

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

"MY FAIR DAVID"
(#85306)
written by

Bruce Franklin Singer

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FIRST DRAFT
July 29, 1985
Sept. 4. blue
Sept. 6. pink
Sept. 9. yellow
Sept. 10. green
Sept. 11. golden
Sept. 11. salmon
Sept. 12. white
Sept. 12. blue
Sept. 13. pink
Sept. 15. yellow
Sept. 17. green

Sept. 30. salm. Sept. 18. gldn.
Oct. 2. white Sept. 19. salm.
Oct. 3. blue Sept. 20. white
Oct. 6. pink Sept. 22. blue
Oct. 7. yellow Sept. 23. pink
Oct. 8. green Sept. 23. yel.
Oct. 24. golden Sept. 24. grn.
Sept. 24. goldn.

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CONTINUED:

12

CLARK
No can do. We're not currently
on speaking terms.

ANOTHER ANGLE

13

...as Post moves to him...CROWDS HIM...and gives a sidelong
glance to Leone...

POST
That's too bad...cause that's
the only reason I've let you
slide this far.

...and there is another SMALL NOD to LEONE...who like a
well-trained Doberman GRABS...

CLARK

13A*

...twisting his arm behind his back as Post PUSHES the man
to his KNEES...

TIGHTER ON CLARK

14*

...and we can almost hear his adrenalin pumping...as he
looks up at...

POST

14A*

...cutting to the chase...

POST
You're late Clark. You know
what that means. Gotta do
some damage.

*

OMIT 15

OMIT 15

ON CLARK 16

...he doesn't even have to say a word...it's all there
in his eyes...

CLARK'S P.O.V. 17

...as Post stands over him...smiling...

POST

You want to pick something?
Leg? Arm? A hand maybe? *

(and then)

Oh...right...we don't want to *
fool with the fame and fortune. *

(and then)

What'll it be Clark? *

ON CARL 17A

...on his knees...no answer...no expression...

ANOTHER ANGLE 17B

...as Post STARTS to TURN away...then SUDDENLY REARS back
and lets one fly...right into CAMERA as we ...

SHOCK CUT TO:

BLACK 17C

...and then a SPOTLIGHT hits...

A PIANO 18

...center stage at THE SHRINE...and then we SEE him...

OMIT 19

OMIT 19

CLARK GREYDON 20

...impeccably tailored black pants and tails...a perfect
package save for the BUSTED NOSE...covered with gauze...
swollen eyes already blackening...lips puffed and bloody...

ANOTHER ANGLE 21

...as he SITS and takes a MOMENT'S PAUSE...and we can't
help but hear the BUZZ in the audience...no doubt curious
about this odd sight...and then SUDDENLY...he launches
into BEETHOVEN'S "APASSIONATA SONATA"...an incredibly
difficult piece of music demanding not only precision but
a passionate interpretation...

CONTINUED:

27ZB

MADDIE

This is not a joke!

DAVID

This is---a ninety-year old
man walks into a sperm bank...

MADDIE

STOP IT! Stop it, stop it,
stop it!

ON DAVID

27ZC

...and it is clear...even to him...that she means it...

ON MADDIE

27ZD

...FUMING...and we WATCH...as she takes some breaths...
stops...thinks carefully about what she is going to say...

ANOTHER ANGLE

27ZE

...and then...

MADDIE

(after a LONG
MOMENT;
slowly;
trying not
to be emotional)Do you know what hurts the
most?

DAVID

Sure. You got a pimple on the
inside of your nose...and then
you get a cold and have to
blow it...*
*
*
*

MADDIE

(an explosion)

THAT'S WHAT I MEAN!

DAVID

And people say we don't think
alike...

MADDIE

(ignoring that;
moving towards
him)What hurts the most is that
you are exactly the same per-
son you were when I walked in
here seven months ago.

(CONTINUED)

CONTINUED:

27ZE

DAVID
(snapping his
fingers)
That's why I still fit in
these clothes...

*
*
*
*

MADDIE (cont'd)
I have made an effort...to...
loosen up...
(searching for
ways to say
it)
...to relax...
(another)
...let my hair down...

DAVID
Me too...

MADDIE
(ignoring that)
I have come to understand
that when you work with another
person...you have to try to...
accept some of their style...
hope they accept some of yours...
try to find a middle ground.

*
*

DAVID
Sounds reasonable.

MADDIE
But what hurts...is that I've
done all the moving. I've
done all the accepting.

DAVID
(astonished)
Really?

*

MADDIE
I think you'd find it hard
to refute that I've become
more easy going...more jovial...
more devil may care?

DAVID
No doubt about it. You're a
regular Jan Murray.

(CONTINUED)

CONTINUED:

27ZE

MADDIE

But you've made no such effort.

ON DAVID

27ZEA

...standing there for a moment...taking all this in...
starting to NOD to himself...makes sense to him...and
then WORDLESSLY...he TURNS and STARTS out of her office...

ON MADDIE

27ZEB

...watching him go...this isn't what she expected...

MADDIE

(after a moment;
calling after
him)

David? Wait a second! I'm
not through haranguing yet!

INT. THE RECEPTION AREA

27ZEC

...David almost all the way across it...heading for his
office...

REVERSE ANGLE

27ZED

...as Maddie comes through her office doors...

MADDIE

(calling to
him)

David?

...and then realizes that...

ANOTHER ANGLE

27ZEF

...everyone in the place is watching this...

ON MADDIE

27ZEG

...as she glares at them...

MADDIE

Don't you people have anything
else to do?

ANOTHER ANGLE

27ZEH

...as everyone in the place...in perfect unison...NODS
THEIR HEAD "NO"...

OMIT 27ZF-27ZH

OMIT 27ZF-27ZH

ON MADDIE

27ZJ

...and with that she GROWLS...and continues into...

INT. DAVID'S OFFICE

27ZK

...David sitting behind his desk...hand on chin...staring out the window...as...

DAVID'S OFFICE DOOR

27ZL

...as Maddie comes through it...

MADDIE
(closing the
door behind
her)

You walked out of my office!

ON DAVID

27ZM

...not a blink...not a flinch...

ON MADDIE

27ZN

...hotter than we've ever seen her...

MADDIE
I was in the middle of talking
to you and you walked out of
my office!

ANOTHER ANGLE

27ZP

...and David still DOES NOT TURN...

DAVID
(his back to
her;
not looking;
coolly)
You got it Sherlock...now I'd
appreciate it if you'd return
the favor and walk out of
mine.

MADDIE
You're angry? Is that what
this is? You're angry?
(and then)
Let's get something straight,
Bub...if anybody's got a right
to be angry around here...it's
me!

(CONTINUED)

CONTINUED:

27ZP

DAVID
(swiveling
towards her)

Oh really?

MADDIE
Yes, really. Those people out
there are supposed to be work-
ing. Working...not limboing.
And you...you encourage them!

DAVID
Encourage them?...That's what
you think I'm doing? Maddie,
I'll have you know there's a
much higher purpose to what
I'm doing.

MADDIE
Higher purpose?

DAVID
That's right...higher purpose.
It just so happens I was out
there raising spirits.

MADDIE
Raising spirits?

DAVID
Yes...Raising spirits...and
you want to know why?

MADDIE
I can barely stand the suspense...

DAVID
Because you have a lot of un-
happy employees, Maddie Hayes.

MADDIE
Working them too hard, am I?

DAVID
They're unhappy because this
has stopped being a fun place
to work.

MADDIE
Oh my goodness...how will I
sleep?

(CONTINUED)

CONTINUED:

27ZP

DAVID

Maddie...They were ready to
leave...

(and then)

...walk out...

(and then)

...resign.

MADDIE

And you stopped them?

DAVID

(a self-satisfied
smile)

They're still here...aren't
they?

ON MADDIE

27ZR

...stupified by this...falling into a chair...

MADDIE

(after a moment)

David...I can't work like
this anymore.

ON DAVID

27ZS

...at a bit of a loss...

DAVID

Well...

(and then)

...try working standing up...
I read an article once that
said if the vertebrae...

ANOTHER ANGLE

27ZT

...as Maddie RISES from her chair...AN EXPLOSION...

MADDIE

(cutting him
off)

THAT'S NOT WHAT I MEAN...

(and then;

a BREATH;

this is hard)

David...

(and then)

David...David...David...

(CONTINUED)

CONTINUED:

27ZT

DAVID

(after a moment)

Maddie...

(and then)

Maddie...Maddie...Maddie...

MADDIE

(ignoring that)

David...I need a business partner...who's a mature adult...

DAVID

(looking at

her;

not under-

standing)

Yeah...and...?

MADDIE

(looking up

at him;

this is even

harder)

And...you're not.

DAVID

And I'm not what?

MADDIE

A mature adult, David.

