

Moonlighting
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"A WOMB WITH A VIEW"

(#88001)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH

CIRCLE
FILMS

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

"A WOMB WITH A VIEW"

(#88001)

Written By

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and

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PICTUREMAKER PRODUCTIONS, INC.
in association with
ABC CIRCLE FILMS

FIRST DRAFT

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TEASER

FADE IN:

ON THE BLUE MOON LOGO

1

...on the front office window, and after a moment we MOVE IN through the window into the OFFICE where we find...

DIPESTO

2

...seated at her desk, completely absorbed in a magazine as the telephone RINGS and RINGS and RINGS... and then finally, without looking up from her magazine, she REACHES for the receiver and cradles it against her ear...

DIPESTO

(turning the page,
and then, the
usual zeal gone
from her voice)

Blue Moon Detective Agency...
Some low-down no-good-nik made
off with your dough? We can't
solve your case 'cause we don't
have a show... We went off
the air at the end of last
season... 'Cause management
wouldn't listen to reason...
Blue Moon's still here...
though there's one thing we're
sans... Our millions of loyal,
intelligent fans... But hang
in there, mister... It'll just
be a bit... When you won't
have to deal with this rerun
sh...

...and just then, DIPESTO catches sight of the CAMERA out of the corner of her eye and JUMPS with a start...

*

DIPESTO

(to herself)

...ut my mouth... oh my
goodness...

*

(into the phone)

Gotta go.

...and without taking her eyes off the CAMERA, she HANGS UP the phone...and then...

DIPESTO

It's you...

(CONTINUED)

CONTINUED:

2

...an enormous smile spreading across her face...

DIPESTO

You came back...finally!

(a small laugh;

and then)

Some of 'em said you might
not want to, but I knew...I
knew you'd come...you wouldn't
not come...you couldn't not
come...and here you are...
our audience. Look, everybody.

*

ANGLE

2A*

...as the other employees look up into the camera, and
smile...

ON DIPESTO

2B*

...heaving a fulfilled sigh, and then...

DIPESTO

This is...great...this is the
best. This is...

(and the words desert
her and all she
can do is clap
her hands together
and exclaim)

Yay!!

...and as the others join in, she SCRAMBLES to her feet and
hurries over to...

VIOLA

3

...who sits idly at his desk, leaning on one elbow,
contemplating a CHESSBOARD...oblivious to the excitement
growing around him...

*

*

DIPESTO

Herbert...Herbert.

VIOLA

Hmmm?

...as he MOVES a chess piece, STANDS, and WALKS around to
the other side of the board and SITS...

DIPESTO

Guess who's here?

(CONTINUED)

CONTINUED:

3

VIOLA
(absently)

Who?

DIPESTO

Guess.

(CONTINUED)

CONTINUED:

3

VIOLA

Agnes, I'm about to checkmate
myself and I'm really not in
the mood for-

DIPESTO

(cutting him off)

But Herbert...don't you see?...
you don't have to play with
yourself any more.

(and then)

They're here.

VIOLA

They?..They who?

DIPESTO

(losing patience;
pointing toward
the camera)

They them.

VIOLA

(looking over, then
stiffening at the
revelation)

Oh.

(and then, with
just the slightest
curl to his lip)

...them.

DIPESTO

Isn't it great?

VIOLA

(less than
thrilled)

Ehhh.

DIPESTO

Ehhh? Ehhh! What do you mean,
"ehhh"!? They're back!

ON VIOLA

4

...regarding the CAMERA...a look that says he could care
less...

ON DIPESTO

5

...realizing...and then...

(CONTINUED)

CONTINUED:

5

DIPESTO

Herbert...you're not still
holding a grudge...are you?

VIOLA

Hey...they didn't exactly take
me to their bosom last year,
you know.

DIPESTO

For crying out loud, Herbert...
will you turn the page?...
That was last year...this is
'this' year...a new season...a
great season...
(and then)
...your season.

ON VIOLA

6

...considering the notion...

VIOLA

My season?

...and then the front DOORS OPEN and...

DAVID

7

...STRIDES into the office...

DAVID

...South swell... not a cloud
in the sky... bikini weather,
kids. Take the day off, 'cause
this Big Kahuna's got beach
bum written all over him.

DIPESTO

Mr. Addison--

DAVID

(cutting her off)
No arguments, Agnes... it's
high time you step up to an
all-over tan...

DIPESTO

Yes, Mr. Addison... but I've
got a feeling that we have some
work to do.

(CONTINUED)

CONTINUED:

7

DAVID

Work?

(stopping in his
tracks; not
believing his
ears)

Did I hear you say the W word,
Miss Dipesto? Shame on you.

VIOLA

(musing to himself;
as the idea starts
to take hold)

My season.

ON DAVID

8

...regarding the couple with suspicion...

DAVID

Uh-oh...you students been
puffing banana peels again?

ON DIPESTO

9

...shaking her head no... a cat-that-ate-the-canary smile
all over her as she points to the CAMERA...

ON DAVID

10

...looking up into the CAMERA for the first time... he
jumps with a start...

DAVID

NYYYYYY!!

ON DIPESTO

11

...nodding agreement...

DIPESTO

Yeah...ain't it bitchin'?

ON DAVID

12

...recovering and then... he POINTS into the CAMERA to
various members of the TV AUDIENCE...

(CONTINUED)

CONTINUED:

12

DAVID

(amazed)

Well I'll be a series
regular...there's Katie and
Betsy... and Helen and Ted...

DIPESTO

...And Don and Nancy... Clara
Mae... Jordan... Phyllis...

DAVID

Holey-moley...guess we're back
in show-business.

DIPESTO

...Wait'll Miss Hayes hears
the good news.

DAVID

(looking around
at the Blue Moon
office staff which
is gathered
around)

So... everybody all set to roll
up their sleeves and make their
dialogue dirty?

...the other EMPLOYEES in the Blue Moon CALL OUT
enthusiastically IN UNISON...

EMPLOYEES

Yes sir.

DAVID

So what are we waiting for?...

(a la Bilko)

Hee, ho, hop, yop, hee!

...and the CAMERA PULLS BACK to reveal...

THE BLUE MOON SET

13

...and the SURROUNDING STAGE as "Another Op'nin Another
Show" COMES UP... and we see a flurry of production
activity as TECHNICIANS, PERFORMERS, DIRECTORS, et al.
launch the first episode of the new season...

ON AN ELECTRICIAN

14

...wheeling a light across the set as he SINGS...

(CONTINUED)

CONTINUED:

14

ELECTRICIAN
 "Another season, another
 try..."

ON A TRIO

15

...of wardrobe, hair, and makeup assistants tending to
 David Addison...

HAIR
 "...to make twenty two
 shows...."

MAKEUP
 "...before..."

WARDROBE
 "...we die..."

ANGLE

16

...as a PAIR OF GRIPS carry a ladder across the set...

SCENICS
 "A chance for critics to scoff
 and sneer..."

ANOTHER ANGLE

17

...as they all turn to the CAMERA...

ALL
 "We know they'll only make
 sixteen this year..."

...and then, as the ENTIRE CREW converge onto the set,
 taking up the refrain...

ALL
 "But we don't care 'cause we
 do our part...
 To make a program with wit
 and heart...
 So go get comfy, unplug the
 phone...
 Here come Dave and Maddie
 into your home.

*
 *
 *
 *
 *
 *
 *

Another season --"

*

SHOCK CUT TO:

88001

7A.

REV. 10/3/88

A GRAPHIC

18

...which reads "Please Stand By" and...

*

(CONTINUED)

CONTINUED:

18

ANNOUNCER (O.C.)

We apologize for the
interruption in our programming,
but we are experiencing
technical difficulties...

*
*
*
*

DAVID (O.C.)

Oh no you don't.

...and we HEAR a collective GRUNT as the GRAPHIC LURCHES to
the left a few feet, revealing the BLUE MOON SET behind
it... where...

DAVID, VIOLA, DIPESTO, ET AL.

19

...grunt and strain, their shoulders to the edge of the
BULLETIN CARD...literally PUSHING it off the air...

DAVID

What are they trying to
do...screw up our chances for
syndication?

...and with ONE FINAL SHOVE, the Blue Moon staff muscles
the NEWS GRAPHIC completely OFF THE SCREEN and we hear a
LOUD CRASH OFFSCREEN...

ON THE BLUE MOON STAFF

20

...dusting themselves off, proud of their handiwork...

DAVID

Saw Bugs Bunny do that once.
(and then)
Now, where were we?

DIPESTO

... about to kick off the new
season.

VIOLA

My season.

DAVID

Right...
(and then)
One, two, three...

ALL

"Another season...
Another shot..."

(CONTINUED)

CONTINUED:

20

ALL (cont'd)

To show the country...
 Just what we've got...
 To be there every Tuesday
 night for you...
 Without a rerun...
 Except one or two..."

...and as the last note fades away we hear the
 click-click-click of rapidly approaching high heels echo
 through the soundstage as...

*
*
*

MADDIE

20A *

...enters, putting on her earrings as she moves to the
 center of the stage, and then...

MADDIE

Ready?

...and we...

CUT TO:

MAIN TITLES

ACT ONE

FADE IN:

ON A WOMAN'S BACK

20A*

...a familiar back lying in a familiar bed in a familiar bedroom as an ALARM CLOCK goes off and...

MADDIE

20B*

...rolls over onto her back and reaches to shut off the alarm...and as she does so, we can make out her distended belly beneath the covers...and we...

CUT TO:

A PAIR OF FEET

20C*

...hitting the carpet...and we WIDEN to see...

MADDIE

20D*

...having a bit of difficulty getting to her feet...

CUT TO:

MADDIE

20E*

...dressed for the day...surveying her figure in the mirror of her dressing area...

CUT TO:

EXT. MADDIE'S HOUSE - DAY

20F*

...as she exits the front door and crosses to her car...

