

ACT ONE

FADE IN:

ON LEGS

1

...a man's and woman's, ENTWINED...morning SUNLIGHT SPILLING across the bed...and we MOVE UP them...across a rumple of sheets and across a woman's bare shoulders...a man's arm wrapped across her in a gentle embrace...and we KEEP MOVING... DISCOVERING...

MADDIE

2

...asleep...a cascade of blonde hair across her pillow...and AFTER A MOMENT...we see the man's arm DRAW her in...and then his body presses against hers under the sheets and Maddie's eyes open...and then...orientating herself to the morning after the night before...a mischievous smile plays around the corners of her mouth...and she ROLLS over and LOOKS AT...

SAM

3

...who PROPS himself up on one elbow...

SAM

Morning.

MADDIE

Morning.

SAM

Have a good sleep?

MADDIE

Oh yeah. At least an hour... maybe two.

...and Sam SMILES as he gently REACHES over and PUSHES the blonde hair out of Maddie's eyes...

ON THE TWO OF THEM

4

...as Maddie TAKES his hand and BRUSHES it against her lips... and the two of them look into each other's eyes for the longest moment...and then...the clock RADIO CLICKS on in the background but neither of them seem to notice the rush hour chatter...and then...finally...

MADDIE

I'm going to be late for work.

...after another moment...

SAM

Oh...

(CONTINUED)

CONTINUED:

4

...and then he MOVES CLOSER, DRAWING her into him...and she puts her arms around him and they KISS deeply...not a fiery, hormone fueled number, but one of tenderness and affection...

SAM

(after a moment;  
pulling back;  
just looking  
at her)

Better get going before  
your office sends out a  
posse.

ON MADDIE

5

...and she says nothing...but we watch as her smile slowly gives way to a look of quiet concern...

ON SAM

6

...the meaning of this not lost on him...

SAM

You gonna be okay?

ON MADDIE

7

...and she thinks about that a moment...

MADDIE

(finally)  
I'm going to be okay.  
(and then;  
pushing  
herself  
out of bed;  
convincing  
herself)

Everything's going to be okay.

ANOTHER ANGLE

8

...and as we watch SAM...watching Maddie make her way to the bathroom...we...

SHOCK CUT TO:

ELEVATOR DOORS

9

...as they OPEN to REVEAL...

ON MADDIE 10  
 ...PENSIVE...even a bit ANXIOUS...as she SIGHS a resigned  
 sigh and STEPS OUT of the elevator...down...

THE HALL 11  
 ...around the corner...and STOPPING in front of...

THE BLUE MOON DOOR 12  
 ...looking the way it always looks...this could be any other  
 day...except it isn't...and...

MADDIE 13  
 ...LOOKS at the door for A MOMENT...we can almost see her gird  
 herself for whatever is waiting...and she finally reaches for  
 the doorknob...and makes her way into...

INT. BLUE MOON LOBBY 14  
 ...business as usual...Dipesto on the phone...her palm over  
 the receiver and an ALARMED LOOK on her face as Maddie ENTERS...

MADDIE  
 (as she passes)  
 Morning, Miss Dipesto...

DIPESTO  
 (panicked)  
 Morning, Ms. Hayes...Do you  
 know a word that rhymes with  
 perpendicular?

...but Maddie...not hearing...SNEAKS a GLANCE at...

DAVID'S OFFICE DOOR 15  
 ...closed...

ON DIPESTO 16  
 ...SEEING this...

DIPESTO  
 (a bit too quick)  
 He's not in yet.

MADDIE  
 (without thinking;  
 relieved)  
 Good.  
 (and then)  
 I mean, thank you.

(CONTINUED)

CONTINUED:

16

...and then PICKING UP a stack of mail...Maddie starts TOWARD HER OFFICE as...

DIPESTO

...I've got it!

...and Maddie TURNS back to Dipesto with a START...

DIPESTO (cont'd)

...and solve all your problems...

Even vehicular!

(and then)

Hello?...Hello?...

(and then;

miffed;

to the

receiver)

You try working under this pressure!

(and then;

feeling

Maddie's eyes)

Sorry Miss Hayes.

ANOTHER ANGLE

17

...as she HANGS UP and Maddie STARTS TOWARD her office...

DIPESTO

(to Maddie)

He hasn't called either.

MADDIE

(stopping;

turning)

Who's that?

DIPESTO

Mr. Addison.

(and then)

Should I let you know when he comes in?

MADDIE

(trying to

be casual)

I'm sure he'll make his presence known.

DIPESTO

So how was...

(CONTINUED)

CONTINUED:

17

...before she can get anything further out of her mouth, a preoccupied Maddie has already GONE INTO HER OFFICE...CLOSING the door behind her...

DIPESTO  
(finishing  
her thought)  
...dinner?

...and she LOOKS at the door after her...SIGHING, concerned... and we...

CUT TO:

INT. MADDIE'S OFFICE

18

...where Maddie CROSSES TO and STANDS at the window...STARING out...lost in thought...the KNOCK on the door STARTLES her... she TENSES momentarily...then QUICKLY JUMPS into her chair... GRABS the mail and pretends to be deeply engrossed in it before...

MADDIE  
Come in..

...the door OPENS and Dipesto ENTERS...Maddie visibly relaxes when she sees it's not David...

DIPESTO  
I have your messages.

...she PUTS them down on the desk...WAITS for Maddie to say something...Maddie doesn't...

DIPESTO  
The florist from downstairs  
called for our suite number...  
I guess someone's sending  
flowers...

...this registers only slightly on Maddie's face...she doesn't look up from the mail...

DIPESTO  
(after a LONG  
MOMENT)  
Wonder who it could be?  
(as Maddie  
doesn't  
look up)  
It's Moira's birthday, maybe  
they're for her...

CONTINUED:

18

MADDIE

(still not looking up)

Could be...

DIPESTO

Or maybe...they're for  
someone else...a whole  
other person...

MADDIE

That's certainly possible...

(and then;

hoping to

end this)

Well, guess I'd better  
return all these calls...

DIPESTO

(not ready to leave)

Oh...well...don't let me  
keep you...

MADDIE

I won't.

DIPESTO

(deciding to

go for it)

I mean, I know you have more  
important things to do than  
talk about last night...

MADDIE

(with trepidation)

Last night?

DIPESTO

I know it's none of my business,  
except it sort of is, since I  
made the reservation and  
everything...

MADDIE

(relieved)

Oh, you mean dinner? Dinner  
was fine.

DIPESTO

Fine?

MADDIE

Fine.

(CONTINUED)

CONTINUED:

18

DIPESTO  
Nothing went not okay?

MADDIE  
(with growing  
impatience)  
Nothing. It was all great.  
It was terrific. It was  
all fine.

DIPESTO  
Fine?

MADDIE  
Fine.

DIPESTO  
Well...that's fine.  
(and then)  
...guess I'd better get  
back to work, huh?

...Maddie forces a SMILE and a NOD...and Dipesto STARTS out...

DIPESTO  
(stopping;  
turning)  
Miss Hayes...?

ON MADDIE

19

...the final word on the subject...

MADDIE  
It was fine!

ANOTHER ANGLE

20

...and SUDDENLY there is a LOUD, QUICK KNOCK on the door...  
and Maddie instantly TENSES...and then...

MADDIE  
Come in...

...and...

VIOLA

21

...bursts through the door...past Dipesto and straight to...

MADDIE

22

...clearly disappointed...this is the last person she wants  
to see...as...

VIOLA

23

...full of uncontrolled energy...stoked up...a bit wild-eyed...  
yet looking llke he's been up all night...waves an 8 X 10  
envelope at her...

VIOLA

(a full head  
of steam;  
talking a  
mile-a-minute)

Morning, Miss Hayes. I put  
this baby to sleep...over  
and out...the fat lady sang,  
and while I'm on the subject,  
(turning to  
Agnes)  
...you got any tomato juice?

DIPESTO

Hi Herbert.

VIOLA

(going on  
to Maddie;  
non-stop)

So I'm sitting in a hotel  
room at five a.m....can't  
believe the places you start  
itching when you wear the  
same clothes all night...and  
I'm looking through a state-  
of-the-art telephoto lens  
and I'm thinking to myself...  
gosh...it doesn't get any  
better than this.

MADDIE

(annoyed;  
trying to  
maintain)

Mr. Viola...maybe if you  
calmed down...

VIOLA

(interrupting;  
still  
energized)

Oh sure. Sorry. Artificial  
stimulant. Ever had seven  
pots of Yuban in one sitting?  
Anyway...as I was saying...  
what was I saying...oh yeah,  
an entire night of betrothed  
bliss, you know?

(CONTINUED)

CONTINUED:

23

MADDIE

(completely  
confused)

No. I don't.

VIOLA

The McClafferty case! Husband  
and wife shacked up in a hotel...  
his mistress sure he's cheating  
on her? I captured it all on  
film. Wait'll you see it. I've  
got all the pictures with me...

MADDIE

(impatient)

Do we have to do this right  
n...

VIOLA

(ignoring her;  
taking a STACK  
of pictures  
out of the  
envelope;  
leafing  
through them)

...If you'll notice, I've  
arranged them in chronological  
order, to coincide with the  
actual progression of the  
coital act...

MADDIE

(more irritated)

Mr. Viola...

VIOLA

(continuing)

...It gets a little heady  
midway through the stack.  
This one's a real three-alarm  
fire...

(noticing  
Agnes looking  
at them)

...not the kind of thing you  
want a lady to see...

DIPESTO

(smiles;  
touched)

Thank you, Herbert.

(CONTINUED)

CONTINUED:

23

VIOLA

(turns;  
quickly  
realizing)

Not that you're not a lady,  
Ms. Hayes...

DIPESTO

(interrupting;  
pointing to  
a photo;  
matter-of-  
factly)

Isn't that one upside down?

VIOLA

(ignoring that)

As I was saying, we start  
with the foreplay, progressing  
quickly to...

MADDIE

(GRABBING  
the photos;  
TOSSING them  
on her desk)

This is all very...professional,  
Mr. Viola...now perhaps if I  
could take some time and study  
them for myself...

ON VIOLA

24

...suddenly getting it...slowing down...

VIOLA

Oh...you want me out of  
here...don't you?

ON MADDIE

25

...a smile and a nod...

ANOTHER ANGLE

26

...as Viola looks at Agnes...and realizes he invaded something...

VIOLA

Ah-ha...

...and Dipesto TAKES HIS ARM...and leads him OUT THE DOOR...  
and he CLOSES it...but then...

ON THE DOOR

27

...as Viola OPENS it...and peeks back in...

VIOLA

If you need any of 'em  
blown up...

...and Dipesto's HAND pulls him back out violently...and  
the door CLOSES...and...

