

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

"TAKE MY WIFE, FOR EXAMPLE"

(#88004)

Written By

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ACT ONE

FADE IN:

OMIT 1

OMIT 1

A MAN

2

...reaches up onto the top shelf of a CLOSET and pulls down a SUITCASE... he plops it on...

THE BED

3

...and opens it... then goes back to...

THE CLOSET

4

...taking out his SHIRTS... TIES... TROUSERS... from one half of the closet leaving the woman's apparel which hangs on the other side, untouched...

CUT TO:

CLOSE ON A MEDICINE CABINET

5

...inside a BATHROOM... the MAN'S HANDS sift through the various objects... taking out... SHAVING CREAM... RAZORS... AFTERSHAVE... and bypassing all the female items...

CUT TO:

INT. STUDY - CONTINUOUS

6

...as the man takes things off his desk and puts them into a box... FILES... LETTERS... PENS AND PENCILS... LETTER OPENER... and he pauses as he picks up...

A PHOTOGRAPH

7

...of a MAN and WOMAN together in full skiing attire... looking blissfully happy... after a moment he puts the picture back on the desk...

CUT TO:

INT. HALLWAY - CONTINUOUS

8

...the MAN stands in the foyer and we see that it's the man in the photograph... looking around at this place which will soon no longer be his home... and then... he looks down at the family DOG sitting at his feet, wagging its tail... and the man scratches the animal on the head, picks up his suitcase, and EXITS...

ON THE DOG

9

...which whimpers slightly... not understanding... as the DOOR CLOSES, and the MUSIC FADES...

DISSOLVE TO:

INT. LAW OFFICE - DAY

10

...FOUR PEOPLE at a table... very stark and business-like... there is a definite cold wave in the room... the man, NATHAN KRAFT, sits next to his lawyer... RON PAPPAS... across from them LYDIA KRAFT and her lawyer... BETTY RUSSELL... Betty is handsome, sharp-featured, no-nonsense woman in her mid to late forties... we sense that she is very good at her job and bordering on ruthless... at the moment she is reading a contract while Pappas talks...

PAPPAS

My client wants this to be as amicable as possible...

BETTY

(tersely)

Then don't jerk us around on the alimony... How's Lydia supposed to maintain her lifestyle on this figure?

NATHAN

Look... I don't care about the money... she can have whatever she wants. I just want to be sure we're doing the right thing here...

(and then; turning
to his wife)

Is this what you want, Lydia?

ON LYDIA

11

...unsure...

ON NATHAN

12

...after a moment...

NATHAN
Have we really tried
everything?

LYDIA
This was your idea.

NATHAN
(shrugs)
Maybe I'm having second
thoughts.

...and then...

BETTY
This is not a counseling
session.
(and then; to
Pappas)
...the oldest story in the
book. Your client pleads
irreconcilable differences...
until he sees the alimony
figure on paper. Suddenly my
client's annoying little habits
aren't so annoying.
(and then to Lydia)
He doesn't want you back...
he wants a discount. Am I
right, Nathan?

PAPPAS
Don't bully my client.

BETTY
Then don't insult mine with
this offer.

NATHAN
Lydia... can I talk to you
alone?

BETTY
I don't want you talking to
her at all... you talk to me.

LYDIA
(to Betty)
I don't think there'd be any
harm in--

(CONTINUED)

CONTINUED:

12

BETTY

(cutting her off)

Trust me, Lydia... I've seen
this a thousand times... he'll
do or say just about anything
to soften the financial blow.

NATHAN

(to Pappas)

Do I have to listen to this?

BETTY

There's the door... I'm sure
we'd make more progress here
if you used it.

NATHAN

Lydia... all I want is a chance
to--

BETTY

(cutting him off)

I know what you want and we're
not interested.

NATHAN

Why don't you shut up?

BETTY

(gathering her
things as she
stands)

We'll reconvene when your
client has control of himself.

NATHAN

Is this how you represent my
wife's interests... by driving
a wedge between us?

BETTY

If you need to blame your
inadequacies as a husband on
me, fine... but I'm not
letting you take this woman
to the cleaners.

NATHAN

(to Lydia)

Where'd you dig up this
bulldog?

...Pappas stands... joining in the argument... and Lydia
stands as well... they all struggle to speak at once...

(CONTINUED)

CONTINUED: (2)

12

BETTY
 (to Pappas)
 I'll have to request
 that he be absent from
 all further meetings...
 because I cannot waste
 my time like this...
 (and then)
 Stuff your offer.

PAPPAS
 Don't pull the iron
 lady routine on me,
 counsellor... it
 doesn't intimidate
 me... the offer's
 fair and it stands.

NATHAN
 Who do you think you
 are... ordering me
 around... playing
 marriage counselor
 to my wife?...

LYDIA
 Please... can we stop
 this?... I didn't want
 this to happen...

...and in the middle of all this yelling...

BETTY

13

...stops and suddenly CLUTCHES at her chest... her face
 turning ashen... something is seriously wrong... her face
 registers a look of HORROR... and she suddenly COLLAPSES...
 as Pappas struggles to catch her before she hits the
 ground...

SHOCK CUT TO:

INT. EMERGENCY ROOM - BETTY'S P.O.V.

14

...of the LIGHTS above her... GREEN SLEEVES coming in and
 out of frame... faces behind masks... we hear the SOUND OF
 DISTANT VOICES... the ominous BEEP of a CARDIAC MONITOR...

NURSE
 B.P. 50 over zero... no
 pulse...V fib...

DOCTOR
 75 milligram bolus lidocaine
 IV push.

NURSE
 We've got a rhythm, but she's
 shooting a lot of PVC's.

ON BETTY

15

...seen from directly above now... eyes closed...
intubated... a swirl of medical activity around her...
battling to save her life... and then, the CAMERA slowly
begins to PULL AWAY from her... and the VOICES sound MORE
DISTANT as well...

DOCTOR

One amp sodium bicarb stat.

NURSE

She's not maintaining a rhythm.

DOCTOR

Defib 400 watt seconds.

...and a pair of PADDLES are passed to him and then...

DOCTOR

Clear.

...and he hits her with the paddles and her body JUMPS as
the CAMERA continues PULLING BACK...

NURSE

Still no rhythm.

DOCTOR

Start a dopomine drip... 10
cc's... Let's go again...
(and then)

Clear.

...and once again Betty's lifeless body is JOLTED... as the
CAMERA continues PULLING BACK until she's nothing but a
small insignificant form surrounded by other small equally
insignificant forms... and we...

FADE TO WHITE

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

TYPEWRITER KEY

16

...smashes into frame, pounding the letter "B" across the
field of white... followed by the Letters
"L"... "U"... "E"... and then the word, "MOOM"...
BACKSPACE... CORRECT-TYPE... then "N"... and we PULL BACK
to reveal...

AGNES DIPESTO

17

...typing a return address on an envelope... in the B.G.
we hear the INTERCOM BUZZ and she snags it...

DIPESTO

Yes, Miss Hayes.... No, Miss
Hayes... not yet. When he gets
here I'll send him right in.

...and she hangs up and is back at the keys as...

VIOLA

18

...ENTERS... juggling a load of morning snacks for the
office... his hands are full and he carries a small carton
of O.J. in his mouth... clenching the flap at the top
between his teeth... and he uses his foot to SHOVE the
door closed behind him... a bit too hard perhaps... and
then he CROSSES to Agnes' desk where he sets down his load
and mumbles...

VIOLA

Sneet foal hobbledy gumf foof?

DIPESTO

Huh?

VIOLA

Sneet foal hobbledy gumf foof?

...and Agnes gets up and takes the carton out of his
mouth... and then...

VIOLA

Sneet foal hobbledy gumf foof?

DIPESTO

Herbert...

VIOLA

Sorry... there's that
irrepressible Viola wit...
sometimes I can't help
myself...

(and then; offering
her a muffin)

A sweet roll for my sweet roll.

...and Dipesto eyes it hungrily, torn... and then,
shrugging it off, she takes it...

DIPESTO

What's a little cellulite?

ON VIOLA

19

...his expression darkening... and then he snatches the muffin back out of Dipesto's hand...

VIOLA

Not on my gal's gams.

...and he heads off as the INTERCOM BUZZES once again, and a downcast Dipesto snags it once again...

DIPESTO

Yes, Miss Hayes... No, Miss Hayes... that was Herbert coming in from a munchy run...

(covering the receiver; and then, to Viola)

Indian giver...

(back into the phone)

As soon as he gets in, I'll tell him.

CUT TO:

ON A PAIR OF ELEVATOR DOORS

20

...OPENING to reveal...

A PAIR OF ITALIAN LOAFERS

21

...which SPRINT out of the elevator... and we STAY WITH them as they chew up the distance of the corridor... then blast through another door, and we...

CUT TO:

DIPESTO

22

...who looks up at...

DAVID ADDISON

23

...who has already blown through the reception area, nothing more than a blur before...

DIPESTO

24

...can utter....

(CONTINUED)

CONTINUED:

24

DIPESTO

Mr. Ad--

...but he's already disappeared into Miss Hayes' office,
and we...

CUT TO:

MADDIE

25

...seated at her desk... looking up as...

DAVID

26

...blows in...

MADDIE

David... our meeting was
supposed to start at 8:30.

DAVID

Big hand's on the 6... little
hand's on the 8... and
do-Dave's all present and
accounted for, sir.

MADDIE

Out of breath... half-asleep,
and unprepared...
(and then)
Is that a pajama shirt?

DAVID

All the rage for fall.

MADDIE

Fine... scoff at a big
retainer... steady volume of
case work... contacts,
referrals... profit.
(looking at her
watch)

Fortunately, the client is
late, so we have a couple of
minutes to figure out how we
want to handle this meeting.
Here... take a look at these.

...and Maddie hands David a stack of files to review...

