOLA

(going on)

While I've done what I could to become an indispensable member of the team, to help plug the immense hole left by your absence, I must say when it comes to Blue Moon, the man doesn't exist who could adequately fill your pumps...

...but...

MADDIE

165

...has sensed something...and looks over towards David's office...

VIOLA'S VOICE (O.C.)

(off and
running;
starting
to PACE)

Without you, we've merely been an engine running on one cylinder, puttering along, unable to get the lead out of our gas...

...Maddie doesn't hear a thing now...her eyes fixed on something...

VIOLA'S VOICE (O.C.)

(caught up
in it)

...But now...now that you're...out of the shop, so to speak...we're greased and lubed, and ready to hum down that highway to a new horizon...

...and...

ANOTHER ANGLE

166

...as everyone else has noticed Maddie now...and they LOOK OVER toward David's office as well...

VIOLA

(still oblivious)

...The RPMs are up, nothing's
in our path, the finish line
is in clear view, and...

...but Dipesto NUDGES him hard with her elbow...and Burt stops...notices Agnes, Maddie, and the others looking away... and looks over himself...and sees they're all looking at...

DAVID

167

...standing at the open door of his office, arms folded, leaning against the wall...looking at Maddie...and...

MADDIE

168

...is looking back...a softness in her eyes now...but perhaps a slight anxiety, too...and...

THE EMPLOYEES

169

...all look from David back to Maddie...then back to David again...caught in the middle of a moment...and...

ANOTHER ANGLE

170

...as they realize...and then, slowly, almost instinctively, the sea of employees PARTS...and an AISLE OF PEOPLE is formed between David and Maddie...offering the two of them a clear path to each other...and David and Maddie stand there for the longest time...looking at each other...the air is thick...no one quite knowing what to expect...and then, finally....

DAVID

Missed a few days of school...

MADDIE

(sweetly)

...Sorry...

DAVID

Bring a note from your mother...?

MADDIE

(slight glance
at her
stomach)

Will my doctor do...?

...a moment...then David, unfolds his arms...and starts down the aisle of people...walking toward her...everyone watching anxiously as he approaches Maddie...and...

CLOSE ON THE TWO OF THEM

171

...as he stops in front of her...and they stand there...for another LONG MOMENT...face-to-face...no sign from David about what he's feeling...whether he's angry or happy to see her...and then, finally...he SMILES...

DAVID

Welcome home...

...and he reaches out and HUGS her...a big, warm hug...and...

ON MADDIE

172

...as she HUGS BACK just as hard...and we see TEARS well up in her eyes, as she and David HOLD the embrace for a long while...and finally, they separate...Maddie wiping away a tear...

(CONTINUED)

CONTINUED:

172

MADDIE

Thank you...

...and they stare at each other for another moment...a million things unsaid...until, suddenly, they both notice...

THE EMPLOYEES

173

...all staring at them...heads cocked, moon-eyed, completely taken by the sentiment...

EMPLOYEES

(in unison)

Ahhhhh...

ANOTHER ANGLE

174

...as David and Maddie look back at each other...David noticing her discomfort...and then...

DAVID

(to others)

Okay, kids, gonna have to rent the video, the boss is blushing for two now...

...they all GROAN collectively, then start back to their desks, ad-libbing spirited "Welcome backs" to Maddie as they do...and David ushers her off a bit...

DAVID

(sotto)

Why don't we slip into something more comfortable...

(shrugs;
gesturing)

...like your office...

MADDIE

(hesitant)

My office...?

DAVID

Your office...little easier in there...to talk...catch up on the business...

MADDIE

The business...

(and then)

Sure. Fine. My office would be fine...

(CONTINUED)

CONTINUED:

174

DAVID

(unsure)

Fine...

MADDIE

(no problem)

Fine...

...but that's it...she just stands there...not moving...and then...

DAVID

I guess if we wait long enough, it might come to us...

MADDIE

I'm sorry...I'm just...

(and then)

...nothing...it's nothing...

(and then)

...I'm here, I might as well catch up on the business, right...?

DAVID

Right.

MADDIE

Right...

(and then)

And we might as well do it in my office...right?

DAVID

(sensing the reluctance)

Right...

MADDIE

...Right...

(and then)

...unless we do it out here...

DAVID

Out here?

MADDIE

Out here...lots of business out here, files, phones, desks...

DAVID

(a hint of impatience)

Look, if you don't want to go into your office...

(CONTINUED)

CONTINUED:

174

MADDIE
 I didn't say that. My office
 is fine, it's fine. Let's
 go into my office.
 (to Dipesto)
 We're going into my office.