MADDIE

28

...sits at her desk...leaning forward...wound tight as a  
drum...and then...finally...she sits back...her body tension  
lessening...but the worry on her face remaining evident...  
and she leans back for a long moment...contemplating all  
that's inevitable...nervously TWIRLING A PENCIL in her hand...  
until...we HEAR her BUZZER...and then...

DIPESTO'S VOICE (O.C.)

(over the  
intercom;  
tentative)

Miss Hayes...Mr. Addison's  
in...

...and Maddie doesn't answer...just sits there...then gets  
up and walks out the door into...

THE LOBBY

29

...where she passes DIPESTO...and they exchange a look that  
says everything it has to...and Maddie continues over to  
David's door...where she KNOCKS, then ENTERS...

INT. DAVID'S OFFICE - DAY

30\*

...all the male employees huddled around David's desk...  
"oohing" and "aahing" loudly at PHOTOGRAPHS...save Viola...  
head down on the desk...ASLEEP...

DAVID

(energetic;  
business as  
usual;  
holding a  
photograph)

Amazing what people can do  
in a darkroom...not to mention  
a dark room...

(and then)

...here's one we're particularly  
proud of...notice the 3-D  
effect? Certain body parts  
just seem to stick right out  
of the picture...

ON MADDIE 31  
...standing at the door...clearing her throat...  
MADDIE  
Excuse me...

ANOTHER ANGLE 32  
...as the men QUICKLY straighten up...caught...  
ON MADDIE 33  
...to David...ignoring the others...  
MADDIE  
Can we...talk?

ANOTHER ANGLE 34  
...as David smiles...  
DAVID  
I know I can.  
(and then;  
to the  
others)  
Boys...?  
...and they start to HURRY OUT...and...  
DAVID 35  
...NUDGES Viola...who wakes up...and seeing Maddie...  
VIOLA  
(JUMPING UP;  
nervous)  
Oh...Miss Hayes! I took  
the liberty of making copies  
of the photos for Mr. Addison.  
We were just...you know...  
business...  
DAVID  
(calling to  
the others)  
Look for the slide show,  
guys...coming soon to a  
bathroom near you...  
(and as Viola  
starts out)  
...And Bert...from the  
bottom of my heart...  
thanks for the mammaries...

ANOTHER ANGLE 36  
...as Viola smiles...then catches Maddie's eye and erases  
the grin...and...

ON MADDIE 37  
...waiting for him to leave...trying to appear casual...then  
as we HEAR Viola CLOSE THE DOOR behind him...

DAVID 38  
...still holding the pictures...smiles a slight smile...

DAVID  
Hi ya, boss...

ANOTHER ANGLE 39  
...to include them both...as Maddie saunters in...

MADDIE  
Morning.

DAVID  
'Til twelve. Then it'll  
be afternoon.  
(and then)  
So...get a gander at the  
goods?

MADDIE  
Kind of...

DAVID  
(amused)  
Kind of?

MADDIE  
Mr. Viola left a set on my  
desk.

DAVID  
With or without a fire  
extinguisher?  
(and then;  
coming around  
desk)  
Actually, I was just about  
to make my way over to your  
office.

(CONTINUED)

CONTINUED:

39

MADDIE  
 (still trying to  
 be nonchalant)  
 Business or pleasure?

DAVID  
 Hard to say...business with  
 you is always a pleasure.

MADDIE  
 (smiles)  
 Gee...and me without my  
 hip boots.

DAVID  
 (LEANING  
 casually  
 on his desk)  
 Way I figure...we put on  
 the asbestos gloves and  
 take the snapshots over  
 to the client...or Larry  
 Flynt. Whoever'll give  
 us the most.

MADDIE  
 I say we try the client  
 first.

DAVID  
 Hmm. Never woulda' guessed...  
 (and then)  
 So...what brings you to this  
 neck?

ON MADDIE

40

...a little tentative...this isn't easy...

MADDIE  
 (after a LONG  
 MOMENT)  
 I don't know...  
 (and then)  
 I guess I just wanted to see...  
 (a shrug)  
 ...how you were doing...

ON DAVID

41

...not letting anything show...

DAVID  
 Really? How I was doing  
 what?

ANOTHER ANGLE

42

...to include both...

MADDIE

(realizing  
she's getting  
nowhere;  
turning;  
starting for  
the door)

Fine. You don't want to  
talk about it...that's  
just fine...

DAVID

Hey...I'll talk about it.  
I just don't know what "it"  
is.

MADDIE

(stopping;  
turning)

Well why don't we start  
with you. For openers, you  
consumed an awful lot to  
drink last night.

(and then)

Are you feeling all right?

DAVID

Nothing a liver transplant  
can't fix.

ANOTHER ANGLE

43

...as Maddie takes a moment...and then...

MADDIE

(getting to  
the heart of  
the matter)

David...about last night...

DAVID

(cutting her off;  
shutting her  
down)

Yeah...a fine time was had  
by all...

MADDIE

Okay...

DAVID

Okay...

ON MADDIE 44  
...and she stands there for a LONG MOMENT...

ON DAVID 45  
...waiting...

DAVID  
Anything else?

ON MADDIE 46  
...just looking at David...knowing this is for her benefit...  
as...

DAVID 47  
...shifts gears...shrugs...and then...sincerely...

DAVID  
By the way...thank Sam for  
the Limo service. Guess I  
was pretty out of it.

ANOTHER ANGLE 48  
...to include them both...

MADDIE  
(not knowing  
how to take  
that)  
Sure...I'll tell him.

...and then...

DAVID  
Nice guy.

MADDIE  
(after a moment)  
Yeah...

...whereupon they're interrupted by A KNOCK...and...

ON THE DOOR 49  
...as Dipesto sticks her head in...

DIPESTO  
Mr. Addison? There's a call  
for you on line one.  
(and then;  
a little  
sheepishly)  
Monique...?

FAVORING DAVID

50

...as he reacts...

DAVID

(perking)

Monique?

(going to phone;  
indicating to  
Maddie that  
she stay)Better grab this...Moni-moni  
has a short attention span...(picks up  
phone)Will you hold for Mr. Addison  
please?(and then;  
making  
clicking  
SOUNDS into  
the phone;  
and then;  
HUMMING  
"FEELINGS";  
a bar or two;  
then covering  
the mouthpiece;  
to Maddie)

She loves this stuff...

(and then;  
humming  
another bar;  
clicking  
again;  
and then)Hey "ique"...? What's shaking  
and will you shake it for me?

(and then)

Of course we're still on  
for tonight...

(and then)

Your sister too? Does she  
have I.D.?

(and then)

Well, I'll just have to squeeze  
you both into my two-seater...

(and then)

No, my car...

(and then)

Seven's heaven...au resevoir  
to you, too...

(as he hangs up)

Told her never to call me  
here...(and then;  
to Maddie)

You were saying...?

ON MADDIE 51  
...who remains patient through all of this...then...

MADDIE  
I was saying...yes...well...  
last night...when you came  
to the restaurant?...you said  
you wanted to tell me something.

ON DAVID 52  
...as he watches her...his expression noncommittal...

ON MADDIE 53  
...trying to stay calm...

MADDIE  
Some decision you made.  
(and then)  
I got the feeling it was  
important.

ON DAVID 54  
...feigning ignorance...

DAVID  
This was...before the wine?

ON MADDIE 55  
...sighing a sigh...starting for the door...

MADDIE  
What am I doing?

ON DAVID 56  
...and now that her back is to him we can SEE that he knows  
EXACTLY what he's doing...

DAVID  
Oh, that...

ON MADDIE 57  
...and she STOPS and TURNS...

ON DAVID 58  
...his best poker face snapping back...

DAVID  
It was about our boy Viola.

ON MADDIE

59

...surprised...and ever so slightly disappointed...

MADDIE

Oh...  
(and then)  
Herbert?

ANOTHER ANGLE

60

...to include both of them...

DAVID

You bet. You have any idea  
what kind of hump that guy's  
been busting for us since  
he's been here? Last night  
it hit me that it's high  
time we promoted him to a  
full-fledged Blue Moon  
flatfoot.

(and then)

Flatfoot first class, maybe.  
Whaddaya think?

MADDIE

(clearly caught  
off guard)

I...I...really hadn't thought  
about it...

DAVID

I'm tellin' you Maddie...  
Ol' Bert's been doing the  
work of three short men  
in this office...Now we  
either throw a net over the  
guy p.d.q. or we watch his  
bootheels wander to another  
agency that recognizes  
untapped potential.

MADDIE

(starting for  
the door  
again)

Well...I'll give it some  
thought, David...

DAVID

That's all I'm asking...

ON THE DOOR 61  
...as Maddie arrives there...turning back one more time...  
MADDIE  
That's all it was, huh?

ON DAVID 62  
...not giving anything away...  
DAVID  
That's all it was.

ON MADDIE 63  
...as she looks at him...and then...  
MADDIE  
Well...see you later.

ON DAVID 64  
...who smiles...shrugs...  
DAVID  
Yeah. Later.  
...and...

ANOTHER ANGLE 65  
...as Maddie turns and goes to the door...and...

INT. RECEPTION AREA 66  
...as the door OPENS into the lobby...and Maddie EXITS closing  
it behind her...no longer disguising her disappointment...  
and we...

CUT TO BLACK

END OF ACT ONE

MISS DIPESTO

69

...phone pressed to her ear...SEES her and...

DIPESTO  
 (covering the  
 mouthpiece)  
 Miss Hayes!?!...It's Elaine  
 Johnson wondering how we're  
 doing with her...

...and at that EXACT MOMENT...

MADDIE'S OFFICE DOOR

70

...slams shut...

ON DIPESTO

71

...too late...

DIPESTO  
 ...case.  
 (a moment;  
 and then;  
 into phone)  
 I'm sorry...she's behind  
 closed doors right now.

...and we...

CUT TO:

INT. MADDIE'S OFFICE

72

...as she stands there for a moment...running what just  
 happened through her brain...

MADDIE  
 (to herself)  
 Fine. A fine time was had  
 by all.  
 (and then)  
 Fine.  
 (and then)  
 Fine, fine, fine.  
 (and then;  
 damn near  
 a snort)  
 Herbert Viola...

\*  
 \*  
 \*  
 \*  
 \*  
 \*  
 \*

ON MADDIE'S DESK CHAIR

73\*

...as she falls into it...

(CONTINUED)

CONTINUED:

73

MADDIE (cont'd)

...wants me to think he  
interrupted my dinner to  
talk about Herbert Viola.

(and then)

Well that's fine. Fine,  
fine...

...and at that EXACT MOMENT there is a KNOCK on the door...

DIPESTO (O.C.)

It's me Miss Hayes. May  
I come in?

MADDIE

(finishing  
the thought)

...fine.

ANOTHER ANGLE

74

...as Dipesto opens the door a crack...and gingerly makes  
her way into the office...

