

# **Moonlighting** *Moonlighting*

"SAM AND DAVE"

#86312

**PICTUREMAKER**  
**PRODUCTIONS**

IN ASSOCIATION WITH

**CIRCLE**  
**FILMS**

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

"SAM AND DAVE"

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FIRST DRAFT  
January 19, 1987  
Jan. 22 - blue  
Jan. 23 - pink  
Jan. 26 - yellow  
Jan. 28 - green  
Jan. 28 - salmon  
Jan. 29 - tan  
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ACT ONE

FADE IN:

CLOSE ON THE ELEVATOR DOORS 1  
 ...as we hear a DING...and then they SLIDE OPEN to reveal...

A PAIR OF HIGH-TOP SNEAKERS 2  
 ...peeking out from under a long skirt...and as they STEP OUT  
 of the elevator and START DOWN the hall...we recognize the  
 familiar gait of...

MISS DIPESTO 3  
 ...making her way to the Blue Moon offices...the hall empty  
 and quiet in the early morning... \*

ANOTHER ANGLE 4  
 ...as she rounds the corner and approaches the door...

DIPESTO  
 (softly;  
 to herself) \*  
 "Oh, what a beautiful morning... \*  
 Oh, what a beautiful day..." \*

...and as she UNLOCKS the door with the keys around her neck...  
 pushing it OPEN...bends down and picks up the newspaper...  
 and ENTERS...

DIPESTO  
 "...I've got a wonderful feeling... \*  
 Everything's going my way..." \*

THE BLUE MOON LOBBY 5  
 ...she turns on THE LIGHTS...puts her purse and newspaper on  
 the counter...OPENS the blinds by the door...then as she \*  
 MOVES to David's office...

CLOSE ON DIPESTO 6\*  
 ...as she STOPS...noticing...

DAVID'S DOOR 7\*  
 ...is already unlocked...slightly open...and...

DIPESTO 8\*  
 ...reacts as she HEARS SOMETHING inside...a movement...

IN DAVID'S OFFICE

9

...as she sticks her head in the dark room...and then...

DIPESTO

Mr. Addison...?

...no response...then she OPENS the door a little wider...  
STEPS INTO the office...and...

ANOTHER ANGLE

10

...as the bathroom door QUICKLY OPENS and David...in only his  
slacks and an undershirt...STEPS OUT...toweling his face dry  
...startling...

AGNES

10A

...who SCREAMS...startling...

DAVID

10B

...who SCREAMS back, dropping his towel...and then...realizing  
who each other is...

DIPESTO

Good morning, Mr. Addison! I'm  
sorry, Mr. Addison!

DAVID

(a little  
hoarsely)

Agnes...

DIPESTO

(quickly)

Your door was open but your  
light wasn't on and I heard  
something but I didn't see  
you in here and the newspaper  
was out front but you didn't  
pick it up so I didn't know  
that you...

...and she happens to notice...

THE COUCH

11

...with a blanket tossed back...a pillow at one end...and...

ON DIPESTO

12

...as she reacts unsurely...

(CONTINUED)

CONTINUED:

12

DIPESTO  
 ...spent the night in your office...

ON DAVID

13

...who just looks at her...tiredly...the picture of a man  
 who's had the worst night of his life...

OMIT 14-16

OMIT 14-16

ON DIPESTO

16A

...this not lost on her...

DIPESTO  
 (realizing he  
 has nothing  
 else to say)  
 Ookay...  
 (and then)  
 Well...  
 (TURNING)  
 I'm out here if you need me.

...and EXITS the room...CLOSING the door behind her...and...

DAVID

17

...stands there for the LONGEST TIME...still reeling...and we...

SHOCK CUT TO:

OMIT 18

OMIT 18

A PHONE

19

...as it RINGS...and a HAND picks it up...and we FOLLOW IT  
 up to...

DIPESTO

20

...behind her desk...the OFFICE BEHIND HER now fully inhabited  
 with its busy workers...IT'S NOT LATE MORNING...

(CONTINUED)

CONTINUED:

20

DIPESTO

(into phone)

Has your dog jumped the fence?

Did Fido get lost?

Put us on his scent at our

low dog-finder cost...

We'll hit the ground running,

Get to the pound fast,

And retrieve your loved one

Before he gets...

(and then;

hearing)

Herbert? Is that you...?

(and then)

You sound terrible...were

you out late, too?

(and then;

concerned)

Ohhh....You might be coming  
down with something?

...Sure, I'll tell Miss

Hayes...but she's not here

yet, either...Yes, Mr.

Addison's here...but he looks

like you sound...

(and then;

suspicious)

Was there a party last night

that no one told me about?

...whereupon she sees...

DAVID

21

...step out of his office...more composed...more awake...and  
he sneaks a glance at Maddie's closed door...then...

\*

\*

ANOTHER ANGLE

22

...as he saunters up to Dipesto's desk...

DIPESTO

(into phone)

Gotta go, Herbert. Good-bye.

...and she HANGS UP...as David stands there a little expectantly...  
looking the counter over...and then...after a pregnant pause...

DIPESTO

You want something, Mr.

\*

Addison?

(CONTINUED)

CONTINUED:

22

                  DAVID  
Me?  Want something?  
      (glancing  
      about;  
      casual;  
      glib;  
      a smile  
      on his face)  
Just checking if the mail's  
here...

                  DIPESTO  
      (and then;  
      noticing  
      the glance)  
She's not in yet.

                  DAVID  
Who's that?

                  DIPESTO  
Miss Hayes...

                  DAVID  
      (an even  
      bigger  
      smile)  
Miss Hayes?  She's delivering  
the mail now?

ON DIPESTO 22A

...and she has no answer for that...

ON DAVID 22B

...and he rolls his eyes...and pushes himself away from  
her desk and starts back towards his office...

ON DIPESTO 22C

...returning to her work as well...

                  DAVID (O.C.)  
      (not turning;  
      still walking  
      towards his  
      office;  
      throwing it  
      away)  
So what'd she say?

ANOTHER ANGLE

22D

...as Dipesto looks up...now totally lost...

DIPESTO

Excuse me?

...and David STOPS...and TURNS to her...casual as hell...

DAVID

(no big deal)

Well...I mean...doesn't she usually call in if she's going to be late?

...and Dipesto NODS...

DAVID

She didn't call in?

...and Dipesto SHAKES HER HEAD...

DAVID

(turning towards his office again; feigning surprise but no concern)

Gee...

DIPESTO

(her concern authentic)

Yeah...Gee...

(and then)

You think I should call?

ON DAVID

23

...just reaching for the knob to his office door...his back to Dipesto...but we can SEE on his face that clearly he thinks she should...clearly he HOPES she will...

ANOTHER ANGLE

24

...as he TURNS from the door...

DAVID

Gosh...I don't know, Agnes.

DIPESTO

Wow...

(and then)

Well I think maybe I should...

(CONTINUED)

CONTINUED:

24

...and as David makes his way back towards her...Dipesto quickly picks up the phone...and then just as quickly HANGS IT UP...

DIPESTO

On second thought...maybe  
I shouldn't...

DAVID

Whaaa?

DIPESTO

Miss Hayes might think I'm  
prying.

DAVID

Prying?

DIPESTO

(certain of it  
now)

Prying.

DAVID

But Agnes...you wouldn't  
be prying...

DIPESTO

I wouldn't?

DAVID

Hell no. Making an innocent  
inquiry about someone for whom  
you have nothing but concern  
and care isn't prying.

DIPESTO

It isn't?

DAVID

Absolutely not. I think she'd  
be gratified. Impressified.  
Deep fried.

DIPESTO

(picking up  
the phone)

You think so?

(and then;  
thinking;  
lowering the  
phone)

I don't know...I mean, she's

(MORE)

(CONTINUED)

CONTINUED:

24

DIPESTO (cont'd)  
the boss. This is her company.  
She should be able to come and  
go as she pleases. I mean if  
she chooses to be two hours  
late...mine is not to question  
why.

ON DAVID

25

...who manages a wan look of support back...

DAVID  
(turning)  
Well...maybe...

...and then...

DAVID  
(turning back)  
Unless...of course...  
(and then)  
...well, forget it...

ANOTHER ANGLE

26

...to include them both...as she stares at him expectantly...

DAVID  
It's not the kind of thing  
you really want to think  
about so close to lunch...

DIPESTO  
What's that...?

DAVID  
(sighing;  
and then)  
That accident-waiting-to-  
happen she calls a staircase.  
(off Dipesto's  
look)  
Way I figure...it's just a  
matter of time before she  
rolls out of bed some morning...  
running a little late...  
tosses herself together...  
fish-tails outta the bedroom...  
catches a spiked heel on that  
designer carpet of hers...and  
does a Flying Wallenda down  
the stairs...

(CONTINUED)

CONTINUED:

26

DIPESTO

No!

DAVID

Yeah...and there she'd be...  
lying there...spread eagle...  
dead weight on the Mexican  
tile in a pool of her own  
plasma...

ON DIPESTO

27

...as this sinks in...and then...

DIPESTO

(picking up  
the phone)

Don't move Mr. Addison...

