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Moonlighting *Moonlighting*

"WHEN GIRLS COLLIDE"

(#88010)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH

CIRCLE
FILMS

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

"WHEN GIRLS COLLIDE"

(#88010)

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Merrill Markoe

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ACT ONE

FADE IN:

CLOSE ON MADDIE

1

...seen in profile sitting in a LEATHER CHAIR, in an OFFICE... somewhere... and after a moment...

MADDIE

I can honestly say
everything's... fine. I'm
feeling much better about my
life. I like being my age...
like my job... things are on
an even keel... finally...

(and then, after
a long moment)

I don't know how many boxes
of kleenex I've gone through
in this office... been worth
it, though...

(and then)

David and I have actually
settled into something
approaching a manageable
relationship... I guess maybe
he's matured... not much...
but, a little. And I guess
I've learned a few things about
myself, too...

...and we PULL BACK to see that Maddie is sitting across
from a WOMAN and we can only see the back of her head and
we get the feeling that maybe we're in a DOCTOR'S OFFICE...
a therapist's perhaps...

MADDIE

I've learned to resist
temptation for starters.

...and then, Maddie smiles to herself, and then...

MADDIE

I mean, sometimes I think about
how his shoulders sort of slide
down...

(making a V shape)

into that waist of his...

(and then)

I am only human after all...

(more)

(CONTINUED)

CONTINUED:

1

MADDIE (Cont'd)

(and then)

But, I'm not gonna make the
mistake of getting back on that
roller coaster again... No
way...

(a relieved sigh;
and then)

For the first time in... a long
time... I feel like I'm back
in control of my life... good
feeling...

...and then, looking up with a bit of hesitation...

MADDIE

I guess what I'm trying to say,
Doctor... is that... I don't
need to come here anymore...

(a long moment,
waiting for a
reaction)

So, if it's okay with you...
today'll be my last
appointment...

(and then)

Thanks... for helping...
listening... getting me
through this... David and I
are finally getting on with
our lives...

SHOCK CUT TO:

ON AN ELEVATOR FLOOR INDICATOR

2

...in the lobby of a building... and it tells us the
elevator is on its way DOWN, as...

A GROUP OF PEOPLE

3

...waits... and we SLOWLY PAN ACROSS the bunch of nine or
ten business people... all STARING UP at the floor
indicator... all waiting to start their day... and on the
edge of the group stands...

DAVID ADDISON

4

...whose head is turned NOT toward the FLOOR INDICATOR like
everyone else's... but in the OPPOSITE DIRECTION... and
we FOLLOW his gaze to...

A WOMAN 5
...not just a beautiful woman, but the MOST BEAUTIFUL WOMAN
we and David Addison have ever seen... she is an absolute
VISION... amazing face, body, hair, clothes...

ON DAVID 6
...totally gone over this one, as...

THE VISION 7
...tilts her face up slightly, as she watches the ELEVATOR
INDICATOR...

DAVID 8
...watches her as the ELEVATOR DINGS and DOORS OPEN...
behind him, we see the crowd BOARDING the elevator... and
he finally TURNS and BOARDS as well...

INT. ELEVATOR 9
...the elevator is quite full... David in front... and as
the DOORS are CLOSING...

A WOMAN'S HAND 10
...reaches in from the other side... STOPPING THE DOORS
from closing... and the doors PART to reveal...

THE VISION 11
...as she BOARDS the car... and...

DAVID 12
...is blown away by this stroke of luck... but tries not to
show it...

ANOTHER ANGLE 13
...in the elevator... another quite ATTRACTIVE WOMAN,
mid-30's, stands between David and the VISION... elevator
silence hangs in the air... and David sneaks glances at...

THE VISION 14
...who is oblivious and just stares up at the FLOOR INDICATOR as does just about everyone else except...

DAVID 15
...who now leans forward... to see past the OBSTACLE WOMAN to get a better look at the VISION, and now...

THE OBSTACLE WOMAN 16
...looks at David, then at the VISION, gets the drift and TAKES A STEP back to clear the field... and then...

DAVID 17
...has a clear view of...

THE VISION 18
...seen in a most appealing profile... and after a moment, she senses David looking at her, turns her head to see if he is indeed looking at her... and, indeed, he is looking at her... and then...

DAVID
Hi.

...and the VISION just smiles at him and looks away... but, David mashes ahead undeterred... sliding in front of the OBSTACLE WOMAN...

DAVID
Sorry about all this
congestion... my private
elevator's outta commission
today. Closed for remodelling.

...and the girl just smiles at him and looks away... and then...

DAVID 19
...looks around and sees that everyone in the car is looking at him, and then, the CAR STOPS at the next floor and a massive on-loading and off-loading of humanity takes place... and David is jostled to the side of the car... pressed next to the OBSTACLE WOMAN... and as the car settles and the DOORS CLOSE, David glances back at...

THE VISION 20

...who slips out between the elevator doors...

ON DAVID 21

...trying to go after her...

DAVID

Hey...

...but it's too late and he's hemmed in, and then...

OBSTACLE WOMAN

She'd only end up breaking your
heart.

ON DAVID 22

...looking at the OBSTACLE WOMAN for the first time,
shaking his head as he thumps his chest...

DAVID

Gotta rip-stop, anso-fortran,
bullet-proof, heavy duty
thumper in here.

...and the ELEVATOR STOPS at the next floor and the DOORS
OPEN and the OBSTACLE WOMAN EXITS in another exchange of
humanity and we...

CUT TO:

INT. BLUE MOON - ON VIOLA 23

...PACING in the reception area... LOOKING UP as...

DAVID 24

...blows through the front door...

ANGLE TO INCLUDE VIOLA 25

...who instantly SPRINGS up next to him... falling in step
alongside of David as he transits the office...

VIOLA

Good morning, sir... great
news...

(more)

(CONTINUED)

CONTINUED:

25

VIOLA (Cont'd)
with the earnings I'm about
to deliver, you may want to
consider taking this candy
store public.

DAVID
Coca-Cola for breakfast again?

VIOLA
No, sir... Do I have a
proposition for you.

...David STOPS at his door... calling back to Dipesto...

DAVID
First things first...
(and then)
Agnes... pencil me in for lunch
at eleven-thirty... lunch at
one... and lunch at
two-fifteen...

ON DIPESTO

26

...writing this down...

DIPESTO
Any movies today?

RESUME DAVID AND VIOLA

27

DAVID
Matinee maybe... Depends on
how pressure packed lunch is.

...and he disappears inside his office... Viola in tow,
we...

CUT TO:

INT. DAVID'S OFFICE - ON DAVID

28

...as David HANGS UP his coat...

DAVID
All right, Burt. Fire away.

(CONTINUED)

CONTINUED:

28

VIOLA

Sir... I came into Blue Moon
today with something I've never
had before...

ON DAVID

29

...settling in behind his desk...

DAVID

Lot of good doctors in this
building... just don't sit down
anywhere in here.

ON VIOLA

30

...looking out the window... lost in the moment...

VIOLA

I came in here today with...
(he swells up
proudly)

The most beautiful word in the
English language...

DAVID

Careful... this isn't cable.

VIOLA

...business.

DAVID

Speaking of business...

...and David gets up, CROSSES to the BATHROOM in his
office... and Viola FOLLOWS him...

VIOLA

For once, I didn't walk in here
empty handed... to mindlessly
perform my assigned task.

...and David CLOSSES THE DOOR and Viola continues speaking
to the closed door...

VIOLA

A cog in someone else's
wheel... a drone... a robot...
(more)

(CONTINUED)

CONTINUED:

30

VIOLA (Cont'd)
 (and then; with
 the utmost
 contempt)
 ...support personnel...
 (and then)
 I went out into those mean
 streets and brought home the
 bacon...
 (and then;
 triumphantly)
 I have a case.

...and then, the DOOR OPENS a crack and DAVID'S HAND shoots
 out...

DAVID
 Sport's page.

...and Viola CROSSES to David's desk to retrieve the
 NEWSPAPER as he continues...

VIOLA
 ...One that could prove to be
 the start of a very lucrative,
 long-term account for us.

...and Viola HANDS over the paper to the HAND which SNAPS
 IT'S FINGERS impatiently and the DOOR CLOSES...

ON VIOLA

31

...solemnly beginning his tale of woe...

VIOLA
 There is a man... a Mr. Seymour
 Saperman... a well respected
 business man... a man for whose
 purity of character I can
 personally vouch...
 (and then)
 He has been my accountant for
 the last several years...
 through thin and thin... And
 he has always discharged his
 fiduciary responsibility in
 an exemplary manner.

*

...and Viola hesitates a moment and we hear the SOUND OF A
 NEWSPAPER PAGE BEING TURNED inside... and then...

(CONTINUED)

CONTINUED:

31

DAVID (O.C.)
Big night for Kareem against
the Clippers.

...and then...

VIOLA
Mr. Addison...?

DAVID (O.C.)
Yeah.

VIOLA
About Mr. Saperman.

DAVID (O.C.)
I'm all ears.

...and Viola continues...

VIOLA
Even a professional like Mr.
Saperman is no stranger to the
vagaries of love.

...and then, we hear a FLUSH and RUNNING WATER and the DOOR
OPENS and David RE-EMERGES, drying his hands with a PAPER
TOWEL as he CROSSES back toward his desk, then fakes around
Viola and then... HOOKING the paper towel over his head
toward a waste-basket...

DAVID
Sky hook... and... yes.

...as it finds its target, and then...

VIOLA
It seems that in going through
his monthly credit card
statements, certain unusual
and atypical payments appeared
to have been made...
(sitting in the
client's chair
opposite)
...possibly by his wife of
thirty-five years... Adelaide.

...and David looks up at Viola...