ANOTHER ANGLE

20G*

...as she lowers herself into the driver's seat...moving it back to make room for her payload...and then she pulls the seatbelt across her, having to unroll its entire length to accommodate her girth...and by now we have the sense of just how cumbersome this whole motherhood thing can be...and then we...

CUT TO:

MADDIE

21

...as she drives, LISTENING to...

*

RADIO (FILTERED)

Baby Love, My Baby Love, been
missing ya', miss kissin' ya'.
Instead of breakin' up, let's
do some kissin' and makin' up...

*
*
*
*

...and we can't help but notice the way her body sways to the MUSIC...a most pregnant body...her head moving from side to side...and as the MUSIC continues...she winces slightly and takes one hand off the wheel and lets it rest on her belly and then with a small smile...

MADDIE

(singing along)

Don't throw our love away...

...and as she SINGS...we begin to PUSH IN on her belly...the SOUND OF HER VOICE FADING... the COLOR of her dress filling the frame and we...

DISSOLVE TO:

AN IMAGE

22

...seen in the distance... a mysterious, shimmering FORM floating in a void... and as the CAMERA MOVES toward this form we have the sense that we're approaching a star, or a distant planet perhaps... and we...

DISSOLVE TO:

THE IMAGE

23

...closer now... and we can make out that it's not a celestial body... but rather SOME PERFECTLY DESIGNED SACK...an embryonic sack perhaps...in fact we'd be sure of it save for the fact that some form within the sack is revealed by its shadows and for the life of us almost looks as though its dancing around...and we CONTINUE MOVING CLOSER TO IT...AND finally THROUGH IT...

DISSOLVING TO:

INT. THE SACK - DAY

24

...and it's clear now that this is exactly what we suspected...a womb...a large, saran wrap BUBBLE...hammock-like...with a mattressy trampoline-like bottom...and within it a child...although he looks more like a man-child...in fact...he looks surprisingly like David Addison...buck-naked save for a giant diaper...and is DANCING WILDLY to the same music that Maddie is listening to...and we HEAR the record begin to FADE...the song coming to an end...and the man-child stops and catches his breath...

CHILD

(to himself)

Good tune...good tune. No commercial...let's go right into another one...

...and SUDDENLY ANOTHER SONG STARTS...'LOUIE, LOUIE'...and the little guy stands up bolt upright...

CHILD

(thrilled)

Ahhhhhh! I love this! If I could just figure out the words...

...and SUDDENLY the LIGHT CHANGES... DARKNESS... and the MUSIC FADES AWAY...

CHILD

Uh-oh...something's up...I hope she doesn't vomit some more...

...and he turns just in time to SEE...

A BRILLIANT SHAFT OF LIGHT

25

...suddenly appear...just OUTSIDE THE WOMB...

WIDER ANGLE

26

...to REVEAL the child staring at the light...

CHILD

Woooooo! Must be exam time...

(running his
fingers through
his hair)

Wonder if they're going to take pictures again.

TIGHT ON THE BABY

27

...eyes widening in amazement as the...

LIGHT

28

...INTENSIFIES... and a HUMAN FORM...

A MAN

29

...begins to take shape... and we watch...and...

THE BABY

30

...watches...his attention glued to the form taking shape in front of him...

BABY

(clearly amazed)

Wowwww...I'm going to be twins
and no one told me...

ANOTHER ANGLE

31

...as the apparition is transformed into a man in his early forties, JEROME... wearing a business SUIT and dark TIE, Jerome brushes himself off and looks around him...

JEROME

(in the sweetest
and simplest
voice)

Hello, Baby Hayes...

ON THE BABY

32

...as he looks at the stranger...

BABY

Alright...here's the deal.
You can have the brains...but
I want the looks.

ON JEROME

33

...nonplussed...not knowing what to make of this...

JEROME

Excuse me?

ON THE MAN-CHILD

34

...making his way around JEROME...scrutinizing him...

BABY

Yeah...well...maybe I will and maybe I won't. Who are you anyway? What do you want? 'Cause I'm telling you here and now...this womb ain't big enough for the both of us.

JEROME

Calm down, Baby Hayes...I'm a friend. Jerome... sorry for barging in like this, but there's no subtle way to begin a visitation...

CHILD

A what?

JEROME

A visitation. You see...I'm an Emissary of the Creator. He's asked me to come visit with you.

BABY

He did, huh? And just who is this creator. Creator?... of what?

JEROME

Why....the creator of everything. The universe... me... you... all that is seen and unseen...

(and then)

And all he wants is to be certain you're prepared for your birth.

(off the Baby's uncertain look)

You are familiar with the concept of birth, are you not? You are aware that you'll be leaving this place soon, I trust.

BABY

What are you talking about? I'm not going anywhere. I like it fine right where I am.

(CONTINUED)

CONTINUED:

34

JEROME

Yes...well... I'm sure you do...but this isn't a permanent situation. You're going to have to leave soon.

BABY

Leave? Here? You must be crazy. What'd you do...promise the place to a nephew or something? Won't work. I'll take you to the rent board...that's what I'll do. They'll stop you. Can't throw me out. No sir. I got a heart condition. Yeah. A bad one. No heart at all. Not yet, anyway. So beat it. I ain't going anywhere. No sir. You couldn't blast me outta here with an A-Bomb.

JEROME

Well...I'm afraid that just won't do.

BABY

Well...it's gonna have to do, your eminence... 'cause I ain't going no place. Why should I? Climate's great. Got all you can eat... No cares, no worries, just kick back...give her heartburn and play handball...

(and then)

Yessiree, this is the life.

JEROME

No...I'm afraid it isn't...and that's the point. Life is a bit more... complicated. And that's why we have to get ready... for that other world out there.

BABY

What are you talkin' about? Other world out where?

JEROME

(pointing)

There...just outside these walls.

ON THE BABY

35

...going to the uterine wall...and peering out...

BABY

Where? Out there? The
intestines!? I ain't living
there, Pal...Yech...

*

JEROME

(cutting him off)
Not there. The world.

BABY

(not understanding)
The world?

JEROME

The world. It's a wonderful
place...or it can be. The only
thing is...you've got to be
prepared. And that's what this
little visit is about. Every
baby who's ever been born gets
one... courtesy of the Creator.

BABY

Why?

JEROME

There's a lot of confusion out
there. But whenever a child
comes into the world, there's
the hope that he or she just
might make it a better place...

(and then)

You'd like to be a part of
that...wouldn't you Baby Hayes?

BABY

I don't know. This "world"
place...you got a brochure?
Any pictures?

JEROME

Oh...lots of pictures. The
world's been around an awfully
long time. I think you'll find
it fascinating.

BABY

I'll be the judge of that.
So where do we go to see the
show?

(CONTINUED)

CONTINUED:

35

JEROME

No place, really. Right here
is fine...you see, we're only
going on a spiritual journey.

BABY

So I don't have to pack?

JEROME

Absolutely not.

BABY

Good...

(looking down at
his diaper)

...'cause I'm a little light
on wardrobe.

ANOTHER ANGLE

36

...and Jerome smiles and EXTENDS his hand towards...

THE BABY

37

...and we watch as the child's resistance to this stranger
evaporates... and then, finally, he too reaches out...

BABY

Ain't you supposed to turn on
your heartlight before we do
this?

JEROME

(quietly; serenely)

Shhhhhh....

CLOSE ON THEIR HANDS

38

...fingertips TOUCHING... and then, their palms...and we
watch as a HALO OF TWINKLING STARS surround their hands...

ANOTHER ANGLE

39

...on Jerome and the Baby as they gently DISSOLVE into...

A VOID

40

...the two of them floating in a sea of black...

(CONTINUED)

CONTINUED:

40

JEROME

(his voice suddenly
filled with echo
and resonance)

What you're about to see is
a compilation of the thoughts,
images, and impressions
experienced by all men since
the beginning of time.

(and then)

Remember them... they'll
comprise your dreams, your
nightmares...your
imagination...

BABY

Yeah, yeah, yeah...but what's
the plot. Is there any plot?
And who's in it? I hate shows
without a plot...

JEROME

Ssshhhhh...please....

...and SUDDENLY...all LIGHT is gone...and we are thrown
into a complete sea of...

BLACK

41

...and just as SUDDENLY...

IMAGES

42

... leap across THE SCREEN accompanied by a rich symphonic
SCORE...

ON THE BABY

43

...being bombarded by them...their reflections and changing
colors playing across his face as...

THE IMAGES

44

...play on...the simple word JOY flying past followed by
images of BUTTERFLIES, BALLOONS, PARADES, an OLD LADY
blowing out birthday candles...

ON THE BABY 45

...drawn in by the spectacle...

ON THE SCREEN 46

...as the words MOM... ME... YOU flash by in quick
succession followed by the MONA LISA... the COVER of Sgt.
Pepper's... a DOG barking... the SYMBOLS for man, woman, *
life, death, infinity... a ROSE blooming... in short, *
the kitchen sink...

CLOSER ON THE BABY 47

...as the IMAGES and the accompanying MUSIC ACCELERATE...
FASTER... FASTER...

ON THE SCREEN 48

...as the MUSIC reaches a crescendo and ends with a long,
low, chord reminiscent perhaps of a "Day in the Life", and
as the screen goes BLACK we PUSH IN ON...

THE BABY 49

...seen in ECU... gape-jawed, utterly transfixed... and
then after a long moment... a simple smile and....

BABY
Do that again!

...and we...

CUT TO BLACK

END ACT ONE

ACT TWO

FADE IN:

INT. THE WOMB - DAY

50

...just sitting there...in all its atmospheric
splendor...and we HOLD for a moment...and SUDDENLY...both
the BABY and JEROME are DROPPED into FRAME...hitting the
trampoline-like bottom of the sack...

BABY
(a gleeful cry as
he hits the dirt)
Wow!!! Radical!

INT. THE BLUE MOON ELEVATOR - DAY

51

...and just as the Baby and his guide hit the bottom of the
womb...Maddie standing in the crowded elevator lets out
a LOUD...