...and she BEGINS PUNCHING numbers...then PAUSES mid-dial as  
something else hits her...and SLOWLY HANGS UP the phone again...  
and then...

DIPESTO

(even more upset)

But if that did happen...she  
wouldn't be able to answer  
the phone anyway...would she?

...and...

DAVID

28

...just looks at her blankly...trying to mask his frustration...  
exhaling...then...

DAVID

(turning)

Good thinkin' Agnes...

...and we...

CUT TO:

INT. DAVID'S OFFICE

29

...as he ENTERS...closes the door behind him...CROSSES to his  
desk...slumps down in his chair...and he sits there a moment...  
dead still...then quickly sits up...REACHES FOR THE PHONE...  
begins dialing...pauses...then SLAMS it back down, pissed...  
at a loss...even more at loose ends than before...and then...  
A BUZZ from the comline...

ON DAVID

30

...as he quickly leans forward and presses the button...

DAVID

Yeah...

DIPESTO'S VOICE (O.C.)

Thank God she's all right!

DAVID

What?

DIPESTO'S VOICE (O.C.)

Miss Hayes. She just came  
in...and there's not a mark  
on her.

ANOTHER ANGLE

31

...as David quickly gets up...CROSSES to his door...then  
PAUSES...checks the knot on his tie...tugs his jacket in  
place...then...taking a deep breath...EXITS OUT into...

THE LOBBY

32

...which he CROSSES...a man with a purpose...going straight to  
Maddie's door...gives a small KNOCK...then without waiting  
for an answer...ENTERS INTO...

INT. MADDIE'S OFFICE

33

...ON DAVID at the door as it opens...and then...

DAVID  
(evenly)  
Morning...

ON MADDIE

34

...at her desk...a morning like any other morning...looking  
up at David...

\*  
\*

MADDIE  
Morning...  
(and then)  
Sorry I'm late.

\*

ANOTHER ANGLE

35

...as David CLOSES the door behind him...sauntering in...

\*

DAVID  
Are you late?  
(checks watch)  
Didn't notice, I was so  
busy.

MADDIE  
Busy? Doing what?

DAVID  
Setting up Miss Dipesto  
with the monthly billing...  
reviewing the status of  
ongoing cases...refilling  
the toilet paper in the  
executive bathrooms...  
(and then)  
We have four past-due  
accounts, the Redfield  
case still needs follow-up,  
and the women's bathroom  
has better graffiti.

MADDIE  
You did all that this morning?

DAVID  
(shrugs;  
no malice  
intended)  
We are running a business  
here...aren't we?

\*  
\*  
\*  
\*  
\*

(CONTINUED)

CONTINUED:

35

MADDIE

That we are...

...as David continues to stand there...a big smile on his face...

DAVID

So...

MADDIE

So...

DAVID

So...what was it...dog bury your briefcase? Just wash your car and couldn't do a thing with it? Run off with a circus sideshow but couldn't grow a beard?

OMIT 36-37

OMIT 36-37

ON MADDIE

38

...as she looks at him...not understanding...

MADDIE

I'm sorry...

DAVID

You should be.

MADDIE

What?

(and then;  
simply)

David...I overslept.

ON DAVID

39

...looking for any extra meaning in her expression...

DAVID

Overslept?

ON MADDIE

40

...with still no hint of defensiveness...

(CONTINUED)

CONTINUED:

40

MADDIE

Overslept. I turned off  
the alarm...went back to  
sleep...then woke up and  
noticed what time it was.  
I got here as soon as I  
could.

(and then;  
sensing)

And I thought you didn't  
notice.

ANOTHER ANGLE

41

...to include both...

(CONTINUED)

CONTINUED:

41

DAVID

Well you brought it up...  
and there were two entire  
hours unaccounted for.

MADDIE

This from a man who has  
entire weekends unaccounted  
for.

DAVID

Not without a good excuse...  
or at least a bad one...

MADDIE

(tiring  
of this)

I got a good night's sleep,  
David. That's all. You  
should give it a try sometime.

\*  
\*

DAVID

Me? I slept like a babe.  
(then;  
"casually")  
Still got here by nine  
o'clock, though.

MADDIE

I don't remember seeing  
"hall monitor" under your  
job description.

DAVID

Hey, you don't have to  
answer to me. I'm just  
your business partner.

MADDIE

That's good to know...

DAVID

(a thumb to  
the lobby)

Just don't blame me if they  
jump to their own conclusions.

ON MADDIE 42  
 ...looking up...she thought this conversation was over... \*

MADDIE  
What conclusions...and who  
 are "they"? \*

ANOTHER ANGLE 43  
 ...to include them both... \*

DAVID  
 (pointing to  
 the lobby) \*  
 "They" are them and the \*  
 kind of conclusions people \*  
 come to when a certain someone  
 comes traipsing in two hours  
 late this morning.

MADDIE  
 (rising) \*  
 What are you getting at,  
 David?

DAVID  
 Me? Nothing.

MADDIE  
 What conclusions?

DAVID  
 Forget it.

MADDIE  
 Forget what?

...and a KNOCK interrupts them as...

DIPESTO 44  
 ...sticks her head in the door...

DIPESTO  
 Excuse me...there's a woman  
 here to see you.

ANTOHER ANGLE 45  
 ...as Maddie LOOKS to David...seeing if this is going to  
 continue...but gets no response...and she TURNS BACK to Dipesto...

(CONTINUED)

CONTINUED:

45

MADDIE

Send her in...

...and Dipesto EXITS...and Maddie LOOKS AT David...searching  
for any clue...but...

DAVID

46

...stares off...apparently not noticing...and then...

(CONTINUED)

## THE DOOR

47

...OPENS again...and ELAINE JOHNSON appears...a stunning woman...beautiful...but with just a hint of cheapness...the kind of woman for whom sex is at least a favorite hobby, if not a way of life...she WALKS IN...self-assured...as Maddie steps up to greet her...

MADDIE

Hello...come in...Ms?...

\*

ELAINE

Johnson. Elaine Johnson.

\*

## ANOTHER ANGLE

48

...as they shake hands...

MADDIE

I'm Madolyn Hayes...

(indicating

David)

...and this is my associate,  
David Addison...

## ON DAVID

49

...who is looking more or less at Elaine...but more through her than at her...he's somewhere else...

DAVID

(absently)

Nice to meet you...

## ANOTHER ANGLE

50

...as he shakes her hand...

\*

(CONTINUED)

CONTINUED:

50

MADDIE

Have a seat, Ms. Johnson.  
(as Elaine  
SITS DOWN)  
How can we help you?

ELAINE

(looking at  
them;  
and then;  
straightforwardly)  
I think my boyfriend is in  
love with his wife.

DAVID

Excuse me?

ELAINE

(a small smile)  
I'm the other woman...which  
by the way is just fine with  
me. I've known Alan for  
three years and we have...  
(and then;  
correcting  
herself)  
...had...this understanding.  
His marriage was...  
(searching  
for the  
word)  
...wanting. My love life  
was...  
(she likes it;  
uses it again)  
...wanting. It made sense.  
It makes sense. I have a  
demanding career. I'm very  
comfortable giving him three  
or four hours a couple times  
a week.

MADDIE

But...

ELAINE

But...he's abruptly cancelled  
plans several times this month.  
And I hear the guilt in his  
voice when he tries to explain.  
(a shrug)  
(MORE)

(CONTINUED)

CONTINUED:

50

ELAINE (cont'd)

He won't look me in the eye anymore...He avoids talking about us...about our relationship...and then... the other night...he fell asleep?...his wallet was just sitting there on the night stand...I found this picture of him...and her... and the kids. He just didn't look like a guy who was wanting anymore.

(and then)

I just want to know what's going on. If he's pricing station wagons or looking at a bigger house...I don't want to be the last to know.

(and then;  
a small  
laugh to  
herself)

Who knows? Maybe there's a Maserati in my future.

DAVID

(not missing  
a beat)

Will you excuse us for a moment?

...Elaine smiles...nods...and David leads a slightly perplexed Maddie to the door and they exit into...

OMIT 51-52

OMIT 51-52

THE RECEPTION AREA

53

...where they close the door and stand next to it...

DAVID

Okay, okay, flip the page... let's cut to the meat of the scene. You're outraged... you're disgusted...your moral foundation is severely shaken, and it'll be a warm day in Nome before you'll ever take a case like this.

(MORE)

(CONTINUED)

CONTINUED:

53

DAVID (cont'd)

Well, that's fine. I don't  
wanna fight. I just want  
you to know that not taking  
the case is fine, peachy,  
it's just what I want. Fade  
out...amen...end of story.

MADDIE

I don't know...I think we  
should take it.

DAVID

What?

MADDIE

I think we should take it.  
(reaching  
for the  
doorknob)  
I mean, Hell David...it's a  
case.

DAVID

(rattles  
his head;  
smacks it  
with the  
butt of  
his hand)  
I'm sorry, we have a bad  
connection...

MADDIE

Come on...life is short.