DIPESTO

That was Elaine Johnson on  
the phone. You had nothing  
in your book for two-thirty  
so I made an appointment for  
you and Mr. Addison to take  
the pictures to her then.

ON MADDIE

75

...still lost in thought...

MADDIE

Fine...

DIPESTO

(ahead of her)

Fine...

ON DIPESTO

76

...considering this for a moment...making a decision...and  
then falling into...

A CHAIR

77

...across from Maddie...

DIPESTO

(after a measured  
moment)

Miss Hayes?

ON MADDIE

78

...suddenly lurched from her reverie...

MADDIE

Huh?

ON DIPESTO

79

...sitting there for a moment...thinking about something...  
then shaking her head...

DIPESTO

(changing her  
mind)

No...nothing...never mind...

...and pulling herself out of her seat...

ON MADDIE

80

...watching this...not understanding...

MADDIE

(calling to her)

Miss Dipesto?

ON DIPESTO

81

...turning back...a small smile...

DIPESTO

I'm sorry. You've got a  
lot on your mind...

MADDIE

What?

DIPESTO

Well...

(seating  
herself again;  
a LONG MOMENT;  
and then)

What's going on?

MADDIE

I'm sorry...what's going  
on with what?

DIPESTO

You and Mr. Addison.

(CONTINUED)

CONTINUED:

81

MADDIE

Me and Mr. Addison...?  
Nothing. Nothing is going  
on with me and Mr. Addison.

ON MS. DIPESTO

82

...and she just looks at...

MADDIE

83

...not comfortable with any of this...

ANOTHER ANGLE

84

...as the two of them sit there...nothing but silence...

MADDIE

(finally;  
after a  
LONG MOMENT)

Is there anything else?

DIPESTO

(looking down)

You should have seen him  
this morning.

MADDIE

David? I just left his  
office.

DIPESTO

No. When he got in here he  
was all dressed and shaved  
like he wanted to make a  
great impression...but he  
was holding his head...holding  
his stomach.

(and then)

I've known him a long time  
Miss Hayes. He's putting  
on a great act for you...  
but something's making him  
crazy.

MADDIE

Maybe it's...Monique.

DIPESTO

I don't think so...

(and then)

Don't tell him I told you...  
but there is no Monique...  
I'm Monique...

ON MADDIE 85

...and she can't help but smile a small smile...

ANOTHER ANGLE 86

...as the two women sit there...

DIPESTO

Is there really a Sam?

MADDIE

Oh yeah...there's really a Sam.

DIPESTO

Is he really terrific?

ON MADDIE 87

...thinking about that...and she says nothing...just lies back in her chair and stares at the ceiling for the LONGEST TIME...

MADDIE

(finally;  
almost a  
whisper)

Y'know what Agnes...they're both really terrific.

ON DIPESTO 88

...watching this...the meaning not lost on her...

DIPESTO

(after a LONG  
MOMENT)

Something's making you crazy too...huh?

ON MADDIE 89

...still staring at the ceiling...saying nothing...

ANOTHER ANGLE 90

...as Dipesto pulls herself up from her chair...and makes her way to the door...

DIPESTO

(stopping;  
turning back  
to her)

I'll just tell Mr. Addison two-thirty...huh?

ON MADDIE

91

...and we can't see her face...can't see her eyes...but we can tell from the crack in her voice that tears are not far away...

MADDIE

Sure...

ON DIPESTO

92

...and she turns and leaves...quietly making her way out the door...

ON MADDIE

93

...just sitting there in her chair...staring at the ceiling as we...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. THE B.M.W. - DAY

94

...David in the driver's seat...trying like hell with the expression on his face to prove he has not a care in the world...

ON MADDIE

95

...her elbow propped on the window...her head propped on her hand...uncomfortable with the SILENCE...and she looks at him for a LONG MOMENT...

ON DAVID

96

...sensing her stare...

DAVID  
(turning to her)

What?

ON MADDIE

97

...shaking her head...

MADDIE  
Nothing.

ANOTHER ANGLE

98

...as the two of them drive on in SILENCE...

MADDIE  
(finally)  
This must be a first...

DAVID  
(glancing  
over again)  
What's that?

MADDIE  
(a small smile)  
You. Awake. Without your  
mouth engaged.

DAVID  
Spoke too soon. My mouth  
is engaged...although the  
rest of my body is still  
unspoken for.

(CONTINUED)

CONTINUED:

98

MADDIE  
 (a bigger  
 smile;  
 the ice  
 broken)

So...

DAVID

So...

MADDIE  
 ...where are you taking  
 Monique tonight?

DAVID

Me? Monique?

MADDIE  
 (a bit of an  
 edge to it)  
 You...Monique...

DAVID

(with just a  
 bit of bite)  
 Why? You want to double?

ON MADDIE

99

...the meaning of that not lost on her...

ON DAVID

100

..sorry he took such a sharp attack...but now unable to take  
t back...

ON MADDIE

101

...sitting there uncomfortably for a moment...and then...LEANING  
FORWARD and SWITCHING ON the radio...

ANOTHER ANGLE

102

...as the two of them ride along...neither one speaking...just  
the sound of the news droning on in the background...and  
we...

SHOCK CUT TO:

A STACK OF 8 X 10 PHOTOGRAPHS

103

...and we PULL BACK to REVEAL ELAINE JOHNSON flipping through  
them...

## ANOTHER ANGLE

104

...as Maddie and David look on...David CASTING an eye around her well-appointed digs...tasteful...feminine deco...the kind of place kept women are kept...and then...

ELAINE

He was with Rita alright.

MADDIE

You recognize Mrs. McClafferty?

ELAINE

From the photograph in his wallet...She's lost some weight...maybe it's as simple as that...huh?

MADDIE

I don't understand...why would a man slip off to a hotel for what looks like an illicit affair...with his wife?

DAVID

Let someone else worry about changing the sheets?

ELAINE

Alan's a romantic...yesterday was their anniversary...their 10th, I think.

DAVID

You seem to know alot about their marriage.

ELAINE

The other woman always does. You hear about everything... the kids...the dog...the office...*THE WIFE*

(and then)

I'm the secret in Alan's life...so there's no need for him to keep secrets from me...at least there wasn't...

ON ELAINE

105

...as she goes back to FLIPPING through the photos...and then stops...looking at one in particular...

(CONTINUED)

CONTINUED:

105

ELAINE

He used to tell me making  
love to his wife was a chore...

ANOTHER ANGLE

106

...as David CRANES to get a look at the photo...RAISES an  
eyebrow, impressed...and then...

DAVID

Well...he's certainly getting  
his chores done. *-CHORE IS!!*

ELAINE

Well...that's that.

(and then;  
looking  
up at the  
two of them)

Now can I listen to the  
tapes?

ON MADDIE AND DAVID

107

...as they exchange glances...

MADDIE

The tapes?

ANOTHER ANGLE

108

...as Elaine looks up at them both...

ELAINE

The tapes.

DAVID

The tapes?

ELAINE

(stronger)

The tapes.

(and then;  
off Maddie  
and David's  
blank looks)

I hired you to put Alan under  
surveillance.

MADDIE

And we did. These photographs  
paint a pretty graphic picture.

(CONTINUED)

CONTINUED:

108

ELAINE

All those pictures tell me  
is that they were together  
in a hotel room...

DAVID

Well...they also suggest  
they didn't go there for  
conversation...

ELAINE

Mr. Addison...I've been to  
bed with plenty of men in  
my life...and I can assure  
you love was the farthest  
thing from most of their  
minds. I need to hear his  
voice...not so much what  
he says to her...but how  
he says it...

(turning  
to Maddie)

I'm sure you understand.  
Men are capable of making  
love with their bodies...  
we make love with our  
hearts...

ON DAVID AND MADDIE

...exchanging an awkward look...

ON ELAINE

...continuing...oblivious to any hidden agenda...

ELAINE (cont'd)

It's important that I know  
what's in his. I need to  
know if there's any hope for  
us...or if I've lost him to  
his wife forever.

ON MADDIE AND DAVID

...and as this new information registers...we... .

CUT TO:

109

110

111

*WHERE'S MR HEART THESE DAYS*  
*GOOSE ALE HEART!*

INT. THE B.M.W. - DAY

112

...David once again driving...Maddie in the passenger seat...

MADDIE  
(with a touch  
of exasperation)

Tapes!

DAVID  
Easy on the exasperation.  
I'll 86 Monique and handle  
it myself.

MADDIE  
Oh no.

DAVID  
Oh no?

MADDIE  
Oh no. Who knows what Sam  
has in mind tonight...but I  
can't bare the thought that  
we'll be in the middle of it  
and you'll walk in with  
another emergency about some  
employee who deserves a  
parking place closer to the  
elevator or a speakerphone  
on his desk.

DAVID  
(between his  
teeth)  
That's not going to happen.

MADDIE  
You're damn right it's not  
going to happen. I'm going  
with you.

DAVID  
Don't do me any favors.

MADDIE  
I'm not doing you any favors.  
I'm not doing you any favors.  
I'm doing me a favor.

(and then;  
from out of  
nowhere;  
an explosion)  
He's a nice guy, David.

(CONTINUED)

CONTINUED:

113

DAVID

I know he's a nice guy.

MADDIE

He deserves better than this.  
I deserve better than this.

DAVID

I don't know what you're  
talking about.

MADDIE

You know what I'm talking  
about.

DAVID

I don't know what you're  
talking about.

MADDIE

You know what I'm talking  
about.

DAVID

No I don't.

MADDIE

Yes you do.

DAVID

No I don't.

MADDIE

Yes you do.

DAVID

No I do not.

MADDIE

Yes you do too! You're jealous,  
jealous, jealous!

DAVID

Jealous, jealous, jealous?

MADDIE

Jealous, jealous, jealous!

DAVID

Of who?! Of what?!

(CONTINUED)

CONTINUED:

113

MADDIE

Of him. Of me.  
(and then)  
Of us.

DAVID

Us? Us! You're an "us" now?

MADDIE

Yes!  
(and then)

No...  
(and then)

I don't know. I don't know  
what we are. All I know is  
I'm having a damn hard time  
finding out because every time  
I turn around there you are.  
And what the hell business is  
it of yours if I am an "us"?

DAVID

I work with you. I've worked  
with you for two and a half  
years.

MADDIE

And for two and a half years  
you've worked...no make that  
slaved to take nothing about  
me...or my life or even my  
business seriously. Now...  
all of a sudden...there's  
Sam and...

DAVID

I like Sam.

MADDIE

And that's another thing! I  
don't give a damn if you like  
Sam. Sam likes you...you  
like Sam...who cares who you  
and Sam like!

DAVID

Well for what it's worth...

MADDIE

It's worth nothing!

DAVID

Okay.

(CONTINUED)

CONTINUED:

113

MADDIE

Okay? Okay?! What's "okay"?