MADDIE
(the SOUND; not
the word)
Belch...

...and as the others in the elevator TURN and look at
her...

MADDIE
Excuse me...

...we...

CUT BACK TO:

INT. THE WOMB

52

...as the two of them pick themselves up from the sack's
bottom...

BABY
So that's all there is to this
"life" stuff, huh?

JEROME
(dusting himself
off)
Oh hardly. That's merely the
beginning. Like I told
you...the
(more)

(CONTINUED)

CONTINUED:

52

JEROME (cont'd)
world is a complicated place.
Complicated...messy...
(wistfully)
... and quite wonderful.
(and then)
No, son. We have much left to
do. What I just showed you was
merely a sort of astral coming
attraction. See anything that
caught your fancy?

BABY
Yeah...sure... ice cream...
music...girls.

JEROME
(nodding agreement)
Girls...ah yes. I was very fond
of them too. Become women, you
know. The Creator takes a lot
of pride in that. Which leads
me to our next topic..

BABY
The birds and the bees?

JEROME
The moms and the dads.

BABY
(with a French
accent)
Pardone?

WIDER ANGLE

53

...as the EMISSARY SNAPS HIS FINGERS...and a GIANT LEATHER
VOLUME...the height of the womb itself appears...the legend
"FAMILY ALBUM" embossed on its cover...

JEROME
You, Baby Hayes, are the
product of two people's love.
If everything goes according
to plan, when you are born it
is with much anticipation and
joy on the part of these two
people. They are called your
parents.

(CONTINUED)

CONTINUED:

53

BABY

Wait a second...what's this
"according to plan" mumbo
jumbo?

JEROME

(looking a bit
uneasy)

As I mentioned earlier...life
is complicated...

BABY

But what about the
Creator?...if that's the way
he wants it...

JEROME

You're getting ahead of
yourself...into the areas of
destiny and free will
and...it's really much easier
if we take it all in order...

BABY

I don't know...I'm beginning
to smell loopholes you could
drive a Tonka Truck through...

JEROME

Please, Baby Hayes...one thing
at a time...

(reaching for the
cover of the book;
opening it;
walking it across
the room and
revealing a page
that says "your
family" as he
talks)

Now as I was saying...when
you're born...it's almost
always into the arms of these
parents. And because at your
birth you'll have neither the
powers of speech nor
mobility...it's important that
you know as much as we can tell
you about the people in whose
care you've been placed.

(CONTINUED)

CONTINUED: (2)

53

BABY

You mean, even when I'm a little ittsy bitsy baby I'm going to know all about my parents?

JEROME

Oh yes...everyone does.

BABY

But what happens when I'm old enough to talk? Ain't the Creator afraid I'll spill the beans? Tell these two chooches the principal's shown me their permanent records?

JEROME

Oh no...you see as you get older...as you begin to talk and see and understand...all these memories...your time here...your time with me...they fade away. Nothing left but instinct and an occasional incident of Deja Vu.

BABY

(impressed)

You guys got this thing figured forty ways from Sunday...

JEROME

(reaching for the next page)

Well, we've had all eternity to work it out.

(walking the page across the room; turning it)

This...

...and he TURNS THE PAGE...REVEALING...

CLOSER ON PAGE

54

...a beautiful full color photo of Maddie...larger than life...as beautiful as we have ever seen her...

JEROME (O.C.)

...is your mother...

ON THE BABY

55

...taking her all in...clearly impressed...because he lets out a long, cool, whistle...

BABY
Hubba, hubba...
(and then)
Yooooooooowwww...
(and then; looking
skyward)
Good going, God...

ON JEROME

56

...in his own quiet way clearly as impressed as the man-child...

JEROME
Yes...she's quite an
extraordinary woman. Bright
...beautiful...a huge
heart...although oftimes she
pays it little heed. It's the
Creator's hope that your
arrival will help amend that
situation. Yes...you're quite
a fortunate child indeed...

ON THE BABY

57

...his eyes glued to the giant book in front of him...fascinated...thirsty for more...

BABY
(entranced;
breathless; damn
near a whisper)
Wow...can I see more?

WIDER ANGLE

58

...and JEROME snaps his fingers...and...

THE PAGE

59

...suddenly SPRINGS TO LIFE...a MONTAGE OF
MADDIE...LAUGHING, CRYING, DANCING, SMILING...

ON THE BABY

60

...open ...all cynicism gone from his face...

WIDER ANGLE

61

...and Jerome SNAPS HIS FINGERS AGAIN...and the page freezes...

BABY

And what about my dad?

JEROME

Well...there's been quite a bit of controversy about that...about just who is your father.

(off the baby's
concerned look)

Not here...only out there.

...and he MOVES to the book...grabs the corner of the 'MADDIE' page and begins to walk it across the 'womb'....

JEROME

(talking as he
reveals)

Your father is a fellow
named...

CLOSER ON THE BOOK

62

...as the page unfurls, revealing...

JEROME (O.C.)

...David Addison...

...a terrific picture of David...

ON THE BABY

63

...as taken with this visage as he was of the one of Maddie...

BABY

Wow...

(trying out the
sound of it)

Dad...

(and then; turning
to Jerome)

What's he like? Make him do
something!

WIDER ANGLE

64

...and Jerome SNAPS HIS FINGERS ONCE MORE...and...

THE PAGE

65

...SUDDENLY SPRINGS TO LIFE...and without SOUND...

WIDER ANGLE

66

...we watch the famous LIMBO SCENE...while in front of it...the silhouettes of the BABY AND JEROME watch...

JEROME

Your father is a fascinating man...smarter than he lets on...deeper... he has an extraordinary passion for life...and an extraordinary passion for your mother..

REVERSE ANGLE

67

...as Jerome turns from the book to the baby...

JEROME

Would you like to meet them?

...and it's clear from the expression on the baby's face that nothing would give him more pleasure...and Jerome smiles...and SNAPS HIS FINGERS ONCE MORE and we...

SHOCK CUT TO:

ELEVATOR DOORS

68

...as they open...and we realize that JEROME AND THE BABY are exiting the BLUE MOON ELEVATOR...

ON THE TWO OF THEM

69

...as they STEP OUT into the BLUE MOON CORRIDOR...

BABY

Where are we?

(CONTINUED)

CONTINUED:

69

JEROME

Scene of the crime...
 (off the baby's
 confused look)
 Joke. I like to do one every
 century or so...
 (and then)
 This is an office building.
 The place your parents met.
 (looking at his
 watch; and then,
 commanding)
 Turn around..

ANOTHER ANGLE

70

...as they do...just in time to hear the DING of the
 elevator arriving...

JEROME

Right on schedule.

ON THE ELEVATOR

71

...as its DOORS OPEN and out SAMBAS...

DAVID ADDISON

72

DAVID

(singing)
 Long and tan and young and
 lovely... The girl from
 Ipanema goes walking... And
 when she passes, each one she
 passes goes...aaahh.

ON JEROME

73

...gesturing toward David...

JEROME

That's him...

BABY

That's him?

ON THE BABY

74

...taking him in...

BABY

Dad?

(CONTINUED)

CONTINUED:

74

...and as Jerome and the Baby FOLLOW David down the hall as he continues SINGING and SAMBA-ING...

JEROME

He can't see or hear you.

DAVID

(singing)

When she walks just like a
samba...

JEROME

Well?

(looking to
to the Baby
for a reaction)

DAVID

...that swings so cool
and sways so gently...
...that when she passes
each one she passes
goes...

BABY

I like him... I think.

...and as David ENTERS Blue Moon, the Emissary and Baby FOLLOW and see that the...

RECEPTION AREA

75

...is filled with 6 or 8 BEAUTIFUL, well-endowed young WOMEN off which...

DAVID

...aahh!

...and then...

DAVID

Afternoon, Miss Dipesto...
(and then surveying
the reception
area)
...and good afternoon,
ladies...

DIPESTO

Mr. Addison... Miss Hayes wants
to see you in her office as
soon as you get back from
lunch.

DAVID

Could you pencil her in for
later on? Right now I have
some pressing business
pressing.

(CONTINUED)

CONTINUED:

75

...and just then the door to Maddie's office OPENS and from inside...

David! MADDIE (O.C.)

ON THE BABY

76

...looking to Jerome...

Mom? BABY

Mom. JEROME
(nods)

ON DAVID

77

...looking up... and then, to the girls...

DAVID
Would you excuse me for one
second? I hear a mood swing
calling.

...as David CROSSES to Maddie's office, past the male employees who stand in a cluster admiring the cheesecake...

DAVID
Down, boys.

...and Jerome FOLLOWS with his charge in tow... but the Baby is definitely his father's son exhibiting an abiding interest in the beautiful women as Jerome steers him into...

INT. MADDIE'S OFFICE - DAY

78

...as David CROSSES to the desk behind which stands Maddie, arms crossed looking out at the skyline...

DAVID
(after a moment)
You bellow?

MADDIE
Would you like to explain
yourself?

(CONTINUED)

CONTINUED:

78

DAVID

Certainly would...foot bone's
connected to my ankle bone...
Ankle bone's connected to my
shin bone... Shin bone's -

MADDIE

(turning to him;
clearly upset)

David... there is more silicone
in that outer office than there
is in all of Northern
California. Why?!

DAVID

Why? Why not, I say.

MADDIE

(ignoring that)

And why, instead of doing their
work, are the men in the office
standing around like a bunch
of tomcats ogling those women?

DAVID

Beats me...Which women?

MADDIE

That flock of floozies... that
bevy of bimbos...

DAVID

That mass of maracas? You
wouldn't perhaps be referring
to the candidates I'll be
interviewing this afternoon
for the job of au pair?

MADDIE

Au pair?...What au pair?

DAVID

What au pair? You can't tell
me you looked into that outer
office and didn't see au pair.
For that matter, yours ain't
bad either.

...Jerome begins to chuckle, but quickly remembers his
position and quickly stifles it... and then...