...and she walks off toward it...

DAVID
 (to Dipesto)
 We're going into her office...
 (starts off;
 and then,
 back to
 Dipesto)
 ...if anyone calls, comes in,
 or needs us for any reason
 at all...have 'em shot.

...and he follows Maddie into...

MADDIE'S OFFICE

175

...where she's already opened the door and entered...and is
 slowly walking in...looking around...remembering...and David
 stands at the door a moment...

MADDIE
 It feels so...
 (shrugs)
 ...different in here...
 but the same...

DAVID
 And I woulda' guessed the
 other way around...

...he CLOSES the door behind him, and WALKS IN...

DAVID
 Actually, we rented it out
 when you left...small family...
 doubt if they stole anything
 of real value...
 ("remembering")
 ...Oh, and we had our annual
 Blue Moon Snowball Dance in
 here...Think we got most of the
 party mix out of your drawers...

ON MADDIE

176

...as she looks at him across the desk...a long pause...
and then...

MADDIE

You seem...okay...

...and...

ON DAVID

177

...a small smile...

DAVID

I am...okay...

...and then...

ANOTHER ANGLE

178

...as there's another pause...then David looks down at her
stomach...

DAVID

Mind if I...

...Maddie looks down at her stomach...realizes...then moves
a step toward him...and David reaches out and TOUCHES her
stomach...then steps back...a moment...and then...

DAVID

You look good...

MADDIE

(smiles
sweetly;
then)

All things considered...?

DAVID

Hey, what's a vacation without
a few extra pounds...

(shrugs)

Little heavy labor, have it
off in no time...

...she smiles again...there's another awkward moment...and then...

MADDIE

(another
deep breath;
and then)

So...

(CONTINUED)

CONTINUED:

178

DAVID

So...
(and then)
What are we gonna do?

MADDIE

(avoiding
the question)
What are we gonna do?

DAVID

I asked you first.

MADDIE

(evasive)
Look, I...I really wasn't
planning on staying very
long today...

DAVID

(realizing;
and then)
No... 'course not... wouldn't
be smart, spend a little
time here, get comfortable,
might wanna come in
every day...

MADDIE

I'm just a little... nervous...
it's not that easy after four
months...

DAVID

Four and a half... for all
the people scoring at home...
which is more than we've been
doing for four and a half months...

MADDIE

David...

DAVID

(apologetic)
Okay, so I'm a little nervous,
too... You, me, the same room...
guess we're sorta' out of
practice.

...there's a moment of silence... then...

(CONTINUED)

CONTINUED:

178

DAVID

So...what about tonight?

MADDIE

(unsure)

Tonight...?

DAVID

Tonight.

MADDIE

What about it?

DAVID

We could hit some quiet
overpriced restaurant that
doesn't have a kids' menu and
booster seats...while ya'
still can.

(and then;
off her
hesitant
look)

C'mon, you gotta eat, right?

MADDIE

(unenthused)

Right...

DAVID

See...haven't been back ten
minutes and we already agree
on something. Whadaya' say to
a little Italian food?

MADDIE

(a mild protest)

David...

DAVID

You're right, a little heavy...
so we're anti-pasta, no problem,
we just go straight to the
salad bar and belly up...

(looking
at her
stomach)

Or back up, whatever's easier.

MADDIE

(a look,
then)

I don't think so.

(CONTINUED)

CONTINUED:

178

DAVID

You don't think so...
 (and then)
 You don't think so salad
 or you don't think so me?

MADDIE

I just want to...wait.

DAVID

(the dreaded
 word)

Wait...?

MADDIE

(a small plea)

Please?

(and then;
 an explanation)

I just got off a train a
 few hours ago after three
 days and nights of very
 little sleep, showering in
 a closet, and eating meals
 while I rocked. I'm not
 ready for this. I just came
 in here to...to touch base...
 to see everyone...

(and then)

...and to see you...

(and then)

I want to talk to you, I
need to talk to you...and I
will. Just...give me a little
 time to get my bearings...
 get some rest...and do this
 right.

(and then)

Okay?

ON DAVID

179

...as he looks at her...realizing...softening a little...
 then...

DAVID

(an exhale)

Sure...sounds fair...

(and then)

Gotta get your land legs
 back...wouldn't want your

(MORE)

(CONTINUED)

CONTINUED:

179

DAVID (cont'd)
 knees to start wobbling...
 next thing you know you're
 flat on your back, feet up
 in the air...'n we're right
 back where we started.

...and...

MADDIE

180

...looks back at him...her expression somewhere between
 appreciative and anxious...and then...

MADDIE

Thank you...