DAVID

I don't know. You're the one who's doing all the yelling.

ON MADDIE

114

...as she SUDDENLY STOPS...realizing this is true...and takes a breath...

ANOTHER ANGLE

115

...as they both take a breath...and ride in SILENCE for a LONG MOMENT...

MADDIE

(finally)

I want to go with you tonight...

(and then)

I want to clean up this thing...

Be done with it...

(and then)

Then...I will see Sam...by myself. Then...in the morning...

I will come to work and see you.

DAVID

(confused;  
but playing  
along)

Okay.

MADDIE

(calmly)

Okay? No...it's not okay.  
But it's the best I can do.

...and they share another moment of SILENCE and we...

SHOCK CUT TO:

ELEVATOR DOORS 116  
 ...and we HEAR a DING as they open...and Maddie and David step out into...

THE CORRIDOR 117  
 ...Maddie a bit preoccupied...David right behind her...the silence making him a bit crazy...and as they round...

THE CORNER 118  
 ...David catches up and...

DAVID

Look...if it's any consolation to you...this thing's a piece of cake. We can do it with our ears tied behind our back.

MADDIE

Do it with your ears tied behind your back. I like where everything is on me.

DAVID

(giving her a look up and down)

You're right...if it ain't broke...don't fix it.

ANOTHER ANGLE 119  
 ...as Maddie SHOOTs HIM a LOOK...as she REACHES FORWARD for the KNOB on the agency door...and the two of them make their way into...

INT. BLUE MOON RECEPTION AREA - DAY 120  
 ...and just as QUICKLY stop dead in their tracks to DISCOVER...

SAM 121  
 ...standing at Dipesto's counter...writing something on a piece of paper...Dipesto GAZING at him...ENRAPTURED...the PHONE RINGING OFF the HOOK...

ON MADDIE AND DAVID 122  
 ...standing there...watching this for a moment...and then...

(CONTINUED)

CONTINUED:

122

MADDIE  
(for lack of  
anything  
better to  
say)

Hi.

ANOTHER ANGLE

123

...as Sam LOOKS UP with a start...

SAM  
(seeing Maddie)  
Oh...hey...hi. I was just  
leaving a note for you and...  
(and then;  
spotting  
David;  
with  
affection)  
Hey...look at you. Standing...  
breathing...

DAVID  
(a smile and  
a shrug;  
he likes  
the guy)  
Incredible...isn't it? I'm  
a walking medical miracle...  
huh?

ON MADDIE

124

...injecting herself into this...

MADDIE  
Sam? You were leaving me  
a note...

...but her voice trails off as SUDDENLY...

ANOTHER ANGLE

125

...everyone REALIZES the phone is still ringing...

MADDIE  
Miss Dipesto?

ON MISS DIPESTO

126

...heads on hands...in a trance...staring at Sam...

ANOTHER ANGLE

127

...as they all consider this...

MADDIE  
 (after another  
 moment)  
 Miss Dipesto?...the phone?

DIPESTO  
 (not taking  
 her eyes off  
 Sam;  
 pointing)  
 It's right there.

...and the THREE OF THEM exchange glances...as MR. VIOLA walks INTO FRAME...more than a hint of resentment on his face as he REGARDS SAM...and SQUEEZES himself behind Dipesto's station...

VIOLA  
 (mostly for Sam)  
 Excuse me...I'm sorry...excuse  
 me...  
 (and reaches  
 for the  
 phone)  
 Blue Moon Detective Agency...  
 (and then;  
 into phone)  
 You want a rhyme?  
 Call another time...

...and he SLAMS DOWN THE PHONE...regards the hypnotized Agnes...regards the object of her attention...and then squeezes his way back through the three of them once more and...

VIOLA  
 (as he passes  
 Sam)  
 Excuse me...sorry...

...OUT OF FRAME...

ON SAM

128

...and clearly he's never seen anything like this before...

SAM  
 Well...  
 (turning to  
 David)  
 ...how ya' feeling?

(CONTINUED)

CONTINUED:

128

DAVID  
 (regarding  
 Sam's eye)  
 Better than you look...

SAM  
 (touching  
 his eye)  
 Yeah...turns out he caught  
 me pretty good...

DAVID  
 Don't feel bad...Goliath  
 barely crawled outta there  
 himself...

SAM  
 (nodding)  
 Yeah...we did okay...I'm  
 amazed you could see him...  
 let alone land a punch...

DAVID  
 Luck. Guy was just too big  
 to miss...

...and the two chuckle a little at the memory...

MADDIE  
 I had a nice time too. No  
 visible scars...but a nice  
 time.

ANOTHER ANGLE

129

...as the awkwardness of the threesome rears its head again...  
 and the two men just stand there...

DAVID

130

...looking away...

SAM

131

...looking from him to Maddie...and then...finally...

SAM  
 (to Maddie;  
 a little  
 uncomfortable)  
 Maybe we should...you know...  
 (gestures  
 toward her  
 office)  
 ...talk?...

(CONTINUED)

CONTINUED:

131

MADDIE

(blurting  
it out;  
grateful)

Sure.

(and then)

Sure. We should talk.

(to the  
others;  
nervously)

Excuse us David.

SAM

(a goodbye;  
offering  
his hand)

David...

DAVID

(offering  
his back)

Later.

ON MADDIE

132

...and she shoots David a look...

ON DAVID

133

...and he shoots her back a smile...half an apology...half  
"I didn't mean it"...

ANOTHER ANGLE

134

...as Maddie TURNS...and starts towards her office...Sam  
following...

ON DAVID

135

...watching for a moment...then TURNING and starting towards  
his own office...

ANOTHER ANGLE

136

...as Maddie and Sam EXIT INTO Maddie's office...and...

DIPESTO

(still staring;  
regarding Sam)

Hunk City...

ON DAVID

137

...hearing this just as he reaches his door...REACTS to himself...pleased...and then DISAPPEARING INTO HIS OFFICE... as we...

CUT TO:

INT. MADDIE'S OFFICE - DAY

138\*

...as Maddie CROSSES to her desk...Sam behind her...and then he PUTS A HAND on her shoulder...TURNING her around... and he KISSES HER...a warm kiss...and then...A LOOK between them...a pause...and...

MADDIE

(a smile)

I like this kind of talk...

...and they KISS again...and then...finally...PULL APART... and as Maddie goes AROUND to her side of the desk...

SAM

Just happened to be in the same state...thought I'd stop by...

(and then)

Hope you don't mind...

MADDIE

(as she SITS;  
knowing what  
he means)

Why would I mind?

ON SAM

139\*

...the picture of nonchalance as he SITS on her desk... choosing his words...

SAM

I don't know...this is where you work...spend most of your day. This is where some people prefer to keep their private life...

(a shrug)

...private.

ON MADDIE

140\*

...as she weighs this...and then...meaning what she says...

MADDIE

Not me. I'm glad you came by...

ON SAM

141

...nodding...clearly the answer he wanted to hear...and then...

SAM

I don't know about you...  
but...I've been doing an  
awful lot of thinking  
about last night...

ON MADDIE

142

...as she thinks about this...nods...then, with a vague smile...

MADDIE

Me, too...

...and...

SAM

143

...looks at her...trying to read the significance of her response...and then...

ANOTHER ANGLE

144

...to include both...as the exchange hangs there...and...

SAM

I guess the thing I've  
been thinking about is...  
how we going to top it?

...and they SHARE A LOOK between them...one of those looks... then...

SAM

(continuing)

Had a few ideas about  
that one...

MADDIE

Anything you can repeat?

SAM

I don't know...starts with  
you and me...

MADDIE

Just you and me?

(CONTINUED)

CONTINUED: 144

SAM  
Uh-huh...a bottle of wine...  
maybe a sunset...and then...

ON MADDIE 145

...as she looks at him...able to finish the sentence for  
herself...clearly weighing the offer...as...

SAM 146

...looks back at her expectantly...but then...

MADDIE 147

...SIGHS...as we see her expression cloud over...and...

SAM 148

...notices...realizing...

SAM  
Okay...we can skip the wine...

FAVORING MADDIE 149

...a little wistful...

MADDIE  
It's the tonight part...  
(and then)  
I have to work.

SAM  
All night?

MADDIE  
(another sigh)  
I don't know...

SAM  
(letting her  
off the hook)  
No problem. How's about  
same time tomorrow? I  
hear there'll be another  
sunset.

...and Maddie GETS UP...and COMES AROUND the desk to him...  
then...

(CONTINUED)

CONTINUED:

149

MADDIE

Maybe later tonight...if  
you're still awake...

...and he gives her a look...a SMILE...then LEANS FORWARD...  
giving her a LIGHT KISS...and then...

SAM

I'll be awake.

ANOTHER ANGLE

150

...as he TURNS and CROSSES to the door...pausing to look at...

MADDIE

151

...who gives him an apologetic expression...and...

SAM

152

...looks at her...as if to say it's okay...and OPENS the  
door to REVEAL DIPESTO standing there with HER EAR TO IT...  
and she immediately STRAIGHTENS UP...caught...

DIPESTO

Oh! Miss Hayes!  
(and then)  
Those letters you wanted  
typed...  
(and then;  
wilting fast)  
They'll be done...aaaaaaas  
soon as I type them...

...and she QUICKLY LEAVES...and Sam reacts...looking to...

MADDIE

153

...who also reacts...a hint of exasperation...and...

SAM

154

...smiles...amused...then EXITS as...

MADDIE

155

...watches the door close...and as we HEAR it shut...we see  
her expression become pensive...a little confused...and we...

SHOCK CUT TO:

INT. A VAN - NIGHT

156

...DAVID at the WHEEL...MADDIE on the passenger side...clearly not happy about being here...and behind them an array of sophisticated listening equipment...and they drive in SILENCE for a LONG WHILE...and then...

DAVID

(finally)

You didn't have to do  
this tonight, you know.

ON MADDIE

157

...slightly weary...

MADDIE

I know.

DAVID

I could've handled this  
alone you know. You  
coulda done something else.

MADDIE

(not looking  
at him)

David...

(a warning)

...don't!

DAVID

"Don't" what? I just want  
you to be happy.

MADDIE

David...we have a job to  
do. This is where I'm  
happy to be.

DAVID

Fine. Long as you're happy.  
Fine.

MADDIE

I'm happy.

DAVID

Fine.

MADDIE

End of discussion.

(CONTINUED)

CONTINUED:

157

DAVID

Fine.

...and there is a long moment of silence...and David TURNS...  
and looks at Maddie...

DAVID

I could turn around right  
now...just say the word...

ON MADDIE

158

...she wants to kill him...

ON DAVID

159

...the meaning of that not lost on him...

DAVID

Fine.

...and we...

SHOCK CUT TO:

INT. THE VAN - NIGHT

160\*

...MADDIE SITTING in the dark...LOOKING through the window...  
BORED...STARING out at nothing...the look on her face telling  
us she's been doing this for a while...and we HEAR...