MADDIE

Enough!

(CONTINUED)

CONTINUED: (2)

78

DAVID

More than enough, if you ask me...

(off her look)

But who's asking...

(shifting gears
quickly)

Hey...it was supposed to be a surprise...

MADDIE

What was supposed to be a surprise?

DAVID

The au pair...the nanny...the help...for you...for the bambino... or bambina.

MADDIE

You'd actually expect me entrust my child to one of those...those...cows?

DAVID

That's not very nice...just because a woman has an ample bosom...and legs like no tomorrow...and a caboose that could make a man cry...

MADDIE

(cutting him off)

STOP IT!

(and then; catching
her breath;
containing
herself)

Not one of those women has any qualifications whatsoever for a position in child care. You know it and I know it.

DAVID

I don't know anything of the kind. They all seemed very bright to me in the few moments that I spent with them. They all have excellent references...a couple have even been in David Lee Roth videos.

(CONTINUED)

CONTINUED:

78

MADDIE

I want them out! Now!...
immediately!...

DAVID

I'm sorry, Maddie. I gotta
say it...I think you're being
a bit hasty here. Those women
happen to be highly trained
specialists in their field.

MADDIE

What, getting the tassels to
spin in opposite directions?

DAVID

Go ahead. Poo-poo it. It's a
lost art, Maddie...not nearly
as easy as it
looks...besides...who says you
gotta be a blue-haired biddy
to take care of a kid?

MADDIE

And that bleached blond
bombshell's got motherhood
written all over her?

*
*
*
*

DAVID

(shrugs)
She did say something about
a tattoo though.

*
*
*
*

OMIT 79*

OMIT 79*

ON DAVID

80

...a smile and a shrug...

DAVID

I'm serious. Alright...they
don't look like your classical
idea of a nanny, but...but it's
just for around here...in the
office...kind of an on-site
day-care center. And if the
care-giver happens to be easy
on the eyes?...what's so bad
about that?

(CONTINUED)

CONTINUED:

80

MADDIE
 David Addison, you
 are obsessed ...
 pornographic...
 deviant... offensive...
 loathsome. David...
 I do not want nor do
 I need your help.
 And this agency does
 not need that massage
 parlor you call a
 day-care center.
 The only thing you're
 concerned about is
 entertaining your
 cronies with, yet
 another, peepshow.
 Don't you get
 dehydrated from all
 the drooling?

DAVID
 What? I'm trying
 to help out, that's
 all. Yeah, well at
 least I'm in step with
 the times... we are a
 mere 12 centerfolds
 away from the 90's.
 How can we run a business
 and not be concerned
 about the welfare of our
 corporate offspring?
 Not so... your average
 massage parlor attracts
 an entirely different
 caliber of individual.
 Those women are interested
 in one thing and one thing
 only...giving, from deep
 within themselves.

*
 *
 *
 *
 *
 *
 *

...as Maddie and David carry on, the Baby turns to
 Jerome...

BABY
 Why are they talking at the
 same time?

JEROME
 It's called chemistry.

MADDIE
 Out!

DAVID
 Fine... terrific... I try'n
 lend a hand around here but
 do I get so much as a thank
 you? Nooo.

MADDIE
 Thank you?....Thank you?

DAVID
 You're welcome.

MADDIE
 Disappear... evaporate...
 dissolve...

(CONTINUED)

CONTINUED:

80

DAVID
(grabbing the
doorknob)
With pleasure.
(and then)
Pleasure's the third one from
the left.

...and with that David TURNS on his heels and closes the
door behind him...

ON MADDIE

81

...standing there...smoldering...oblivious to the presence of...

JEROME AND THE BABY

82

...Jerome looking unsurprised...the Baby in a mild state of shock...

ANOTHER ANGLE

83

...as Maddie gives the desk one pound with her fist...

MADDIE

(starting out the door)

David Addison! I have something else to say to you!

...and as the door slams behind her...Jerome turns to his troubled charge...

JEROME

Something the matter? Did the noise scare you?

...and the Baby shakes its head no...just stands there for a long moment trying to make sense out of what it's just seen...

JEROME

Baby Hayes?...I can tell...something's bothering you...Tell me what's wrong...that's what divine Emissaries are for.

...and the Baby looks at him...this is hard...

BABY

Well...don't take this the wrong way...but I don't like my parents.

JEROME

Come now...You don't mean that.

BABY

Yeah...I do... I don't think I like them.

(CONTINUED)

CONTINUED:

83

JEROME

Well, that's a shame...because they're both going to be sensational parents...

(off the Baby's unconvincing look)

Really...I know...I've seen some of the future episodes.

BABY

Well, I don't care. I don't like them.

JEROME

Well, that's ridiculous. Do you know how many babies would give the diaper off their bum to have Maddie and David for parents?

(and then; SUDDENLY UNDERSTANDING)

It's the fighting...isn't it?

ON THE BABY

84

...as he looks at Jerome...and it's clear he's hit the nail on the head...

JEROME

But Baby Hayes...that wasn't a fight... that was... them... that's what Maddie and David do... what they've always done. That was...

BABY

...a fight.

JEROME

No... Let me tell you something about those two. They're old souls...the two of them have been around for centuries. I've brought them into the world at least a dozen times myself...

(and then)

It's always the same. They meet. They fall in love. And spend their lives doing this strange little tango together.

...and then he CROSSES to the TV in Maddie's office...

(CONTINUED)

CONTINUED:

84

JEROME

Here, lemme show you something.
Maddie and David's last trip
through the world.

...and he turns on the TV and on the SCREEN we see...

MADDIE

85

...as Rita from "The Dream Sequence Always Rings Twice"...

RITA

I don't like you.

ON THE BABY

86

...watching as we...

CUT TO:

ZACH

87

ZACH

Oh, yeah? Then why are you
still here talking to me?...

...and he vaults over the railing... and he lands...

NEXT TO HER

88

...just three feet away...

ZACH

Here I am, Mrs. Adams. Thought
you said you didn't like me.

RITA

I don't.

ZACH

(taking a STEP
forward)

Oh then... you're going to tell
me to go away.

ON THE TWO OF THEM

89

...and he waits... Rita just watching him... she doesn't say a word...

ZACH

(finally)

I don't hear anything.

...and he MOVES TOWARD her and puts his arms around her...

ZACH

(after a moment)

I still don't hear anything.

ON RITA

90

...she knows where this is going... but she doesn't say anything...

ON THE TWO OF THEM

91

...as he presses her to him...

ZACH

I'm terribly confused... I still don't hear anything...

...and with that... their lips meet... the HUNGRIEST KISS in the history of television... and the SCORE SOARS... and the CAMERA PUSHES IN DRAMATICALLY... until finally their heads sink BELOW FRAME... and we...

CUT TO:

JEROME

92

...looking down at the Baby...

JEROME

You're lucky you weren't born a few hundred years earlier. The doors were heavier then and made a lot more racket.

...as he reaches out and changes channels...and we...

CUT TO:

MADDIE

93

...as Kate from "Taming of the Shrew"...

(CONTINUED)

CONTINUED:

93

KATE

I'll not be any man's "stuff"!
In fact, stuff your stuff, for
this in one thing you'll never
own!

PETRUCHIO

We'll see about that and
starting this day!

KATE

Then already see'est thee
wrong, for 'tis plain to any
fool that it be night and not
day.

PETRUCHIO

Day it is if your husband says
it be so!

KATE

Perhaps to a wife blinded by
love, but mine eyes see clear!

PETRUCHIO

(puffing up)

Love or no, I be thy liege and
lord, who bringeth home the
bacon and provideth thee the
roof over thee thick skull!
And for that, by the gods...

(pointing at
window)

...if I say the moon be the
sun, then to you, good wife,
it shall be so!

KATE

"Good wife" I be in name only,
"good" husband...

(points)

... and thus the moon be the
moon no matter what thee say!

PETRUCHIO

(stepping forward)

'Tis the sun, or no sleep for
thee!

KATE

'Tis the moon, and to bed I'm
away!

(CONTINUED)

CONTINUED: (2)

93

PETRUCHIO
The sun!

KATE
The moon!

PETRUCHIO
Sun!

KATE
Moon!

PETRUCHIO
(blowing up)
Odds bods! I'll not stand for
this!

PETRUCHIO
...I will be king in this my
castle! And while I could
havest my way with thee this
very night, I choose instead
to teach thee a lesson!
Thus thou will spendest thy
wedding night in there
without me and there ye
shall sleep 'til I say it
be otherwise!
(and then)
Understandeth?
(and then)
Fine!

KATE
You'll not stand for this?!
Hah! Some "king" that he
does not have even one vassal
to command in his castle!
For 'tis the moon I choose to
see and in there I choose to
sleep and sleepest there I
shall 'til the last breath I,
or better still, thee
breathest!
(and then)
Understandeth?
(and then)
Fine!

...and on that, each one TURNS and MARCHES OFF... Petruchio
to his door, Kate to the other... and...

WIDER ANGLE

94

...as both IN UNISON STORM THROUGH AND SLAM their doors...
and all is silent for a moment... then...

ON PETRUCHIO'S DOOR

95

...as it OPENS and he looks out... an odd expression on his
face... and...

CUT TO:

THE BABY AND JEROME

96

BABY

They always do this?

JEROME

Always... and if they didn't love each other... they wouldn't keep coming back for more.

BABY

But why does it have to be like that?...so complicated?

JEROME

Well...no one's sure. There are a lot of theories, though...perhaps it's because Maddie's afraid she loves David more than he loves her... and he's afraid of the same thing. And since they're both afraid of being hurt by the other one... they act like they don't care.

(and then)

...But deep down they really do care.

(and then)

A great deal...and not so deep down.

CLOSE ON THE BABY

97

...mulling it over... and then...

BABY

(shaking his head)

I don't know...I just got to believe there's an easier way...

JEROME

So did your mother. Her soul was in the world alone... I don't know where David was... limbo maybe...But love...like life...is a very complicated affair...