...and...

ANOTHER ANGLE

181

...as David shrugs, nonchalant...manages a small smile...
 then turns and CROSSES TO THE DOOR...

ON DAVID

182

...as he OPENS the door...PAUSES...then CLOSES IT...

DAVID

(to himself)

"Three days and nights on
 a train..."

MADDIE

What?

DAVID

(turns to her;

repeating)

Three days and nights on a
 train...?

(and then)

Not good enough. I've been
 on a roller coaster for
 four-and-a-half months,
 waiting for you to come
 back, wondering if
 you're even coming back,
 and when you finally do
 come back and I'm walking
 on eggshells wondering
 what the hell's going on,
 what's the first thing I

(MORE)

(CONTINUED)

CONTINUED:

182

DAVID (cont'd)
hear? Wait, David. Well,
maybe I am jumping on you a
little too fast, maybe I am
a little anxious, but I've
gotten about as good as I
wanna get at waiting. I'm
a very good waiter now, a
great waiter, you might even
say a master waiter...

MADDIE
(interrupting)
I'm just asking for some
time to unpack...

DAVID
Unpack? Fine. So let's just
say, for the sake of argument...

MADDIE
Here we go...

DAVID
...that I decide to wait 'til
tomorrow, then what?

MADDIE
Then what?

DAVID
Then what? Then is it "not
now, David, I've gotta rinse
out my coffee mug," or "later,
David, I can't talk with a
run in my pantyhose?"

MADDIE
(flaring)
That's just like you to
trivialize this entire
situation!

DAVID
Me trivialize?

MADDIE
Yes, you trivialize. These
last four-and-a-half months
haven't been a cakewalk for
me either!

(CONTINUED)

CONTINUED:

182

DAVID

Yeah? Pretty tough having Mom around to poach the eggs while I was back here bringing home the bacon?

MADDIE

That's all this is to you, bacon and eggs?! I don't know about you, but I've had a little more on my mind, and my stomach, than food!

DAVID

And instead of dealing with it here, the Queen Bee gives everyone the royal buzz-off, without a second thought about what it might do to anyone else's life...

MADDIE

Like what? Did you miss a few Happy Hours...?

DAVID

Funny, I don't remember a whole lotta' happy hours. In fact, about the only thing I do remember...

DAVID

...is having at least one conversation with you for every night you weren't here. I've got four 'n a half months worth bottled up, and now, finally, I have a chance to let it out! But you know what? I'm not going to, and you know why? I'm not gonna give you the satisfaction of walking out on me before I'm done! Maybe it's my turn to do the leaving, maybe it's my turn to walk out!

(and then)

So I'm leaving!

(and then)

Understand?

(and then)

I'm going!

MADDIE

I don't want to do this, I'm not ready for this!

(and then)

You're not the only one in this room with four-and-a-half months bottled up inside him! This is exactly how I didn't want to come back, how I didn't want to deal with this...but you know what? Somehow it fits, somehow it all makes sense! Why should I expect you to understand anything more about me now than the day we met!

(and then)

So just leave!

(and then)

You hear me?

(and then)

Get out!

(CONTINUED)

CONTINUED:

182

Good! MADDIE
Good! DAVID
Fine! MADDIE
Fine! DAVID

...and...

DAVID

183

...storms out, SLAMMING THE DOOR just as...

MADDIE

184

...KICKS THE SIDE OF THE DESK in frustration...and then she just stands there in silence...spent...angry...at a loss... and then with a GROAN she PLOPS DOWN IN HER CHAIR...leaning back...clearly a thousand things racing through her mind... and then...finally...

ANOTHER ANGLE

185

...as the DOOR OPENS and David quickly walks back over to her desk...

DAVID
Look, I'm sorry...

MADDIE
(quickly)
No, I'm sorry...

DAVID
..it's my fault...

MADDIE
...no, I shouldn't have
come in today...

DAVID
...I shouldn't have over-
reacted...

MADDIE
...I shouldn't have over
reacted to your overreaction...

MADDIE 186

...manages a tentative smile herself...as if in agreement...
and...

ON DAVID 187

...as...

DAVID
Meet you halfway...?

ANOTHER ANGLE 188

...as she hesitates a moment...then GETS UP...and they
BOTH STEP FORWARD...and meet in front of Maddie's desk
as they embrace in a soft HUG...just standing there...
still...silent...for a VERY LONG MOMENT...and...

CLOSE ON DAVID AND MADDIE 189

...as they fall into a kiss...a hot, passionate kiss...
the kiss we've been waiting for for four months...and
as they do, we...

FREEZE FRAME

THE END

