

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

(#87006)

"IS THAT A SHOTGUN IN YOUR PANTS  
OR ARE YOU HAPPY TO SEE ME?"

written by

Kerry Ehrin

all rights reserved  
PICTUREMAKER PRODUCTIONS, INC.  
in association with  
ABC CIRCLE FILMS

FIRST DRAFT  
June 12, 1987  
June 17 - blue  
June 17 - pink  
June 17 - yellow  
September 8 - green  
September 9 - salmon  
September 14 - tan

The writing credits may not be final and should not be used for  
publicity or advertising purposes without first checking with  
the Contract Department or Business Affairs.

No portion of this script may be performed or reproduced by any  
means, or quoted or published in any medium without prior written  
consent.

No one is authorized to sell, transfer or dispose of the script.

ACT ONE

FADE IN:

ON DARKNESS

1

...as we HEAR the SOUND of CARDBOARD TEARING in a FAST RIP... something being opened...and then, we HEAR a LOW WHOOSH... and a RING OF BLUE FLAMES IGNITES...and we see that we are looking at a GAS RANGE BURNER...

ON MADDIE

2

...in the dark kitchen...in a nightgown...STANDING by the stove... and she SHAKES A FLAT, ROUND ALUMINUM OBJECT...and it RATTLES... and as she PLACES IT ON THE BURNER, we recognize it to be a package of POPCORN...JIFFY POP...and as it starts to HISS, we move...

CLOSE ON MADDIE

3

...DISTRACTED...her MIND SOMEWHERE ELSE as she STARES OFF...and we HOLD ON HER for A MOMENT as in the background we HEAR a POP... then another POP...then a QUIET THUNDER OF POPS...and then we move...

CLOSE ON THE SWELLING ALUMINUM

4

...getting BIGGER...and ROUNDER...and...

MADDIE

5

...GLANCES DOWN at it...then STARES AT IT as it CONTINUES EXPANDING...and HER HAND unconsciously RESTS AGAINST HER BELLY... and the aluminum still SWELLS...and as the POPPING GRADUALLY DIES DOWN...Maddie breaks her gaze for a moment to GLANCE DOWN at her STOMACH...then LOOKS BACK to the PUFFED OUT ALUMINUM... an ERRATIC POP here and there...and then A MOMENT of COMPLETE SILENCE...then out of nowhere...Maddie starts looking a little unsettled...queasy...and as her hand instinctively covers her mouth, she TURNS, and we...

SHOCK CUT TO:

ALEX AND VIRGINIA

6

...FROM ABOVE...ASLEEP in bed...the room filled with middle-of-the-night STILLNESS...the only SOUND being the peaceful, steady breath of sleep...and then...OFF IN THE DISTANCE we HEAR the muffled but unmistakable sound of COUGHING and DISCOMFORT...and as it continues for a bit, we see VIRGINIA'S EYES OPEN...and she LISTENS...her expression telling us she's not surprised to be hearing this...but rather expected it...and she lies there a moment...very concerned...and as this CONTINUES...we see Virginia DECIDE SOMETHING...and she QUIETLY GETS UP...SLIPS ON a ROBE...and we...

CUT TO:

THE HALLWAY - ON VIRGINIA

7

...HEADING TOWARD the BATHROOM...and we HEAR the TOILET FLUSH...and just as she ARRIVES at...

THE BATHROOM DOOR

8

...it OPENS...and a very pale MADDIE APPEARS...on her way out...and she is SURPRISED to see VIRGINIA...on her way in...and they both just stand there A MOMENT...and then...

VIRGINIA

(a quiet;  
middle of the  
night volume)

Still got that bug?

MADDIE

(a bit uncomfortable)

Yeah...I don't know what it is.  
Some weird flu, I guess...

VIRGINIA

Can I get you something? Some  
tea? It'll settle your stomach...

MADDIE

No, Mom...I'm fine. Really.  
I'm just going to go back to  
bed now...

...but Maddie suddenly looks a little queasy...

MADDIE

(turning;  
a change of  
mind)

Excuse me...

...and DISAPPEARS back into the BATHROOM...

ON VIRGINIA

9

...who STANDS there for a moment...and then...making a decision...  
FOLLOWS Maddie in...

INT. THE BATHROOM \_ NIGHT

10

...dark...although we can clearly make out Maddie...ON THE  
FLOOR...HOLDING HER STOMACH...but not vomiting...

VIRGINIA

You okay?

MADDIE

(waiting to  
throw up;  
but it's not  
happening)

Oh yeah...

...and Maddie just LEANS BACK AGAINST the wall...SITTING ON  
the FLOOR opposite the toilet...her ARMS WRAPPED AROUND HER  
STOMACH...

MADDIE

(weakly)

I'm sorry I woke you. You go  
back to sleep. I'm going to  
be fine...

VIRGINIA

(seating herself  
on the edge of  
the tub)

Don't be silly. It's not like  
I could go back to sleep anyway,  
with you not feeling well...

MADDIE

But I'm really...

...and she SUDDENLY LUNGES FORWARD...and we...

STAY ON VIRGINIA

11

...as we HEAR MADDIE VOMIT...and Virginia RISES...and GRABS  
A WASHCLOTH and RUNS IT UNDER THE WATER...looking ANXIOUS...  
and we HEAR MADDIE STOP...and we HEAR her COUGH a little...  
and as we HEAR the TOILET FLUSH, we...

ANGLE TO INCLUDE MADDIE

12

...ON HER KNEES...and Virginia HELPS HER back against the wall...

(CONTINUED)

CONTINUED:

12

VIRGINIA

There. You're going to feel  
fine now...

...and Maddie CATCHES HER BREATH as Virginia HOLDS THE COLD  
CLOTH AGAINST MADDIE'S FOREHEAD...

MADDIE

(TAKING THE CLOTH)

I'm okay now, Mom...you go back  
to bed...Really...

ON VIRGINIA

13

...clearly a little hurt that Maddie seems to intent on having  
her leave...

VIRGINIA

You sure?

ON MADDIE

14

...and she NODS...

MADDIE

I'm fine.  
(and then)  
Really.

ANOTHER ANGLE

15

...as Virginia...feeling she's been given no choice...RISES...

VIRGINIA

Well...I guess I'll see you  
in the morning...

...and she STARTS for the door...then STOPS...

VIRGINIA

(turning to Maddie)

You know, Maddie...I've always  
had sort of a big head about how  
close we've been...how open we've  
been with each other...

MADDIE

(not understanding)

Excuse me?

ON VIRGINIA

15A

...just the slightest bit embarrassed by this...

VIRGINIA

Well it's just that now...all  
of a sudden...I feel like I  
can't talk to you...

MADDIE

What do you mean? About what?

VIRGINIA

(shaking her head)  
I'm probably wrong anyway...  
but I feel like I can't even  
ask because you keep...pushing  
me away...And I just can't  
understand why...

ON MADDIE

15B

...LOOKING UP at her mom...realizing how hard this is  
for her...

MADDIE

Well you're wrong, Mom. I'm  
not pushing. Really. What  
is it, Mom? What do you want  
to ask me?

ON VIRGINIA

15C

...suddenly not knowing how to say this...and she HESITATES  
for A LONG MOMENT, and then...

VIRGINIA

(looking up at her)  
You're pregnant...aren't you.

ON MADDIE

15D

...LOOKING DOWN...saying NOTHING...

ANOTHER ANGLE

15E

...as Virginia MOVES to her...SLIDES down the wall next  
to her...

VIRGINIA

(slipping her  
arm around her)  
Maddie, I've know you a long time.  
I spent eighteen very happy years  
(MORE)

(CONTINUED)

CONTINUED:

15E

VIRGINIA (Con't)

looking at you every day...  
 watching you...studying you...  
 I know what it's like to be  
 pregnant.

(and then)

For what it's worth...I think  
 it's pretty wonderful.

MADDIE

(looking up)

You do?

...and Virginia NODS...

MADDIE

Well...then yes. I guess I'm  
 pregnant.

(and then;  
 a bit looser)

I'm pregnant...with a vengeance.

(and it's  
 now official)

I'm going to have a baby...

(hearing the  
 words for the  
 first time)

A baby...

(just glad to  
 finally say it;  
 damn near in  
 tears)

Baby, baby, baby...

...but Maddie's BABBLING is interrupted as Virginia THROWS  
 HERSELF around Maddie...

VIRGINIA

Maddie! Oh Maddie...

ON MADDIE

15F

...and as she HUGS Virginia...Maddie's expression alters  
 slightly...and after A MOMENT...suddenly remembering something...  
 she pulls back from her mother...

MADDIE

Y'know...I haven't told...  
 anybody.

VIRGINIA

Not...anybody?

(CONTINUED)

CONTINUED:

15F

MADDIE  
 (shaking her head)  
 Well, Agnes...who works for me?  
 And Doctor Hill knows...but...