DAVID
Lemme stop you right there,
Bertie boy...

(CONTINUED)

CONTINUED: (2)

31

...and he comes around and hoists Viola out of the seat... and leads him toward the door...

DAVID

I can't take advantage of you... Fair is fair... you brought this case in... It's yours to crack.

...and David OPENS the door...and as they TRANSIT...

CUT TO:

THE RECEPTION AREA...

32

VIOLA

I wouldn't feel right... keeping all the glory for myself.

DAVID

Glory's yours for the taking... just cut me in on the cash.

VIOLA

Really, sir?

...strolling over to the COFFEE-MAKER...

DAVID

You deserve a shot at greatness... And I deserve a coffee break after one of the more grueling mornings I can remember.

VIOLA

I can't tell you how grateful I am for this vote of confidence, but-

...and we hear the SOUND OF MUFFLED LAUGHTER emanating from behind the CLOSED DOOR of MADDIE'S OFFICE, and then...

DAVID

What's that?

VIOLA

What's what?

(CONTINUED)

CONTINUED:

32

DAVID
 That noise...
 (and then; cocking
 his head
 Sounds like a woman...
 suffering from upper
 respiratory distress.

...and then...

VIOLA
 Sounds like laughter.

DAVID
 Coming from Miss Hayess'
 office?
 (snorts)
 ... and the sun's gonna rise
 in the west from now on.

...and then, a worried expression flashes across his face...

DAVID
 Unless Miss Hayes has finally
 just wiggled out on us.

...and with that, David blasts into...

MADDIE'S OFFICE

33

DAVID
 Maddie, are you Oh-?

...but David is stopped in his tracks at what he sees...

HIS P.O.V.

34

...of the OBSTACLE WOMAN engaged in what looks like a tug
 of war with Maddie over the PHONE RECEIVER... and both
 women are giggling and laughing...

WOMAN
 The hotel will be fine.

MADDIE
 No, no, no, no, no...
 (and then;
 adamantly)
 No!...

...and then, with one final YANK... Maddie pulls the PHONE
 RECEIVER out of the other woman's hands... and then, Maddie
 notices David for the first time...

(CONTINUED)

CONTINUED:

34

MADDIE

Hi, David.

...and then, as she DIALS the phone...

MADDIE

Annie... David, David...
Annie...(and then; into
the phone)

Reservations, please.

DAVID

(to Annie)

Hi.

ANNIE

Hi.

DAVID

(recognizing her)

Didn't you -

ANNIE

Got off on the wrong floor.

...and David just nods...

MADDIE

Hello... I'd like to cancel
my room reservation, please...
Name's Charnock... Lorraine
Anne...

ANNIE

(to Maddie)

Fine... go ahead and ruin my
visit by making me feel like
an imposition.

MADDIE

(into the phone)

Thank you...

...and Maddie hangs up the phone, and then...

MADDIE

You're not an imposition and
I don't want to hear another
word about it....and then, to David, who is hovering just inside the
door...

(CONTINUED)

CONTINUED: (2)

34

MADDIE

Did you need me?

ON DAVID

35

...realizing he's intruding on something, but unsure what it is...

DAVID

Oh... nah... Nothing that won't keep... I'll get with you later...

...as David starts to leave...

DAVID

(to Annie)

Good meeting you.

...and then...

ANNIE

Keep your chin up. Maybe you'll run into her again on the way down.

ON DAVID

36

...who just nods, smiles...

DAVID

Maybe...

...and then he exits into...

THE OUTER OFFICE

37

...past Viola, who is hovering...

VIOLA

Is everything all right, sir?

DAVID

Blonde caught a chicken bone in her tonsil... Thanks to me she's gonna pull through.

...and Viola just nods as David heads over to...

THE RECEPTION DESK

38

...where Dipesto juggles files...

DAVID

Miss Dipesto... do we know who that woman is who's in there with Miss Hayes?

DIPESTO

No... not exactly... but there's been a lot of speculation.

DAVID

Speculation.

DIPESTO

Rumors.

DAVID

What kind of rumors?

DIPESTO

Well...

(and then;
whispering)

MacGilicuddy thinks she's being interviewed as a replacement for Herbert. But...

...and just then the DOOR OPENS and Maddie and Annie EMERGE... and David immediately shifts gears to cover...

DAVID

(to Dipesto)

A three lunch day, eh?... Maybe you better cancel one of my dinners then.

MADDIE

(to Dipesto)

Miss Dipesto... Annie and I are going shopping, then to lunch... would you make a reservation for me at Market Street?

DIPESTO

Right away, Miss Hayes.

...and then, as Maddie and Annie head for the door...

(CONTINUED)

CONTINUED:

38

MADDIE

(to Annie)

I want to take you to a dress
shop in Beverly Hills.

*

DAVID

(calling after them)

You gals just go and have
a good time... ol' Dave'll
hold down the fort.

MADDIE

...but I'm warning
you this place will
completely bankrupt
you.

...but the women EXIT without acknowledging David who
immediately turns back to Dipesto for the dish...

DIPESTO

But, Herbert thinks she's being
interviewed as a replacement
for MacGilicuddy... But, O'Neil
thinks...

...and Dipesto leans in, really conspiratorial now...

DIPESTO

...and this can't go any
further...

DAVID

The dirt dies with me, Agnes.

DIPESTO

O'Neil has reason to believe
those two had a fling a long,
long time ago, but after years
of guilt ridden estrangement
... they're just good friends.

*
*

DAVID

Tell O'Neil he's employee of
the month.

...and David starts to head off, but Dipesto catches his
arm...

DIPESTO

But...

(and then)

Miss Hayes says it's her
cousin.

DAVID

Miss Hayes told you that was
her cousin?

(CONTINUED)

CONTINUED:

38

DIPESTO

(nodding)

Twice removed on her mom's side. They used to share an apartment together in New York.

ON DAVID

39

...who just looks at Agnes, oddly...

DAVID

Thank you, Agnes.

...as David heads back to his office we...

CUT TO:

ON MADDIE AND ANNIE

40

...seated at a table in a trendy, upscale restaurant... scanning MENUS... and then...

MADDIE

Let's see... do I want a cocktail?

ANNIE

What was it your dad always used to say, something had to be something before he'd order drinks? Some nautical deal?

MADDIE

The sun had to be over the yardarm.

ANNIE

The yardarm... right. And is the sun over the yardarm?... whatever a yardarm is.

*

MADDIE

Far as I know the sun's always over the yardarm... Never once have I actually heard daddy say it was too early for a bloody mary.

...and then, to the WAITER...

(CONTINUED)

CONTINUED:

40

ANNIE

Well, since I'm in
California... I think I'll
have a margarita... no salt.

MADDIE

I feel a wasted afternoon
coming on... Make it two.

...and the waiter withdraws, and then...

ANNIE

Mark lectured me about
earthquake preparedness all
the way to the airport this
morning... As far as he's
concerned, reason and order
end at the Tappen Zee Bridge.

*

MADDIE

How's he doing?

ANNIE

On cloud nine... He just got
the go ahead on a seventy-six
story building for United
Consolidated. So, last night
we had forty-two of his closest
venture capitalists for
dinner... Maddie... it doesn't
matter how much money these
people make... they still take
home the flower arrangements.

MADDIE

So, when are you guys gonna
get down to the serious
business of making me a
godmother?

ANNIE

Mark says, next year... but,
he's been saying that every
year for the last ten.

...and then, Annie leans in confidingly...

ANNIE

Admirer at two o'clock.

...and Maddie turns and looks over at...

A GUY

41

...seated alone at a table, who looks away as Maddie looks over... and then...

ANNIE

It's all coming back to me...
what it's like to go out in
public with Maddie Hayes.

MADDIE

Stop...
(and then)
...So, what's the deal... Mark
doesn't want kids?

ANNIE

No, he does... but, he says
he needs to think about it some
more... typical Mark...
(and then)
I think he's afraid that if
we go through with it, it'll
mean we really are married...
instead of just living together
in holy matrimony.

...as their drinks arrive, Maddie offers a toast...

MADDIE

To boys and their toys.

ANNIE

To us.

...and they drink, and then...

MADDIE

Fired my therapist today....

*

ANNIE

Congratulations.

MADDIE

David and I are finally getting
on with our lives...
separate... but equal.

ANNIE

You're probably better off...
I caught his act in the
elevator this morning.

(CONTINUED)

CONTINUED:

41

MADDIE

I know I'm better off...
 David's... David...
 (and then; fondly)
 But, underneath all that stuff
 is...

(and then; reality
 intervenes)

...more stuff...

(and then; finally)

I'm lucky to be sitting here
 in one piece.

ANNIE

Fine... but, you have to make
 up your mind to go out there
 and get back up in the saddle
 again.

MADDIE

I know... but, this time I'm
 holding out for an adoring,
 gorgeous, faithful,
 hardworking, wonderful, human
 being.

ANNIE

Good... but, while you're
 waiting for the messiah, why
 don't you put Mr. Two O'clock
 out of his misery and invite
 him over to our table.

MADDIE

What are you, procuring for
 me now?

ANNIE

Yes...

MADDIE

Annie... anyway, he looks
 married. *

ON ANNIE

42

...craning to get a look at his left hand, but is unable to
 see... and then... getting up...

ANNIE

Be right back.

(CONTINUED)

CONTINUED:

42

MADDIE
Where are you going?

(CONTINUED)

CONTINUED: 42

Fly by. ANNIE

ON MADDIE 43
...mortified as...

ANNIE 44
...GETS UP and CROSSES to the DESSERT CART... pretending to look at the pasteries while stealing looks over at the guy's ring finger...

ON MADDIE 45
...laughing...

ON ANNIE 46
...behind him now... looking down over his shoulder, then flashing Maddie a thumbs down... and then, she returns to the table...

ON THE TWO OF THEM 47

Hitched. ANNIE

You're terrible. MADDIE

... recently, too... still shiny... ANNIE

See, I told you. MADDIE

Well, you're not going to let that stand in the way. ANNIE

Please, Annie... I'm too old for all that sneaking around. MADDIE

*
*

(CONTINUED)

CONTINUED:

47

ANNIE

What was that guy's name? The one who lived on Park Avenue?

MADDIE

Anthony, but... and he wasn't really married... he just... had a wife.

...and the two women laugh... and then...

MADDIE (CONT'D)

Ever go by the old building?... If that hovel's even still standing. *

ANNIE

That hovel's completely renovated and on one of the toniest blocks in Manhattan.

MADDIE

You're kidding?

ANNIE

But, Mrs. Zinner still lets her cat out the window on a thirty foot piece of clothesline.

MADDIE

That woman can't still be alive?

ANNIE

Hale and hearty... cat's on its last legs, though.

...and then, looking over at the guy...

ANNIE

You know... he really is kind of cute.

MADDIE

(equivocating)

Mezzo-mezzo.

...and the WAITER arrives...

WAITER

Are you ladies ready to order?

(CONTINUED)

CONTINUED:

47

MADDIE
(equivocating)
Mezzo-mezzo.

...and the WAITER arrives...

WAITER
Are you ladies ready to order?

(CONTINUED)

CONTINUED:

47

ANNIE

Not just yet... But, we'd like to send a drink over to the gentleman at that table over there.

...and she indicates the guy...

MADDIE

No, Annie.

...and they're laughing...

ANNIE

Something with flames... and lots of fruit... and a parasol with my friend's phone number on it... 5... 5... 7...

MADDIE

No...

...and Maddie reaches over and puts her hand across Annie's mouth as she tries to talk...

*
*
*

ON MADDIE AND ANNIE

47A

*

...laughing...

ON THE WAITER

47B

*

...watching them...

CUT TO:

MADDIE

48

...in an elevator, giving a steamy, heavy-lidded look to a...

BUSINESS EXECUTIVE

49

...who squirms under her gaze, and then, he looks over to...

ANNIE

50

...who stands on the other side of him and looking at him with an equally torrid gaze...

ON THE EXECUTIVE 51

...terribly self-conscious as the two women flanking him check him out... and then...

THE ELEVATOR DOORS 52

...OPEN, and Maddie and Annie EXIT the elevator into...

THE BLUE MOON CORRIDOR 53

...neither one of them breaking eye contact with this guy who's checking himself out now... wondering if his fly's open or something... and then, finally, the DOORS CLOSE and...

THE TWO WOMEN 54

MADDIE

Been a long time since we played elevator.

*
*
*

ANNIE

We got the shaft.

*
*

...and they crack up laughing... quite enjoying their exploits... and then... they walk down the hall toward the office...

*

MADDIE

Fine example I'm setting... stumbling in from a liquid lunch with my old roomie.

ANNIE

What... the boss lady isn't allowed to have a good time every now and then?

...and they reach the DOOR TO BLUE MOON and...

MADDIE 55

...straightens up... composing herself... a business-like demeanor firmly in place... and then, she ENTERS...

ON DIPESTO 56

...who looks up at her...

(CONTINUED)

CONTINUED:

56

DIPESTO

Miss Hayes... I have Herbert
on the phone... he needs to
speak with you.

...and despite her best efforts to the contrary, Maddie
just dissolves into laughter as does Annie...

(CONTINUED)

CONTINUED:

56

MADDIE
I'm sorry, Miss Dipesto...
It's not you...
(and then)
I'll take it in my office.

...and we FOLLOW Maddie into her...

OFFICE

57

...and she CROSSES to the PHONE...

MADDIE
Hello... hello... Mr. Viola?...
hello.

...and then, the DOOR OPENS and Dipesto ENTERS...

DIPESTO
He's not really on the phone...
I just needed to talk to you
in private and I didn't want
to say anything out there.

MADDIE
What's wrong, Anges?

DIPESTO
Well... It's Herbert... Ever
since Mr. Addison turned over
this Saperman case to him, he's
been acting like he's Elliot
Ness handling the Capone
investigation.

MADDIE
What is the Saperman case?

DIPESTO
Run-of-the-mill marital
infidelity... kid's stuff...
But, he's waving it in
MacGilicuddy's face like a red
flag... I don't want this to
end up in another duel.

MADDIE
Thank you, Agnes. I'll take
care of it.

(CONTINUED)

CONTINUED:

57

DIPESTO

Thanks, Miss Hayes...

(and then)

You two had a nice lunch?

...as they CROSS back toward the door...

MADDIE

(smiling)

We let our hair down a little.

DIPESTO

Your cousin seems really neat.

...and as Maddie OPENS THE DOOR to her office, she looks out...

MADDIE'S P.O.V.

58

...of Annie... leaning against the wall next to the WATERCOOLER, arms folded, as she listens to David spinning some yarn, charming as hell... and we can see that Annie can't help but be drawn in by this guy...

ON MADDIE

59

...seeing this... reacting...

MADDIE

Yeah... she's a sweetheart.

...off which we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

INT. MADDIE'S CLOSET - NIGHT

60

...Maddie wears a slip and helps Annie into a dress, who then regards herself in the MIRROR a moment, makes a face, then slides out of it... as Maddie picks up another outfit ... a conservative two-piece job...

MADDIE

How about this?

...and Annie looks at it...

ANNIE

I thought we were going dancing.

...and then, Annie reaches for a flashy mini dress with spaghetti straps and holds it up against her...

MADDIE

L.A. gets pretty chilly at night.

ANNIE

Yeah... I guess it doesn't leave a whole lot to the imagination.

...and then, Annie regards Maddie for a moment...

ANNIE

Maddie... are you sure you want to go out tonight?... I can't help feeling like maybe you had something else in mind.

MADDIE

No... it's your vacation... I want you to have a good time... I was just a little concerned... your first night away from home... probably a little jet lagged.

ANNIE

...and looking forward to a night on the town with her cousin...

(more)

(CONTINUED)

CONTINUED:

60

ANNIE (Cont'd)

(and then)

Not that the New Canaan Junior League Bake Sale isn't a howl... but, this is the Big Avocado...

(sarcastic)

We can catch Sean Penn beating on the paparazzi at Spago... little dancing... then head over to Mr. Heffner's...

MADDIE

Believe me... an evening with David Addison is nowhere near that intellectually stimulating.

ANNIE

If it's awkward between you two... let's stay home... We can play scrabble... eat popcorn.

MADDIE

David and I are fine... really... I worry about you, that's all... I'm not sure you need to be subjected to a full dose of this guy.

ANNIE

He seems harmless enough.

MADDIE

Well, he's not harmless... He's toxic... carcinogenic ... lethal.

ANNIE

He invited us dancing for heaven sakes... How much trouble can we get into?

MADDIE

You don't know David... He seems normal enough... but, he isn't... One minute he treats you like the belle of the ball... sweeping you around the dance floor... the perfect gentleman... then, you look down and see the mirror on his shoe.

(CONTINUED)

CONTINUED:

60

ANNIE

You sound almost as if you're
afraid of this guy.

MADDIE

I'm not afraid of David...
I just know David.

...and then... hanging a dress back up...

ANNIE

Look... maybe this is a not
so great idea... I really don't
want you feeling uncomfortable
and I probably should get a
good night's sleep.

...but, Maddie hears the twinge of disappointment in her
voice and then, heaving a sigh...

MADDIE

I just have too much history
with him, that's all... Truth
is, he'll be on his best
behavior... We'll have a great
time... *

ANNIE

Are you sure?...

...and Maddie nods, and then...

MADDIE

Just don't take anything
valuable... and keep the
number of a bail bondsman with
you at all times.

...and then, we hear the DOORBELL in the background... and
then, Maddie looks to Annie...

MADDIE

What time did he say he'd pick
us up?

ANNIE

Eight.

MADDIE

(looking at a
clock)
Can't be him... it's quarter
of...and...

(CONTINUED)

CONTINUED: (3)

60

...and then, Maddie pulls a DRESSING GOWN over her slip...

MADDIE

...this is a guy who's never
seen the opening credits on
a movie.

...and as Maddie EXITS, Annie flips through the DRESSES...
and we...

CUT TO:

MADDIE

61

...reaching for the front door, she OPENS it to reveal a
very dolled up...

DAVID ADDISON

62

...he smiles his winningest smile...

DAVID

Harem scarem escorts... David
Addison at your service.

MADDIE

Ground rules... No mud
wrestling... no pasty
reviews... and I don't want
to find myself entered in a
wet tee-shirt contest, so you
can drink free beer.

...as he ENTERS past her...

DAVID

Maddie... Maddie... Maddie...
you wound me... I had in mind
a sophisticated jazz club...
a happening septet... the toast
of Paris.

MADDIE

You better not have anything
up your sleeve.

DAVID

(re: her robe)

I see you're still getting
ready... Mind if I fix myself
a drink?

(CONTINUED)

CONTINUED:

62

MADDIE

There's fruit juice in the refrigerator.

...and then, David looks into the living room, sees no one... and then...

DAVID

So, it'll be just the three of us?

MADDIE

Yes... and Annie and I are both very tired, so it's going to be a short evening.

DAVID

I'll have you both in bed by ten... promise.

...David suddenly looks past her...

DAVID'S P.O.V.

63

...of Annie coming down the stairs looking absolutely stunning in the mini dress...

...as she makes her way down the stairs...

ANNIE

Hi.

...and then...

DAVID

Hi.

ANNIE

(to Maddie)

Do I look okay?...

ON DAVID

64

...eyes glued to Annie...

DAVID

Maddie... I think from now on you have to start shopping in Connecticut.

CUT TO:

A JAZZ GROUP

Smoke?

65

...sax, muted cornet, piano, et al... seated on stage...
 washed in a blue light playing a bluesy instrumental...
 Miles Davis maybe... and as we PULL BACK... we find...

MADDIE AND DAVID

66

...dancing... not saying anything, but comfortable with
 each other... and then after a moment...

DAVID

Been a while since I got to
 steer this pelvis around the
 room.

MADDIE

David... how is it you can even
 make nostalgia sound
 pornographic?

...and then...

DAVID

I guess nostalgia's what we're
 doing these days, isn't it?

MADDIE

I guess.

ON DAVID

67

...looking over at...

ANNIE

68

...who's sitting alone at the table...

DAVID

Anna having a good time?

MADDIE

Annie.

DAVID

Right.

MADDIE

I think so.

DAVID

Kinda quiet. Don't you think
 she likes me?

(CONTINUED)

CONTINUED:

68

MADDIE

She's a perceptive woman...

(and then)

and she's tired...

(and then)

You seem a little stand-offish
tonight yourself.

DAVID

Just being on my best
behavior... Wouldn't want to
embarrass you in front of the
family.

MADDIE

I appreciate it... It's very
sweet of you to give up a few
precious hours of debauchery
to show us a good time.

DAVID

Ain't exactly hard ship duty,
lady. You're easy on the eyes
and easier to hold onto.

...and Maddie smiles at David, and then...

MADDIE

Thanks.

...and then...

DAVID

Oughta make a point of doing
this more often.

MADDIE

No thanks.

DAVID

Least we agree.

MADDIE

You know... you and I should
really be proud of ourselves.
Going through what we've been
through together... most
couples would've... I don't
know... probably murdered each
other by now.

DAVID

Body parts all over the place.

(CONTINUED)

CONTINUED: (2)

68

MADDIE

But here we are...

DAVID

Body parts in all the right places...

(and then)

Didn't go out with a bang.
Didn't even go out with a
whimper. Just woke up one
morning and the fever'd
broken...

MADDIE

Happy... now that your
temperature's normal?

DAVID

Yeah...

(and then)

...You?

MADDIE

Yeah... I guess I am happier...
or at least not as sad...

...and Maddie looks over at a...

COUPLE

69

...sitting at a table... and the WOMAN puts her hand over
the MAN'S and then they look at each other, smile, then go
back to listening to the music... and Maddie sees the ease,
the comfort in their relationship and just sighs...

MADDIE

You know David... I envy people
like that... in love... sitting
there... enjoying each other's
company... and it's all very
civilized...

DAVID

Least we know what it's like
to be strapped onto a
cyclone... nearly got both
of us killed... but we had
a great ride....and then... a SOUND... OFF CAMERA... PSST... and
then.... PSST... and David looks askance at Maddie...

(CONTINUED)

CONTINUED:

69

DAVID

That you?

...and then... once more... PSST... and David and Maddie turn to see...

A MAN

70

...lurking in a BANK OF FICUS... a rustle of leaves and then after a moment, Viola's head protrudes...

VIOLA

Excuse me for intruding on your evening... but there's been a major development in the Saperman case.

MADDIE

Mr. Viola?

...and Viola emerges, a VIDEO PACK SLUNG over his shoulder, ushering Maddie and David off the dance floor...

VIOLA

I've got it all right here on video tape... Mrs. Saperman... en flagrante... entering...
(proudly)
Hot Tub Heaven.

*

DAVID

Take off.

VIOLA

I know this is a bad time... but I really think you'll want to see this...

...and then at the table, Viola turns to Annie...

VIOLA

I don't believe we've met... Special Agent Viola... heading up the Saperman investigation.

ON ANNIE

71

...who looks over at David... a look of amusement on her face at this...

ON DAVID 72
...returning the look...

ON VIOLA 73
...setting up the video tape player on the table... and
then...

MADDIE
Mr. Viola... can't this wait
'til morning?

VIOLA
Ordinarily, I'd say yes...
but we may want to make our
move tonight.

...as Viola punches and fiddles with buttons...

ON DAVID 74
...looking at Annie as Viola continues in the background...

VIOLA (O.C.)
Wait til you see this... the
suspect exiting a vehicle
registered to her loving,
albeit victimized, stooge of
a husband.

ON ANNIE 75
...looking at David...

VIOLA (O.C.)
It's right here somewhere.

...Viola fast forwards the tape, but it's not the
surveillance we hear, but a ball game instead...

ANNOUNCER (O.C.)
It's a high fly ball... that's
gonna drop deep, deep, deep
into center field...

...and then, Annie nods towards the dance floor... and
David smiles and offers his arm and she takes it and they
walk out onto the floor...and then...

DAVID
Thought you didn't want to
dance.

(CONTINUED)

CONTINUED: 75

ANNIE
Changed my mind.

ON DAVID 76

...putting his hand on her waist...

ON ANNIE 77

...taking his hand in hers... and then the...

TWO OF THEM 78

...start to dance... looking at each other almost as if for the first time... not saying anything... as they rock slowly to the music... and we just watch them... as they venture eye contact... tentatively at first, and then after a moment, they're looking into each other's eyes... not wanting to break eye contact... and perhaps a little surprised by this... and then... after another long moment the song ends, though they've barely begun dancing and David and Annie just stand there looking at each other... polite applause in the background... and then... from the stage...

MUSICIAN (O.C.)
We're gonna take a twenty
minute break... then come back
for our last set...

ON DAVID AND ANNIE 79

...still standing there... and then, after a moment... Annie breaks the moment and they turn and head back to the table... where...

VIOLA 80

...sits, fiddling with the the tape machine... a blue cathode wash from the screen illuminating his features...

VIOLA
Here it is...

...and then, we hear the theme from "Car 54 Where Are You"... and then...

(CONTINUED)

CONTINUED:

80

VIOLA

Where the hell is Mrs.
Saperman?

...and then Maddie yawns a bored yawn, and then...

MADDIE

Mr. Viola... I think maybe we
oughta call it a night...

...and we...

CUT TO:

INT. BMW - NIGHT

81

...David at the wheel... Maddie in the passenger seat,
Annie seated in the back... and Maddie is nodding off, SOFT
MUSIC PLAYS on the CAR RADIO... and after a moment David
looks up in the rear view mirror to get a look at Annie...
who's looking off out the window... and David keeps looking
up at her... nearly unable to keep his eyes on the road
ahead... and then, after a long moment...

ANNIE

Maddie asleep?

...and David looks over, and then...

DAVID

Yeah.

...and after a long moment...

ANNIE

Can I ask you question?

DAVID

Shoot.

ANNIE

What is that?

...and David looks off out the window, and then...

DAVID

The Los Angeles River.

...and Annie just nods as she continues looking off... and
then... after another long moment...

ANNIE

Why's it paved?

(CONTINUED)

CONTINUED:

81

...and David just smiles and continues driving after a moment we...

CUT TO:

EXT. MADDIE'S HOUSE - NIGHT

82

...as the BMW pulls up in front of Maddie's house... David looks over and sees that Maddie's really sawing wood and he gently nudges her...

DAVID

Yo, Maddie... home again, home again, jiggety jog...

...but, she just sighs... dead to the world...

CUT TO:

DAVID

83

...standing outside the car as he OPENS THE DOOR and helps Maddie out as she wakens...

MADDIE

Must've fallen asleep.

DAVID

Yeah... and me and Annie put shaving cream in your hand and tickled your nose.

CUT TO:

INT. FOYER

84

...as the DOOR OPENS and ANNIE ENTERS, David is steering Maddie up the stairs... and then...

MADDIE

I can make it...
(and then)
...Thank you David... tonight was really fun... really.

DAVID

Sleep tight...

...and David plants a small peck on her forehead... and she TURNS and HEADS UP the stairs...

(CONTINUED)

CONTINUED:

84

MADDIE
Night, Annie.

ANNIE (O.C.)
(calling from
downstairs)
See you in the morning.

ON DAVID

85

...turning and heading back downstairs... and we STAY WITH HIM as he CROSSES the foyer into the living room where...

ANNIE

86

...sits on the sofa flipping through some glitzy ARCHITECTURE MAGAZINE...

ANNIE
You know... I need a seventeenth century French sleigh in my foyer.

DAVID
Hell, yes.

...and then...

ANNIE
The houses in these magazines really kill me. I mean nobody lives like that...

...as she shows him the magazine...

ANNIE (CONT'D)
Everything exactly in its place...

DAVID
Ever been to the home of my dear friend Madolyn Hayes?

...as David gestures around the room... and Annie laughs...

DAVID (CONT'D)
Actually... I "did" this place.

ANNIE
You did this place?

(CONTINUED)

CONTINUED:

86

DAVID

I did this place. Always had
a gift for fabric and color.

ANNIE

I knew that about you when I
saw you in the elevator this
morning.

DAVID

You could tell?

ANNIE

Immediately...
(and then)
The mauve throw pillows were
a gutty, gutty, choice.

DAVID

Well, I like to live on the
edge.

...and then...

ANNIE

You want a drink or something?

DAVID

Yeah... a cup of coffee maybe.

ANNIE

Decaf?

DAVID

Caf is fine.

...and they both just sit there a moment, and David just
looks at her and she at him... and then...

DAVID

(getting up)

Lemme get it.

ANNIE

No, no, no... I'll get it...
coffee is one of the things
I do great... you stick to
fabric and color.

...and Annie heads off...

ON DAVID 87

...watching her go... and we...

DISSOLVE TO:

A DIGITAL ALARM CLOCK 88

...as it clicks over to 12:37... and then, we PAN OVER to...

MADDIE 89

...asleep in bed... and in the background we hear Annie and David TALKING downstairs... a murmur... the sound of rustling leaves... and then, we...

DISSOLVE TO:

MADDIE 90

...asleep in a DIFFERENT POSITION now and we hear the TALKING continue in the background... punctuated with LAUGHTER... and then, we PAN BACK to the...

CLOCK 91

...which now reads 1:45 and in the background we hear CONVERSATION and LAUGHTER and we...

CUT TO:

OMIT 91A OMIT 91A*

DAVID 91AA*

...who's been listening in rapt attention...

DAVID
Forbidden Paris?

(CONTINUED)

CONTINUED:

91AA

ANNIE

Forbidden Paris... I couldn't have been more than twenty... My girlfriends and I convinced the chaperone we were doing this paper on the changing role of women in French society... and we absolutely had to go on this tour...

DAVID

...Forbidden Paris...

ANNIE

Hit every strip joint in Place Pigalle... and the chaperone had a couple cognacs at every stop... so he gets juiced... rolled... and loses all our money which... naturally we'd given to him for safe keeping... So what happens?

DAVID

The chaperone throws up.

ANNIE

...on one of the girls... We can't pay the bill and the manager takes our passports.

DAVID

But your plane leaves in the morning... So?

(CONTINUED)

CONTINUED:

91AA

ANNIE

So... I was an American in
Paris...

...and then, Annie da-da-dums to "The Stripper" from
"Gypsy" as she kicks off a shoe and pulls off her earring
and then starts to laugh... and they laugh... a little too
loud maybe and then...

DAVID

Ssh... Shhh...

ANNIE

Right... Maddie's trying to
sleep.

...and then...

DAVID

Come on...

...and he takes her by the hand and LEADS her toward the
front door...

ANNIE

Where we going?

DAVID

Out...

...and as they EXIT the front door... we...

CUT TO:

OMIT 91B

OMIT 91B

MADDIE

91C

OMIT 92

OMIT 92

...asleep... and then, we hear the SOUND OF THE FRONT DOOR
CLOSING... and Maddie shifts at the sound and we HOLD on
her for a long moment... and we...

DISSOLVE TO:

DAVID AND ANNIE

92A

...walking along HOLLYWOOD BLVD. pointing out the various STARS in the sidewalk as JUST MY IMAGINATION" by the Temps PLAYS UNDERNEATH... and we...

DISSOLVE TO:

DAVID AND ANNIE

92B

...in front of GRAUMAN'S CHINESE and then they RUN ACROSS THE STREET dodging CARS and David catches her hand in his and we...

DISSOLVE TO:

PINKS

92C

...and David dribbles a CHILI DOG down the front of his shirt as Annie looks on, laughing, and then Annie takes a bite of hers and does the same and then we...

DISSOLVE TO:

EXT. MULHOLLAND DRIVE - NIGHT

93

...Annie and David lean against the hood of the BMW... looking out at THE VIEW... as David points out different landmarks in the LUMINOUS GRID BELOW...

DAVID

See where all those planes are stacked up?... that's the airport... and just beyond it... you can see Catalina during the day.

(CONTINUED)

CONTINUED:

93

ANNIE

What's that big dark patch down there... without any lights?

DAVID

Trees... that's where all the rich people live.

ANNIE

And where do you live?

...and David points in the other direction...

DAVID

See all those lights...
(and then)
Now right over there...

ANNIE

Where?

DAVID

There...

...and Annie sights along his arm...

DAVID

...Just south of my knuckle...
that's where Curly Joe's
buried...

ANNIE

Really?

DAVID

No... maybe that's Einstein's
tomb...

(and then; after
a long moment)

Fifty years ago there wasn't
anything here except bean
fields... Then, all these
people showed up.

...and then Annie fishes some GUM out of her pocket and offers David a piece...

ANNIE

Gum?

...and David takes it and puts it in his mouth...

(CONTINUED)

CONTINUED:

93

ANNIE

So why'd you show up?

DAVID

Was cold in New York...
plumbing froze... Mr. D'Nardis
didn't want to fix it 'cause
of rent control... didn't have
a job... I mean what the
hell... if I was gonna freeze
and starve and not be able to
flush... figured I'd be better
off sitting on the beach in
Santa Monica eating avocados.

ANNIE

Paradise...

(CONTINUED)

CONTINUED:

93

DAVID

...The bums die under palm
trees, that's all.

...and Annie looks back out to the grid...

ANNIE

... I look at this and I don't
know what I'm looking at...
not a city... it's not
Connecticut...

(and then)

Looks like a place for space
ships to land.

DAVID

I love it here... there's no
history... you come to L.A.
with a clean slate... you can
re-invent yourself.

ANNIE

Is that what you did?

DAVID

Patent pending.

ANNIE

You could lose yourself in all
those lights... or maybe you
don't have to take things quite
so seriously here... only a
bean field... right?

(CONTINUED)

CONTINUED:

93

...and David smiles, and then Annie shivers slightly...

ANNIE

Chilly.

...as he puts his arm around her and now they find themselves looking into each other's eyes... and David's face moves toward hers imperceptibly... and then... she stiffens...

ANNIE

I don't think so...

...and David just nods...

ANNIE

Trade gum with you, though.

...and Annie takes the gum out of her mouth and David does the same, and then they put the gum in each other's mouth... and Annie giggles, and then, after a moment... David just takes her in his arms and they kiss... a long, slow, sweet kiss... and then... we HEAR the DULL THUD of BASS as an...

*
*
*

*
*

AUTOMOTIVE GHETTO BLASTER

94

...PULLS UP next to the BMW... it's LOWERED and JACKED UP... FLAMES and GRAFFITI painted all over it, as CISCO KID pulses from inside it... and then, FOUR GANG MEMBERS pile out and climb onto the hood of their car... cracking BEERS and settling back against the windshield to enjoy the view...

ON ANNIE

95

...who pulls out of the kiss... looking over at them in alarm... and then...

ANNIE

David, do you think it's safe here?

DAVID

Perfectly safe... I'm sure those guys have guns.

ON ANNIE AND DAVID

96

...kissing... as CISCO KID pounds away and we...

DISSOLVE TO:

THE ALARM CLOCK

97

...as it clicks over to 6:15 and the radio comes on...

ON MADDIE

98

...lifting her head off the pillow... and then, she sits on the edge of the bed... ready to meet the day...

CUT TO:

MADDIE

99

...dressed for work, as she EXITS her bedroom into...

THE HALLWAY

100

...and Maddie WALKS down the hall and sticks her head into the...

GUEST ROOM

101

MADDIE
Morning, An--

...and she looks and sees that the...

BED

102

...hasn't been slept in...

ON MADDIE

103

...reacting...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON A HOME MOVIE SCREEN

104

...as the ACADEMY LEADER flickers past THREE - TWO - ONE... and WE HEAR a PROJECTOR RATTLING away in the background and then, on the screen we see the shaky, hand-held IMAGE of a TWO STORY HOUSE, and then...

VIOLA (O.C.)

The home of Seymour Saperman, my client... and Adelaide Saperman... Adel, for short, the subject of my investigation and the following presentation...

CLOSEUP - SAPERMAN FILM

104A

...Viola's P.O.V. through his surveillance camera... it's mainly bushes...

VIOLA (V.O.)

The surveillance point was chosen with the utmost care to avoid detection at all costs.

ON SCREEN

104B

...TWO ELDERLY AND IRATE NEIGHBORS suddenly appear through the bushes and start WACKING the CAMERA (and therefore, Viola) with BROOMS...

VIOLA (V.O.)

(covering;
continuing)

Fortunately, I was able to maintain my cover by convincing the Saperman's nitwit neighbors that I was a reporter for Life Syles of the Filthy Rich. Mrs. Saperman was born August 27, 1937 to Schmule and Honey Menman of Ozone Park, Queens.

...and then, on the screen we see a CAT walking down the sidewalk... the movie camera trying to follow it...

(CONTINUED)

CONTINUED:

104B

VIOLA (O.C.)
The Saperman cat... Morris...
(and then)
Adel showed an early aptitude
for clerical work and after
moving to Los Angeles in
1957...

...as a CAMERA PANS down off a FREEWAY SIGN that reads LOS ANGELES...

ON VIOLA

105

...who wears a MICROPHONE around his neck as he stands next to the screen holding a POINTER... and we see that the BLUE MOON STAFF has gathered in the RECEPTION AREA for the screening... while Dipesto man's the projector...

VIOLA
...She went to work at the
accounting firm of Saperman,
Saperman, Saperman... Seen
here.

ON THE SCREEN

106

...where we see an ordinary OFFICE BUILDING... an ATTRACTIVE YOUNG WOMAN carrying some boxes and files walks out of the Saperman offices across a parking lot toward her car... she bends over and sets her burden down, her skirt pulling taut around her shapely buttocks...

VIOLA (V.O.)
This... this... this is not
Mrs. Saperman. Nor does she,
uh, bear any resemblance to
Mrs. Saperman. However, for
the purposes of dramatization,
I felt it necessary to... to...

...the girl on screen BENDS OVER AGAIN... stunning the male members of the audience... including Viola...

VIOLA (V.O.)
(continuing)
...um, uh, forget it.

(CONTINUED)

CONTINUED:

106

VIOLA (O.C.)

...Where she met and married
Mr. Saperman.

...and then, the SAPERMAN HOUSE reappears on the screen...

VIOLA (O.C.)

But the story doesn't end
there... We need to look past
the white picket fence...

...and we ZOOM into the PICKET FENCE...

VIOLA (O.C.)

...The lace curtains in the
windows... the well-tended
flower beds...

...and we see a YELLOW BLUR on the screen as we RACK FOCUS
to reveal a SINGLE DAFFODIL...

ON VIOLA

107

...an intense look on his face...

VIOLA

For behind this tranquil
suburban facade... lurks a dark
tale of faithlessness and
betrayal.

ON THE SCREEN

108

...an ANGLE DOWN into a TRASH BARREL as VIOLA'S HAND paws
through the debris looking for clues... and then we see...
a STATION WAGON... backing out of the driveway... and we
ANGLE TO INCLUDE...

VIOLA

109

...who watches this...

VIOLA

There goes Mrs. Saperman in
the family station wagon...
Is she going grocery
shopping?... or is she going
to stain something that once
was pure?... giving her body
to a stranger...

(more)

(CONTINUED)

CONTINUED:

109

VIOLA (Cont'd)
to let another man run his
hands over the soft white flesh
that is Seymour Saperman's
alone... And after slaking
the carnal thirst of the beast
inside her...

MADDIE (O.C.)
Mr. Viola...

VIOLA
Will Mrs. Saperman return to
the open arms of her adoring
husband... still glistening
with the sweat of another
animal?

MADDIE
Mr. Viola...

VIOLA
Jezebel... harlot...
adulteress, thy name is Adel... *

...as a SCARLET "A" fills the screen... and then, the
LIGHTS GO ON... and Viola just stands there shuddering as
Maddie crosses to him... and then...

MADDIE
Mr. Viola... I can't help
thinking that you're getting
a little too worked up about
this case.

VIOLA
No... no... as a detective I'm
as detached and dispassionate
as always... but, the filmmaker
inside me...

...as his face glazes in a maniacal expression, and then he
looks over and sees...

DIPESTO

110

...standing by helplessly as the FILM UNSPOOLS onto the
floor...

ON VIOLA

111

...hurrying over to deal with the crisis...

VIOLA

Agnes... what the hell are you doing?

...watching him go... and then, Maddie looks up as the DOOR OPENS and...

DAVID

112

...ENTERS for the day... CROSSING to his office... not even noticing the assembled workers, the movie screen, etc....

DAVID

(singing)

Woke up this morning, I was feeling so bad. It was the worst hangover that I've ever had...

CUT TO:

INT. DAVID'S OFFICE - DAY

113

...transiting to his desk...

DAVID

...Wasn't the wine I had too much of. It was a double shot of my baby's love.

...as he unpacks his BRIEFCASE, he looks up as Maddie enters...

MADDIE

Good morning, David.

DAVID

Good morning, Maddie.

MADDIE

We need to talk.

DAVID

Lemme save you about a page and a half of dialogue here. I know this is awkward... her being a friend of yours, part of the family and all... and she feels very bad....

(more)

(CONTINUED)

CONTINUED:

113

DAVID (Cont'd)
her first night here... staying
out all night with me...
(and then)
Relax... nothing happened.

ON MADDIE

114

...listening to this... and then...

DAVID (CONT'D)
Not that she didn't want to
lick me from head to toe...
I mean what female could
possibly keep her tongue off
this gorgeous hunk of
manflesh?... Course, I don't
have to tell you.

MADDIE
David, I don't mean to pry into
your life, but...

...as David heads into the john...

DAVID
Ever notice how everything a
person says...

...and he CLOSES the door...

DAVID (O.C.)
...before the word, but...
is a lie....

...and then, the DOOR OPENS a crack and a HAND SHOOTS
OUT...

DAVID (CONT'D)
Sports page.

MADDIE
David Addison... you will do
me the courtesy of letting me
finish what I was saying...

...and then, David opens the door...

DAVID
My, my... don't we require a
lot of attention today...
(more)

(CONTINUED)

CONTINUED:

114

DAVID (Cont'd)

(and then)

Don't get all steamed... the game got called on account of morning with the runner at the first base... No big deal...

(and then)

... Can I borrow the car tonight?

MADDIE

It's all yours.

DAVID

Thought I'd show Annie the sights... maybe run her by the tar pits.

MADDIE

Are you forgetting the stakeout?

DAVID

What stakeout?

MADDIE

The Saperman case.

DAVID

The Saperman case?

MADDIE

The Saperman case.

DAVID

Mighty low of you, Madolyn Hayes... sticking me with this nit-wit Saperman stuff...

(and then)

While you're at it, why don't you dump the Anselmo case on me, too?

MADDIE

People usually receive a pay check in exchange for doing a job.

DAVID

Look, why don't you just come out and admit you're jealous?

(CONTINUED)

CONTINUED: (2)

114

MADDIE

Jealous... me jealous? David...
you should go out with other
women. I want you to go out
with other women... but...
I just don't happen to think
you should be going out with
this woman.

DAVID

(nods)

Jealous.

MADDIE

David--

DAVID

(cutting her off)

I hear where you're coming
from... Intellectually, you
know it's over between us.

MADDIE

I can now die... Take me Lord,
I'm ready... I actually heard
David Addison use the word
"intellectually" in a sentence.

DAVID

It's just hard for you to
visualize me in the arms of
another woman.

MADDIE

Believe me, I can visualize
you in the arms of another
woman... practically any
woman... that's how
indiscriminate you are... but
not Annie.

DAVID

Then lemme paint the picture
for you... She quivers beneath
my touch in the soft
candlelight... Better yet...
you can watch.

MADDIE

I do not want to listen to
this.

(CONTINUED)

CONTINUED: (3)

114

DAVID

Maddie... I know this is complicated.

MADDIE

Complicated? Try wrong.

DAVID

And I know you want to tell me all the reasons why I shouldn't get involved with this woman.

MADDIE

No, David... I think you know the reasons.

DAVID

...I am a big boy... an accomplished player in this game of love... which is, after all, just one big scavenger hunt... so, if you give me all the clues upfront... what's the point of playing.

DAVID (CONT'D)

But I know you'll feel a lot better if you get this off your chest... So, fire away...
 (as David puts his fingers into his ears)
 But guess what?... I ain't putting myself through another one of your sermons... I'm not listening... I can't hear you...
 (shrieking)
 whoop, whoop, whoop, whoop.

MADDIE

Why should I expect you to be any more responsible with Annie than with any other of your hit and run romances?
 (trying to talk over this)
 I mean she's married for crying out loud... but, I guess someone else's vows don't mean anything to you...
 (and then)
 David Addison, I am talking to you...

...and Maddie just GROWLS in frustration, then she SPINS and EXITS, and then David calls after her...

(CONTINUED)

CONTINUED:

114

DAVID
Don't go away mad.

MADDIE
(wheeling on him)
You are a child, an infant,
a brat. You don't want to
listen to me? Fine... But,
don't look at me with big
saucer eyes a week from now
when you've got everyone
twisted up like pretzels.

...and Maddie TURNS... OPENS THE DOOR and calls...

MADDIE
Mr. Viola... Mr. Addison will
be accompanying you on the
Saperman stakeout tonight.

...as Maddie SLAMS the door, only to have it open as David
sticks his head out... *

DAVID
(to Viola)
Scratch that. Miss Hayes will
be your date for the evening,
because Mr. Addison has other
plans.

...once again the door slams and immediately reopens and
Maddie sticks her head out... *

MADDIE
Mr. Addison will change his
plans.

...and again the door slams... *

OMIT 115

OMIT 115 *

CUT TO: *

OMIT 116

OMIT 116 *

DAVID'S OFFICE

116A *

...as Maddie and David continue arguing... *

DAVID
Says who?

(CONTINUED)

CONTINUED:

116A

MADDIE

Says me.

...suddenly the door blasts open and Viola enters... the
reel of film tucked under his arm...

(CONTINUED)

CONTINUED:

116A *

DAVID

We're partners... remember?...
equal partners.

MADDIE

Only I'm a little more equal
than you.

DAVID

You have just as much
responsibility for the Saperman
investigation as I do.

VIOLA

Excuse me, Miss Hayes...

MADDIE

Which is why I'm assigning a
trusted operative to the
case... you.

VIOLA

Excuse me... Mr. Addison.

DAVID

(to Maddie)

Why can't you go?

MADDIE

Because I already have plans...
with Annie.

...and then, Viola loses it...

VIOLA

Listen up people!

...and David and Maddie turn and look at Viola in stunned
silence...

VIOLA

I could get fired for what I'm
about to say... but, as chief
investigator on the Saperman
case... I cannot stand by while
you two stand here bickering...

(and then)

...Plans need to be
formulated... strategies
devised... men and material
deployed.

...and then...

(CONTINUED)

CONTINUED:

116A *

MADDIE

You're absolutely right, Mr. Viola... we have a business to run... There is no need to carry on like a couple of twelve year olds.

DAVID

No reason at all.

...and then, David sticks his tongue out at Maddie...

VIOLA

I propose we settle this dispute in an equitable, mature, adult fashion.

DAVID

Couldn't agree more.

SHOCK CUT TO:

MADDIE AND DAVID

117

...squaring off as Viola stands between them, the personification of intensity...

VIOLA

Rock, paper, scissor, shoot.

...and Maddie shoots scissors, as does David... and then...

VIOLA

Rock, paper, scissor, shoot.

...and Maddie shoots paper to David's rock...

MADDIE

(beaming)

Paper wraps rock.

DAVID

Five outta seven.

VIOLA

Mr. Addison... you did agree to binding arbitration on this.

...and David sighs and looks off dejectedly as Viola takes his hand and pumps it...

(CONTINUED)

CONTINUED:

117

VIOLA
Welcome aboard the Saperman
investigation, sir.

ON DAVID

118

...less than thrilled, as we...

DISSOLVE TO:

BLUE MOON RECEPTION AREA - EVENING

119

...as Dipesto turns off the COFFEE MACHINE for the night...
and then, she looks in at...

MADDIE

120

...who sits at her desk, looking off...

DIPESTO
Goodnight, Miss Hayes...

MADDIE
Goodnight, Agnes...

...and Dipesto just hangs in the door a moment, and then...

DIPESTO
Miss Hayes... are you okay?

MADDIE
I'm fine...
(and then)
Why?... Do I look like I'm not
fine?

DIPESTO
No... you look fine...
(and then)
Well... have a nice evening.

MADDIE
You too, Agnes.

...and then... turning back...

DIPESTO
I don't know if I'm gonna have
a nice evening.

MADDIE
Why not?

(CONTINUED)

CONTINUED:

120

DIPESTO

Cause I don't know if you're gonna have a nice evening.

MADDIE

Why wouldn't I...

DIPESTO

Well, Inez told Jamie and Jamie told Chris that Inez overheard MacGilicuddy telling O'Neil, who heard it from Herbert, that Mr. Addison may have... accidentally... hit on your cousin last night...

(and then)

No one else knows, so don't worry.

MADDIE

Mr. Addison didn't hit on my cousin.

DIPESTO

He didn't?

MADDIE

He didn't.

DIPESTO

Phew!

...and then...

MADDIE

(quietly pissed off)

He just kept her out late.

DIPESTO

Very late?

MADDIE

Yeah.

DIPESTO

Really put the moves on her, huh?

...and then...

MADDIE

It had to be my relative...

(CONTINUED)

CONTINUED: (2)

120

DIPESTO

One of your dear friends...

MADDIE

Mom's favorite niece...

DIPESTO

Married...

MADDIE

...to a prince of a guy.

DIPESTO

Messy.

MADDIE

I was the maid of honor.

DIPESTO

Really messy.

MADDIE

Just the way David likes it...

DIPESTO

But nothing happened?

MADDIE

Fortunately, nothing happened
because Annie has the good
sense to steer clear...(and then; Maddie
heaves a sigh)Why does he do this? Tormenting
me... endlessly plotting to
make my life miserable...

...and then... Dipesto sits opposite Maddie...

DIPESTO

I've sat out there at that desk
for most of my adult life...
watching you two...(searching; and
then)

...interact...

(and then)

I don't think Mr. Addison's
interested in Annie... not
really... This is just his way
of staying involved with you.

(CONTINUED)

CONTINUED: (3)

120

MADDIE

Well... I don't want him
involved with me.

DIPESTO

I dunno... Do you really
believe that?

...and then...

MADDIE

Anyway... it doesn't matter
what David's motives are...
I just don't think it's right.

DIPESTO

Well... you've got two choices.
You can shake a stern finger
at him... like his mom or his
third grade teacher, or some
other person he'd love to not
listen to...

MADDIE

Or?...

DIPESTO

We could take Chinese food over
to the stake-out and tell Mr.
Addison and Herbert what a
great job they're doing on the
Saperman case.

...and then, reaching for the phone she dials...

MADDIE

Lichee Gardens? Yes, I'd like
to place an order to go...
(and then, covering
the receiver)
Agnes... when did you become
such a student of human nature?

DIPESTO

Well... one day I just
realized... that everything's
psychological, if you think
about it.

ON MADDIE

121

...reacting... and we...

CUT TO:

MADDIE AND DIPESTO

122

...laden with BAGS OF CHINESE FOOD they TRANSIT the LANAI of an ADULT MOTEL... gaudily lit in red and blue... CARS parked in the background... and then one of the motel ROOM DOORS OPEN and a BUSINESS MAN emerges with a GARISH PROSTITUTE on EACH ARM... and Maddie watches them go and then...

MADDIE

Charming place.

DIPESTO

Herbert brought me here for our anniversary last year.

MADDIE

He didn't?

DIPESTO

He did...

(and then)

Neither one of us got a wink of sleep.

MADDIE

(a naughty smile
playing around
her mouth)

Frisky night, eh?

DIPESTO

Uh-uh... Herbert was terrified there was going to be an earthquake and the mirror over our bed was gonna smash and kill him.

...and Maddie laughs...

DIPESTO

So we ended up sleeping in the bathtub... He still has to see a chiropractor.

...as they both laugh and arrive at a door on which hangs a SIGN that reads "PUSSYCAT SUITE"...

MADDIE

(re: the sign)

Gimme a break.

(CONTINUED)

CONTINUED:

122

...and Maddie raises her hand about to knock when the DOOR
OPENS and...

(MORE TO COME)

CONTINUED:

123

DAVID
Don't go in there... Viola's
developing...

...and Maddie plows into the...

MOTEL ROOM - HER P.O.V.

124

...of Annie sitting in bed... the covers pulled up around
her...

ON DAVID

125

DAVID
...film.

ON MADDIE

126

...reacting...

MADDIE
...I get the picture.

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

ON MADDIE 127

...angrily stalking down the lanai...

DIPESTO 128

...scurrying after her...

DIPESTO

Guess you're probably not in
the mood for moo-shu pork.

...and then in the background...

ANNIE 129

...EMERGES from the room, wrapped in a sheet as she hurries
after Maddie...

ANNIE

Maddie...

...and then...

DAVID 130

...EMERGES from the room, pulling on his clothes... as he
hurries after them...

DAVID

Annie...

ON MADDIE 131

...turning to confront Annie who catches up to her...

ANNIE

Look... Maddie... I think we
need to clear the air here.

MADDIE

You don't owe me an
explanation...

...and then, as Dipesto looks on in mute amazement...

(CONTINUED)

CONTINUED:

131

MADDIE
 (to Annie)
 ...I think the situation pretty much speaks for itself...
 (and then; to David)
 I wasn't snooping around, I was doing my job while you and my cousin the sugar donut...
 (and then; to Annie)
 Maybe you should put some clothes on, this isn't a toga party.
 (to David)
 You bet it's different.

ANNIE
 I was going to talk to you about this... Fact is, maybe I shouldn't have come here tonight...
 (to David)
 No, David... I probably shouldn't have...
 (to Maddie)
 But I did... and I'm glad because I'm crazy about this guy, Maddie... you have no right to talk to me like that.

DAVID
 (to Maddie)
 See what you get for snooping around?...
 (to Annie)
 What you and I do is none of her business...
 (to Maddie)
 Yes... I was on duty...but I seem to recall a few nights when you were on duty and I was on top, but I guess that was different.

...and then we hear a GUN SHOT coming from a nearby motel room... and then, everyone falls silent... and then...

DAVID
 Mrs. Saperman's room!

...and David races over to the room... and BLASTS into the room where...

SEYMOUR SAPERMAN

132

...a short, squat, balding man, mid-fifties, stands with a SHOT GUN, waving it around as he shrieks at...

ADEL

133

...who stands in the corner screaming back at her husband...

SEYMOUR
 Where is he?... Where is he?

ADEL
 There is no he, Seymour...
 Put down the gun.

...as Seymour wheels on David...

(CONTINUED)

CONTINUED:

133

SEYMOUR

So, this is him... This is your
lover.

DAVID

Don't shoot.

...and then, Seymour squeezes off a round and the LAMP on
a nightstand EXPLODES... as David hits the dirt... and
then...

ADEL

Seymour! Will you stop!

MADDIE

134

...races in and sees the gun... SCREAMS, then FALLS on top
of David as...

ANNIE

135

...runs in, still wrapped in a sheet...

ANNIE

David, are you okay?

...but, she too sees the gun and DROPS onto the pile...
and then...

ON SEYMOUR

136

SEYMOUR

Adel... who are all these
people?

ADEL

Never seen 'em before in my
life.

...and then, getting to his feet...

DAVID

David Addison... Blue Moon
Investigations. My partner...
Madolyn Hayes...

...and then...

ANNIE

Hi... I'm Annie...

(CONTINUED)

CONTINUED:

136

...and then, Dipesto peeks around the door jamb, then, seeing that the coast is clear, she enters, still carrying the bags of food...

DIPESTO
Anyone feel like Chinese?

SEYMOUR
Blue Moon?... That's Herbie
Viola's firm.

ADEL
I don't understand... Do you
know something about this
Seymour?

...and Seymour doesn't meet his gaze...

MADDIE
Your husband hired us... to
follow you... to find out if
you were cheating on him...
(and then; to
Annie)
Seems to be alot of that going
on these days.

...and Annie just looks away... and then...

DIPESTO
Excuse me... But, if you're
Seymour Sapeman, what are you
doing here?

DAVID
Excellent question, Miss
Dipesto.

SEYMOUR
I got to thinking... and I
couldn't stand the thought of
Adel with anyone else except
me... I was gonna end it all...
right here... right now...
once and for all.

ADEL
Oh, Seymour... that is so
romantic...
(and then)
You really had me followed?

(CONTINUED)

CONTINUED: (2)

136

MADDIE
(to Annie)
I hope Mark isn't
that romantic.

ADEL (cont'd)
You really had me
folowed?

ANNIE
Maddie... Mark doesn't
have to find out about
this.

SEYMOUR
(to Adel)
Maybe I did, maybe I
didn't.

SEYMOUR
(to Maddie)
Who's Mark?

ADEL
(to Seymour)
There's no one else...
I only came here to make
you jealous.

MADDIE
Her husband.

DAVID
Your husband.

ANNIE
My husband...

...and then...

ON DAVID

137

...reacting to the revelation and then...

DAVID
I knew that.

...and we...

CUT TO:

DAVID

138

...at the wheel... Annie riding shot gun... the RADIO
PLAYING softly in the background and then...

ANNIE
Poor Maddie...
(and then)
I really do feel bad...

DAVID
She's good at doing that...

...and then...