DAVID (O.C.)

Come on, ask me a question...

MADDIE

(still looking  
out the  
window)

I'm not going to ask you a  
question.

...and then we SEE...

DAVID

161\*

...SITTING on the floor across the van...LEANING against the  
back of the seat...beside him a reel-to-reel recorder and  
other surveillance equipment...the reels not turning...everything  
still...

DAVID

Come on. How are we gonna  
play if you won't ask me  
a question?

ANOTHER ANGLE

162

...as Maddie SIGHS...LOOKING at her watch...

MADDIE

Are these people ever coming home?

DAVID

I'm sorry...that's a boring question. You're going to have to be disqualified... but you will receive some lovely gifts and the home version of our show...Now, let's bring out our next lovely bachelorette. She's a kindergarten teacher...she loves skiing...Neil Diamond... and her collection of ceramic unicorns. Let's hear it for Susan Leeper!

...and David makes the SOUND of THOUSANDS CHEERING...

ON MADDIE

163

...SNEAKING a LOOK out of the corner of her eye...

ON DAVID

164

...LOOKING at his imaginary list of questions...

DAVID

Alright Susan...you got three grest guys there...all hungry of a date. Got your questions?

(as Susan)

Sure do Jim.

(as Jim)

Okay then...fire away.

(as Susan)

Okay, bachelor number one... I want you to look at bachelor number two and tell me if he were a ride at Disneyland, which one would he be and why?

...he QUICKLY SHIFTS to the other side of the imaginary Dating Game partition...

(CONTINUED)

CONTINUED:

164

DAVID

(as "bachelor  
number one";  
LOOKING over  
at an imaginary  
"bachelor  
number two")

Well...I'd have to say that  
bachelor number two would  
be "Pirates of the Carribbean".

(as Susan)

And why is that?

(as "bachelor  
number one)

...because of his sunken  
chest...tee-hee...tee-hee...

ON MADDIE

165

...TRYING to stifle a SMILE...her eyes betraying her amusement...

ANOTHER ANGLE

166

...as David SHIFTS back to the bachelorette position...

DAVID

(as the  
"bachelorette";  
giggling)

That's very cute, bachelor  
number one. And what ride  
would you be?

(SHIFTING;  
as "bachelor  
number one")

Me? I'd have to say...

Space Mountain...

(SHIFTING;  
as the  
"bachelorette")

Oh, really? And why is that?

(SHIFTING;  
as "bachelor  
number one")

Why? Well...

(thinking)

...I'm popular...

(and then;  
the truth)

...lot of people around me...  
kinda tough to get to...y'know?  
But once you actually hop  
on board...I'm a great time.

ON THE TWO OF THEM 167  
...and that hangs there in the SILENCE for a moment...

ON MADDIE 168  
...as SUDDENLY she LOOKS out the window...

MADDIE  
David...a car just pulled  
up...they must be home...

DAVID  
Great...  
(PICKING UP  
his binoculars)  
...I've seen these two in  
action. You're not going  
to be bored much longer.

THEIR P.O.V. - THE McCLAFFERTY HOUSE 169  
...as a Mercedes PULLS into the driveway...and we SEE the  
HEADLIGHTS TURN OFF and the door open...

CLOSER ANGLE 170  
...as a blonde WOMAN GETS OUT...SLAMS the door...and WALKS  
QUICKLY to the house...

INT. THE VAN 171  
...David WATCHING her through the binoculars...

DAVID  
Just her...we may still have  
a wait before the main  
attraction.

...and David REACHES over to START the tape recorder...

DAVID  
Guess we might as well see  
if this stuff works...

ON THE TAPE RECORDER 172  
...as its reels begin turning...

ANOTHER ANGLE 173  
...as he FLIPS a switch that turns on the speakers that monitor  
the tape...and the van SUDDENLY fills with the SOUND of a  
woman SOBBING...

ON MADDIE AND DAVID 174

...exchanging glances...

MADDIE  
David?...she's crying...

...and David TAKES the binoculars and LOOKS towards the house...

DAVID'S P.O.V. - THE HOUSE 175

...and through the large picture window we see the blonde woman...THROWING herself down on the sofa...BURYING her face in the pillows...the SOUND of SOBBING becoming louder...more desperate...

INT. THE VAN 176

...David still LOOKING through the binoculars...

MADDIE  
Why is she crying?

...and David PASSES the binoculars to Maddie...

MADDIE'S P.O.V. - THE WOMAN 177

...and through the window we see her STAND UP...her back to us...and she PICKS UP a vase from the mantle and HURLS it across the room...CRASHING against the wall...and still SOBBING... she half-walks...half-stumbles OUT of the LIVING ROOM into the DINING ROOM...SITS down at a roll-top desk in the corner... her BACK still TO US...

INT. THE VAN 178

...Maddie LOOKS at David...the SOBBING has become a bit quieter...

MADDIE  
What's she doing?

DAVID  
I don't know...it looks like she's...

...and from ...

THE TAPE RECORDER 179

...we HEAR the SOUND of a typewriter...

ANOTHER ANGLE 180

...as Maddie and David share a glance...

(CONTINUED)

CONTINUED:

180

DAVID (cont'd)

...typing.

(and then)

So much for finding out what  
they say to each other and  
how they say it.

MADDIE

Maybe this is Elaine Johnson's  
lucky night. Maybe his wife's  
writing him a letter to say  
she's leaving.

...and the SOUND of TYPING suddenly STOPS...

DAVID

(a shrug)

Guess she doesn't believe  
in long goodbyes.

MADDIE

Now what's she doing?

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

181

...as she OPENS a drawer of the desk...TAKES something out...  
and we can't tell what it is...

INT. THE VAN

182

...David still LOOKING through the binoculars...

DAVID

She's getting something out  
of the desk...I can't tell  
...it looks like...

(and then;

realizing)

...it's a gun.

MADDIE

(starting to  
scramble for  
the van door)

Oh, my God, David...she's  
going to kill him!

DAVID

(trying to put  
it together)

Wait, wait, wait...why would  
a murderer leave a note?

EXT. THE VAN - NIGHT 183  
...as the door BURSTS OPEN and...  
MADDIE AND DAVID 184  
...SCRAMBLE out of the van...towards the house...  
ANOTHER ANGLE 185  
...and they're about halfway to the door when the still of  
the night is SHATTERED by the SOUND of a single GUNSHOT...  
TIGHTER ON THEM 186  
...as the noise momentarily FREEZES them in their tracks...  
ANOTHER ANGLE 187  
...as David HURRIES over to the window and LOOKS inside...  
his fears confirmed by what he sees...

MADDIE  
(approaching  
David and  
the window)

What?

DAVID  
(trying to  
keep her  
from seeing;  
TURNING  
towards her)

No...

MADDIE

What?

DAVID  
Don't look...don't look...

...and we...

SHOCK CUT TO:  
BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON MRS. McCLAFFERTY

188

...LYING on a gurney...BEAUTIFUL...wearing full make-up although she obviously doesn't need it...she LOOKS like she's asleep...as a sheet is PULLED over her head we TILT UP to REVEAL...

MADDIE

189

...her GAZE locked on the dead woman...the shock of what she has witnessed is written all over her face...and we HEAR...

DAVID (O.S.)

...she finished typing the note...she opened the drawer and took out the gun...

ANOTHER ANGLE - TO INCLUDE DAVID

190

...who is STANDING beside Maddie...a UNIFORMED OFFICER is taking his statement...

DAVID

...that's when we realized...  
what she was gonna do...  
(and then)  
...we just didn't realize  
fast enough...

...the gurney is WHEELED out the door and...

MADDIE

191

...still dazed, WANDERS away from David...STOPS in front of a mantle where we see...

A FRAMED PHOTOGRAPH

192

...of a family...ALAN McCLAFFERTY, his wife and two small children...two smaller frames contain what are obviously school photos of the kids...Maddie REACHES up to TOUCH one of the frames...from behind her we HEAR...

ALAN (O.S.)

(quiet;  
hoarse with  
emotion)

That's Andy...

MADDIE

193

...LOOKS over to see...

ALAN McCLAFFERTY

194

...a handsome man in his early forties...he's currently very weary and disheveled...his eyes are red...he's SITTING in an armchair, LEANING over on his elbows as they rest on his knee...we get the impression he doesn't know what to do to ease the pain...

ALAN

...he's ten...  
(and then)  
...the other's his brother...  
Philip...

...he STANDS and starts over to the mantle as if suddenly drawn by the photos...

ALAN

...they're at my mother's...  
they go every Thursday  
because Rita has her art  
class...they don't really  
mind it...

(and then;  
as if it's  
just hit him)

...I don't know how I'm  
going to explain this  
to them...

...David APPEARS behind Maddie as...

MADDIE

Mr. McClafferty, if there's  
anything we can do...

ALAN

No.

(and then)

I mean, it's very kind of  
you to offer...but...

(shaking his head)

I don't deserve anyone's  
kindness...

...he takes a few STEPS towards the window...deep in agonized thought...

ALAN

...I don't know what happened  
today...how she found out...  
I mean, if you didn't tell  
her...

(and then)

...it could have been anything,  
I guess...a brunette hair...

(MORE)

(CONTINUED)

CONTINUED:

194

ALAN (cont'd)

stray lipstick mark...God  
knows she knew what to look  
for by now...

(and then;  
to explain that)

...this wasn't exactly my  
first offense...

(and then)

You wanna hear the stupid  
part? I was about to break  
it off...

(and then;  
more for his  
own benefit)

It's been a sham for months,  
I've just been going through  
the motions because I haven't  
had the guts to end it...I  
knew it would be a scene and  
I wanted to spare myself the  
grief as long as possible...

(and then)

...but I told Rita that it  
was all over...I was going  
to turn over a new leaf...  
we'd start fresh...it didn't  
seem like a lie...just a  
technicality...

(and then)

...we went out last night  
to celebrate...it was our  
anniversary...

(a sad SMILE;  
remembering)

I thought everything was  
fine...I guess it wasn't  
or she would have discharged  
you...

DAVID

She couldn't have.

ALAN

(looks at him;  
confused)

What do you mean?

MADDIE

We weren't working for  
your wife. We were working  
for Ms. Johnson.

(CONTINUED)

CONTINUED:

194

ALAN

(now thoroughly  
confused)

Elaine hired you? To  
follow me?

(off Maddie's  
NOD)

But...why?

MADDIE

She said you'd been acting  
strangely...she suspected  
you had fallen back in  
love with your wife.

...Alan LOOKS at Maddie as this sinks in...after a MOMENT  
he LOOKS away...another MOMENT, then...

ALAN

(simply)

She was right.

...and we...

