

Paul Stewart

Moonlighting
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UNTITLED

(#88011)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH

CIRCLE
FILMS

-MOONLIGHTING-

UNTITLED

(#88011)

Written By

To Be Determined

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FIRST DRAFT

March 30, 1989
March 31 - blue
March 31 - pink
April 3 - yellow
April 3 - green
April 4 - salmon
April 5 - tan

April 7 - white
April 10 - blue
April 11 - pink
April 11 - yellow
April 11 - green
April 12 - salmon
April 13 - tan

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TEASE

FADE IN:

INT. PARKING STRUCTURE

1

...an OLD BLUE CAR sits in a parking space... in an empty section of the structure... we hear a RADIO playing REGGAE MUSIC from inside the car...

ANGLE - DRIVER'S WINDOW

2

...as it ROLLS DOWN and a HAND tosses a MATCH out... a STREAM OF SMOKE FOLLOWS... the same HAND ADJUSTS the SIDE VIEW MIRROR... and then the HAND PULLS out a...

SWITCHBLADE

3

...SNAPS it open, and then...

THE HAND

4

...produces a small pocket SHARPENING STONE and begins to run it meticulously over the edge of the gleaming blade and we...

CUT TO:

A KNIFE

5

...DICING some cooked GIBLETS on a CUTTING BOARD... and we PAN UP to find a pleasant looking...

WOMAN

6

...40's... intent on her task as she speaks...

WOMAN

After we dice our giblets, we set them aside... Now... let's take a look and see how our gravy's coming along.

...and as she natters on cheerfully, we see that she is speaking to a...

COOKING CLASS

7

...of perhaps twenty people... all of whom lay down their
KNIVES and pick up their WIRE WISKS and begin stirring
SAUCEPANS OF GRAVY...

WOMAN (O.C.)

We've deglazed our pan,
simmered our stock... Now we're
ready to add two big T's flour.

...and as we PAN ALONG the line of intrepid cooks, we see
that one of them is...

MADDIE HAYES

8

...toggled out in an APRON as she pits her intellect against
the lumps of flour that mar her creation... and then,
sighing in frustration...

MADDIE

How come there were never lumps
in my mother's gravy?

...and then, the STUDENT standing next to her... a few
years older perhaps... hands her a strainer...

*

STUDENT

Mom's secret weapon.

*

MADDIE

(takes it)

Thanks.

STUDENT

Your first class?

*

MADDIE

(nods)

I have a great kitchen that
I've never been in. Restaurants
are expensive and fattening...
Time I learn to cook.

...and then... the STUDENT just looks at her, then after a
moment...

*

STUDENT

Trying to catch a guy, huh?...

*

MADDIE

Matter of fact, I'm not trying
to catch a guy...

(more)

(CONTINUED)

CONTINUED:

8

MADDIE (Cont'd)
 but even if I was, I certainly
 don't want one who's looking
 for a scullery maid...

(and then)

You and I were not put on this
 earth to cook and clean, you
 know?

STUDENT

I know...

(and then)

I'm a neurologist...

(and then)

But look around... two thirds
 of this class are guys who are
 more interested in balsamic
 vinegar than the Baltimore
 Colts... My kind of fellas.

...and then... Maddie, warming to the idea...

MADDIE

(looking around)

He's kinda cute...

CUT TO:

INT. PARKING STRUCTURE

9

...as the HAND continues HONING the BLADE... and then...

ANGLE - MIRROR

10

...as a CAR APPEARS in it... pulling up across the
 structure... and instantly the hand FOLDS THE BLADE and
 stows it inside a LEATHER JACKET...

CUT TO:

MADDIE

11

...standing in an ELEVATOR with the STUDENT, and she YAWNS
 and looks at her watch...

MADDIE

I'm beat... two hours of
 slicing, dicing, and stirring
 really takes it outta you...

...and then, the elevator DOOR OPENS...

(CONTINUED)

CONTINUED:

11

STUDENT

Yeah, but now you know
everything there is to know
about pan gravy, bechamel and
Hollandaise...

(as she steps out)

See you next week.

*

MADDIE

The industrial uses of
garlic... I can't wait.

...and the DOOR CLOSES and Maddie watches the FLOOR
INDICATOR as she goes down another level...

INT. PARKING STRUCTURE - CONTINUOUS

12

...as the DOOR to the BLUE CAR opens... we see the LEGS of
the man... clad in denim... wearing a pair of BOOTS... as
he gets out and WALKS in the direction of the...

OTHER CAR

13

...where another MAN has gotten out... he is also wearing
JEANS... a LEATHER JACKET... BOOTS... Man #2 NODS at the man
who is approaching him...

CUT TO:

ELEVATOR DOOR

14

...OPENING, and Maddie STEPS OUT... and she looks around
the parking structure and doesn't see her car, then HEADS
BACK in the other direction... scanning the structure for
the familiar BMW... and then, not seeing it, she heads back
into...

THE ELEVATOR

15

...and she PUSHES the button... the DOOR OPENS, she ENTERS
and goes down another floor...

CUT TO:

MAN #2

16

...reaching for something in his coat... as MAN #1 PULLS A
SWITCHBLADE on him... MAN #2 holds a hand up in an innocent
gesture...

(CONTINUED)

CONTINUED:

16

he PULLS OUT an envelope and opens it to reveal... A LARGE AMOUNT OF MONEY... MAN #1 regards it for a beat... then drops his cigarette and EXTINGUISHES it with his boot...

CUT TO:

THE ELEVATOR FLOOR INDICATOR

17

...as it reads off the bottom parking level, and then the DOOR OPENS and...

MADDIE

18

...STEPS OUT, looks one way, then the other... and at the very extreme end of the garage she spots the BMW and as she HEADS FOR it, she walks past a support COLUMN and JUMPS with a start at...

MAN #2

19

...who just stands there... and then...

ON MADDIE

20

...recovering...

MADDIE

Sorry... you scared me...

...but the man just hangs there an odd moment and then, Maddie looks down and sees that he's clutching a switchblade, the business end of which is buried in his stomach, and then... he CRUMPLES to the floor to reveal...

MAN # 1

21

...standing behind him... glaring at her... he's pale, dark-eyed... very frightening... standing between her and the BMW... and as he LUNGES at her, she SCREAMS... and HAULS back her PURSE and SMACKS it against his head... momentarily STUNNING him... and...

MADDIE

22

...TURNS and RUNS toward the DEAD MAN'S car... and she OPENS the door and GETS IN... as...

THE MAN 23
...regains his balance... then REACHES DOWN and PULLS the
BLADE from the dead man's stomach... and TAKES OFF after
her...

INT. CAR - ON MADDIE 24
...as Maddie LOCKS HER DOOR... and the DOOR BEHIND HER...
she stares in horror as the man RUNS to the OTHER SIDE...
she LUNGES across the seat... LOCKING THE BACK DOOR...
then realizing the PASSENGER WINDOW'S WIDE OPEN... and she
FRANTICALLY ROLLS it UP, just as...

ANGLE - PASSENGER WINDOW 25
...the MAN REACHES IN... thrusting the blade at her...

ON MADDIE 26
...DODGING the KNIFE as she CRANKS the WINDOW...

ANGLE - ON WINDOW 27
...as it SHUTS on his ARM... TRAPPING him... the BLADE
still thrusting about wildly...

ON MADDIE 28
...terrified... she starts the car, then PUTS IT IN GEAR...
and STEPS on the pedal... but the car FLIES BACKWARDS...

ON CAR 29
...as it SAILS back... SMASHING into a PARKED CAR...

ON MADDIE 30
...trying to maintain... out of her peripheral vision she
sees...

MADDIE'S P.O.V. - THE MAN 31
...HANGING OUT the window... trapped... viciously trying to
BREAK the window... all the time the KNIFE THRUSTS toward
her...

ON MADDIE

32

...trying to keep breathing... she PUTS the car in DRIVE... and STEPS on it again, just as...

THE MAN'S ARM

33

...WORMS CLOSER through the window... and the BLADE comes nearer, and...

MADDIE

34

...TURNS her head... seeing it... and SCREAMS... losing control of the car as it SMASHES into another PARKED CAR...

ON THE CAR

35

...as the MAN FLIES OFF from the impact... LANDING on the CONCRETE... and...

MADDIE

36

...realizes the car's STALLED out from the force of the blow... and she TRIES to START it... over and over again... then sees...

MADDIE'S P.O.V. - THE MAN

37

...SLOWLY RISING from the pavement... battered and bloody... looking right at her... and he's not smiling...

ON MADDIE

38

...acting on instinct... she hops out of the car...

ANOTHER ANGLE - ON MADDIE

39

...as she RUNS... LOOKING AROUND for some way out... some person... anything... and she TURNS to see...

THE MAN

40

...hobbling after her at a mean pace... and...

MADDIE

41

...just keeps running... and sees something...

ANOTHER ANGLE - ON MADDIE

42

...as she RUNS to the ELEVATOR... and FRANTICALLY PUSHES the BUTTON... but it doesn't come... and it doesn't come... and she TURNS to see...

THE MAN

43

...getting closer and closer... and...

MADDIE

44

...POUNDS on the BUTTON... but the ELEVATOR DOORS stay shut... and she TURNS to see...

THE MAN

45

...almost there... trapping her... the knife in his hand... and he SMILES... and...

MADDIE

46

...TURNS back to the elevator as it finally OPENS... and she LEAPS IN as we...

ANGLE TO INCLUDE THE MAN

47

...FALLING in an attempt to GRAB her... and he CATCHES HOLD of the HEM of her dress... as...

MADDIE

48

...now inside the elevator... frantically punches the buttons... and the DOORS MERCIFULLY CLOSE... while...

THE MAN

49

...outside the elevator... still has hold of her HEM... and it STARTS LIFTING HIM OFF THE GROUND as the elevator MOVES UP... HIGHER and HIGHER...

ON MADDIE

50

...her skirt caught in the door... and it starts RIPPING as the elevator continues UP... until it RIPS OFF, and...

THE MAN

51

...is left HANGING on the elevator... still clutching her dress... and...

MADDIE

52

... hits the EMERGENCY STOP SWITCH... she then PICKS UP THE TELEPHONE...

MADDIE

(into phone)

Hello? Hello...

(and then)

Thank god...

(and then)

Yes... I'm stuck in an elevator... No, it's okay...