DAVID

(a look;  
confused)  
Did they switch the names  
on the script?  
(and then)  
Maddie, we're talking about  
a woman who's found a whole  
new way to define "being  
faithful". Not someone you  
in particular would normally  
invite to your bridge club.

(CONTINUED)

CONTINUED:

53

MADDIE

Maybe things like being faithful aren't that easy to define. Maybe they're not so black and white. The fact is, we're a detective agency...she's got a case we can handle, and I say we handle it.

DAVID

You do?

MADDIE

I do.

(and then)

Isn't that part of the David Addison philosophy of detective work?

DAVID

(thinking a moment;  
and then;  
a "new"  
David)

Yeah... 'course it is...you're absolutely right...

(and then;  
pointedly)

Glad to see things are finally loosening up around here...

...and before the words are even out of his mouth...she OPENS THE DOOR and goes back in...David watching for a second... then following her into...

INT. MADDIE'S OFFICE

54

...where Elaine waits...

DAVID

(suddenly  
buoyant;  
to Elaine)

Miss us?

MADDIE

(ignoring that)  
We've decided to take your  
case.

ELAINE

(standing up)  
That's wonderful, thank you.  
I've had such bad luck finding  
someone.

(and then)  
Agencies tend to get so  
judgemental about this sort  
of thing.

DAVID

Won't find that here.

...he smiles...and she smiles back...then Elaine pulls some  
papers from her purse...

ELAINE

I've written everything down...  
addresses, hangouts, daily  
schedule...

(hands papers  
to David)  
His name is Alan McClafferty.

DAVID

Thank you. We'll be in touch  
as soon as we know anything.

(and then;  
SUDDENLY  
flirtatious)  
Or sooner, if a better reason  
comes to me...

ELAINE

(pleased;  
to David;  
a hint of  
the siren)  
I'll be looking forward to it.  
(and then;  
to Maddie)  
Goodbye.

(CONTINUED)

CONTINUED:

54

...and she makes her way out of the office...

\*

ON DAVID

55

...watching her leave...some unknown fantasy dancing around in his head...

DAVID

Mm-mm...this is one case  
it'll be a pleasure staying  
on top of...

ANOTHER ANGLE

56

...as Maddie CLOSES THE DOOR...and turns to face David...

MADDIE

Why do I get the feeling this  
is all for my benefit?

DAVID

I give up. Why?

MADDIE

I don't approve of flirting  
with a total stranger who's  
come in here for our help.

DAVID

So don't do it.  
(and then)  
And when did you change your  
mind about total strangers?

MADDIE

(a look;  
and then)  
What's bothering you?

DAVID

Hey, just responding to an  
attractive woman.  
(and then;  
looking back at  
the door)  
Maybe a little case-related  
research...dancing...a nice  
restaurant...then home for  
an after-dinner contraceptive...

MADDIE

Okay...it's worked. I'm  
angry.  
(and then)  
I have no idea what's wrong,

(CONTINUED)

CONTINUED:

56

MADDIE (CONT'D)

but if you're not going to tell  
me, I'd appreciate you leaving  
my office.

...David looks at her for the longest time...then goes to  
the door...starts to open it...then thinks again...closes  
it...and turns back...and then...

(CONTINUED)

CONTINUED:

56

DAVID

Maybe there is something  
wrong. Maybe something is  
bothering me.

ON MADDIE

57

...as she looks at him...waiting...and...

DAVID

58

...softens a bit...takes a breath...and then...

DAVID

You skipped outta here  
last night ranting about  
getting reckless with some  
stranger. Then you don't  
show up until eleven this  
morning...

(pauses a  
moment;  
then)

...maybe I was a little  
worried. That ever occur  
to you? That maybe I'd  
be a little worried? That  
just maybe I'd assume the  
worst?

ANOTHER ANGLE

59

...as Maddie's expression changes...softening as well...but  
a hint of discomfort shows through...and then, finally...

MADDIE

I'm sorry...it didn't occur  
to me...I didn't think of...

(thinks  
about it;  
and then)

I just...I just stopped  
to get some groceries last  
night...got home early...  
and when I got there, there  
was a message from an old  
friend...

(looks up  
at him)

...we got together...  
stayed up a little late...  
I'm sorry...I wasn't thinking...

ON DAVID

59A

...just standing there...taking it all in...and then...almost under his breath...

DAVID

Old friend?

ANOTHER ANGLE

59B

...as Maddie rises...and starts for the door...

MADDIE

Yeah. I've known Sam since I was six. Listen...

ON DAVID

59C

...standing there...stock still...as Maddie makes her way towards her door...

MADDIE (cont'd)

...I promised him some lunch and I've got a couple of things I want to do... Meet back here about two-thirty and get started on this thing?

DAVID

Yeah...sure...right.

...and we HEAR the door close behind him...and he stands there for the LONGEST TIME...

DAVID

(finally;  
to himself)

Sam.

...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ON DIPESTO 63

...TYPING away...and then she stops and LOOKS over at...

VIOLA'S DESK 64

...which sits empty...and then...

DIPESTO 65

...HEAVES a wistful sigh and resumes TYPING...but then she looks up as the DOOR OPENS and...

VIOLA 66

...ENTERS...carrying his lunch box and a biography of J. Edgar Hoover...

DIPESTO 67

...her expression lights up like a Christmas tree...

DIPESTO

Herbert...

VIOLA

Morning, Agnes...

(and then)

...afternoon actually.

DIPESTO

What are you doing here?

VIOLA

I work here...remember?...

I'm the little guy who

sits at that desk over there.

DIPESTO

Yes...but shouldn't you be  
in bed?

...and then...remembering...

VIOLA

Oh...right...the flu...I'm  
feeling so much better, I  
almost forgot I was sick.

(CONTINUED)

CONTINUED:

67

DIPESTO

That's terrific...but you  
could have a relapse if you're  
not careful.

(and then)

What did you have for dinner  
last night?

ON VIOLA

67A

...trying to remember...

VIOLA

Nachos and a jelly donut...  
or was it a bear claw?

ANOTHER ANGLE

67B

...as Dipesto shakes her head...

DIPESTO

Well...I'm coming over to  
your house and making you  
a decent meal.

VIOLA

Agnes...that's not necessary.

DIPESTO

"Necessary" has nothing to  
do with it.

ON VIOLA

67C

...genuinely touched...

VIOLA

You really are worried about  
me, aren't you?

ON DIPESTO

67D

...and she just looks at him...and at that EXACT MOMENT...

DAVID

68

...BURSTS through the BLUE MOON door...all business...  
heading for Maddie's office...

DAVID

(over his  
shoulder;  
to Dipesto)  
Maddie in her office?

(CONTINUED)

CONTINUED:

68

DIPESTO

Um...she's not back...

...and David STOPS in his tracks...

DIPESTO

...from lunch...

...and turns toward Dipesto...

DIPESTO

(sheepishly)

...yet.

...and David LOOKS at his watch...

DAVID

Three o'clock?

DIPESTO

(confirming)

Three o'clock.

DAVID

(simply;  
at a loss)

Oh.

...and TURNS...and makes his way into...

HIS OFFICE

68A

...CLOSING the door behind him...

OMIT 69-70

OMIT 69-70

ON DAVID

71

...standing there for a LONG MOMENT...a smile...then a frown...  
and he begins pacing...clearly in a funk...and there's a KNOCK  
at the door...

DAVID

(not stopping;  
not looking up)

Yeah?

ANOTHER ANGLE

71A

...as Viola ENTERS...closing the door behind him...

VIOLA

Excuse me for barging in Mr.  
Addison...but I just wanted  
to tell you what a terrific  
time I had last night.

FAVORING DAVID

71B

...still PACING...oblivious...

VIOLA (cont'd)

The two of us...out in the  
field...one on one...

DAVID

(interrupting)

What time do you have?

VIOLA

Three oh four.

DAVID

(shaking his  
head;  
mostly to  
himself)

Three hours...

\*  
\*  
\*  
\*  
\*

VIOLA

What? Who? Miss Hayes?  
(off David's  
look)

I wouldn't worry sir. She  
probably had lunch...then...  
(he shrugs;  
he has no  
answer)

...you know how women are...  
one thing leads to another.

\*

TIGHT ON A CHAIR

72\*

...as David...pondering those three hours...throws himself  
into it...his mind working...somewhere else...

ANOTHER ANGLE

72A\*

...as Viola approaches him tentatively...sensing that something  
is on David's mind...but needing to speak with him nonetheless...

VIOLA

Actually...that's what I  
wanted to talk to you about  
sir.

DAVID

Maddie?

(CONTINUED)

CONTINUED:

72A

VIOLA

Well...no. Not her. Not specifically. But women. Women...in general. Desiree in particular.

DAVID

Desiree...?

VIOLA

The cocktail waitress at the bar last night.

(and then)

I brought the car around like you asked. And I waited... I really did...but when you didn't show, I went back in the bar...dropped some dough in the jukebox...as fate would have it, Desiree and I are both huge Grass Roots fans...

(and then;  
somber as  
he confesses)

...I took her home.

DAVID

She owes you one. It's a bear getting a cab after two.

VIOLA

Not her home, Mr. Addison. Mine.