(and then)

Anyway, she married another...still has nightmares about it, in fact...

(CONTINUED)

CONTINUED:

97

...and we...

CUT TO:

PAT BOONE

98

...as the new David, crossing 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

99

...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... raising an eyebrow with a randy smile...

(CONTINUED)

CONTINUED:

99

NEW DAVID

You scalawag...
(and then)
...but honeybunch... it's
8:30... almost bedtime...
maybe we should wait 'til next
Sunday when the kids are at
Disneyland.

MADDIE

(sighing in
frustration)
Yeah... maybe...

NEW DAVID

Better hop under the covers,
dear... you'll catch your death
of cold in that thing.

ON MADDIE

100

...reaching for her dressing gown and pulling 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 childproof
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...

(CONTINUED)

CONTINUED:

100

...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 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

(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

101

MADDIE

...light.

...and the word catches in her throat as she pulls her robe
around her... and we...

CUT TO:

THE BABY

102

...turning from the television...

BABY

They got along so well.

JEROME

Yes...and she was quite
miserable.

...and just then the door opens and...

MADDIE

103

...enters, crosses to her couch and settles onto it... and heaves a sigh... and then, after a moment... there's a KNOCK at the door... and then...

MADDIE

Come in.

...and the DOOR OPENS and David ENTERS, hands in his pocket...

ON THE TWO OF THEM

104

...looking at each other for a moment... the storm's passed... and then...

DAVID

Look, Maddie...

MADDIE

David, I...

DAVID

You first.

MADDIE

(a heavy sigh)

Look...I know you meant well...

DAVID

...I might have gotten a little carried away...

MADDIE

(a smile)

...you might have...

DAVID

...figured we needed someone to backstop mom-o-rama here... and if we could brighten up the landscape around here in the bargain...

MADDIE

What the hey.

DAVID

What the hey.

...and she looks over at David and he looks over at her and they exchange a smile... and then...

(CONTINUED)

CONTINUED:

104

DAVID

Know something, lady... whoever
the little critter is that gets
you for a mom is uno lucky
bambino.

MADDIE

Or bambina.

ON DAVID

105

...after a moment, as he gently puts his hand on Maddie's
belly...

ON JEROME

106

...watching, and then to the Baby...

JEROME

I think you get the idea.

CLOSE ON THE BABY

107

...watching his parents... as a smile spreads across his
face... and then, after a long moment...

JEROME

We should be getting back.

...and as the Emissary takes Jerome's hand we...

CUT TO:

ANOTHER ANGLE

108

...and see that Jerome and Baby are gone and Maddie and
David are now alone in the office... and David feels
something in Maddie's belly... reacting...

DAVID

Oooo...

(and then looking
up to Maddie with
a smile)

What was that...?

MADDIE

I don't know...but it feels
like handball...

(CONTINUED)

88001

45.

9/27/88

CONTINUED:

108

...and as we MOVE IN on...

HIS HAND

109

...on her belly and as the color of Maddie's dress fills
the frame and we...

CUT TO BLACK

END ACT TWO

ACT THREE

FADE IN:

WIDE SHOT - THE WOMB

110

...in all its serene bliss...once again unoccupied...and from somewhere far off we HEAR...

BABY (O.C.)

Tall and tan and young and lovely... The girl from Ipanema...Goes walking... And when she passes... Each one she passes goes...

*

TIGHT ON THE WOMB FLOOR

111

...as the baby once again FALLS INTO FRAME...

BABY

(as he lands)

Aaah!

ANOTHER ANGLE

112

...and we watch...as the child...pleased with his fate...his face painted with contentment...settles into the softness of the womb floor...curls up and closes his eyes...and...

WIDER ANGLE

113

...as Jerome falls back into the womb...

JEROME

(picking himself up off the floor)

Yes...yes...I think you...and David...and Maddie have a great deal to look forward t...

ON JEROME

114

...as he turns to DISCOVER...

BABY HAYES

115

...curled into the fetal position on the floor of the womb...fast asleep...

ON JEROME 116

...as he smiles to himself...

WIDE SHOT 117

...and we watch as he bends his legs...seating himself on the floor of the womb...leaning his back against wall...hands behind his head...waiting out this nap...whistling quietly to himself..."The Girl From Ipanema"... and we begin to slowly PULL BACK...the womb GROWING SMALLER IN THE FRAME...until it's enveloped by... *

BLACK 118

...gone...disappeared...and SUDDENLY the FRAME IS FILLED WITH...

RED 119

...and we CONTINUE PULLING BACK...maintaining the illusion of ONE LONG PULLBACK...revealing what is obviously a dress...MADDIE'S DRESS...and as we CONTINUE TO PULL BACK we come to realize that we are in...

INT. MADDIE'S OFFICE - DAY 120

...and we WATCH as she pushes her chair out from under her desk...RISES, grabs her purse and coat, and as she makes her way to the door...she HUMS...an oddly familiar tune..."THE GIRL FROM IPANEMA"...and SUDDENLY she stops in her tracks...realizing what she is doing...a look on her face that says..."where did that song come from?"...and then she exits into the... *

RECEPTION AREA 120A*

...and crosses to Dipesto's desk...

MADDIE
See you after lunch,
Miss Dipesto.

DIPESTO
Okey-dokey.

...and Maddie exits as ANOTHER FIGURE CROSSES CAMERA and we go with it...him, actually...following him until he stops... his hand reaching out...pulling a paper cup from a dispenser... moving it to under the SPIGOT of a WATER COOLER...and we watch as the cup fills, then is lifted to the mouth of...

OMIT 121* OMIT 121*

HERBERT VIOLA 122

...who tosses back the contents, then shoots a defiant look to...

MACGILICUDDY

123

...sitting at his desk...who grimaces, girds for the challenge...then RISING like a great gunslinger called out in an old Western Bar...ambles over...grabs a cup...fills it... tosses it back...and cracks a cruel smile at...

VIOLA

124

...who once again fills his cup... a trace of nervousness tinging his actions this time... and as he pulls on the spigot we hear a GLUB-GLUB-GLUB in the water bottle... and then...

VIOLA

Damn...

(and then to
MacGilicuddy)

Double or nothing.

MACGILICUDDY

(extending an open
palm)

Pay up.

...and as Viola grudgingly forks over a FIVE DOLLAR to a gleeful MacGilicuddy...

DIPESTO

125

...sails in, carrying a CARD AND ENVELOPE in her hand...

DIPESTO

What are you and MacGilicuddy
torturing each other about now?

VIOLA

Nothing, my dear... just
enjoying a friendly round of
water cooler roulette.

(and then, to
MacGilicuddy)

Your luck's about to run out,
bucko.

MACGILICUDDY

(turning to go)

Not before your bank account.

...and he EXITS...and Viola begins scrutinizing the cooler...

(CONTINUED)

CONTINUED:

125

VIOLA

Why does it always go
glub-glub-glub on my turn?

DIPESTO

I need eight dollars and
seventeen cents from you for
Miss Hayes' baby shower.

VIOLA

I bet that weasel's got this
thing rigged.

DIPESTO

Herbert...

VIOLA

Sorry... what?...

DIPESTO

Eight seventeen... your share
of the baby gift.

VIOLA

(patting his
pockets)

Gee, Agnes... I'm tapped out.

DIPESTO

(not pleased)

Yeah...I know...glub, glub,
glub...

(a frustrated sigh,
and then)

I'll cover your share...

(turning to go)

Make sure you get to Ruthy and
sign the card... and get to
Chez Jay no later than seven
P.M... so you don't ruin the
surprise.

ANOTHER ANGLE

126

...as Dipesto walks away...and Viola quickly considers a
series of options...

VIOLA

(to her back)

Listen...um...I've been meaning
to say something...

(and then; a blurt)

I can't make it.

ON DIPESTO

127

...stopping dead in her tracks...and turning...

DIPESTO

What?

ANOTHER ANGLE

128

...as Herbert stands uneasily for a LONG MOMENT...

VIOLA

(finally; meekly)

I have other plans.

DIPESTO

You what?

VIOLA

I have...

DIPESTO

Change them.

VIOLA

Can't... the Rod and Reel
Society's meeting tonight to
discuss our spring bass trip.

DIPESTO

They're just going to have to
discuss it without you then,
because you have another
engagement.

VIOLA

Agnes... I've been asked to
give a presentation on probably
the deadliest dry fly on the
planet... the rat-faced
irresistible.

DIPESTO

That's a load of malarkey and
you know it... you've known
about this shower for two
weeks.

VIOLA

Sorry, Agnes... Miss Hayes is
going to have to understand.

DIPESTO

Yeah... well Agnes Dipesto
doesn't.

(CONTINUED)

CONTINUED:

128

...and then Dipesto GRABS Viola by the arm and HUSTLES him into...

DAVID'S OFFICE

129

...and then, slamming the door behind her, she sets on Viola who cowers...

DIPESTO

Miss Hayes is having a baby. This office is giving her a shower. And you're going to be there... with bells on!

VIOLA

No, I'm not.

DIPESTO

Yes, you are.

VIOLA

If you think I'm going to this shower, you're all wet.

DIPESTO

Herbert... why are you being like this?

VIOLA

Like what?

DIPESTO

Like this... this is unreasonable.

VIOLA

Did it ever occur to you that I might have a perfectly valid reason for not attending this function?

DIPESTO

Let's hear it... and it better not have anything to do with rat-faced irresistible.

VIOLA

Well... you see... the plain truth of the matter is... and I'm being brutally frank and frankly... brutal. But... I become extremely...

(more)

(CONTINUED)

CONTINUED:

129

VIOLA (cont'd)
uncomfortable around women who
are in... a family way...
(and this is hard)
...pregnant. And the thought
of spending an entire
evening... never mind eight
dollars and seventeen cents...
where the principal topic of
conversation will be...

...and then Viola gestures with his hands as if to indicate
an enlarged belly...

VIOLA
Well... the whole prospect is
too hideous to even
contemplate.