ON DAVID

27ZU

...thinking about that...smiling...

DAVID

Let me show you something...

(unbuttoning

two buttons

on his shirt)

...you see that?

(pulling the

shirt apart)

That's body hair, Baby. You ask any gym teacher in America...

(pointing to

it)

...first sign of a mature adult...

(and then)

...and I got lots of it...

(and then)

...all over...

ON MADDIE

27ZV

...pulling herself out of her chair...going for the door...

MADDIE

Never mind. This is all a big joke to you. You don't care about the business...about how I feel...about anything...

ON DAVID

27ZW

...as he jumps from his own chair...and takes off after her...JUMPING IN FRONT OF HER just BEFORE SHE REACHES the DOOR...

DAVID

Okay...alright. Chill out a second willya? You're so damn serious. You want me to apologize...I apologize.

MAEDIE

No! I don't want you to apologize. I want you to change.

DAVID

Change?

MADDIE

Yes...Change. Don't you see? You encourage those people out there. You set an example. "Nothing matters. Life is a carnival. Work is a party." Well that's not an adult attitude.

DAVID

But I'm an adult...and that's my attitude.

ON MADDIE

27ZX

...turning...opening the door...

MADDIE

(as she goes through it)

Never mind. I was dreaming. You can't do what I need you to do. You are who you are... I am who I am...and obviously the only solution is dissolution.

ON DAVID

27ZY

...closing the door again...not letting her out...

DAVID

(turning her
around)

Wait a second...wait a second...
wait a second. "Dissolution."
That's Brooklyn for "this
solution"...Right?

MADDIE

(simply)

No. That's "Maddie" for I
can't go on this way.

DAVID

(after a moment
of his own;
serious)

Alright. What do you want?

MADDIE

I don't think it matters be-
cause I don't think you can
do it.

DAVID

I can do anything.

MADDIE

Really?

(looking up
at him)

Can you act like an adult?

DAVID

What the hell kind of question
is that?

MADDIE

(slowly;
measured)

I am willing to bet...that
you can't act like a mature
adult for one week...

DAVID

You're kidding.

ON MADDIE

27ZZ

...and clearly she isn't...

ANOTHER ANGLE

27ZZA

...as David looks at her...not quite believing this...

DAVID

What kind of bet?

MADDIE

Just what I said...that you
can't act adult for one week.

DAVID

(fascinated)

How much?

MADDIE

"How much" what?

DAVID

How much do I get if I win
this bet?

MADDIE

(turning;
opening the
door again)Don't worry. You won't win.
You couldn't win.

DAVID

(pushing it
closed)Yeah?...well, on the off chance
I get lucky...how much?

TIGHT ON MADDIE

27ZZB

...turning to him...calling his bluff...

MADDIE

(enjoying this)

How 'bout three-thousand
dollars?

ON DAVID

27ZZC

...he wasn't expecting that...

(CONTINUED)

CONTINUED:

27ZZC

DAVID
(a big smile)
Three-thousand dollars?

ANOTHER ANGLE

27ZZD

...and Maddie SMILES...

MADDIE
Three-thousand dollars to
watch the impossible...seems
like a bargain to me.
(and then)
Is it a wager or not?

DAVID
Wager? This is gonna be Grand
Theft! You're on. Lady...If
it's maturity you want...it's
maturity you're gonna have.
I'm gonna be a regular Lawrence
Welk...tie my shoes...wear long
pants...I might even take up
the accordian...

ON MADDIE

27ZZE

...a big smile...

MADDIE
No, no, no, Mr. Addison. That...
is not what I mean by mature.

...and with that she PUSHES HERSELF off the door...and
begins walking across his office...and David TURNS INTO
FRAME...watching her...starting to get worried...

DAVID
And what...pray tell...do you
mean by "mature", Miss Hayes...

ANOTHER ANGLE

27ZZF

...as Maddie turns back to him...clearly enjoying the hell
out of this...

MADDIE
I mean...that when we are out
on a case...we conduct ourselves
as though at the end of the
fourth grade we got promoted
and not left back...

(CONTINUED)

CONTINUED:

27ZZF

DAVID

And what does that mean?

MADDIE

No fast-talking jive. None of that hip-hop slop you call English. I don't really care if bears bare or bees be.

DAVID

Is that all?

MADDIE

We haven't even scratched the surface.

(a big smile)

I don't want to hear any more of your lewd, sexist remarks.

DAVID

About you...or the whole gender?

MADDIE

(thrilled)

You don't stand a chance.

DAVID

What else?

MADDIE

I want you to set a good example for the employees.

DAVID

Again with the employees...I tell you, Maddie...they love me.

MADDIE

Why shouldn't they love you!? They're underworked, overpaid and have Murry the "K" for a boss.

(and then)

Which reminds me...

(an evil grin)

...no singing.

(CONTINUED)

CONTINUED:

27ZZF

DAVID
(dumbstruck)

Huh?

MADDIE
You heard me...one "du wop"
and you lose.

DAVID
Hold the phone a minute.
Aren't we cutting a little
deep here? I believe we're
going beyond the parameters
of the bet. I believe that
now...you are cutting into
the essence of my personality.

MADDIE
That's not a personality...
that's an affliction.

DAVID
No. No way. You're going
too far.

MADDIE
(starting for
the door
again)
I knew you couldn't do it.

DAVID
(stopping her
again)
Okay. Alright. I'm in.
(and then)
But if you're gonna ask me
to stop singing...the stakes
have to be higher.

MADDIE
More money?

ON DAVID

27ZZG

...thinking...looking at her...an evil grin of his own...

DAVID
No...not money.
(and then;
looking up)
Something that really matters...

(CONTINUED)

CONTINUED:

27ZZG

MADDIE
(knowing exactly
what he means)
Keep dreaming, Addison.

DAVID
How childish and immature of
you, Miss Hayes...everything
to you is sex, sex, sex. I'm
after something important here...

MADDIE
Like?

DAVID
(simply;
he's got her)
...your dignity.

MADDIE
Excuse me?

DAVID
Limbo!

FAVORING MADDIE

27ZZH

...and clearly she doesn't understand...

DAVID
(behind her;
into her ear)
C'mon Maddie...how low can
you go?

MADDIE
What are you talking about?

DAVID
You know what I'm talking about.
Out there. In front of the
employees and God and every-
body...

MADDIE
(considering
this;
and then)
And what do I get?

(CONTINUED)

CONTINUED:

27ZZH

DAVID

What do you mean?

MADDIE

When you lose...what do I
get?

DAVID

(smiling)

Me.

MADDIE

The whole thing?...Or just
your head on a platter.

(thinking)

Fine. Three-thousand and I
limbo...but if you lose...
you have to lay off every un-
necessary employee.

DAVID

Wooo...

MADDIE

(cutting him
off)We'll give them severance pay...
good recommendations...

(and then)

But you have to tell them...
you have to fire them.

DAVID

You get up on the wrong side
of the rack this morning?

MADDIE

(ignoring that)

Do we still have a bet?

DAVID

You bet we do.

MADDIE

(extending her
hand)

Shake?

DAVID

Okay.

ON DAVID

27ZZJ

...and he does...shimmying...and shaking...

ANOTHER ANGLE

27ZZK

...as Maddie GLARES at him...

DAVID

Had to get one last one out
of my system.

(and then;
offering his
hand)

When do we start?

MADDIE

(taking it;
shaking it)

Right now.

...and at THAT EXACT MOMENT...the...INTERCOM BUZZES...

OMIT 28-46*

OMIT 28-46*

ON DAVID

47*

...as he makes his way around his desk...and hits the
INTERCOM BUTTON...

DAVID

(maturely)

Mr. Addison's office...

DIPESTO (O.C.)

(FILTERED)

Mr. Addison?...Ms. Hayes?
There's an Emily Greydon here
to see you.

DAVID

Show her into Miss Hayes' office.
We'll join her momentarily

...and he releases his hand from the intercom button...

OMIT 48*

OMIT 48*

ON MADDIE

49*

...duly impressed...

(CONTINUED)

CONTINUED:

49

MADDIE
Very nice. Very...

DAVID
(finishing the
sentence)
...adult?

MADDIE
Indeed.
(and then;
terribly
pleased)
Y'know...I'm secretly hoping
I lose this bet...

DAVID
Really? I am too.

ANOTHER ANGLE

50

...and with a BIG SMILE...Maddie TURNS...and starts out of
David's office...and into...

INT. THE RECEPTION AREA

50A

...as Maddie...still SMILING...still PLEASED with herself...
makes her way ACROSS this area and TOWARDS her OFFICE...
and we can't help but notice...that DAVID is right BEHIND
HER...SKIPPING...then WALKING LIKE an ELEPHANT...then
WALKING LIKE QUASIMODO...