(CONTINUED)

CONTINUED:

26

DAVID

Whoa... whoa... whoa... I'm not a machine you can just switch on... I need my cup of joe, trip to the boys' room, quick look at the sports page... then we can talk turkey.

MADDIE

(getting up she crosses in front of her desk)
Well... if you'd show up a littler earlier...

DAVID

Used to be, "David, be on time"... Now you want "earlier"?

MADDIE

Maybe you should consider setting up housekeeping here in the office.

DAVID

This could be the master bedroom.

(and then)

The god's honest truth is I would've been here earlier if my cab hadn't gotten into a wreck.

MADDIE

And I s'pose the dog ate your homework. David, cabs never get in wrecks.

DAVID

That's what I thought... kept telling the driver... shaving and driving don't mix, but would he listen? Next thing I know, he stuffs his hood ornament right into the "D" of a diaper truck... pee-ewe...

MADDIE

Why were you taking a cab in the first place?

(CONTINUED)

CONTINUED: (2)

26

DAVID

Ever try hailing a rick-shaw
in Hollywood?

MADDIE

What about that car of
yours?... I mean, it's been
in the shop for... as long as
I've known you. As a matter
of fact, I don't think I've
ever actually seen your car.

DAVID

Well... It's got a competition
clutch and a
four-on-the-floor... purrs
like a kitten when the tail
pipes roar... and if that ain't
enough to make you flip your
lid... there's one more thing--

MADDIE

Where is it?

DAVID

Where's what?

MADDIE

Your car. Why don't you ever
drive it?

DAVID

You don't drive a car like
that.

MADDIE

Why not?

DAVID

Well... because... it kinda
sorta belongs to someone else.

MADDIE

You kinda sorta sold it?

DAVID

Shop did.

MADDIE

Some repair shop just sold your
car out from under you?

(CONTINUED)

CONTINUED: (3)

26

DAVID

Well... it wasn't a repair shop... exactly... it was more along the lines of a pawn shop.

...and Maddie just looks at David for a long moment... and then...

DAVID

Honest Don's...

MADDIE

David, when it comes to finances, you really are a nitwit.

DAVID

This from Ms. Chapter 11 herself.

MADDIE

I don't throw money around like it's water.

DAVID

Neither do I...

MADDIE

You hock your car? That doesn't sound like shrewd business planning to me.

DAVID

I've got overhead.

MADDIE

Such as?

DAVID

(thinking too long;
a moment)

Let's see, there's...

MADDIE

A mortgage? Life insurance premiums? Supporting a family? David, what do you have to show for piddling away your salary on who knows what?

DAVID

See this smile?

(CONTINUED)

CONTINUED: (4)

26

MADDIE

I couldn't live like that.

DAVID

And that's your problem...
one of many I might add...
But, Maddie... you don't know
how to enjoy the fruits of your
labor.

MADDIE

Not true... I indulge in the
occasional luxury... but I want
to know there's something
salted away for a rainy day.

DAVID

When it rains... you fly to
Hawaii... rent a villa on the
beach... bag some rays.

MADDIE

... and what happens when your
peak earning years start
looking a little peaked?

DAVID

When I'm lying there... tubes
in my nose... can't move my
face... lotta good a nest
egg'll do me.

MADDIE

Those tubes aren't free...
At least you'll know you're
financially secure.

DAVID

Incontinent but financially
secure... no, thanks... I'll
take a headfull of good times
to look back on.

ON MADDIE

27

...sighing, and then after a moment...

MADDIE

If we can close the deal with
this new client... it'll mean
a little something extra for
both of us...

(more)

(CONTINUED)

CONTINUED:

27

MADDIE (cont'd)
Take your share and invest it.
(and then; concern
in her voice)
...Please, David.

DAVID
You're right.
(considering; and
then)
I really should upgrade my
sound system.

MADDIE
...T-bills... bonds... a money
market fund... something where
you'll get some interest.

DAVID
Believe me... I get enough
interest to keep it
interesting.

...there's a KNOCK and Dipesto sticks her head in...

DIPESTO
Betty Russell's here.

MADDIE
Show her in.

...and Dipesto withdraws, while David muses...

DAVID
(musing)
Betty Russell... Betty Russell.

MADDIE
She's an attorney... the one
I was telling you about. She
wants to put us on retainer...
to handle all the P.I. work
for her firm.

DAVID
(and then he
realizes)
Betty Barracuda Russell,
Esquire... home wrecker
extraordinaire... hubby gets
a one-way ticket to the
poorhouse if she's on wifey's
team...

(CONTINUED)

CONTINUED: (2)

27

BETTY (O.C.)
My reputation precedes me.

...Maddie and David turn and see...

BETTY RUSSELL

28

...standing in the doorway... with Miss Dipesto...

ANOTHER ANGLE

29

...David and Maddie looking quite humble...

DIPESTO
I guess I should have knocked.

DAVID
That's okay, Agnes... I got
no secrets.

BETTY
I'm Betty Russell... known in
some quarters as "The
Barracuda".

MADDIE
I'm sorry...

BETTY
It's quite alright... it's a
title I've earned...
(and then)
I appreciate your candor, Mr.--

DAVID
Addison... David Addison.

MADDIE
I'm Maddie Hayes.

BETTY
A lot of people take a dim view
of my profession... and since
I'm extremely good at what I
do... they take a dimmer view
of me... All I ask is that you
hear me out.

DAVID
Would you excuse us for a
second?

(CONTINUED)

CONTINUED:

29

BETTY

By all means.

...and David leads Maddie out of the office and CLOSES the door behind him...

DAVID

Look, Maddie... before we sign up for a hitch crow-barring relationships... don't you think we should talk this over?

MADDIE

Well... if you'd get here earlier.

DAVID

Okay... Okay... Okay... but, I'm here now... and a steady diet of watching people divide up their record collections isn't my idea of a good time.

MADDIE

We've done divorce work before.

DAVID

Not on retainer... day in, day out... slipping, sliding, peeping, hiding, just so someone can screw their significant other.

MADDIE

Not that I'm one to talk, but this wouldn't have anything to do with the fact that your marriage went up in smoke?

DAVID

Absolutely.

MADDIE

(surprised)

Oh... I see... well, I'm glad we were able to hash this out like two mature... rational people... I completely understand your point of view.

DAVID

Good.

(CONTINUED)

CONTINUED: (2)

29

MADDIE

And you understand my point of view... the Russell account is important to this company... business-wise...

DAVID

I understand... I don't agree... but, I understand.

MADDIE

Fine... so why don't we try something we've never done before?

DAVID

You get to be the boy?

MADDIE

We'll compromise. We'll hear her out, then if you don't want to work on this account... you don't have to.

DAVID

What's the catch?

MADDIE

No catch... I'll take care of the Russell account and you can... do something else.

DAVID

No arguing...

MADDIE

No complaining...

DAVID

No gnashing of teeth...

MADDIE

No insults...

DAVID

No slamming doors...

MADDIE

No fighting...

DAVID

No making up...

(CONTINUED)

CONTINUED: (3)

29

...they regard each other for a moment as the implications of this notion sink in...and then...

MADDIE
Let's hear what she
has to say first...

DAVID
Maybe we're jumping
the gun here...

...and Maddie quickly opens the door... David starts to follow her back in, then stops, turns to camera...

DAVID
Am I nuts?

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ON BETTY RUSSELL

30

...seated opposite Maddie and David...

BETTY

I make my living breaking up marriages...

(and then)

That's not entirely true... most of them are pretty much broken by the time they get to me... I'm not so much executioner as the undertaker for the sacrament of matrimony...

(and then)

Awhile ago, I got an unexpected vacation... a heart attack... Truth is, I shouldn't be here... which leads me to why I am here... While I was lying in ICU... I took a long, hard look at my life...

...and Maddie and David exchange a look...

BETTY

What I saw didn't hold up... if I had died... I would have left behind some assets... a reputation... very little else.

DAVID

Ever rented a villa on the beach in Hawaii?

MADDIE

David...

(and then)

Please... go on.

BETTY

I've never painted a painting... written a song... no husband... no kids... The only thing I can point to is a few hundred broken homes I helped create... Not much of a legacy... I'd like you to help me change that.

(CONTINUED)

CONTINUED:

30

MADDIE

I'm not sure I understand how.

BETTY

There's a husband and wife... after 17 years of marriage, their divorce is about to become final. I'm the attorney for the wife, Lydia Kraft. Early on, there was some hope of a reconciliation. I know that now. But in the heat of battle, I guess I chose to ignore it. I'd like you to help me put their marriage back together.

ON MADDIE AND DAVID

31

...exchanging a look, and then...

DAVID

Been my experience that once they're broke they stay that way.

BETTY

In this case... I'm not so sure. I had a meeting last week with my client's husband... Nathan Kraft... some last minute paperwork. That's when I met Jolene... his twenty-one year old receptionist...
(a sigh; and then)
...and the next Mrs. Kraft... once the divorce is final.
(and then)
If ever there was a disaster in the making...
(and then)
He's older, a man of the world... She's a child... whose idea of elegance is lavender nail polish.

MADDIE

You're not suggesting we prevent this marriage?

(CONTINUED)

CONTINUED:

31

BETTY

No... if I'm right, that will
take care of itself...

(and then)

I want you to find out if
Nathan and this girl are really
in love.

DAVID

Oh... is that all?

BETTY

When a marriage breaks up, men
that age usually glom on to
the first thing that comes
along... fear of being alone,
I guess. Before you know it,
they're right back in the
divorce court.

MADDIE

Even if we could judge the
quality of this new
relationship--

DAVID

A big if...

MADDIE

...How does that save the
Kraft's marriage?

BETTY

My guess is that if given the
opportunity... Mr. Kraft would
break it off with Jolene in
a hot minute and go back to
his wife.

MADDIE

The man's gotten involved with
another woman. Would his wife
even want him back?

BETTY

I think I could pave the way
for a reconciliation. But
before I get my client's hopes
up... I have to know how he
really feels about this other
woman.