...and...

DAVID

72AA

...STOPS...and looks at...

VIOLA

72B

...who ARCHES his eyebrows lasciviously...

VIOLA

You know the Matterhorn at Disneyland, Sir?

ON DAVID

72BA

...looking at him...he clearly knows...

ANOTHER ANGLE

72BB

...as the two men speak...

VIOLA

And there was no line. Just  
wave after wave of pleasure  
breaking over our naked  
bodies...two hearts beating  
as one...all night long.

DAVID

(swiveling his  
chair;  
he has problems  
of his own)  
Look Herb...I'm tickled that  
you're getting tickled...

VIOLA

(moving around  
with him)  
Mr. Addison...I need some  
advice...

DAVID

Try the Kama Sutra.

VIOLA

Not that kind of advice...  
I'm confused.

(and then)

You know how with some women...  
you want to throw 'em down  
on the posturpedic and lick  
their makeup off? Then there's  
the kind you think about  
building a life with? Warm?  
...considerate?...someone  
like Agnes.

DAVID

Agnes?

VIOLA

Agnes.

(and then)

She wanted to make me dinner  
because she thought I was  
sick. Without regard to her  
own health...this woman...  
this saint...was willing to  
risk who knows what kind of  
contagion...to take care of  
me.

(and then)

I hate when she does stuff  
like that.

(CONTINUED)

86312

30A\*

REV. 1-28-87

CONTINUED:

72BB

Smart.

DAVID

Smart?

VIOLA

(CONTINUED)

CONTINUED:

72BB\*

DAVID

Smart. You see Miss Dipesto's  
groceries for what they are.

VIOLA

I do?

DAVID

You do.

VIOLA

Oh.

(and then)

What are they?

DAVID

A ploy. Yeah...once these  
babes get inside the wire,  
they'll stick it to you  
every time.

\*

VIOLA

They will?

DAVID

Why do you think I travel  
light?

(and then)

Go with the slap and tickle,  
Mr. Viola. May not be deep,  
but it's better than inviting  
someone to play stick ball  
with your guts.

VIOLA

Excuse my saying so, sir...  
But doesn't that sound ever  
so slightly bitter?

DAVID

Bitter?...Bitter? Nothing  
of the kind. Strip away  
the hearts and flowers and  
the battle of the sexes is  
a nasty, vicious guerilla  
campaign.

...and at that EXACT MOMENT there's a KNOCK at the DOOR and...

DIPESTO

73

...sticks her head in...

(CONTINUED)

CONTINUED:

73

DIPESTO

Miss Hayes just came in.

ON DAVID

74

...starting toward the door...

DAVID

One minute Charlie's your  
best friend...next minute  
she's shoving bamboo under  
your fingernails.

VIOLA

(to himself)

Yipes.

...and he makes his way out it...Viola right behind him...

CUT TO:

INT. BLUE MOON LOBBY

75

...as David emerges...followed by Viola looking at his  
fingernails...and SUDDENLY the TWO of them STOP...DEAD  
in their tracks...their GAZES fixed on...

\*

\*

MADDIE

75A\*

...standing at the reception desk flipping through her mail...  
CARRYING a garment bag from a ritzy department store... and  
it is readily apparent that she spent a large part of her lunch  
break at a beauty salon...her HAIR has been MOUSSED and TEASED  
to its full volume...her MAKEUP clearly meant for evening...

OMIT 76-77

OMIT 76-77

ANOTHER ANGLE

78

...to REVEAL EVERYONE has looked up from their work...all  
STARING...

ON VIOLA AND DAVID

78A

...as Viola's jaw DROPS...

VIOLA  
(in awe)  
Carumba...

ON MADDIE

78B

...looking up...not understanding...

MADDIE  
Excuse me...?

ANOTHER ANGLE

78C

...and Viola just stands there...and David ROLLS his eyes...

VIOLA  
(embarassed)  
Nothing...

...and Maddie TURNS and makes her way into her office...Viola  
still STARING...David starting after her...and we...

CUT TO:

INT. MADDIE'S OFFICE

79

...Maddie HANGING the garment bag on a coat rack as David  
ENTERS...

DAVID  
(closing the  
door behind  
him)  
So what's the occasion?

MADDIE  
(going to  
her desk)  
What do you mean?

DAVID  
I mean you've been gone for  
three hours and you come back  
looking like an ad for Wally's  
Wigworld...

(CONTINUED)

CONTINUED:

79

MADDIE

(shrugs)

I had my hair done...

DAVID

Thank God. I thought your  
face was shrinking.

ON MADDIE

80

...TURNING FROM HIM...focusing her attention on the mail on  
her desk...

MADDIE

Are you through?

...and she HEARS a WHISTLE from across the room...

MADDIE

I guess not...

...and LOOKS UP to see...

DAVID

81

...having lifted the garment bag to reveal a black silk dress  
with a severely plunging neckline...and...

ANOTHER ANGLE

82

...as Maddie LOOKS at him...hoping this will end soon...

MADDIE

David...

DAVID

Nice. Little something for  
knockin' around the bordello?

MADDIE

The store was having a sale.  
I needed a dinner dress.

DAVID

Did you specifically need one  
that was cut down to South  
America?

...Maddie lets the mail DROP on to her desk...she's had enough...

(CONTINUED)

CONTINUED:

82

MADDIE

David...? Was there some specific reason you came in here or is just general Maddie mashing the order of the day?

DAVID

(flopping into  
a chair)

Actually, I'm here on business.  
(and then)

You remember business...  
As it happens, I spent my  
lunch hour making phone calls,  
chasing leads and digging up  
some dish on Mr. McClafferty...  
who, among other things,  
spent his lunch hour renting  
a room for tonight at the  
Wilshire Arms.

MADDIE

So?

DAVID

So...I don't think he's having  
his house fumigated.

MADDIE

Maybe the room is for him  
and Miss Johnson.

DAVID

I made that call. I've done  
this before.

MADDIE

(ignoring that)

And?

DAVID

And she's not supposed to see  
him again til Saturday...which  
means he's seeing someone else  
tonight...which means all we  
have to do is go over there,  
snap a few color glossies and  
decide how we want to spend  
the money...

...he pauses to give her time to comment...she doesn't...

(CONTINUED)

CONTINUED:

82

DAVID

This is the part where you  
say "Wow, Dave, great job."

MADDIE

Oh. I'm sorry. It was?  
I mean...you did?

DAVID

Don't gush. I get the drift.  
So...what I thought is...  
I'll go home now and get a  
couple hours sleep, and I'll  
pick you up at your house  
around seven.

MADDIE

For what?

ON DAVID

82A

...and he just looks at her...

ON MADDIE

82B

...starting to PACE...uncomfortable with where this is going...

MADDIE

(uneasily)

I don't know...it sounds to  
me like this is something  
you could maybe do by yourself.

DAVID

(watching her;  
starting to  
understand)

Excuse me?

MADDIE

(not looking  
at him)

What I mean is...I'd appreciate  
it if you could do this by  
yourself.

DAVID

I see. And why is that?

MADDIE

(a long moment;  
this is hard)

I have plans.

(CONTINUED)

CONTINUED:

82B

DAVID

Plans?

MADDIE

(not enjoying  
this)

I'm having dinner...

DAVID

I'm sorry...wasn't I clear?  
This is the deluxe stakeout  
package. Dinner is included.

MADDIE

(turning to him)

I'm having dinner...with  
someone...

DAVID

(yards of  
implication)

Oh.

(and then)

Any someone I know?

MADDIE

(simply)

My friend.

DAVID

(making it hard)

Sid.

MADDIE

Sam.

DAVID

Ah-ha...

MADDIE

I'm sorry. When I made the  
plans I didn't realize we  
would be working tonight...

DAVID

Well, I'm sure your friend  
will understand why you had  
to cancel...

(CONTINUED)

CONTINUED:

82B

MADDIE

(a long moment;  
and then;  
simply;  
evenly)

David...I'm not going to  
cancel.

DAVID

(a long moment  
of his own;  
just as simply;  
just as evenly)

I see.

(and then;  
rising from  
his seat)

Well...I guess that's that...

ANOTHER ANGLE

82C

...as David STARTS out the door...Maddie watching him go...

MADDIE

(suddenly)

David...

ON DAVID

82D

...as he STOPS...TURNS...LOOKS at her...

MADDIE

Would you please tell me  
what's wrong?

DAVID

Wrong? Wrong with what?  
You want to act totally  
irresponsible and flush  
two and a half years of  
hard work down the...

MADDIE

(cutting him off)

Irresponsible? Is that what  
you're calling me? Is that  
what you're accusing me of?  
Tell me, is this something  
you've thought about at length...  
or did it just pop into your  
head while you were planning  
the next limbo lesson?

(CONTINUED)

CONTINUED:

82D

DAVID

It's not the same thing!

MADDIE

You're right. Being irresponsible is something I do about once a decade...and something you've turned into an art form!

DAVID

Fine. When was the last time I sent you out on a stakeout alone because I wanted to...to...

...and he STOPS himself from saying what he really wants to say...