DIPESTO
Are you crazy? Having a child
is probably the single most
beautiful thing I could
possibly imagine.

VIOLA
No, Agnes... a 1965 Mustang
is beautiful...

DIPESTO
You're just jealous that women
can do something you can't.

VIOLA
Yeah... I really feel cheated
out of morning sickness...
followed by unfathomable pain
which gives way to years of
being spit, chewed, leaked,
and pooped on. I'll stick to
fly fishing, thank you.

DIPESTO
Well... I'm certainly glad
we're having this discussion
now... before our relationship
goes an inch farther.
(and then)
I had no idea you were so
selfish.

VIOLA
I'd rather be selfish than
arrogant.

(CONTINUED)

CONTINUED: (2)

129

DIPESTO

Arrogant?

VIOLA

You betcha... how else does
a person decide to have a
child... unless he looks into
a mirror one day and thinks,
"Hey... I'm so great there
oughta be more of me"...

(and then)

No Agnes... one mug like this
is quite enough for this world.

ON DIPESTO

130

...watching Viola who's unable to meet her gaze... she sees
this is hard for him and softens... then, after a moment...

DIPESTO

(softening)

Herbert...

(and then)

It's what's behind the mug that
really matters.

VIOLA

Some people are meant to have
children... your mother, for
example... but me?... I'd be
a flop as a pop.

DIPESTO

How can you say that unless
you've tried?

VIOLA

Fatherhood isn't something you
experiment with. The
responsibility is simply too
awesome. I mean, suppose I
did have a kid. What if I
didn't like it?... or it
didn't like me? What if we
didn't bond?

DIPESTO

You are such a worry wart.

VIOLA

You're right...I am...and do
I...we...want to pass a genetic
(more)

(CONTINUED)

CONTINUED:

130

VIOLA (cont'd)
 weakness like that along? A
 dynasty of Viola's sitting
 around the table worrying about
 each other worrying about each
 other? No... the honorable
 thing would be to chlorinate
 the gene pool.

DIPESTO
 Yeah...well...it wouldn't be
 just your gene pool. I
 mean...it takes two to tango,
 you know. And who's to say
 your oddball genes would be
 the ones to carry the day? I
 mean...a baby doesn't have to
 be the worst parts of two
 people. I've always kind of
 believed it's usually the best.
 And what baby wouldn't want
 to have your wit...

VIOLA
 My wit? You think I'm witty?

DIPESTO
 The wittiest. And your good
 looks...

VIOLA
 I hadn't thought of that...

DIPESTO
 Not to mention what I consider
 to be one of the most
 formidable intellects I've ever
 encountered.

(and then; reaching
 for his neck;
 pulling him
 towards her; the
 big finish)
 I could really get into your
 genes, Herbert Quentin Viola...

VIOLA
 (his head getting
 closer to hers)
 And I yours...

...as they KISS, and then...

(CONTINUED)

CONTINUED: (2)

130

VIOLA
 (as their lips
 part; breathless;
 barely able to
 speak)

What time?...where?

...and then they KISS again... deeper this time and
 then...as Dipesto pulls back...

DIPESTO
 Chez Jay... seven o'clock.
 (and then)
 With bells on.

ANOTHER ANGLE

131

...as she turns...appearing to still clearly be in the
 spell of it all...and grabs the office door...

ON VIOLA

132

...entranced...

INT. THE RECEPTION AREA - DAY

133

...as Dipesto comes through David's office door...the
 trance suddenly over...the job done...

DIPESTO
 (to herself; re:
 Viola)
 Jerk...

...and we...

CUT TO:

TIGHT ON A PLATE OF VEGETABLE SALAD

134

...as a hand reaches INTO FRAME...lifts it off a counter
 and CARRIES IT...and we FOLLOW...as the hand finally sets
 it down upon a linen tablecloth and we PAN UP TO REVEAL...

MADDIE

135

...seated at a table in a RESTAURANT where she has just
 been served...

(CONTINUED)

CONTINUED:

135

MADDIE
 (to the waiter)
 Thank you...

...and as the waiter departs...we watch Maddie stick her fork into the salad...spearing a piece of broccoli...and as she delivers the morsel to her mouth...we...

CUT TO:

TIGHT ON BABY HAYES

136

...his head FILLING the FRAME SIDEWAYS...eyes closed...still lost in a beautiful sleep...and SUDDENLY...A SOUND...a LOW RUMBLE...like an approaching avalanche...and the SOUND BUILDS in VOLUME to a DEAFENING ROAR...and SUDDENLY the Baby's EYES OPEN and he lifts his head in a panic...turning to look out the clear womb wall just in time to SEE... *

A GIANT PIECE OF BROCCOLI

137

...tumbling down past the womb wall...followed by what appear to be GIANT GREEN SHEETS OF LETTUCE...

ON BABY HAYES

138

...as a smile spreads across his face...

BABY
 (to himself)
 Oh...just fueling up.

VOICE (O.C.)
 I trust you had a pleasant sleep...

...and Baby Hayes TURNS with a START to DISCOVER...

JEROME

139

...still sitting against the womb wall...and Baby Hayes makes his way over to him...crawling across the womb floor...

BABY
 Yeah...as a matter of fact.
 Dreamt about me Mater and Pater...

(more)

(CONTINUED)

CONTINUED:

139

BABY (cont'd)

(a moment; and
then)

Don't look now, Pal...but I
think I'm actually kinda
looking forward to the "life"
business.

JEROME

Splendid. That will make this
next bit of business easier.

BABY

What are you talking about?

JEROME

Well...unfortunately...your
parents are not the only people
in the world. There are a whole
planet full of people that you
will be sharing your lifetime
with...and not all will be as
loving as your Mother and
Father.

BABY

I don't get it.

JEROME

(this is hard;
pulling himself
to his feet)

Bear with me, Baby Hayes...for
even though I work in the
service of the Creator...there
are some things...some
choices...that even I don't
understand...

BABY

What do you mean? Like what?

JEROME

(turning away;
cryptically)

Look into your heart, Baby
Hayes...

ON BABY HAYES

140

...not understanding...but looking down just the
same...trying to stare through his skin and into his
heart...

ANOTHER ANGLE

141

...as Jerome sees this...and shakes his head...

JEROME

No...close your eyes and look
into your heart...

ON BABY HAYES

142

...still not understanding...but doing as he is told...

ANOTHER ANGLE

143

...as Jerome turns to him...

JEROME

What do you see?

BABY

(nervous; not sure
he understands
the question)

I...I don't know. I see lots
of things...dark places...and
light places...

JEROME

Indeed...Good and evil. That's
what you see. That's what
you're looking at. The Creator
has chosen for reasons I won't
pretend to understand to endow
each man with a heart capable
of divine goodness and
extraordinary evil. It's a
choice. A choice each person
makes on their own. But
whatever choice an individual
makes has an impact on the rest
of the world.

(and then)

Open your eyes!

TIGHT ON BABY HAYES' EYES

144

...as they OPEN...and the SECOND they do...we...

SHOCK CUT TO:

THE BOMB

145

...its giant mushroom cloud rising quickly above the earth...

JEROME

From the moment life began until this moment now, men have embraced evil with a ferociousness unexpected by even the Creator...the capacity to destroy...hurt...maim... and even kill flies in the face of everything one might reasonably expect of human behavior.

...this image is followed by others, HITLER, STARVING BIAFRINS, SCENES FROM THE VIETNAM CONFLICT, SOUTH AFRICAN POLICE ATTACKING A CROWD OF BLACKS...

*
*

JEROME

I would be remiss if I didn't make you aware of it...and derelict if I didn't plead with you to be led by your capacity for good...your ability to love...your appreciation for the gift of life...yours...and everyone's around you. It won't be easy. Greed, lust, jealousy, hatred, stupidity, anger...these are all the fuels of a wayward heart...and they are in abundant supply in the world you are about to enter. But remember...not only are Maddie and David your parents...but all men and women are your brothers and sisters..and the world is all your collective home.
(and then)
And now you may REALLY open your eyes...

...and we...

SHOCK CUT TO:

TIGHT ON BABY HAYES' EYES

146

...already open...but he quickly SHUTS THEM...AND OPENS THEM again...AND WE PULL BACK RAPIDLY...revealing both he and Jerome still in the womb...Baby clearly dazed by what he has just seen...

(CONTINUED)

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CONTINUED:

146

JEROME

Do you understand what I've
just said to you?...shown you?

ON BABY HAYES

147

...too stunned to even speak...

ON JEROME

148

...and he understands...

JEROME

(nodding; smiling)

That's alright...let's just
go to commercial...

...and we...

CUT TO COMMERCIAL:

END ACT THREE

ACT FOUR

FADE IN:

TIGHT ON A CHAMPAGNE CORK

149

...as it explodes from a bottle...and we PULL BACK QUICKLY to REVEAL MADDIE, DAVID and "the whole Moonlighting gang" gathered 'round in the funky back-room that is Chez Jay's...Maddie smiling from ear to ear as she covers the top of her glass with her hand... David having just opened a bottle of fancy champagne...

DAVID

(counting off the
down-beat)

One, two, three...

ALL

'For she's two jolly good
fellows... For she's two jolly
good fellows... For she's two
jolly good fellows!...
Which...

...and we PUSH in on a BEAMING MADDIE...staying on her face just long enough to register her delight...then quickly moving down to her BELLY...and we PUSH IN...and as we do...

DISSOLVE TO:

INT. THE WOMB

150

...where we HEAR just the dimmest echoes of the song being sung outside...

TIGHT ON BABY HAYES

151

...as we saw him just before...still shocked by what he has just seen...and SUDDENLY HE LOOKS UP...drawn by the sound of the singing...

BABY HAYES

What's that?

ANOTHER ANGLE

152

...as Jerome walks over to him...squatting down to where he has curled himself up...

(CONTINUED)

CONTINUED:

152

JEROME

That? That's the sound of happiness. The last and often the most elusive component of this business we call life.