VIRGINIA  
 (the obvious)  
 What about...?

...and Maddie HESITATES just a moment...and then...

MADDIE  
 (shaking her head;  
 not wanting to  
 get into it)

No.  
 (and then)  
 Not yet...

VIRGINIA  
 Well...I suppose...that's between  
 you...and...  
 (carefully)  
 ...whoever. Or will be...when  
 you tell whoever that you have  
 something between you.

MADDIE  
 I suppose...

...and the two women smile at that...a giddy...nonsensical...  
 too late in the evening to be sensical...smile...but AFTER  
 A MOMENT...Maddie's smile FADES...

MADDIE  
 (nervously)  
 Does Dad Know? Does he suspect  
 anything?

VIRGINIA  
 (her voice  
 dropping)  
 No.  
 (and then)  
 Not yet...  
 (A LONG MOMENT;  
 and then)  
 But, I don't think we should  
 wait too long...  
 (and then)  
 I'll tell him...

(CONTINUED)

CONTINUED:

15F

MADDIE

You sure? I could...

VIRGINIA

(cutting her off)

No...

(and then)

I'll just wait 'til the time  
is right.

(and then)

In the morning is time enough.

(and then)

Leave him to me...

(and then)

I'm very happy, Maddie...

...and they hug again...

ON MADDIE

16

...buried in her mother's arms...wanting to believe this...  
and we...

DISSOLVE TO:

MADDIE

17

...in bed...eyes open...the room awash in morning light...and she's looking very pensive...and very weary...like she hasn't gotten much sleep...and the morning silence is broken by the SOUND OF VOICES...off in another room...and Maddie SITS UP at hearing her mom and dad talking...and she can't help but wonder if this is "the talk"...and after A MOMENT... she GETS UP...GOES QUIETLY to the door...SOFTLY OPENS IT... and LISTENS...but the voices are too far away to make out any words...and she grows more and more ANXIOUS...trying to make out the conversation...looking more vulnerable than we've ever seen Maddie Hayes look...and then the VOICE PATTERNS CHANGE...then COMPLETE SILENCE...and Maddie is LISTENING HARD as she HEARS a DOOR SUDDENLY OPENING...and her door CLOSES AS QUICKLY...and she LISTENS for a moment...HEARING APPROACHING FOOTSTEPS...then she RUNS BACK...GETS INTO BED...PULLS UP THE COVERS...PRETENDS TO BE ASLEEP...and then there's a KNOCK at her door...and she just lies there for a moment...unsure... then...

MADDIE

...yes?

...and as the DOOR OPENS we see...

ALEXANDER HAYES 18

...LOOKING in...

ANOTHER ANGLE 19

...and Maddie is UP...and she GOES TO HIM...and he FOLDS HER  
IN HIS ARMS...and they just stand there...SILENT...the embrace  
telling all...and AFTER A MOMENT, we move...

CLOSE ON MADDIE 20

...looking a little guilty...a little worried...completely  
VULNERABLE...and after A MOMENT...

MADDIE

Dad...?  
(and then)  
I hope you're not...disappointed...

ON ALEXANDER 21

...and he looks at her...a long look...and on the edges of  
his smile...a loving look...

ALEXANDER

Disappointed?  
(and then;  
softly)  
A little surprised...but not  
disappointed...

...and he holds her...and after a long moment...almost a  
whisper...

ALEXANDER

I would love to know what you  
have in mind for all this...

ON MADDIE 22

...her head buried on his shoulder...and he couldn't have  
asked a tougher question...and AFTER A MOMENT...

ON ALEXANDER 23

...holding his daughter close...weighing her silence...a  
CLEAR CONCERN and WORRY in his eyes...and we HOLD ON HIM  
for A LONG MOMENT...and finally...

ALEXANDER

Congratulations, honey...

...and we HOLD for ANOTHER MOMENT...and then...

SHOCK CUT TO:

A WINDOW

24

...DAWN LIGHT spilling through...and as we SLOWLY PULL BACK, we see we are in ALEX and VIRGINIA'S BEDROOM...and we FIND VIRGINIA...just as she's WAKING...and we see her face light up as she remembers there's something to be very happy about...and SMILING, she TURNS HER HEAD to see...

ALEX'S SIDE OF THE BED

25

...empty...and...

VIRGINIA

26

...SITS UP...REALIZING he's gone...and on her CURIOUS LOOK, we...

SHOCK CUT TO:

OMIT 27

OMIT 27

ALEXANDER HAYES

28

...on a PAY PHONE...the NOISE in the background telling us we're in a PUBLIC PLACE...

ALEX

(very  
businesslike)

...I also need you to cancel my meeting today with Osborn... Extend my apologies and reschedule at his convenience... Fine...

(and then)

No, I don't think I'll make it in...I'll be taking care of some business out of the office today...

(and then)

Oh yes, and if Mrs. Hayes calls, please let her know it may run into a late night...Fine...I'll check in for messages later... That's fine...

...and he HANGS UP...and looking very MATTER-OF-FACT, he WALKS OFF...but we HOLD on the EMPTY PHONE as we HEAR...

P.A. VOICE (O.C.)

Flight 614 to Los Angeles is now boarding at Gate 68B...

...and as A DRIFTER appears, and STICKS HIS FINGER in the COIN RETURN, we...

SHOCK CUT TO:

...upon which sits a neatly ordered display of BLUE MOON STATIONERY...a BLUE MOON OFFICE CUP filled with PENS AND PENCILS...a BLUE MOON STAFF SNAPSHOT in a clear, plastic frame...some NAIL POLISH and CROSSWORD PUZZLES...and for just an instant, it's a Blue Moon world...but then, suddenly, the desk TILTS UP SHARPLY...and as EVERYTHING CRASHES off the side, A WIDER ANGLE reveals...

## THE OFFICE

30

...or what SHOULD be the office...but instead is a circus of CONFUSION and BREAKDOWN...EMPLOYEES, PANIC-STRICKEN, gather around Dipesto's desk, an angry horde BANGING FISTS and WAVING BOUNCED CHECKS...as BILL COLLECTORS do the same... and MOVING MEN STOICALLY CARRY OUT OFFICE FURNITURE...and we should feel an undercurrent of DECAY and DECADENCE as...

## VOICES

(overlapping)

*We want our money! This check  
is worthless! So's this one!  
What're we supposed to do, stop  
eating?! What about my kid's  
braces?*

...and...

## DIPESTO

31

...behind her desk...tries to WRESTLE HER CHAIR BACK FROM A MOVER...like the Old Man fighting off the sharks...as...

## DIPESTO

(words tumbling out;  
to crowd)

I don't know why your checks  
bounced!

(to movers)

Get your hands off my chair!  
(to crowd)

I'm sure it's only a clerical  
error!

(as her FILE  
CABINET is  
CARRIED OUT)

I just alphabetized that!  
(to crowd)

I know we can sort this out!  
(to movers)

Not Mr. Coffee!  
(to room)

Could someone please leave  
me the aspirin...?

LOUD VOICE #1

Where's Mr. Addison?

(CONTINUED)

CONTINUED:

31

LOUD VOICE #2

Yeah! He's been gone for  
days!

LOUD VOICE #3

Maybe he ain't coming back!

LOUD VOICE #4

In fact, maybe he skipped town  
with all the loot!

...and as the crowd ROARS agreement...

DIPESTO

(aghast)

You...you ingrates! How can  
you even...

...and she FALLS BACK BEHIND HER DESK with a PLOP as the  
chair is YANKED from her grasp...

DIPESTO'S VOICE (O.C.)

(from the floor)

...think that...?

...and then the PHONE RINGS...and a dishevelled Dipesto pops  
back up, answering it...

DIPESTO

(yelling  
into phone)

Blue Moon Detective Agency...  
Got a problem? Got a worry?  
Want us to help?

(glances around  
room)

Better hurry...

(and then)

Hello...hello?

(bangs receiver  
on countertop;  
then, listens,  
hearing nothing)

Oh oh...!

...but before she hangs up...she SEES SOMETHING...and her  
EYES WIDEN...

(CONTINUED)

CONTINUED: 31

DIPESTO

Oh NO...!

\*

...and...

TWO MOVERS 32

...emerge from Maddie's office...CARRY OUT MADDIE'S DESK...

ON DIPESTO 33

...as the phone SLIPS from her hand...

DIPESTO

Not Miss Hayes' desk!

...and we...

FOLLOW DIPESTO

34

...RUNNING to the MOVERS...trying desperately to PUSH THEM AWAY from Maddie's desk...

DIPESTO  
(through  
clenched teeth)  
Get...away...from...that!

...and she LEANS BACK against the desk...DIGGING IN HER HEELS...but the movers simply PICK UP THE DESK...the force of which KNOCKS Dipesto FLAT ON HER BACK across the TOP OF THE DESK...and as they carry her off..