SHOCK CUT TO:

INT. THE VAN - NIGHT

195

...later...David DRIVING...Maddie sitting there...STARING straight ahead...there's a LONG SILENCE between them...a conspicuous silence...both lost in their own thoughts...and then...finally...

MADDIE

(softly)

What a waste...

...and they lapse into ANOTHER MOMENTARY SILENCE...and then...

ON MADDIE

196

...still staring straight ahead...ruminating...

MADDIE

I know it's what everyone says...when a person does this..."she had so much to live for..."

(and then)

But she did...if only for all the time they'd spent together...to just...

(shaking

her head)

...deny the last ten years... kill yourself...

ANOTHER ANGLE

197

...to include them both...

DAVID

Maddie...the woman didn't just get up this morning... have a shot of O.J....take a tennis lesson...and blow herself away. She got a little help when she found out her husband was mussing up sheets across town.

MADDIE

David...like it or not... people grow apart. They become attracted to other people. They don't always know why they do what they do.

(CONTINUED)

CONTINUED:

197

DAVID

Talk around it all you want...  
it's still cut 'n dried,  
bottom-line, everyday betrayal.

MADDIE

Really? And since when did  
you become so judgmental  
about sleeping around?

DAVID

Since this marriage ended  
the hard way.

MADDIE

Well...it didn't have to end  
at all.

DAVID

Oh no?

MADDIE

Oh no...she could have fought  
for him.

DAVID

Fought for him?

MADDIE

Fought for him!  
(and then)  
People should fight for the  
people they care for. She  
didn't fight. She didn't  
do a thing! She just gave  
up, dammit! She just gave  
up!

DAVID

You don't know that. You  
don't know the whole story.

MADDIE

I know enough. I know she  
let him go. I know she let  
her life go. David...she  
just let it all go...why  
would somebody do that?

ON DAVID

198

...looking straight ahead...

(CONTINUED)

CONTINUED:

198

DAVID

I don't know...maybe she  
just knew it was over.

ANOTHER ANGLE

199

...as Maddie looks at him...reacting to what he's said...  
then looks away...nothing left to say...and the two drive  
on in SILENCE...and we...

CUT TO:

ON SAM

200\*

...SEEN from ABOVE...hands behind his head...and in his  
eyes we can plainly see a combination of calm and thought...  
something on his mind...nothing but darkness all around  
him...light playing...flickering across his face...and  
on the STEREO...Gershwin...

MUSIC

*"There's a saying old,  
Says that love is blind...  
Still we're often told...  
Seek and ye shall find..."*

ANOTHER ANGLE

201\*

...to REVEAL that he is lying on a couch in MADDIE'S  
LIVING ROOM...DARK...the ONLY LIGHT a FIRE ROARING in  
the FIREPLACE...

MUSIC (cont'd)

*So I'm going to seek a cer-  
tain lad I've had in mind...  
Looking everywhere...  
Haven't found him yet...  
He's the big affair...  
I cannot forget...*

TIGHT ON SAM

202\*

...still lying there...thinking...

MUSIC (cont'd)

*Only man I ever think of  
With regret...  
I'd like to add his initials  
To my Monogram...  
Tell me where is the shepherd  
For this lost lamb...*

(CONTINUED)

CONTINUED: 202

...and SUDDENLY he...and we...HEAR the SOUND of a CAR ENGINE...and the SOUND of a CAR DOOR being SLAMMED SHUT...

ANOTHER ANGLE 203

...as SAM PULLS himself to his feet...

ON THE FRONT DOOR 204

...as it OPENS...and Maddie ENTERS in DARKNESS...closing the door behind her...leaning against it...confused...drained...and then...AFTER A MOMENT...she HEARS SOMETHING...

MUSIC  
*"There's a somebody I'm longing  
To see...  
I hope that he...  
Turns out to be..."*

...and looks up to SEE...

SAM 205

...standing in the living room...silhouetted against the firelight...

SAM  
Hi...

ANOTHER ANGLE 206

...and Maddie SMILES...although clearly she is still underwater...

MADDIE  
Hi...  
(and then;  
AFTER A LONG  
MOMENT)  
It's after two...didn't expect  
to see you up.

SAM  
We have a date. Remember?

ON MADDIE 207

...and she NODS and SMILES...and moves into the living room...giving Sam a small kiss on the cheek before she falls into...

A CHAIR

208

...and we SEE the full weight the toll of the day has taken on her...

MADDIE

Not much in the mood for a date I'm afraid.

ANOTHER ANGLE

209

...as Sam settles onto the couch across from her...

SAM

How 'bout some lamb? You in the mood for some lamb?

...and Maddie looks at him...nonplussed for a moment...

MADDIE

Lamb?

DAM

Lamb. Should be ready in about ten minutes.

(and then;  
a SHRUG)

Figured you might not have had a chance to eat.

MADDIE

Lamb? You made lamb?

ON SAM

210

...and he SMILES...and NODS...

SAM

How 'bout I go run you a bath?

...and he doesn't wait for an answer...just pulls himself up off the couch and starts out of the room...

ON MADDIE

211

...watching him go...shaking her head in disbelief...

MADDIE

(half to herself)

Lamb...a bath...

(and then;  
calling to  
him)

Sam...?

ANOTHER ANGLE 212

...as Sam stops in his tracks...and TURNS back to her...

MADDIE  
You're in such a good mood.  
(and then)  
What did you take...and did  
you put any in the food?

ON SAM 213

...just standing there...

ON MADDIE 214

...and she PULLS herself off the couch...goes to him...  
and gives him a hug...burying her head in his chest...

MADDIE  
You're going to make somebody  
a helluva wife someday.

ON SAM 215

...kissing her neck...

SAM  
Yeah...so are you.

ANOTHER ANGLE 216

...and Maddie smiles at that...

MADDIE  
Ha! You don't know me as well  
as you think.

SAM  
I know you better than you  
think.  
(and then;  
pulling back;  
looking at her)  
So what do you say we make it  
official? You and me. Wife  
and wife.

ON MADDIE 217

...and she hadn't expected that...

(CONTINUED)

CONTINUED:

217

MADDIE  
(not sure she  
understands)

Sam?

...and without thinking she lets her arms drop from  
around him...

ON SAM

218

...and he just looks at her...exposed...vulnerable for  
the first time...

ON MADDIE

219

...seeing the look in his eyes...knowing now that he is  
serious...

MADDIE  
Where'd this come from?

ANOTHER ANGLE

220

...as the two of them stand there...the MUSIC still play-  
ing in the background...

SAM  
(a shrug)  
I don't know. I've just been  
lying here...waiting for you.  
Doing things. Listening for  
the sound of the car. Two  
in the morning, right? Enough  
to make you crazy. Except it  
didn't make me crazy. It made  
me kind of happy. I mean...  
I was perfectly happy...sitting  
here...waiting. Knowing you  
were going to come home.  
Sometime. To me.  
(and then)  
What are you thinking?

MADDIE  
I'm thinking...my head is  
going to explode.

SAM  
You've got to help me. Is  
that a "yes" or a "no"?

(CONTINUED)

CONTINUED:

220

MADDIE

I don't know. I don't know  
 what it is. There's just so  
 much going on. You and me...  
 me and...

...and her voice trails off...not quite able to follow  
 the thought through...

SAM

(finally)

You and David?

MADDIE

(a shrug)

No...It's nothing.

(and then)

But...maybe it's not nothing...  
 maybe it's something.

(and then;

after a moment)

God, I'm so confused.

(and then)

I wish someone would just  
 tell me what to do.

ON SAM

221

...as he LIFTS her chin...forcing her to LOOK at him...

SAM

Do this...marry me.

CLOSE ON MADDIE

222

...as she looks at Sam...we hold on her for the longest  
 moment, as, moved, TEARS well up in her eyes...as she  
 manages a small smile...and we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

ON DAVID

223

...barely visible in this DARK ROOM...eyes closed...sheet half off his body as he SLEEPS. And we HOLD on this for a LONG MOMENT...and then HEAR the SOUND of someone POUNDING on the door...THREE POUNDS...

TIGHTER ON DAVID

224

...nothing...just lying there...not hearing...and then... AFTER A LONG MOMENT...THREE MORE POUNDS...and his eyes OPEN with a start...and his body reacts...

DAVID

(calling;  
reflexively)

I didn't know she was your  
wife. I didn't know she was  
*anybody's* wife...

ANOTHER ANGLE

225

...as he looks around himself...and realizes WHERE he is... and WHO he's with...NO ONE...and there is another set of POUNDS on the door...and he REACHES OVER and grabs a PAIR of PANTS as we...

CUT TO:

DAVID'S DOOR

226

...as he makes his way over to it...pulling on his pants...

DAVID

Woooo...quit pounding willya...  
you want to wake up the mice?!

(and then;  
pressing himself  
to the door;  
calling  
through it)

Yeah?

VOICE (O.C.)

(filtered;  
through  
the door)

David?...

ON DAVID

227

...clearly surprised by that...

DAVID  
(to himself)  
Maddie...?

...and still HALF ASLEEP he reaches forward and UNLOCKS...

THE DOOR

228

...as Maddie comes THROUGH IT...NOT WAITING for a hello...  
not waiting for much of anything...just a BLUR of INTENSITY  
dressed in a TOP COAT and SNEAKERS...her HAIR UNATTENDED TO...  
beginning to PACE back and forth in the dark room...

MADDIE  
(not looking  
at him)  
That night you interrupted my  
dinner with Sam?...I want to  
know what you were going to  
tell me.

ANOTHER ANGLE

229

...as David stands at the still open door...dazed...

DAVID  
What?

MADDIE  
(still pacing)  
No. Not "what". Not "huh".  
I want to know. What was on  
your mind. I want to know what  
you were going to tell me.

DAVID  
(glancing at  
his watch)  
Maddie...it's four in the...

ON MADDIE

230

...as she TURNS to him...pushing his door CLOSED...no bullshit  
in her eyes...

MADDIE  
(cutting him off)  
What were you going to tell  
me?

ON DAVID 231  
...and he looks at her...perhaps for the first time in his life  
caught off guard...

ON MADDIE 232  
...seeing something out of the corner of her eye...and even  
in the darkness SUDDENLY realizing that she is standing in...

A LARGE ROOM 233  
...ABSOLUTELY EMPTY...not a stick of furniture in it...

MADDIE  
(after a moment)  
David...?

DAVID  
Maddie...?

MADDIE  
Where are we? What is this  
room?

DAVID  
Huh? Oh. This...this is  
my living room.

MADDIE  
Your living room?

DAVID  
Uh-huh.

ANOTHER ANGLE 234  
...as Maddie looks around another moment...wanting to be sure...

MADDIE  
(finally)  
But there's nothing in it.

DAVID  
You picked up on that...huh?

ON MADDIE 235  
...walking around...looking at it...nonplussed...