(CONTINUED)

CONTINUED: (2)

31

DAVID

And what if lavender is Mr.
Kraft's favorite color?

BETTY

They'll have my blessing...
And I'll have to live with the
knowledge that I destroyed a
marriage that could've worked
out... had Lydia Kraft not made
the unfortunate decision to
hire me.

CUT TO:

A SILVER WATER PITCHER

32

...POURING WATER into a GOBLET on a set table... and as the
glass is filled and the PITCHER moves OUT OF FRAME... we
find...

NATHAN KRAFT

33

...in our line of sight... alone, at a table on the other
side of the room... he is in his late forties... good
looking... an expensive suit... a little uptight maybe...
and we PULL BACK to reveal...

DAVID AND MADDIE

34

...watching him from their table... menus in front of
them... as they stake out...

KRAFT

35

...who checks his watch...

MADDIE

Think Mr. Kraft's being stood
up?

DAVID

Dating's a lot like war...
mostly waiting.

(and then)

We'll give it a few more
minutes.

(CONTINUED)

CONTINUED:

35

MADDIE
(scanning the menu)
Let's order lunch... lobster
looks good.

DAVID
Glass a water for me.
(off her curious
look)
Turned over a new leaf...
Dollar Dave... fiscally
responsible... able to live
on a shoestring.

MADDIE
David... the company'll pick
up the tab.

DAVID
Lobster's fine.

...and then...

MADDIE
See... this case isn't so
bad... Kind of romantic,
actually... playing cupid.

DAVID
I don't look half bad in a
diaper either.

MADDIE
(watching Nathan
Kraft)
Must be hard for him, though...
dating again, after all those
years not dating.

DAVID
Guess it could be...

MADDIE
(a shrug)
For some people...

DAVID
(a little shrug)
Some...

...A MOMENT, then...

(CONTINUED)

CONTINUED: (2)

35

MADDIE

Well... at least this is a nice
place to wait...

DAVID

We've waited in worse...

...and Maddie takes a sip of coffee and then after a
moment...

MADDIE

So... what's up with you
lately?

DAVID

The usual stuff... eating,
sleeping, exfoliating...

MADDIE

What about the rest of your
life?

DAVID

Well, I'm hoping to spend my
golden years on a small pacific
atoll working on my periwinkle
collection.

MADDIE

No... I mean now... the other
part of your life... I mean...
now that I only see you at the
office... there's a rest of
your life...

DAVID

Oh... that rest of my life...
not much... teaching myself
Italian... building a
harpsichord... usual stuff...
how 'bout you?

MADDIE

Oh, nothing much...
(and then)
Meeting any interesting
people?...

DAVID

Here and there.

...and then...

(CONTINUED)

CONTINUED: (3)

35

MADDIE
Seeing any of them?

DAVID
Seeing?

MADDIE
Seeing... dating...

DAVID
Oh. You mean, am I going out
with anyone?

MADDIE
Look, David... if you don't
want to talk about this?

DAVID
I don't mind talking.

MADDIE
I mean, after everything we've
been through together. I want
us to be able to... talk.

DAVID
Talk's good... gives the vocal
chords a work out. How 'bout
you?

MADDIE
(off-guard)
Me?

DAVID
Yeah... seeing anyone?

MADDIE
I've been real busy with work,
of course... but... every now
and then...

DAVID
Anyone interesting?

MADDIE
No one you'd know...

DAVID
If you ever want me to set you
up...

...and then...

(CONTINUED)

CONTINUED: (4)

35

MADDIE

Thanks... but no thanks...

DAVID

Just offering...

MADDIE

So... you didn't answer my question.

DAVID

Which?

MADDIE

Are you seeing people?

DAVID

Women, mostly.

...and then something at the other table catches Maddie's attention...

MADDIE

David, is that her?

...then David looks over at...

JOLENE PARKER

36

...late twenties... attractive... dressed to kill... is joining KRAFT at the table...

RESUME DAVID AND MADDIE

37

DAVID

That two-timer...

MADDIE

She's awfully young for him.

DAVID

Doesn't mean they're not in love.

MADDIE

Or in lust...

(and then)

But that's a good sign.

ON NATHAN AND JOLENE

38

...as he PULLS OUT her chair for her...

ON MADDIE AND DAVID

39

...watching...

DAVID

What? Where?

MADDIE

Her chair... he pulled it out for her.

DAVID

So?

MADDIE

So... it means he respects her... He's letting her know he's well bred.

DAVID

He's letting her know he wants to breed... Nothing like a few phony baloney manners to get a girl doing back flips for you.

MADDIE

I think it's sweet.

DAVID

I think it's affected.

MADDIE

David... you've pulled chairs out for me plenty of times.

DAVID

See... works like a charm.

...and Maddie doesn't even dignify this with a response... and then David notices something...

DAVID

She's got it bad all right.

RESUME NATHAN AND JOLENE

40

...he is talking while she STARES INTO HIS EYES...

RESUME MADDIE AND DAVID

41

MADDIE

What?

DAVID

The way she watches him while
he talks... hanging on his
every word...

MADDIE

So what?

DAVID

...she finds him
interesting...compelling...
magnetic...

MADDIE

It's also the best place to
look when you're not
listening...

RESUME NATHAN AND JOLENE

42

...now she's talking... and the WAITER sweeps in with
chilled CHAMPAGNE...

RESUME DAVE AND MADDIE

43

MADDIE

(significantly)

Champagne...

DAVID

Booze.

MADDIE

He's trying to lavish a little
luxury on her... impress her.

DAVID

Get her hammered... lower her
inhibitions.

MADDIE

Maybe he just wants to show
her a good time.

DAVID

ASAP.

...the two are silent a long moment... still watching...
then...

MADDIE
(knowingly)
Ah-ha...

DAVID
(knowingly)
Uh-huh...

RESUME NATHAN AND JOLENE

44

...sitting over their filled glasses... not animated...
not bored... just sitting quietly...

RESUME DAVE AND MADDIE

45

DAVID
Not talking...

MADDIE
...nothing in common.

DAVID
...or everything in common.

MADDIE
They look bored with each
other.

DAVID
Just because they aren't
screaming and throwing things
like some couples I've heard
about.

MADDIE
They should be able to
communicate.

DAVID
Maybe they communicate
somewhere else.

MADDIE
Trouble with you, David, is
you think hot sex cures
everything.

DAVID
Well... It is an effective
treatment for localized high
blood pressure in males.

...and we ANGLE UP to see...

A WAITER

46

...earnest... polished...

(CONTINUED)

CONTINUED: 46

WAITER
Have we decided?

ON DAVID AND MADDIE 47

...as David tries to peer around the waiter...

DAVID
So far it's a toss-up...
(and then)
You're in the way.

...and we...

DISSOLVE TO:

INT. BEVERLY HILLS JEWELRY STORE - THROUGH FRONT WINDOW 48

...in the FOREGROUND a DISPLAY of WEDDING BANDS and
ENGAGEMENT RINGS... and past it... at a GLASS COUNTER...
we see JOLENE and KRAFT... she's TRYING ON A GOLD WATCH....

ON DAVID AND MADDIE 49

...OUTSIDE the SHOP... PEERING THROUGH the window...

DAVID
Jeez, Louise... will ya' look
at that watch?

MADDIE
She's getting paid more to go
on this date than we are.

DAVID
I dunno, Maddie... maybe this
gal's just a gold digger.

MADDIE
Man buys a gift to show his
appreciation... and it's the
woman's fault. How do you
figure?

DAVID
You're right, Maddie... She's
not a gold digger.

MADDIE
No, David... I'd like to hear
you explain yourself.

(CONTINUED)

CONTINUED:

49

DAVID

And wind up doing one of those long-winded scenes where we disagree and talk fast... No, thanks... not in the mood for overlapping dialogue today.

ON NATHAN AND JOLENE

50

...as Nathan nods his approval of the watch and Jolene kisses him appreciatively...

RESUME MADDIE AND DAVID

51

MADDIE

Well... so far we haven't been able to determine a whole heck of a lot. What do we tell Betty Russell?

DAVID

...That this is gonna take some time.

MADDIE

Something we don't have a lot of before the divorce becomes final.

DAVID

Well... she can't just expect us to trail around after a couple on one date and be experts about their relationship.

...and just then the door opens and Nathan and Jolene EMERGE and WALK PAST...

MADDIE AND DAVID

52

...who watch them go, then after a moment they FOLLOW the couple down the sidewalk at a safe distance...

MADDIE

S'pose you're right.

(CONTINUED)

CONTINUED:

52

DAVID

'Course I'm right... whole point of dating is to spread disinformation... look your best, smell great, and make the other person believe that sex is the farthest thing from your mind.

MADDIE

No wonder you're such a boor... to you, charming is an act... a put-on...

DAVID

All I'm saying is that these two hambones are still in the early stages of lovey-dovism. Opening doors for each other... pretending they don't have gas. But one day... they're gonna have to get real... and they just might realize they hate each other's guts.

MADDIE

If you're a good judge of character, you can tell pretty much everything about the other person from the get go.

DAVID

(skeptical)

Really?

MADDIE

Really?

(and then)

Had you sized up the minute I met you... arrogant, messy, lewd, loud...

DAVID

...Irresponsible.

MADDIE

Thank you.

DAVID

No surprises.

MADDIE

An open book.

(CONTINUED)

CONTINUED: (2)

52

DAVID

Then I must not be a good judge
of character... because they're
couple things about you...
that... surprised me.

MADDIE

(bored)

What kind of things, David?

DAVID

Little things... niggling
things... foibles...

MADDIE

Foibles?

DAVID

Not even foibles... really...
not important.

MADDIE

...Obviously there's something
you want to get off your chest
and I'd like to hear it.

...and just then Nathan and Jolene STOP and DOUBLE BACK
toward a FLOWER VENDOR and...

MADDIE AND DAVID

53

...TURN AWAY, focusing their attention on a nearby kiosk...

DAVID

Okay... Lemme see...

(and then)

Nah... you'll just get mad.

MADDIE

I won't get mad.

...and Maddie and David watch as Jolene buys a carnation
for Nathan...

DAVID

Never mind.

MADDIE

David...

...and David sizes her up for a long moment, and then...

(CONTINUED)

CONTINUED:

53

DAVID

Okay... I didn't know, for instance, that you had a problem... being...
(and then; and this is hard to say)
...generous.

MADDIE

I have a problem being what?...
David, I'm one of the most generous people I know.

DAVID

See... you're mad.

MADDIE

I'm not mad... I'd just like to know what on earth makes you think I'm not generous.

DAVID

No reason.

MADDIE

You must've had a reason or you wouldn't have said it.

DAVID

Well... I mean... it's not like you've ever given me a present or anything.

MADDIE

I've given you tons of presents.

DAVID

Tons?

MADDIE

Lots...

DAVID

Name one.

MADDIE

Well...

...and then Maddie thinks for a long moment... really WRACKING her brain... and then David is about to say something...

(CONTINUED)

CONTINUED: (2) 53

MADDIE
I'm thinking.

ON MADDIE 54

...watching as Jolene puts the carnation in the lapel of
Nathan's jacket...

SHOCK CUT TO:

MADDIE 55

...seated on a bench in what looks like an ART GALLERY or
museum... head in her hands... thinking... and we PULL
BACK to reveal...

DAVID 56

...who sits next to her, watching...

NATHAN AND JOLENE 57

...who stand across the gallery, admiring a large canvas...

ON MADDIE AND DAVID 58

DAVID
Don't know if these two are
in love... but, they sure know
how to waste an afternoon.

MADDIE
A sweater... I'm sure I gave
you a green sweater with suede
patches on the elbow... it was
your birthday... last year...

DAVID
My birthday?

MADDIE
...April 9th.

DAVID
(shakes his head)
November 27th... and I don't
own a green sweater... Must've
been someone else.

(CONTINUED)

CONTINUED:

58

MADDIE

I'm sure I gave you a sweater.

DAVID

No sweater... no book... no pen and pencil set... but it's okay... not important.

MADDIE

(relenting)

Well, I didn't think you liked presents.

DAVID

Maddie... who doesn't not like presents?... It's one of the first things you learn in life... to like presents and hate brussel sprouts.

MADDIE

Well... You've never given me a present, either.

DAVID

Didn't want to embarrass you.

MADDIE

I would've given you one if you'd have given me one.

DAVID

Right.

CUT TO:

NATHAN AND JOLENE

59

...entering another room as...

MADDIE AND DAVID

60

...FOLLOW...

MADDIE

Okay... so maybe I'm not as generous as I should be... but, you've got your share of "foibles", too.

(CONTINUED)

CONTINUED:

60

DAVID

Yeah, I heard...
irresponsible... messy...
blippety... bloppity... blah.

MADDIE

Yeah, but there are some
things... I didn't quite
bargain for.

DAVID

Thought I was an open book.
But, go ahead...

MADDIE

No, David.

DAVID

Fair is fair... I had my turn
at the free throw line... only
right you get yours...
(and then)
You hate the way I sing in the
shower.

MADDIE

I like the way you sing in the
shower.

DAVID

It's that toilet seat thing
again?

MADDIE

No, David... you're not the
only man with that hang up.

DAVID

So, what?... You read one of
those "women's books" and now
you think I'm a lousy lover.

MADDIE

No... you're an okay lover.

...a quizzical look flits across David's face, and just
then Nathan and Jolene EXIT the gallery... and Maddie
FOLLOWS with David heading after her...

DAVID

...an okay lover... as in
A-Okay.

(CONTINUED)

CONTINUED: (2)

60

MADDIE

You're a terrific lover...
(and then)
In just about every category
of lovemaking.

DAVID

Mea culpa, Maddie... but, seven
or eight times a night for a
guy my age...

MADDIE

I'm sure a lot of women don't
mind being kissed hard...

...and David didn't expect this...

DAVID

Are you telling me that you
think I kiss hard?... as in
too hard?

MADDIE

Kissed... past tense... and
it's not that you kissed too
hard... you just didn't let
me kiss back.

...and David doesn't say anything as he and Maddie EMERGE
onto the...

EXT. SIDEWALK - DAY

61

...and watch as Nathan and Jolene walk ahead of them hand
in hand...

MADDIE

I'm not saying you kissed
badly...

DAVID

No... I know what you're
saying... you're expressing
a preference, that's all.

MADDIE

A preference... Right...
(and then; gauging
David)
It's not a criticism...

DAVID

No criticism taken.

ON JOLENE AND NATHAN 62

...as he GETS INTO a JAGUAR PARKED on the street... and they KISS goodbye... nothing passionate... but friendly and affectionate...

RESUME MADDIE AND DAVID 63

...watching...

DAVID

'Least she won't get any bruises...

ON JOLENE 64

...as she WAVES GOODBYE from the sidewalk... as the JAGUAR TAKES OFF... and she WATCHES until it's gone... then LOOKS AT HER WATCH... and HEADS WITHOUT HESITATION into the Beverly Wilshire Hotel...

RESUME DAVID AND MADDIE 65

...watching her... then... they HEAD DOWN the street... quietly... then...

MADDIE

David... I'm sorry...

DAVID

About?

MADDIE

This kiss thing... I was just talking off the top of my head...

DAVID

No big deal.

MADDIE

The farthest thing from a big deal... it's trivial... I mean, how someone kisses isn't really all that important...

.....and something's caught David's eye as they PASS the FRONT of the HOTEL LOBBY... and he STOPS...

DAVID

I don't know about that...

...and Maddie STOPS...

(CONTINUED)

CONTINUED:

65

MADDIE
Really. It doesn't mean
anything...

...and David NODS TOWARD the HOTEL LOBBY... and Maddie
TURNS TO SEE...

JOLENE

66

...through the GLASS DOOR... in a STEAMY, WET CLINCH with A
MAN we've never seen before...

ON DAVID AND MADDIE

67

...watching... completely thrown...

DAVID
You were saying?...

...and we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

CLOSE ON DAVID

68

...who PACES back and forth behind his desk... his manner is sober, businesslike...

DAVID

I'm asking you, volunteers,
to sign these releases holding
Blue Moon... and myself...
blameless from any unforeseen...
side effects of this
experiment.

(and then)

I'm sure I don't have to tell
you... this project is
classified...

(and then)

Do we understand one another?

ANGLE ON THREE FEMALE BLUE MOON STAFFERS

69

...standing across the desk from David... all three solemnly NOD their assent...

DAVID

You're brave subjects... Now...
I want you to apply your
highest critical standards.
Evaluate the experimental
stimuli with complete, clinical
objectivity.

(and then)

The future of the scientific
method may hang in the balance.

...with that, David approaches Staffer #1...

DAVID

Are we ready?

...and with sober, stalwart determination, she nods curtly,
and then David takes STAFFER #1 by the hand, pulls her to
him, wraps her in his arms...

DAVID

Nothing more stimulating than
the pursuit of knowledge.

(CONTINUED)

CONTINUED:

69

...and then he plants a Valentino-like kiss on her that bends her nearly back to the floor... The other staffers watch with sage, critical eyes as David holds the kiss for a long moment... Finally, he disconnects, still holding the pose... he looks into the eyes of STAFFER #1...

DAVID

Miss Lamont... would you characterize that as a bi-lateral lingual exchange?...
(off her glazed stare; and then)
A two-way kiss?

...and Staffer #1 just nods... and then...

DAVID

Your evaluation?

...STAFFER #1, breathless, just stares at David for a moment, and then, still supported by him, FAINTS dead away... and David admires his handiwork...

DAVID

(to the camera)
Is the blonde gorilla all wet or what?

...and then, he lifts her upright, supports her to the sofa, sits her down gently... as she comes to...

DAVID

Thank you, Miss Lamont...
(and then turning to Staffer #2)
Next we're going to analyze the circulatory effects of lipus lockus in the sedentary mode...

...as David slides onto a couch next to the staffer, about to envelope her in an embrace as... the INTERCOM BUZZES three times... DAVID immediately leaps to his feet, all business...

DAVID

...Thank you ladies for bringing this grave matter to my attention.

...as MADDIE enters...

(CONTINUED)

CONTINUED: (2)

69

MADDIE

David... I need to talk to you
for a second.

DAVID

(continuing to
address the
staffers)

...Nothing is more important
than the efficiency of Blue
Moon. So, if it's more paper
clips you need, it's more paper
clips you'll get. Am I right,
Miss Hayes?

MADDIE

Sure... Paper clips...
Absolutely.

DAVID

(holding the door
open for the
staffers)

Thanks for your input,
ladies...

...as Maddie steps aside to let them pass, David looks at
Staffer #1, who looks back at him dreamily...

DAVID

...and your output.

MADDIE

Nice to see you take an
interest in the employees for
a change.

DAVID

I care deeply about our staff.
And that's not just lip
service.

MADDIE

I called Betty Russell's
office. She's going to be
stuck in court all afternoon...
I think we should meet her
there and give her the good
news about Mr. Kraft's bad
girl.

DAVID

Fine.

(CONTINUED)

CONTINUED: (3)

69

...and then, Maddie notices something on David's face...

MADDIE

David, what's that on your
face?

...and David WIPES his mouth and LIPSTICK comes off on his
hand... and then...

DAVID

Graffiti... darn kids... spray
paint oughta be illegal...
no one's safe.

MADDIE

Since we've got a little
time... thought I might run
some errands.

DAVID

Run amok... happy to mind the
store.

...and Maddie is about to go, but stops and regards David a
moment as he hangs there stiffly... and then, trying to
gauge if there's any residual fallout from their prior
conversation...

MADDIE

David... are you okay?

DAVID

Sure...
(wiping his mouth
again)
Nothing a little turpentine
won't take care of.

...that's not what she means, but she lets it slide, then
shrugs and EXITS...

ON DAVID

70

...watching her go... and then, after a moment... he
reaches for the phone...

DAVID

(into the phone)
Send in the control group.

CUT TO:

MADDIE

71

...standing at the counter of Tiffany's across from a dapper Salesman #1...

MADDIE

He's difficult to shop for... not that I've ever shopped for him before... but he's one of those guys... has everything... only he doesn't have anything...

(and then; she sighs in frustration)

I don't know what kind of present to get him.

SALESMAN #1

How about a watch?

MADDIE

He has a watch.

SALESMAN #1

A pocket watch?... This one's platinum.

...and Salesman #1 takes the WATCH out of the case and SLIDES it across the counter to Maddie...

MADDIE

It's beautiful... but, I'm not sure he's a pocket watch kind of guy.

SALESMAN #1

This one's twelve.

...and then...

MADDIE

Thousand?...

...and then as she SLIDES it back...

MADDIE

He's definitely not a pocket watch kind of guy.

...and then as "SHOP AROUND" COMES UP underneath we...

SHOCK CUT TO:

A SALESLADY 72
...holding up a silk smoking jacket for Maddie's
inspection...

SALESLADY
How about a smoking jacket?

ON MADDIE 73
...who just shakes her head...

ON THE SALESLADY 74
...holding up a pipe...

ON MADDIE 75
...shaking her head...

ON THE SALESLADY 76
...holding up a pair of slippers...

ON MADDIE 77
...who just makes a face...

SHOCK CUT TO:

SALESMAN #2 78
...portly... demonstrating one of those vibrating WEIGHT
LOSS MACHINES... the old-fashioned kind with a belt that
goes around the mid-section...

ON MADDIE 79
...shaking her head... as the MUSIC CONTINUES we...

SHOCK CUT TO:

SALESMAN #3 80
...a kid... a surfer who DOES A 180 on a SKATEBOARD, then

(CONTINUED)

CONTINUED:

80

FLIPS it up into his hands and offers it to Maddie who clearly isn't interested... as we...

SHOCK CUT TO:

SALESMAN #4

81

...who lifts a BOA CONSTRICTOR out of a tank and hands it to Maddie, who recoils in horror...

SHOCK CUT TO:

SALESMAN #5

82

...mustachioed... his face lighting up with enthusiasm as the MUSIC CUTS OUT...

SALESMAN #5

...for the man who has everything...

...and then, he SLIDES something across the counter to Maddie who regards it curiously...

SALESMAN #5

(proudly)
...Edible underwear.

ON MADDIE

83

...utterly stumped about what to get David, as we...

CUT TO:

DAVID

84

...reclining in his chair in his office... feet up on his desk quietly scating to himself as he dexterously tugs, folds, and tears a piece of PAPER... and then... suddenly the DOOR to his office FLIES OPEN and...

DIPESTO

85

...HURRIES in, eyes wide with alarm...

DIPESTO

Mr. Addison... you've got to do something.

ON DAVID

86

...UNFOLDING a chain of PAPER DOLLS that resemble those chrome voluptuaries who grace the mud flaps on the big rigs...

DAVID

How's this?

ANGLE TO INCLUDE DIPESTO

87

DIPESTO

It's Herbert and MacGillicuddy.

DAVID

(off the dolls)

No...

DIPESTO

They're at it again.

DAVID

Got themselves into another brouhaha, eh?

DIPESTO

This is no ha-ha... and if you don't hurry, it could be a boo-hoo.

DAVID

Oh-oh...

(and then)

Well... peace is my profession...

(getting to his feet)

Where're they dueling this time?

DIPESTO

In the parking garage... I left them rolling around in the grease...

DAVID

Maybe their hands'll be too slippery to tear flesh.

ON THEM .

88

...hurrying out the door...

CUT TO:

ON A PAIR OF ELEVATOR DOORS 89
 ...OPENING, and David and Dipesto EMERGE into the...

UNDERGROUND GARAGE 90
 ...but David STOPS in his tracks when he sees the entire...

BLUE MOON STAFF 91
 ...gathered, but not out of blood lust to watch
 MacGillicuddy and Viola flail away at one another...
 Instead, they stand, hands folded, looking at DAVID... Big
 smiles all around... In front of the group stands...

MADDIE 92
 ...flanked by an amiable Viola and an equally amiable
 MacGillicuddy...

ON DAVID 93
 ...taking this in... wondering what's up... and after a
 moment...

MADDIE
 Hi, David.

DAVID
 Hi, Maddie.

...and then, aside to Dipesto...

DAVID
 Agnes... Do we know why we're
 standing down here grinning
 at each other like a bunch of
 chuckleheads?

DIPESTO
 Some of us do...

...and then, in unison...

ALL
 Surprise!

...and then, taking tiny little BABY STEPS, the group PARTS
 to reveal...

A CAR 94

...an econobox, actually... somewhere in between a Tonka toy and a motor vehicle...

ON DAVID 95

...who just stands there... trying to make sense out of this... and then...

MADDIE 96

...STEPS OUT from the group... and UP TO David... and SIMPLY HOLDS OUT a KEY... a BRIGHT RED BOW on the KEY RING...

MADDIE
(handing him the
key)

For you...

DAVID

For me?

(and then)

This car?

MADDIE

This car.

...and David just hangs there, utterly bewildered, wondering if this is a joke... but he realizes it's not... and then...

DAVID
You can't give me this car...
for no reason...

MADDIE
It's not for no reason. It's
for... a lot of reasons...

ON DAVID 97

...overwhelmed that she bought him a car... and horrified that she bought him this car...

ANOTHER ANGLE - ON DAVID AND MADDIE 98

...as he TURNS BACK to her...

(CONTINUED)

CONTINUED:

98

DAVID

I don't know what to say...
I mean...

(and he means this)

You really should not have done
this... I can't accept this...

ON MADDIE

99

...who just beams proudly... and then...

MADDIE

...Think of it as a company
car then... only it's your
company car.

VIOLA

It's a sweetheart of a chariot.

MACGILICUDDY

Great mileage.

DIPESTO

(coolly appraising
its lines)

Bet it goes like a bat outta
hell.

MADDIE

It's pretty peppy all right.

...and then...

DAVID

Can hardly wait 'til the chase
scene.

MADDIE

So... do you like it?

DAVID

Do I like it?...
(and then)
...I've never owned anything
like this before.

MADDIE

(opening the door
for him)

Hop in.

ON DAVID 100

...hesitating... and then...

VIOLA

...C'mon sir, try it on for
size...

...and David... feeling that he can't say no... obliges...

ANOTHER ANGLE 101

...as David SITS in the driver's seat... and Maddie SHUTS
the door for him... David looking completely out of place
in the little car...

DIPESTO

It's you, Mr. Addison.

...and David taps the horn and it gives a pathetic little
toot-toot... and then...

DAVID

Vinyl dash... look of real wood
...even got an AM radio.

ANOTHER ANGLE - ON VIOLA 102

...as he TURNS TO THE GROUP...

VIOLA

Let's hear it for Mr. Addison
and his new car! Hip hip...

EVERYONE

Hooray!

ON DAVID 103

...wishing he was dead...

VIOLA (O.C.)

Hip hip...

EVERYONE (O.C.)

Hooray!

ON VIOLA AND GROUP 104

VIOLA

Hip hip...

(CONTINUED)

CONTINUED:

104

EVERYONE

Hooray!

...and as everyone APPLAUDS... David EXTRICATES himself from the car... and then, the GROUP begins to disperse...

CLOSE ON MADDIE AND DAVID

105

...as she walks up to him...

DAVID

For the first time in my life... I'm... speechless...

MADDIE

If I'd known that would happen, I'd have done this a long time ago...

DAVID

Maddie... I hope this isn't because of what I said about... you know...

MADDIE

...Well... maybe that got me thinking...

(and then)

...a little...

(and then)

But I wanted to get you something you needed... something you'd use... something you could be proud of.

ON DAVID

106

...considering the notion of being the proud owner of this...

MADDIE

Besides, you're a grown man... well, grownish. You should have a car...

(and then)

Do you really like it?

DAVID

I really like it.

(CONTINUED)

CONTINUED:

106

MADDIE

(heaving a relieved
sigh)

...I was worried... that maybe
you'd only want to be seen in
something sporty...

DAVID

Me?... in one of those
over-priced, gas guzzling
imports?... This is much
more...

(searching, an
embarrassingly
long moment; and
then, finally)

...practical?

MADDIE

...and economical.

DAVID

(and he means this)

Thank you... this is really
sweet of you... really.

...and David plants a small kiss on Maddie's forehead...

ON MADDIE

107

...a little embarrassed... and then, looking at her
watch...

MADDIE

Ooo... I almost forgot... Betty
Russell.

DAVID

...Let's take the beemer...
This pup needs to be broken
in... slowly.

MADDIE

No, David... I'll talk to Betty
Russell... you should take a
spin in your new toy.

DAVID

No!...
(and then)
... business first.

(CONTINUED)

CONTINUED:

107

MADDIE

It's okay, David... I've got
it covered. See you later...
And drive carefully.

...and Maddie TURNS and hurries over to the BMW...

DAVID

I'll keep the dirty side down
and the shiny side up.

ON DAVID

108

...watching her go... then looking at his new car, he
grimaces, then gives Maddie a last WAVE as she DRIVES off
in the BMW... as soon as she's comfortably out of sight,
David TURNS BACK toward the elevator...

DAVID

(whistles)

Yo, Burt!

ON THE ELEVATOR

109

...as the heavy doors SLIDE SHUT, an ARM REACHES through,
stops them while taking the full force of the impact...
the arm PRIES the stubborn doors open... VIOLA pops
through, wincing as he shakes his wounded limb...

VIOLA

Yes, sir?

DAVID

Need you for a sec...
(and then to
Dipesto, who
stands in the
elevator)
Agnes, that was quite a
performance you gave
upstairs... had me going.

DIPESTO

Thanks... You know I came to
California to be an actress...

DAVID

No... I didn't know.

(CONTINUED)

CONTINUED:

109

DIPESTO

Yeah...

(and then, a bit
wistful)

But my personality dominated
all the characters I played.

VIOLA

(rubbing his
shoulder)

Agnes, you're far too healthy
a human for the acting game.
You lack the essential
nothingness all truly great
performers possess.

DIPESTO

And I was allergic to the
greasepaint...

(and as the
elevator doors
close)

See you upstairs.

...and David and Viola are alone... and David wraps a
conspiratorial arm around Viola as he leads him back toward
the new car...

DAVID

Burt, me boy, I've had my eye
on you.

VIOLA

I know, sir.

DAVID

And unless I miss my guess,
I'd say you're just about ready
to make the team.

VIOLA

...the team?

DAVID

Think you can handle the
varsity, Burt?

VIOLA

A chance to play in the
Investigative Bigs -- I'd do
anything -- pay money --
perform unnatural acts--

(CONTINUED)

CONTINUED: (2)

109

DAVID

Save those for Agnes... Here's what you can do for me... I've got this case... big one. Kept Miss Hayes outa the loop... the element of risk would only upset her. But we are men, are we not?

VIOLA

Indeed we are, sir. Men.

DAVID

Here's the plan.
(hands him the keys
to the new car)
Take this little buggy down to the corner of 23rd and Del Fuego.

VIOLA

(alarmed)
23rd and Del Fuego?

DAVID

Is that a problem?

VIOLA

No sir... I can handle myself in one of the most crime-ridden pieces of real estate in the entire metropolitan jungle... However, I'm concerned about your new car. Why don't I take mine?

DAVID

You're disappointing me here, Burt.

(and then)

...As an employee of Blue Moon, your wheels would be recognized by every two-bit operator in the burg... This little roadster on the other hand...

VIOLA

(slapping a palm
to his forehead)
...Unsuilied... unknown...

DAVID

...A virgin.

(CONTINUED)

CONTINUED: (3)

109

VIOLA

I'm sorry, sir. I wasn't thinking.

DAVID

Gotta keep up with me, Burtie boy.

...David OPENS THE CAR DOOR for Viola, who CLIMBS IN...

DAVID

(continuing the instructions)

23rd and Del Fuego... There's a bar on the corner -- The Last Hurrah --

VIOLA

I thought the police shut that dive down.

DAVID

Reopened under new management... some investors from Sicily.

...and Viola just nods...

DAVID

Go to the pay phone in back. Wait... The phone'll ring twice, stop, then ring again. Answer it and say: "The cheese stands alone."

VIOLA

Got it.

DAVID

I'm forgetting something... (remembering) Oh, yeah. When you get there, leave the car in the alley next to the bar... keys in the ignition... motor running.

VIOLA

In that neighborhood? Are you crazy... of course you're not crazy, but...

(CONTINUED)

CONTINUED: (4)

109

DAVID

(cutting him off)

Not my idea. That's the signal
to our contact. He'll give
you instructions what to do
next.

VIOLA

But what if the car gets
vandalized?... or stolen?

DAVID

Have to take that chance.
Anyway, that's why God created
insurance companies.

(and then)

Welcome to the majors, Burt.

...with a gulp, Viola STARTS THE CAR, puts it in gear, and
LURCHES OFF...

ON DAVID

110

...watching Viola almost collide with a post...

CUT TO:

ON A PAIR OF DOORS

111

...in a courtroom, as they open a crack and Maddie peers
in...

HER P.O.V.

112

...of Lydia Kraft on the witness stand as Betty Russell and
Ron Pappas confer with the JUDGE at the bench... in the
gallery, Nathan Kraft sits holding hands with Jolene...

ON MADDIE

113

...about to sit when Betty Russell turns, sees her, and
motions for Maddie to join her at her table... crossing to
her, and then...

MADDIE

Am I late?

(CONTINUED)

CONTINUED:

113

BETTY

Just starting... Pappas wants to beat Lydia up a little before we talk dollars... How'd we do?

MADDIE

Good news... Nathan Kraft isn't the only name on Jolene's dance card...

(looking over at
Jolene)

Matter of fact, I hope she took a shower before she came here.

BETTY

That little snip... But I guess that's what men deserve... sniffing after party girls.

ON PAPPAS

114

...approaching the witness stand...

BETTY

(whispering to
Maddie)

We'll let this windbag do hid dance... I'll ask for a recess, then we talk to Nathan.

PAPPAS

How long were you and your husband married?

LYDIA

Seventeen years.

PAPPAS

How many of them were happy?

LYDIA

Fourteen... maybe.

PAPPAS

You charge your husband with mental cruelty, Mrs. Kraft, is that correct?

LYDIA

Well... yes.

PAPPAS

Based on what?

LYDIA

He was cold... He'd ignore me... act like I wasn't there. I could deal with that...

(more)

(CONTINUED)

CONTINUED:

114

LYDIA (cont'd)
but then out of nowhere...
he'd turn on me... in
restaurants... at home...
didn't matter... He'd just
blow up. Everything was my
fault... always.

PAPPAS
Understandable behavior,
perhaps... given the
circumstances...

...and then...

PAPPAS
What do you think drove your
husband to grow so... cold
toward you?

LYDIA
I don't know...

PAPPAS
Was he aware perhaps that you
were sleeping with his friend
and partner, William Rayman?

BETTY
(on her feet)
Objection...

PAPPAS
(drilling her)
Were you having an affair with
your husband's partner?

ON LYDIA

115

...hesitating... as she looks to...

NATHAN

116

...his brow furrowing... clearly hearing this for the first
time...

RESUME LYDIA

117

...looking for a way out, and then...

(CONTINUED)

CONTINUED:

117

PAPPAS

Remember, you are under oath,
Mrs. Kraft...

...and then, simply...

LYDIA

Yes.

PAPPAS

No further questions.

BETTY

(to Maddie)

So much for my good intentions.

...and Nathan's on his feet BELLOWING as the judge BANGS
his gavel...

NATHAN

Not a dime...
You don't get a
dime from me...
Slut

BETTY

Your honor...
we'd like to
request a twenty
minute recess.

JUDGE

Order...order.
Bailiff...
please restrain
Mr. Kraft.

...and the BAILIFF moves to restrain Nathan, who is extremely
agitated as the judge tries to restore order... and Lydia BREAKS
DOWN on the stand and starts SOBBING...

NATHAN

You hear me...
Do you hear me, Lydia?
Let him pay your
damn bills.

BETTY

(to Maddie)

All the king's horses and
all the king's men can't
put this one back together.

ON MADDIE AND BETTY

118

MADDIE

I'm sorry.

BETTY

Sticky place... this veil of
tears.

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

ON THE BLUE MOON LOGO 119

...seen from inside the DARKENED OFFICE, and then... after a moment...

VIOLA'S HEAD 120

...POPS in from the side... pressing his face against the glass, he scans the office anxiously... and then, seeing that the coast is clear, he CROSSES and ENTERS and we can see that he is clothed only in a pair of trousers...

CUT TO:

DAVID 121

...at his desk... packing up his briefcase... about to leave for the day... and then, there's a KNOCK at the door...

DAVID
Spit and slide under.

...and the DOOR OPENS and an embarrassed Viola ENTERS, and David looks up and regards him curiously... and then...

DAVID
Nice pecs...

VIOLA
I know this isn't exactly Blue Moon dress code, but I ran into... a... "situation"... down at 23rd and Del Fuego... (and this is hard)
I got rolled...

DAVID
(expectant)
Looks like they cleaned you out.

VIOLA
They got everything...

DAVID
(brightening)
Everything?

(CONTINUED)

CONTINUED:

121

VIOLA

My wallet... my sportcoat...
my Florsheims...

(and then)

I had to get down on my knees
and beg to keep my trousers.

DAVID

That's okay, Burtie boy...
completely understand. What's
a little private property
between colleagues? Take
yourself shopping, courtesy
of Blue Moon... And here...

(peeling off some
bills)

This is for the cab driver.

VIOLA

What cab driver?

DAVID

Well, you didn't walk here from
23rd and Del Fuego?

VIOLA

No... I drove...

(and then)

You don't think I'd let some
band of zip gun toting
hooligans make off with your
new car?

DAVID

(hoping against
hope)

They got the car, didn't they?

(and then)

Don't lie to me, Burt.

ON VIOLA

122

...a moment, and then...

VIOLA

I can't lie to you, sir...
you of all people... deserve
to know the truth...

(and then)

Your car's safe and sound...
through no valor on my part.
As a matter of fact...

(more)

(CONTINUED)

CONTINUED:

122

VIOLA (cont'd)
I offered to trade Miss Hayes'
gift to you...
(and then; the
shame of it)
...for the Florsheims.

DAVID
And they didn't take that deal?

VIOLA
Thank god... Apparently, fuel
efficiency isn't a big priority
with the Crips...
(and then)
I'd understand if you felt you
had to terminate my employment.

...and then David reaches into his desk drawer and pulls
out his PAJAMA SHIRT...

DAVID
Here... put this on... chilly
in here and it's not polite
to point.

...and just then the DOOR OPENS and Maddie SAILS in...

DAVID
...with a couple of exceptions.

...and Maddie just looks at Viola... who slinks out of the
office under her gaze...

VIOLA
Excuse me.

...and then Maddie looks to David...

DAVID
Long story...

...after Burt...

MADDIE
Nice pecs.

DAVID
How'd it go in court?

MADDIE
It didn't... Turns out Mr.
Kraft's partner and Mrs.
(more)

(CONTINUED)

CONTINUED: (2)

122

MADDIE (cont'd)
Kraft have been conducting some
business of their own... a
horizontal merger.

DAVID
Of all the low down, slimy,
two-timing, back-stabbing
things to do. His own partner?

MADDIE
His own partner.

DAVID
Mrs. Kraft must be built like
a brick...

MADDIE
David Addison...

...as the PHONE RINGS...

DAVID
(raising a finger)
Hold that tirade...
(and then; into
the phone)
Yellow...Hmm, hmm... Right...
Hmm... Ouch...
(and then)
Can we get back to you?...
Bye.

...and then David hangs up...

DAVID
That was Betty Russell...

MADDIE
Lemme guess... She wants us
to pro-rate our fee 'cause the
case didn't have a happy
ending... Don't you hate
lawyers?

DAVID
You're the one who wanted to
be in businss with this babe...
and it's okay, cause business
is picking up... She just
offerred us a raise... combat
pay... Nathan Kraft iced his
partner...

(more)

(CONTINUED)

CONTINUED:

122

DAVID
Cops can't find him... Betty
thinks her client oughta have
a bodyguard.

ON MADDIE

123

...digesting the news... and then...

MADDIE
So do I...

CUT TO:

INT. DAVID'S CAR - DAY

124

...as Maddie and David DRIVE along in the silence behind
William Rayman's HEARSE in a FUNERAL PROCESSION...

MADDIE
(sighs)
I wouldn't want to trade places
with Lydia Kraft right now...
sitting up there in that
hearse... feeling responsible.

DAVID
I wouldn't want to trade places
with the partner right now...
lying up there in that
hearse... feeling dead.

...and Maddie just looks at David... and then, after a
moment...

MADDIE
So... how is it?

DAVID
Pretty clammy, I imagine.

MADDIE
I mean the car... How's it
feel?

DAVID
Fine.

...and Maddie looks to David for more of a reaction... and
then...

(CONTINUED)

CONTINUED:

124

MADDIE

Corners well.

DAVID

Yeah... and I bet if I put the pedal to the plastic, we'd blow the doors off that hearse.

MADDIE

You don't like it?

DAVID

I didn't say that.

MADDIE

You don't have to... Okay... so maybe it's not your dream car, but it'll get you there and back...

...and Maddie just folds her arms, stung... and sits there for a long moment...

ON DAVID

125

...looking sideways at her... and then, feeling a bit bad...

DAVID

Maddie... I like this car... it's a terrific car...
(sincerely)
...Really...

MADDIE

(relenting after
a moment)

Really?

DAVID

Really... and it was incredibly sweet of you to buy it for me... Probably the second sweetest thing you've ever done.

(off her curious
look)

The other time was 'bout a year ago... windy day... you forgot to wear undies.

(CONTINUED)

CONTINUED:

125

MADDIE

David... when are you going
to get tired of making
underwear jokes?

DAVID

When I take the big ride in
one of them.

...nodding toward...

THE HEARSE

126

...PULLING UP in front of the CHAPEL in a CEMETERY...

ON MADDIE AND DAVID

127

...GETTING OUT of their car, they WALK over to the hearse
and flank Lydia Kraft, who's being supported by Betty
Russell...

ON LYDIA

128

...veiled... dressed in black... struggling to contain her
emotions as the...

CASKET

129

...is UNLOADED from the hearse and WHEELED past... and
then...

LYDIA

130

...can't help breaking down...

LYDIA

I did that to him.

BETTY

Lydia... it's not your fault.

LYDIA

But it is... as surely as if
I pulled the trigger myself...
I knew how jealous my husband
is... his temper...

(and then)

Yesterday afternoon...

(more)

(CONTINUED)

CONTINUED:

130

LYDIA (cont'd)
I met Bill at his beach
house... We were making love.
I got scared... about what
would happen if Nathan ever
found out... about us... Bill
laughed... said it didn't
matter... because I would be
worth dying for...
(and then)
Well, he was wrong.

...and Lydia's crying now...

BETTY
Lydia, please don't do this
to yourself.

LYDIA
Well, I won't for much
longer... My husband will get
me next.

ON BETTY

131

...exchanging looks with Maddie and David...

BETTY
Not while these people are
here.

DAVID
And we're not going anywhere.

ON ALL OF THEM

132

...as they make their way UP THE STEPS of the chapel...

CUT TO:

WILLIAM RAYMAN

133

...the partner... lying in an OPEN CASKET, decked in
FLOWERS as the mourners FILE past...

ON LYDIA

134

...APPROACHING the casket... and then Lydia looks down at
the deceased for a long moment, then LEANS IN and kisses
him on the lips...

ON MADDIE

135

...who screws up her face in aversion... and then...

MADDIE

(sotto; to David)

I don't want to look.

DAVID

So close your eyes.

...and Maddie closes her eyes, trying to avoid looking down at the body as she FILES PAST, but accidentally PLOWS INTO Betty Russell...

MADDIE

Sorry...

...and then, Maddie accidentally looks right down at...

THE BODY

136

...in repose...

ON MADDIE AND DAVID

137

MADDIE

David, look...

...and David ventures a gander... and then...

DAVID

Nice job... we should get the name of his makeup man...

MADDIE

I swear I know him from somewhere.

DAVID

You two should stay in touch... probably doesn't kiss too hard...

CUT TO:

A MINISTER

138

...standing in the pulpit...

(CONTINUED)

CONTINUED:

138

MINISTER

We come together in this place
today to remember and honor
William Rayman...

ON THE MOURNERS

139

...seated in their pews... as we TRACK along their somber
faces, we find Maddie and David... sitting on either side
of Betty Russell and Lydia Kraft...

MINISTER (O.C.)

Why Bill was taken from us in
such a sudden and tragic way...
none of us will ever know...

ON MADDIE

140

...her brow furrowed in consternation... as the minister
continues, she LEANS BACK in her pew and WAVES to get
David's attention, then WHISPERING behind Betty and
Lydia...

MADDIE

Ppsst... David... I know I know
that man...

...but Maddie is at once SILENCED by a steely GLARE from
Betty Russell...

ANOTHER ANGLE

141

...as Maddie now silently MOUTHES the words to David, who
indicates that she should be quiet with the GESTURE of
pulling a zipper across his mouth...

MINISTER (O.C.)

Only the good Lord in his
infinite wisdom understands
the purpose of what seems to
us so purposeless.

ON THE MINISTER

142 *

...as he CONTINUES...

*

MINISTER

We remember Bill for many
things... We remember...

*

ON MADDIE

143

...as it dawns on her... and then to David, a little too loudly...

MADDIE

...He was a hard kisser.

ON THE MINISTER

144

...LOOKING UP at Maddie as do Lydia, Betty Russell, and the other mourners... and then, the minister CONTINUES once again...

MADDIE

(sotto, to David)
In the hotel... with the girl.

DAVID

What girl?

MADDIE

The receptionist.

BETTY

Sshh!

DAVID

Huh?

MADDIE

The gold digger.

MINISTER (O.C.)

...We remember his kindness, his warmth, his generosity...his love of the outdoors... his fondness for pets. We recall his appreciation of hearth and home. Yes, though we mourn his passing, let us also remember that in the celestial house there are many rooms. I'm sure that Bill is in a deluxe suite, right now, with a blue water view...

LYDIA

Sshh!

DAVID

Oh yeah... what's her name?

MADDIE

Genevive?

DAVID

No... Jeannie?

BETTY

(fed up)

Jolene.

MADDIE

(triumphant)

Jolene!

ON THE MINISTER

145

...LOOKING UP once again... growing increasingly impatient... and then, after a moment, he CONTINUES...

MINISTER

...a blue water view... and, of course, the fire place he loved so much.

ON DAVID

146

...looking at Jolene, the wheels turning, and then, LEANING IN he WHISPERS to Lydia...

DAVID

You said you were with the deceased yesterday afternoon.

...and now, Betty Russell LEANS IN...

BETTY

Mr. Addison, can't this wait?

...as the WHISPERING continues unabated, the Minister RAISES HIS VOICE, trying to talk over it...

MADDIE

(leaning in)
She couldn't have been with Rayman...

DAVID

...Because we saw him with Jolene... ten miles from the the beach...

MADDIE

...at a hotel...

DAVID

There's a receptionist who takes her job seriously.

MINISTER (O.C.)

We will all miss Bill, but in this time of sorrow, let us not forget the celebration... the joy that he would want us to feel for his arrival in a better world...

MINISTER (O.C.)

Perhaps we can best say good-bye to Bill by reading the words of a poem he cherished throughout his life...
(and then)
"By the shore of Gitche Gumee,
By the shining Big Sea Water,
At the doorway of his wigwam,
Hiawatha stood and waited...
All the air was full of freshness,
All the earth was bright and joyous,
And before him, through the sunshine,
Westbound toward the neighboring forest.

LYDIA
 You're mistaken...
 (and then)
 Since you obviously have no
 respect for the dead, please
 show some respect for the living
 and let me grieve.

ON THE MINISTER

147

MINISTER
 Past in golden swarms the Ahmo,...
 Past the bees, the honey makers...

ON BETTY RUSSELL

148

...thinking a long moment, appraising Lydia... and then, after
 another moment...

BETTY
 (sotto)
 Why'd you lie to us,
 Lydia?

LYDIA
 What are you talking
 about?... What reason
 would I have to lie?

BETTY
 To frame Nathan for
 murder... With him
 in prison and the
 partner dead, you'd
 get control of the
 company.

MINISTER (O.C.)
 Burning, singing in the
 sunshine..."
 (and then)
 While I never knew
 Bill in life, I can't
 help but feel that
 these words tell us
 much about the man
 who's soul we commit
 to eternity here
 today...

ON LYDIA

149

...blurting out...

LYDIA
 You're crazy.

...and the Minister LOOKS UP, and then...

BETTY
 (aloud)
 Am I?... Why settle for alimony
 when you can have everything?

(CONTINUED)

CONTINUED:

149

...and then, after a moment, Lydia is ON HER FEET and BOLTS out of the pew, but Betty Russell CATCHES her by the shoulder...

BETTY

But you made one big mistake,
Lydia...

...and Betty Russell SPINS her around...

BETTY (CONT'D)

...You crossed the Barracuda.

...and with that Betty Russell NAILS Lydia with a ROUNDHOUSE... but as Betty Russell is about to set on her, Lydia shakes off the blow and SHOVES Russell BACKWARDS into...

MADDIE AND DAVID

150

...sending them SPRAWLING... and as Lydia HOOFS it out of the church we...

CUT TO:

EXT. CHAPEL - DAY

151

...as Lydia RUNS down the steps of the chapel, and scrambles over to the procession of CARS parked in front...

CUT TO:

MADDIE AND DAVID

152

...running after her... as Betty Russell brings up the rear...

CUT TO:

LYDIA

153

...trying one car after another, but they're either all locked or don't have keys in the ignition... and then, she LOOKS UP as...

MADDIE AND DAVID

154

(CONTINUED)

CONTINUED: 154

...CLOSE IN...

ON LYDIA 155

...who goes to DAVID'S CAR which naturally has a set of KEYS dangling from the ignition... and she HOPS IN and PULLS AWAY from the curb...

MADDIE AND DAVID 156

...as Maddie turns to him...

MADDIE

How could you leave the keys
in your brand new car?

DAVID

Of all the careless things to
do... I'm so ashamed.

MADDIE

Come on...

ON MADDIE 157

...RUNNING after the car, but David catches her arm...

DAVID

Maybe we should let her go...
I mean, she looked like a
pretty desperate character...
and I couldn't live with myself
if anyone got hurt.

MADDIE

This is the chase... and it's
called a chase, because that's
what we do: chase... Now, move
it.

...and David SETS OFF with Maddie, but after a couple steps
he PULLS UP lame...

DAVID

Oops... Think I pulled a
hamstring.

CUT TO:

LYDIA 158
...at the wheel... driving the WRONG WAY down a narrow,
winding road through the cemetery... and then, she looks
back over her shoulder to see...

MADDIE 159
...RUNNING after her...

ON LYDIA 160
...LOOKING FORWARD, once again, and she sees an oncoming...

FUNERAL PROCESSION 161
...a HEARSE followed by a LINE OF CARS which block her
escape...

ON LYDIA 162
...throwing the wheel over, as she SWERVES to avoid a
collision...

ON THE CAR 163
...BOUNCING UP over a curb and across the grass... WEAVING
between HEADSTONES...

ANOTHER ANGLE 164
...as Lydia SWERVES to avoid a PILE OF DIRT from a newly
excavated grave... but the LEFT SIDE of the car CATCHES THE
PILE, UPENDING the vehicle on to ONE SIDE... and then...

THE CAR 165
...SLAMS into a tall granite...

MONUMENT 166
...an OBELISK with the name N. TATTINGER emblazoned across
it...

ON THE CAR 167

...BOUNCING OFF the monument and into a HOLE dug at its base... (presumably the foundation for the Tattinger family crypt)...

ON THE MONUMENT 168

...TEETERING precariously...

ON LYDIA 169

...CLIMBING OUT of the car, she LOOKS UP and sees...

THE MONUMENT 170

...about to topple...

ON LYDIA 171

...SCRAMBLING out of the hole as...

THE MONUMENT 172

...FALLS... CRUSHING THE CAR... entombing it forever...

ON LYDIA 173

...STUMBLING as she tries to flee, and then...

MADDIE 174

...COMES OVER and DROPS A KNEE in her back, pinning her to the ground...

MADDIE
It's all over, Lydia.

...and as Lydia finally relents, Maddie LOOKS OVER at...

DAVID 175

...who stands graveside... surveying the demise of his car... as if to make sure it's really dead... and then, seeing that Maddie is watching him, David lets loose a flood of BIG CROCODILE tears for her benefit...

(CONTINUED)

CONTINUED:

175

DAVID

You know, Maddie... a part of
me died with that car.

MADDIE

Oh, David...

...and then, David reaches to a nearby arrangement of
FLOWERS, plucks out a single blossom and sets it on the
granite tomb... and then, simply, eloquently....

DAVID

Rust in peace.

...and then David REJOINS Maddie who HAULS Lydia to her
feet... and then, taking hold of one arm while Maddie
holds the other securely, David LEANS IN to Lydia and
whispers...

DAVID

Thanks...

...and Lydia just looks back at him in confusion, and
then...

THE TRIO

176

...WALK OFF, their BACKS TO CAMERA as we...

FADE TO BLACK

END OF ACT FOUR

TAG

FADE IN

ON DAVID

177

...SAILING into Maddie's office, where Maddie sits, poring over a NEWSPAPER spread out on the desk in front of her...

DAVID

Yo, Maddie, for luncheon tu
jour what'd y'say we make the
scene at...

MADDIE

(cutting him off)
David, there's a car show at
the convention center this
afternoon. Maybe you and I
should go.

DAVID

(sinking into a
chair in pain)
No, Maddie... What I said
before about you being
penurious, fiscally retentive,
unable to bear bye-byes with
a buck... I was hasty... I
overstated the case... I was
wrong.

MADDIE

No, David... you were
absolutely right.

DAVID

Maddie... in another twenty
years people won't even drive
cars. They'll glide around
on big foam hands.

MADDIE

Look, David, you don't have
to pretend anymore. Okay?
That car wasn't you... As a
matter of fact, you hated that
car.

ON DAVID

178

...unable to deny this... but after a moment...

(CONTINUED)

CONTINUED:

178

DAVID

Hate is an awfully harsh word.

MADDIE

It's okay... Because, the truth is I've probably never enjoyed myself more than trying to buy a present for a jerk like you...

(and then)

Giving you something... made me feel... good... even though you hated it...

...and then... after a moment, sweetly...

DAVID

Sadist.

...and there's a KNOCK at the door... and Betty Russell ENTERS...

ON DAVID

179

...rising to greet her...

DAVID

Counsellor...

BETTY

Please, don't get up. I'm only here to drop off a check.

...handing an ENVELOPE to David...

DAVID

That's all right. I always rise in the presence of money.

...and then, Maddie plucks it from his grasp and then, to Betty...

MADDIE

So, how are you? You look... terrific. You do something different with your hair?

BETTY

I did something different with my life. I'm hanging up my legal briefs and getting into poodles.

(CONTINUED)

CONTINUED:

179

DAVID

Nothing to be ashamed of.
Certain tribes in Africa allow
practices that we in the
West....

...and Maddie plants an elbow in his ribs...

MADDIE

You're leaving the law?

BETTY

Finally... I thought about
going into some other aspect
of jurisprudence... advocacy,
public defense... some place
where I could really make a
difference. But, you know
what?... I realized his world
has too many lawyers and not
enough poodles.

MADDIE

Presidents have been elected
on flimsier platforms than
that.

BETTY

Always loved dogs... So, I'm
closing down my practice...
and Nathan and I are opening
up a kennel.

MADDIE

Nathan?

DAVID

Kraft?

BETTY

(nodding)

Turns out he's a dog lover,
too.

DAVID

Well, I'll be a blue-nosed
gopher.

BETTY

Divorce can make strange
bedfellows...

(and then)

He's one terrific guy...

(CONTINUED)

CONTINUED: (2)

179

MADDIE

And he's got a terrific gal.

BETTY

Thanks... but, he still should get me to sign a pre-nuptial agreement...

(and then, looking at her watch)

Gotta run...

(as she heads for the door)

He's taking me to check out some toy pure-breds. Cute... but, they're hard to breed... very neurotic.

MADDIE

Congratulations to both of you.

BETTY

Please stay in touch.

DAVID

Absolutely... I'm in the market for a little French pet.

...and as the DOOR CLOSES behind her...

MADDIE AND DAVID

180

...turn to each other...

MADDIE

Well, don't that beat all?

DAVID

Didn't strike me as the poodle type.

MADDIE

Good for her... You gotta love a woman who goes after what she wants.

...and then...

DAVID

And what do you want, Madolyn Hayes?

(CONTINUED)

CONTINUED:

180

MADDIE

Except for eternal youth...
I got pretty much everything.

DAVID

Everything?

MADDIE

Well, I'm sure there are a few
things...

...and then David REACHES UP behind her ear...

MADDIE

David, what are you doing?

DAVID

Ssshhh!

...and then, as if by magic, he begins to pull something
out of her ear... PEARLS... ONE BY ONE until he holds an
ENTIRE STRING which he presents to her with a flourish...

DAVID

Voila.

MADDIE

Oh... David... You didn't...
This is... I mean... You
can't... How did you ever pay
for these?

DAVID

None of your bees-wax.

MADDIE

You said you were going to save
your money from now on. You
promised.

DAVID

My money... But, I didn't say
what I was gonna do with the
insurance money on the
teeny-mobile.

MADDIE

Dav --

...and David puts a finger to her mouth, silencing her...

(CONTINUED)

CONTINUED: (2)

180

DAVID

More blessed to give, than to
receive... And since clearly
I'm the blessed one around
here...

...but Maddie just THROWS HER ARMS around David and gives
him a long, wonderful KISS... and then...

MADDIE

Thank you, David...

...and now David folds her in an embrace and after a
moment, he pulls back to gage her reaction...

DAVID

Well...

MADDIE

Terrific...

...and they kiss again, and then...

MADDIE

Better than terrific...
(and then, with
a sigh)
...great...

...and after a moment, Maddie is finally able to disengage
and she WALKS to the door, looking back at David,
dreamily... and then, OPENING THE DOOR, she call out....

MADDIE

...getting better. Thanks for
your help, girls...
(and then, to
David)
But keep practicing...

...and Maddie turns to go, then turns back to David once
again...

MADDIE

...and not at the office.

ON DAVID

181

...busted...

CUT TO BLACK

THE END

low cloon 1-6-89 Scene 109
underground Garage

B unit 1-9-89 - Scene 164 - Car in grove
Monday Day 7

164