DIPESTO  
This is the soul of Blue Moon...  
where Miss Hayes does all her  
work...has all her arguments...!

...and the MOVERS REACH THE DOOR..and a SUPERINTENDENT, holding a clipboard, LOOKS AT THE DESK...shakes his head... and with all the sensitivity of the Thought Police...the movers SLANT UP the desk and Dipesto SLIDES to the FLOOR with a THUD...and then...

DIPESTO  
(to the movers)  
Go ahead, take all our furniture...  
take everything we need to keep  
this business going...  
(and then;  
a threat;  
POINTING  
to CAMERA)  
...but you'll have to  
answer to them when we have  
more reruns...

...and they EXIT with the desk...and...

DIPESTO

35

...lies there on her back...staring up at the ceiling..at a loss...then slowly begins to LIFT HERSELF, only to see...

DIPESTO'S P.O.V. - THE ANGRY MOB

36

...a DOG'S EYE VIEW...all the EMPLOYEES have formed ONE GROUP and they're STARING at her...

HOSTILE EMPLOYEE #1  
Either we get paid...or we  
walk out that door! Now!

ON DIPESTO

37

...EXHAUSTED...she LOOKS at the mob...then LOOKS at the door...then realizes she's in between the two...

DIPESTO

(meekly)

Right now...?

...and before anyone can answer, we HEAR a LOUD CRACKING SOUND...CRACK! CRACK! CRACK!...and then we see...

VIOLA

38

...standing at the door...HOLDING A WHIP...striking as imposing a figure as Indiana Jones...and the room goes QUIET as he swaggers in...

VIOLA

Everybody just stay where you are...

...and we HEAR a RUMBLING of UNSETTLED CROWD NOISES...

ON DIPESTO

39

...untied from the railroad tracks...

DIPESTO

(a grateful sigh)

Bert!

(and then;  
covering;  
businesslike)

I mean...Mr. Viola...

...and she gets up, appreciative, as...

VIOLA

40

...gives her a MANLY WINK...then, STERNLY FACES the mutineers...

VIOLA

No one's walking outta here!  
Not while I'm acting Blue  
Moon Supervisor!

ANGLE TO INCLUDE EMPLOYEES

41

...as FACES GLARE BACK angrily...and...

VIOLA

42

...gets the message...

(CONTINUED)

CONTINUED:

42

VIOLA

Fine...I'm an unpopular  
leader...I accept that...

(and then;  
steps forward;  
challenging)

Maybe I shouldn't have  
insisted that you stand at  
attention when I enter the  
room...or that you call me  
Mr. Viola...or that you take  
turns simonizing my car...

(and then;  
dramatically)

But harsh times require harsh  
measures. And what we're  
facing here my friends, is a  
moment of truth! Fate is  
the dealer, and he's asking  
us to show our cards...

(and then;  
contemptuously)

...and you greenhorns wanna  
fold before you've even  
tossed in the ante.

...and then as he WALKS FURTHER into the room...the CROWD  
backing away a little tentatively...

VIOLA

(continuing)

I say now...now is the time  
to look inside yourselves;  
deep inside...into your  
hearts...your guts...your  
very bowels!

...eliciting COLLECTIVE DISGUSTED GROANS, "YUCKS," ETC.,  
from the crowd...

VIOLA

(forging ahead)

It's never pretty...seeing  
what you're really made of...  
But ask yourselves this:  
what do I owe Blue Moon?  
What do I owe Miss Hayes?  
What do I owe Mr. Addison?

ANGLE TO INCLUDE CROWD

43

...staring at him...unsure...if not totally won over, at  
least given something to think about...and then, SUDDENLY...

(CONTINUED)

CONTINUED:

43

VOICE (O.C.)  
(bitterly)  
And what do they owe us?

...and the crowd GASPS as we TURN TO SEE...

MACGILICUDDY

44

...CUTTING A PATH through the crowd as they STIR WITH EXCITEMENT...and we HEAR several VOICES FROM THE CROWD... OBTRUSIVELY CLEAR...like the dubbed-in English from a crowd scene in an Italian Gladiator movie...(e.g., "What's he doing?" or "Look out! He has a sword!")...

VOICES  
(murmuring)  
*Say...that's MacGilicuddy!...*  
*MacGilicuddy!*

ON VIOLA

45

...bracing himself for the opposition...steely-eyed...

VIOLA  
(daggers)  
MacGilicuddy.

ANGLE TO INCLUDE MACGILICUDDY

46

...as he FACES OFF Viola...

MACGILICUDDY  
(fire in  
his voice)  
That's right, Mister Viola!  
I've heard enough of this  
sentimental fish larvae!

...some SHOCKED MURMURS from the crowd...

MACGILICUDDY  
(TURNING  
TO CROWD)  
Next thing you know, he'll  
be asking us to accept  
company scrip instead of  
pay!

...and as MacGilicuddy's turned away, Viola nonchalantly  
DROPS A FISTFUL OF PAPERS to the ground...

(CONTINUED)

CONTINUED:

46

MACGILICUDDY

(a low,  
menacing tone)  
I can see through you,  
Viola...I can see through  
you like the cellophane on  
a ham sandwich! And what I  
see ain't kosher!

VIOLA

You're a troublemaker,  
MacGilicuddy. I should have  
run you down when I had the  
chance...

MACGILICUDDY

Yeah, well maybe you shoulda.  
Cause I'm not gonna stand  
around and see you swim to  
the top in the sweat of our  
brows! We've had enough  
desk inspections and  
spot quizzes and egg timers  
in the bathrooms!

...and a LOUD ANGRY ROAR breaks out from the mob...and they  
start ADVANCING on Viola...

CROWD

*Yeah! Enough! We've had enough!*

...and Viola starts BACKING UP a bit...

VIOLA

Okay, okay...  
(begrudgingly)  
...we can lose the desk  
inspections...

...and the mob ROARS again, unsatisfied, advancing...

VIOLA

(BACKING UP;  
nervous)  
Look...friends...  
(desperate)  
...compadres...

...and then...suddenly...Viola STOPS...and CRACKS HIS WHIP,  
STOPPING everyone...

(CONTINUED)

CONTINUED:

46

VIOLA

People! Do you have any  
idea what you're doing?  
Think back...remember...Your  
boss...our beloved Mr.  
Addison...That man...that  
man gave each and every one  
of you the greatest thing  
one human being can give  
another...

(with dramatic  
emphasis)

A job with absolutely no  
work involved.

...and the mob LOOK AT ONE ANOTHER...murmuring...they  
hadn't considered this...but MacGilicuddy jumps in...

MACGILICUDDY

That's all fine and dandy!  
But now there's no pay  
involved!

(to Viola)

We see what you're trying to  
do...you want to balance the  
books of Blue Moon on the  
back of the workers! We don't  
want no work and no pay! We  
want it all. We want work and pay!

\*  
\*

(to the mob;  
inciting them)

No work and pay! No work  
and pay!

...and the MOB STARTS CHANTING ALONG...out of control...  
advancing on Viola again...

EVERYONE

*No work and pay! No work and pay!*

...and Viola is getting backed into a corner...and as he does...

VIOLA

(desperate)

How can you listen to this  
man?! Do you know who he is?!  
Well I do!

(turning)

Answer me this, MacGilicuddy...

(pointedly)

Ever heard of the freedom of  
information act?

ANGLE TO INCLUDE MACGILICUDDY

47

...who FREEZES...and the mob STOPS again, as Viola WHIPS some PAPERS from inside his jacket...

VIOLA

(continuing)

...Do the words "Progressive Labor Party" sound familiar?

(and then;

moving in

for the kill)

...Are you now...or have you ever been...

...but in a brilliant strategical move...MacGilicuddy JUMPS UP ON A CHAIR next to Viola...

MACGILICUDDY

(cutting him off)

No work and pay!

No work and pay!

...and the mob joins in again, starting to CIRCLE AROUND MacGilicuddy...

CROWD

(chanting)

No work and pay!

No work and pay!

...and they CONTINUE CHANTING, as MacGilicuddy JUMPS DOWN from the chair, and starts LEADING THEM TOWARD THE DOOR...

CROWD

No work and pay!

No work and pay!

...and Viola starts losing his cool as he watches them walk out...calling after them...

VIOLA

Don't listen to that man!

He's turned everything

around! Don't you see?

...but they've reached the door and they START MARCHING OUT, still chanting...and Viola yells even louder...

VIOLA

What about Mr. Addison?!

He may need our help! Five

days, no call, no letter...

(MORE)

(CONTINUED)

CONTINUED:

47

VIOLA (cont'd)

What if he was kidnapped,  
taken hostage by some fanatical  
ex-client bent on revenge, or  
he's shipwrecked on the shore  
of some uncharted desert  
isle...