BABY

Yeah...well...I don't know how crazy I am about this "life" thing anymore.

JEROME

That's why we save the best for last.

BABY

(wary)

You going to show me more pictures?

JEROME

'Fraid not. Happiness isn't something you see...it's something you feel. Your first kiss...your first Christmas...learning to swim...catching a ball...being able to read the Sunday funnies all by yourself...the first time you hear "I love you"...the first time you feel moved to say it yourself. It's having children of your own and knowing they recognize you even though they can't speak or even walk. It's doing something for someone else even though there's nothing in it for you...it's looking around and knowing you made a difference...not just took up space. It's a list of things too long to mention and a feeling that's impossible to sum up...but it's something you can feel almost always if you're just willing to do the little bit of work required.

BABY

And what might that be?

(CONTINUED)

CONTINUED: (2)

152

JEROME

Feel. What you're doing right now. You're scared and anxious. That's good. That's human. It's testimony to the fact that you're almost ready...testimony to the fact that everything is working as it should. Feel. It's the ultimate gift...and the ultimate responsibility and the key to the ultimate reward...happiness.

BABY

That's it?

JEROME

The whole kit and caboodle.

ON BABY HAYES

153

...thinking about that...not sure he wants to buy into it...reaching up and wiping some sweat off his brow...

BABY

Getting hot...

ANOTHER ANGLE

154

...as Jerome SMILES a knowing smile...

JEROME

Doesn't feel quite as comfortable in here as it used to... does it?

BABY

No...

(looking around)

...kinda small... a little cramped even... and dark.

JEROME

A sure sign.

BABY

You think so?

JEROME

The dance is thata way, young man...and

(more)

(CONTINUED)

CONTINUED:

154

JEROME (cont'd)
 it's your turn to cut a rug.
 (off the Baby's
 still uncertain
 look)
 I've never been wrong about
 a new soul yet. It's going
 to be a wonderful life...

ON BABY HAYES

155

...clearly moved...thinking about what's just been said to
 him...and we can't help but notice that the music leaking
 into the womb has changed..."Baby Love" by the Supremes
 again...and we...

SHOCK CUT TO:

CHEZ JAY

156

...the party in high gear...

TIGHT ON MADDIE AND DAVID

157

...her hand around his neck...his around her waist...the
 two of them dancing...spinning carefully...we've never seen
 her with a bigger glow...or him with a bigger smile...and
 we...

SHOCK CUT TO:

BABY HAYES

158

...looking at Jerome sadly...neither one of them really
 wanting to part company...

JEROME
 (finally)
 Well...I'm afraid I've got a
 beam of light to catch.

...and we...

SHOCK CUT TO:

CLOSER STILL ON MADDIE

159

...now dancing with Viola...even more joy...more
 happiness...and we...

SHOCK CUT TO:

BABY HAYES AND JEROME

160

...as before...

BABY

Will I see you again?

JEROME

Not for awhile... you've got
a life to live first.

BABY

What about afterwards... what
happens then?

JEROME

That, my friend... is a secret.

...and with that... JEROME REACHES OUT to touch the Baby's
hand...and the Baby REACHES OUT to touch JEROMES...and as
they do...we...

SHOCK CUT TO:

MADDIE

161

...an even CLOSER ANGLE...now dancing with Dipesto...and
we...

SHOCK CUT TO:

JEROME'S AND THE BABY'S HANDS

162

...as they touch...and Jerome begins to SHIMMER...

ANOTHER ANGLE

163

...and SUDDENLY there is a SOUND...SHRILL...like some sort
of beeper...and JEROME quickly pulls his hand from the
babe's...and pulls what appears to be some sort of cellular
phone from his breast pocket...

JEROME

(into phone)

Yes...?

...and we...

SHOCK CUT TO:

MADDIE 164

...her hands around the necks of two Blue Moon employees...a whole circle of them dancing to the song...and we...

SHOCK CUT TO:

TIGHT ON JEROME 165

...still talking on the phone...

JEROME
(an ever so slight
bit of concern
in his voice)

Oh my...

...and we...

SHOCK CUT TO:

MADDIE 166

...her face suddenly going flush...

ANOTHER ANGLE 167

...as her arms SUDDENLY GO LIMP...

TIGHTER ANGLE 168

...as she begins to pitch forward...and...

DAVID 169

...catches her in his arms...his face as painted with panic as hers is pale..."Baby Love" still playing in the background...and we...

SHOCK CUT TO:

TIGHT ON JEROME 170

...still on the phone...

(CONTINUED)

CONTINUED:

170

JEROME

(in mid-
conversation)No, no...no problem. Nothing
we can't handle...

ON BABY HAYES

171

...listening...his face painted with curiosity...

ANOTHER ANGLE

172

...as Jerome concludes the conversation...

JEROME

...whatever you think is
best...

(and then)

Fine...I'll come see you when
I'm through here......and with that he hangs up the phone...returning it to
his breast pocket...

BABY

(innocently; not
suspecting a
thing)

What's going on?

(noting the absence
of the music)Where'd the happiness music
go?(and then; hearing
the SOUND of a
siren leaking
through)

What's that noise?

JEROME

(calmly; serenely)

The change is
beginning...that's all...

BABY

Change?...what change?

JEROME

David and Maddie are no longer
destined to be your parents....

(CONTINUED)

CONTINUED:

172

BABY

(stunned)

What?! Why?

JEROME

I don't know why. These are decisions made by the Creator. But there's nothing to be alarmed about. Happens all the time. Nothing drastic. Everything's proceeding apace. You're still going to be born...just to a different Mother and Father.

BABY

But...

JEROME

(cutting him off)

You want an answer and I can't give you one. There are reasons. Perhaps these people weren't quite ready to be parents...perhaps the world wasn't quite ready for this particular family... perhaps... perhaps...

(and then)

...there's a greater wisdom at work here than mine. We simply have to trust it...and count our blessings.

ON BABY HAYES

173

...clearly crushed...

BABY

What blessings?

ANOTHER ANGLE

174

...as Jerome looks at him...

JEROME

The gift of life, for one. You're still going to be born. All souls are born. Never lost one during a last minute shuffle, yet.

(CONTINUED)

CONTINUED:

174

BABY

(on the verge of
tears)

But I loved them...

JEROME

And they would've loved
you...but your new parents...

BABY

(cutting him off)

You know who they are?

JEROME

Well, actually...there are two
potential families being
considered...and yes...I know
them both...wonderful
people...terribly popular....

BABY

Who are they?

JEROME

Well...depending on what
happens in the next few
weeks...you're destined to
either be Kirk Cameron's little
brother...or Bill Cosby's
grandchild.

BABY

(suddenly
brightening)

No kidding!?

JEROME

No kidding.

(and then)

Keep the Cosby thing under your
hat...they're pretty
self-conscious over there about
the whole pregnancy business.

BABY

(suddenly
remembering)

But what about Maddie and
David? Are they going to be...

JEROME

Fine...they're going to be just
fine.

(more)

(CONTINUED)

CONTINUED: (2)

174

JEROME (cont'd)
 Time has a way of healing these
 kinds of wounds...oftentimes
 a love grows deeper...there
 really is a reason for these
 things, you know...

BABY
 I'm not sure I believe you.

JEROME
 I haven't lied to you, so
 far...have I? Besides...what
 choice have you got? You can
 sit around all day feeling
 colicky...or...

...and from out of nowhere a band strikes up and...

JEROME
 (springing to his
 feet)
 "Grab you coat... and get your
 hat."

ON BABY AND JEROME

175

...looking at him...not understanding...

BABY
 (nonplussed)
 What?

ANOTHER ANGLE

176

...as Jerome continues to sing and dance around the little
 one...

JEROME
 "Leave your worries On the
 doorstep"
 (talking between
 measures; grabbing
 Baby's hand and
 pulling him to
 his feet)
 C'mon...we gotta move you to
 a new womb...
 (and then)
 "Just direct your feet... To
 the sunny side of the street!"

ON JEROME

177

...as a set of stairs appear magically from the womb wall...and he begins to 'soft shoe' up them...Baby Hayes in tow...

JEROME

"Can't you hear... the pitter pat?... And that happy tune... in your step? Life can be so sweet. On the sunny side of the street!"

...and we watch...as he presses the Baby into joining him...the child-man making a tentative try at FOLLOWING HIS STEPS...

JEROME

"I used to walk in the shade... With those blues on parade... But not afraid... This Rover crossed over..."

ON THE BABY

178

...getting the hang of it now...beginning to hoof like a pro...step for step with Jerome...

BABY AND JEROME

"If I never had a cent... I'd be rich as Rockefeller... Gold dust on my feet On the sunny side of the street!"

WIDE SHOT

179

...the Baby and the Emissary at the top of the stairs now...looking for all the world like the stars of a Busby Berkley musical...

BABY AND JEROME

(the big finish)

"On the sunny... On the sunny!
On the sunny... Side... Of..
the... street!!!!!!!!!"

BABY

Bill Cosby, huh?

JEROME

If you play your cards right.

(CONTINUED)

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CONTINUED:

179

...and getting out while the getting's good...we...

CUT TO BLACK

END OF ACT FOUR

TAG

FADE IN:

INT. A HOSPITAL ROOM - DAY

180

....as seen from the hallway...an extremely wide shot...and we can just make out Maddie in the bed...David sitting in a chair by her side...and we begin to SLOWLY PUSH IN...and as we do...we HEAR...

MADDIE

I can't help thinking this happened because of something I did... or didn't... I mean maybe I could have taken better care of myself...

DAVID

Or maybe you did everything just right... and maybe this simply wasn't meant to be.

MADDIE

I've made such a mess of my life...your life...my parents'...Now this.

DAVID

Maddie, don't do this to yourself.

(and then)

...I mean, when it comes to tracking mud across peoples' carpets... you're looking at the gold medal champ... But that's not how the game's played. If the Big Guy really did keep score... Idi Amin wouldn't be a father of 57.

MADDIE

So why did this have to happen?...Why couldn't it have worked out?

...and we are close enough now to see the tears streaming down her cheeks....

MADDIE

(after a moment)

Probably better this way... I mean can you imagine anything more ridiculous than me trying to be a mother?

(CONTINUED)

CONTINUED:

180

DAVID

Yeah...me trying to be a
father.

MADDIE

You'd make a great dad...
eventually...
(and then)
...lousy husband... but a great
dad.

ON DAVID

181

... smiling as he takes her hand, and then...

MADDIE

Oh, David... this is the worst
thing that's ever happened to
me...

(and then;
remembering)

...to us.

DAVID

Hey...but we're gonna get
through this... together...
okay...okay?...

...and at that exact moment...

A DOCTOR

182

...ENTERS the room...

WADE

How's the patient?

MADDIE

Ready to trade places with just
about anyone...

(and then)

David... this is Dr. Wade.

DAVID

David Addison.

...and then... and this is difficult...

WADE

I'm sorry... I know how tough
this is for you both...

(more)

(CONTINUED)

CONTINUED:

182

WADE (cont'd)
but the good news is... you
two can start trying again real
soon.

ON DAVID AND MADDIE

183

...struck by the irony, exchanging a look... and then,
fixing their gaze...

ON WADE

184

...who reacts...and then...

WADE
Did I say something wrong?

ON THE TWO OF THEM

185

...shaking their heads...and we.....

CUT TO BLACK

THE END

CREW CALL: 700A

Prod. Office (213) 203-1570

CREW REPORT TO: STAGE 11 (FOX)

PRODUCTION REQUIREMENTS

DATE TUES 4, OCT 1988

NO.	ITEM	TIME	NO.	ITEM	TIME	NO.	ITEM	TIME
CAMERA	1 CAMERAMAN	700A	1 GAFFER	700A	TRANSPORTATION	X CAMERA / SOUND TRUCK		
	1 OPERATOR	700A	2 BEST BGY 1 (FOX)			X GRIP/ELEC/GEN		
	1 1ST ASST.	642A	4 LAMP OPERATOR			X PROPS/FX TRUCK		
	1 2ND ASST.	700A	X LOCAL #40 (FOX)	642A		X STAKE BED/MU TRLR		
	EXTRA CAMERA		X HOOK-UP DR. RMS.			X CREW CAB/WARD TRLR		
	1 EXTRA OPERATOR	700A	X HOOK-UP MU TRLR			X MOHO (C. SHEPHERD) (2)		
	1 EXTRA 1ST ASST.	700A	- OPERATE WIND MACH.			MOHO (B. WILLIIS)		
CONSTRUCTION	1 KEY GRIP	700A	X HEAT STAGE / A.C.	642A	COST CARS ()			
	2 2ND GRIP (1 FOX)		X PORTABLE TELEPHONE		HONEYWAGON (RMS)			
	1 EXTRA GRIPS		X SOUND BELL		INSERT CAR			
	2 DOLLY GRIP @ 642A	700A	X WORK LIGHTS		CRANE ()			
	X CRAB DOLLY (2)		X PORT. RED LIGHTS		WATER TRUCK			
	1 CRAFT SERVICE MAN	630A			X CAPT. WGN			
	1 GREENSMAN	700A			X MAXI VAN ()			
	1 STAND-BY PAINTER	700A			40 PASS. BUS			
	PROP. MAKERS				2 MADDIE'S BMW (#			
	PLUMBER				1 WITHOUT DOOR			
MAKEUP	1 SPEC EFFECTS MAN	700A						
	3 EXTRA EFFECTS MEN	O/C	X PLAYBACK TAPES (Sneyd MAIN)		1 SOUND MIXER	700A		
	X BENCHES FOR PEOPLE	STG	"GIEE FROM IPANEMA"		1 BOOM OPERATOR	700A		
	SALAMANDERS		"BABY LOVE"		1 CABLE MAN	700A		
					1 PLAYBACK MAN	900A		
					P. A. SYSTEM			
					X PLAYBACK MACH			
					13 Walkie Talkies	TRK		
					RADIO MIKES			
					HOT LUNCHES RDY @			
POLICE	1 MAKEUP (LEAVITT)	642A	X PROCESS CREW	700A	BOX LUNCHES			
	1 MAKEUP (GRAYSON)		X PROCESS EQUIPT.		DINNERS			
	1 HAIR STYLIST (Corey)	642A	X PLATES PER C. NEECH		X GALS. COFFEE			
	X HAIRSTYLIST ()				GALS. CHOCOLATE			
	1 BODY MAKEUP (TURNER)	700A			X DOZ. DOUGHNUTS			
	X HAIRSTYLIST (NORMAND)							
	1 MAKEUP (GOODWIN)	1000A						
	1 HAIR (MYERS)	1000A						
	WATCHMEN: CAR							
	WATCHMAN: NIGHT							
WARDROBE	STUDIO POLICE							
	MOTORCYCLE POLICE	PER LOC.						
	POLICE PERMITS	MGRS.						
	1 LOCATION MANAGERS	O/C						
	1 COSTUMER (SNYDER)	O/C						
	1 COSTUMER (KURPASKA)	O/C						
	1 SET COST. (STILSON)	642A						
	1 SET COST. (DROST)	1042A						
	1 ADD'L COST (RELLY)	1042A						

DEPARTMENT	SPECIAL INSTRUCTIONS
SOUND	EARPLUGS, PLAYBACK
FX	WATER COOLER (GLUB, GLUB)
NOTE:	ALL LABOR & EQUIPT. FROM ABC UNLESS O/W NOTED

ASST. DIR. SKIP BEAUMINE IS. HIRSCH/WINTER UPM J. SIMONS PROD. EXEC. J. PAINTEN

700
-A CREW CALL
1st DAY OF SHOOTING

ABC CIRCLE FILMS
MOONLIGHTING
CALL SHEET

TUESDAY
DATE 4 OCTOBER 1988

EPISODE: "A WOMB WITH A VIEW" " NO. 88001 DIR. JAY DANIEL

SET	INT. MADDIE'S BEDROOM (D)	(1)	MADDIE PREPARES TO LEAVE	5/8	SCS.	20A THRU 20E	LOC.	STAGE 11
SET	INT. MADDIE'S HOUSE (D)	(1)	MADDIE GETS INTO CAR. DOLLY IN	2/8	SCS.	20F THRU 20G	LOC.	
SET	INT. BMW (PROCESS) (D)	(1)	MADDIE DRIVES LISTENS TO "BABY LOVE"	4/8	SCS.	21	LOC.	
SET			* COMPANY		SCS.	MOVE *	LOC.	
SET	INT. ELEVATOR (D)	(1, X)	BELCH	3/8	SCS.	51	LOC.	STAGE 20
SET	INT. RESTAURANT (D)	(1, X)	HERE COME DA VEGGIES	3/8	SCS.	134, 135	LOC.	
SET	INT. MADDIE'S OFFICE (D)	(1)	RED DEES FILLS FEARME MADDIE EXITS	2/8	SCS.	119, 120	LOC.	
SET	INT. RECEPTION (D)	(1, 3, 4, 7, X)		3 3/8	SCS.	120A, 122 THRU 128	LOC.	
SET	BLUB, BLUB - VIOLA TRIES TO BEG OUT OF PARTY				SCS.		LOC.	
SET					SCS.		LOC.	
SET					SCS.		LOC.	
SET					SCS.		LOC.	

** PLEASE OBSERVE A CLOSED SET **

TOTAL Pgs 56/8

CAST AND DAY PLAYERS	PART OF	MAKEUP	SET CALL	REMARKS
1. CYBILL SHEPHERD (NEW)	MADDIE	700A	830A	P.U. @ 630A
2. BRUCE WILLIS	DAVID			P.U. @
3. ALLYCE BEASLEY (NEW)	DIPESTO	900A	12 NOON	P.U. @ 830A
4. CURTIS ARMSTRONG (NEW)	VIOLA	900A		
7 JACK BLESSING (NEW)	MAC GILLIQUDDY	11AM		
JAIMIE ROGERS	CHOREOGRAPHER	900A		
SMITH WORDS	ASST. CHOREOGRAPHER	900A		
CHRIS HOWELL	STUNT CO-ORD			

ALL SAG ARE DRIVE-ONS/ALL CALLS SUBJECT TO CHANGE BY ASST. DIRECTOR

ATMOSPHERE AND STANDINS	REPORT TO	TIME	REMARKS
MARGIE @ OFFICE STAFF	STG 11	700A	
JON, JAIMIE, DAN, KRIS, MILLIE, INEZ	STG 20	11AM	
6 ELEVATOR ATMOS	STG. 20	1000A	
8 RESTAURANT ATMOS (includes 2 waiters)	STG 20	1000A	

2nd DAY: WED. 10/5 LOC: STG. 20 ADVANCE 3rd/4th DAY: THURS/FRI. 10/6-10/7 FLOC: STG. 20

INT. DAVIDS OFFICE (D) 129 THRU 132 (3, 4)	4 3/8	INT. RECEPTION (D) 7 THRU 12 (2, 3, 4, 7, X)	2 2/8
INT. RECEPTION (D) 133 (3)	2/8	INT. BLUE MOON SET (D) 13 THRU 17 (2, 3, 4, 7, X)	1 0/8
INT. RECEPTION (D) 1 THRU 6 (3, 4, 7, X)	3 2/8	INT. BLUE MOON SET / STG (D) 18 THRU 20 (2, 3, 4, 7, X)	1 0/8
		INT. ELEVATOR / CORRIDOR (D) 18 THRU 24 (2, 5, 6, X)	1 5/8

ASST. DIR. SKIP BEAUDINE 1S. HIRSCH / WINTER UNIT PROD. MGR. JIMMY SIMONS
NO FORCED CALLS UNLESS AUTHORIZED BY UPM OR 1ST ASST. DIR.