MADDIE
(oblivious)
Mark my words...maturity is
its own reward. A couple of
days of acting like an adult
and you'll wonder why you didn't
do it sooner.

ANOTHER ANGLE

50B

...as Maddie TURNS...STILL WALKING...to SMILE back at
David...and with the reflexes of a panther...he begins
WALKING NORMALLY...maturely...adultly...

DAVID
I already am...

...and as they continue towards her office...we...

CUT TO:

A WOMAN'S FACE

50C

...LOOKING OFF...a regal countenance...strong and determined... late forties or early fifties...a cigarette clutched between her lips...and something steely about her eyes. A look that says the lady...the woman...has been around...that she walks softly but carries a big bite. And BEHIND HER...we SEE MADDIE'S OFFICE DOORS OPEN...and David and Maddie make their way in...as...

ANOTHER ANGLE

50D

...this woman...EMILY GREYDON...swivels around to DISCOVER...

MADDIE

(extending her
hand)

Mrs. Greydon...I'm Maddie Hayes
and this is my associate, David
Addison...

ON EMILY

50E

...as she ignores Maddie's hand...gives the two of them a perfunctory nod...takes a deep drag on her cigarette and waits for them to find their seats...

EMILY

(finally)

Miss Hayes...if memory serves...
you're a wealthy woman.

ON MADDIE AND DAVID

51

...doing their best not to react...doing their best not
do dissuade her...

TIGHTER ON EMILY

51A

...deadly serious...

EMILY (cont'd)

I sought you out...because I
have a wealthy woman's problem.

ON DAVID AND MADDIE

51B

...they have no idea...

ON EMILY

51C

...another long drag...and then...

(CONTINUED)

CONTINUED:

51C

EMILY
(simply)
My son has been kidnapped.

ANOTHER ANGLE

52

...as Maddie and David exchange glances...

MADDIE
(nothing but
sympathy)
Mrs. Greydon...

EMILY
(quickly;
by way of
explanation)
Please. My son...my stepson
really...is thirty-five years
old.

MADDIE
Nonetheless...I think kid-
napping is a matter for the
F.B.I.
(turning to
him)
Don't you, David?

DAVID
Positively, Miss Hayes...

EMILY
I rather doubt the F.B.I.
would be interested in what
I have in mind.
(and then)
You see...I'm not so much look-
ing for someone to save Clark...
as I am looking for someone
to negotiate for him.

MADDIE
Excuse me?

(CONTINUED)

CONTINUED:

52

EMILY

(pulling her-
self out of
her chair;
starting around
the room)

Ms. Hayes...my son is something
of a professional screw-up.
He's a concert pianist by voca-
tion...but that was a gift he
was born with...not something
he's worked at.

(turning;
looking at
them)

What he works at is exploring
limits. His luck...my patience...
the bucket's bottom.

(a small smile;
she knows
she's lost
them)

Clark is a compulsive gambler.
Anything. Anywhere. The longer
the odds, the quicker he'll
jump. I secretly believe he
likes losing better than winning.

MADDIE

Are you suggesting this kid-
napping might be related to his
gambling?

EMILY

(the lady's a
killer)

There are just some things a
mother knows.

OMIT 53

OMIT 53

ON EMILY

54

...as she opens her purse and ferrets out a note...

EMILY

I found this in my Times this
morning...

(handing it
to David)

They want a hundred-thousand
dollars. And I'm perfectly

(MORE)

(CONTINUED)

CONTINUED:

54

EMILY (cont'd)
 willing to pay it.
 (and then)
 I'd just rather pay seventy-
 five.
 (and then)
 Or fifty.

ON MADDIE AND DAVID

54A

...incredulous...

DAVID
 (a private
 aside)
 Let's hear it for the Free
 Enterprise System.
 (and then;
 off Maddie's
 look)
 I didn't say that...

MADDIE
 (ignoring him;
 turning to
 Emily)
 You want us to negotiate for
 your son's life?

ANOTHER ANGLE

55

...as Emily regards the two of them...

EMILY
 Everything...
 (and then;
 correcting
 herself)
 ...anything...is negotiable,
 Ms. Hayes. As I said before...
 I stand ready to pay the full
 amount. I'd just like to know
 that I struck the best possible
 bargain before I claim my
 merchandise.
 (and then)
 I'm prepared to pay you five-
 thousand dollars for delivering
 the money...and an additional
 dollar for every two dollars
 you save me.
 (and then)
 Are you interested?

(CONTINUED)

CONTINUED:

55

DAVID

Are you kidding? Do ducks du...
du...du...

(and then;
catching him-
self)

...definitely. Definitely inter-
ested. Definitely Duck is what
I started to say. He's related
to Deputy Dawg. Duck yes we're
interested.

(his arm around
Maddie)

Isn't this great? Three adults
sitting around having a mature
conversation?

OMIT 56-61

OMIT 56-61

ON EMILY

62

...ignoring all that...pulling a small photo out of her
purse...

EMILY

(handing it
to them)

Here is a photograph taken of
Clark last year. It was in-
tended to be an album cover...
unfortunately he never quite
got around to finishing the
record.

ANOTHER ANGLE

62A

...as Maddie and David study the photo...and Emily moves
for the door...

MADDIE

Mrs. Greydon...we'll do our
best to bring him back safely.

EMILY

(pulling open
the door;
turning to
them one
last time)

Fine. Just bring him back
cheaply.

(CONTINUED)

85306

23-25*

REV. 9-17-85

CONTINUED:

62A

...and as she closes the door BEHIND HER...we...

OMIT 63-72

OMIT 63-72

CUT TO BLACK

END OF ACT ONE

OMIT 86

OMIT 86

EXT. STREET - DAY

86A

...as Maddie and David's BMW pulls up to the curb in front of...

AN APARTMENT BUILDING

86B

...a squat five-story number with a fire-escape climbing up its front...

INT. THE CAR

86C

...as they give the building the once over...

DAVID

Okay...alright...I'd like to make a suggestion here...

ON MADDIE

86D

...turning to him...

MADDIE

Yes?

ANOTHER ANGLE

86E

...as David looks at her...

DAVID

I think it's foolhardy for both of us to go in there.

MADDIE

(dubious)

What are you saying?

DAVID

I'm saying...Neither of us know what's going to happen in there. We're walking in with a sack full of Monopoly money hoping we can convince these folks to talk...but they may just call our bluff and blow Greydon's brains out. Hell...they may blow our brains out.

(a shrug)

It just seems to me...the sensible...

(and then)

...the mature thing to do is for you to stay out here.

(CONTINUED)

CONTINUED:

86E

MADDIE

Da...!

DAVID

(quickly cutting
her off)

Maddie...I know...

(a small smile)

...Smells like sexism to you.

(and then)

Smells like sexism to me too...
but damnit...

(taking her
hand)

...if I have to blow our bet
to protect my partner...well...
then that's what I'm going to
do. Because it just doesn't
make any sense for both of us
to risk our necks in there.
And if we're choosing which
neck to put at risk...it seems
to me my thick one is far more
expendable than your long...
pretty one.

ON MADDIE

86F

...not buying any of this...

MADDIE

Save some of this...I'll use
it to fertilize my lawn.

ON DAVID

86G

...releasing her hand...looking authentically hurt...

DAVID

Maddie...I'm being sincere.
If something ever happened to
you...

(he shrugs)

...and here's a situation
where it's not even necessary
to put yourself in danger. I
promise you...if I can convince
these nappers to rap...I'll
come get you. But if they're
not of a mind to talk prices...
I'd just as soon you were out
here.

ON MADDIE

86H

...clearly touched by this...

MADDIE

(after a moment)

Well...that's kind of...

(a shrug)

...thoughtful of you...

ON DAVID

86J

...turning towards the door...

DAVID

(over his shoulder)

Thoughtfulness.

(and then)

Kind of mature.

(and then)

Kind of adult.

(and then)

Kind of...

(a shrug)

...me.

...and with that he REACHES for the car door handle and lets himself out...a honestly moved...

MADDIE

86K

...watches him go...

MADDIE

(a sudden
impulse;
calling to
him)

David?

ON DAVID

86L

...ABOUT TO GO IN the door...TURNING QUICKLY BACK to...

MADDIE

86M

...sitting in the car...smiling a smile for him...

MADDIE

Be careful...huh?

ON DAVID

86N

...and he nods a small...but decidely sincere nod...and TURNS AGAIN...

REVERSE ANGLE

86P

...and continues into the building...all the sincerity gone from his face...and as he makes his way TOWARDS THE DOOR...we can't help but hear...

DAVID

(under his
breath)

Maddie be nimble...
Maddie be quick...
Maddie going under...
The limbo stick...