...but the LAST EMPLOYEE MARCHES out THE DOOR...they're  
gone...CHANTING down the hallway...and Viola calls feebly  
after them...

VIOLA

What about Blue Moon...?  
What about...the dream...?

...and he stands there, the picture of defeat...the LIMP  
WHIP held at his side...and finally, he SLUMPS against the  
wall, and SLIDES DOWN the wall until he's SITTING on the  
floor of the office...a broken man...might as well be  
footprints on his face...and then DIPESTO'S LEGS ENTER THE  
FRAME...and Viola LOOKS UP to see...

DIPESTO

48

...standing in the empty room...like the one stalk of wheat  
left by the locusts...and...

VIOLA

49

...STRUGGLES to get up...then TURNS AWAY...clearly EMBARRASSED  
to have her see him like this...and after A MOMENT...

VIOLA

I'm sorry, Agnes. I really  
let everybody down.

ANGLE TO INCLUDE AGNES

50

...feeling terrible for him...

DIPESTO

Don't blame yourself. It  
wasn't your fault. It  
wasn't anybody's fault.  
(and then;  
cheery)  
Look at the bright  
side.

...and she just stands there...and Viola looks over at her,  
wondering what the bright side is...but Dipesto just SMILES...

(CONTINUED)

CONTINUED:

50

oblivious...that was the sum of what she had to say...and she WALKS OVER and starts picking papers up off the floor... and then...

VIOLA  
(to self;  
unsure)

O-kay...

...and he stands in silence amidst the carnage...then...

VIOLA  
(shaking his head  
at the mess)  
Mr. Addison will never leave  
me as acting Blue Moon  
Supervisor again...if he  
even comes back...

VOICE (O.C.)  
Did I hear the "if" word?

...and Viola and Dipesto both look over to see...

DAVID

51

...JUST STANDING in the doorway...staring at the empty,  
trashed out office...

ANGLE TO INCLUDE DIPESTO AND VIOLA

52

...reacting joyfully to his return...

DIPESTO/VIOLA  
Mr. Addison! You're here!

DAVID  
(walking in)  
More than I can say for all  
our worldly possessions...

...he looks around the office...papers and supplies are all  
over the floor, paintings are askew, and everything else is  
gone...

DAVID  
Military test, right? New  
bomb...wipes out furniture  
and non-speaking extras, but  
leaves the building intact...

...and Dipesto and Viola fall in behind him...relieved and  
scared all at once...two kids rescued by Dad after setting  
fire to the house...

(CONTINUED)

CONTINUED:

52

VIOLA  
Boy, Mr. Addison, are we  
glad to see you!

...but...

DAVID

53

...just STARES...and then, suddenly JUST NEEDING TO KNOW...

DAVID  
(quietly)  
What happened?

ANGLE TO INCLUDE DIPESTO AND VIOLA

54

...looking for the pony in the shit...

VIOLA  
("excited")  
Well, sir, I barely know  
where to begin...

DIPESTO  
(also "excited")  
You got lots of calls...

VIOLA  
Your car is fixed, I brought  
it back myself...

DIPESTO  
I stocked your refrigerator  
with chocolate milk...

...David just looks at them...waiting for the answers he's  
looking for...and Viola and Dipesto know what he wants...and  
they DROP THEIR HEADS in unison...

VIOLA  
A lot of it's my fault,  
sir...I had a little...  
employee-supervisor  
communication breakdown...

DIPESTO  
There's something wrong with  
the bank account...

VIOLA  
... they mutinied, sir...

(CONTINUED)

CONTINUED:

54

DIPESTO

...All the checks bounced...

VIOLA

... I was in charge, it was my responsibility, I was clearly derelict in my duties...

DIPESTO

...the paychecks, the rent,  
the furniture payments...

(and then)

I don't understand what happened...you made the deposit last week...

...and David reacts to that...suddenly looking a little sick...as if maybe he didn't make that deposit...and then, recovering slightly...

DAVID

Well I'm sure you two did your best. Not easy running a business this size. But I'm back now and it's time we got to the bottom of this.

(and then)

They get to my office yet?

DIPESTO

(proudly)

I wouldn't let them.

DAVID

Then that's where I'll start the investigation.

(smiles)

Cleanup detail is yours.

VIOLA

(saluting)

Aye, aye, sir...and welcome back.

...and he and Dipesto smile, then hop to it, starting to clean the office...and David turns and confidently walks into...

HIS OFFICE

55

...CLOSING the door behind him...and then he leans back against the door...just STANDING STILL...suddenly not the confident

(CONTINUED)

CONTINUED: 55  
David we just saw...and then he walks into...

HIS BATHROOM 56  
...and goes to the sink, SPLASHING some cold water on his  
face...and he LOOKS AT HIMSELF IN THE MIRROR...

DAVID  
(to the mirror;  
picking up  
the pieces)  
Car, prison, furniture...  
Guy can only slip on so  
many banana peels...only  
land on his butt so often...

...and he takes a big breath, trying to relax himself...  
and then, there's a KNOCK on the office door...and David  
steps out to...

THE OFFICE 57  
...as Dipesto PEEKS IN...

DIPESTO  
(smiling)  
Mr. Addison. There's someone  
here to see you...

DAVID  
Client?

DIPESTO  
(SHAKES HER HEAD;  
then, a loud  
whisper)  
It's Mr. Hayes...

ON DAVID 58  
...frozen...

(CONTINUED)

CONTINUED:

58

DAVID

Mr. Hayes...

ON THE DOOR

59

...as it OPENS...and Mr. Hayes appears in the doorway,  
STEPPING OVER some debris and WALKING PAST AGNES...

ALEX

Mr. Hayes.

...and we...

ANGLE TO INCLUDE DAVID

60

...gathering himself...barely able to believe it...

ALEX

(looking around)

Hope it's not a bad time...

DAVID

(absolutely  
unconvincing)No...no...it's not a bad  
time at all...

...and on their standoff, we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

ON DAVID

61

...in his OFFICE BATHROOM...at the SINK...running TAP WATER...cracking open an ICE TRAY to plop some CUBES into TWO GLASSES...then pouring a couple fingers into each glass from a BOTTLE OF SCOTCH...as through the open door...

ALEX'S VOICE (O.S.)

...flight back from San Diego had a layover here. I figured how can I jet through town and not stop by to say hello...

ON ALEX

62

...sitting in a chair opposite David's desk...calling back toward the bathroom...

ALEX

I tried calling, before I came over, but the phone went dead.

ON DAVID

63

...finishing with the drinks...

DAVID

Yeah...whole building is out...mice in the attic, I guess...

...and he heads...

BACK IN HIS OFFICE

64

...and as DAVID heaves into view passing Alex with the glasses...

ALEX

I couldn't help wondering... where's all the help?

...as DAVID perches on his desk...

DAVID

(smiling)

No phones to answer, why spend money for all those ears?

(proffering the glass)

How 'bout a little flight insurance?

(CONTINUED)

CONTINUED:

64

ALEX  
(demurring it)  
It's a little early...

...and as DAVID puts the drinks aside on his desk...

ALEX (cont'd)  
(re: the EMPLOYEES)  
They take their desks home  
with 'em?

ON DAVID

65

...maintaining his nonchalance as much as possible...

DAVID  
Not at all.  
(and then)  
Not in the least...may I take  
you into my confidence, sir?  
And ask for your advice?

ALEX  
Please do.

DAVID  
Well...it's a surprise for  
your daughter. We're re-  
designing the Ponderosa.

ALEX  
Who is?

DAVID  
Not me, of course...Hechinger  
of Beverly Hills, you must've  
seen him on Nightline?...

ALEX  
That's past my bedtime.

DAVID  
(shakes his head;  
a little smile)  
Y'know those South Sea Islanders,  
you save their life they're your  
slave forever?...Well, I cracked  
a case for this hot-shot designer,  
he's begging to put in fifty  
thousand dollars of track lighting  
and Chinese lacquered wall units...  
all free...

(and then)  
D'you think Maddie'd like that look?

(CONTINUED)

CONTINUED:

65

...and just then there's the clamor of someone trying to get into David's door...and then it bursts open and in strides...

LEONARD HAVEN

66

...the C.P.A. and financial advisor...previously called in by David...and he's trailed by VIOLA who's failed to stop him...

HAVEN

I know you think I'm just a bean counter, Addison...

(and then)

...but I warned you, you don't pay the bank, you're gonna pay the piper.

VIOLA

(to DAVID;

re HAVEN)

I couldn't stop him, sir.

DAVID

("mis-hearing"

HAVEN)

Addison?...Adi-...oh!... You must mean Maddison... he's on the twenty-fourth floor...you're on twenty three...c'mon, I'll show you...

...and DAVID quickly grabs HAVEN by the elbow and hurries him out the door...turning back toward ALEX HAYES...

DAVID (cont'd)

Won't be a minute...make yourself comfortable...

ON ALEX AND VIOLA

67

...watching as DAVID hustles HAVEN out the door...and after they're gone, the two of them stand there a moment...ALEX increasingly uncomfortable with what he's seen...and, seeing this...

(CONTINUED)

CONTINUED:

67

VIOLA

Sir...what an honor...to  
meet the loins from which...  
Miss Hayes sprung.

(shoots out

his hand)

Special Agent Herbert Viola.

ALEX

(unenthusiastic)

...Charmed.

...off Alex...

CUT TO:

## RECEPTION AREA

68

...as DAVID hustles LEONARD HAVEN from his office toward the front door...

DAVID

Relax, Leonard. Believe me, your commitment to Blue Moon is deeply appreciated.

HAVEN

Deeply ignored is more like it. You can't expect me to put the company finances in order if --

DAVID

They're in order, Leonard, there's just been a little hiccup in the cash flow.

HAVEN

You call it a hiccup, I call it bankruptcy.

DAVID

It's nothing of the kind... I simply misplaced a bank deposit. I was out of town a few days, detained...in prison...

HAVEN

You won't take this seriously, will you?

DAVID

...Soon's I find the check, I'll be hunky and you'll be dory.

...under which another team of MOVERS has entered the premises... passing DAVID and LEONARD...making swiftly for DAVID'S OFFICE...

LEONARD

(re the MOVERS)

Not that I'm doubting the health of the Blue Moon financial outlook, but I can get you protection from your creditors, y'know. We could file papers in an hour...of course, you'd have to settle up with me first.

...as he pulls a past due bill from his pocket and hands it to David...

(CONTINUED)

CONTINUED:

68

DAVID  
You're the first one off the  
building ledge, aren't you?  
(and then)  
Just let me hunt down that  
check.

...and DAVID nods HAVEN out the front door...and as he  
quickly scrambles back toward his office...

CUT TO:

INT. DAVID'S OFFICE

69

...as DAVID hurries back in to find ONE MOVER taking down  
everything on his wall...TWO OTHER MOVERS CARRYING his  
DESK out the door...TWO OTHERS, paying Alex Hayes no  
mind, have begun lifting the chair he's sitting in...  
and he scrambles off it as DAVID ENTERS...and as DAVID'S  
DESK passes him on the way out, DAVID covers with a  
big smile...

DAVID  
(to the MOVERS)  
Much obliged, fellas...  
(and then;  
to MR. HAYES,  
jerking his  
thumb out the  
door)  
Salvation Army...  
(turning and  
calling to  
them)  
Love the new uniforms, guys!

...and DAVID turns once again toward a stony-faced ALEX HAYES...

ALEX  
What now? Shall we sit on  
the sidewalk?

...DAVID has no answer for a moment...and then...

ALEX  
I've got a better idea.  
(favoring VIOLA)  
I'm sure Special Agent Viola  
won't mind waiting for the  
new furniture to come...

(CONTINUED)

CONTINUED:

69

VIOLA  
New furniture?...

ALEX (cont'd)  
(favoring DAVID)  
Meantime...what would you  
say to lunch? Someplace not  
too noisy...someplace we can  
just sit and talk...

ON DAVID

70

...unflappable...

DAVID  
You're a mind reader, Mr. Hayes.

ANGLE

71

...as DAVID moves toward VIOLA...

DAVID  
Bert, car keys.  
(snaps his fingers)

VIOLA  
(whipping them  
out of his pocket)  
She's ready for takeoff, sir.

DAVID  
Good. I'm leaving you in charge.

...and DAVID and MR. HAYES head out of the office...

ON VIOLA,

72

...looking around at the desolation...

VIOLA  
Of what?

...and we...

CUT TO:

INT. PARKING GARAGE - DAY

73

...as DAVID and MR. HAYES EXIT THE ELEVATOR and begin walking  
toward the BMW...

DAVID  
So...haven't even had time  
to ask how the boss is...

(CONTINUED)

CONTINUED:

73

MR. HAYES

The boss?

DAVID

Your daughter.

MR. HAYES

Oh...

(smiles;  
and then)I haven't spent so much time  
with her in years.

DAVID

Ought to be a real treat for  
you.

MR. HAYES

Ought to be.

...and DAVID LOOKS UP and his face CLOUDS as he sees  
something...

DAVID

Hey! Don't do that!

...and he runs toward...

THE BMW

74

...slowly on the way out of the garage...attached to a TOW  
TRUCK...two REPO MEN in the cab...and...

DAVID

75

...SPRINTS toward the TRUCK...

DAVID

Put that car down!

ANGLE

76

...as DAVID reaches the passenger door...pounds on it  
as it moves by...

DAVID

What are you doing with  
my car?!

(CONTINUED)

CONTINUED:

76

REPO MAN

The bank's car...crumbball.

...and the TOW TRUCK slides off with the BMW as...

ALEX HAYES

77

...walks up to DAVID, who stands there rather forlornly watching the BMW go...

ALEX

Problem?

DAVID

Oh...nothing...just slipped  
my mind the shop was gonna  
pick up the car for some  
detail work today....and DAVID shrugs...and Alex just looks at him...evaluating...  
not sure if he buys it...

ALEX

Well...

(and then)

My rental's parked outside.  
What do you say?...

...and ALEX turns to head back to the elevator...

ON DAVID

78

...finally letting his frustration show...as he watches  
the BMW disappear up the exit ramp...and we...

CUT TO:

ON ALEX HAYES

79

...seated across a table from David Addison in a small, desert-tone West L.A. bistro...he checks his watch as a WAITER stands, poised to jot down his order...

ALEX

Well...sun's over the yard arm. Think I'll have that scotch now...

(to the waiter)

...long, with soda...

...as the waiter looks to David...who seems less than comfortable...

DAVID

Nothing for me thanks.

(and then;

looking around the restaurant)

This is one of Maddie's favorite places. Food's average...prices high... but the decor matches her wardrobe.

ALEX

(not really listening)

May as well get right to the point. I didn't just happen to be in the neighborhood. This trip has a specific purpose... I came to see you...and I think you know why.

DAVID

(nervous under the old man's scrutiny)

You need a detective?

ALEX

(plowing ahead)

Let's start with the problem. My daughter, at the age of 36, has decided to leave her house and her business...and move back into her old bedroom. Every time I try to talk to her she just smiles and says she's fine...

(and then;

after a moment)

Last night I find out she's pregnant.

...Alex looks to David for a reaction...

ON DAVID

80

...somber...taking this in and then...

ALEX

81

...continues, the concern apparent in his tone...

ALEX

...no plans...no husband...  
just pregnant...

(and after  
a moment)

Don't get me wrong...I  
couldn't be happier about  
having a grandchild...the baby  
part of all this is terrific...  
but I'm worried about the  
mother.

DAVID

I understand your concern.

ALEX

No you don't...you can't...  
not until you've raised a  
child of your own...

(and then)

because something quite  
remarkable happens...all  
the priorities in your life  
suddenly take a backseat to  
that kid.

(and then)

Doesn't matter whether she's  
a six year old on roller  
skates or a grown woman  
driving a 50,000 dollar car...  
you never stop looking out  
for her best interests.

(and then;  
fixing his gaze  
on David)

I don't like seeing my  
daughter this unhappy.

DAVID

Had an inkling she's unhappy.

ALEX

...and confused. And scared...  
and miserable. Not about being  
pregnant...she's always wanted  
kids.

(MORE)

(CONTINUED)

CONTINUED:

81

ALEX (cont'd)  
(and then)  
I want to help her but she  
won't let me...can't talk to  
the baby...so that leaves  
the father.

ON ALEX

82

...looking at DAVID for a long moment, and then...

DAVID  
She told you I was the father?

ALEX  
Didn't have to...whenever your  
name comes up, she changes  
the subject. You call...  
she leaves the room...Doesn't  
take a psychic to see what's  
going on.

DAVID  
(flagging a  
passing  
waiter)  
Bloody Mary, please.

ALEX  
Maddie doesn't know how to  
ask for help, especially when  
she needs it the most...  
My fault probably, I brought  
her up to be her own person...  
strong...independent. Maybe  
I pushed too hard.

DAVID  
You turned out one helluva  
terrific lady.

...and then he sips his drink, and after a moment...

ALEX  
So...what are your plans?

DAVID  
Plans...  
(and then;  
squirming)  
(MORE)

(CONTINUED)

CONTINUED:

82

DAVID (cont'd)

Well...I think we both need  
to evaluate...the situation.

...and David looks to ALEX for a reaction...and then...

ALEX

Bushwah...

(and then)

How the hell did your genera-  
tion get so screwed up? You're  
all pushing forty and still  
carrying on like a bunch of  
indecisive, nitwit teenagers.

(and then)

You and Maddie aren't the  
first couple in the history  
of the universe to be caught  
short, you know.