I don't want to get out!...

Just call the police... There's been a murder...

...she looks down at her shredded dress... she leans against the wall... exhausted and shaken...

CUT TO BLACK

ACT ONE

FADE IN:

INT. MADDIE'S HOUSE - FRONT DOOR

53

...DARK... maybe just one light on by the stairs... and we HEAR a KEY in the LOCK... then the DOORKNOB TURNS... QUIETLY... and then we see...

A FLASHLIGHT BEAM

54

...and behind it A MAN... can't quite make out who he is yet... and he plays the BEAM OF LIGHT around the LIVING ROOM...

ANOTHER ANGLE - FOLLOWING BEAM

55

...as we check out the living room... looks okay... then we notice...

A LIGHT UPSTAIRS

56

...coming from one room... and then...

THE MAN WITH THE FLASHLIGHT

57

...QUIETLY walks in... we now see he has a gun in the other hand... and he's followed by ANOTHER MAN... also holding a FLASHLIGHT and a GUN... the FIRST MAN NODS TOWARD the LIGHT UPSTAIRS... they both START TOWARD IT as...

ANNIE

58

...walks out of the room and into the HALLWAY... she is CARRYING her LUGGAGE...

MEN

59

...both quickly aiming at her...

FIRST MAN
(yelling)

Freeze.

ANNIE

60

...SCREAMS... and DROPS her luggage... just as...

MADDIE

61

...RUNS IN the FRONT DOOR...

MADDIE

Oh, my God, I forgot to tell
you...

SECOND MAN

Miss Hayes, get back in the
car.

...Maddie TURNS ON A LIGHT... we see the men are COPS...

MADDIE

No, you don't understand...
(and then)
She's my cousin.

FIRST MAN

I thought you said you lived
alone.

MADDIE

Well, I do... normally... but,
Annie's staying with me...
(then seeing the
luggage)
...was staying with me.

ON ANNIE

62

...looking over the banister...

ANNIE

I left you a note...
(and then)
Maddie... what's going on?...

ON MADDIE

63

...looking up...

MADDIE

(soft-pedaling)
Nothing... really... I just
saw someone commit a crime...
and he got away...
(then, re: cops)
So these gentlemen are just
making sure he's not waiting
here for me.

ON ANNIE

64

...horrified... as she comes down the stairs toward Maddie...

ANNIE

Oh Maddie... Are you okay?

...as the two cops fan out through the rest of the house continuing their search...

MADDIE

I'm fine... Honestly... a little shaken up... but fine.

ANNIE

I'll go unpack right now.

MADDIE

No, Annie...

ANNIE

There's no way I'm leaving you alone after something like this.

MADDIE

Please don't change your plans because of me... Anyway... I bet Mark is dying to have you back home.

ON ANNIE

65

...looking guilty... she LOOKS DOWN...

ANOTHER ANGLE - TO INCLUDE COPS

66

...starting up the stairs with their flashlights... then...

ANNIE

...I wasn't going back to Connecticut...

...and she LOOKS at Maddie... and then...

MADDIE

67

...tries to mask her feelings... it takes A MOMENT... then...

(CONTINUED)

CONTINUED:

67

MADDIE
Oh. Well. There's no need
to change your plans...

ANNIE
Forget it, Maddie. I'm staying
here with you... David will
understand.

...and she TURNS AND HEADS BACK to the BEDROOM...

ON MADDIE

68

...who just watches her for a moment, then, starts after
her...

CUT TO:

INT. GUEST ROOM - ON ANNIE

69

...unpacking her suitcase...

ANGLE TO INCLUDE MADDIE

70

...walking in and seeing her... and then...

MADDIE
Annie... I really don't want
you to stay here.

ANNIE
Can't say as I blame you.
(and then)
You have every reason to want
to see me drawn and quartered.

...and then, one of the cops ENTERS the room and looks
around...

MADDIE
Maybe I do... maybe I don't...
But that's not why I think you
should stay at David's...

COP
Excuse me, ladies...

...and they have to step aside as he gets down on all fours
and checks under the bed...

ON MADDIE AND ANNIE

71

MADDIE

It may not be safe here.

ANNIE

Then why don't you clear out?

...and the cop gets to his feet and EXITS to the bathroom...

MADDIE

I saw a man killed tonight...
I want to help the police catch
the guy who did it...

(off her worried
look)

No big deal... this is what
I do for a living.

...and Annie just nods, and after a long moment...

ANNIE

Do you know how guilty I feel
about all this?

MADDIE

It's gotta pull your head in
a couple directions... taking
a hiatus from your husband.

...and then the cop sticks his head back in from the
bathroom, then looks around, then exits...

ANNIE

That's not what I feel guilty
about.... And believe me, I've
tried to... But, I don't even
feel guilty about not feeling
guilty...

(and then)

I did a crummy thing to you.

MADDIE

Yeah... it was... But on the
other hand... it wasn't...
I mean, David and I aren't
anything... except... business
partners... And that's the way
both of us want it to be...
So if you and he... want to...
whatever.... It's your karma.

ANNIE

So next time... I come back
as a cockroach.

(CONTINUED)

CONTINUED:

71

MADDIE
(too quickly)
... a dung beetle.

...and then Annie smiles...

ANNIE
You gonna be okay?... here...
alone?

MADDIE
I'm not going to be alone.
And don't worry about me.

...and then... the other cop sticks his head in the door...
then pops out... and then...

MADDIE
You're the one who's not going
to get any sleep.

ON ANNIE

72

...smiling a warm risque smile...

ANNIE
David really is a night person,
isn't he?

MADDIE
At first...
(then; more to
herself)
...and then... he snores alot.

DISSOLVE TO:

INT. BLUE MOON OFFICE - DAY

73

...the usual morning activity in the office... Maddie
ENTERS... and behind her is DETECTIVE MICK DONAGAN... her
police escort... he is in his forties... very cool...
underspoken... we sense that he is the very tough, quiet
type... as they walk in together the ACTIVITY STOPS... they
all look up at Maddie and DONAGAN...

MADDIE
Morning.

DIPESTO
Morning, Miss Hayes.

(CONTINUED)

CONTINUED:

73

MADDIE
Any messages?

DIPESTO
(staring at
DONAGAN)
Messages?

MADDIE
Yeah. Those little slips of
paper with things written on
them?

DIPESTO
Oh. No.

MADDIE
Is Mr. Addison in?

DIPESTO
Yes.

...she starts in the direction of his office... then
stops... she gestures toward DONAGAN...

MADDIE
Everyone, this is Detective
Donagan. He's going to be with
us for a while, so let's try
to make him feel welcome.

ON THE BLUE MOON STAFF

74

...in unison...

ALL
Good morning, Detective
Donagan.

ON DONAGAN

75

...reacting, and then...

DONAGAN
Morning.

...and then...

MADDIE
Would you like some coffee?

(CONTINUED)

CONTINUED:

75

DONAGAN

Sure.

MADDIE

Agnes will take care of you...
I'll just be in my partner's
office.

DONAGAN

Please... go about your
business, Miss Hayes... Don't
want to get in your way.

...she nods at him and smiles... she WALKS TOWARD DAVID'S
OFFICE... Agnes smiles at DONAGAN...

CUT TO:

INT. DAVID'S OFFICE - ON DAVID

76

...LOOKING UP as...

MADDIE

77

...crosses to his desk...

ANGLE TO INCLUDE DAVID

78

...rising instantly and crossing to her...

DAVID

Maddie...

(and then; he HUGS
her)

Boy, am I glad to see you in
one piece...

MADDIE

Glad to be in one piece.

DAVID

Annie filled me in. Any leads
on the fruitloop who tried to
pierce your ears?

MADDIE

Not yet.

DAVID

Well, don't worry...

(CONTINUED)

CONTINUED:

78

...he CROSSES to his desk... and he RIFLES through his drawer... finally PULLING out an ENVELOPE... then presents it to Maddie...

MADDIE

What's this?

DAVID

Until they nail this guy...
Only one thing for you to do...

...Maddie OPENS the envelope...

DAVID

(continuing)

I turned in all my frequent
flier coupons... thought you
could visit with the folks
awhile... lay low...

MADDIE

You got me a ticket to Chicago?

DAVID

Well, I was going to suggest
you move in with me...

MADDIE

Isn't your apartment getting
a little crowded?

DAVID

You know my motto... you can
never have too many blondes
under one roof.

MADDIE

Pass.

DAVID

Am I a mind reader or what?

MADDIE

I appreciate your concern,
David, but I'm not going to
Chicago.

DAVID

Beats going to the mattresses.
Anyway, I can take care of the
agency while you're gone...

MADDIE

I'm not going anywhere.

(CONTINUED)

CONTINUED: (2)

78

DAVID
You can't just walk around
catching bullets in your teeth.

MADDIE
David, why do I feel like
you're trying to get rid of
me?

DAVID
How can you say that?... I'm
worried sick about you...

ON MADDIE

79

...and she can see that he is genuinely concerned, and
then...

MADDIE
Thank you, David... But you
really don't have to worry.
I've got an escort.

DAVID
A what?

MADDIE
A body guard...

DAVID
A body guard?

MADDIE
He's a policeman.

...A MOMENT, then...

DAVID
Where?

MADDIE
Out there. In the office.

...and David WALKS toward the door... GLANCES OUT...

DAVID'S P.O.V. - DONAGAN

80

...waiting by the front desk... cool, calm and collected...

ON DAVID

81

DAVID
Well... You two make a handsome
couple...

...as David STRIDES OUT into...

THE RECEPTION AREA

82

...extending a glad hand to Detective DONAGAN...

DAVID
You must be?...

DONAGAN
Detective Donagan.

...and David takes Donagan's hand and pumps it, and we
ANGLE TO include...

MADDIE

83

...CROSSING to the two men...

DAVID
Damn glad to meet you...

MADDIE
Detective Donagan... This is
my partner, David Addison.

DONAGAN
Pleasure.

...and then...

DAVID
So... what are we looking at
here?

DONAGAN
Excuse me?

DAVID
This hornets' nest the blonde
wandered into... Anything I
need to be brought up to speed
on?

(CONTINUED)

CONTINUED:

83

DONAGAN

No... not really...

(and then)

Just that I'm going to be
keeping an eye on Miss Hayes
for awhile.

DAVID

Couldn't have asked for a nicer
body to guard.

MADDIE

(to Donagan)

You'll learn to ignore him.

...and she heads off to her office... and then...

DAVID

(leans in
confidingly)

Y'know, normally I'd handle
a routine personnel protection
case like this in-house. But
under the circumstances...
I'm damn happy to have you on
board.

ON DONAGAN

84

...who just looks at David appraisingly, and then...

DAVID

This is around the clock
surveillance, isn't it?

DONAGAN

Twenty-four hours a day.

DAVID

She'll never be alone?

DONAGAN

Never...

DAVID

That's great... I know Maddie
is relieved... and I can't tell
you what a load it is off my
mind to have you here...
Agnes... heat up the man's
coffee for him. We want him
bright-eyed and bushy-tailed.

(CONTINUED)

CONTINUED:

84

DONAGAN
(covering his cup
with his hand)
Thank you, no.

DAVID
You need anything... Just send
up a flare.

DONAGAN
Will do.

...and then David heads off and DONAGAN CROSSES to Maddie's
door, KNOCKS and ENTERS...

MADDIE'S OFFICE

85

...and she looks up from her desk...

DONAGAN
Mind if I check your office?

MADDIE
Be my guest.

...as DONAGAN wanders around looking in closets, the bath,
and the windows, etc....

DONAGAN
Your partner certainly is
concerned about you.

MADDIE
I don't know if "concerned"
is the right word...
(and then)
Dated a guy once. He was
paying his ex lots of alimony.
Took me out to a big expensive
dinner when he found out she
was getting serious about her
new boyfriend...
(and then)
David has the same smile...
(off DONAGAN's
confused look)
Long, messy story.

...and DONAGAN just nods...

(CONTINUED)

CONTINUED:

85

DONAGAN
Might want to stay away from
the windows... just to be on
the safe side.

...and we...

CUT TO:

RECEPTION AREA

86

...as DONAGAN EXITS Maddie's office, Dipesto is standing
there waiting for him with a COFFEE POT...

DIPESTO
More coffee... Detective
Donagan?

DONAGAN
Thank you, no...

*

...Dipesto just stands there, holding her coffee pot a
moment, then...

DIPESTO
So, you're visiting Miss Hayes?

DONAGAN
Staying with her actually.

DIPESTO
Staying with her?...
(and then)
...in her house?

DONAGAN
...In her car... here...
everywhere she goes.

...and then...

DIPESTO
You poor man.

DONAGAN
Not such a bad assignment ...
She seems nice enough.

DIPESTO
Miss Hayes is nice enough...
Nicer than nice enough...
(more)

(CONTINUED)

CONTINUED:

86

DIPESTO (Cont'd)
That's why you're gonna fall
in love with her.
(more)

(CONTINUED)

CONTINUED:

86

DIPESTO (Cont'd)
But when you finally realize
the romance is doomed because
she isn't the kind of woman
who can love a mere mortal...
it'll be too late... You'll
already have lost your job...
probably be living in a doorway
some place... shrieking at
pedestrians about the
government... I'm so sorry,
Mr. Donagan...

ON DONAGAN

87

...confused by this place, in general, and Dipesto, in
particular, he looks at her quizzically as she goes off to
put the coffee back...

ANGLE TO INCLUDE MACGILICUDDY

88

...LOOKING UP from the water cooler... where he's tossing
back a cold one...

MACGILICUDDY
Say your name was Donagan?

DONAGAN
Yep.

MACGILICUDDY
There're Donagan's on my
grandmother MacGilicuddy's
side.

DONAGAN
You're a MacGilicuddy?

MACGILICUDDY
And proud of it.

DONAGAN
Where your people from?

MACGILICUDDY
Cork.

DONAGAN
Kerry.

CUT TO:

VIOLA

89

...standing at the RECEPTION DESK watching this conversation with suspicion...

VIOLA

Well, our friend MacGilicuddy is certainly sucking up to that copper.

DIPESTO

Well, you can go suck up to him too, if you want.

VIOLA

No thank you. There's something about that guy I don't like. An aroma...

DIPESTO

Your nose is out of joint, because he's talking to MacGilicuddy, that's all.

VIOLA

Do you really think I'm that small?

(and then)

No, Agnes... My mojo's telling me that guy's about as unkosher as Paddy's pig.

ON VIOLA

90

...critically assessing the detective, as we...

DISSOLVE TO:

INT. DAVID'S APT. - NIGHT

91

...as David ENTERS... a gift wrapped PRESENT tucked under his arm, as he CROSSES the LIVING ROOM... he looks down at TWO PLACE SETTINGS on the floor of the otherwise empty room... and then he SNIFFS the air... and then...

ANNIE

92

...ENTERS from the kitchen... carrying a CANDELABRA in one hand... a SALAD BOWL in the other... and when she sees David, her face falls... and then, in a tone of disappointment...

(CONTINUED)

CONTINUED:

92

ANNIE

You're home.

DAVID

Don't look so happy.

...as David CROSSES to her he puts his arms around her and kisses her...

ANNIE

I thought we could have a picnic in the living room...
But I wanted to surprise you.

...but the last part of the line is drowned out as David plants another kiss on her mouth, and then...

DAVID

You already have...

(and then)

Is that actually the smell of food being prepared in this apartment?

ANNIE

...Leg of lamb...

(they kiss; and

then)

Won't be ready for a while...
had to go out and buy a few things... like pots and pans and plates and silverware...

DAVID

I travel light.

...and then, David whips out the present and hands it to her...

ANNIE

For me?...

...and David just flutters his eyelashes and she takes the package and opens it to find a THROW PILLOW... and she just looks at it, not quite knowing what to say... and then, she looks back at David who waits expectantly for a reaction... and then...

ANNIE

A pillow...

(CONTINUED)

CONTINUED: (2)

92

DAVID

A throw pillow... you know,
like you put on either end of
a couch.

ANNIE

Right.

DAVID

Usually come in pairs... This
was an odd one so I got a deal.

...and then, mustering all the enthusiasm she can...

ANNIE

Thanks...

(and then)

Now all we need is the couch...

...as she looks around the empty living room... and then
David disentangles himself from their embrace and walks
over toward the FRONT DOOR of his apartment...

DAVID

Never cared for couches...

...and David OPENS the door...

DAVID

Come on in boys...

...and then as SEVERAL WORKMAN roll in a dozen or more
BLACK AND WHITE UNITS OF A SECTIONAL, covered in plastic...

DAVID

(to Annie)

Get yourself a couch, next
thing you know you gotta have
a coffee table... and magazine
subscriptions... so you have
something to put on the table.
Then you need an oil painting
to hang over the couch...

ON ANNIE

93

...laughing as she watches the workmen roll the sections
into one large unit...

DAVID

Ask me, the smart move is one
great big piece of furniture.

(CONTINUED)

CONTINUED:

93

...and then, Annie plunks herself down on a section, trying it on for size... and then, she starts to remove the plastic from one of the sections...

DAVID
What are you doing?

ANNIE
Taking off the plastic.

DAVID
I paid good money for that plastic.

ANNIE
It's ugly and it makes the back of your legs all sweaty.

...and then David PUSHES Annie down onto what is quickly becoming a wall to wall mattress on wheels, as the workmen continue to roll in more sections... and then, David kisses her and she settles back, but the sections ROLL APART and they both FALL BETWEEN THE CRACK disappearing from view... and off their LAUGHTER we...

CUT TO:

MADDIE

94

...seated at the DINING ROOM TABLE... DONAGAN seated at the opposite end of the table... they both eat their salads in silence for what seems like an interminable length of time and we get the sense Maddie may have been in this situation for quite a long time...

MADDIE
Can I fix you something else?
I could whip you up a little...
(and then)
...gravy?

DONAGAN
Thank you, no.

...and they continue eating in silence... and then Maddie takes another stab...

MADDIE
I prefer light meals in the evening anyway.

...and then...

(CONTINUED)

CONTINUED:

94

DONAGAN

Smart.

MADDIE

They say you're not supposed
to eat much after six.

...and DONAGAN just nods... and then, after a long
moment... finally...

DONAGAN

Frannie's really been on me
about my cholesterol.

MADDIE

(gratefully)
Frannie must be your wife.

DONAGAN

Landlady...

...and they sit there for a long moment as DONAGAN chuckles
a bit... and then, off Maddie's quizzical smile...

DONAGAN

Locked her keys in the car last
week.

...and Maddie just nods and they continue eating in silence
and then... the PHONE RINGS... and Maddie, grateful for
this respite, gets up and goes to answer it...

MADDIE

Excuse me.

...and she CROSSES to a PORTABLE on the sideboard and snags
it...

MADDIE

Hello... Who?... Mark...

...and we can see Maddie tense...

MADDIE

Yes, it's Maddie... Fine...
and you?... Great... Annie's
fine, too...

(and then)

No... she's not here right
now... She... went... out...
to see a movie...

(and then)

Hard to say...

(more)

(CONTINUED)

CONTINUED: (2)

94

MADDIE (Cont'd)
 she said something about a
 double feature... Well, this
 is the movie capital, after
 all...

(and then; forced
 laughter)
 I'll tell her you called...
 (and then)
 She misses you, too... Byeee...

...and she HANGS UP and Maddie's face immediately falls as
 she returns to the table and DROPS into her seat, clearly
 bothered by this call.. and then...

DONAGAN
 Problem?

MADDIE
 (pushing her food
 away in disgust)
 Lost my appetite.

CUT TO:

DAVID AND ANNIE

95

...seen from above... lying on a sea of sectionals... in
 each others arms... peaceful, in love... and then...

ANNIE
 If you could be anywhere else
 in the world... right now...
 where would it be?

...and then...

DAVID
 The bedroom... or Tahiti...
 (and then)
 No... the bedroom.

ANNIE
 You have a one track mind.

DAVID
 I have focus... there's a
 difference.

...and as they talk we notice that the frame has become
 increasingly obscured with what looks like... SMOKE... and
 then... we hear an ear SPLITTING BUZZ... and Annie and
 David sit bolt upright...

(CONTINUED)

CONTINUED:

95

ANNIE
What's that?

DAVID
Smoke alarm.

ANNIE
Dinner!

...and as she GETS UP and scrambles across the sectionals toward the kitchen, suddenly... the OVERHEAD SPRINKLES GO ON...

DAVID
Told you we shoulda left the plastic on...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

INT. BLUE MOON

96

...as David BREEZES in... happy... energetic...he WHISTLES his way through the busy outer office... as he STOPS by Dipesto to check his messages...

DIPESTO

Mr. Addison... Good morning.

DAVID

Top o' the...
(and then)
Everyone's favorite blonde in?

DIPESTO

Her office.

DAVID

(glancing around)
And the man in blue?

DIPESTO

Ditto...
(and then)
They've been in there all morning.

DAVID

Any idea what they're up to?

...and Dipesto shrugs, as David heads over to her office and Viola slides up along side him...

VIOLA

...No good.

DAVID

Morning, Burt... Minestrone for dinner last night?

VIOLA

How'd you know?

DAVID

Don't remember that tie being paisley.

...and Viola looks down, rubbing at a spot on his tie... and then, hurrying around in front of David, he waylays him...

(CONTINUED)

CONTINUED:

96

VIOLA

Have you gandered his watch,
sir?

DAVID

Who's watch?

VIOLA

Donagan's...
(and then;
indictingly)
Rolex... Presidential.

DAVID

Yeah?

VIOLA

How does an honest, under-paid,
deputy dog come up with the
bones to blow on a top of the
line ticker?

DAVID

Gift from grandma... Won it
on a game show.

VIOLA

Maybe...

...as David ENTERS Maddie's office... we HOLD ON...

VIOLA

96A

...ominously...

VIOLA

...But I think not.

OMIT 97-101

CUT TO:

OMIT 97-101

MADDIE AND DONAGAN

101A

... at the desk...Maddie BEHIND it in her chair... Donagan
LEANING OVER HER... both STUDYING some PAPERWORK on the
desktop...

MADDIE

But his alibi checks out
perfectly.

DONAGAN

Right... which is why it feels
like an alibi.

(CONTINUED)

CONTINUED: (2)

101A

...and Maddie looks up coolly acknowledging David...

MADDIE

Hello, David.

...and Donagan just nods, and then...

ON DAVID

101B

...feeling the chill... he ventures in anyway...

DAVID

What're you two kids up to?

MADDIE

I think Sergeant Donagan may have come up with a lead on the Anselmo case...

...David digests this... clearly not thrilled... but faking it anyway...

DAVID

Great...

(and then)

Maddie... can I speak to you for a second?

MADDIE

Can it wait? We're right in the middle of something here.

DAVID

No... it can't wait.

...and then, Maddie looks up to Donagan...

MADDIE

Excuse me.

...and David holds the door for Maddie, pulling it closed behind him as they EXIT into...

OMIT 102

OMIT 102

THE RECEPTION AREA

102A

...and then, David turns to her...

DAVID

What was that?

MADDIE

What was what?

(CONTINUED)

CONTINUED: (3)

102A

DAVID

Donagan shoving in his two cents.

MADDIE

I asked him for his two cents.

DAVID

So I guess cases are no longer confidential around here.

MADDIE

David... he's a detective... matter of fact, he's a real detective.

DAVID

No, Maddie... I'm a real detective... that clown is a civil servant.

MADDIE

Yeah, well... "that clown" may have just given us our first real lead on the Anselmo case.

DAVID

(skeptical)

From the Einstein who master-minded a brilliant sting operation... which not only got one of his buddies killed... but, landed him the job of babysitting a sitting duck.

MADDIE

Wasn't his fault I walked into the middle of that.

DAVID

No... who could've possibly anticipated that an innocent by-stander would be in a public garage of all places.

MADDIE

Know what I think?... I think you're jealous.

DAVID

Of him?

(CONTINUED)

CONTINUED: (4)

102A

MADDIE

Of another male on your turf.

...and David just snorts...

MADDIE (CONT'D)

You act like you're the only one allowed to have testicles around here?

...David tries to stifle a laugh... then can't help himself and laughs anyway...

MADDIE

Excuse me,... I should have said "down there". I should have known that word would send you into gales of adolescent laughter.

DAVID

You're right. It is a funny word... particularly on your lips... but, that's not what I'm laughing at.

(and then)

You're a fine one to accuse me of staking out turf...

MADDIE

Oh, really?

DAVID

Yes, really. Your hackles've been up ever since the other blonde walked through the door.

MADDIE

Annie?

DAVID

Annie.

MADDIE

What does she have to do with any of this?

DAVID

Why else would you bend over backwards to try and make me jealous... except to get back at me.

(CONTINUED)

CONTINUED:

102A

DAVID

But sorry to ruin
your day... you can
move in with the
Green Bay Packers
for all I care...
Matter of fact, you
should move in with
the Packers...calm
you down ...probably
be good for the
complexion. Just
keep your boyfriend
outa company
business.

MADDIE

I'm not trying to make
you jealous, David...
you are jealous. And
what you and Annie do
is your business...
I really don't care...
But don't expect me to
cover your butt from
now on when her husband
calls looking for his
wife. Next time I'll
give him your number.

*

...and the DOOR OPENS and Donagan sticks his head out...

DONAGAN

Everything O.K?

...and without saying anything Maddie TURNS and GOES BACK
INTO her office... and David SPINS on his heels and CROSSES
to HIS OFFICE and we...

CUT TO:

OMIT 103-110

OMIT 103-110

INT. DAVID'S OFFICE

110A

...as he CROSSES to his desk... SETTLES in his CHAIR...
and then... after a moment... he picks up the PHONE and
DIALS... and then...

DAVID

What are you wearing right
now?...

(and then)

Even better... Listen... we
never did get around to dinner
last night... and I'm worried
about your nutrition...

...and then, the DOOR OPENS and an extremely anxious Viola
TRANSITS to David's desk...

VIOLA

They're onto me, sir.

(CONTINUED)

DAVID
(into the phone)
How about lunch?...
(and then; to
Viola)
Burt, I'm on the phone.

VIOLA
And I'm sorry to barge in here
like this... but, you see,
sir... I have something of a
past...

DAVID
(into the phone;
a tone of
disappointment)
No... no... that's okay...
really...

VIOLA
...a criminal past... the red
zone is my one vice.

...and David SPINS in his chair, away from Viola, not
listening to him as he continues talking into the phone...

DAVID
It was a spur of the
moment invitation...
(and then)
Anyone I know?...
(a long moment;
and then)
Well, you two have
a nice lunch.

VIOLA
Two thousand, seven
hundred forty three
dollars in unpaid
parking tickets...
Apparently, the M
word... MacGillicuddy
... found out and
called his throwback
relative...

...and David HANGS UP, and just sits there...
contemplative, clearly bugged about something as Viola
continues... pacing as he speaks...

VIOLA
And now I have a tail...
Donagan...
(and then)
Not that I'm a pretty boy,
sir... but, I couldn't take
the joint.

...and David gets up and CROSSES to the door...

VIOLA (CONT'D)
I need to borrow some cash?

(CONTINUED)

CONTINUED:

110A

...and David turns and looks at Viola as if hearing him for the first time...

DAVID

Huh?

VIOLA

Two thousand, seven hundred
and forty-three dollars?

...and then...

DAVID

Who says you're not a pretty
boy?

...and then David EXITS into...

THE RECEPTION AREA

110B

...and heads for Maddie's office, as Viola sulks back to his desk... and then...

DIPESTO

110C

...looks up and sees David, and then...

DIPESTO

She just left.

...and David stops, and then...

DAVID

Any idea where she was going?

DIPESTO

Said she was meeting someone
for lunch at... Maple Drive.

...and David just nods and HEADS BACK into the office...
CLOSING the door behind him... and then, we HOLD ON it for
a brief moment, and then the DOOR OPENS, and...

DAVID

110D

...WALKS out... a man on a mission, as he strides out the
front door...

DAVID

Got an errand to run. Be back
in awhile.

ON DIPESTO

110E

...watching him go... and then we...

CUT TO:

OMIT 111

OMIT 111

MADDIE

111A

...sitting alone at a table in a RESTAURANT... balancing a SALT SHAKER on its edge... and then, she looks over to Donagan who is seated at the next table...

MADDIE

Aren't you gonna feel kinda silly... sitting over there eating lunch all alone?

DONAGAN

(looking up from
the menu)
Doesn't bother me...
(and then)
Think your lunch date just
arrived.

...and Maddie looks over and sees Annie talking to the MAITRE'D... and waves to her as she's escorted over to the table... and then... Maddie stands and hugs her cousin...

ANNIE

Sorry I'm late... the cab driver arrived in America last Wednesday.

...and then...

MADDIE

Annie... this is Detective Donagan... the one who's supposed to keep me out of trouble.

...and Donagan gets to his feet...

DONAGAN

Pleasure.

ANNIE

Please... don't get up.

...and then, as Maddie and Annie sit, we sense an awkwardness between them... and then...

(CONTINUED)

CONTINUED:

111A

MADDIE

This is nice.

ANNIE

Thank you for the invitation...
 (and then)
 So, are you okay?... I mean,
 have they caught the guy yet?

MADDIE

Not yet... but with my fairy
 godfather looking out for me,
 I feel pretty safe.

...and Annie nods, smiling nervously, and then, after an
 awkward moment...

ANNIE

...This is nice.

MADDIE

Well... it's not like we've
 seen alot of each other on this
 visit...

ON ANNIE

112

...who doesn't say anything... and then as the waiter
 approaches...

WAITER

Cocktails for the ladies?

ON ANNIE AND MADDIE

112A

ANNIE

...Is the sun over the yard
 arm yet?...

MADDIE

Who cares?... pitcher of
 margaritas... no salt.

...and then...

ANNIE

So...

...and then Annie starts cracking her knuckles and then
 looks up at Maddie... who's watching her...

(CONTINUED)

CONTINUED:

112A

ANNIE

Okay... so I'm dreading this lunch.

MADDIE

Why?

ANNIE

Because you've been so mature and adult about this whole David thing... I figure sooner or later you have to completely freak out at me.

MADDIE

Really, Annie... David is not the problem... in alot of ways I'm kinda relieved he's getting on with things...

...and Maddie just hangs there a moment, and then...

ANNIE

But?

...and then...

MADDIE

Mark called last night.

...reacting... and then...

MADDIE

Don't worry... I covered for you.

ANNIE

Where was I?

MADDIE

At the movies.

ANNIE

What'd I see?

MADDIE

Double bill... "At Long Last Love" and "Sunset."

*

*

ANNIE

You're a pal.

(CONTINUED)

CONTINUED: (2)

112A

MADDIE

I'm a heel... I really hated lying to him, Annie... it isn't fair to him...

(and then)

...and it isn't fair to me, either.

...and Annie just nods, and then...

ANNIE

I'm sorry.

MADDIE

I can't tell you how to handle this... but, I really don't want to be in the middle.

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

ANNIE

I dunno... maybe I should call and tell him the truth. I don't want to hurt him... but, you're right... He deserves better than all of us conspiring behind his back.

...and then the WAITER arrives with their DRINKS and then Annie sighs...

ANNIE

He's gonna have to find out sooner or later.

ON MADDIE

112B

...reacting... surprised... but trying to cover, then...

MADDIE

So this is getting pretty serious between you and David.

ANGLE TO INCLUDE ANNIE

112C

ANNIE

You know, David... what's serious?... but, yeah... I guess it is...

(more)

(CONTINUED)

CONTINUED:

112C

ANNIE (Cont'd)

(and then)

Do you have any idea how
bizarre it is to be having this
conversation with you?

...and Maddie just nods...

MADDIE

Yeah... Annie... do you know
what you're doing?

ANNIE

Well... for the first time in
a very long time... I can
honestly say... I have no idea
what I'm doing...

(and then)

...and it's the most
exhilarating feeling...

(and then)

Mark is all about order and
reason and stability... and
David is...

(searching; and
then)

MADDIE

...the connoisseur of chaos...
(and then)

Look, Annie... I'm your
cousin... when it comes to
the subject of David Addison,
I'm something less than
objective... but allow me to
stick my nose where it doesn't
belong for one minute.

...and just then a WAITER arrives with a BUCKET OF
CHAMPAGNE...

WAITER

Champagne for the ladies.

ANNIE

We didn't order any champagne.

WAITER

It's from the gentleman at the
bar.

...and Annie and Maddie look over and see a smiling...

OMIT 113-118

OMIT 113-118

DAVID

119

...who gives a small wave, then slides off the bar stool
and CROSSES to their table...

ON MADDIE

119A

...reacting...

MADDIE

Oh, no...

...and then David arrives...

DAVID

(to the waiter;
re Donagan)

And a Shirley Temple for my
good friend, Kojak... make it
a double... extra cherry.

(MORE TO COME)

CONTINUED: (3)

112

ANNIE

I haven't forgotten that.

MADDIE

Oh, really? Could have fooled me.

ANNIE

Maddie, what is this?

MADDIE

I just don't think it's right.

ANNIE

Well, excuse me but I'm not sure it's any of your business.

MADDIE

It is when I have to lie for you.

...Annie looks at her... Maddie is really annoyed now and struggling to control it...

MADDIE

Your husband called last night. I had to make up a story for you. And I didn't enjoy doing it.

ANNIE

We're friends, Maddie. I would have done the same for you.

MADDIE

I wouldn't have asked you to.
(and then)
Look, I haven't lived a perfect life. I've done plenty of things that I'm not particularly proud of. But, I don't want to start taking on someone else's mistakes.

...Annie gives her a long look...

ANNIE

Are you sure that's what this is about?

...Maddie returns her look... interpreting the implication...

(CONTINUED)

CONTINUED: (4)

112

MADDIE

What are you trying to say?

ANNIE

I'm not trying to say anything.
I'm just trying to find out
what you're saying.

...Maddie stiffens... as Annie looks squarely at her...

ANGLE ON DOOR

113

...as DAVID ENTERS... looking around... he spots...

MADDIE AND ANNIE

114

...engaged in a serious discussion... they don't notice
him...

ON DAVID

115

...as he MOVES OVER to a table and sits down... he takes a
furtive look at Maddie and Annie... then picks up a menu as
if to hide behind it... he looks at it for a beat... and
as he looks over the top of it he sees...

DONAGAN

116

...who is seated at a table from him, keeping an eye on
Maddie... he notices David...

DAVID

117

...reacts annoyed... then looks at the menu...

ANGLE ON MADDIE AND ANNIE

118

...still locked in debate...

MADDIE

If it makes you feel better
to call it jealousy then go
ahead and call it that. But,
the fact is, you're behaving
irresponsibly and I don't want
to be a party to it.

(CONTINUED)

CONTINUED:

118

ANNIE
Fine. Then don't. And if you think this is going to drive a wedge between me and David you're wrong.

MADDIE
This has nothing to do with David!

ANNIE
Oh, stop saying that!

ANGLE ON DAVID

119

...as he approaches their table...

DAVID
Ladies, please. This is the No Yelling section.

MADDIE
David...

ANNIE
Sweetheart...

DAVID
(to Annie)
Has she told you about my ax murders yet?

MADDIE
Go away, David. This is a private conversation.

DAVID
I know. It's about my private life.

MADDIE
(yelling)
This has nothing to do with you. How many times do I have to say that to you people?

DAVID
(yelling)
Maybe until you start believing it!

(CONTINUED)

CONTINUED:

119

MADDIE

(yelling)

You had no right to follow me here!

DAVID

(yelling)

You had no right to stick your perky little nose into my business.

MADDIE

(yelling)

Fine. I'm out of this. Do what you want, you two, but do it away from me.

...Maddie JUMPS UP and heads in the direction of DONAGAN... she GRABS HIM BY THE ARM... PULLING HIM out of his seat... they STORM OUT OF THE RESTAURANT... as several customers look on...

INT. BMW - DAY

120

...DONAGAN is driving... Maddie is quite shaken... she stares out the window... obviously trying to calm herself...

DONAGAN

You okay?

MADDIE

I'm fine.

...there is a beat... DONAGAN steals another look at her...

MADDIE

I guess you got more than you bargained for with this assignment.

DONAGAN

(shrugs)

I don't mind.

...Maddie looks out the window again... there is another moment of silence...

MADDIE

You know what I think the worst word in the English language is?

(CONTINUED)

CONTINUED:

120

...and Maddie says nothing... surprised and flattered...
caught off guard... she senses something... a feeling...
that wasn't there thirty seconds ago... A MOMENT, and
then...

*

DONAGAN

But it's none of my business.

...and then Maddie GLANCES at Donagan... then LOOKS AWAY...
and Donagan GLANCES at Maddie... then LOOKS AWAY... and as
both of them STARE straight ahead... suddenly
self-conscious, we...

*

OMIT 121

OMIT 121

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

OMIT 122-123

OMIT 122-123

ON DAVID

124

...leaving for the night... SCATTING as he walks down the hall to the elevator... and he HITS THE BUTTON and the DOOR OPEN and David ENTERS... and then...

VIOLA

124A

...JETS into the elevator... and the DOORS QUICKLY CLOSE behind him...

VIOLA

I have to talk to you, sir.

...and then, Viola TURNS OFF the switch and the elevator stops...

VIOLA

...In private.

...and David just looks at Viola askance... and then...

VIOLA

I took out a bank loan to pay
my parking tickets... and while
I was down at police
headquarters... I did a little
investigating of my own...
(and then; a touch
of glee in his
voice)

...an ethics review panel's
sniffing after Donagan.

DAVID

So?

VIOLA

He ain't no Dudley Doright,
sir.

...and David turns the elevator switch BACK ON...

DAVID

The blonde ain't no Sweet Nell,
Burt.

(CONTINUED)

CONTINUED:

124A

...and then, Viola reaches over and TURNS OFF the switch once again...

VIOLA

But the investigation keeps being put off... apparently Donagan has some powerful friends...

(leaning in
meaningfully)

...lots of vowels in their last names.

...and then Viola looks at David expectantly for a reaction...

DAVID

Phew... had me worried... thought you were gonna tell me he's an agent for C.H.A.O.S. or T.H.R.U.S.H.... or worse.

...and David reaches over...

CLOSE ON SWITCH

124B

...and David's hand FLIPS it ON again... and we...

OMIT 125-127

CUT TO:

OMIT 125-127

A FAN

127A

...on automatic... blowing across David's soggy living room... in the background, we HEAR a T.V. in another room... and we move over to see...

ANOTHER FAN

127B

...blowing away, and then...

AN OPEN WINDOW

127C

...CURTAINS SWAYING in the breeze...

ON THE FRONT DOOR

127D

...as it UNLOCKS and DAVID walks in... he looks around...
 sees the fans... smells the mildew... HEARS THE T.V....
 and we...

CUT TO:

DAVID

128

...looking in the bedroom door to see...

ANNIE

128A

...lying on her stomach... legs crossed in the air...
 watching the tube...

DAVID

128B

...smiles... then...

DAVID

Hey...

ON ANNIE

128C

...looking up... happy to see him, but a little hesitant...

ANNIE

Hey...

ANGLE TO INCLUDE DAVID

128D

...as he sits down next to her...

DAVID

You still speaking to me?

...a moment, then...

ANNIE

Sure...

...and then...

DAVID

Even though I busted up your
 lunch...

(CONTINUED)

CONTINUED:

128D

ANNIE

You're entitled to be a jerk
every now and then.

...and David takes her in his arms and hugs her, and
then...

DAVID

Sorry...

ANNIE

I know how you can make it up
to me.

...she pulls out a list...

ANNIE

One Californina roll... hold
the crabmeat... double order
of Uni with quail egg... tuna
roll... extra rice... extra
wasobi.

DAVID

You're not pregnant are you?

ANNIE

No... Just in the mood for
sushi.

DAVID

Used to be, I'd come home...
place would smell like home
cooking.

...and then Annie wacks him with a pillow... and then...

ANNIE

Bought you a present.

DAVID

Get outta here... You bought
me a present? This is to
torture me with guilt.

ANNIE

(laughs; then)

Yeah...

(and then she PULLS
OUT a TINY BOX
from under the
pillow)

Anyway... here...

(CONTINUED)

CONTINUED: (2)

128D

...David takes the box... smiles at her...

DAVID
Matching throw pillow, right?

...Annie laughs... he opens the box to see...

A SINGLE EARING

128E

...for a man's ear...

RESUME ANNIE AND DAVID

128F

...as she watches him... take it out of the box, and put it in...

ANNIE
(shrugging)
Usually come in pairs... This
was an odd one so I got a deal.

...and then, he models it for her... when in the other
room... the DOORBELL RINGS...

DAVID
Oh... oh... The adultery
squad...

ANNIE
I'll hide under the bed...
you go head'em off.

...and David smiles as we...

CUT TO:

THE FRONT DOOR

128G

...as DAVID opens it... and a BEAUTIFUL BOUQUET is thrust
in his arms... by a delivery boy...

DELIVERY BOY
Sign here.

...off David's puzzled look, we...

CUT TO:

THE BEDROOM

128H

...where David walks in with the flowers...

(CONTINUED)

CONTINUED:

128H

DAVID
You've got a secret admirer.

ANGLE TO INCLUDE ANNIE

128I

...taking them... delighted...

ANNIE
David, you shouldn't have.

DAVID
I didn't.

...and Annie takes the card out of the envelope and reads it, smiles and then...

ANNIE
It's from Maddie.
(and then; reading)
"Wouldn't blame you for wanting
to prune the family tree. Sorry
about today. I'm a jerk.
Maddie."
(and then)
That's sweet.

DAVID
That's Maddie... send a bunch
of posies... and all the
lizards go scurrying back under
the furniture.

ANNIE
David... there's a pretty
tangled web between you two...
and it's no one's fault.

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

ANNIE
I guess I just don't get why
you're so angry at her.

DAVID
Who's angry?

ANNIE
Look... I've apologized to
Maddie. She's apologized to
me. You've apologized to me.
Seems like you two ought-

(CONTINUED)

CONTINUED:

128I

DAVID

There's nothing to apologize
for.

ANNIE

Clear the air then.

DAVID

I can see for miles.

ANNIE

Look... the only people still
at war in this little menage
are you guys.

DAVID

For ever and ever.

ANNIE

Yeah well, I'm caught in the
middle, David... and I don't
like it.

...a long moment as David realizes she's really upset, and
then...

DAVID

Yeah well... guess I ought to
pick-up the sushi before it
gets cold.

...and then David turns and exits, and we...

CUT TO:

A FIREPLACE

Maddie's Room

129

... as Donagan's HANDS stack PRESSED LOGS for a fire and we
PULL BACK to see...

DONAGAN

130

...crouched by the hearth... working away... as...

MADDIE

131

...comes in the room, holding a GLASS OF WINE...

(CONTINUED)

CONTINUED:

131

MADDIE

Sure you wouldn't like a glass
of wine?

ON DONAGAN

132

...LOOKING UP... shakes his head...

DONAGAN

Love one. But I'm punching
a clock.

ANGLE TO INCLUDE MADDIE

133

...sitting on an ottoman... very near the fireplace...

MADDIE

Right. I forgot...
(and then)
Can't remember the last time
I used the fireplace.

DONAGAN

Always wondered who buys these
pressed logs.

MADDIE

What else are you supposed to
burn?

DONAGAN

Oak... hickory... cedar's
pretty good... but I like the
hardwoods... less flame, more
heat... burn longer too.

...and Maddie just listens to the guy, and then...

MADDIE

Where do you go to find
hickory?

DONAGAN

Next time I'm up north... I'll
throw a cord in the back of
the truck for you.

MADDIE

Please... don't go to any
trouble.

...and then Donagan checks his watch...

(CONTINUED)

CONTINUED:

133

DONAGAN

No trouble at all...

(and then)

Wonder where Gordon is...
got a curtain to make... or
there's gonna be one unhappy
nine year old.

*

MADDIE

Go see your niece's play...
I'll be okay until he gets
here... really.

DONAGAN

He'll be here any minute...

(and then)

Yeah... she's pretty excited...
not every day a role like "The
Red Pencil" comes along.

...and he continues fussing with the fire... and Maddie
just watches him... then...

MADDIE

You know... you've been here...
what, 48 hours?... and all I
know about you is you have a
niece in fourth grade and your
landlady locked her keys in
the car...

...and Donagan just LOOKS at her a LONG MOMENT... and
then...

DONAGAN

(softly)

You have the greatest voice...

...and Maddie is a little surprised by this... pleasantly
so... and then... locking eyes with him... then, after A
LONG MOMENT...

MADDIE

Thanks.

...and they're both quiet for a moment... Donagan watching
her... Maddie feeling him watch her... and then, he moves
imperceptibly closer to her... and we're almost sure he's
going to kiss her... when we HEAR the DOORBELL ring...
but they don't move, then...

DONAGAN

I gotta go.

(CONTINUED)

CONTINUED: (2)

133

MADDIE

Right.

...and the DOORBELL rings again... then...

DONAGAN

I'll be back...

...and he TURNS toward the door... and we...

HOLD ON MADDIE

134

...watching him... as we...

DISSOLVE TO:

DAVID

135

...getting out of the BMW, parked in front of Maddie's house, files under his arms... starting for the door... then he hangs there a moment... a bit reluctantly... and then...

CUT TO:

DAVID

136

...on Maddie's porch... he KNOCKS... and after a moment...

THE DOOR

137

...OPENS... and a tough looking BLACK GUY we've never seen before stands behind it, eyeing David warily...

ON DAVID

138

...taken aback... then...

DAVID

Maddie here?

...and...

THE MAN

139

...moves aside as Maddie appears in the doorway... her expression goes slightly cold as she sees David...

(CONTINUED)

CONTINUED:

139

MADDIE
(to man; re: David)
It's okay, Detective Sandefur.
I know him.

...and the man disappears from the door... then...

ANGLE TO INCLUDE DAVID

140

DAVID
(re: the cop)
Maddie, you scalawag...

MADDIE
He's replacing Detective
Donagan.

DAVID
Didn't work out between you?

MADDIE
If it's all that important to
you, he had to go see his niece
in a school play...
(and then)
What do you want?

DAVID
Aren't you going to ask me in?

MADDIE
No.

DAVID
Fine. I just wanted to drop
these off...
(he HANDS them to
Maddie)
...the copy of Mr. Anselmo's
will...
(and then)
...didn't see you at work this
afternoon... thought you'd be
interested in it...

...Maddie takes a quick glance at it, then...

MADDIE
Thanks.

...an awkward moment, then...

(CONTINUED)

CONTINUED:

140

DAVID
People don't usually send
flowers when they're still mad.

MADDIE
I'm not mad at Annie.

...another long moment, then...

DAVID
Well... nice chatting.

...and he TURNS to leave...

ON MADDIE

141

...watching him go... feeling frustrated, then...

MADDIE
David... wait.

ON DAVID

142

...stopping... he turns...

ON MADDIE

143

...still in her doorway...

MADDIE
Look... maybe it would be a
good idea for us to take a
little vacation from each
other.

ON DAVID

144

DAVID
I still got that ticket to
Chicago if you want it.

ON MADDIE

145

MADDIE
You use it...

ON DAVID

146

DAVID
Oh yeah... Been dying to go
make the scene with your mom
and dad.

ON MADDIE

147

MADDIE
Trade it in. Take Annie
someplace.

ON DAVID

148

DAVID
You want me to blow off work...
and take Annie on a vacation?

ON MADDIE

149

MADDIE
Desperate women do desperate
things...
(and then)
Bye David.

...and she disappears behind the door...

ON DAVID

150

...feeling like he didn't exactly accomplish what he set
out for... he TURNS back to his car... and we...

CUT TO:

EXT. MADDIE'S DRIVEWAY - NIGHT

151

...as David gets into the car and drives off...

CUT TO:

DAVID

152

...at the wheel... listening to the RADIO as...

THE BMW

153

...rolls to a STOP, at a STOP SIGN... and then...

DAVID 154
...looks first one way... then the other... and a little
ways down the block he spots...

DONAGAN 155
...waiting curbside... smoking a CIGARETTE... and there's
something about his demeanor that's suspicious...

ON DAVID 156
...who kills the engine, watching him a moment, and then
David looks over and sees a...

WHITE LIMOSINE 157
...approach from a cross street... and it STOPS, then
FLASHES its lights twice...

ON DONAGAN 158
...who DROPS the CIGARETTE... crushes it out, then WALKS
hurriedly across the street... disappearing into the back
seat of the limo...

ON DAVID 159
...watching... all curiosity...

HIS P.O.V. 160
...of the limo... PULLING AWAY from the curb...

ON THE BMW 161
...after a moment... FOLLOWING...

DISSOLVE TO:

ON THE LIMO 162
...gliding through traffic...

ON THE BMW 163
...hanging back...

ON THE LIMO 164
 ...driving through an intersection...

ON THE BMW 165
 ...gunning it as the LIGHT TURNS YELLOW to keep up...

CUT TO:

THE LIMO 166
 ...pulling into the PARKING LOT of a SUPERMARKET... and
 then it STOPS...

ON THE BMW 167
 ...FOLLOWING... and then...

DAVID 168
 ...manages a fly by... close enough to read the LICENSE
 PLATE...

DAVID
 (reading; under
 his breath)
 1-8-7-X-B-1-2.

...and he repeats to himself as he fishes for a pen...

DAVID
 1-8-7-X-B-1-2...
 1-8-7-X-B-1-2...

...and then, David, finding a pen, pulls the car to a stop,
 and writes...

DAVID
 1-8-7-X-B-1-2.

EXT. PARKING LOT - NIGHT 169
 ...as David GETS OUT, CROSSES to a bank of PAY PHONES,
 fishes for a COIN, inserts it, then DIALS...

CLOSE ON DAVID 170
 ...and then, after a moment...

(CONTINUED)

CONTINUED:

170

DAVID

Burt... Dave...

(and then)

...Addison...

(and then;

impatiently)

No... that doesn't mean you
can call me by my first name
from now on...

(and then)

Write this down...

(reads)

1-8-7-X-B-1-2... Call your deep
throat at DMV and run a make
on a white stretch... with
that license...

(and then)

Yeah... I just saw Donagan get
into it... and it didn't look
like he was going to a senior
prom... I'll call you back.

...and David HANGS UP and STARTS TO DIAL, but he looks over
and sees...

DONAGAN

171

...GETTING OUT of the LIMO and making his way across the
parking lot to the pay phone as the LIMO DRIVES OFF in the
background...

ON DAVID

172

...who ducks around the corner into the shadows as...

DONAGAN

173

...approaches the phone and dials...

ON DAVID

174

...listening...

DONAGAN (O.C.)

It's going down tonight...

(and then)

I'll be at the house with
her... alone...

ON DONAGAN

175

...hanging up... and then he TAKES OFF down the block...
and David watches him go... and then, after a moment...

DAVID

176

...CROSSES back to the phone... and DIALS... and the phone
just RINGS and RINGS and RINGS... and then...

DAVID

(impatiently)

Come on...

(and then; finally)

Hello, Maddie... where are
you?... Good... lock the door,
get under your bed and stay
there.

...and then in a stern tone that lets her know he means
business...

DAVID (CONT'D)

Just do it... Okay...

(and then)

I'll explain when I get there.

ON DAVID

177

...HANGING up... RACING to his car... and then, as he TEARS
out of the PARKING LOT... we...

CUT TO:

INT. POLICE STATION - ON VIOLA

178

... a man with a mission standing opposite the SERGEANT'S
DESK...

VIOLA

Special agent Herbert Viola...
Blue Moon Investigations.

...and Viola flashes a shield... to the cop who is less
than impressed...

VIOLA (CONT'D)

May I speak to your superior?

...and then...

COP

You're looking at him.

(CONTINUED)

CONTINUED:

178

...and then, Viola pulls a pad out of his pocket, flips it open, and then, after looking around... he reads from it...

VIOLA

At approximately 1900 hours this evening, a certain rotten egg in this department was seen entering a white stretch limousine... license number 1-8-7-X-ray-Bravo-1-2. The vehicle is registered to one Hector K. Victor, well known underworld boss... il capo del tutti capi...

(and then; looking up to the cop)

I'll wear a wire.

...but the cops face is impassive, and then, almost imploringly...

VIOLA (CONT'D)

Use me... train me... give me orders... I'll do anything... My boss's life... not to mention my own employment is in the hands of this... scum, Mick Donagan.

ON THE COP

179

...registering no reaction... and then...

ON VIOLA

180

VIOLA

So... what's our next move?

...as we...

SHOCK CUT TO:

INT. JAIL CELL - VIOLA

181

...as the DOOR CLANGS behind him...

VIOLA

Hey, you can't do this! What about due process? What about Miranda?

(CONTINUED)

CONTINUED:

181

...Viola HOLDS UP his pants with one hand... GRIPS the BARS
on the door with the other.

VIOLA
(yelling after him)
I demand my phone call! I
demand an attorney!

...but there's no response, save the unhesitating,
retreating FOOTSTEPS of the GUARD...

VIOLA
I demand my belt.

ON VIOLA

182

...sagging against the bars and we...

CUT TO BLACK:

END OF ACT THREE

ACT IV

FADE IN:

ON A WINDOW CASEMENT

183

...in Maddie's bedroom... and we hear a NOISE... and then, through the CURTAINS we see the SILOUTTE of a man... and we watch as the intruder jimmys the LATCH on the WINDOW and it OPENS a bit... and a HAND slides in... reaching, straining to catch hold of the WINDOW CRANK... and then finally, the hand catches the crank and begins to TURN THE HANDLE until the window is wide enough to slide a leg and part of a torso in... and then...

THE HAND

184

...reaches over to open the window a bit more and then... in the darkness we see...

ANOTHER FIGURE

185

...approach... a woman's... Maddie... and she catches the intruders fingers in the jaws of a CRIMPING IRON and then...

THE INTRUDER

186

...falls into the room, writhing and rolling on the floor, trying desperately to muffle a scream of pain... but there's something about the scream that sounds familiar and then...

ON MADDIE

187

...leaning over, trying to make out the intruder in the darkness...

MADDIE

David?

...but all David can do is nurture his wounded hand... and then...

MADDIE

Are you okay?

DAVID

You've ruined a brilliant career in amateur gynecology.

(CONTINUED)

CONTINUED:

187

MADDIE

David... what was that cryptic phone call about? Why have I been hiding under the bed? And who are you to be climbing into my bedroom window at this hour?

DAVID

Donagan's a dirty cop.

...and now Maddie starts bundling David toward the window...

MADDIE

Good night, David.

DAVID

You gotta get outa here.

MADDIE

No... you gotta get outa here...

(and then)

You haven't liked Mick from the moment you laid eyes on him.

DAVID

And now I know why... My guess is he's working for the folks who dropped the cop in the parking garage.

MADDIE

Your guess? David... I know that that man downstairs would never do anything to hurt me.

DAVID

Look, Maddie... I'm sure he thinks the world of you...

MADDIE

(interrupting)

As a matter of fact, he does.

DAVID

But this isn't personal... it's business... and someone's recruited your bodyguard to make sure your body doesn't talk, walk or breathe, for quite a long time.

(CONTINUED)

CONTINUED: (2)

187

MADDIE

I know what's bothering you.

DAVID

The thought of you with nothing
but a toe tag to keep you warm.

MADDIE

(sarcastic)

My hero...

(and then)

For the first time in a long
time I'm spending time with
someone you can't feel superior
to. Someone who actually
listens to me... I can be
myself... and that's just fine
with him.

DAVID

Is that why he lied to you
about his niece's play? I
followed him... and I'm here
to tell you your life is in
danger...

(and then)

Now we have two choices...
We can pick out the nightie
you'd like to be buried in...
or we can blow this joint.

ON MADDIE

188

...seeing David means it, and we...

CUT TO:

DAVID AND MADDIE

189

...in the dark... tiptoeing down the stairs...

ANOTHER ANGLE - ON DAVID AND MADDIE

190

...as they reach the bottom of the stairs... and before
making another move, check around for...

DONAGAN

191

...who sits in an armchair in the living room... his back
to them... reading a newspaper... oblivious, and...

DAVID AND MADDIE 192
...take this opportunity to quietly make their way to the door...

ANOTHER ANGLE - ON DAVID AND MADDIE 193
...at the door... as they carefully... quietly... SLIDE OPEN THE CHAIN LOCK...

ON DONAGAN 194
...hearing something... he TURNS around to check it out, and sees...

DONAGAN'S P.O.V. - DAVID AND MADDIE 195
...fiddling with the locks... their motive apparent... and... in the B.G...

DONAGAN 196
...puts down his paper... gets up and crosses to the french doors... while...

DAVID AND MADDIE 197
...unaware they've been seen... SLIDE OPEN the DEADBOLT... SLOWLY and QUIETLY... exchanging a victorious glance as they succeed... then David TURNS the knob... and OPENS the DOOR stealthily... when standing in the door way they see...

DONAGAN 198
...looking at them...

ON DAVID AND MADDIE 199
...who look back at him... surprised, then...

ANGLE TO INCLUDE DONAGAN 200
...walking in...

DONAGAN
What's up?

(CONTINUED)

CONTINUED:

200

...as Maddie and David back up into the foyer...

DAVID

I'm on to you, Donagan. I know
all about your little scheme...

MADDIE

(embarrassed)

David says you're setting me
up...

(and then)

Are you setting me up?

DAVID

(shielding her with
his arm)

Don't listen to him, Maddie.
This guy's as crooked as a
large intestine.

(and then, to
Donagan, who's
about to say
something)

I saw it all. The limo...
the gas station... the phone
call...

DONAGAN

I guess you think you're a
pretty good detective.

DAVID

You'll never get away with it.
Even as we speak, I've got a
man down at headquarters
spilling the beans on you...

DONAGAN

Is that so?

DAVID

Yeah. Now get outta the way...

DONAGAN

Sorry. Too late...

...he SHUTS the door... locking it...

MADDIE

(moving closer)

David...

(CONTINUED)

CONTINUED: (2)

200

DAVID
(to Donagan;
pointing toward
the living room)
Hey Donagan, look... it's St.
Patrick.

...but Donagan doesn't look... instead he unleashes a FIST
into David's FACE... and he goes FLYING back... as...

MADDIE

201

...GRABS her EXPENSIVE VASE off the table ... saving it
from demolition, as...

DAVID

202

...falls into the glass table... shattering it... and...

MADDIE

203

...registers a moment of relief as she holds on to her
vase, then looks up to see...

DAVID

204

...picking himself up... clearing his head...

DAVID
Alright Donagan... you wanna
play tough.

...and he CHARGES DONAGAN... who is ready for him and
THROWS another PUNCH that sends David ROLLING BACK toward
the living room as...

MADDIE

205

...jumps out of the way... scooping up another object d'art
out of David's path...

MADDIE
David!

...then...

DAVID

206

...once again picks himself up...

DAVID

I'm fine... Just lettin' him
have a head start...

...then David RUSHES him... and Donagan SWINGS... but David
DUCKS... then GRABS Donagan's ARMS and HOLDS them behind
Donagan's back... while Donagan STRUGGLES to free
himself...

DAVID

(struggling to hold
on)

Okay, Maddie, whack him...

ANGLE TO INCLUDE MADDIE

207

...standing against the wall... holding her vase to her
bosom... horrified at the suggestion...

MADDIE

This was my mother's, mother's
Ellis Wedding Vase...

...as Donagan breaks free and HITS David... knocking him
over... and then the cop sets on him and both men ROLL
around on the floor...

DAVID

Maddie, C'mon...

ON MADDIE

208

...putting down her vase as she SCANS the room for a
suitable weapon... picks up a WOODEN DUCK.. takes a
practice swing, then SHAKES her HEAD and puts it down...
then spots...

DECORATIVE WOODEN SPIKES

209

...in the tall vase by the door... and she PULLS one out...

ON DAVID AND DONAGAN

210

...rolling on the floor, and...

MADDIE

211

...takes aim, then cracks the wood over...

DONAGAN'S HEAD

212

...and his body falls limp... out cold... as David PICKS HIMSELF UP... dusting himself off...

DAVID

(to Maddie)

Thanks.

...and then CROSSES to the PHONE on the table in the foyer, and puts the receiver to his ear, and then...

DAVID

Dead... boy oh boy, this guy thought of everything.

MADDIE

I'll go next door and call the police.

...and Maddie TURNS and HEADS for the front door, but...

KEN HILL

213

...stands in the doorway blocking her path and then, hobbling into the foyer on a CRUTCH with a DRAWN REVOLVER...

HILL

That won't be necessary.

...as he flashes a badge... but Maddie recognizes him and freezes...

DAVID

There's you man officer...

(and then, re: the crutches)

What happened to you?

...and Maddie recoils from this guy in fear...

MADDIE

I happened to him.

HILL

Hands over your head.

ON DAVID

213A*

...looking to Maddie in confusion...

*

DAVID

Huh?

MADDIE

It's him.

*
*
*
*
*
*

DAVID

Who?

MADDIE

The guy who killed the cop.

DAVID

No, Maddie. He is a cop.

...he turns and looks slowly at...

HILL

214

...who suddenly doesn't look like he's there to protect and serve...

DAVID

(weakly)

Right?

...and then...

HILL

Okay... let's get this over with as quickly and painlessly as possible... This place got a basement?

(CONTINUED)

CONTINUED:

214

DAVID

Wait a second... first things first. What the hell is this all about?

HILL

I'm not sure I understand the question.

DAVID

The lady here witnessed a murder... and now she's about to be the victim of a gangland killing. Am I right?

HILL

She's gonna have company.

DAVID

Fine... but don't you think you owe her...

MADDIE

Us...

DAVID

...The courtesy of bringing us up to speed on why we're about to buy the farm?

MADDIE

It's narcotics, isn't it?

...and Hill doesn't respond...

DAVID

Counterfeiting?

MADDIE

Money laundering?

DAVID

(lasciviously)

White slavery?

HILL

You really expect me to stand here and explain everything when I could be making my escape?...

MADDIE

Kinda how it works.

(CONTINUED)

CONTINUED: (2)

214

HILL
You watch too much
television... Move it.

...and Hill motions them toward the back of the house with his pistol... and Maddie and David turn and Hill hobbles after them past...

DONAGAN

215

...who seems to be unconscious on the floor, but then kicks Hill's crutch out from under him...

ON HILL

216

...who goes down hard and Donagan fleeces him of his weapon, and turns it on him... and then...

DONAGAN
You have the right to remain
silent.

DAVID
Nice work officer.

MADDIE
No thanks to you.

DONAGAN
If you give up the right to
remain silent, anything you
say can and will be used
against you in a court of law.

MADDIE
(to Donagan)
So... what was it,
narcotics?... Money
laundering?...

DAVID
...Or white slavery?

DONAGAN
You have the right to speak
to an attorney...
(to Maddie)
Cars.

MADDIE
Cars?

(CONTINUED)

CONTINUED:

216

DONAGAN

(to Hill)

If you cannot afford one...
an attorney will be appointed
for you without charge before
questioning...

(then; to Maddie)

This worm and some of his
maggot friends've been turning
around cars impounded by the
department.

MADDIE

Inside job, eh?

DONAGAN

Do you understand these rights
as I've given them to you?

HILL

Do you understand that you're
gonna get done just like your
partner?

DONAGAN

Wouldn't be so sure about that.

VOICE (O.C.)

Oh... I would.

...and Maddie and David and Donagan look up as the...

TWO COPS

217

...from the first act enter with drawn weapons...

COP

(to Donagan)

Drop the gun.

...and Donagan complies... as Hill gets to his feet...

*

DAVID

Are you sure you guys are
supposed to be in this episode?

COP

Shut up...

(and then)

This place got a basement?

(CONTINUED)

CONTINUED:

217

MADDIE
(whispering to
David)
Maybe they're from the
Department of Redundancy
Department.

...and David just nods...

HILL
Hell... let's finish 'em off
right here.

...and Hill snaps open a SWITCH BLADE and starts toward...

MADDIE AND DAVID

218

...who CLOSE THEIR EYES... and suddenly there is the SOUND
of HELICOPTER BLADES right over the house... and a BRIGHT
FLOODLIGHT SHINING into the windows... Maddie opens her
eyes and looks around as...

DAVID
(eyes still closed)
Wow. It's that light everyone
talks about.

ON HILL AND THE TWO COPS

219

...looking around... starting to panic...

ON DONAGAN

220

...obviously relieved as SIRENS BEGIN... a cacophony of
them... as if the U.S. had just invaded Grenada...

ON MADDIE AND DAVID

221

...staring at each other... then at DONAGAN... as what
sounds like HUNDREDS OF FEET start running outside and
upstairs... and then...

THE FRONT DOOR

222

...being BASHED IN... as THREE members of a SWAT TEAM slide
in... all with the drop on...

THE TWO BAD COPS 223
...who look at each other, surprised... then GRAB...

DAVID AND MADDIE 224
...and use them as SHIELDS as the bad cops BACK into the LIVING ROOM as...

A TRIO OF COPS 225
...appears on the balcony and draws beads with their AK's... and then...

THE WINDOW 226
...by the piano SMASHES... as another SWAT GUY jumps in... knocking the living room asunder, as...

MADDIE 227
...screams... and...

MADDIE AND DAVID 228
...are spun around to once again shield the bad cops from the onslaught... and behind them...

THE WINDOW 229
...on the other side of the piano SMASHES... as another SWAT GUY jumps in... demolishing that part of the room...

MADDIE
Couldn't they all just use the same window?

ON MADDIE AND DAVID 230
...as she stands helpless... her house going down around her...

MADDIE
David, my house... my piano... my things... David... do something...

(CONTINUED)

CONTINUED:

230

DAVID
This may be a good time to
transend the material plane.

...and then as the bad cops back toward the french doors...

THE FRENCH DOORS

231

...BASH OPEN... and two more SWAT GUYS jump in... weapons
pointed, and...

MADDIE

232

...cringes...

MADDIE
My french doors.

...then...

MADDIE AND DAVID

233

...are once again are whipped around to shield the bad
cops...

DAVID
(to the bad cops)
Hey... make up your minds...
I'm getting dizzy.

...then, as they BACK UP toward the fireplace...

THE WINDOW

234

...by the fireplace (closest to the piano) SMASHES as one
last SWAT GUY swings in on a rope... and in...

ANOTHER ANGLE

235

...we see a room full of SWAT MEN... circling Maddie and
David and the bad cops... who are in the center of the
room... and after a moment... David turns and casually
plucks the weapons out of their hands.

DAVID
You boys could hurt somebody
with these things.

...but as David fleeces them, one of the guns accidentally
goes off and all the assembled SWAT members wheel on David
with cocked weapons and he immediately throws his hands in
the air...

*
*
*
*

DISSOLVE TO:

MADDIE

236

...picking up a broken piece of this, a shard of that... and in the background the last of the S.W.A.T. team withdraws as Donagan and a COUPLE OF UNI'S put the cuffs on Hill and the others...

ANOTHER ANGLE

237

...as Maddie surveys the devastation that was once her home and she just tosses the debris onto another pile of debris... and then, looking down on the floor, she spots something, then picks up a headless duck decoy... and then...

DAVID (O.C.)
Looking for this?

...and Maddie turns and sees...

DAVID

238

...who walks over and hands her the missing head... and then...

MADDIE
(looking around)
What a mess.

...and David nods, and then... managing a small joke to put the best face on the devastation...

MADDIE
Least the maid comes tomorrow.

...and David just smiles... and then...

MADDIE
David... Thanks.

DAVID
For?

...and then, after a moment... and wanting to say more...

MADDIE
...looking out for me.

DAVID
Hey... what are partners for?

(CONTINUED)

CONTINUED:

238

...and then...

MADDIE
Partners... right.

ON MADDIE AND DAVID

239

...A LONG MOMENT... Maddie says nothing... she just looks
at him... and after A MOMENT...

DAVID
(softly)
Gotta go...

...and he kisses her on the cheek... and he LEAVES...

ON MADDIE

240

...her stomach sinking... she LOOKS UP... watching...

MADDIE'S P.O.V. - DAVID

241

...disappearing into the night...

MADDIE

242

...just stands in the doorless doorway... melancholy...
watching him leave...

ON DONAGAN

243

...watching Maddie... and then, feeling a bit like an
intruder, he's about to turn away when...

MADDIE

244

...looks up and sees him... and then...

DONAGAN
Guess you have about a hundred
reasons to be mad at me right
now...

MADDIE
Because you lied to me... used
me... betrayed my trust...
(more)

(CONTINUED)

CONTINUED:

244

MADDIE (Cont'd)
(and then)
And quite possibly saved my
life.

...a moment, then... Donagan smiles and then Maddie smiles,
and then...

DONAGAN
Am I forgiven?

MADDIE
(nods; and then)
Wouldn't want to run into my
interior decorator in a dark
alley if I were you...

...a moment, then...

DONAGAN
I've made arrangements with
the department... to cover your
hotel until we get your house
put back together. The Beverly
Hills, okay?

MADDIE
(ironic)
I s'pose it'll have to do...
(and then)
Thanks... I'll get my things.

CUT TO:

INT. HOTEL LOBBY - NIGHT

245

...as Donagan and Maddie walk through... Donagan carrying
Maddie's SUITCASE...

DONAGAN
Know what I like about this
place?...

MADDIE
They have a fire in the
fireplace 365 days a year?

DONAGAN
How'd you know?

(CONTINUED)

CONTINUED:

245

MADDIE

Be surprised what you can learn
about a person in just a couple
of days.

DONAGAN

Am I gonna see you again?

MADDIE

I'd like that.

DONAGAN

Hear the restaurant in this
place is pretty good. How
'bout I get the rest of your
statement over dinner?

MADDIE

I'd like that, too.

...and Donagan smiles... and they continue across the
lobby...

ON MADDIE

246

...with every step her smiles dims... and she looks more
and more confused, until finally... they reach the counter
and Maddie turns to Donagan...

MADDIE

Except maybe tonight's not such
a good idea...

(and then)

... a lot's been going on
lately... and I don't think
I'd make much of a dinner
companion...

(and then)

How 'bout a rain check?

ON DONAGAN

247

...watching the window of opportunity close, and then...

DONAGAN

Sure.

...and then...

MADDIE

Mick... Thanks for everything.

(CONTINUED)

CONTINUED:

247

...and Maddie gives Donagan a hug...

DONAGAN
(and then)
Just doin' my job.

DONAGAN
See you.

...and Donagan turns and exits and then...

MADDIE

248

...turns and walks up to the front desk...

CLERK
(turning to her)
Yes?

MADDIE
Reservation for Hayes.

CLERK
(pulling a
reservation form)
Yes, Miss Hayes... and how many
will there be in your party?

MADDIE
Just me...
(and then)
I'm alone...

...and we HOLD on MADDIE a long melancholy MOMENT, then
we...

FREEZE

END OF ACT FOUR