INT. THE APARTMENT BUILDING - DAY

86R

...as David ENTERS...and makes his way over to...

THE ELEVATOR

86S

...a note taped to it..."TEMPORARILY OUT OF ORDER"...

ON DAVID

86T

...a small nod to himself...

DAVID

Of course...

...and we watch as he moves OUT OF FRAME AND TOWARDS...

THE STAIRS

86U

...and we watch as David starts up them...

FROM ABOVE

86V

...and we watch as he climbs up the FOUR FLIGHTS of stairs... finally reaching...

A HALLWAY

86W

...at the top of the stairs of the FOURTH FLOOR...and he moves to...

DAVID

(to himself)

407...Apartment 407.

...and we FOLLOW HIM as he makes his way down the hall... finally stopping at...

THE STAIRWELL

86ZF

...and flies up the stairs as we...

CUT TO:

EXT. BUILDING ROOFTOP - DAY

86ZG

...as David SLAMS THROUGH the STAIRWAY DOOR and onto the ROOF...

ANOTHER ANGLE

86ZH

...as he RUSHES to the edge of the building and...SEES...

DAVID'S P.O.V. - THE GROUND

86ZJ

...the SMALL FIGURE OF a MAN suddenly running out of the apartment building...brushing off his arms...debris on his jacket...and we can see the satchel in his hand...

ON DAVID

86ZK

...his mind racing...running along the roof's edge...suddenly remembering...

DAVID

(screaming down)

Maddie! Maddie, Maddie, Maddie!

ANOTHER ANGLE

86ZL

...as David runs out of roof...and leans over the edge of the building...

DAVID

(hollering)

Maddie! Stop him, Maddie!

Don't let him get away!

Maddie!

ON MADDIE

86ZM

...calmly redoing her makeup in the visor mirror...

DAVID'S VOICE (O.C.)

(faintly)

Maddie! Maddie!

...and SUDDENLY she HEARS...and TURNS...looking out the window...

*
*

(CONTINUED)

CONTINUED:

86ZM

MADDIE
 (looking around;
 to herself;
 not sure)
 David?
 (and then;
 SEEING HIM;
 not under-
 standing)
 David?!

MADDIE'S P.O.V.

86ZN

...as David races down the FIRE-ESCAPE stairs...

DAVID
 There he goes! Turn around!
 Turn around!

ANOTHER ANGLE

86ZP

...as Maddie STARTS to make a U-TURN...and behind her we
 can SEE the kidnapper SPRINTING DOWN the street...and
 David racing down the fire-escape...

DAVID
 There he is! Go get 'im!

ON MADDIE

86ZR

...totally confused...finishing her "U"eee...

MADDIE
 Go get who?

ANOTHER ANGLE

86ZS

...as David comes running up to the side of the car...
 RIPS OPEN MADDIE'S DOOR and...

DAVID
 (pointing down
 the street)
 Go get him!

ON MADDIE

86ZT

...as she TAKES OFF...David...NOT QUITE IN...hanging on to
 the CAR DOOR for dear life...

ON MADDIE

86ZU

...to David...

MADDIE

David! What are you doing out
there? Get in this car!

ON DAVID

86ZV

...hanging on to the car door...it swinging TO and FRO...

DAVID

Wooooooo, Maaaaah-deeeeee!

ANOTHER ANGLE

86ZW

...as the KIDNAPPER sprints along the sidewalk...the bag
of money in his hand...and the car comes up alongside
him...

ON MADDIE AND DAVID

86ZX

...as Maddie DRIVES...and David HANGS on to the door...

MADDIE

Get in this car!

DAVID

Turn the wheel and hit the
brake!

MADDIE

Not until you get in this
car!

DAVID

TURN THE WHEEL AND HIT THE
BRAKE!

ANOTHER ANGLE

86ZY

...and she does...SPINNING OUT right in front of...

THE KIDNAPPER

86ZZ

...who RUNS RIGHT INTO...

THE CAR

86ZZA

...TUMBLING OVER its HOOD as...

DAVID 86ZZB
...propelled by the force of the STOP...the car door SLAMMING
closed behind him...FLIES INTO the CAR...his HEAD LANDING
squarely on...

MADDIE'S LAP 86ZZC
...just as...

THE KIDNAPPER 86ZZD
...tumbles over the hood of the car and...

ANOTHER ANGLE 86ZZE
...hits the ground...

ON MADDIE 86ZZF
...as she looks down at...

DAVID 86ZZG
...his head in her lap...

DAVID
(cracking a
smile;
looking right
at home)
Mommy...will you read me a
story before I go to sleep?

ANOTHER ANGLE 86ZZH
...as Maddie GROWLS...and THROWS OPEN the CAR DOOR...and
pushes herself out of the car with no regard for David's
head which lands with a THUD on the car seat...as Maddie
approaches...

THE KIDNAPPER 86ZZJ
...lying face down on the ground...and we HEAR a MOAN...
as...

ANOTHER ANGLE 86ZZK
...David joins Maddie...and they watch...as the man slowly
rolls over...

85306

40-41*

REV. 9-20-85

TIGHT ON THE MAN

86ZZL

...lying there...almost a smile on his face...

ON MADDIE

86ZZM

...clearly shocked...

MADDIE

Clark Greydon!

...and we...

OMIT 87-139

OMIT 87-139

SHOCK CUT TO:

OMIT 140

OMIT 140

TIGHT ON A PIANO KEYBOARD

140A

...as hands jab and poke the black and whites...a QUICK RIFF...and then...

ANOTHER ANGLE

140B

...as Clark SLAMS the keyboard with his elbows...turns and SMILES a SARDONIC GRIN at...

MADDIE AND DAVID

140C

...standing in the dark aisles of the CONCERT HALL... watching...

THE STAGE

140D

...a single work light the only illumination as Clark sits at the piano bench...

CLARK

(finally)

Guess I'm a better piano player than a kidnapper...huh?

ON MADDIE AND DAVID

140E

...not moving...looking up at him on stage...

MADDIE

(after a long moment)

Why'd you take the risk?

ANOTHER ANGLE

140F

...as Clark stares at the keys...

CLARK

They were going to kill me.

(and then)

Still might.

(and then)

Besides...keeps things lively.

(he looks up;

shrugs)

Just couldn't bring myself to go begging to her one more time. This seemed like a fairly painless alternative.

(and then)

An interesting turn...isn't it?

ANOTHER ANGLE

140G

...as Maddie and David start up towards...

MADDIE

You don't know the half of
it...

THE STAGE

140H

...as she and David make their way up the stairs from the
house...walking towards Clark and the piano...

MADDIE (cont'd)

...your stepmother hired us
to negotiate a lower ransom
with your kidnappers...

CLARK

(stunned and
amused)
You're kidding?
(and then;
pleased)
Good for her.

DAVID

(surprised at
the reaction)
Don't take it so hard...

CLARK

Hey...that's Prime Emily.
Basic Greydon behavior. Guards
the family fortune like a
Doberman.

(and then)

She hired you guys to get me
for her wholesale, huh?

DAVID

Even built in incentives.
The lower the price the bigger
the bonus.

CLARK

Mom is nothing if not a great
motivator.

MADDIE

Mr. Greydon...I hate to spoil
the party...but we have a
problem.

(CONTINUED)

CONTINUED:

140H

CLARK

We all have a problem Miss Hayes...although it seems to me there is a decided lesser among the various evils.

MADDIE

Various evils?

CLARK

Well...it occurs to me that there are two things we...

(correcting
himself)

...you...can do. The most obvious and honest solution to our quandry is simply telling mother the truth. "Your son is in fact not just financially bankrupt but morally bankrupt as well...and to prove it...staged his own abduction so that he could extort money from the woman who brought him up...raised him from infancy to manhood...even though he wasn't her natural son... even though he's never done anything to show his appreciation."

DAVID

(to Maddie)

We can also kiss our bonus bye-bye.

MADDIE

David!

DAVID

(maturely)

Excuse me, Miss Hayes...just an additional consideration to be weighed while evaluating our various courses of action.

MADDIE

(dryly)

Thank you.

(to Carl)

You mentioned a second thing we could do?

ON CLARK

140J

...a small smile...

CLARK
(simply)

Lie.

ON DAVID

140K

...a smile back...

DAVID
Why...what a bold and original
answer to a devilish and thorny
problem. I know I never would
have thought of that Miss Hayes!

ON MADDIE

140L

...clearly not pleased with any of that...

MADDIE
(ignoring David;
directing this
to Clark)
Your mother is our client.
We don't lie to clients...

ANOTHER ANGLE

140M

...as Clark rises from the piano bench...

CLARK
But it's such a colorful lie.
The two of you rescued me.
Snatched me from the clutches
of those evil men. Why...
you're heroes. Saved the
apple of mom's eye...the money
in her vault...
(and then)
Hell...my way everybody gets
what they want. You get your
reward. I get some sympathy.
I know which version I prefer.