MADDIE

Wanted to what?

DAVID

Nothing.

MADDIE

(moving past it)

I'm not sending you out alone. If you don't want to go alone, take someone with you.

DAVID

That's not the point...

MADDIE

(indicating the  
outer office)

Take Mr. Viola!

...and IMMEDIATELY from outside the door we HEAR...

VIOLA (O.C.)

Yay!!!

...they both LOOK at the door...surprised...then David LOOKS back at Maddie...

DAVID

Okay. Fine.

...and he STARTS for the door...

(CONTINUED)

CONTINUED:

82D

DAVID

(cool)

I'll have the photos for you  
first thing in the morning.  
Have a nice dinner...

INT. BLUE MOON LOBBY

83

...as David appears, everyone in the outer office GRABS folders,  
phones, etc. to look like they weren't eavesdropping...David  
ignores them all...HEADS for his office...

VIOLA

(as David passes)

I couldn't help overhearing,  
Mr. Addison. What time will  
we be...

...David is GONE...into his office...

CLOSE ON - THE DOOR

84

...to David's office...SLAMMING so hard the room practically  
shakes...

SHOCK CUT TO:

OMIT 85-104

OMIT 85-104

A MAN AND A WOMAN

104A

...seen through SHEER DRAPES and a VERY LONG LENS...just their faces...as they peck at each other...bite each other...very much in love...or at the very lease...very much in lust...and over this we HEAR...

VIOLA (O.C.)

Okay. Here we go. Blue Moon Investigations...field notes of surveillance on the Johnson case...

...and we...

CUT TO:

VIOLA

105

...peering through a thirty-five millimeter SLR with a huge THREE HUNDRED MILLIMETER LENS on it...talking into a MINICASSETTE RECORDER he holds in his free hand...

VIOLA (cont'd)

Investigating agents David Addison and Herbert Viola. Time...

(checking his watch)

...six-firty five P.M. Surveilling the Wilshire Arms Hotel. Subjects observed...

VIOLA'S P.O.V.

105A

...and the pecks and bites have given way to an extraordinarily passionate kiss...

ON VIOLA

105B

...at a loss for words for a moment...and then...

VIOLA

...engaged in...  
(shutting off the recorder for a moment; calling behind him)

I don't quite know how to describe this.

ON DAVID

106

...just his face...and behind him...a bedspread...

DAVID

(empty)

What do you see?

ANOTHER ANGLE

106A

...to REVEAL that we are in a HOTEL ROOM where the two of them have obviously set up surveillance headquarters...spying on a room across the way...Viola buried behind a bank of cameras...each with a lens bigger than the next...and David lies on a bed...his feet on the floor...his back on the bed...staring at the ceiling...

VIOLA

Lots of lips...lots of  
tongues...

DAVID

Mutual oral explorations  
confined to areas about  
the face.

ON VIOLA

106B

...clearly impressed...

VIOLA

Wow.

ON DAVID

106C

...and as Viola repeats it...

VIOLA (O.C.)

Mutual oral explorations  
confined to areas about  
the face...

...we can't help but notice the pain on David's face...

VIOLA (O.C.)

Subject A: McClafferty...  
male...caucasian...Subject  
B: Unknown female...of  
blonde origin...

(looking up  
toward DAVID)

...how old would you estimate  
she is, Mr. Addison?

(CONTINUED)

CONTINUED:

106C

DAVID  
About Maddie's age...  
(and then)  
35.

VIOLA'S VOICE (O.C.)  
Subject B...approximately  
35.  
(switching off  
the tape  
recorder)  
So...the boss lady's  
chowing down at Chez Bray.  
I hear that place is very...

ANOTHER ANGLE

106D

...as David suddenly sits up on the bed...

DAVID  
What'd you say?

VIOLA  
(looking back  
at him)  
Chez Bray. Agnes made  
the reservation this  
afternoon. I heard it's  
twenty bucks just to park  
your...

TIGHT ON VIOLA

106E

...SUDDENLY seeing something out of the corner of his eye...  
diving back for his camera...

VIOLA  
...Hi-yo Silver!...Subject A  
has removed Subject B's...  
what do you call that thing...  
uh...

TIGHT ON DAVID

106F

...the wheel's turning...

DAVID  
A black evening dress...  
cut down to South America...

TIGHT ON VIOLA

106G

...the thrill of the chase filling his face...

(CONTINUED)

CONTINUED:

106G

VIOLA

(into tape  
recorder)

...Subject A now placing oral  
cavity in physical proximity  
of Subject B's upper torso  
and left clavicle region...  
Woooo! Smack dab on her  
mambos...

(deeply  
exhaling  
to maintain  
composure)

OMIT 107-111

OMIT 107-111

ON DAVID

112

...listening...gulping...thinking...

VIOLA'S VOICE (O.C.)

(into tape  
recorder)

Subject A is carrying Subject  
B to bed...

(and then)

Mayday...Mayday...Subjects  
are prone!...subjects are  
prone!

ON VIOLA

113

...snapping pictures...

VIOLA

Boy...I hope that's his wife.  
I've never seen two people  
go at it like this, Mr.  
Addison...have you? This...  
this is religious.

(and then)

You ever seen two people  
make love like this, Mr.  
Addison?

(no response;  
and then)

Mr. Addison?

...and VIOLA TURNS BACK FROM THE CAMERA toward...

THE BED

114

...where DAVID WAS...his BINOCULARS and suit jacket left

(CONTINUED)

CONTINUED: 114  
laying there...  
THE ROOM DOOR 115  
...now swinging SHUT...  
ON VIOLA 116  
...confused...calling toward the door...  
VIOLA  
Mr. Addison...Mr. Addison!?  
...and off Viola's bafflement...we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON A SET OF DOUBLE DOORS

117

...leading...FROM THE STREET...to a restaurant...Maitre D's stand next to it...and AFTER A MOMENT...they are pushed open by...

DAVID

118

...who walks in...dressed as he was at the stake out...jacketless...tie down below the second button of his shirt...and he stands for a moment...scanning the place...

VOICE (O.C.)

May I help you?

...and he turns with a start to DISCOVER...

ANOTHER ANGLE

119

...an elegant...well appointed MAITRE D'...

DAVID

Me? Nah. Just cruising the neighborhood looking for some good will. You guys don't have a drive through window... do you?

MAITRE D'

I'm sorry, Sir...but I'm afraid you won't be able to dine here.

DAVID

Sure I will. Look...  
(holds up  
hands)  
...opposable thumbs. Been using silverware since college.

MAITRE D'

Gentlemen are required to wear coat and tie.

DAVID

Truth is, I'm just looking for someone...this the whole spread or you got a party room in back?

ON THE MAITRE D' 120

...and he just looks at him...

ON DAVID 121

...he's been here before...

DAVID  
(PULLING OUT  
a twenty;  
pointing to  
Andrew Jackson)  
Seen this guy around here  
tonight?

ANOTHER ANGLE 122

...as the maitre d' glances around...then takes the twenty  
from David...

MAITRE D'  
I don't believe so, sir...  
but perhaps we can find you  
a coat and tie and you can  
look for yourself.

...they exchange the smiles of businessmen...and the maitre d'  
looks off and SNAPS HIS FINGERS...a moment passes...and then a  
YOUNG MAN rushes up, carrying a COAT and TIE...and he hands  
them to the maitre d'...and the maitre d' helps David into  
the coat...

MAITRE D'  
This is all we have, sir...  
I do hope you're comfortable  
with it...

...and David slips awkwardly into it...it's a SHINY BLUE  
BLAZER...and he hunches his shoulders to accommodate the  
extremely tight fit...and stands there...very uncomfortable...  
and less stylish than he's perhaps ever looked...and then...  
he LOOKS DOWN at each shoulder...and THRUSTS HIS ARMS OUT...  
and suddenly we HEAR a LOUD RIP...

DAVID  
(smiles)  
That's better.

...and the maitre d' TURNS...and the TWO of THEM begin...

THROUGH THE RESTAURANT 123

...David SCANNING the tables and booths...

(CONTINUED)

CONTINUED:

123

DAVID  
 (to the male  
 half of a  
 couple;  
 as he  
 passes)

Nice spread. You're gonna  
 get lucky tonight.

...getting an occasional annoyed glance from the diners...and  
 he walks back into...

ANOTHER ROOM

124

...similar to the front room...but more private...more intimate...  
 and he stops and looks around...finishing with his tie...and  
 SUDDENLY his GAZE stops...and fixes on something we cannot SEE...

DAVID  
 (to the Maitre D')  
 Thanks Jeeves...I found what  
 I'm looking for...

...and as the maitre d' TURNS...we...

CUT TO:

DAVID'S P.O.V.

125

...a CORNER BOOTH...where MADDIE sits...stunningly dressed...  
 mid-conversation with a partially hidden MAN...the ultimate  
 romantic setting...candlelight...wine...and a look on her face  
 that TELLS US she's enjoying it...and...

DAVID

126

...just stares...it's everything he didn't want to see...and  
 after a long moment...he seems to gather his courage...takes  
 a breath...then GRABS a half-full glass of wine from a tray  
 a BUSBOY is carrying away from a table...CHUGS it down...then  
 sets the empty glass on...