MADDIE  
(after a moment)  
I don't understand. You don't  
have any chairs. You don't  
have any lamps. Don't people  
ever come over? Don't you  
entertain?

ON DAVID

236

...still leaning against the wall...just starting to wake up...

DAVID

Oh yeah...I entertain.

(rubbing his  
eyes;  
the truth;  
no joke  
intended)

I kinda do most of my  
entertaining in the bedroom.

(and then)

I don't really spend that  
much time here...y'know?

(and then;  
realizing;  
holding up  
a single  
finger)

Wait a second...

ANOTHER ANGLE

237

...as David WALKS OUT of the room...

ON MADDIE

238

...standing there...looking around...amazed...

ANOTHER ANGLE

239

...as David comes back into the room carrying an old CAMP  
TRUNK...setting it on the floor...

DAVID

Here...

(dusting it off)

Sit down. You want something?

Can I get you something? I  
have food...

(and then;  
thinking  
about it)

I think I have food.

(and then;  
reaching  
forward;  
taking her  
hand;  
guiding her  
to the trunk)

C'mon...sit.

## ON THE TRUNK

240

...in front of a window...as first Maddie seats herself on it...and then David seats himself next to her...wrapping his arms around himself...damn near in the fetal position...and there is a LONG SILENCE...

DAVID  
(finally)

So...

MADDIE

So...

DAVID

Well this is nice. This really is. I'm glad you stopped by. I've been meaning to have you over.

(and then)

You sure I can't get you anything? Cheese? Peanut Butter?

MADDIE  
(cutting him  
off)

David...

(and then)

What are we going to do?

DAVID

(a small smile;  
softly)

I don't know.

(and then)

There's always the bedroom.

...and she looks at him...

DAVID

(by way of  
explanation)

Joke.

(and then)

Bad joke.

(and then)

Why don't you give me your coat?

MADDIE

No. That's okay. I kind of snuck out. All I have on is a night gown under here.

(stretching her  
legs so he can  
see her tennis  
shoes)

Nice, huh?

(CONTINUED)

CONTINUED:

240

DAVID

Sneakers for sneaking. Makes sense to me.

(and then)

You just left him there... huh?

...and Maddie NODS...

MADDIE

(not looking at him)

He's perfect for me...y'know?

...and David just sits there...

MADDIE

(still not looking at him)

You and I...

(she shrugs)

...well...

(she shakes her head; we start to hear the tears)

...we...

(and then; starting to cry)

...we...

(and then; no control; the tears really coming)

...we...

(wiping her eyes with her arm)

...are you just going to sit there and let me do this all by myself?

ANOTHER ANGLE

241

...and he takes her in his arms...and pulls her head to his shoulder...the tears running down her face now...her eye make-up running across her cheeks...

ON MADDIE

242

...her head buried in his shoulder...

(CONTINUED)

CONTINUED:

242

MADDIE

(softly)

Dammitall...I hate you David  
Addison...

ON DAVID

243

...holding her...and her meaning is clear...and so is his...

DAVID

(softly)

I know. I hate you too Maddie  
Hayes.

(and then)

I've always hated you.

ANOTHER ANGLE

244

...as the two of them PULL BACK...and look at each other...  
and kiss...the softest...gentlest kiss...barely touching...  
and pull back once more...

DAVID

(incredibly

warm and

loving)

You look awful...

MADDIE

Yeah well...you smell awful.

...and she reaches up and wipes her face with her hand...  
her masscara coming off on it...

MADDIE

Great. Just great.

DAVID

(pulling himself

up off the trunk)

I'll get you a tissue. I have  
tissues.

...and we HOLD on Maddie...sitting there...

MADDIE

(calling off

to him)

Nature's got some sense of  
humor, huh? Gives women  
these big tear dudts and then  
encourages them to use masscara...

(MORE)

(CONTINUED)

CONTINUED:

244

MADDIE (cont'd)

(and then)

All the most important moments  
of my life since I was thirteen...  
you could count on me to cry...  
and count on my masscara to  
run. Probably go to my grave  
with running...

...and SUDDENLY she STOPS...something occuring to her...

ANOTHER ANGLE

245

...as David walks back into frame...a wad of toilet paper  
in his hand...

DAVID

(holding it  
out to her)

I was wrong. I'm kinda out  
of tissues.

MADDIE

David? Remember when Mrs.  
McClafferty was carried out  
on that stretcher? She looked  
beautiful...didn't she?

DAVID

(seating himself  
next to her again)

Well...I suppose. I mean...  
if you go in for that sort  
of thing.

MADDIE

No! I mean...we heard her  
crying. We heard her crying  
alot! But when they carried  
her out...she looked perfect.  
Her makeup looked...perfect.

DAVID

Yeah...so...

MADDIE

(jumping up  
from the trunk;  
starting for  
the door)

Put on some shoes!

(CONTINUED)

CONTINUED:

245

DAVID  
(watching her  
go;  
turning to the  
CAMERA)

I know...I thought we were  
heading for something big  
too...

...and we...

SHOCK CUT TO:

INT. THE B.M.W. - NIGHT

246\*

...Maddie DRIVING...her face painted with determination...David  
in the passenger seat...

MADDIE  
Don't you see? We heard  
Rita McClafferty sobbing  
her eyes out...but when they  
carried her out...her makeup  
was flawless. Doesn't that  
tell you something?

DAVID  
You oughta change to her  
brand?

MADDIE  
It tells you that the woman  
we heard crying and the  
woman we saw being carried  
out were not the same woman.

DAVID  
Maddie...we saw Rita McClafferty  
shoot herself.

MADDIE  
No...we heard Rita McClafferty  
shoot herself. I think what  
we saw was a woman that looked  
like Rita McClafferty trying  
to convince us she was so  
distracted that the life about  
to be taken was her own.

DAVID  
But why?

(CONTINUED)

CONTINUED:

246

MADDIE

I don't know. That's what I  
want to ask Elaine Johnson.  
She was the one who made sure  
we'd be there to see the whole  
performance.

INT. APARTMENT BUILDING CORRIDOR - NIGHT

247

...as Maddie...still in raincoat and sneakers...and David...  
still in sweatpants and t-shirt...make their way DOWN the  
HALL...Maddie LEADING the CHARGE...David ONE or TWO STEPS  
BEHIND...

DAVID

(a mile a minute)

You're saying that because  
the dead woman's make-up  
didn't run she didn't kill  
herself and that Elaine  
Johnson set us up?

MADDIE

That's what I'm saying...

DAVID

Wooo...

ANOTHER ANGLE

248

...as they ARRIVE at ELAINE'S DOOR...and Maddie starts to  
knock...POUND on it...

DAVID (cont'd)

...Elaine Johnson? That  
vulnerable...lonely...doormat  
of a woman who thinks her  
adulterous lover is cheating  
on her? This victim...this  
innocent...

...and at that EXACT MOMENT...

ELAINE JOHNSON'S DOOR

249

...OPENS...revealing ELAINE...in a very sexy nightgown...cigarette  
in her mouth...drink in her hand...the picture of decadence...

ELAINE

(surprised)

Miss Hayes?...Mr. Addison?

ANOTHER ANGLE

250

...as Maddie looks back at David..."I told you so" written all over her face...

DAVID (cont'd)  
(still not  
conceding the  
point)

...this little sex shooter here?

ON ELAINE

251

...standing in the doorway...sensing that something is about to give...

ELAINE  
Something the matter?

ON MADDIE

252

...broaching no bullshit...

MADDIE  
Mr. McClafferty didn't tell you? His wife took her own life tonight.

ON ELAINE

253

...DROPPING her martini glass...a look of shock playing across her face...

ELAINE  
Oh my God...

ANOTHER ANGLE

254

...Maddie not buying any of this...

MADDIE  
Nice touch dropping the glass.  
(and then;  
regarding  
her garb)  
Entertaining?

...and Maddie DOESN'T WAIT for an answer...just charges into...

INT. ELAINE'S APARTMENT - NIGHT

255

...past Elaine...

(CONTINUED)

CONTINUED:

255

ELAINE

(TURNING;  
aghast at  
Maddie's  
charge past  
her)

Miss Hayes...it's four-thirty  
in the morning! Can't whatever  
you're doing wait until a  
more decent hour?

DAVID

(making his  
way past her)

You kidding? We do our best  
work at indecent hours.

INT. ELAINE'S BEDROOM

255A

...as David...and then Elaine join Maddie...who is looking  
under the bed...scooping the room out...

ELAINE

(to David;  
a plea)

Would you please do something  
about her?

DAVID

I don't know...she seems to  
be doing just fine by herself.

ANOTHER ANGLE

255B

...as Maddie begins GOING THROUGH dresser DRAWERS...Elaine's  
anxiety growing...

ELAINE

Do you mind telling me what  
you're looking for?

MADDIE

(turning to her)

The dress and the wig.

ELAINE

(to the two  
of them)

What dress? What wig?

ON MADDIE

255C

...not abiding any of this...turning and grabbing and OPENING...

THE CLOSET DOOR 255D

...and there stands Alan McClafferty...

ANOTHER ANGLE 255E

...as David looks at Elaine...

DAVID

My, my, my said the spider to  
the fly...

(as McClafferty  
emerges)

Imagine that...coming out of  
the closet on our show...

(and then)

Where's the National Enquirer  
when you need them?

ON ALAN 255F

...as he looks at...

ELAINE 255G

...who just stares at the floor...

ANOTHER ANGLE 255H

...as their silences hang there for a LONG MOMENT...

ALAN

(finally)

I know what this looks like...

MADDIE

Do you?

ALAN

Look...I just...didn't want  
to be alone tonight.

MADDIE

So you came over here?

ALAN

So I came over here.

DAVID

And then what happened? You  
heard a prowler in the closet?

(CONTINUED)

CONTINUED:

255H

ALAN

(shaking his  
head;  
a small  
smile;  
ever the  
innocent)

Like I said...I know what  
this looks like...

MADDIE

Do you?

(and then)

It looks bad...it looks  
like the two of you conspired  
to get rid of your wife...  
save yourself a messy...not  
to mention expensive divorce...

ALAN

(calmly)

Okay...I understand how you  
could come to that conclusion.

(and then)

The problem is...your  
problem is...there's something  
you two don't know...there's  
something you aren't taking  
into account...

DAVID

...Which is?

ALAN

Which is...

ON ALAN

255J

...as he SUDDENLY GRABS a BOOKCASE...PULLING it down BETWEEN  
HIM and THEM...

ANOTHER ANGLE

255K

...as it CRASHES to the floor...Maddie and David jumping out  
of the way...falling to the floor as...

ALAN

255L

...GRABS Elaine and the two of them RUN out of the room...  
leaving...

MADDIE AND DAVID

255M

...SCRAMBLING to get out from under books and knickknacks...

DAVID  
 (as he pulls  
 himself up)  
 Y'know what kills me? I  
 would've gladly given  
 them a headstart if they'd  
 just asked...