ON MADDIE AND DAVID

140N

...and as they exchange glances...we...

SHOCK CUT TO:

OMIT 141-158

OMIT 141-158

AN ELEVATOR

158A

...as it OPENS...and Maddie and David SPILL OUT and start down...

INT. BLUE MOON CORRIDOR - DAY

158B

...making their way towards the office...

DAVID
(full of glee
and amazement)
Fifty-thousand dollars...

MADDIE
(full of dread
and disgust)
Fifty-thousand dollars...

DAVID
(delighted)
I can't believe we did that!

MADDIE
(ashamed)
I can't believe we did that...

ON MADDIE

158C

...stopping...turning...grabbing David...

MADDIE
David...I've never done that
before...

DAVID
(looking down
at her hands)
What? Grabbed a man by the
lapels? That's alright. I
enjoyed it.

MADDIE
No. Lied.
(and then)
We looked that woman in the
face and lied.

DAVID
And made a dandy profit to
boot! Who says you can't make
an honest buck in America today?

(CONTINUED)

CONTINUED:

158C

MADDIE

It seems so wrong. There's part of me that thinks we should have told her the truth.

DAVID

(reaching into his breast pocket)

Let me show you something...

(pulling out the check)

That's a check for fifty-thousand dollars. Fifty-thousand dollars. We earned that, Lady. Emily Greydon came to us prepared to spend a hundred-thousand dollars to save her son's life. A hundred-thousand, Maddie. And because of our hard work she didn't have to spend it. The circumstances are unimportant. The fact remains...if others had been hired to do this job...she might have lost the whole bundle.

MADDIE

(wanting to believe)

That's true...isn't it?

DAVID

Damn right, it's true. We earned this money, Lady...And I'd lie to her again. It was the mature, adult decision. Because not only did we save her money...we spared her feelings.

(turning)

And now...if you'll excuse me... I think it's time we shared our good news with the troops.

REVERSE ANGLE

158D

...as David walks away from Maddie and us...and towards the Blue Moon OFFICE DOOR...OPENS IT with a single flourish... waits for it to HIT THE back WALL...raises his arms...

(CONTINUED)

CONTINUED:

158D

DAVID
 (his back still
 to us;
 the triumphant
 hero returns)
 Hey kids...

ANOTHER ANGLE

158E

...as the EMPLOYEES ALL TURN...smiles from ear to ear...
 feet on desks...ties pulled down...their FACES FILLED with
 anticipation...

ON DAVID

158F

...thrilled to be the bearer of good news...

DAVID (cont'd)
 ...guess how big a booty Mom
 and I bagged?
 (starting to
 move among
 'em)
 We're talking five figures,
 children...
 (taking one
 of the female
 employees and
 spinning her
 around in
 his arms)
 ...speaking of fine figures...
 (letting her
 go)
 ...I do believe there's a
 celebration in the air...
 (and then;
 donning his
 shades)
 What do you say, Boys and
 Girls...?
 (turning to
 one of the
 employees)
 I do believe it's time to
 Limbo, Jimbo...

ANOTHER ANGLE

158G

...as a collective "WHOOOO!!!!" comes up from the crowd...
 and DIPESTO RUNS and GRABS the GHETTO BLASTER...while two
 other men GRAB the COAT RACK...while another man strips

(CONTINUED)

CONTINUED: 158G

off his sports jacket...about to take his place in front of the limbo pole when...SUDDENLY...from somewhere UNSEEN we hear a SLAM...

ON EVERYONE 158H

...as they turn to DISCOVER...

MADDIE 158J

...STANDING just IN FRONT of the OFFICE DOOR...clearly having SLAMMED IT SHUT...an angry and determined scowl on her face...

ANOTHER ANGLE 158K

...as EVERYONE just STANDS THERE...the SILENCE DEAFENING... Maddie looking at David...everyone else looking at Maddie...

MADDIE
(finally;
simply)
May I see you in my office?

ON MADDIE 158L*

...and not waiting for an answer...she TURNS...and heads into her office...

ANOTHER ANGLE 158M

...as David smiles a smile...turns...and...

DAVID
(following her)
Limber up, Group. I'll be back in a flash...

...and with that he makes his way towards...

INT. MADDIE'S OFFICE - DAY 158N

...Maddie standing behind her desk...expressionless... holding two file folders...

ON DAVID 158P

...as he sticks his head in the door...

DAVID
I make a boo-boo?

ON MADDIE 158R
...not amused...

ON DAVID 158S
...stepping in...

DAVID
You're one of those people
who take success hard, huh?

ANOTHER ANGLE 158T
...as Maddie just looks at him...and then down at the files...

MADDIE
In my opinion it's O'Neal and
Jurgenson who are the most
immediately expendable.

DAVID
What are you talking about?

MADDIE
I'm talking about who you
should let go of.

DAVID
(caught off
guard)
Wooooo....

MADDIE
(by way of
explanation)
We had a bet...

DAVID
We had a windfall...

MADDIE
Are you saying what I just
witnessed is an exception?...
something that should be ex-
cused?...because what I just
witnessed is exactly what I
was talking about this morn-
ing. What I just witnessed
was a grown man inciting others
into unprofessional behavior...

(CONTINUED)

CONTINUED:

158T

DAVID

So that's it? Bet's over?

MADDIE

No. Not necessarily. Not if
you're willing to go out there
and do what you agreed to.

DAVID

What I agreed to?

MADDIE

Set a good example. Be a boss...
not a buddy.

ON DAVID

158U

...thinking about this...starting to say something...but
before he can...

ON MADDIE

158V

...way ahead of him...

MADDIE

If it were easy...they wouldn't
call it work.

DAVID

(after a moment)

You're one tough cookie.

MADDIE

I think it's important. For
you...

(and then)

For us...

(and then)

For this place...

DAVID

(a nod;
a turn;
heading out
the door)

Alright...okay...

(and then)

I'll take care of it...

ANOTHER ANGLE 158W
...as Maddie starts out from behind her desk...

MADDIE
(starting after
him)
Mind if I watch?

ON DAVID 158X
...as he STOPS...and regards her over his shoulder...but
SAYS NOTHING...and AFTER A MOMENT MORE...CONTINUES towards
her office door as we...

CUT TO:

INT. THE RECEPTION AREA 158Y
...another LIMBO CONTEST in FULL SWING...

FAVORING DAVID 158Z
...coming through Maddie's door...standing there...watching
this...Maddie just behind him...looking on...as...

LEWIS 158ZA
...BEGINS to ease himself under the coat rack/limbo pole...

MUSIC
Jack be limbo...
Jack be quick...

CLOSER ON DAVID 158ZB
...and it is clear from the expression on his face that
this is not the most pleasant task he has ever faced...

ON THE LIMBO CONTEST 158ZC
...everybody gathered around...CLAPPING...LAUGHING...

CLOSER STILL ON DAVID 158ZD
...LIMBO MUSIC FILLING THE TRACK...and SUDDENLY we REALIZE
that the TWINKLE is gone from his eyes...the cockiness
gone from his smile...

ON LEWIS

158ZE

...sweat on his lip...his nose kissing the coat rack...
trying like hell to get under the bar...when we HEAR...

VOICE (O.C.)
(barely audible
over the
music)

Enough...

...and as he continues under...

VOICE (O.C.)
(the voice
raised
slightly)

Enough.

...and still further under...and SUDDENLY the MUSIC STOPS...

VOICE (O.C.)
(yelling)

Enough!

...and Lewis FALLS...and looks up at...

REVERSE ANGLE

158ZF

...to REVEAL David...holding the getto blaster...clearly
having ripped it away from Dipesto...

ANOTHER ANGLE

158ZG

...as everyone looks at him...their faces painted with
confusion...

ON DAVID

158ZH

...uneasy with this...waiting a measured moment...and
then...

DAVID
This is a business.
(and then)
You're supposed to be business
people.
(and then)
C'mon...huh?

ANOTHER ANGLE

158ZJ

...as Lewis picks himself up off the floor...and the others
SLOWLY MAKE THEIR WAY back to their desks...

ON DAVID 158ZK
...standing there...watching them...turning and looking
behind him to DISCOVER...

WORKER #1 158ZL
...sitting behind his desk...feet up on it...

ON DAVID 158ZM
...no words...just a look...as...

WORKER #1 158ZN
...pulls his legs down...

ON DAVID 158ZP
...as he TURNS to DISCOVER...

WORKER #2 158ZR
...filing her nails...

ON DAVID 158ZS
...no words...just another look...as...

WORKER #2 158ZT
...slowly puts her nail file down...and quietly slips it
in her top drawer...

ON DAVID 158ZU
...as he TURNS to DISCOVER...

WORKER #3 158ZV
...his head buried behind a newspaper...

ON DAVID 158ZW
...once more wordlessly...burns a hole in the newspaper
with his eyes...as...

WORKER #3 158ZX
...slowly lowers it...finally...throwing it away...folding
his hands on his desk in front of him...

ANOTHER ANGLE

158ZY

...as David stands there...and looks at them all...Mr. Smith has gone to Washington...and the House is corrupt...

DAVID
(finally)
That's better.

...and he is about to turn to go...about to walk towards his own office when...

ON THE TELEPHONE

158ZZ

...and we WATCH and we HEAR as a LINE LIGHTS UP and RINGS...

ON DIPESTO

158ZZA

...as she picks it up and GRABS IT...

DIPESTO
Blue Moon Detective Agency...
Domestic entanglements our forte...
If he plays around...
We'll track him down...
We'll catch him with his fling...
Take shots of the whole thing...
Black and white and color too...
Big ones, little ones...
Wallet size...

...and SUDDENLY a HAND REACHES INTO FRAME and...

ANOTHER ANGLE

158ZZB

...as David takes the phone from her and cups it with his hand...his eyes like sabres...

DAVID
"Blue Moon Detective Agency...
How may I help you"? You get
it? That's how we answer the
phone.

...and with that...he THRUSTS the phone back at her...

ON DIPESTO

158ZZC

...as she takes it...her eyes never leaving his...and she puts the phone up to her ear...

(CONTINUED)

CONTINUED:

158ZZC

DIPESTO

(into phone;
a slight
quake in
her voice)

Blue Moon Detective Agency.

How may I help you?

(and then;
lowering the
phone;
still not
taking her
eyes from
his)

They must have hung up.

ON DAVID

158ZZD

...a small nod..."yeah, they must have"...and he TURNS...

LONG SHOT

158ZZE

...everyone sitting behind their desks...eyes ahead...this
is a serious place of business...as David slowly makes his
way back to his office...

ON MADDIE

158ZZF

...still leaning against her office doorway...watching all
this...but the look on her face is not one of satisfaction...
it's one of concern...and we can't help but wonder if she's
not thinking she made a big mistake...as we...

FADE OUT

END OF ACT TWO

INT. THE CORRIDOR

194N

...as Maddie makes her way DOWN IT...finally STOPPING
at...

THE ELEVATOR

194P

...and she presses the CALL BUTTON...and a MOMENT LATER...

CLOSER ANGLE

194R

...the DOORS OPEN REVEALING...

DAVID

194S

...in a three piece GREY SUIT...the handle of a briefcase
clutched in both hands in front of him...a Wall Street
Journal tucked under his arm...

DAVID

(mildly;
taking a
step out
of the
elevator)

Morning, Miss Hayes. Sorry
I'm late. Stayed up all night
reading this very perceptive
article about "The Myth of The
New Male."

ANOTHER ANGLE

194T

...as Maddie hooks her arm through David's and STEPS INTO
the ELEVATOR...

MADDIE

David...I'm so glad you're
here...

DAVID (cont'd)

I could make a copy of it for
you if you like...

...and as the elevator doors CLOSE...we...

SHOCK CUT TO:

OMIT 195-198

OMIT 195-198

INT. UNDERGROUND GARAGE - DAY

198A

...as the ELEVATOR DOORS OPEN...and Maddie and David make their way out...

MADDIE

(in mid-conver-
sation;
handing David
the note)

...and she found this on the
kitchen table...

DAVID

(glancing at
it as he
walks)

Someone oughta tell Clark
about the boy who cried wolf.

*
*

MADDIE

If it's Clark, no deals this
time.

*
*

(handing him
the envelope
of money)

...for safekeeping.

*

DAVID

(shoving it
into his
inside breast
pocket)

Think this ruins the line of
the suit?

ON MADDIE'S CAR

198B

...as the two of them approach it...Maddie heading for the
passenger side...David SUDDENLY RUNNING PAST her...getting
to her door first...UNLOCKING IT...

ON MADDIE

198C

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

ON DAVID

198D

...as he opens the door with a small bend at the waist...

DAVID

(with a flourish
of his hand)

Miss Hayes...

ANOTHER ANGLE

198E

...as Maddie lowers herself into the car...

DAVID
(indicating he's
about to close
it)

Hands away from the door...

ON MADDIE

198F

...and she just looks at him...

DAVID
Wouldn't want to lose a paw...
now would we?

...and with that he CLOSES the car door...and makes his
way around to the DRIVER'S SIDE...

ON DAVID

198G

...as he SEATS HIMSELF...GLANCING over at Maddie...

DAVID
(putting on
his belt)
Buckle up for safety.

ON MADDIE

198H

...as she glares at him...

MADDIE
What for? Obviously this car
is equipped with an air bag.

ANOTHER ANGLE

198J

...as DAVID smiles...

DAVID
Very funny. Rather hurtful.
But very funny.

...and with that...he starts the ENGINE...and as the car
BACKS OUT OF ITS SPACE...TURNS...and heads OUT OF THE
GARAGE and OUT OF FRAME...and we...

SHOCK CUT TO:

INT. MADDIE'S CAR - DAY

198K

...David driving...both hands on the wheel...two o'clock
and five o'clock...posture ram-rod straight...and Maddie's
expression tells us she's taken about all of this she can...

OMIT 198L-198M

OMIT 198L-198M*

ANOTHER ANGLE

198N

...as Maddie SUMMONS up the courage and...

MADDIE

David?...

(a deep breath)

...David...I've been thinking.

...and Maddie WAITS...and David says NOTHING...

MADDIE

(after a moment)

Aren't you going to say any-
thing?

DAVID

Like?

(CONTINUED)

CONTINUED:

198N

MADDIE

Like..."I know that. I can see the smoke rising from your brain."

(and then;
answering her
own question)

No. Of course you're not. That wouldn't be very mature. That wouldn't be very adult.

(and then)

Which is what I've been thinking about.

(and then)

Y'know...when I was growing up...we had this sheepdog. Sport was his name. Big sheepdog. Bouncy...Friendly... Every morning he'd come charging into my room...bounce all over my bed and lick my face...

DAVID

My kind of dog...

MADDIE

(cutting him
off)

Please...there's more.

DAVID

Licking or bouncing?

MADDIE

(ignoring that)

The point is...every time he tore into my room and jumped on my bed...he soiled my quilt. And that made Mom crazy and she made Dad crazy. So...my Father decided to take Sport to obedience school. Train him to be a watchdog.

DAVID

What happened?

MADDIE

It worked. He stopped bouncing on the bed. Stopped licking my face. Just sat outside on the front porch looking for strangers.

(CONTINUED)

CONTINUED:

198N

DAVID

Strangers, huh?
(and then)
Hunting for a zipless lick?

MADDIE

That's not funny. Know what
happened?

DAVID

Met a zipless tick?

MADDIE

He was squished.

DAVID

Squished?!

MADDIE

My father backed out of the
driveway and ran over him.

DAVID

Ran over him?

MADDIE

Ran over him.
(and then)
You see my point?

DAVID

Sure. I ain't never licking
your face while your father's
around.

MADDIE

No! The point is...sometimes...

*

DAVID

You should let licking dogs
lay?

*

MADDIE

No. You have to accept a dog's
limitations...I mean...maybe
I...have to accept...learn to
accept...

*

(and then)

Never mind...

OMIT 198P

OMIT 198P*

ANOTHER ANGLE

198R*

...as David SMILES a SMALL SMILE...and we can't help but suspect he knows EXACTLY what she means...

DAVID
(after a moment;
pulling the
car over)

Here we are...

EXT. A CITY STREET - DAY

198S

...as the BMW PULLS to a STOP...

CLOSER ANGLE

198T

...as David BOLTS from his side of the car...and ONCE AGAIN RACES around to...

MADDIE'S SIDE

198U

...PULLING OPEN her door...a slight bend at the waist...

DAVID
(offering her
his hand)

Miss Hayes...

ON MADDIE

198V

...just sitting there...staring at the hand...hanging there...

MADDIE
(looking up
at him;
simply;
softly)

No thank you.

ON DAVID

198W

...BACKING OFF QUICKLY...as Maddie PULLS HERSELF OFF THE CAR...glances at the ransom note...and begins WALKING...

DOWN THE STREET

198X

...the two of them...WORDLESSLY at first...and then...

MADDIE
(sudden;
BLURTING IT
OUT)

I miss the old David.

(CONTINUED)

CONTINUED:

198X

DAVID
(a smile;
he heard it)
Excuse me.

ON MADDIE

198Y

...turning to him...fire in her eyes...

MADDIE
I miss the old David! Alright?
There. I said it. I miss
him. I want him back.

ON DAVID

198Z

...a SIMPLE SMILE...

DAVID
He's yours for the limboing...
and three-thousand dollars...

ANOTHER ANGLE

198ZA

...as Maddie GRUMBLES to herself...TURNS...and continues
down the street...David right behind her...

DAVID
My goodness...I hope this
little wager doesn't put a
crimp in our friendship...

...and Maddie says nothing...although if one looks hard
one can SEE the blood rushing to her temples...

TIGHT ON A NEWSPAPER VENDING MACHINE

198ZB

...as the two of them APPROACH IT...

DAVID
Ahhh...current events...

ON MADDIE

198ZC

...as she tries to pull open...

THE VENDING MACHINE

198ZD

...but it won't budge...empty...

ANOTHER ANGLE

198ZE

...as Maddie TURNS back to DAVID...

MADDIE
(snapping her
fingers;
holding out
her hand
impatiently)

Quarter.

DAVID
(fishing one
out and
handing it
to her)
You can give me a voucher
later.

...and Maddie SLIPS the QUARTER INTO the slot and pulls
open...

THE DOOR OF THE MACHINE

198ZF

...to REVEAL a NOTE...taped inside the door...

ON MADDIE

198ZG

...as she PULLS it FREE...David peering over her shoulder...

MADDIE
(reading)
Phone booth...corner of 5th
and Flower...exactly 11:30...
(showing the
note to
David)
Look...it says "EXACTLY" in
capital letters.
(and then)
What do you think that means?

DAVID
I think it means EXACTLY what
it says.

INT. BMW - DAY

198ZH*

...David driving...his hands no longer at two o'clock and
five o'clock...Maddie on the passenger side...staring at
her watch...

(CONTINUED)

CONTINUED:

198ZH

MADDIE

(glancing up)

Three minutes, David...

(and then)

I don't know why we're rushing. It isn't really a kidnapping...

(and then)

...is it?

*
*
*
*
*

DAVID

I don't know.

(and then)

How much time?

*

MADDIE

Two minutes.

*

...and David says nothing...just a small NOD...as we...

CUT TO:

EXT. ANOTHER CITY STREET - DAY

198ZJ

...as the BMW quickly pulls up the curb...and Maddie and David EXPLODE FROM IT...

ANOTHER ANGLE

198ZK

...as...eyes glancing down at the ransom note...Maddie LEADS THEM TOWARDS...

A PHONE BOOTH

198ZL

...the receiver broken...hanging there limply...

MADDIE

(pulling the booth door open)

This is supposed to be it...
It's got to be here somewhere.

ON MADDIE

198ZM

...and she reaches BEHIND THE PHONE...NOTHING...and she reaches into...

THE COIN SLOT

198ZN

...nothing...

CONTINUED:

198ZS

MADDIE

(reading)

Los Angeles River. Eleven-
 forty-one. Drop money as you
 enter tunnel. He's at the
 other end.

*
*
*

DAVID

Easy pickup, easy getaway.
 Never see 'em in the dark.

*

MADDIE

(checking watch)

We've got seven minutes.

*

DAVID

I'll get us there...

...and we...

SHOCK CUT TO:

INT. MADDIE'S BMW - DAY

198ZT

...HORN SCREAMING...TIRES SQUEALING...swerving in and out
 of traffic...and David gives the HORN a GOOD SLAM...

DAVID

(out the window)

Move it dipstick...unless
 you want your rear end rea-
 ligned.

(and then;
 realizing
 what he's
 done;
 turning to
 Maddie)

Sorry.

MADDIE

That's okay.

(and then)

I think I like it.

...and we...

CUT TO:

EXT. A CITY STREET

198ZU

...as they FISHTAIL through traffic...CARS HONKING...CAREENING
 and ZAGGING around them...

INT. BMW - DAY

198ZV

...David driving like hell...Maddie holding on for dear
life...

(CONTINUED)

CONTINUED:

198ZV*

DAVID
How we doing on the clock?

MADDIE
(glancing at
her watch;
almost afraid
to look down)
Two minutes...

...and we...

CUT TO:

EXT. STREET - DAY

198ZVA*

...as the BMW screeches toward A TUNNEL...and we...

INT. THE BMW - DAY

198ZVB*

...David handing the ransom envelope to Maddie...

DAVID
Roll down the window...

MADDIE
(rolling down
the window;
taking the
envelope from
David)
I'm ready...Okay...

EXT. THE TUNNEL

198ZVC*

...as the entrance looms closer...rushing towards us...

OMIT 198ZW

OMIT 198ZW*

EXT. STREET - DAY

198ZX

...as the BMW screeches into a tunnel...BLACK...

EXT. LOS ANGELES RIVER - DAY

198ZY

...a HUGE, EMPTY CONCRETE LAKE...and SUDDENLY the BMW SLAMS OUT of the DARK TUNNEL and onto the giant cement river...

ANOTHER ANGLE

198ZZ

...as the car heads straight for...

THE WATER

198ZZA

...a single strip of it about ten yards wide running down
the center of the river...

MADDIE

198ZZB

...SEEING THIS...petrified...

DAVID

198ZZC

...eyes wide...

ON THE TWO OF THEM

198ZZD

...as they both SEE where they're headed...and Maddie
SCREAMING...

MADDIE

Turn the wheel! Turn the
wheel!

...and he does...

ON THE BMW 198ZZE
 ...as it SCREECHES TO A HALT just shy of the water...

ON DAVID AND MADDIE 198ZZF
 ...BREATHLESS...David looking around and SUDDENLY SEEING...

DAVID
 (pointing)
 Over there...

DAVID'S P.O.V. 198ZZG
 ...and there is a black van...conspicuously by itself...
 several hundred yards away on the other side of the water...

EXT. THE BMW 198ZZH
 ...as Maddie and David hop out and start RUNNING TOWARDS
 IT...

MADDIE
 (glancing at
 her watch)
 One minute...one minute...

ANOTHER ANGLE 198ZZJ
 ...as the two of them RUN... *

MADDIE
 We're late...

THE VAN 198ZZK
 ...black...windows tinted black...drawing CLOSER in the
 FRAME as...

MADDIE AND DAVID 198ZZL
 ...reach the water between them and it...

MADDIE
 (flipping off
 her shoes)
 We're late, David...

DAVID
 (pulling off
 his shoes;
 about to
 wade across)
 Late? Late for...

(CONTINUED)

CONTINUED:

198ZZL

...but before the words are out of his mouth...

THE VAN

198ZZM

...EXPLODES...BURSTS into FLAMES...as...

DAVID AND MADDIE

198ZZN

...DIVE to the ground...

MADDIE

Oh my God...

...as...

THE VAN

198ZZP

...is CONSUMED in a FIREBALL...and Maddie tries to stand...
rush across the water...but...

DAVID

198ZZR

...grabs her forcefully around the waist...and yanks her
back...

DAVID

(simply)

We can't do anything. There's
nothing we can do.

...and finally she relents...and they stand there looking
at...

THE VAN

198ZZS

...continuing to burn...

...as we...

OMIT 199-242

OMIT 199-242

CUT TO:

BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

OMIT 243

OMIT 243

INT. MADDIE'S CAR - DAY

244

...David DRIVING...Maddie on the passenger side...the two of them STARING STRAIGHT AHEAD...SHELL SHOCKED...NEITHER ONE saying a word...until finally...

MADDIE

(slowly;
without looking
over at him)

How long do you think the smell lasts?

DAVID

(almost numb;
after a LONG
MOMENT)

What?

MADDIE

The smell? The gasoline?

DAVID

(another long
moment)

I don't know.

MADDIE

David...how do we tell Emily?

DAVID

(still staring
straight ahead)

I think we just tell her.

ON MADDIE

244A

...thinking about that...and then...

MADDIE

I've never seen a man die before.

(and then;
turning to
him)

It was our fault...wasn't it, David? I mean...

ON DAVID

245

...glancing over at her...

DAVID
(not letting
her finish)
What do you mean?

ANOTHER ANGLE

245A

...as she looks at him...and realizes...

MADDIE (cont'd)
...we should have handled the
whole thing differently...

DAVID (cont'd)
You mean the time? You mean
being late?

MADDIE
I mean...If we hadn't lied
about the first kidnapping...
Emily Greydon never would have
asked for our help with the
second...and if she hadn't
asked for our help with the
second...her son would be alive
today. That's what I mean...

DAVID
Maddie...we did what we did
for a reason...

MADDIE
(quietly;
like a knife)
Yeah...fifty-thousand of them.

ON DAVID

245B

...he didn't need to hear that...

ON MADDIE

245C

...already half wishing she hadn't said it...and we...

SHOCK CUT TO:

INT. MADDIE'S CAR - DAY

253A

...David DRIVING...Maddie STARING OFF...still stunned by it all...and they DRIVE IN TOTAL SILENCE for the LONGEST TIME...and then SUDDENLY...as though CUED by some unseen source...

MADDIE

I meant what I said back there...the first order of business... the only order of business when we get back is to investigate Clark Greydon's death. We're going to find his killers, David. Then we're going to help the police gather enough evidence to convict them. It may not actually wash his blood from our hands... but it's going to help...

(and then)

...it's got to help...

(and then)

The look on her face...

(and then)

This day. This awful day.

(turning to him)

I've never seen a man blown to bits before.

DAVID

I don't mind telling you...between this case...and the bet you and I made...what I could use more than life itself is a good vacation. Something kind of tropical... y'know? Maybe in the Virgin Islands. Always liked the sound of that place. Take a boat down there...dip myself in a vat of suntan oil... slide across a bunch of women whose names I don't know. Eat too much. Drink too much. Stay up all night.

(and then)

Yup. That's what I need. A rest.

*

DAVID

(suddenly hearing her)

Wait a second...Say that again.

ANOTHER ANGLE

253B

...as Maddie looks at him...

MADDIE

Say what again?

DAVID

That stuff about seeing a guy blown to bits. I didn't see any bits of guy...did you?

*
*
*

(CONTINUED)

CONTINUED:

253B

MADDIE

What do you mean... "bits of
guy"?

DAVID

Bits of guy. A guy gets blown
to bits stands to reason there's
going to be bits of guy. A
nose flying through the air?...
A finger hitting you in the
face?... I mean... I wasn't really
looking... but I didn't see any-
thing. Did you?

MADDIE

Well... no. But you were stand-
ing right next to me. That
van he was in blew straight to
kingdom come.

DAVID

The van did... sure... but who
says he was in it?

(CONTINUED)

CONTINUED:

253B

MADDIE
(pulling them
from her
purse)

The ransom notes do!

DAVID
But what if Clark wrote the
notes?

MADDIE
(suddenly real-
izing)
You mean...?

DAVID
Look at them...

OVER MADDIE'S SHOULDER

253C

...as she pulls out all the notes and lays them on her lap...

MADDIE

Okay...

ANOTHER ANGLE

253D

...as David...still driving...glances over at her...

DAVID

Look kind of similar...don't they?

ON MADDIE

*
253E

...comes the dawn...looking up from the note...

MADDIE

They sure do...they look just like that note Emily brought us the first time Clark was kidnapped!

(turning to him)

Oh David!

*
*
*
*
*
*

...and we...

SHOCK CUT TO:

EXT. THE BMW

253F

...as it SCREECHES to a SUDDEN STOP...CAREENING OFF the ROAD and up ONTO THE CURB...

ANOTHER ANGLE

253G

...as Maddie's DOOR blasts open and SHE COMES out of it like a shot...

MADDIE

Clark's alive! We've got to call Emily!

ANOTHER ANGLE

253H

...and as...

MADDIE RACES

253J

...for a phone booth...as David...a self-satisfied smile painted across his face...makes his way out of his side of the car...Maddie racing for...

EXT. A PHONE BOOTH - DAY

253K

...as she presses herself into it...hunting for Emily's number in her purse...David walking up and handing her coins from his pocket...

MADDIE

(dropping the
coins in the
slot)

Oh, David...isn't life wonderful? Just when you think you've got everything figured out...and it's awful...things happen and you realize everything's going to be just fine.

(and then;
SCREAMING
into the
phone)

And what if I don't feel like dialing "one" first!

(SLAMMING DOWN
THE PHONE;
turning back
to him as
she redials)

...that Clark!...thinking he could pull the same stunt on us twice!

DAVID

Showed him a thing or three, huh?

ON MADDIE

253L

...as she turns and looks at him...her face filled with joy and anticipation...

MADDIE

David...it's ringing!

(CONTINUED)

ON MADDIE

278A

...as she smiles a small smile...

MADDIE

Oh...I suppose...

ANOTHER ANGLE

278B

...and as EMILY and MADDIE GET TO THEIR FEET...Emily with her hands above her head...we...

DISSOLVE TO:

INT. DAVID'S OFFICE - DAY

278C*

...David sitting at his desk...chin firmly planted on hand...deep in thought...and FROM SOMEWHERE UNSEEN we hear a KNOCK on his OFFICE DOOR...

DAVID

(without turning)

Yo...

ON THE DOOR

278D*

...as Dipesto sticks her head in...

DIPESTO

Mr. Addison?...Ms. Hayes would like to see you in her office.

ON DAVID

278E*

...a small rueful smile to himself and then...

DAVID

Not necessary...

ANOTHER ANGLE

278F*

...as he swivels to face...

DIPESTO

Not necessary?

DAVID

Not necessary.

DIPESTO

Oh.

(and then)

Mr. Addison?...What does that mean?

(and then)

What do you want me to tell her?

(CONTINUED)

CONTINUED:

278F

DAVID
 (pulling him-
 self out of
 his chair;
 tightening
 his tie)

Tell her not to worry...I'm
 sharpening my axe.

DIPESTO
 (not understand-
 ing;
 but nodding
 and backing
 out of the
 door just
 the same)

Sharpening your axe...

ON DAVID

278G

...taking a deep breath...ROLLING DOWN HIS SLEEVES...then
 MARCHING to the door and making his way into...

INT. BLUE MOON RECEPTION AREA - DAY

278H

...everyone sitting at their desks...engaged in various
 forms of non-activity...

ON DAVID

278J

...as he goes straight to the desks of...

O'NEIL AND JURGENSON

278K

...as in unison they both LOOK UP AT...

DAVID

278L

...who forces a smile...takes a breath and...

DAVID
 (clearing his
 throat)

O'Neil and Jurgenson...
 (a moment;
 and then)

...You ever get that itch to
 just rip off the ol' tie...?
 kick off the ol' brogans...?
 and trade in that stale day-
 in-day-out office routine for
 a bold, new adventure?

ON O'NEIL AND JURGENSON 278M
...STARING at him BLANKLY...

ON DAVID 278N
...giving it one more shot...

DAVID
Does the phrase, "Stop and
smell the roses" mean anything
to you?

ANOTHER ANGLE 278P
...as the two men exchange looks...

DAVID
Let me put it another way...
Guys...how much money you got
in your checking account?

ON O'NEIL AND JURGENSON 278R
...looking at each other...their SMILES FADING QUICKLY
as the meaning of this SINKS IN...

VOICE (O.C.)
What Mr. Addison is trying
to say...

...and the TWO MEN LOOK UP to DISCOVER...

MADDIE 278S
...standing behind David...

MADDIE
...is that we were finally
able to get you both parking
spaces closer to the elevator...
(turning to
David)
Right?

DAVID 278T
...and he just LOOKS AT HER...for a LONG MOMENT...and then...

(CONTINUED)

CONTINUED:

278T

DAVID

Yeah, well...I would've sugar-coated it a little more...

(turning back
to them)

But that's pretty much the ying and the yang of it...
Yeah...

(and then;
turning to
Maddie)

You got a minute?

ON MADDIE

278U

...enjoying his confusion...

MADDIE

(with a smile)

For you?

...and with that she TURNS...and starts TOWARDS her office...
David right behind her...

INT. MADDIE'S OFFICE

278V

...as the two of them COME THROUGH THE DOOR...David...
CLOSING IT behind him...

DAVID

What was that about just now?

ON MADDIE

278W

...as she makes her way behind her desk...

MADDIE

What was "what" about just
now?

ON DAVID

278X

...looking at her...trying to figure it out...

DAVID

You letting me off the hook?

ON MADDIE

278Y

...straightening things on her desk...not looking up at
him...

(CONTINUED)

CONTINUED:

278Y

MADDIE

I don't know.
(and then)
Maybe I am.
(and then)
Maybe I'm just saving up
I.O.U's for the day I'm
on the hook.
(and then;
looking up)
Or maybe...just maybe...I'm
trying to be nice.

ON DAVID

278Z

...thinking about that for a moment...and then...

DAVID

(making up
his mind)

Nahhhh!

...and HE TURNS and goes...OUT THE DOOR...and then...

DAVID

(suddenly STICKING
his HEAD back
in)

Thanks.

ON MADDIE

278ZA

...a small smile...

MADDIE

It's okay.

ON DAVID

278ZB

...a small smile of his own...

DAVID

Y'know...I would've made you
limbo.

ON MADDIE

278ZC

...a small nod...

(CONTINUED)

85306

86E*

REV. 10-8-85

CONTINUED:

278ZC

MADDIE

Yeah. I know.

...and we...

OMIT 279-288

OMIT 279-288

FREEZE FRAME

END OF ACT FOUR