A NEARBY TABLE

127

...and the couple at the table look up...not at all pleased...  
 as...

DAVID

128

...walks toward the booth...gaining speed as he goes...finally  
 striding up to where...

MADDIE AND SAM

129

...are seated...and sensing the presence of another...Maddie  
LOOKS UP to DISCOVER...

MADDIE

(surprised)

David!?

ON DAVID

130

...uneasily...and for lack of anything better to say...

DAVID

Evening...

(and then;  
to Sam)

Hi...

ON SAM

131

...looking up as well...surprised to see the man he saw at her  
house last night...

SAM

(uneasily as  
well)

Hi...

ANOTHER ANGLE

132

...and the three of them just look at each other uneasily for  
a LONG MOMENT...not knowing who should speak first...

MADDIE

(finally;  
SUDDENLY)

David...?

DAVID

(cutting her  
off)Forgive me. I'm sorry. I'm  
sorry to interrupt your...(a glance  
to Sam)

...your dinner...

(to Maddie)

It's just that...it's...

there's kind of an emergency...

MADDIE

(relieved;  
concerned)Oh my goodness...really?  
What kind of emergency?

ON DAVID

133

...at a total loss...

DAVID

Well...

ANOTHER ANGLE

134

...as Maddie quickly remembers her lapse...

MADDIE

(realizing)

Forgive me. Sam...this is  
David. David Addison...  
my associate at Blue Moon...  
David...this is Sam Crawford...

DAVID

(turning  
to him)

Yeah, we've...

SAM

(standing up;  
interrupting)

Nice to meet you.

...and he holds out his hand...and David looks at...

SAM

135

...who gives David a look...trying to save him some embarrassment...  
and...

ANOTHER ANGLE

136

...as David realizes...then holds out his hand...

DAVID

(a slight nod  
of acknowledgment)

Nice to meet you.

SAM

Look, why don't I excuse  
myself while you two discuss  
whatever it is you have to  
discuss.

MADDIE

Oh no! That's not necessar...

(CONTINUED)

CONTINUED:

136

SAM

(smiles)

It's okay.

(to David)

Have a seat.

(to Maddie)

I'll be back in a few  
minutes.

...and he walks off...and they watch him go...and then...David  
and Maddie look awkwardly at each other...until finally...  
Maddie gestures for him to sit down...and he does...and then...

DAVID

Well...

MADDIE

Well...

DAVID

So...that's your old friend  
Sam.

MADDIE

Yup. That's my old friend  
Sam.

DAVID

(nods;  
and then)

Yeah...well...I had an old  
friend named Sam...looked a  
little like him...nice guy...  
didn't deserve jail...I'm  
sure the raincoat just  
fell open...

MADDIE

David, what's the emergency?

...and just then, VIOLIN MUSIC is HEARD...and they look up as...

THE PAIR OF VIOLINISTS

137

...arrive...softly serenading Maddie and David...and...

ANOTHER ANGLE

138

...as Maddie and David exchange an awkward look...an uncomfortable  
moment...and then, David looks back at the violinists...

(CONTINUED)

CONTINUED:

138

DAVID  
(nervous;  
vamping)  
You guys know any Black  
Sabbath?

...the violinists give him a look...and wander off...playing  
to the next booth...as...

DAVID AND MADDIE

139

...look across the table at each other...the mood softens...  
Maddie softens...and then...

MADDIE  
(without malice)  
David? There is no emergency...  
is there?

DAVID  
Oh yeah...no...there is...

MADDIE  
(waiting to hear)  
Alright...

ON DAVID

140

...looking down at the table...unable to LOOK UP at her...

ON MADDIE

141

...sensing this is something important...trying not to get  
annoyed...trying to be gentle...

MADDIE  
(after a LONG  
MOMENT)  
David...?

ANOTHER ANGLE

142

...as David pours himself another glass of wine...and takes  
a drink...and then...

DAVID  
(looking up;  
this is hard)  
Well...see...I...sort of  
realized something last  
night...

ON MADDIE 143

...just looking at him...expectantly...

MADDIE  
(after a LONG  
MOMENT)

What?

ON DAVID 144

...no bullshit...just naked...

DAVID  
(glancing down)  
Well...I sort of made a  
decision. A big decision.  
And what it was was...a  
decision.  
(looking up)  
And it was big...  
(and then)  
...definitely big...

ON MADDIE 145

...looking at him...trying to understand...

ON DAVID 146

...this isn't getting any easier...

DAVID  
...and it was definitely a  
decision...

ON MADDIE 147

...still waiting...

ANOTHER ANGLE 148

...as the two of them look at each other...

DAVID  
(looking down  
again)  
Oh God Maddie...

MADDIE  
(almost a  
whisper)  
What David...?

(CONTINUED)

CONTINUED:

169

...and David SLUMPS back into his chair, ashen...

SAM

(quickly;  
embarrassed)

They...needed a particle  
physics guy on the team...  
I put my name in the hat...  
and...I guess I got lucky...

ON DAVID

170

...looking at Maddie for a long moment...and then...

DAVID

I guess...

...and then...taking a long pull on his glass of wine...and  
then...

DAVID

Anybody want to order?

...and we...

DISSOLVE TO:

THE SAME ANGLE

171\*

...except that now the table is filled with the REMNANTS OF  
DINNER...half eaten food on plates...David's eyes a tad  
droopier...Maddie's hair a tad limper...Sam in mid-monologue...  
the image a little dreamier...the restaurant slightly less  
occupied...

SAM

...our houses were next  
store to each other...mirror  
images of each other...so  
my window faced her window...

ON SAM

172\*

...remembering...

SAM (cont'd)

...and at night we'd talk  
to each other across the  
houses.

DAVID

(more intoxicated)

Cozy.

(CONTINUED)

CONTINUED:

172

SAM

Used to hear her and her  
mother have these great  
fights. "I'm leaving!"  
"I'll pack your bag."

ANOTHER ANGLE

173

...as Maddie hides her head in her hand...

MADDIE

I used to wear these dresses  
to junior high...

SAM

Yes you did...

DAVID

Unlike the modest attire  
you wear now.

(and then;  
realizing  
he's  
interrupted)

Sorry...

ON SAM AND MADDIE

174

...as they look at each other...

SAM

What grade was it?...You  
sewed me a pair of...

MADDIE

(cutting him off)  
I didn't sew you anything.  
(a glance  
to David)  
He had this pair of jeans.  
I cut off the legs and...

DAVID

(in sympathetic  
pain)  
Ooooooh...

SAM

(cutting her off)  
...so they were shorts...but  
I kept giving them back to  
her because the legs were  
never even...

(CONTINUED)

CONTINUED:

174

MADDIE  
(cutting him off)  
...so I just kept cutting  
them...

DAVID  
I'll bet you did...

SAM  
(cutting her off)  
...and by the end of the  
summer what I had was really  
just a pair of bikini briefs...

MADDIE  
I knew what I was doing!

...and the two of them LAUGH...

ON DAVID

175

...listening...trying to smile...nodding his head...forcing  
a laugh as well...drinking more wine...

DAVID  
Yup, yup, yup...

ANOTHER ANGLE

176

...as the LAUGHTER DIES...and they all sit there for a LONG  
MOMENT...and then...

SAM  
(finally;  
uncomfortable  
with the  
silence;  
to David)  
Well...I'd say you're a  
pretty lucky guy...

DAVID  
Oh yeah?

SAM  
(SMILING  
at Maddie)  
...can't imagine anyone  
who'd make a better business  
partner...

(CONTINUED)

CONTINUED:

176

DAVID

Yeah...unless you're a stickler  
for knowing something about  
the business you're in.

(and then)

Nah. No question. I'm a  
lucky guy.

(and then;

waving the

empty wine

bottle to a

passing waiter)

Hey, chico...fill this up  
with super.

...and we...

DISSOLVE TO:

THE SAME ANGLE

177

...dessert dishes and coffee cups...fewer patrons in the place  
by half...

DAVID

Me? Personally?...I think  
space travel is completely  
overrated. No stewardesses...  
no movies...

ON MADDIE

178

...pointedly to DAVID...

MADDIE

...nothing to drink...

ON DAVID

179

...quickly turning to Maddie...

DAVID

(a little hurt)

Oh. I thought we were  
celebrating.

(to Sam)

Aren't we celebrating?

SAM

We're definitely celebrating.

(CONTINUED)

CONTINUED:

179

DAVID  
(and then;  
continuing)  
Yeah...me...I prefer the  
terra firma. And the firma  
the terra the better.

ON SAM

180

...turning to Maddie...

SAM  
How 'bout you? You still  
afraid of flying?

ON DAVID

181

...surprised by this...

DAVID  
(a smile)  
What?

ON MADDIE

182

...her head down...she knows what's coming...

MADDIE  
Sam...

ON SAM

183

...oblivious...

SAM  
She used to be scared to  
death of flying...  
(and then)  
...summer of...what was it,  
seventy-one? I was at school  
in Boston. She flew up to  
see me. Got off the plane  
white as a ghost.

