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Moonlighting
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"PERFETC"

(#88013)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH


CIRCLE
FILMS

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

"PERFETC"

(#88013)

Written By

(To Be Determined)

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PICTUREMAKER PRODUCTIONS, INC.
in association with
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ACT ONE

FADE IN:

ON DIPESTO

1

...sorting through a large STACK OF FILES on her desk...
tossing one into the WASTEBASKET, keeping another, tossing
one, keeping the next... as the PHONE RINGS insistently in
the background... and then on the FOURTH RING she snags
it...

DIPESTO

Blue Moon Detective agency...
Sorry for not answering on the
first ring... But we're dusting
and cleaning preparing for
Spring. Getting rid of the
old, to make room for the new,
so we can give every client,
his or her due...

(and then; looking
at the receiver
askance, she
continues)

Sorry operator we can not
accept, an out of state call,
that is collect.

...and with that she HANGS UP and resumes her spirited
sorting... and we...

CUT TO:

O'NEIL

2

...SORTING, CLEANING, DUSTING... and as we PAN ALONG...

THE ROW OF EMPLOYEES

3

...we see that a frenzy of re-organization is taking place
at Blue Moon... and then the CAMERA STOPS on...

VIOLA

4

...who, like everyone else, is weeding through his desk,
cleaning house... and then, he picks up a piece of PAPER...
scans it, perfunctorily, sees he doesn't need it, then
CRUMPLES it and gives it a no-look toss toward a nearby
wastebasket... but...

THE WAD OF PAPER

5

...finds an accidental target in...

MACGILICUDDY

6

...who is WALKING past... and MacGillicuddy STOPS, TURNS and seethes at the sight of his nemesis, who is working away unaware... and then, he reaches over to a file cabinet, picks up a piece of PAPER, BITES off a corner, CHEWS it, and fires off a SPITBALL which catches...

VIOLA

7

...on the cheek... and then, looking up he sees...

MACGILICUDDY

8

...smirking, who then turns and CONTINUES over to the COFFEE MACHINE... and then...

VIOLA

9

...takes a bigger piece of PAPER, shoves it in his mouth, working up a real beauty, then LAUNCHES it at...

MACGILICUDDY

10

...catching him in the back of his neck... and now MacGillicuddy turns, picks up a WASTEBASKET, and HEAVES it at VIOLA... but the CONTENTS SPILL out across...

JORGENSON'S DESK

11

...upsetting his COFFEE CUP... and drawing him into the fray...

ON DIPESTO

12

...who looks up and sees all MANNER OF DEBRIS FLYING back and forth between the warring parties as the conflict spreads...

CUT TO:

A PAIR OF HIGH HEELS 13

...APPROACHING down the hallway, and they STOP in front of the BLUE MOON WINDOW... and we PAN UP to find...

MADDIE 14

...carrying an armload of disassembled FILE BOXES... she looks in at the jihad raging within...

HER P.O.V. 15

...the air is thick with PAPERS, FILES, SPITBALLS, and assorted OFFICE SUPPLIES... and then...

MADDIE 16

...ENTERS... and just looks at the uproar taking place, shrouded in a CLOUD OF FLUTTERING PAPER... DIPESTO stands with her back to her... CALLING OUT...

DIPESTO

You guys... I don't think this is a good idea.

...and then... Maddie, white-hot, unloads...

MADDIE

Stop it... this instant.

...and the warring parties immediately cease-fire...

ON DIPESTO 17

...turning to Maddie...

DIPESTO

I tried to tell 'em.

...Maddie spins on her heels and HEADS for her office...

MADDIE

David Addison... I want to see you in my office... Now.

...and then... Viola steps forward...

VIOLA

Mr. Addison isn't here.

...and Maddie stops and looks at the culprits and sees that David isn't among their number...

(CONTINUED)

CONTINUED:

17

MACGILICUDDY

He had a bowling tournament
this morning.

MADDIE

You mean... you did this on
your own?

...and everyone just nods...

MADDIE

David... I mean... Mr.
Addison... didn't incite you?

...and everyone just shakes their heads...

MADDIE

He didn't put you up to this?

...and they shake their heads again... and then...

MADDIE

I am so disappointed... In you
Mr. O'Neil... and you Mr. Viola
and... MacGilicuddy.

MACGILICUDDY

(pointing to Viola)
He started it.

VIOLA

Did not...

MACGILICUDDY

Did too.

MADDIE

I'm not interested in who
started it... I thought you
were mature enough to be left
unsupervised... but I guess
I was wrong...

(and then)

As punishment...

(searching, and
then)

As punishment... I want all
of you in your seats... heads
down... for a full thirty
minutes.

(CONTINUED)

CONTINUED: (2)

17

MACGILICUDDY

(snorting
derisively)

Are you kidding?

...and all the employees scoff and grumble as they drift off in various directions...

MADDIE

Did you hear me?... I said in your seats... heads on your desks.

...but, no one obeys... and then... finally... having no other recourse but to resort to heavy artillery...

MADDIE

Do you want Mr. Addison to hear about this?

...and with that, there is general panic as everyone flies to their desks and plunks their heads down...

ON MADDIE

18

...handing the BOXES to Agnes...

MADDIE

Agnes... will you give me a hand with these?

...and Maddie CROSSES to her office with Agnes FOLLOWING...

VIOLA (O.C.)

(whispering)

Did not.

MADDIE

And no talking to our neighbors... It's quiet time.

...and with that, Maddie TURNS OFF the lights, then MARCHES into her office and we...

CUT TO:

INT. MADDIE'S OFFICE

19

...as Maddie CROSSES to her desk...

(CONTINUED)

CONTINUED:

19

DIPESTO

Boy-o-boy, did this place ever need a spring cleaning...

MADDIE

I can imagine.

DIPESTO

The Anselmo case alone filled up a dumpster.

MADDIE

Agnes... Do we have any idea when Mr. Addison will be back from his...

(contemptuously)

bowling tournament?

DIPESTO

Well... he wasn't sure... exactly. It kinda depends how long the awards luncheon lasts.

MADDIE

I don't know how he can find time to fit work into his busy schedule.

...and then, she settles into her chair and after a moment... as Dipesto sits opposite and starts ASSEMBLING BOXES...

MADDIE

Agnes... I can't help feeling like this ship isn't as shape as it used to be... I mean... seems like everyone around here wants to cut up... or cut out lately...

DIPESTO

Well... everyone's a little tired... I mean we've been going gangbusters for what is it?

MADDIE

Five years.

DIPESTO

Five years... Wow... that's a lot of blood under the bridge.

(CONTINUED)

CONTINUED: (2)

19

MADDIE

Yeah...

DIPESTO

Miss Hayes... do you think
you'll be a detective for the
rest of your life?

...and after a long moment...

MADDIE

I don't know... Sometimes I
think that if another client
never walked through that
door... I'd be the happiest
shamus in heels.

...and then Maddie heaves a sigh...

DIPESTO

Is that the tired talking?

MADDIE

Yeah... I guess it is, because
other times... most of the
time... I think... I'd really
miss this place... All the
people who've sat where you're
sitting... with their stories
and passions and loves and
lies...

(and then; after
a long moment)

And gee, would I miss you...

DIPESTO

I'd miss you too.

MADDIE

...and Viola and MacGilicuddy
and everyone else... Although,
right now I could wring their
necks...

DIPESTO

And Mr. Addison?

MADDIE

I could wring his neck, too...
(and then; after
a moment)

I can't imagine not coming to
work and finding him here...

(more)

(CONTINUED)

CONTINUED: (3)

19

MADDIE (Cont'd)
hell bent on making my life
miserable...

DIPESTO
Is this ever a depressing
conversation.

MADDIE
Don't let it be, because for
right now... this feels like
the right thing to be doing...
and I'll keep doing it til it
doesn't.

...and Dipesto just smiles... and there's a KNOCK at the
door, and then...

MADDIE
Come in.

...and Viola sticks his head in...

VIOLA
Excuse me... Miss Hayes?

MADDIE
Mr. Viola... I don't recall
giving you permission to leave
your desk.

VIOLA
No, you didn't... but, there's
a client here to see you...
and although I'm being
disciplined... I took the
liberty of begging him not to
leave... until he at least
talked to you.

MADDIE
Thank you...
(and then)
Agnes... would you please show
him in.

...and Dipesto EXITS along with Viola, who TURNS BACK and
then...

VIOLA
Miss Hayes... I will be
eternally penitent for my role
in that tomfoolery out there...
(and then)
(more)

(CONTINUED)

CONTINUED: (4)

19

VIOLA (Cont'd)
 ...but, that rodent
 MacGillicuddy really did start
 the whole thing.

MACGILICUDDY (O.C.)
 Did not.

MADDIE
 Out!

...and Viola EXITS past...

DIPESTO

20

...who leads in a CLIENT... BROCK ASH... mid-forties...
 who would be quite handsome, if he weren't so pale and
 weak... there's very little spark left in his eyes as he
 extends his hand to Maddie...

ASH
 Hello... My name is Ash...
 Brock Ash...

MADDIE
 Hello, Mr. Ash... Madolyn
 Hayes... My associate...
 (and then;
 realizing)
 ...isn't here.

...and Dipesto withdraws...

ASH
 Mind if I sit down?

MADDIE
 Please...

...as she leads him to a chair, obviously concerned about
 his frail condition... and then...

MADDIE
 Are you all right?

ASH
 No... but, I'm afraid there's
 nothing you can do about
 that...
 (as he sits)
 Thank you.

...and then...

(CONTINUED)

CONTINUED:

20

MADDIE

How can I help you, Mr. Ash?

ASH

21

...regards Maddie for a moment... as if sizing her up...
hoping the investment of this much energy has brought him
to the right place... and then...

ASH

You can save me from oblivion.

MADDIE

Excuse me?

ASH

A crime was committed... a
perfect crime... one which the
combined resources of the
police... the FBI...
Interpol... and several large
insurance companies have, as
yet, been unable to solve.

MADDIE

What makes you think we can
succeed where so many others
have failed?

ASH

(a gleam in his
eye)

I don't want you to solve the
crime. I want you to prove
I committed it.

ON MADDIE

22

...a look of confusion flitting across her face... and
then...

MADDIE

Come again?

ON ASH

23

ASH

I won't bore you with the
details of my illness...
(more)

(CONTINUED)

CONTINUED:

23

ASH (Cont'd)

But, as you can see, I've seen
better days...

(and then)

I'm over the denial... past
anger... the only thing
standing between me and
acceptance of my fate... are
a few... regrets...

(and then)

When I die... my name dies with
me. My wife preceeded me...
I have no issue. My only
legacy... will be a two-line
obituary... of interest to no
one... I'll have disappeared
from this vale of tears without
leaving... anything more
substantial than tracks in the
snow...

(and then; quietly)

... and that scares the hell
out of me...

...and Maddie listens sympathetically, clearly caught up in
this tale...

ASH

All I've accomplished is this
deed... this crime... my one
success... such a success in
fact... no one knows I did it.

MADDIE

But, is that how you want to
be remembered... for a crime
you committed?

ASH

Miss Hayes, a man named
Erostratus has been remembered
for thousands of years as the
one responsible for the
destruction of the Temple of
Artemis... One of the great
wonders of the ancient world...
He burned it to the ground...
Yet history never recorded the
name of the man who built it.

...and then Ash continues, off Maddie's puzzled look...

(CONTINUED)

CONTINUED: (2)

23

ASH

People are remembered for all sorts of things. My only wish is that I be remembered at all.