DAVID

Mr. Hayes, you're making  
assumptions that --

ALEX

(interrupting him)

...Do you love her?

CLOSE ON DAVID

83

...and after a moment...he can't deny it...

DAVID

Yes...yes, I do.

ALEX

She loves you...I don't see  
the problem.

DAVID

You gotta understand how it  
is with me and Maddie...  
Can get a little stormy...  
setting up housekeeping  
together...I don't know  
if we have that kind of  
relationship.

ALEX

Well, I got a news flash for  
you. Pretty soon there's

(MORE)

(CONTINUED)

CONTINUED:

83

ALEX (cont'd)  
gonna be a kid running around  
with big brown eyes...and he  
isn't gonna understand that  
Mom and Dad don't have  
"that kind of relationship".

(CONTINUED)

CONTINUED:

83

A WOMAN'S VOICE (O.C.)

David...

...and David looks up to see...

RITA

84

...his one-nighter from Redondo who stops at their table on the way out of the restaurant...

RITA

Nice to see you, again.

ON DAVID

85

...trying to place her...then realizing she's the last person he wants to see and all he can do is smile nervously...and then...recovering...

DAVID

Oh...Alexander Hayes, I'd like you to meet...a...um...

...searching...and then...

RITA

Rita Corley.

ALEX

(stands)

A pleasure.

RITA

(to David)

Still friends?

ON DAVID

85A

...scrambling...and then...

DAVID

Best of...we'll talk...say next weekish?

RITA

You've still got my number?

DAVID

Yessiree...nice seeing you...bye...

(CONTINUED)

CONTINUED:

RITA

Bye-bye...

...she exits and David, hugely relieved, turns back to Alex...  
who's trying his best to let this slide...

(CONTINUED)

CONTINUED:

85A

DAVID

Landlady...  
(and then)  
...now, where were we?

ALEX

You were about to explain  
how you don't feel any  
obligation to my daughter  
who is carrying your  
child...

DAVID

I didn't say that...but  
with all due respect, sir...  
your daughter is the one  
who walked out on me.

ALEX

Do you know why women walk  
out?...  
(and then)  
...To see if you're going to  
follow.

DAVID

I was on my way to Chicago...  
packing my suitcase...and  
I get this message on my  
answering machine from  
Maddie...and she tells me  
she loves me...for not  
showing up...Now, does that  
sound like a woman who wants  
me to go after her?

ALEX

Sounds like a woman who's  
afraid she'll lose you...  
if she asks you for anything.

CLOSE ON DAVID

86

...frustrated...not wanting to continue the argument...  
he rope a dopes...

DAVID

Look, Mr. Hayes...what would  
you have me do?

ALEX

Right now, she needs someone  
to take charge.

(MORE)

(CONTINUED)

CONTINUED:

86

ALEX (cont'd)  
(and then)  
I'd go to Chicago.

DAVID  
I can't do that.

ALEX  
(rebuffed)  
Why not?

...and after a moment, DAVID drills Alex with a firm look...

DAVID  
Because I can't.

(CONTINUED)

CONTINUED:

86

ALEX

So that's it?...

...and David can't meet Alex's gaze...and after a moment...

ALEX

I don't see that we have  
any more to talk about then.  
(and then)

This has been an education.

...and Alex stands...looking at David...

ALEX

I thought you were made of  
different stuff...

...and Alex turns to leave...

DAVID

A familiar sight...  
the Hayes' backside...  
answer to any and all  
problems. Don't like which  
way the wind's blowin', you  
turn and walk away!

ALEX

(turning back)

I'm just glad my daughter  
had the good sense to walk  
away from you.

DAVID

(stands)

I'll let you in on a little  
secret, Mr. Hayes...I'm the  
best thing that ever happened  
to your daughter. You may have  
taught her how to tie her  
shoes, but I'm the one who  
taught her there's nothing  
wrong with going barefoot.

ALEX

This is all one great big  
clambake, I guess. Who cares  
if you run the business into  
the ground or the car gets

(MORE)

(CONTINUED)

CONTINUED:

86

ALEX (cont'd)  
 repossessed?...  
 (then)  
 You're quite a showman, but  
 I'm not blind.

ON DAVID

87

...wind out of his sails...

ALEX  
 I was willing to ignore all  
 that...but to stand by and  
 watch you move on to the  
 next blonde while you shirk  
 your responsibility to my  
 daughter and her baby...

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

ALEX  
 I wouldn't have you for a  
 son-in-law...bad enough  
 you're the father of my  
 grandchild.

DAVID  
 Well, I got some good news  
 for you...I might not be.

ON ALEX

88

...GLARING at DAVID, the rage building, he takes an angry  
 step toward him, about to unleash his fury...but then, he  
 catches himself and reigns in his temper...and then...

\*  
\*  
\*

ALEX  
 If I was twenty years younger...  
 you'd be on your way to the  
 hospital right about now.

\*  
\*  
\*

OMIT 89-90\*

OMIT 89-90\*

ON THE TWO MEN

91

...glaring each other down...and then...

\*

ALEX  
 I'll get the check...

(CONTINUED)

CONTINUED:

91

...and Alex throws some bills on the table...spins and  
exits angrily...

ON DAVID

92

...watching him go...

\*

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

ON THE ELEVATOR DOORS 93

...as they OPEN to reveal DAVID...ABSTRACTED...WEARY...  
as he STEPS OUT into the hall...and we...

FOLLOW DAVID 94

...HANDS THRUST in his POCKETS...HEAD DOWN...like a guy  
taking a walk to nowhere on a wet street at three  
o'clock in the morning...and in...

ANOTHER ANGLE 95

...we see DAVID ARRIVE at the OFFICE DOOR...and STOP  
without NOTICING...as if by homing instinct...and he LIFTS  
HIS HEAD a bit...seeing the BLUE MOON LOGO...looking  
at it like he's been away for a very long time...and  
then he OPENS THE DOOR and sees...

THE WASTELAND 96

...no furniture...no people...just an empty room punctuated  
with various piles of paperwork and supplies...and we  
almost expect to see a tumbleweed blow through...

CLOSE ON DAVID 97

...taking this in...feeling RESPONSIBLE...ALONE...  
FRUSTRATED...and in...

ANOTHER ANGLE 98

...we see DAVID SLOWLY WALK IN...wondering what the hell he's  
supposed to do now...where to start...whether to start...  
and as he GETS CLOSER to his office...he becomes aware of  
SOMEONE WHISTLING...then FOLLOWS IT toward his office...  
the WHISTLING getting LOUDER...and we may recognize it to  
be "Memory" from "Cats"...

DAVID'S P.O.V. - A MAN 99

...thirtyish...bulky...working on the carpet...his tie  
thrown over his shoulder to stay out of his way as he  
CUTS a HUGE PIECE of CARPET from the corner with an  
EXACTO KNIFE...and...

DAVID 100  
...stands motionless...watching him...and then...

THE MAN 101  
...noticing David...LOOKS UP...and smiles...

MAN  
Anso nylon...stuff wears  
like iron...  
(and then)  
...dig in.

ON DAVID 101A  
...confused...amazed...as the man CONTINUES CUTTING...and  
then...

DAVID  
What are you doing?

ANGLE TO INCLUDE THE MAN 101B

MAN  
Grabbing a piece for my camper  
shell...New tenants'll want  
to re-carpet anyway.

...and the man resumes WHISTLING...and David stiffens as  
the anger begins to build...and then...

MAN  
Shame about small businesses...  
(looking around  
the room)  
Here today, gone tomorrow.

DAVID  
(approaching him)  
What did you say?

MAN  
Here today, gone tomorrow...  
but that's life, right?

DAVID  
Wrong...

...as David SETS on the man...HAULING him up by his necktie...

DAVID  
I'm here...this agency...  
minus a few sticks of  
furniture...is here.

(CONTINUED)

CONTINUED:

101B

MAN

Hey...lemme go.

DAVID

We're still here...and we're  
not going anywhere...

...as David HAULS him out the door and down the hall toward  
the elevator...

DAVID (cont'd)

...because everything's the  
same...exactly the same.  
Understand?

MAN

You're crazy.

DAVID

...Bonkers...around the bend...  
nuts! Same old me...  
because nothing's changed. Got  
that...nothing's changed.

...as they arrive at the elevator, David PUNCHES the down  
button and TURNS to the man who is dangling at the end of  
his necktie...

DAVID

Say it.

MAN

Say what?

DAVID

"Nothing's changed"...say it!

MAN

(terrified;  
stammering)

Nothing's changed.

...as the elevator DOOR OPENS...revealing a GROUP OF PASSENGERS  
who watch in astonishment...

DAVID

Everything's the same.

MAN

Everything's the same.

(CONTINUED)

CONTINUED:

101B

...and then David LOOKS UP at the people in the elevator...  
and then, YANKING on the man's tie...

DAVID

Heel!

...as David DRAGS him over to the elevator and PLACES THE  
NECKTIE, cum leash, in the hand of an utterly BEWILDERED  
BUSINESSMAN...

DAVID

Needs a home...but keep him  
off your carpets.

...and the elevator door closes...and we are...

OMIT 102-103

OMIT 102-103

CLOSE ON DAVID

104

...FLUSHED...SPENT...and he TURNS to go BACK INTO  
the office, when he sees...

A HALLFUL OF PEOPLE

105

...LOOKING OUT their doors...SLACK-JAWED...WATCHING DAVID...  
and...

DAVID

106

...sees them...and he tries to check his adrenalin...as  
he walks past under their scrutinizing gaze, and then...

DAVID

(yelling)

What are you looking at?!

...and we HEAR any number of DOORS IMMEDIATELY SLAMMING  
SHUT in QUICK SUCCESSION...then David STORMS BACK into  
the office...SLAMMING the DOOR behind him...and we HOLD  
on HIM A MOMENT, then...

SHOCK CUT TO:

WATER SPLASHING

107

...AGAINST DAVID'S FACE as he leans OVER the SINK in his  
office bathroom...then, TURNING OFF THE WATER and DRYING  
his FACE...he catches a glimpse of his LESS THAN SANE

(CONTINUED)

CONTINUED:

107

reflection in the mirror...and just looks a moment...reflecting on the reflection...then David turns, looking over his shoulder to see...

DIPESTO

108

...entering his office...CARRYING a LADDER BACK CHAIR... PEERING through the SLATS to see where she's going...and then seeing David...

DIPESTO

Hi, Mr. Addison...how was your lunch with Mister Hayes?

DAVID

(non-communicatively)

Fine.

DIPESTO

(fishing)

It's good you two had a chance to chat.

DAVID

Yeah.

...Dipesto presses for some indication of how it went...

DIPESTO

Well, how was the food?

DAVID

Not bad...almost tried the knuckle sandwich.

(and then;

re the chair

she's holding)

Taking that for a walk?

DIPESTO

Oh, no...I brought two of these from home...

(and then)

I thought you should have the one with the arms...

(and then)

Well...I'll just leave this here in case you want to... sit...or something...

(CONTINUED)

DIPESTO

111

...standing behind her desk...going through the mail...as if it were any regular day...and DAVID WALKS INTO THE FRAME... and LEANS against the desk...then...

DAVID

You know, Agnes...

DIPESTO

(looking up)

Yes, Mr. Addison?...

DAVID

It's been a real barnburner around here today...

(and then)

...people coming and going... mostly going...playing grab bag with the office furniture... I can see how...you might be feeling a little...

(a moment;

then)

...insecure.

DIPESTO

Insecure?

DAVID

You grow accustomed to things being on the up and up, then all of a sudden, they're down and out...bound to be a little unsettling.

DIPESTO

Yeah...a little.

DAVID

As a matter of fact...some people...the naysaying cynics of the world...might even think we were...washed up... burnt out...freeze-dried...

(off her silence)

They...they might say there's no way we could...turn this around...

DIPESTO

(looking around)

They might...say that...

(CONTINUED)

CONTINUED:

111

...and for a second David flinches like the elastic in his underwear just snapped...then...trying to regain his stride...

DAVID

Yeah...yeah, they might...  
but we don't...

(no response;  
then)

...because...we know we built  
this place once...and we know  
we can build it again!...

...A MOMENT...then...

DIPESTO

(noncomittally)

We did build it once...

...ANOTHER MOMENT...he's not getting what he needs...then...

DAVID

(trying harder;  
a little desperate)

I mean...we're just talking  
cosmetics!...couches...  
clients...cash flow...we can  
fix that!

(really wanting  
to believe this)

A file cabinet here! A bimbo  
there! With your brains and  
my figure, we'll goose this  
place back on its feet and...  
and make it ten times the hot  
dog stand it ever was!

...and this time, he LOOKS POINTEDLY at Dipesto...silently  
demanding a response...finally...

DIPESTO

(doing her best)

That would be nice.

...A LONG MOMENT of SILENCE...then...

DAVID

This is where you're s'posed  
to root root root for the home  
team...beep, beep, oongawah,  
David's got the power...Tell  
me about the sunny side of  
the street...the silver lining.

(MORE)

(CONTINUED)

CONTINUED:

111

DAVID (cont'd)  
 (not getting anywhere;  
 and then)  
 Where's that dope with a thing  
 called hope?  
 (and then;  
 almost imploringly)  
 You know we can pull everything  
 back together...

...searching Dipesto's face for an answer, but not seeing  
 one...and then...

DIPESTO  
 Mr. Addison, I think you're  
 the greatest boss in the world...  
 And I think you can do just  
 about anything...  
 (and then)  
 Just about...

...A LONG MOMENT, then...

DAVID  
 Let me get this straight...  
 The Girl with the Rose Colored  
 Gray Matter doesn't believe  
 I can get us back in the game?

DIPESTO  
 Mr. Addison...no one in my  
 whole life has made me smile  
 as much as you have...Some  
 nights, when I get home from  
 the office, my cheeks hurt.  
 I guess you have that effect  
 on people 'cause you're a happy  
 person.  
 (and then)  
 But right now...and lately...  
 you don't seem...  
 (trailing off;  
 and then)  
 ...Well...you oughta be happy...  
 you deserve to be happy.

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

DAVID  
 Et tu, Dipesto?  
 (then;  
 with growing anger)  
 Well, I got some news for you...  
 (MORE)

(CONTINUED)

CONTINUED:

111

DAVID (cont'd)  
 and Mr. Hayes...and Maddie...and  
 anyone else who thinks I let them  
 down...or that maybe I'm made of  
 the wrong stuff. Well, it takes  
 a lot more than a runaway  
 dame, and a bad day at the  
 office, to knock David Addison  
 out of the box.

(and then)

Round up all the employees  
 and meet me back here in...

(looks at watch)

...an hour.

...and David stalks out of the office under a FULL head of  
 steam...then sticks his head back in the door...

DAVID

It ain't over 'til it's over...  
 and it ain't over.

...he ducks out...and we...

CUT TO:

ON AN OPEN DRAWER

111A

...its contents spilling out onto the floor...in the back-  
 ground, WE HEAR RUSTLING and the slamming of cupboards and  
 doors...the sound of someone rummaging...and the CAMERA PANS  
 across the trail of socks, underwear, T-shirts, etc. to...

A BED

111B

...David's bed...torn apart, mattress rolled back, half off  
 the boxspring...and the CAMERA MOVES PAST a...

BOOKCASE

111C

...paperback askew...tumbling off the shelf...CONTINUE  
 PANNING past...

A CLOSET

111D

...recently devastated by a tornado...and then we PICK UP...

DAVID

111E

...who UPENDS a laundry hamper and begins rifling the pockets  
 of a pair of trousers...his brow knits in concern as he

(CONTINUED)

CONTINUED:

111E

reaches for another pair...and then, finally, his face lights up as he WITHDRAWS a CRUMPLED WAD of paper from one of the pockets...and then, as he smoothes it out, he SIGHS with relief and beams...

DAVID

The five most beautiful words in the English language...pay to the order of...

ON DAVID

111F

...heading out...a man with a mission...and we...

OMIT 112-118

OMIT 112-118

CUT TO:

INT. BLUE MOON RECEPTION - ON THE EMPLOYEES

119

...just STANDING THERE in the BARE OFFICE...not very pleased to have been rounded up by...

DIPESTO

120

...who anxiously checks her WATCH...wondering where is Mr. Addison?...looking over toward...

VIOLA

121

...slouched rather petulantly by himself off in a corner... not feeling part of the family right now...as...

MACGILICUDDY

122

...paces in the forefront of the employees...arms impatiently crossed, about to lead everybody on another walkout...

ANGLE

123

...as MacGilicuddy moves to DIPESTO

MACGILICUDDY

I left a padded barstool to come back here, Agnes.

DIPESTO

Just try to hold your horses, everybody...

(and then)

Would anyone like to play Capture the Flag?...

(CONTINUED)

CONTINUED: 123

...and just then they TURN at the SOUND of the OFFICE DOOR FLYING OPEN...and through it TWO HEFTY MOVERS march in carrying some of the furnishings they repossessed this a.m....and they're followed by a parade of movers carrying furniture...a line of ants...in the midst of which comes...

DAVID ADDISON 124

...riding like a sultan on MADDIE HAYES' DESK as it's brought back...and he hops off it as it's carried into her office...

ANGLE 125

...as DAVID moves to the mob...and the furniture continues to be moved back in all around them...

DAVID

'Ey, this the way to the picket line?

MACGILICUDDY

We're not picketing, Mr. Addison...

ON VIOLA 126

...reacting...beaming with vindication...

ON MACGILICUDDY 127

...trying to ignore VIOLA...pressing his point...

MACGILICUDDY

In the spirit of collective bargaining...we'd only like a forum in which to air our grievances.

DAVID

Viva la raza, MacGilicuddy.  
(and then)

Well, what you're witnessing here is the quo returning home to the status.  
(and then)

MacGilicuddy -- and the rest of you wobblies -- I've thought a lot about the working conditions you've been struggling with. I know the sacrifice you've

(MORE)

(CONTINUED)

CONTINUED:

127

DAVID (cont'd)  
 been asked to make...not  
 getting paid for the hours  
 of thumb-twiddling you've  
 put in. I know it's been  
 tough. Brutal on the  
 buttocks. No overtime either.

MACGILICUDDY  
 It's been a sweat shop.  
 (nodding toward  
 VIOLA)  
 And who needs some twerp with  
 a whip banging on the bathroom  
 stalls?

...a few MURMURS of agreement...

DAVID  
 First-day jitters, MacGilicuddy,  
 that's all...and he's not the  
 only one who's been a little  
 over-zealous lately.

ON MACGILICUDDY

128

...chastened...

RESUME

129

...as DAVID addresses the group...

DAVID  
 In any event, I'm the head  
 pecker in this hen house --  
 I take full responsibility.  
 (and then)  
 I've been knocked for a loop  
 lately and most of you know  
 the blonde who's driving  
 the truck. If I wanna have  
 a car wreck on my own time,  
 all well and good, but it  
 wasn't fair to drag all of  
 you into the pileup...  
 (and then)  
 I'm sorry.  
 (he means it;  
 a moment;  
 and then)  
 So what I'm proposing is simple --  
 (MORE)

(CONTINUED)

CONTINUED:

129

DAVID (cont'd)

we all kiss and make up, tongues optional.

(and then)

No work and pay hasn't exactly been an industry-wide practice outside of the railroad and postal sectors. But after a great deal of soul-searching, I think I've come up with a reason why you should be paid for doing crossword puzzles, playing tic-tac-toe, and drinking coffee all day...

(and then)

...it ain't my money.

(CONTINUED)

CONTINUED:

129

...and then DAVID pulls an envelope from his pocket and fans out a load of cash inside it...

DAVID

Here's the payroll...the bank balance is bulging...the long-distance lines'll be operating again soon for those long family chats...whadya say, everyone -- how 'bout wasting some more of your time?

...a moment and then...

MACGILICUDDY

(grudgingly)

Well...I guess I'm willing to give it a try.

DAVID

You're a visionary, MacGilicuddy.  
(and then;  
motioning to  
VIOLA)

Now, I'd like you two to bury the hatchet.

...and VIOLA approaches...hesitantly...

VIOLA

I...I mailed the whip back to L.L. Bean.

MACGILICUDDY

Okay...

...and VIOLA and MACGILICUDDY shake hands...

DAVID

I think I hear church bells pealing.

...and then DAVID slides DIPESTO toward her desk...handing her the envelope full of CASH...

DAVID

Agnes, see that everybody gets paid in full...in cash... with a twenty-five dollar bonus.

(CONTINUED)

CONTINUED:

129

DIPESTO  
Aye-aye, Mr. Addison.

...and THE EMPLOYEES begin lining up at DIPESTO'S DESK to get their pay as...

DAVID

130

...looks over the office...abuzz with renewed enthusiasm and good feeling...the DESKS back in place...PAINTINGS being re-hung...PAPERS re-filed...TELEPHONES re-connected... everything returning to normal...and DAVID turns with a smile to DIPESTO...the job done...

DAVID  
So...  
(and then)  
everyone's happy again?

DIPESTO  
(looking up)  
Happy again.  
(and then)  
Business as usual, I guess.  
Everything's the same, isn't it?

...and she looks cheerfully at DAVID hoping he'll respond in kind...but he doesn't meet her eyes...

DAVID  
Got one more stop on my sleigh tonight, though...  
(and then)  
Keep smiling, Agnes.

...and DIPESTO SMILES...but doesn't quite know what to make of that hint of finality in DAVID'S voice as she watches him EXIT the office...and then...

DIPESTO  
(to herself)  
He didn't even leave a silver bullet.

...and as DIPESTO turns back to the line of employees and begins counting out the CASH...

CUT TO:

INT. AIRPLANE - ALEXANDER HAYES

131

...STARING out the window...waiting for takeoff...not noticing anything...just lost in rather unhappy thought...under which we HEAR...

STEWARDESS' VOICE (O.C.)

(filtered)

In a few moments we'll be pushing back for takeoff. Please see that your tray tables are locked in place and that all hand luggage is stored underneath the seat in front of you or in the overhead bins...

...none of which causes ALEX to blink an eye...and he continues his ruminations until...

DAVID (O.C.)

Mr. Hayes...

...and ALEX LOOKS up and is startled to see...

DAVID

132

...standing there...he's changed clothes and cleaned up...his frayed ends pulled together temporarily...

DAVID

Thanks.

(and then)

Because of you, I reached a couple of decisions today. Good decisions.

(and then)

I'm gonna do what's right... gonna do what I have to do. I've put the office back together. Now I'm gonna help Maddie get on with her life. Without me.

...and DAVID continues down the aisle looking for his seat as...

ALEX

133

...completely taken by surprise, watches DAVID move down the aisle...and AFTER A MOMENT, we see Alex start to fret...and he UNBUCKLES his SEATBELT...

ANGLE

134

...as ALEX STANDS...moves to follow DAVID...but just as he's about to step out into the aisle...

A STEWARD

135

...quickly approaches...

STEWARD

(to ALEX)

I'm sorry, sir, but you'll have to sit down now...

ALEX

(re David)

But I've got to talk to him...

STEWARD

(unyielding)

Sir...the seatbelt sign is on!

ON ALEX

136

...standing there...THWARTED...and we...

CUT TO BLACK

END OF ACT THREE

A FRONT DOOR LATCH 200

...illuminated in the night by a still-burning PORCH LIGHT...  
and a MALE HAND ENTERS THE FRAME...and SLIDES a KEY in the  
LOCK...and we...

CUT TO:

INT. HAYES' HOME - FRONT HALL 201

...as the FRONT DOOR QUIETLY OPENS and ALEX WALKS IN...  
LOCKING the DOOR behind him and SWITCHING OFF the PORCH  
LIGHT...and he HEADS FOR THE STAIRS...SWITCHING OFF LIGHTS  
that have been left on for him as he walks along the  
illuminated trail to the bedroom...a classic picture of  
the man of the house after a late night at the office...  
and he WALKS UP THE STAIRS...his coat over his shoulder...  
his BRIEFCASE in his hand...and in...

ANOTHER ANGLE 202

...we see ALEX ARRIVE at the top of the stairs...and he's  
about to HEAD TOWARD the MASTER BEDROOM, when he GLANCES  
DOWN THE HALL and NOTICES...

MADDIE'S BEDROOM 203

...STILL LIT...and...

ALEX 204

...is a little surprised that she's still up...and as he  
HEADS TOWARD her room we...

CUT TO:

MADDIE'S ROOM - THE DOOR AJAR 205

...and we see ALEX ARRIVE at the door and LOOK IN to see...

ALEX'S P.O.V. - MADDIE 206

...asleep in bed...an OPEN BOOK on top of the covers...the  
BEDSIDE LAMP LEFT ON...and...

ALEX 207

...just LOOKS AT MADDIE for A LONG MOMENT...feeling very  
much like a father at this moment...and we...

FOLLOW ALEX

208

...as he CROSSES to the BEDSIDE...and CAREFULLY PICKS UP the BOOK...and LAYS IT ON the BEDSIDE TABLE...then PULLS THE COVERS UP AROUND HER...and WALKS BACK to the DOOR... SWITCHING THE LIGHT OFF as he WALKS OUT into the HALL... and we...

CUT TO:

THE MASTER BEDROOM - ON VIRGINIA

209

...asleep in bed...and ALEX...now in sleepwear...ENTERS THE FRAME as he QUIETLY SLIDES INTO BED next to her...and VIRGINIA STIRS and TURNS TO HIM...half asleep...

VIRGINIA

Long day at work, huh...

ALEX

(SETTLING IN)

Yeah...

VIRGINIA

Everything all right?

...and Alex HESITATES A MOMENT, then...

ALEX

We'll talk about it in the morning...

...and he gives her a quick kiss, then SETTLES BACK into her pillow...

VIRGINIA

G'night dear...

ALEX

Goodnight...

...and Virginia looks very PEACEFUL as HER EYES CLOSE...and she SETTLES BACK INTO SLEEP...but Alex's EYES STAY OPEN... and he just lies there...staring into the darkness...THOUGHTFUL... PENSIVE...and we HOLD ON THEM for A LONG MOMENT...then...

CUT TO BLACK

THE END