DAVID  
Oh...I didn't realize...  
(pointing  
to the two  
of them)  
You two...? In college?...

(CONTINUED)

CONTINUED:

183

SAM

Well no. Well actually...  
not until...

MADDIE

(wishing he  
wouldn't  
tell this  
story)

Sam...

SAM

(to Maddie)

Don't be embarrassed.

DAVID

Yeah...don't be embarrassed.

SAM

She couldn't even enjoy the  
trip for worrying about  
the flight back...finally  
I felt so sorry for her, I  
borrowed a friend's car and  
drove her back to Memphis  
myself.

DAVID

That must have taken a while.

SAM

Yeah...two days and nights...  
right?

ON MADDIE

184

...embarrassed...not looking at either man...

MADDIE

Right.

ON DAVID

185

...after a moment...

DAVID

Well...she seems to be just  
fine about flying now.

(and then)

But then I don't have a car.

SAM

(not getting it)

Huh?

(CONTINUED)

CONTINUED:

185

MADDIE  
(wanting him  
to move on)

Sam...

SAM  
Anyway...you two get around,  
huh?

DAVID  
(for Maddie)  
Apparently.

ANOTHER ANGLE

186

...and at that EXACT MOMENT the WAITER places a CHECK on the table between DAVID and SAM...and as SAM begins reaching into his POCKET...DAVID quickly SWIPES IT...

DAVID  
Uh-uh. Put it away. It's  
mine. I insist.  
(gets out  
his wallet)  
You get the next one.

SAM  
Thanks. All I have are  
martian dollars.

DAVID  
(a manufactured  
laugh)  
Martian dollars? That's very  
amusing.  
(to Maddie)  
You didn't tell me Luke  
Skywalker here has such  
a sense of humor.

...under which, DAVID'S given the WAITER his CREDIT CARD...  
and the WAITER LEAVES...

DAVID  
'Ey...I got a great idea.  
(and then)  
It's still early...I know  
this great club...  
(to SAM)  
It's open mike night...you'll  
get up there...you'll kill  
'em...

(CONTINUED)

CONTINUED:

186

MADDIE

David...

SAM

(shaking  
his head)

That's not really my style.

DAVID

C'mon, where's your sense  
of adventure? If you're  
worried about the money...  
everything's on me...

INCLUDE THE MAITRE D'

187

...returning somberly...placing the CHECK and DAVID'S CREDIT  
CARD on the table...

MAITRE D'

I'm terribly sorry, Mr. Addison,  
your card was refused...

DAVID

You're terribly sorry what?  
(off the  
maitre d's  
shrug)You don't understand. I'm  
buying dinner for a nationally  
famous astronaut here...

SAM

It's okay, David...

DAVID

No...it's not okay.

SAM

(reaching for  
his wallet)

Yeah...it is...it's no problem.

ON DAVID

188

...not quite knowing what to say...

DAVID

(after a LONG  
MOMENT)Well...I'll get you back  
Luke.

ON SAM

189

...a smile with no malice...

SAM  
I know you will...

...and we...

OMIT 190-193

CUT TO:

OMIT 190-193\*

EXT. THE RESTAURANT - NIGHT

194\*

...as David makes his drunken way out...jacket gone...and SEES...

MADDIE AND SAM

195

...several feet away...standing in front of the valet stand...  
and he TRUNDLES over...

DAVID

A lovely evening...a lovely evening...

(snapping his  
fingers;  
holding out  
his hand to  
Maddie)

You got your ticket? I'll  
give him your ticket...  
drive you home.

(turning to  
Sam)

A lovely evening...a lovely evening.

...and they just look at him...

ANOTHER ANGLE

196

...as David with hand still outstretched...tries to decipher  
the silence...

DAVID

What?

(and then)

Oh! You guys came in the  
same car? That's it...  
isn't it? Dumb David. No  
problem.

(to Maddie)

Give me the ticket...

(indicating  
the valet)

...I'll give him the ticket...

Sam? Where can we drop you?

(CONTINUED)

CONTINUED:

196

...and at that EXACT MOMENT...TWO CARS are PULLED UP in front of the restaurant...Maddie's B.M.W. and a CLASSIC MUSTANG...

ON DAVID

197

...putting it together...

DAVID

Wait a second. Back up.  
You did bring two cars. Oh!  
So this is it. This is  
good-bye, huh?

(reaching;  
taking Sam's  
hand)

Well...it was certainly a  
pleasure Mr. Skywalker...a  
real treat. I look forward  
to reading about you...  
hearing about you...I know  
the blast off's going to  
be a blast.

(to Maddie)

Gimme the keys...I'll start  
the car. You two do your  
good-byes and I'll...I'll  
start the car.

ANOTHER ANGLE

198

...as he waits for the keys...hand outstretched...and they  
just look at him...

DAVID

What?

(and then;  
realizing)

Keys are in the car. Of  
course. Guy just brought  
the car around...keys are  
in the car.

(turning)

I'll go sit in it...you two  
say good-bye.

(and then;  
to himself)

Dumb David...

ON MADDIE AND SAM

199

...as they watch him walk towards the B.M.W....

(CONTINUED)

CONTINUED:

199

MADDIE

(to Sam;  
quietly)

I'm sorry...

SAM

Don't be. Why don't I  
drive him home? Meet you  
back at the house.

ON MADDIE

199A

...and she TURNS and looks up at him...clearly not pleased...

ON SAM

199B

...he knows what he's got to do...

SAM

I think somebody ought to  
drive him home.

ON DAVID

199C

...standing with his back against the car...as Sam walks INTO  
FRAME...

SAM

(indicating  
HIS car)

I'm taking you home.

DAVID

Y'know...a thought just  
flickered through my mind.  
You're not staying at a  
hotel...are you?

SAM

Think you can walk to my  
car?

ANOTHER ANGLE

199D

...as Sam slings David's arm over his shoulder and begins to  
guide him to his car...

DAVID

Can I say something to you?  
Let me say something to you.  
You're an astronaut. You got  
a reputation to think about.  
Now maybe nothing's going on...  
but you've got your reputation  
to think about...

(CONTINUED)

CONTINUED:

199D

SAM  
I'm taking you home.

DAVID  
Take Blondie home.

SAM  
I like you better.

ON SAM'S CAR

199E

...as the two men approach the passenger side...and Sam OPENS  
the door and DROPS David into the seat...

ON DAVID

199F

...barely able to swing his legs into the thing...

DAVID  
Thank you...thank you...  
(and then;  
looking off)  
Maddie?

ON MADDIE

199G

...still standing at the curb...saying nothing...

ON DAVID

199H

...looking at her...smiling...

DAVID  
(pointing  
to Sam)  
This is a very nice man.

ON MADDIE

199J

...still saying nothing...

ANOTHER ANGLE

199K

...and Sam CLOSES David's car door...and makes his way to the  
Driver's side...giving a small wave to...

MADDIE

199L

...who gives a small wave back...looking like she wants to die...

ANOTHER ANGLE

199M

...and as we HEAR SAM put his car into gear...and watch Maddie step off the curb towards hers...we...

CUT TO BLACK

END OF ACT THREE

ACT IV

FADE IN:

INT. '65 MUSTANG

200

...a red convertible...the top up...the windows down... minutes later that night...Sam driving...David slumped in the passenger seat head leaning against the door... passed out...all quiet, save for Sinatra playing on the tape deck...

MUSIC

*When somebody loves you...  
It's no good unless he loves you...*

...and as the song continues...Sam slowly and subtly starts HUMMING TO THE MUSIC...quietly at first...then gradually a little louder...

MUSIC

*All the way...*

...and as the song builds...so does Sam's humming...

SAM

(singing)

*Happy to be near you...  
When you need someone to cheer you...*

...and...

DAVID

201

...stirs a bit...OPENING ONE EYE...still drunk...but fascinated...as he listens to Sam continue...

SAM (O.C.)

(a little louder;  
building steam)

*All the way...*

...and David winces a bit at the missed note...

ANOTHER ANGLE

202

...as Sam continues along with the song...oblivious to David's watchful eye...or anything else...

(CONTINUED)

CONTINUED:

202

SAM

*Taller than the tallest tree is...  
That's how it's got to feel...  
Deeper than the deep blue sea is...  
That's how deep it goes...  
If it's real...*

...and then...sensing something...Sam stops...and looks over at...

DAVID

203

...who just sits there...watching...as the song continues on the tape...and...

ANOTHER ANGLE

204

...as Sam reacts...embarrassed...adjusting himself in his seat...clearing his throat...trying to regain his composure... and the two sit in SILENCE...until, finally, the song comes to an end...

MUSIC

*When somebody loves you...  
It's no good unless they love you...  
All the way...*

...and Sam reaches over and TURNS OFF THE TAPE...and then...

SAM

(for lack of  
anything better)  
You feeling okay?

DAVID

Little queasy...  
(and then)  
You gonna sing again?

SAM

(an embarrassed  
look;  
and then)  
I've gotta get some gas...

...and he pulls into...

EXT. A SELF-SERVE GAS STATION - NIGHT 205

...the all-night urban variety...and Sam's car PULLS UP to a PUMP...Sam HOPPING OUT and STARTING TOWARDS...

THE CASHIER'S BOOTH 205A

...and as Sam disappears into this STEEL AND GLASS BOX...

DAVID 206

...sits in the car...head buried in arm resting on the passenger side window sill...eyes barely OPEN...mind barely working...and we HOLD on this for a LONG MOMENT... and from somewhere UNSEEN we HEAR the SOUND of ANOTHER CAR PULLING into the GAS STATION...David paying no mind... having no mind to pay...and we CONTINUE TO HOLD on HIM... when SUDDENLY his face JERKS SIDEWAYS...the car having been HIT from BEHIND...

TIGHTER ON DAVID 206A

...this having lurched him into consciousness...and he uncrosses his eyes and looks behind to see...

A LARGE LATE SEVENTIES 207

...bruiser of a car...and it has clearly kissed...make that dry-humped bumpers with Sam's car...

ON DAVID 208

...shaking his head...just as...

WIDER ANGLE 209

...the car HITS AGAIN...trying to get closer to the pump...

ON DAVID 209A

...as his head BOUNCES with the hit...

DAVID  
(to himself)  
Feel like one of them dogs...  
with a spring for a neck?...  
sits in the back of the car  
and nods.  
(and then;  
realizing)  
Who the hell am I talking  
to?

...and at the EXACT MOMENT...the cars CONNECT AGAIN...and

(CONTINUED)

CONTINUED:

209A

David makes a face...enough is enough...

DAVID  
(holding up  
a single  
finger)  
I'll be right back.  
(answering  
himself)  
I'll be waiting.

ANOTHER ANGLE

209B

...as David makes his drunken way out of his car and towards...

THE OLDER MODEL CAR

209C

...a HUGE, SCRUFFY-LOOKING MAN sitting behind the wheel...  
watching David as he STROLLS UP...

DAVID  
(a big smile  
on his face)  
Don't be embarrassed...don't  
be embarrassed. I understand  
completely. It's a glandular  
problem.

TIGHTER ANGLE

209D

...as David leans down toward the window...

DAVID  
Listen...I've been appointed  
by all the other living things  
on this planet to explain to  
you what happens when two  
solids meet. You understand  
about solids? Alright...  
let's begin at the beginning.

ON THE MAN

210

...not amused...THROWING OPEN his door...STEPPING OUT...  
STANDING UP...enormous...tall, fat, filthy, monstrous-looking...  
and ready to kill...

ON DAVID

211

...taking this in...continuing to look further and further  
up as the man stands to his full height...

(CONTINUED)

CONTINUED: 211

DAVID  
Whoa, nellie...  
(and then)  
There an eclipse tonight?

IN. THE SMALL ENCLOSURE - NIGHT 212

...as Sam pays for his gas...and ACROSS from him...the  
COUNTERMAN SEES...

COUNTERMAN  
Hey...there's some guy out  
there using your friend for  
a butter churn.

...and SAM TURNS to SEE...

TIGHT ON DAVID 213

...upside down...

THE MAN 214

...holding David by the ankles...bouncing his head on the  
asphalt...

ANOTHER ANGLE 215

...as Sam rushes to David and the Man...still holding David  
by the ankles...

SAM  
(as he runs up)  
Hey...? Hey...? What's  
the problem...?

MAN  
Back off or I'll break him  
in half!

DAVID  
It's okay Sam...as it happens  
I just had this particular  
area of my body anesthetized.

ON SAM 215A

...considering this...and he SLOWLY begins circling...

THE MAN 215B

...still holding David...turning in a circle of his own...  
watching Sam...

(CONTINUED)

CONTINUED:

215B

SAM

Look pal...why don't you put  
him down...he's just had a  
little too much to drink...  
doesn't know what he's saying...

\*

DAVID

(looking sick)  
Better listen to 'im...  
I'm not feelin' so good...

MAN

(watching Sam)  
He goes down when I'm ready...  
and he goes down hard.

SAM

Well...I'm just warning you...  
he doesn't look so good.

DAVID

He's just warning you...

MAN

Warning me? About what?

ON SAM

216

...as...at that instant...we HEAR David VOMIT...and Sam looks  
away, disgusted...and then...

ON THE MAN

217

...LOOKING down at his feet...outraged...

ON DAVID

217A

...still hanging upside down...looking at SOMETHING we CANNOT  
SEE...

DAVID

I don't remember havin'  
carrots tonight...

...and SUDDENLY his head is PULLED UPWARD OUT of frame...

DAVID

Wooooo...

...disappearing for just a split second...then coming back  
down INTO FRAME...and as it is about to HIT the CONCRETE...we...

SHOCK CUT TO:

CONTINUED: 226

...and then Sam stands there in the darkness for the longest moment...and then...

DAVID

...bastard.

CLOSE ON SAM 227

...as he looks back at David...and then he TURNS and EXITS...

CLOSE ON DAVID 228

...LOOKING OFF as Sam closes the door behind him...and we... \*

CUT TO:

MADDIE 229\*

...lit by only a rim of light...waiting...something clearly on her mind...and in the BACKGROUND we hear...

MUSIC

*When somebody loves you...  
It's no good unless he loves you...*

WIDE SHOT 230\*

...to REVEAL that she is sitting on her bed...hands on her lap...a bathrobe over pajamas...her distraction palpable...

MUSIC

*All the way...*

...and from SOMEWHERE UNSEEN we HEAR the SOUND of the FRONT DOOR OPENING...and then FOOTSTEPS...and then...

SAM (O.C.)  
(calling upstairs)  
Maddie?

MADDIE  
(after a moment)  
Up here...

...and we BEGIN to MOVE TOWARDS her SLOWLY...until finally...

VOICE (O.C.)  
Nice tune.

ON THE BEDROOM DOORWAY 231\*

...and there is SAM...rimmed in half-light as well...for the moment the shadow hiding his bruise...

ANOTHER ANGLE

232

...and she SMILES A SMALL SMILE...

MADDIE  
Still your favorite?

SAM  
Still my favorite.

...and there is a LONG SILENCE as the two of them listen...  
SAM in the doorway...MADDIE sitting on the bed...

MADDIE  
(finally)  
Some night.

SAM  
(a small nod)  
Some night.  
(and then)  
He's quite a guy.

MADDIE  
(she knows  
better)  
Sinatra?

SAM  
(picking up  
the cue)  
Yeah...right...Sinatra.  
(and then;  
AFTER A  
LONG MOMENT)  
C'mere...

ON MADDIE

233

...considering that for a moment...and then...pulling herself  
off the bed...

ANOTHER ANGLE

234

...as she makes her way over to him...

ON SAM

235

...still standing in the doorway...

ON MADDIE

236

...and she makes her way near to him...and finally sees...

(CONTINUED)

CONTINUED: 236

MADDIE  
(staring at  
the bruise)  
Sam...?

...but he simply puts a finger over his lips to SILENCE her...

MADDIE  
Did David...?

...and he shakes his head "no"...

ANOTHER ANGLE 237

...and they stand there for a long moment...and he takes his hand and gently guides her head to his chest...bringing his arms around her...

THE DARK ROOM 238

...and we watch...and nothing is said...but slowly they begin to dance...through the shadows and light...turning...silently moving...

TIGHT ON MADDIE 239

...still clearly preoccupied...even as she's in his arms...

ON SAM 240

...knowing where her mind is...

SAM  
Change your mind?

ON MADDIE 241

...making a decision...

MADDIE  
About what?

ANOTHER ANGLE 242

...as Sam PULLS BACK FROM HER...ever so slightly...looking at her...and she looks up at him...and they KISS...small but intimate kisses...SLOWLY growing LONGER and HARDER...and it's clear these two people have kissed before...

ON MADDIE 243

...as the kisses grow more ferocious...

ON SAM 244

...starting to work his way down her neck...

ON MADDIE 245

...wanting to give herself to the moment...but we can tell by the look in her eyes that she's not completely there... and SUDDENLY the record is over...the only SOUND in the room... the click of the needle on the GROOVES of the record...

ON SAM 246

...his head on her chest...sensing her distraction...and he stops...and LOOKS UP at...

MADDIE 247

...who looks at him...and makes a DECISION...and takes his head in her hands...and lifts it to hers...and they kiss passionately...

WIDE SHOT 248

...and never breaking the kiss they move backwards towards the bed...Maddie lowering herself to it...Sam on top of her now... the RECORD still skipping on the phonograph...and we HOLD for a LONG MOMENT...finally...

DISSOLVING TO:

THE BEDROOM - NIGHT 249

...as we slowly MOVE across the room...across a rumpled bed... across bare legs and bunched sheets and naked shoulders... until we find the two of them...SAM AND MADDIE...lying together in the darkness...SAM on his side facing MADDIE'S BACK...one arm thrown over her in a caress...fast asleep... her eyes WIDE OPEN...STARING OFF...her mind a whirlpool of confusion...and we HOLD for a LONG MOMENT...and then...

CUT TO BLACK

THE END