...and Maddie just takes this in for a long moment... trying to digest what he's said, and then...

MADDIE

What do you need a private detective for? Can't you just turn yourself in to the police?

ASH

Oh, I have... several times... Apparently so have dozens of others. The crime I committed... nearly twenty-five years ago... created quite a stir. The artifacts I took were priceless...

MADDIE

So every nut in the world's tried to get into the act.

ASH

Exactly... Anyone can claim they did it... the facts are well documented... But there's one person who can actually link me to the theft. I'd like you to find him.

MADDIE

(really curious)

Who?

ASH

The security guard on duty that night... There's a detail he left out of his statement to the police... A detail only he and I know...

...Ash reaches into his pocket, pulls out a SNAPSHOT, hands it to Maddie...

ASH

That's me, the day before the robbery.

(CONTINUED)

CONTINUED: (3)

23

MADDIE
...and the woman?

ASH
Karen... My wife.

MADDIE
She was beautiful.

ASH
Yes, she was.
(and then)
That night, while I made my
way into the exhibit, Karen
had arranged to... "distract"
the guard in a stairwell...
(off Maddie's look
of surprise)
Like most men, this fellow had
an eye for a well turned
ankle... and with the prospect
of enormous wealth... Karen
was willing to turn a lot more
than that.

MADDIE
(looks up in
surprise)
Your wife?

ASH
The irony was... all the money
went to pay her hospital bills
a few years later.

...and Ash looks off for a long moment...

ASH
I don't know where the guard
is... or if he's even still
alive...
(then, hopefully)
But if he is... and you can
locate him... I can come
forward... I can leave my
mark... then I can die...
(and then)
Will you take my case, Miss
Hayes?

ON MADDIE

24

...mulling it over...

(CONTINUED)

CONTINUED:

24

CUT TO:

RECEPTION AREA

25

...as Maddie's DOOR OPENS and Brock Ash EMERGES... followed by Maddie who FLICKS ON THE LIGHTS, then seeing that everyone still has their heads on their desks, she CLEARS HER THROAT... and then, everyone gets the drift and jumps back to work... and then...

ASH

I do wish you'd reconsider.

MADDIE

I'm sorry Mr. Ash.

ASH

Perhaps if I doubled your fee.

MADDIE

It's not the money... I just don't think this case is my cup of tea.

ASH

Well, if you change your mind... Here's my number.

...and he hands Maddie a CARD... and then...

MADDIE

Mr. Viola... would you see Mr. Ash down to his car.

...and Viola gets to his feet...

ASH

Really... that's not necessary.

MADDIE

I insist.

ASH

You're very considerate.

...as Viola helps him toward the door...

MADDIE

Good luck.

ASH

Thank you for your time.

(CONTINUED)

CONTINUED:

25

...and Maddie heaves a reluctant sigh as she watches Viola and Ash leave... and then, she TURNS and goes back into...

HER OFFICE

26

...CLOSING THE DOOR behind her... and she CROSSES to the desk and starts to sort through her files and then... the DOOR BLASTS OPEN and...

DAVID

27

...ENTERS, wearing a BOWLING SHIRT, "TWINKLE", emblazoned across the pocket, and then... exhibiting perfect form... he sights, winds up, then releases an IMAGINARY BALL... and WE HEAR the SOUND of a BALL HITTING THE DECK, and ROLLING down the alley... as David... perched on one foot, steering it, rooting for a strike and then we hear a CRASH... and then...

DAVID

Stee-ryke... Yes...

...as he LEAPS triumphantly, and then, immediately settles...

DAVID

Good morning, Maddie.

MADDIE

Good afternoon, David.

...as she continues working... paying him no mind...

DAVID

You got the message about the tourney?

MADDIE

I got the message.

DAVID

Hope I didn't inconvenience you?

MADDIE

You didn't.

DAVID

And you're not upset?

(CONTINUED)

CONTINUED:

27

MADDIE

David... you do whatever you have to do... as long as it makes you happy.

DAVID

Atta girl... you're finally catching on.

...and David settles into a chair, putting his BOWLING SHOE, clad feet up onto her desk...

DAVID

So... who was the hard luck case I saw Viola was loading onto the elevator?

MADDIE

A would-be client who won't be.

DAVID

He looking for a freebie or something?

MADDIE

No... I just didn't care for his story.

DAVID

Which was?

MADDIE

David... if you'd come to work... instead of horsing around with your deadbeat cronies... on company time... then you could've heard for yourself.

DAVID

I thought you wanted me to be happy?

MADDIE

I live to make you happy.

DAVID

Fine... take off your clothes.

MADDIE

Get your feet off my desk... then take them for a walk out of my office.

(CONTINUED)

CONTINUED: (2)

27

...and then Maddie pushes David's feet off her desk...

DAVID
So, what was his name?

MADDIE
Who?

DAVID
The client.

MADDIE
He's not a client.

DAVID
Man wants to pay us for our
services and you drop kick his
tush outta here... Helluva way
to run a company.

MADDIE
David... I do not happen to
think we should be in business
with criminals.

DAVID
That man's a criminal?

MADDIE
That man's a criminal.

DAVID
What's he wanted for?

MADDIE
He's not wanted.

DAVID
What's he not wanted for?

MADDIE
David...

DAVID
You can't leave me with a case
of casus interruptus.

...and Maddie stands, loads some FILES into the BOX, picks
it up, then, HEADS for the door with David following...

MADDIE
David, I really don't have time
for this... I have work to do.

(CONTINUED)

CONTINUED: (3)

27

DAVID

And I have a right to know what
business my partner is driving
away.

...and Maddie STOPS at the door and then...

MADDIE

Then will you get out of my
office?

DAVID

I'll do better than that...
I'll get out of the building...
I'll go to lunch... again.

...and she jams the box into David's hands and EXITS,
CROSSING to the reception desk... David in tow...

MADDIE

His name is Ash... He got away
with the perfect crime... and
he wants someone to prove he
did it before he dies.

...and then, Maddie takes the box from David and sets it on
the counter...

MADDIE

Agnes, will you messenger
these files over to the
accountant?

DAVID

And you let him walk
out of here?

...and then, David SLAPS his forehead...

DAVID

Maron!... How could you?

...and Maddie TURNS and HEADS back to her office...

MADDIE

David... we are not in the
business of glorifying
criminals.

DAVID

How 'bout glorifying
ourselves?... Unsolved
crimes... Uncracked
Mysteries... Ten Most Wanted...
There's a tidal wave of trash
sweeping this great land of
ours. We could be shooting
the tube to a fat cat tomorrow.

*

*

(CONTINUED)

CONTINUED: (4)

27

...and Maddie SHUTS THE DOOR in David's face...

CUT TO:

MADDIE

28

...CROSSING to her desk, and then the DOOR OPENS and David ENTERS rubbing his nose...

DAVID

I always knew you were an ice maiden... but denying a man his dying wish...

MADDIE

How can you champion his cause when you weren't even here to listen to one word he had to say?

DAVID

A testament to your skills as a storyteller...

MADDIE

(emphasizing each word)

The-man-is-a-criminal-and-we-are-not-going-to-help-him.

DAVID

Stop the presses, we got a new lead! "Criminal Comes Into Blue Moon, Says Take My Case!"...

(and then)

Hell, Maddie the only difference between him 'n every other client who's come through that door is we don't have to go through six talks in the car, two pairs of shoes, a set of stunt doubles in some silly chase to get to the fact that he is a criminal... I, for one, find that refreshing.

MADDIE

Okay... Maybe we've been misled once or twice.

(CONTINUED)

CONTINUED:

28

DAVID
(into camera)
Has she ever seen this show?

MADDIE
But my intention, at least...
has always been to help
innocent people.

DAVID
Maddie, the guy wants to fess
up.

MADDIE
Not out of remorse... He's
after stardom.

DAVID
What's done is done. Someone's
gotta take the blame, which
happens to rhyme with "fame",
and it might as well be him...
and us...

...as Maddie takes LIPSTICK out of her purse...

MADDIE
I realize the concept of
morality is foreign to you,
David...

...and then, she HEADS to the BATHROOM to put some on...

MADDIE (O.C.)
But, I'm sorry...

...and David goes to the PHONE and DIALS as Maddie
continues in the background...

MADDIE (O.C.)
It would be bad enough
to help this man glorify
his criminal past... but,
for us to ride piggyback
on that glory... No...
David... End of discussion.

DAVID
Lobby please... Hello...
Security... David Addison
up on 21... Adult male
five ten... not long for
this world... with a
little guy, moth-eaten
beard... Don't let 'em
outa the building.
I'll be right down.

...and Maddie RE-EMERGES as David HANGS UP...

(CONTINUED)

CONTINUED: (2)

28

MADDIE

We're simply not taking the
case...

...and then, off her curious look, wondering who he was
talking to...

DAVID

We always take the case.

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ON DAVID

29

...on the phone... pacing anxiously behind his desk...

DAVID

Yes, I understand your position, Miss Van Briggles... but understand mine... There is a larger issue here than the confidentiality of your personnel files... I need to locate Duncan Kenety...

(and then)

If we don't find a liver donor for my patient soon...

...and then, Viola ENTERS and David motions him to sit...

DAVID

What'd ya mean what's he gonna do without a liver... That's why the good Lord in His infinite wisdom gave us two...

(and then)

Yeah, well you can take Gray's Anatomy and stuff it.

...and David HANGS UP and turns to Viola...

DAVID

What'd 'ya dig up?

VIOLA

The big goose egg... and I believe you meant kidney's, sir.

DAVID

(sharply)

What?

VIOLA

Nothing sir... How 'bout you... any luck?

DAVID

That was the museum curator... no lookee-lous in the employee records.

(CONTINUED)

CONTINUED:

29

VIOLA

Damn.

DAVID

You said it... And I got a meeting with a guy from Reuters in half an hour about a hefty advance on a Brock Ash exclusive.

...and David ponders a moment... and then...

DAVID

Bertie boy, I think this may call for a covert operation.

...and Viola's face lights up...

VIOLA

I was hoping you'd say that, sir.

...and then, there's a KNOCK and the DOOR OPENS and Maddie ENTERS...

MADDIE

David... I'm going to say this for the last time... I cannot countenance cashing in on a crime.

DAVID

Case closed then.

*

MADDIE

What?

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

DAVID

The Romans had a saying... If enough people tell you your fly is unzipped... then maybe you should look down. Maddie... Mr. Viola... I want to thank you for bringing me to my senses.

MADDIE

You do?

VIOLA

You do?

(CONTINUED)

CONTINUED: (2)

29

DAVID

I do...

(and then)

Maybe I was allowing the ethical considerations of this case to become obscured by my entrepreneurial zeal... I owe this agency an apology.

...and Viola gives David a chuck on his shoulder...

VIOLA

Sir... all of us are guilty of occasional lapses in judgment.

ON MADDIE

30

...not saying anything as he tries to figure out what to make of this...and then...

DAVID

We are, of course, duty bound as citizens to follow up on the leads presented to us by Mr. Ash... who is a criminal after all... but, our job ends there.

MADDIE

What's the catch?

DAVID

No catch... We assemble whatever evidence we can... then turn it over to proper authorities.

MADDIE

Without turning it into some sort of self-agrandizing media side show?

DAVID

I won't let a bearded lady within ten miles of this place...

(and then)

Okay?

ON MADDIE

31

...heartened by this turn of events...

MADDIE

Okay.

...and then...

DAVID

Mr. Viola... would you drive Miss Hayes over to the museum to pick up the documentation they're holding for us. I gotta run to the dentist... Feel a touch of gingivatis coming on... Don't want to take any chances with this smile.

...as he HEADS for the door... Maddie calling after him...

MADDIE

What kind of documentation?
... Who am I supposed to talk to?

DAVID

Viola knows what to do.

SHOCK CUT TO:

ON A STATUE

32

...in a MUSEUM somewhere...

MADDIE (O.C.)

Isn't this a little extreme?

...and we PAN DOWN off the STATUE to find Maddie, accompanying Viola, who is togged out in MONSIGNOR GARB... ROBE, CAPE, HAT... the whole nine yards... as they make their way through the exhibit...

VIOLA

Relax, Miss Hayes... Mr. Addison and I do this kinda thing all the time.

MADDIE

Why doesn't that put my mind at ease?

AN OPEN OFFICE DOOR 33

...and a PLAQUE next to it... which reads: DR. ELIZABETH VAN BRIGGLE, CURATOR... and...

VIOLA 34

...approaches the DOOR... with an extremely uncomfortable Maddie Hayes in tow... and then...

ELIZABETH VAN BRIGGLE 35

...an attractive woman in her late fifties... well dressed... very intelligent looking... looks up from her desk where she is doing some paperwork...

VIOLA (O.C.)

Mi scusi...

...and Van Briggle LOOKS UP to see...

VIOLA AND MADDIE 36

...in her doorway... and we...

ANGLE TO INCLUDE VAN BRIGGLE 37

...SMILING... she RISES from her desk...

VAN BRIGGLE

May I be of some assistance to you, Monsignor?

...and then...

VIOLA

Cuando para mucho mi amore fe-felliche cara fon.

...and then Maddie chimes in...

MADDIE

Monsignor Viola says that he brings regards from Rome.

...and getting carried away... Viola mixes his milieus... and pulls a Rhett Butler by TAKING Van Briggle's hand and raising it to his lips to kiss it... just as Van Briggle realizes a man of the cloth is about to kiss her hand...

*
*
*
*
*

VAN BRIGGLE

Monsignor!

(CONTINUED)

CONTINUED:

A+B Blood

37

...and as she impulsively YANKS... her hand away... her
LONG NAILS SLICE Viola's nose...

VIOLA

Ouch!

...as he PULLS a HANDKERCHIEF from his pocket and PRESSES
it to the wound...

VAN BRIGGLE

I'm so sorry...

MADDIE

(trying to cover;
to Van Briggie)

What lovely, long nails you
have...

...and then...

VIOLA

(collecting
himself)

Mundo paparazzi mi amore chica
ferri para son.

(CONTINUED)

CONTINUED:

37

MADDIE

And if it wouldn't be an
inconvenience, could he impose
on your hospitality for a tour
of your fine museum?

VIOLA .

Questo abrogado tanta mucho
cake and eat it cara son.

...and the curator looks at Viola in confusion... and
then...

VAN BRIGGLE

(in flawless
Italian)

Milli grazi... Eun grand 'anore
averia qui.

...Maddie and Viola exchange a confused look and then...

MADDIE

Monsignor... maybe this would
be a good opportunity for you
to practice your English.

ON VIOLA

38

VIOLA

Oak-hay.

CUT TO:

OMIT 39

39

EXT. SCULPTURE GARDEN - DAY

39A

...Maddie and Viola are being escorted by Van Briggie past
various pieces of sculpture... *

VAN BRIGGLE

Marcel Duchamp understood that
taking ordinary objects and
placing them in a different
cultural context became art.

VIOLA

Si, si, si, si, si, si, si, si...
da vero... da vero.

(CONTINUED)

CONTINUED:

39A

VAN BRIGGLE

And over here is a new
installation of works from the
1960's.

ON VIOLA

39B

...assessing a...

SCULPTURE

39C

...a military TROOP TRANSPORT on which is mounted a LARGE
RED LIPSTICK, across the side of which is written "MAKE
LOVE, NOT WAR."

ON VIOLA

39D

...shielding his eyes as he crosses his fingers and holds
them up and sputters...

VIOLA

...Decadent.

...and then, Maddie rolls her eyes and, makes her move...

(CONTINUED)

CONTINUED:

39D

MADDIE

Miss Van Briggie... is there a phone I could use? I need to touch base with the home office about the Monsignor's trip home.

VAN BRIGGLE

Of course... you can use the one in my office... Let me show you. *

MADDIE

No... I 'll find it. Please don't let me interrupt the tour.

...and then, Maddie HEADS OFF, as Viola turns to Van Briggie...

VIOLA

You have a bee-oo-teeful museo.

VAN BRIGGLE

Well... it's an honor to have you here.

VIOLA

Yes.

VAN BRIGGLE

How I envy you... working everyday around perhaps the greatest art the world has ever known.

VIOLA

Arte is my life... Raphael... Botticelli... Giotto...

VAN BRIGGLE

Come... we have a Giotto inside. *

...TAKING HER ARM so she doesn't go after Maddie... *

VIOLA

You've seen one Giotto, you've seen 'em all.

CUT TO:

MADDIE

40

...ENTERING Van Briggles office... then carefully CLOSING THE DOOR behind her, she CROSSES to a row of FILE CABINETS... OPENS ONE, and flips through it... not finding what she wants, she goes to the next file cabinet... and then, the PHONE STARTS RINGING... and then, Maddie goes on to the next cabinet, but the PHONE CONTINUES RINGING unabated in the background... and then finally, Maddie goes to the PHONE, PICKS IT UP, then DROPS IT BACK into the cradle... and goes back to rifling the file cabinets and we...

CUT TO:

VIOLA AND VAN BRIGGLE

41

...inside the museum, having finished the tour... *

VAN BRIGGLE

It's a small collection...
but, we're proud of it.

VIOLA

Bellisima.

VAN BRIGGLE

... I have some photographs
in my office of some
Rensissance statuary I think
you'd be interested in. *

...and now Viola's scrambling for a way to detain her...
and then, looking up...with a start...

VIOLA

The ceiling is so empty here.
Do you know la Capella Sistina?

VAN BRIGGLE

One of the most moving
experiences in my life was
seeing the Sistine Chapel for
the first time.

VIOLA

Sometimes... to be alone with
the Divine... I go there after
the touristas go home... I lie
on my back just like
Michelangelo...

...A MOMENT, then...

(CONTINUED)

CONTINUED:

41

VAN BRIGGLE

On the floor?

VIOLA

(nodding)

On the floor... Si...

(and then; he lies
down; staring up
at the ceiling)I lie for much time... watching
the creation of man... a
great... eh, tranquility fills
me... As if, I... Monsignor
Viola... is the one whose hand
is touching the Almighty's...

...and as Viola extends his index finger heavenward we...

CUT TO:

MADDIE

42

...rummaging through yet another file cabinet as the PHONE
BEGINS RINGING again... and then she finds what she's
looking for and dashes out of the office...

CUT TO:

VIOLA

43

...lying on the floor, FLAPPING HIS ARMS up and down, as he
FROG KICKS HIS FEET in and out... and Van Briggie looks on
in astonishment...

VIOLA

In the monastery... the
brothers and I would lie in
the snow and make angels...
like this... cheribimi... and
seraphimi... fantastico!

...as Maddie arrives on the scene... just in time...

MADDIE

Come along, Monsignor... They
want you back in Rome right
away.

...as she HAULS Viola to his feet...

(CONTINUED)

CONTINUED:

43

MADDIE

Thank you so much, Miss Van
Briggle.

VAN BRIGGLE

My pleasure.

VIOLA

Grazi... grazi... molto
grazi... tutti fruttii del
mundo vobiscum.

...as Maddie and Viola make a hasty retreat...

CUT TO:

INT. BMW - DAY

44 *

...David at the wheel, Maddie in the passenger seat...

DAVID

Maybe I've been underestimating
Herbert.

MADDIE

Yeah... well, I put my foot
down when he told me I had to
dress up as a nun.

DAVID

I like the way that boy thinks.

MADDIE

David...

DAVID

Look... the important thing
is you got Duncan Kenety's
file.

...and then, Maddie heaves a disgruntled sigh, and then...

MADDIE

Yeah, but we still have to find
Duncan Kenety.

DAVID

What's next on the list?

...as she reads from a piece of paper...

(CONTINUED)

CONTINUED:

44

MADDIE

Silver Lining Rest Farm...
Hope this isn't another
forwarding address.

*

DAVID

Doesn't sound like there is
a forwarding address after a
place called... Silver Lining
Rest Farm...

*

*

(then; wincing)

Unless maybe the guy's already
in the dead letter office.

MADDIE

I can't wait 'til we can wash
our hands of this case. I
mean... there's something so
scuzzy about the whole thing...

(and then)

What kind of man would use his
wife to seduce someone... so
he could pull off a robbery?

DAVID

The kind of man who'd marry
a woman who'd seduce someone
so he could pull off a
robbery... Anyway, this
aforementioned robbery you
mentioned is a tad shee-shee-er
than your run-of-the-mill
second story job.

MADDIE

Doesn't make it any less
scuzzy.

DAVID

Puts Ash on the short list with
some pretty heady folk...

(and then)

Before this caper, he was a
regular Joe... Now, he's the
D.B. Cooper of the arts and
leisure crowd.

MADDIE

So?...

DAVID

So, he's set apart from the
rest of the pack...

(more)

(CONTINUED)

CONTINUED:

44

DAVID (Cont'd)
He'll have his niche in the
pantheon of great master
criminals... He'll be
remembered...

MADDIE
...as a crook.

DAVID
Immortality's a tough thing
to pass up.

MADDIE
Immortality and infamy are two
entirely different kettles of
fish.

DAVID
Tell that to Billy the Kid...

MADDIE
Scuzzballs each and every
one... but that's not the
point.

DAVID
...or Bonnie and Clyde...
or the James gang.

DAVID
Then what is the point?

MADDIE
I happen to think it's a big
waste of time to live your life
for posterity.

DAVID
Cheap talk coming from a girl
who's face has been on more
magazine covers than the
Ayatollah.

MADDIE
Don't even mention his name,
we don't want to get the
writers in trouble... Anyway,
big deal, occasionally someone
recognizes me.

DAVID
It is a big deal... You've been
recorded... documented as
someone who's made a
contribution to the culture...
however minute.

(CONTINUED)

CONTINUED:

44

MADDIE

I never knew this was so important to you.

DAVID

It's not important to me.

MADDIE

Making your mark... being immortalized...

DAVID

...is not important to me.

MADDIE

Well, you sure have taken this case to your bosom.

DAVID

First of all, this case is nowhere near my bosom... and second, men don't have bosoms... and third... viva la difference...

(and then)

I'm just trying to explain where Ash is coming from... that's all.

MADDIE

Your problem is that you can't tell the difference between surface and substance... celebrity status and real accomplishment.

DAVID

By jingles, you're right. The scales have fallen from my eyes... and I owe it all to you, Maddie Hayes.

MADDIE

The clothes, the cars, the flashy woman... all the trappings of material accomplishment... but, I have yet to see you lift a finger to lay a foundation for anything past tomorrow.

DAVID

How do you know how many foundations I've laid?

(CONTINUED)

CONTINUED:

44

MADDIE

I know your M.O.... see you
in action a million times...
in the office... in the
field... in a relationship.

DAVID

A what? I wouldn't
call that car accident
we were in a
relationship.

MADDIE

And I've never once
seen you really
invest anything of
yourself.

...and then...

DAVID

And you have?

MADDIE

Why would I want to invest
in a relationship that you
weren't willing to invest in?

MADDIE

Granted, you probably
think you were the one
who didn't wait to not
invest first, but...

DAVID

Words, words, words,
words, words, words,
words, words, words,
words, words, words...

DAVID

...words, words, words...
That's why it didn't work...
We talked it to death...

...and then, after a long moment...

MADDIE

Yeah... I guess we did...

DAVID

Still do.

MADDIE

(nods)

Doesn't matter if the topic
at hand is the Van Allen Belt,
people who pick their noses
on freeways, or the Egyptian
funeral masks Brock Ash
stole... always turns inot
a post mortem on us.

DAVID

Yup.

(CONTINUED)

CONTINUED:

44

MADDIE

So, let's not do it anymore.

DAVID

Let's not.

...and they drive in silence for a long moment, and then...

MADDIE

David... this isn't about us.

DAVID

Shoot.

MADDIE

If you really want to be famous... Why don't you write a book ... become a scientist... or a sculptor... or a Congressman... Instead of devoting your life to teaching air guitar to the employees.

DAVID

Once and for all, I don't want to be famous. I could care less whether or not I get the recognition I so richly deserve...

(and then)

And I certainly don't want any credit for bringing Brock Ash to justice.

...A MOMENT, then...

(CONTINUED)

CONTINUED:

44

MADDIE

You're sure?

DAVID

I'm sure I couldn't be surer.

...and we HOLD on THEM A MOMENT, then...

SHOCK CUT TO:

CLOSE ON DAVID

45

...desperate, as he holds the PICTURE of Ash's wife about six inches from the nose of...

DUNCAN KENETY

46

...an OLD MAN with wrinkled features who looks at the photograph blankly...

DAVID

C'mon Pops... ya gotta remember... you just gotta...

ANGLE TO INCLUDE MADDIE

47

...who stands in the SOLARIUM next to David... and she raises her eyebrow askance as...

DAVID

48

...collects himself, then takes another approach... and then...

KENETY

Those eyes...

...and David lights up... trying to fan the embers of recognition into a flame.

DAVID

The eyes... good... you remember the eyes... They come in pairs... go with a nose... and a mouth... put the whole kit 'n kaboodle together... you got a face...

(and then)

Have you ever seen this face before, Mr. Kenety?

(CONTINUED)

CONTINUED:

48

...and Kenety STANDS and CROSSES to a WINDOW and looks off...

KENETY

My mother had eyes like that...
Y'know my mother's name was
Mildred... her father... my
great grandfather... called
her Millie... He used to raise
Percheron horses on the farm...
back in Elgin, Illinois...
Ever been to Illinois?

MADDIE

David... obviously he doesn't
remember.

KENETY

(turns sharply)

I remember everything... sharp
as a tack... perfect hearing
too.

...and then...

DAVID

Look, Dunk... May I call you
Dunk... you used to work at
the museum.

KENETY

(nods proudly)

Thirty-five years.

DAVID

Did you ever see this girl at
the museum?

...and Kenety looks at the photo a moment, and then...

KENETY

You know, the native gals in
the Pacific have hair like
that... black as alabaster...
Once I was on shore leave
and...

(as he starts to
laugh at the
recollection)

the Chief Petty Officer and
I... made screw drivers...
orange juice and torpedo
fluid...

(more)

(CONTINUED)

CONTINUED:

48

KENETY (Cont'd)
that'll put hair on your chest,
I'll tell ya... and we met
these native gals...

...and then, dispensing with all the formalities, David
cuts him off, putting the pen in his hand...

DAVID
Look... Dad... here... just
sign on the dotted...

ANGLE TO INCLUDE MADDIE

49

...grabbing the pen away...

MADDIE
David... you can't do that.

DAVID
You're such a stickler.

...he TURNS BACK to KENETY...

DAVID
Okay. Mr. Kenety... the
museum...
(he HOLDS up the
picture again)
This woman...

KENETY
(quizzically; turns
to Maddie)
Which woman? This woman?

MADDIE
(under her breath;
to David)
This is hopeless.

KENETY
(taking in Maddie)
Say... you're a pretty thing...
tall... always liked my gals
tall.

MADDIE
Thank you, Mr. Kenety...
(and then)
We're sorry to have bothered
you.

(CONTINUED)

CONTINUED:

49

KENETY

Don't rush off... I don't get
a lot of visitors... Take a
load off... Wheel of Fortune'll
be on any minute.

...and David lowers himself into a CHAIR in front of the
TV, and then...

KENETY

Sit down, damnit.

...as David gives up and sets the pictures on the table
next to KENETY'S CHAIR...

DAVID

Sure... why not?

...and Maddie and David sit as Kenety looks at the tube...

KENETY

Now Vanna has a nice smile...
but the rest of her... skin
and bones. Nosiree... gimme
a gal with some meat on her.

DAVID

Words to live by.

...and then David SLUMPS into his chair... stumped... and
then...

MADDIE

Mr. Kenety... we really do have
to be getting along.

KENETY

50

...SEES THE PICTURE on the table... and PICKS it up...
STUDIES IT a LONG MOMENT... focusing on it for the first
time...and then...

KENETY

(quietly)

I know this woman...

...David and Maddie LOOK AT EACH OTHER... and LOOK AT
HIM...

CLOSE ON KENETY

51

KENETY

She had the most beautiful
green eyes... face like an
angel... came out of nowhere...

(he smiles a
little)

...stayed awhile...

(and then)

Never saw her again. But, I've
never forgotten her.

...and we HOLD ON HIM A MOMENT, then...

SHOCK CUT TO:

INT. BLUE MOON

52

...as David BLASTS int the office, and then to Dipesto...

DAVID

Get me the Sun, the Times, the
Sun Times, the Sunday Times...

(and then; to
Viola)

I need Dan Rather, Barbara
Walters, Walter Cronkite...

Oh... and call all the
encyclopedias... tell 'em to
make room in Volume One...
under Addison...

...and we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON MACGILICUDDY

53

...setting up FOLDING CHAIRS in the BLUE MOON RECEPTION area in front of a PODIUM emblazoned with the BLUE MOON LOGO...

DIPESTO

54

...FOLLOWS... depositing a glossy FOLDER from the stack she's carrying onto every seat... Each folder, under BLUE MOON LOGO, bears the title, THE PERFECT CRIME... with a bright red SOLVED stamped onto it...

ON VIOLA

55

...standing at the door, greeting various MEDIA PERSONNEL as they feed in from the hall... and then, a couple of HARD-BOILED TYPES ENTER...

VIOLA

Good afternoon.

...but the pair push past, ignoring him...

REPORTER ONE

This checks out, we got a headline.

REPORTER TWO

When does this stuff ever check out?

VIOLA

(calling after them)

Stick around, fellas... I think you may be surprised.

...and then, an OLDER WOMAN ENTERS and Viola lights up...

VIOLA

Ellen Dunbar... Newsweek...

(extends hand)

I'm a big fan...

*

...and then the WOMAN regards BURT for a moment before replying...

(CONTINUED)

CONTINUED:

55

WOMAN

Nice to meet you, Betty.

...and she HEADS OFF leaving Viola scrambling to recover his self respect... and then... Viola CROSSES to David's office, KNOCKS...

*
*
*

OMIT 55A

OMIT 55A

*

INT. DAVID'S OFFICE

55B

*

...as Viola ENTERS...

*

VIOLA

Well... you certainly did an excellent job of turning out the fourth estate, sir.

...just then Maddie BLOWS PAST with a GROWL, and SHOVES Viola out of the way, SLAMMING THE DOOR shut behind her as she exits...

*
*
*

ON DAVID

56

*

...behind his desk in his office... reclining in his chair... NAPKIN tucked around his collar, reviewing his remarks on a stack of NOTE CARDS as JAMIE takes the shine off with a little PANCAKE and CHRIS COMBS his hair... and then... Jamie holds up a MIRROR for David to inspect himself as...

*
*
*

DAVID

You were saying?

...and then... as Viola CRACKS the door and peers back out...

*

*
*

VIOLA

There's a stringer from ABC News... reporters from all the local papers... Spy Magazine...
(and then;
reverently)

Mad Magazine... Oh, and the roof has been secured for Connie Chung's chopper.

(CONTINUED)

CONTINUED:

56 *

...and then Viola CLOSES the door and CROSSES to David...
curious...

VIOLA

I take it Miss Hayes isn't
going to be here to bask in
the limelight along with us.

*
*

DAVID

Miss Hayes'll be fine... With
a little counseling and bed
rest.

(CONTINUED)

CONTINUED:

56 *

VIOLA

She seemed a little agitated.

*

DAVID

Well, the blonde's a very private person, Burt... all those shutter bugs in one room caused her adrenal gland to spasm, that's all.

*

...and Viola nods satisfied and then, David gets to his feet...

VIOLA

We do have one other small problem... It's T minus three minutes to showtime and Brock Ash hasn't shown.

DAVID

And you call yourself a showman. Guy probably likes to make an entrance...

(and then; a twinge of worry in his voice)

But, maybe I'll just mosey on down the hall and keep an eye peeled in case he's... lost.

...as David HEADS for the door, and we...

DISSOLVE TO:

OMIT 57

OMIT 57 *

DAVID AND VIOLA

58

...PACING in front of the ELEVATOR and they look up expectantly as the ELEVATOR DOORS OPEN... spewing out a T.V. NEWS CREW: clunky LIGHTS, CAMERA GUY, well-scrubbed ANCHOR HUMAN, FIELD PRODUCER...

ANCHOR

(to field producer)

How's my hair? How are my teeth? How does my dimple look?

...DAVE and VIOLA watch this passing display... both nervous, but neither acknowledging the grim possibility that's eating them... and then...

(CONTINUED)

CONTINUED:

57

VIOLA

She did seem a little agitated
about this press conference. *

DAVID

Well, the blonde's a very
private person, Burt... all
those shutter bugs in one room
caused her adrenal gland to
spasm, that's all. *

...and Viola nods satisfied and then, David gets to his
feet... *

VIOLA

We do have one other small
problem... It's T minus three
minutes to showtime and Brock
Ash hasn't shown. *

DAVID

And you call yourself a
showman. Guy probably likes
to make an entrance...

(and then; a twinge
of worry in his
voice)

But, maybe I'll just mosey on
down the hall and keep an eye
peeled in case he's... lost.

...as David HEADS for the door, and we...

DISSOLVE TO:

DAVID AND VIOLA

58

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(to field producer)

How's my hair? How are my
teeth? How does my dimple
look?

...DAVE and VIOLA watch this passing display... both
nervous, but neither acknowledging the grim possibility
that's eating them... and then...

(CONTINUED)

CONTINUED:

58

DAVID

What time is it?

VIOLA

Sir, with all due respect, it's
thirty seconds later than when
you asked the last time...

(and then)

Maybe he... had car trouble.

DAVID

Or maybe he was sicker than
he thought.

VIOLA

You don't suppose...

DAVID

(blanching at the
thought)

Dead men don't grab ink.

...and then, banishing the thought...

VIOLA

Let's give it a few more
minutes.

DISSOLVE TO:

DAVID AND VIOLA

59

...in the hall outside Blue Moon as the same CAMERA CREW we
just saw enter, now EXITS, frantically...

PRODUCER

I don't know, Cy wants it for
the evening lead... something
about a religious cult storming
an organ bank at Pico and
Alvarado.

ANCHOR

How's my hair? How are my
teeth? How's my dimple look?

...as they race off... and then, David looks in through the
glass... and sees that...

THE CROWD

60

...is becoming noticeably restless... a definite hostile buzz as folks fidget, check their watches, etc....

ON DAVID

61

...putting an arm around Viola's shoulder...

DAVID

Burt... I need you to go in there and stir up the pot a little... while I put an APB out on the mojo wire for this clown.

VIOLA

(stiffening)

You want me to go in there and...

(and this is hard)

...speak to those reporters?

DAVID

...do barnyard noises...
krepitacious impressions of world leaders... anything you want... just keep 'em occupied.

VIOLA

I'm sorry, sir... I'm afraid I can't.

DAVID

What do you mean, you can't?...
You have to.

VIOLA

I want to, sir... but, all those faces... looking at me... all those minds... weighing, judging, evaluating... shredding...

(and then)

...me. I'm no good in front of people, Mr. Addison.

DAVID

This is no time to cave on me.

VIOLA

I'm feeling a little whoosie.

DAVID

G. Gordon Liddy...

(CONTINUED)

CONTINUED:

61

VIOLA

One of my heroes...

...and then Viola steadies himself...

DAVID

...had a thing about rodents...
But, one mouthful of rat tartare
and he was a new man...

*

(and then;
gesturing to the
people inside)
Those people in there, Burt...
are the cure for what ails you.

...and then, David launches Viola into the room with a clap on his back...

DAVID

Go in there... look 'em in the eye... and start yakking.

...and as David makes his way to his office...

VIOLA

62

...takes a deep breath and we...

CUT TO:

BURT'S P.O.V.

63

...from behind the podium, looking out at a vast sea of expectant faces... each more cynical, more nasty than the one before... their AMPLIFIED WHISPERING has Burt all but weaving... and then, we see his faintly quivering LIMBS resting on either side of the podium... his HANDS... white knuckling the edges... and then, one of them lets go and TAPS the MIKE... setting off a blast of screaming FEEDBACK...

ON VIOLA

64

...jumping back from the mike...

VIOLA

Uh... Excuse me...

...BURT steps back, clears throat... fighting off hyper-ventilation... but the CROWD pays no attention whatsoever...

ON DIPESTO

65

...at the back of the room, anxious for her guy... and then, she puts two fingers in her mouth and WHISTLES, and the crowd shuts up...

VIOLA

Uh... First of all, on beha-ha-half of the entire moon at Blue Staff... That is... I...

ON MACGILICUDDY

66

...enjoying this, and then snidely to Dipesto...

MACGILICUDDY

Somebody get the hook...

VIOLA (O.C.)

...would like you to know how much your presence means to us.

...as Dipesto elbows MacGilicuddy...

CUT TO:

DAVID

67

...on the phone... pacing...

DAVID

That's right... A-S-H...
(and then)

No patients admitted under that name... Thanks...

...and then, David HANGS UP and DIALS again...

DAVID

Yes, operator... can I have the number for the Highway Patrol... and while you're at it, gimme the listing for the county morgue.

...and we...

CUT TO:

INT. BLUE MOON OFFICE - DAY

68

...BURT VIOLA, on a roll, has his audience squirming and swallowing yawns...

(CONTINUED)

CONTINUED:

68

VIOLA

...I, uh, thought it would be appropriate to say a few words about the momentous news we're going to share with you today... Man, after all, has always strived for perfection. Be it the perfect lift-off... the perfect martini... the perfect pair of breasts...

*

...as he shoots a look to...

AGNES DIPESTO

69

...beaming... a proud tear in her eye as she watches Burt... MacGillicuddy, next to her, looking askance... and we...

DISSOLVE TO:

BURT VIOLA

70

...long minutes later... still at the podium... having more than risen to the occasion... orating on... and on... as another JOURNALIST CUTS OUT of the thinning ranks...

VIOLA

...Just as one mammal's regurgitation is another mammal's ambergris... And so... with the sweet perfume of history as our stalwart ally... We come to understand that the perfect crime is exactly that. No more... and certainly no less. I believe it was Cotton Mather who once quipped--

CUT TO:

DAVID

71

...in his office... sagging in his chair, hands over his eyes... defeated... and then, after a moment, the DOOR OPENS... and David looks up and sees...

BROCK ASH

72

...closing the door behind him as he CROSSES to David's desk...

ON DAVID

73

...getting to his feet...

DAVID

Where have you been?... Never mind... the important thing is you're here...

...as David puts an arm around his shoulder and starts to steer him back toward the door...

DAVID

Let's get out there and throw a great big juicy bone to those news hounds?

ASH

Mr. Addison... I'd like you to cancel this news conference.

DAVID

Feeling a little punk, eh? Condition's probably deteriorating... no shame in dying on camera... but we better get a move on. *

ASH

(freeing himself from David's embrace)

I have nothing to say to the press.

DAVID

I know what you're going through. But you don't want to embarrass me to death just so you'll have some company.

ASH

I'm not going to die.

...trying to calm him down...

DAVID

Happens to all of us sooner or later.

(CONTINUED)

CONTINUED:

73

ASH

My departure's apparently
scheduled for later rather than
sooner.

...and David stops in his tracks and looks at Ash in
disbelief as he continues...

ASH

Apparently my condition is a
self limiting virus that mimics
the symptoms of a terminal
disease.

ON DAVID

74

...devastated...

DAVID

You're going to pull through?

ON ASH

75

...beaming with relief...

ASH

Got the test results this
morning.

DAVID

(panicking)

What about your confession?

*
*

...and then scooping a document off the desk...

DAVID

Got the affidavit from the
guard right here... He
postively identified your
wife... and his statement
corraborates your story...
There's no way we can't make
this thing stick... It's a
slam dunk.

*

ASH

Mr. Addison... I can look
forward to a speedy recovery...
and a long and prosperous
life... Wouldn't make much
sense to spend it behind bars,
would it?

(CONTINUED)

CONTINUED:

75

DAVID

Look... I'm really tickled that the Guy-in-the-Sky commuted your sentence... But you gotta admit... This puts me in kinduv a jam.

ASH

How so?

DAVID

Connie Chung's cleared for landing... and what am I supposed to tell the rest of those ink slingers out there.

ASH

I don't know, Mr. Addison... Fortunately, that's not my problem.

DAVID

Not your problem?... You're the one who wanted to tell your story... A legacy, remember? You wanted a legacy.

ASH

Legacies are for the deceased. And the actuarials for a man my age would suggest I won't be joining their numbers for some time.

...ASH and DAVID stare at each other... DAVID turns around, walks towards window... we follow him, ignoring ASH for the moment...

DAVID

Mr. Ash. Even if I could forget this, I've got an obligation to report your crime to the proper authorities...

(and then)

I mean... we can't expect the cat to jump back in the bag once it's out... now, can we?...

...and David turns around just in time to see the DOOR CLOSING behind the retreating figure of Brock Ash...

DAVID

Mister Ash...

(CONTINUED)

CONTINUED: 75

...and David races after him... exploding through the door into the...

RECEPTION AREA 76

...where David sees...

ASH 77

...making his way through the press corp and out the door into the hallway as...

DAVID 78

...FOLLOWS, TRIPPING AND STUMBLING over reporters, as he pursues Ash... and then...

VIOLA 79

VIOLA
And here he is now...
the man of the
hour... sleuth
extraordinaire, a
great boss, and a
swell friend... Let's
give a big Blue
Moon welcome to
David Addison...

DAVID
Ash... Come back...
(and then)
It's him... That's
the guy...
Somebody stop him.

*

...but, Ash is out the door and David is in hot pursuit...

CUT TO:

DAVID 80

...rounding the corner to the elevator, just as...

ASH 81

...disappears into one of the cars and the DOORS CLOSE as...

DAVID

82

...gets there and tries to pry the doors open with his hands but, to no avail... and then, David turns and heads back toward the office...

DISSOLVE TO:

VIOLA

83

...out of gas, smiling nervously at the few people who remain in the audience, he holds up an admonishing finger...

VIOLA

One second... stay right there... Nobody move...

...and Viola scampers over to David's office and pokes his head in and sees...

DAVID

84

...on the phone again...

VIOLA

Mr. Addison...

...and David raises a warning finger...

DAVID

You checked the lobby?... the garage?... and still no sign of him. All right, thanks.

...and then, a down-trodden David hangs up the phone... and then, after a moment...

DAVID

Well... I guess we can kiss our Ash goodbye.

VIOLA

I'm sorry, sir...

(and then)

Did you want to make a statement to the press... They have been waiting for quite awhile.

ON DAVID

85

...considering...

(CONTINUED)

CONTINUED:

85
SHOCK CUT TO:

DAVID

86

...at the mike...

DAVID

You're probably wondering why
I called you all here today...
(and then)
How many of you can do this?...

...and David splays his fingers of one hand like Mr. Spock,
and we...

SHOCK CUT TO:

A FAMILIAR PAIR OF LEGS

87

...arriving for the day as they TRANSIT the hallway and we
PAN UP to find...

MADDIE

88

...ENTERING Blue Moon, and she steps out of the way as the
GUY from the rental company WHEELS out a CART LOADED WITH
FOLDING CHAIRS and then, she ENTERS and CROSSES to the
RECEPTION DESK...

MADDIE

Morning, Miss Dipesto.

DIPESTO

Morning, Miss Hayes.

...and then, looking around the office which has been
restored to its usual order...

MADDIE

Well... it's certainly nice
to have things back to normal
around here.

DIPESTO

Oh... I wouldn't say things
are exactly normal...

...and then, Dipesto nods over in the direction of David's
CLOSED DOOR...

(CONTINUED)

CONTINUED:

88

MADDIE

He still a little hot under
the collar about his media
non-event?

DIPESTO .

Bitter... angry... dejected
and... depressed...

(and then;
confidingly)

I overheard him call U.S.A.
Today and tell them they won't
have David Addison to kick
around anymore.

MADDIE

Oh brother...

...and Maddie CROSSES to DAVID'S OFFICE, KNOCKS and
ENTERS... offering a tentative... *

MADDIE

David?

DAVID

Maddie?

MADDIE

(extending an olive
branch)

I'm sorry I got a little tense
yesterday.

DAVID

That was not a little tense...
that was a force ten hissy-fit.

...and then...

MADDIE

And I'm sorry about what
happened with Brock Ash.

...and David looks up at her, knowing she's heard...

MADDIE

Agnes called me at home last
night and told me.

DAVID

Well... it's no big deal.

(CONTINUED)

CONTINUED:

88

MADDIE

Right...

(and then)

I know you probably don't want to hear this... but I think things really did work out for the best.

DAVID

I'm glad that you're glad a guilty man got away.

MADDIE

I didn't say that... I'm just relieved that as far as we're concerned the case is closed.

...and David doesn't say anything... and then...

MADDIE

It is closed.

DAVID

As soon as I find this guy and nail him.

MADDIE

Oh... I see... He schticed you now you're gonna schtice him.

*
*

DAVID

That's right... Rap pay back.

MADDIE

Revenge.

DAVID

The law of the jungle.

MADDIE

This is not the jungle.

DAVID

Fine, then, lemme give you a nobler motivation that I know you'll understand... cash... lots of it... The museum insurance carrier is out a couple mil just on the two Egyptian funeral masks Ash clipped... never mind the rest of the loot.

(more)

(CONTINUED)

CONTINUED:

88

DAVID (Cont'd)
They're anxious to express
their gratitude for landing
him behind bars... which is
all but guaranteed by Duncan
Kenety's affidavit...

...and then, a worried expression flashes across David's
face...

DAVID
The affidavit... where'd I put
it?

...and David starts rifling his desk...

MADDIE
Y'know... I think I'd actually
feel better if I thought for
one second your motives were
purely mercenary.

DAVID
It was right here.

MADDIE
But they're not.

DAVID
Did you take it?

MADDIE
(ignoring him)
You know it and I know it.
Ash snatched the brass ring
right out of your hand.

DAVID
Probably light-fingered it when
he was here yesterday.

MADDIE
...denied you your footnote
in history... and now you're
mad.

...as David PICKS UP the phone and DIALS as Maddie
continues...

DAVID
Duncan Kenety's room, please.

MADDIE
You're an opportunist, David...

(CONTINUED)

CONTINUED:

88

DAVID

Can you tell him David Addison
called?

MADDIE

...And he provided you with
a golden opportunity...

DAVID

Like to drop by and see him...
need his signa-

...and David stops mid-sentence, listening...

MADDIE

But, that's not real
accomplishment... that's
riding someone elses coat
tails... cashing in...

DAVID

Thank you.

...and David hangs up, then to Maddie...

MADDIE

Duncan Kenety... just cashed
out.

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

ON A HAND

89

...guiding a CHARCOAL PENCIL across a SKETCH PAD... and we can make out the nearly perfect LIKENESS OF BROCK ASH...

MADDIE (O.C.)

The nose is good... but,
there's something a little off
about the jaw.

...and we PULL BACK to reveal Maddie and David looking over the shoulder of a POLICE SKETCH ARTIST as LT. LINC FONTANA... an amiable homicide detective looks on as well...

MADDIE

It needs to be more chiselled.

DAVID

I'll never forget his pouty,
bee stung lips... and the kiss
of blush beneath those
cheekbones.

...and Maddie shoots David a look, and then...Fontana takes the picture and looks at it...

LT. FONTANA

We'll get this out on the wire
today... Thanks to you two,
I don't think Ash'll get too
far...

(and then)

Miss Hayes... Mr. Addison, the
department really appreciates
your co-operation.

MADDIE

Well... the man can't be
allowed to go around strangling
people in their sleep...

DAVID

Even if he is a client...

MADDIE

Was...

(CONTINUED)

CONTINUED:

89

LT. FONTANA

Yeah... well, a lot of P.I.'s
wouldn't see it that way...
They'd want to make the collar,
grab the glory for
themselves... even if it means
meddling in police business.

DAVID

Rest assured, officer... you're
talking to a couple of
dyed-in-the-wool do-bees...
Let the Jim Rockfords and the
Joe Mannix's of the world be
don't bees.

MADDIE

(rolling her eyes)

David...

...and then, there's a KNOCK at the door... and Viola
STICKS his head in...

VIOLA

Mr. Addison, may I speak to
you for a moment?

DAVID

Excuse me.

...and David EXITS to the RECEPTION AREA, closing the door
behind him as he goes...

VIOLA

Squeezed a frail I used to run
with... took some juice, but
I ran a make on the wheels and
got the dish on this stiff.

...and then, he simply...

DAVID

Huh?

VIOLA

The car I took Ash down to when
he was here the other day...
I gave a description to a
former soulmate who works for
the Auto Club...

(reads from a slip
of paper)

A rental leased to Ash...

(more)

(CONTINUED)

CONTINUED: (2)

89

VIOLA (Cont'd)
at this address... it's a hotel
downtown...

DAVID
(taking the slip
of paper from
Viola)
Thanks Bertie Boy... This
checks out... I dedicate my
memoirs to you.

...and David TURNS and BLOWS BACK into the office,
corralling Maddie...

DAVID
Come on, Blondie... the Anselmo
case has reached a flash point
and its general quarters...
(and then; to
Fontana)
Ossiffer... if there's anything
else we can do... don't
hesitate to hesitate.

...as they EXIT, we...

SHOCK CUT TO:

A PAIR OF ELEVATOR DOORS

90

...OPENING and Maddie and David EMERGE into a DINGY HOTEL
CORRIDOR... and Maddie looks around...

MADDIE
Doesn't seem like the kind of
hotel Mr. Anselmo would stay
in.

...and David walks down the corridor checking out room
numbers...

DAVID
Depends which branch of the
Anselmo clan you're talking
about... The west coast
Anselmo's lost all their money
in the October crack... the
east coast Anselmo's, on the
other hand, stayed liquid.

(CONTINUED)

CONTINUED:

90

MADDIE

David... Why do I have the distinct impression I'm being shanghaied into another one of your secret agenda's?

DAVID

Nonsense.

...as David reaches the right room number and KNOCKS...

DAVID

Room service.

...and then, Maddie steps forward...

MADDIE

I thought Mr. Anselmo was expecting us.

...and then, KNOCKING... she calls out...

MADDIE

Mr. Anselmo... it's Madolyn Hayes and David Addison.

...and then from inside WE HEAR a frantic SCURRYING and SCRAMBLING...

DAVID

There... now you went out and spooked him.

...and with that, David KICKS the door in...

*

INT. HOTEL - NIGHT

90A *

...as Maddie and David enter and see...

BROCK ASH

91

...about to scramble out an open window...

MADDIE

Brock Ash!

DAVID

(feigning surprise)
What're you doing here?

(CONTINUED)

CONTINUED:

91

...and with that Ash picks up a FLOOR LAMP and HEAVES it across the room, waylaying David who stumbles into Maddie and they both go down...

(CONTINUED)

CONTINUED:

91

MADDIE

(wheeling on David)

You knew where he was the whole
time and you didn't tell the
police?

DAVID

(getting to his
feet)

I knew nothing of the kind...
Bad enough he murdered a man...
nevermind sticking his nose
in the Anselmo case... the
fiend.

...and David rushes to the window and looks out at...

ASH

92

...as he gingerly inches his way along a NARROW LEDGE away
from the window... and then...

MADDIE

93

...sticks her head out the window and sees...

ASH

94

...getting away... and then...

ON MADDIE AND DAVID

95

MADDIE

Well... what are you waiting
for, David?... There goes your
chance to become a part of
history.

CLOSE ON DAVID

96

...looking down at...

THE STREET - P.O.V.

97

...far below... dots of PEOPLE... CARS the size of
roaches... DISTANT SOUND of TRAFFIC floating up from
below, and then...

RESUME DAVID

98

...watching Ash widen his lead...

DAVID

There goes my chance to become
a pizza...

(and then)

Are you sure the script says
I have to do this?... Sweeps
week is over.

MADDIE

Outa my way.

...and Maddie ELBOWS PAST, setting her PURSE on the sill,
as she tries to crawl out the window, but...

DAVID

99

...hauls her back in...

DAVID

No, no... this is a man's job.

...and he accidentally KNOCKS her PURSE off the sill...
she LUNGES for it, nearly losing her balance, as David goes
to catch her, NEARLY FALLING out himself, and then...

ON MADDIE AND DAVID

100

...watching the PURSE FALL... and then...

DAVID

You do it...

(and then)

Kidding...

...and then, as David climbs out onto the ledge...

DAVID

Anything happens... pepperoni,
extra cheese... hold the
anchovies.

CUT TO:

EXT. HOTEL LEDGE

101

...David INCHES after Ash, who is making his way towards a
corner...

(CONTINUED)

CONTINUED:

101

DAVID

(to Ash)

Yo, Spider Man, why don't you'n
me duck inside and order us
up a mess of flies from room
service.

ASH

102

...carefully working his way along...

ASH

Sorry, but I intend to spend
the rest of my life on a beach
somewhere.

DAVID

103

...gingerly stretches away from the security of a window
frame and CREAKS ALONG a SMOOTH, GRIPLESS stone expanse of
wall...

DAVID

You're all washed up, Ash.
These ledges just keep going
around and around. They never
go down.

*

ASH

Then I guess it becomes a test
of endurance, Mr. Addison...
If I were a betting man,
however... I'd put my money
on the cat burglar.

ON ASH

104

...EDGING ALONG, more nimbly than David, who is plastered
flat against the wall as he edges past a WINDOW...

ON DAVID'S FEET

105

...feeling their way along tentatively...

ON ASH'S FEET

106

...more at ease as they negotiate the ledge...

CONTINUED:

101

DAVID

(to Ash)

Yo, Spider Man, why don't you'n
me duck inside and order us
up a mess of flies from room
service.

ASH

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the rest of my life on a beach
somewhere.

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ON DAVID'S FEET

105

...feeling their way along tentatively...

ON ASH'S FEET

106

...more at ease as they negotiate the ledge...

ON DAVID'S FEET 107

...sliding along the ledge as a bunch of PIGEONS alight just ahead of him...

ON DAVID 108

...POKING and PRODDING the BIRDS with one foot...

DAVID
Shoo... Hee-yah... Outa the way.

...but, they don't move...

ON MADDIE 109

...calling to him...

MADDIE
Careful, David.

ON DAVID 110

...STAMPING his foot now...

DAVID
Flip, flop, and fly.

...and then, David LOSES HIS FOOTING and wobbles unsteadily... WAVING HIS ARMS in circles trying to maintain his balance...

ON MADDIE 111

...a look of panic crossing her face...

MADDIE
David...

...and she DUCKS BACK in the window...

ANOTHER ANGLE 112

...as Maddie RACES OUT of the room... hot foots it BACK DOWN THE HALL... and POUNDS frantically on the DOOR to ANOTHER ROOM... and then, the door OPENS and Maddie BLOWS PAST an OLD GUY dressed in slacks and an undershirt... she races over to the WINDOW... THROWS IT OPEN and catches David by his belt, stabilizing him on the ledge...

ON DAVID 113

...who looks down, smiles, then offer a simple Curly Joe...

DAVID

Tanks.

...and he CONTINUES on in pursuit of...

ASH 114

...who negotiates himself around the corner of the building, but, as he does so, he MISSES a step, SLIPS and FALLS... catching hold of the ledge with his TWO HANDS...

CLOSE ON ASH'S FACE 115

...straining as he struggles to hold on...

CLOSE ON DAVID 116

...making his way along the ledge to Ash...

DAVID

Hold on... Dave's coming.

...and David makes it to the corner standing above Ash... and then, as David wraps one arm around a DRAIN PIPE, he kneels, reaches down to grab Ash by the wrist...

*
*

OMIT 117 OMIT 117*

*

ON MADDIE 118

...calling from a window... the head of the old man popping in and out behind her... craning to get a look...

MADDIE

David... please be careful.

DAVID

Now, Maddie... you're repeating yourself in your old age.

ON ASH 119
...holding onto David's wrist... *

CLOSE ON THEIR HANDS 120 *
...Ash's trembling... *

ON DAVID 121
...losing his footing, he slips, then catches himself...

ON ASH 121A *
ASH
Careful Mr. Addison... The mask
I stole was to be cursed. I'd
hate to see you fall victim.
DAVID
Curse Schmurse... Hang on.

ON ASH 122
...straining...

ASH *
I can't.

ON DAVID 123
DAVID
You're just trying to get out
of that dinner you're gonna
owe me... I pick the
restaurant.

ON ASH 124
...his hands slipping...

ON DAVID 125
...about to pull him to safety...

ON ASH 126
...losing his grip...

ON DAVID

127

...lunging for him... but, it's too late... and Ash SCREAMS
(O.C.)...

ON MADDIE

128

...looking away...

ON DAVID

129

...looking down... and then, he POUNDS the drain pipe in anger with his fist and we...

CUT TO:

INT. BMW - Dawn

130

...Maddie at the wheel... David riding shotgun... obvious beat after a long night... and Maddie slides a sidelong look over to David, who is very quiet... clearly something's bothering him... and then, after a moment...

MADDIE

At least Brock Ash's obituary'll make the front page of the morning paper... that would be some consolation to him.

DAVID

He made quite a splash all right.

MADDIE

David... there's nothing you could've done.

DAVID

Doing nothing would've been a whole lot better than doing what I did. Maddie... I'm gonna go on record here... you were right... I was wrong... no hemming... no hawing... I shouldn't have taken this case.

MADDIE

Just because I didn't want to take this case doesn't mean you were wrong. Yes, I disagreed with your motives. But, you were passionate about this... you wanted to see it through.

DAVID

And if I'd let well enough alone... Brock Ash wouldn't be part of a sidewalk right now.

(CONTINUED)

CONTINUED:

130

MADDIE

It was an accident.

DAVID

It was not an accident he was out on that ledge... He was out on that ledge because I chased him out on that ledge.

MADDIE

You chased him because he was running away... and he wouldn't have run away if he wasn't guilty.

DAVID

Doesn't mean he had to die.

MADDIE

He killed a man.

DAVID

Hold it, hold it, hold it... before this turns into some bloodless long-winded, abstract, lecturing debate about capital punishment, or prison reform or how Brock Ash was probably a middle child and middle children always have it the roughest. Lemme nip this in the bud... a man died... I coulda stopped it... I didn't... and I gotta live with that.

MADDIE

You did everything you could... For crying out loud, David... you risked your life to save that guy. But it takes two to hold on... and he couldn't...

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

DAVID

What goes through your mind when you've only got fourteen stories to add it all up into something that makes sense?

(CONTINUED)

CONTINUED: (2)

130

MADDIE

Well... You can bet he wasn't thinking about the perfect crime...

(and then)

I was with my grandfather when he died... big wheel' on the Chicago Commodities exchange... all he could talk about was this snow fort he built when he was nine... packed snow into a shoe box to make bricks... used slush for mortar... walls eight feet high... then, January thaw hit... and it was gone.

...and then...

DAVID

He couldn't hold on.

MADDIE

Well, David... he was ninety-seven.

DAVID

No... I mean Brock Ash. He had both hands around the belt... his feet against the wall... and he still couldn't keep a grip.

MADDIE

He'd been very sick.

DAVID

Yeah... well, if he couldn't hold on tight enough to save his own life... He sure as hell couldn't have squeezed hard enough to crush Duncan Kenety's larynx.

...and then... after a moment, as the realization hits home...

MADDIE

If he didn't do it... who do you think did?

...and then...

(CONTINUED)

CONTINUED:

130

DAVID
I think we go back to the scene
of the perfect crime.

CUT TO:

OMIT 131-174

OMIT 131-174*

(MORE TO COME)

INT. - VAN BRIGGLE'S OFFICE - DAY

175

...Maddie and David ENTER as Van Briggie GETS UP from behind her DESK...

VAN BRIGGLE

Miss Hayes...

(and then)

I hope Monsignor Viola got back to Rome safely.

MADDIE

Actually... Mr. Viola isn't a Monsignor.

DAVID

He was defrocked... caught with a feather duster and some whipped cream--

...and Maddie jams an elbow into his ribs... and then, simply...

VAN BRIGGLE

I'm sorry.

DAVID

It's okay... Landed on his feet... got a gig as pit boss in Vegas.

MADDIE

Miss Van Briggie, we're private detectives... my associate... David Addison.

VAN BRIGGLE

Is anything wrong?

MADDIE

We'd like to ask you a few questions about a guard who used to work here... Duncan Kenety.

VAN BRIGGLE

Duncan... what a terrific old gentleman.

MADDIE

...who was found strangled last night.

...a long moment as the news hits home, and then...

(CONTINUED)

CONTINUED:

175

VAN BRIGGLE

Oh, my god... that's awful...
who would do such a thing?

DAVID

That's what we're trying to
find out.

MADDIE

We have reason to believe he
knew something about a rather
notorious burglary that took
place here quite some time ago.

VAN BRIGGLE

Miss Hayes, that theft was
obviously the work of a master
criminal. I find it hard to
believe Duncan was involved.

DAVID

Hard to believe a security
guard could afford to spend
his golden years with a silver
spoon between his dentures?

MADDIE

The rest home he was living
in was strictly first cabin.

VAN BRIGGLE

Well... there is social
security.

MADDIE

After eight years of cowboy
economics, I don't know how
much security that check buys
anymore.

*
*
*

...and Maddie gives a small chuckle...

DAVID

The man who committed the
actual robbery died last
night... He told me he took
a funeral mask.

VAN BRIGGLE

From Amenhotep's temple at
Luxor... it was priceless.

(CONTINUED)

CONTINUED:

175

MADDIE
...but, the insurance company's
offering a reward for a whole
laundry list of items.

(CONTINUED)

CONTINUED: (2)

175

VAN BRIGGLE

Well... obviously the thief
was lying.

DAVID

Yeah... he was lying all
right... Tried to confess to
a bigger crime than the one
he actually committed ...More
newsprint.

MADDIE

We think someone else
piggy-backed onto the perfect
criminal's crime.

DAVID

Duncan Kenety... and whoever
didn't want an old man
remembering a past he'd have
been better off forgetting.

ON VAN BRIGGLE

VAN BRIGGLE

Poor Duncan.

...and then... putting her thumbnail up to her mouth... a
nervous reflex... and then...

ON MADDIE

MADDIE

What happened to your nails?

ON VAN BRIGGLE

VAN BRIGGLE

I broke one this morning, so
I...

MADDIE

I don't know too many women
who would cut off nine
fingernails for the sake of
one...

(CONTINUED)

CONTINUED:

178

VAN BRIGGLE

I'm a stickler for symmetry.

...and then, a long awkward moment, and then...

DAVID

Boy... and doncha hate getting
that unsightly evidence from
your victim's throat under your
manicure?

...and Maddie and David just look at Van Briggles...

MADDIE

Duncan Kenety called you,
didn't he?... To warn you that
we'd been to see him.

DAVID

He was the only one left who
could tie you to the crime...
But you took care of that,
didn't you? •

VAN BRIGGLE

179

...who manages a tight smile, and then...

VAN BRIGGLE

What a fertile imagination you
both have....and then, Van Briggles reaches over and yanks a FRAMED
POSTER of GRANT WOOD'S "AMERICAN GOTHIC" off the wall and
BASHES...

MADDIE AND DAVID

180

...over the head with it...

ON VAN BRIGGLE

181

...RACING out of her office...

ON MADDIE AND DAVID

182

...their faces now on the shoulders of the figures in the
painting... and then, getting their bearings... they
disentangle themselves from the art work and RACE OFF in
hot pursuit...

EXT. SCULPTURE GARDEN - DAY

183

...hedges, benches and walkways line this peaceful setting for VARIOUS PIECES of contemporary and classical sculptures... a large FLATBED SEMI is backed in through a GATE that opens onto the street... an ARTIST and SOME ASSISTANTS are preparing to unload a large piece of modern sculpture that's chained to the flatbed... the PIECE looks somewhat like a giant sized version of the gallows from the children's game "hangman" made from heavy welded steel pipes... instead of a noose, suspended from the top pipe are a giant EYEBALL and a huge pair of RED FOAM LIPS... a few other pipes of uncertain purpose extend from the piece in various directions... Van Briggles races up to the cab of the semi, CLIMBS IN just as...

MADDIE AND DAVID

184

...appear at the door of the museum as...

THE SEMI

185

...LURCHES forward, which causes the ARTIST and his ASSISTANTS to fall off...

MADDIE AND DAVID

186

...dash into the garden...

DAVID

Stop those lips!

...but, the SEMI ROARS unsteadily out the gate... David grabs Maddie's arm and drags her to the "Lipstick".

DAVID

Okay, Goldilocks. Hop in.

...David cups his hands to give Maddie a step up into the carrier... but she resists...

MADDIE

We can't drive this, David.
This is a work of art.

DAVID

(to camera)

This look like "art" to you?

(back to Maddie)

Maybe to the Snooty Toots in
New York or L.A.,

(more)

(CONTINUED)

CONTINUED:

186

DAVID (Cont'd)
this is art, but to the two
hundred million regular Joes
and Josephines who live in
between, this is a joke. Now,
c'mon. Van Briggles giving
us the wiggle.

MADDIE
I just don't feel right...
ruining a masterpiece.

DAVID
Form follows function, and our
function is to follow that
form. Get in.

...and reluctantly, Maddie CLIMBS up onto the sculpture...
David giving her a boost from behind...

DAVID
I guess this is what you call
bringing up the rear.

...and with a mighty heave, David SHOVES Maddie up and into
the cockpit... he instantly SCRAMBLES up after her and
JUMPS into the driver's seat, THROWS SOME LEVERS and...
the sculpture roars TO LIFE and RUMBLES FORWARD... the
lipstick MOVING UP AND DOWN as it goes...

MADDIE AND DAVID
Whoa... Yipes!

THEIR P.O.V.

187

...as the sculpture bears down on ANOTHER WORK OF ART, an
immortal classical piece...

ON MADDIE AND DAVID

188

...yanking levers and switches, trying to bring the vehicle
under control... missing the sculpture at the last minute
as...

DAVID

189

...STEERS the vehicle out into the street... CARS
SCREECHING to a halt and WEAVING to avoid a collision as
Maddie and David rumble off in pursuit of...

VAN BRIGGLE

190

...who stutters along, the semi jammed in first gear...and then, she hangs a left and drags the semi around the corner...

MADDIE AND DAVID

191

...the seats are so high in the carrier that Maddie and David are almost completely exposed... David frantically tugs on more levers, trying to make the carrier go faster... David also plays with some foot pedals...

MADDIE

Faster! Faster!

DAVID

Why do women always say that?

EXT. STREET INTERSECTION

192

...David drives the carrier into the intersection and SEVERAL CARS SWERVE and SCREECH to avoid it... they start to overshoot the turn...

MADDIE

Left! Left! Left!

DAVID

I'm lefting! I'm lefting!

...David grabs the lever to make the carrier go LEFT... and the LEVER COMES OFF in his hand...

DAVID

Nyaaaaaaah!

...and the carrier is locked into a permanent left hand turn... and churns around in an endless circle in the middle of the intersection... CAR HORNS BEEP ACCUSINGLY... as...

MADDIE AND DAVID

193

...frantically try to reinsert the steering lever...

DAVID

I can't get it in!

MADDIE

Why do men always say that?

(CONTINUED)

CONTINUED:

193

...finally, David gets it in and the carrier bucks out of its circle and takes off after Van Briggie... just as they close in on her, she hangs another left and David maneuvers after her... unfortunately, it's into a...

ONE WAY STREET

194

...where a stream of CARS is heading directly for them... Van Briggie weaves in and out among them as Maddie and David plow straight for her, cars swerving around them...

MADDIE AND DAVID

195

...as they react with panic to the oncoming cars...

ANGLE ON NEW INTERSECTION

196

...as Van Briggie wheels the semi into another left... David steps on it and SWINGS UP NEXT TO Van Briggie as he drives the wrong way down the two lane street...

DAVID

Get ready to jump, Maddie.

MADDIE

Are you out of your mind?
(catching herself)
What am I saying?

DAVID

She's not gonna stop on her own. Now jump.

...Maddie reluctantly rises, gets in position to jump onto the flat bed, but Van Briggie has other ideas... just as Maddie's about to leap, Van Briggie SWERVES the semi and BUMPS the carrier... the impact throws Maddie backwards... she stumbles back and grabs onto the LIPSTICK, wrapping her arms and pressing her body tight against the column... David cranes around to look at her hanging on for dear life...

DAVID

Talk about art imitating life.

MADDIE

(alarmed)

DAVID!!!

...David quickly turns forward to see...

DAVID'S P.O.V.

197

... of a department store AWNING overhanging the sidewalk, and the vehicle TEARS IT OFF and wraps it around his head, blinding him...

DAVID

Who toined out da lights?

...as he struggles to get the awning off his head, Maddie pulls herself back into the cockpit, grabs the levers, and steers the carrier back into the street... just as she does...

VAN BRIGGLE

198

...hangs another fast left... onto the original street they came out onto from the sculpture garden... up ahead, ANOTHER HUGE TRUCK backs straight out from a loading dock across the street from the sculpture garden entrance, completely blocking Van Briggles way... this forces her to swing the semi quickly to the left, back into the ENTRANCE to the sculpture garden... just as she disappears from sight, we hear the SOUND OF A TREMENDOUS CRASH as the semi turns too quickly and dumps its load...

MADDIE

199

...does her best to steer, just as David succeeds in getting the awning off his head... and then... David tugs hard on the levers... the carrier makes a sharp left turn through the gate... and as they approach the semi, which we now see lying on its side...

MADDIE

David! Hit the brakes!

DAVID

Brakes?

ON MADDIE AND DAVID

200

...as the CARRIER smacks into the SEMI, we stay with MADDIE AND DAVID as they are THROWN CLEAR of the crash, landing behind a hedge...

ANOTHER ANGLE

201

...as Maddie's head pops up over the hedge...

MADDIE

Uh... oh...

THEIR P.O.V.

202

...of the GIANT LIPSTICK, which is now firmly wedged BETWEEN THE LIPS of the MANGLED hangman sculpture that lies on the ground... and David emerges, dusting himself off and goes over to the cab of the semi where Van Briggie is trapped...

DAVID

Make yourself comfortable ...
fuzz'll be here before you know
it.

...and then, Maddie comes over...

MADDIE

David... Look what you've done.

...and she directs his attention over to the...

ARTIST

203

...who stands looking at the wreck of his sculpture...
tears streaming down his face..

ON DAVID

204

...a little hang dog about what has happened, and then,
crossing to the artist...

DAVID

Hey, pal, I'm... really sorry.
You got a hammer or something?
Be glad to help you fix it.

...the Artist looks up... the GLOW of ADMIRATION in his
EYES...

ARTIST

Fix it?... I want to worship
it.

DAVID

Huh?

MADDIE

Huh?

ARTIST

I realize now that all I did
was to assemble the raw
materials for your vision...
(more)

(CONTINUED)

CONTINUED:

204

ARTIST (Cont'd)
(and then)
You gave it wings... scope...
dimension... pith.

MADDIE .
Pith?

DAVID
Yeth.

ARTIST
The last ten thousand years
of artistic expression have
simply been a prelude to this
moment.

...and Maddie just rolls her eyes...

MADDIE
Sheesh.

ARTIST
Tell me everything about your
work.

...and as David claps a friendly arm around the artist's
shoulder they STROLL OFF through the sculpture garden...
as we PULL BACK...

DAVID
I showed early promise in Mrs.
Mamma's room... second grade...
worked mainly in crayon and
Lincoln Logs... Then, I began
doing things with Mr. Potatoe
Head no one dreamed possible...
Moved on to performance art
in college... drinking beer
and throwing up on the carpet
at the frat house... But, true
greatness still eluded me.

...as we...

FADE TO BLACK

END OF ACT FOUR

CONTINUED:

204R

DAVID

Oh, yeah.

...he YANKS the wheel right, just as...

VAN BRIGGLE

204S

...yanks her own wheel to the right, just avoiding a collision...

WIDESHOT

204T

... as Maddie and David go into a 360 degree turn, VAN BRIGGLE heads toward the entrance to a garden... the entrance, however, is partially blocked by a tall piece of SCULPTURE... the sculpture is composed of huge carved words, one word stacked on top of another, spelling out "Make Love, Not War"... around the base of the sculpture lies a PILE OF RUBBLE, the debris from some hideous war, perhaps... an ORIENTAL TOURIST is in the process of PHOTOGRAPHING the sculpture as Van Briggles LIPJEEP cuts across the sidewalk... BUMPS DOWN A SHORT FLIGHT OF STAIRS... and SMASHES THROUGH the BASE of the sculpture as the Oriental Tourist DIVES out of the way...

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*

OMIT 204U

OMIT 204U

*

CLOSE ON VAN BRIGGLE

204V

...as she EMERGES from the other side of the sculpture, the "O" from the word "LOVE" (or "NOT", if it's easier production-wise), now firmly wedged around her, pinning her ARMS to her sides... she can't raise her arms to steer...

*
*
*
*

MADDIE AND DAVID

204W

...complete their turn and chase after Van Briggles... as they bump bump bump DOWN THE STAIRS...

VAN BRIGGLE

204X

...out of control, SMASHES the LIPJEEP into the low wall surrounding a FOUNTAIN in the center of the rose garden... the impact LAUNCHES her out of the jeep, through the air and SPLASH! into the fountain...

MADDIE AND DAVID

204Y

...close in quickly on the crashed LIPJEEP...

(CONTINUED)

CONTINUED:

204Y

MADDIE
David! Hit the brakes!

DAVID
Brakes?

...they both stare in horror as they careen towards the lipjeep...

MADDIE AND DAVID
Aaaaaahhh!

...Maddie and David SCRAMBLE BACKWARDS out of their seats towards the rear portion of the ATV just as...

CRASH

204Z

...the ATV SMACKS hard into the Lipjeep... the CHASE MUSIC STOPS... after a moment...

DAVID

204ZA

...dazed and hanging on to the base of the pedestal supporting the lipstick/missile... but now the lipstick/missile is gone... he slowly turns and looks towards the fountain...

DAVID
Talk about life imitating art...

DAVID'S P.O.V.

204ZB

...of the GIANT LIPSTICK, which is now firmly wedged BETWEEN THE LIPS... and riding astride the lipstick, legs and arms wrapped around it, is MADDIE...

*

INCLUDE DAVID

204ZC

...as he climbs out of the ATV... looks at Maddie, then turns to camera...

*

DAVID
Now I could make a double entendre here... but, I'm doing my part to clean up the airwaves by saying no to innuendo...
(and then)
Hang on, Maddie.

*
*
*
*
*
*
*

(CONTINUED)

*

CONTINUED:

204ZC

...as he makes his way toward Maddie, he spots...

VAN BRIGGLE

204ZD

...bobbing in the fountain, the "O" which still pins her arms to her sides acting as a life preserver...

DAVID
(to Van Briggles;
alarmed; pointing)

SHARK!

...Van Briggles reflexively looks behind her.

DAVID
(continuing)
Heh heh. Made you look.

OMIT 204ZE

OMIT 204ZE *
*
*

ON MADDIE AND DAVID

204ZF

...as David gives Maddie a hand down from the lipstick... Maddie looks at the mangled vehicles and the the wreck of the sculptures...

MADDIE
(continuing)
David... Look what you've done.

...and then she directs his attention over to the...

ARTIST

204ZG

...who is walking towards them... tears stream down his face as he stares at the smashed sculptures...

ON DAVID

204ZH

...a little hang dog about what has happened, and then, crossing to the artist...

DAVID
Hey, pal, I'm... really sorry.
You got a hammer or something?
Be glad to help you fix it.

...the Artist looks up... the GLOW of ADMIRATION in his EYES...

(CONTINUED)

TAG

FADE IN:

ON A NEWSPAPER PHOTO 205

...Arts and leisure section... a PICTURE OF DAVID in the art mobile he drove to glory... HEADLINE reads: "PERFORMANCE ARTIST DOUBLES AS PRIVATE DICK"... and underneath the picture we see a SCRAWL OF HANDWRITING... and as we PULL BACK we see... *

DIPESTO 206

...reading the article at her desk and then she looks up as the DOOR OPENS and...

MADDIE 207

...ENTERS... arriving for the day, and then...

DIPESTO

Hey... Miss Hayes... have you heard the great news?

MADDIE

What great news?

...and Dipesto proudly holds up the article for Maddie's inspection... and then, as Maddie reads...

DIPESTO

All this time, Mr. Addison's been a genius and we didn't even know it...

(and then)

...although I always sensed a reservoir of hidden talent...

(and then)

Look... he even autographed it for me.

ON MADDIE 208

...rolling her eyes...

MADDIE

Oh, brother.

...and then Maddie CROSSES to David's office and ENTERS...

(CONTINUED)

CONTINUED:

208

MADDIE

Well... congratulations...
you finally earned your place
in history.

...and David shushes her as he listens to Viola ON THE
PHONE SPEAKING IN FRENCH and Maddie just listens in stunned
amazement...

VIOLA

Oui monsieur, mon client
trouvera ces termes tres
acceptable.

DAVID

...and two hundred dollars a
day per diem.

VIOLA

Celas necessiterai, bien
entendu, des frais dans les
enverions de, diessones, deux
cents par jour.

DAVID

...and a limosine...

MADDIE

... a limosine?

DAVID

Make it a stretch.

VIOLA

Et naturelment, monsieur aura
l'utilisation d'une limosine.

...and then, Viola hangs up... then turning to David
proudly...

VIOLA

It's all set... you've just
been commissioned to install
a twelve foot pile of underwear
in the Place de Concorde...
You leave tonight.

MADDIE

Leave for where?

DAVID

Paris.

(CONTINUED)

CONTINUED: (2)

208

MADDIE

Texas?

DAVID

...They want my oove at the
Loove.

MADDIE

David... you were in a car
wreck for crying out loud.
You're lucky you didn't get
your license revoked... And
you're being touted by a bunch
of art sheep as a master?

DAVID

Baaah...

(and then)

...I didn't make the rules.

MADDIE

Well... you're just going to
have to put your artistic
endeavors on hold for a
while... because, we have a
ton of work to do around
here... Tax season and we've
got to close out the
corporation.

DAVID

Can't we take care of that
stuff en route?

MADDIE

En route?

DAVID

Oui... You're coming with me,
aren't you?

VIOLA

I did negotiate for two round
trip tickets.

...and then, Maddie smiles, a little laugh... flattered...

MADDIE

To Paris?...

(and then; liking
the idea)

Sure...

(more)

(CONTINUED)

CONTINUED: (3)

208

MADDIE (Cont'd)
(and then; suddenly
worried)
...but, I have to shop for
clothes... I have to pack.

DAVID
No, you don't... Come as you
are...
(and then)
See, I need to bone up on your
anatomy for an extremely
ambitious nude I'm planning.

...and Viola cracks up and Maddie SPINS on her heels and
EXITS...

ON DAVID

209

...looking to Viola...

DAVID
What're you laughing at?

ON VIOLA

210

...instantly somber...

CUT TO BLACK

THE END