(CONTINUED)

CONTINUED:

138

ANNIE

Maybe, I should go talk to her... I'll wait til morning... Then, try and straighten this out.

DAVID

What's to straighten out?

ANNIE

Come on, David... that had to be difficult for her back there...

DAVID

I'm the one who's poison, but she's blondie on the spot with the brain police... at the slightest hint other human beings may actually be enjoying themselves... Don't buy into her program, Annie.

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

ANNIE

Look, David... I really am sorry... I guess I should've told you about Mark.

DAVID

Why?

ANNIE

Because you should've known what you were getting into...

DAVID

I knew what I was getting into.

...and then...

ANNIE

See... the reason I'm out here is to put a little space between us. I thought a trial separation-

DAVID

Hold it, hold it... If you want to talk about your marriage... or need a reality check or something... fine.

(more)

(CONTINUED)

CONTINUED: (2)

138

DAVID (Cont'd)
But you're not accountable to
me for what goes on in the rest
of your life.

ANNIE
It doesn't bother you I'm
married?

DAVID
Doesn't bother me...
(and then)
Maybe I'm just old fashion.

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

ANNIE
Okay... but what happens down
the road... I mean, I was with
you last night... and
tonight... and we'll probably
see each other tomorrow...

DAVID
Count on it... and the day
after that.

ANNIE
But sooner or later things are
gonna start to get complicated.

DAVID
Only if we let 'em.

ANNIE
I dunno.

DAVID
You and me like chili dogs,
right?

ANNIE
Hmm hmm.

DAVID
And you 'n me like the Temps...
and our bodies fit together
pretty good.

ANNIE
(emphatic)
Hmm hmm...
(and then)
And you're easy to be around.

(CONTINUED)

CONTINUED: (3)

138

DAVID
And you're easy.

ANNIE
(smiling)
And you're terrible.

DAVID
And the San Andreas fault could
swallow us up tomorrow... or
the Ayatollah could flip his
turban once and for all and
start pushing buttons...

ANNIE
One day at a time, huh?

DAVID
...Not a new concept... but,
one that a certain member of
your gene pool has a tough time
with.

...and then, Annie looks over and smiles at David... and
then re: the SONG on the RADIO... "Love Is Like A Itchin In
My Heart" by the Supremes...

ANNIE
I love this song...
(and then)
Turn it up.

DAVID
Excuse me?

ANNIE
Would you please turn up the
radio?

DAVID
The first time those words have
ever been spoken in this car?

ANNIE
You really oughta lighten up
on her, David. I've known
Maddie for a long time... and
believe me, she can be a hoot
and a half.

DAVID
The one thing Maddie Hayes is
not... is a hoot and a half...
(more)

(CONTINUED)

CONTINUED: (4)

138

DAVID (Cont'd)
 She's not even half a hoot...
 (and then; after
 a long moment)
 So... where to... the tar
 pits... the beach?

ANNIE
 How about a hotel?

DAVID
 I like your thinking... Let
 someone else worry about the
 laundry for a change.

ANNIE
 That's not what I meant. I
 think I should be alone
 tonight... it's been a
 confusing couple of days.

DAVID
 Mi casa es su casa.

ANNIE
 Don't tempt me...
 (and then)
 Let's just take it slow and
 go for awhile.

...and then...

DAVID
 Change your mind... the keys
 are under the mat.

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

ANNIE
 I tell you what you can talk
 me into though...
 (off David's
 quizzical look)
 Tough finding a decent burrito
 in New Canaan, Connecticut.

ON DAVID

139

DAVID
 Vamanos.

CUT TO:

(CONTINUED)

*

*

ON DAVID 140

...ENTERING the front door of...

HIS APARTMENT 141

...as he SINGS "Itching in My Heart" under his breath as he
CROSSES the living room... and then, he ENTERS...

THE BEDROOM 142

...where he sees...

MADDIE 143

...on the bed, stirring awake, having drifted off while
waiting for him...

MADDIE

Sorry... must've dozed off...
(and then)

I let myself in... Hope you
don't mind... didn't think it
looked good for you to have
a woman camping out on your
doorstep.

DAVID

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

What are you doing here?

MADDIE

I don't know... I mean... I'm
not sure... needed to talk,
I guess.

DAVID

Yeah, well... It's late...
I'm tired...

...as David takes off his watch... and sets it on the
dresser... getting ready for bed in a matter-of-fact
way...

MADDIE

David, I didn't come here
looking for an argument...

DAVID

Good, cause you're not going
to get one... All I want to
do is go to sleep.

(CONTINUED)

CONTINUED:

143

MADDIE

Then just let me say my
piece... Try to listen... then
I'll go... That's all I ask.

DAVID

It's a democracy... Shoot.

MADDIE

You and I... have been a lot
of things to each other...
partners, friends, lovers,
enemies...

...and then, Maddie trails off and after a moment...

MADDIE

I had this all rehearsed in
the car... and now I sound like
a dope.

DAVID

You're not sure why you're
here... but you've been
rehearsing what you're not sure
you're gonna say... I get it.

...and then, after a moment, Maddie continues...

MADDIE

David... You and I are a
tornado. We zig-zag all over
the map... Scooping up
anything and anyone in our
path... friends, clients,
employees, husbands... and now,
Annie.

...and David starts bundling her toward the door...

DAVID

Goodnight... thanks for
dropping by...

MADDIE

(pulling away; she
settles back onto
the bed)

I thought this was a
democracy... What am I talking
about?... This is David
Addison's bedroom.

(CONTINUED)

CONTINUED: (2)

143

DAVID

Yeah... and admission's by invitation only.

MADDIE

I know... I used to be on the mailing list...

(and then)

David... you know as well as I do how we play this game... Sooner or later Annie's going to find herself dumped in the middle of a corn field somewhere... bruised and battered... not knowing what hit her... and why?... because you're trying to get back at me... for god knows what.

...as David peels off his clothes as he gets ready for bed...

DAVID

Gotta news flash for you, lady... This ain't about you... doesn't have anything to do with you... and that's why you're here... in the middle of the night... because that drives you nuts.

...and then, pulling on a robe...

MADDIE

I'm nuts all right... for ever believing a Cro-Magnon like you was capable of listening to reason.

DAVID

Look, I didn't fit into your life...

(and then)

I can accept that a round peg doesn't fit in a square hole... but you can't let someone else succeed where Maddie Hayes failed.

MADDIE

That's really how you see it, isn't it?

(CONTINUED)

CONTINUED: (3)

143

DAVID

That's really how I see it.

MADDIE

David... I'm sorry you're that selfish... And I'm sorry you're that mad at me.

DAVID

Oh... I'm not mad... at you... or anyone else... matter of fact... I'm happy... See...

...and David cracks a great big smile... and then...

DAVID

And I'm sorry you find that so upsetting.

(and then)

Now... if you don't mind... I need my shut eye.

...and just then David hears the FRONT DOOR CLOSE... FOOTSTEPS and then a VOICE calling from the living room...

ANNIE (O.C.)

Thought I'd take you up on your...

...as Annie ENTERS the bedroom...

ANNIE

...offer...

...and she sees David standing there in his robe... and then looks over and sees...

MADDIE

144

...sitting on his bed... and then...

ON ANNIE

145

...looking to David...

ANNIE

But I see you got a better one.

...and then Annie TURNS on her heels and WALKS OUT... and David goes after her... as we hold...

ON MADDIE 146

...just sitting there... and in the background we hear...

DAVID (O.C.)
Annie... we were just
talking... Annie...

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

DAVID 147

...RACES back into the bedroom... pulls on jeans, a shirt
and slips on shoes as...

MADDIE 148

...sits wordlessly... just watching him... and then...

DAVID 149

...heads out... stopping in the doorway, he turns back to
Maddie...

DAVID
Look... on your way out...
would you mind turning out the
lights?

MADDIE
No problem.

...and David EXITS and we hold...

ON MADDIE 150

...for the longest moment as David's FOOTSTEPS recede in
the background, and then we slowly PUSH IN and then we HEAR
the DOOR CLOSE off camera... and we are...

CLOSE ON MADDIE 151

...for a long moment and we...

DISSOLVE TO:

MADDIE

152

...seen in exactly the same angle... sitting in a LEATHER CHAIR... somewhere... and then, after a moment, Maddie sighs...

MADDIE

I guess I should have seen something like this coming...
(and then)

But how could I have seen something like this coming?...
(and then)

Still, I should've seen something like this coming...
(and then)

Daddy always says, just when you think everything's aces... someone comes along and whacks you in the head with a two by four... My ears are still ringing. He calls it the great equalizer... and its always there... waiting in the wings.

...and we PULL BACK to see that Maddie is sitting across from a WOMAN and we can only see the back of her head, but we know we're back in therapy...

MADDIE (CONT'D)

Does that sound paranoid? I guess maybe a little, huh?...
(and then)

But you can't be too paranoid... with a guy like David Addison around...
(and then)

Anyway, if my hour's still available... I'd like to... come back?...

(and then)

Maybe I could see you on Wednesdays, too?... And what about Saturdays?... Do you see patients on Saturday?

ON THE THERAPIST

153

THERAPIST

Welcome home, Maddie.

...and with that the Doctor... puts a NOISE MAKER to her lips and BLOWS... and then...

MADDIE

154

...looks around in astonishment... as BALLOONS fall all around her and then, a MARCHING BAND strikes up off camera and as WE PULL BACK... the WALLS SEPARATE and then...

THE U.S.C. TROJAN MARCHING BAND

155

...MARCHES through the shrinks office playing a stirring rendition of "GET BACK" by the Beatles... carrying a LARGE BANNER that reads, "Welcome Home, Maddie"... as we...

FREEZE

END OF ACT FOUR