...and as he HELPS Maddie to her feet...we...

SHOCK CUT TO:

EXT. ELAINE'S APT. - NIGHT

256\*

...as Maddie and David come flying out the door to SEE...

ALAN AND ELAINE

256A\*

...scrambling to a car parked on the street...a large, new  
 American model...as...

MADDIE

256B\*

...grabs David's hand PULLING HIM with a jerk...

MADDIE  
 Come on!

DAVID  
 (LURCHING  
 forward)  
 I love when you play rough...

...and they RUN OFF in the opposite direction to...

MADDIE'S CAR

256C\*

...parked on the street...but blocked by a LARGE GARBAGE  
 TRUCK...TWO BEEFY SANITATION WORKERS PUSHING a DUMPSTER onto  
 the forklift on the front of the truck...and...with a LOUD  
 NOISE...the dumpster is slowly lifted up as...

DAVID AND MADDIE

256D\*

...run up to the two workers...

DAVID  
 (YELLING above  
 the noise)  
 Hey, put a rush on it! We  
 got an emergency here!

(CONTINUED)

CONTINUED:

256D

...but the two workers just give him the longest...driest...  
don't-give-a-shit look they can muster...and then...

MADDIE  
(LOOKING OFF;  
SEEING)

David...!

...and he LOOKS to SEE...

THEIR P.O.V.

256E

...down the street...as Alan and Elaine's CAR TAKES OFF...just  
as...

A MILK TRUCK

256F

...pulls up to the curb across the street from them...and...

INT. THE TRUCK

256G

...as a MILKMAN LIFTS a carrier of milk cartons and EXITS OUT  
THE RIGHT-HAND DOOR...the engine still running...and THE SECOND  
he is out...MADDIE AND DAVID RUSH IN THE LEFT-HAND DOOR...  
David jumping behind the wheel...putting it in gear...

DAVID  
(a la Curly)  
Woo-woo-woo-woo-woo-woo...

...and...

EXT. THE STREET - NIGHT

256H

...as the truck TAKES OFF...and in the BACKGROUND the milkman  
SEES...giving chase...

MILKMAN  
Hey! Hey, come back here!

...but he quickly falls behind...THROWING DOWN his GOODS in  
anger...as...

INT. THE TRUCK - NIGHT

256J

...as David watches this in the sideview mirror...

DAVID  
Yeah, well...no use crying  
over spilt milk...  
(and then;  
turning to  
the CAMERA;  
no apologies)  
Come on...you woulda' said  
the same thing...

(CONTINUED)

CONTINUED:

256J

...and then...

MADDIE

David! We're losing them!

...and he looks AHEAD to see...

THEIR P.O.V.

256K

...the car DISAPPEARING around the corner...considerably down the street...

INT. THE TRUCK

256L

...as David YANKS on the wheel...causing...

THE MILK TRUCK

256M

...to VEER sharply into an alley with a SCREECH as...

INT. THE TRUCK

256N

...Maddie FALLS ON David with a SCREAM...wrapping her arms around him...

DAVID

(disentangling  
her)Save that stuff for the  
romantic scenes...willya?

...and she gives him a look...as...

EXT. THE STREET - NIGHT

256P

...as the Milk Truck careens OUT OF THE ALLEY...turning ONTO THE STREET...IN FRONT of the getaway car...and...

ON DAVID AND MADDIE

256R

...as he sees this in the sideview mirror...

DAVID

Enemy target in sight...

(and then;  
to Maddie)

...open the bomb bay doors!

MADDIE

Roger!

...and she climbs BETWEEN the SEATS and INTO the BACK as we...

CUT TO:

THE BACK OF THE MILK TRUCK 256S  
...as the DOORS SWING OPEN...and Maddie calls up to David...  
MADDIE  
Bomb bay doors open!  
ON DAVID 256T  
...calling back...  
DAVID  
Then fire at will...or Alan!  
Or whoever you can hit!  
...and...  
MADDIE 256U  
...heaves a glass bottle of milk...and...  
ON THE CAR 256V  
...as it lands on the windshield SPLATTERING all over...blinding  
the driver...WINDSHIELD WIPERS quickly FLIPPING ON...  
ON MADDIE 256W  
...picking up another...and letting it fly as...  
ON THE CAR 256X  
...this one too SPLATTERS...the WIPERS sweeping it away...and...  
ON DAVID 256Y  
...watching this in his sideview mirror...  
DAVID  
(yelling back  
to Maddie)  
Go for the cottage cheese...  
large curd!  
...and...  
MADDIE 256Z  
...starts throwing containers of cottage cheese that land...  
ON THE CAR 257  
...in big glops...

ON DAVID

257A

...having the time of his life...

DAVID

(a maniacal  
laugh;  
and then)

Nice...looks like a flock  
of seagulls ate something  
that didn't agree with 'em...

ON MADDIE

257B

...clearly having the time of her's as well...

ON THE TWO VEHICLES

257C

...as the CAR TRIES TO PASS...the truck VEERING to the left  
preventing it as...

ON THE CAR

257D

...more and more cottage cheese...and assorted dairy products...  
land...the glop building up...and...

DAVID

257E

...is so intent looking in the mirror as he drives that he  
doesn't notice...

A STREET SWEEPER

257F

...coming right at him...the driver inside HONKING HIS HORN...  
and...

DAVID

257G

...looks up...

DAVID

Woops...

...reacts...and YANKS the wheel as...

ANOTHER ANGLE

257H

...the Milk Truck goes UP ON THE CURB AROUND THE SWEEPER...  
then back onto the street...coming out again in front of  
the car as...

MADDIE

257J

...hangs on for dear life...

(CONTINUED)

CONTINUED:

257J

MADDIE

David!!!

...as...

ANOTHER ANGLE

257K

...the Milk Truck DRIVES PAST AN ALLEY...a BREAD TRUCK making its morning deliveries BACKING OUT OF IT...causing...

THE CAR

257L

...to VEER SUDDENLY...trying to AVOID it...going up on the curb and CRASHING into...

A WALL

257M

...as...

DOWN THE STREET

257N

...the Milk Truck SKIDS to a halt...and David and Maddie hop out to see...

ANOTHER ANGLE

257P

...the car doors OPEN...Alan and Elaine climbing out...seeing David and Maddie and RUNNING into the building they've smacked into...

A WIDER ANGLE

257R

...to reveal that it's a BOWLING ALLEY...a huge sign reading "TOMMY'S BOWL-O-RAMA...24-HOUR BOWLING"...and...

ON DAVID AND MADDIE

257S

...as they see this...

DAVID

(turning  
to Maddie)

Up for a few frames?

...and we...

SHOCK CUT TO:

THE DOORS TO THE BOWLING ALLEY

257T\*

...BURSTING open...Maddie and David ENTERING Tommy's Bowl-O-Rama...surveying...

THE LANES 257U

...bursting with late night activity as PUNKS...SILENT MAJORITY TYPES...and others...play "America's number one participant sport"...

ON MADDIE AND DAVID 257V

...as SUDDENLY they SPOT...

ELAINE AND ALAN 257W

...trying to make their way to the OPPOSITE EXIT...their path blocked by a portly couple dressed in matching "Insomnia League" bowling shirts...as...

MADDIE AND DAVID 257X

...give chase...

DAVID 257Y

...SPLITTING OFF in one direction AFTER Alan while...

MADDIE 257Z

...CHASES Elaine who RUNS toward an exit at the end of the near lane...

ON ELAINE 258

...as she reaches the exit TRIES the door but it's locked... she looks back at...

MADDIE 258A

...who CLOSES IN...and then...

ELAINE 258B

...TAKES OFF across the breadth of the lanes, fording the TORRENT OF BOWLING BALLS...as...

MADDIE 258C

...follows, threading her way from one lane to the next, tip toeing through the minefield of oncoming balls...

CUT TO:

MADDIE 258D

...finally catching up with...

ELAINE 258E  
 ...mid-way across the alley...

ANOTHER ANGLE 258F  
 ...as Maddie TACKLES her from behind...

ON THE TWO WOMEN 258G  
 ...WRESTLING on the floor...Elaine clearly getting the better of Maddie in the struggle...and then...

CLOSE ON MADDIE 258H  
 ...as she LOOKS UP at the SOUND OF a LOUD, LOW RUMBLE, a look of panic flashing across her face...

HER P.O.V. 258J  
 ...of a BALL ROLLING toward her...but from her perspective it looks and sounds more like a giant boulder in Raiders of The Lost Ark...

CLOSE ON MADDIE 258K  
 ...as finally she WRESTS FREE OF her assailant and...ROLLS to safety as the ball rambles past...and we...

CUT TO:

ALAN 258L  
 ...still running...SUDDENLY stopping at a ball return...PICKING UP A BALL...

DAVID 258M  
 ...running toward him...seeing what is about to happen... trying to put on the brakes...as...

ALAN 258N  
 ...hoisting the ball over his head...stands poised...ready to crush...

DAVID 258P  
 ...who KICKS Alan in the shins...

ON ALAN 258R  
 ...DOUBLING OVER...DROPPING THE BALL on his foot...he lets out a SCREECH OF PAIN as he HOPS around on one foot...as...

ELAINE 258S  
...Maddie still in pursuit...begins to RUN back down an alley as...

MADDIE 258T  
...sees a slow moving gutter ball rolling toward her...and PICKS it up...

ANOTHER ANGLE 258U  
...as Maddie takes aim, all concentration...exhibiting exquisite form...swings her arm back...takes a couple steps, and "throws a perfect rock" after...

ELAINE 258V  
...still running as...

MADDIE 258W  
...twists, turns and gyrates...her body English trying wishfully to steer the ball...which catches...

ELAINE 258X  
...from behind...knocking her feet out from under her...and we hear a crescendo of crashing pins...as...

DAVID 258Y  
...who STANDS, hand outstretched over a blow drier as a recovered Alan COMES AT HIM once again...but David TURNS in time, CATCHES him by the collar, winds up and HURLS him down the alley...

ON ALAN 258Z  
...GLIDING down the lane on his stomach and...into the pins with a LOUD CRASH...

ON DAVID 259  
...who watches expectantly as the last pin TEETERS over... and then...

DAVID  
Stee -- rike!

...as the pin setter SWEEPS Alan off of the alley...

MADDIE 259A  
...APPROACHES with Elaine in tow...

(CONTINUED)

CONTINUED:

259A

DAVID

I think I may have a natural  
gift for this sport.

MADDIE

Lotta noise...big balls...  
right up your alley.

...just then a strange sound comes from the ball return...  
and Maddie and David look as...

ALAN

259B

...POPS out of the opening, head first...his face dirty, a  
dazed expression...

ON DAVID AND MADDIE

259C

...exchanging glances...and as they do...we...

DISSOLVE TO: