Paul Stewart

Moonlighting
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UNTITLED

(#88012)

PICTUREMAKER
PRODUCTIONS
IN ASSOCIATION WITH
CIRCLE
FILMS

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

LUNAR ECLIPSE

(#88012)

Written By

Ron Clark

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FIRST DRAFT

April 13, 1989

May 2 - Tan
May 2 - white
May 3 - blue

April 21 - yellow
April 23 - green
April 25 - salmon
April 25 - tan
April 26 - white
April 27 - blue
April 28 - pink
April 28 - yellow
May 1 - Green
May 1 - salmon

April 14th - blue
April 16 - pink
April 17 - yellow
April 18 - green
April 18 - salmon
April 19 - tan
April 19 - white
April 20 - blue
April 21 - pink

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CONTINUED: 15

DAVID
I dreamed this incredible creature was lying next to me. We made love... and then we made love... and just as we were about to make love again, I woke up.

ANNIE
Too bad.

DAVID
But... lying next to me, when I woke up, was this incredible creature...

...Annie smiles...

DAVID
So she and I made love...

...Annie's smile broadens...

DAVID
And, then we made love again... then, do you know what happened?... I woke up and lying next to me...

...Annie playfully pushes his head away... and then Annie and David embark on another long slow kiss, and then...

DAVID
Gotta go.

...and then, after another kiss...

ANNIE
Isn't this nicer than putting in another long hard day at the office?

...and then, they kiss once more and David tries to ROLL himself out of bed and as he does so, both he and Annie FALL onto the floor, LAUGHING as they drop OUT OF FRAME and we...

CUT TO:

DAVID 16*

...at the mirror in his bathroom shaving... *

(CONTINUED) *

CONTINUED: 16

ANNIE (O.C.)
(a hurried tone in her voice)
I had no idea it was so late.

...and then Annie ENTERS wearing a conservative grey business dress, the back of which is un-zipped...

ANNIE
Can you zip me up?

...and she turns so David can do her up...

DAVID
Where are you flying off to looking like a bank vice president?

ANNIE
I've got a meeting in Beverly Hills... Thinking about getting my real estate license.

DAVID
Your what?

ANNIE
I've figured out the freeways... found the perfect burrito... even made a friend or two...

...and then she turns and checks her make-up in the mirror...

ANNIE
...but if I'm going to live in L.A. I gotta be able to support myself...
(and then)
How do I look?

DAVID
Like you're in an awful hurry.

...and then...

ANNIE
I could go back to Connecticut and stew about this for months and months... or I could just go do it.

...and David goes back to shaving...

(CONTINUED)

CONTINUED: (2) 16

DAVID
Then do it...
(and then)
...This may sound a little weird coming from me... but don't you think you oughta talk this over with your husband?

ANNIE
Eventually... but first I need to get my bearings... figure out what the hell I want to do with the rest of my life... then I'll talk to Mark.

...and David doesn't say anything, he just keeps shaving... and then...

ANNIE (CONT'D)
I sound rash, don't I?

DAVID
Maybe a little touch of roseola.

...and then...

ANNIE
My life back there is very pleasant... and very stuck. And ever since I got off the plane here... I've felt very... unstuck. And I much prefer it this way.

...and she wipes away a patch of shaving cream and gives David a peck on the cheek... and then...

ANNIE
Don't worry. I'm not chucking it all for some tall, handsome, half-shaven stranger... I'm doing this for me.

DAVID
I wasn't worried.

...and then, David leans in and kisses her, getting shaving cream on her face...

ANNIE
(recoiling)
David...

(CONTINUED)

CONTINUED: (3) 16

...and then she breaks away, laughing, grabs a towel to wipe the shaving cream off and exits...

ON DAVID 17

...who resumes shaving...

ANNIE (O.C.)
See you later.

DAVID
Good luck.

...and then as David shaves he nicks himself... and after a moment we...

CUT TO:

CLOSE ON 18

...a CORK blasting out of a CHAMPAGNE BOTTLE followed by a GEYSER OF FOAM... and as we PULL BACK... we see...

VIOLA AND DIPESTO 19

...surrounded by a knot of well wishers and merry makers who ad-lib congratulations as Viola POURS the champagne into STYROFOAM CUPS... and then the employees begin to WHISTLE THE WEDDING MARCH in unison and Agnes is positively radiant, but we see that Viola is oddly somber, numb perhaps, and then...

O'NEIL 20

...uncorks another Magnum, unleashing a FUSILLADE OF FOAM on...

MADDIE 21

...who ENTERS for the day and then, wiping the champagne from her face, in a less than amused tone...

MADDIE
Last call for alcohol.

...and then, looking around and not seeing David...

(CONTINUED)

CONTINUED: 21

MADDIE
Agnes, when Mr. Addison get back from his beer run, I'd like to see him in my office.

DIPESTO
Mr. Addison hasn't come in yet.

MADDIE
How unlike him to be late for a party.

DIPESTO
Miss Hayes... Herbert and I... are getting married.

ON VIOLA 22

...sagging a bit...

ON MADDIE 23

...a moment as the news sinks in...

MADDIE
Oh my god.

...and then, words desert her and all she can do is scream... and then, she clutches Agnes and jumps up and down... and then, turning to Viola she folds him in an embrace and jumps up and down... which only contributes to his misery...

MADDIE
(squealing)
Congratulations!

...and then, Maddie puts her arms around both of them... and then, as if hoping to sedate her...

VIOLA
Champagne for Miss Hayes.

...and someone puts a cup of champagne to her lips... and then... the DOOR OPENS and...

DAVID 24

...enters... a small bit of T.P. on his cheek to stanch his nick...

HIS P.O.V. 25

...of Maddie... drenched in champagne... her arms over Burt and Agnes' shoulder looking as if she's being held up by them, as one of the employees stands with a champagne bottle in one hand, pouring a cup of bubbly down Maddie's throat with the other...

ON DAVID 26

...savoring the bacchanalian tableau... and then...

DAVID
Keep her walking... and don't let her swallow her tongue.

MADDIE
David, they're getting married.

...and David looks to...

DIPESTO 27

...who nods her head... in affirmation...

ON DIPESTO 28

...opening his arms to her, he gives her a big hug...

DAVID
Congratulations, sweetheart.

DIPESTO
If you're not doing anything next Sunday... would you mind giving the bride away?

DAVID
I'd be honored.

...and then, David turns, looking around for Burt...

DAVID
Where's the lucky bride groom?

...and David takes Burt's hand and pumps it...

DAVID
Way to go Burtie boy... didn't think you had the stundeens.

(CONTINUED)

CONTINUED:

28

VIOLA
Thank you sir... neither did I...
(and then)
Could I speak to you for a moment?... in your office?

...and as the celebration continues, David claps an arm around Burt's shoulder and the two men retire to David's office and we...

DISSOLVE TO:

DAVID

29

...in his office PACING in front of the CLOSED DOOR to the bathroom... and after a moment he KNOCKS...

DAVID
Burt... you okay in there?

...and then, the DOOR OPENS and VIOLA emerges...

VIOLA
Sorry sir...
(and then)
I haven't been able to keep much of anything down since Agnes popped the question...

DAVID
Look, Burt... if matrimony is gonna land you in diapers, maybe you oughta pass...

...and VIOLA shakes his head...

VIOLA
Once I get used to the idea of giving up my freedom... my independence... utterly abandoning all sense of self to the collective "we"... I'll be fine.

DAVID
Nobody's putting a gun to your head here.

...and Viola sits in a CHAIR... and then...

(CONTINUED)

CONTINUED: 29

VIOLA
Feeling a little green around the gills.

DAVID
Put your head between your legs for a second.

...and Viola complies and then...

VIOLA
Marriage is a normal... natural... noble endeavor... Just because I happen to be a neurotic mess, who sees it as the morgue of the human spirit... a trap... a gallows... is no reason to categorically reject something that ninety-nine per cent of humanity finds joyous and wonderful.

DAVID
Do you love Agnes?

VIOLA
With all my heart.

DAVID
Then I don't think you'll have a problem.

VIOLA
Forswearing the company of all other women for the rest of my life? A mighty tall order, sir.

DAVID
Yes, it is... fortunately you have some options.

VIOLA
Such as?

DAVID
Fooling around.

VIOLA
(scoffing)
In a community property state?

(CONTINUED)

CONTINUED: (2) 29

DAVID
You can set up housekeeping in a polygamous culture.

VIOLA
I'd die of malaria.

DAVID
Course you can always be a faithful, loyal, monogamous husband with an extremely vivid imagination.

...and Viola just nods grimly...

VIOLA
I came to pretty much the same conclusion.

...and then...

VIOLA
Mr. Addison... I'd like you to have my collection of erotic etchings.

DAVID
I couldn't.

VIOLA
Please... I won't have much use for them any more. They're good for breaking the ice on the first date...
(and then)
Also... I'd like you to stand up for me... be my best man.

ON DAVID 30

...touched...

DAVID
Burt...

VIOLA
I don't want you to go to any trouble or anything... I just would like you to be there... for moral support... and to make sure I go through with this cockamaymee plan of Anges'.

ON DAVID 31

...putting a comforting hand on Viola's shoulder and we...

CUT TO:

INT. MADDIE'S OFFICE - ON DIPESTO AND MADDIE 32

...in a celebratory hug... and then...

DIPESTO
I thought you and the other bridesmaids might look good in lavender.

MADDIE
(sinking)
Really?

...and then...

MADDIE
Have your picked out your dress yet?

DIPESTO
Mm-hmm... under the circumstances I think I better go with ecru.

MADDIE
(nods; and then)
Flowers?

DIPESTO
Calla lilies.

MADDIE
Minister?

DIPESTO
More like a guru.

MADDIE
Right...
(and then)
Well, it sounds like you have everything under control... but, let know if you need help with anything... anything at all.

(CONTINUED)

CONTINUED: 32

DIPESTO
Can I borrow something blue and kill two birds with one stone?

MADDIE
Of course.

...a moment, then...

DIPESTO
Miss Hayes... could I ask you a question?

MADDIE
Sure, Agnes... what is it?

DIPESTO
Well... now that I've decided to get married... I just want to make sure I'm doing the right thing...
(and then; leaning in confidingly)
Between us... I think there may be something wrong with me...

MADDIE
Have you had your blood test?

DIPESTO
No... not like that... it's just that, well, I love Burt... more than any guy... ever... and I really want us to spend the rest of our lives together...

MADDIE
What's the hitch?

DIPESTO
If I'm so head-over-heels about Burt... why am I still...
(this is hard)
...attracted to other guys?

(CONTINUED)

CONTINUED: 32

MADDIE
Because you're alive.

DIPESTO
I'll say...
(and then)
Sometimes... I'll see some guy... wearing the right pair of jeans... and a tweed jacket... next thing I know it's him and me... alone... doing the dance of a thousand tiny deaths on the linoleum.

MADDIE
Agnes... *

DIPESTO
I mean... not really...
(tapping her head)
Up here... in my minds eye.

MADDIE
(relieved)
There'd be something wrong with you if you didn't have those thoughts once in awhile.

DIPESTO
Once in awhile?...
(and then)
Last night it was Mel Gibson... the night before that it was Mark Harmon, then it was the check-out guy in the deli section... the night before that it was...
(she moves closer: whispering)
...MacGilicuddy... *

MADDIE
MacGilicuddy... Yikes. *

DIPESTO
If Herbert ever found out...

...she makes a slashing gesture across her neck...

(CONTINUED)

CONTINUED: 32

MADDIE
Why does he have to find out? What goes on in your head is nobody's business but your own. Besides, everybody thinks things like that.

DIPESTO
Really? I mean, I always thought when you met someone and fell in love, you didn't think about anyone else.

MADDIE
Agnes, you don't really believe that. ****

DIPESTO
I guess not...
(and then)
I just don't want to fail at this, Miss Hayes... it's too important.

MADDIE
Then you won't.

DIPESTO
Hope not...
(and then)
Thanks... You're a real pal.

MADDIE
You, too.

...and Dipesto turns and starts to leave... and then, turning back...

DIPESTO
Miss Hayes... Does that mean that when you were married to Walter Bishop you had sexual fantasies about other guys?

MADDIE
(squirming)
Well... a... I was only married to him for three days. **

(CONTINUED)

CONTINUED: 32

DIPESTO
Huh...
(and then)
Weird to think my mom thought about men other than my dad? *

MADDIE
Yeah, that is pretty weird. * *

DIPESTO
Huh...
(and then)
So I suppose that even Herbert occasionally thinks about other women.

MADDIE
Oh, sure.

...and then...

DIPESTO
What'd ya mean, oh sure?

MADDIE
Well... I mean...oh sure... probably. *

ON DIPESTO 33

...not liking this one bit...

ON MADDIE 34

...trying to soften this...

MADDIE
...Maybe?

ON DIPESTO 35

DIPESTO
I'll kill him.

CUT TO:

VIOLA 36

...UNCORKING another CHAMPAGNE BOTTLE... with some effort... when he hears someone CLEARING THEIR THROAT... and LOOKS ~~UP to~~ see...

MACGILICUDDY 37

...who looks amazingly normal for such close proximity to Viola... no sneer... then...

MACGILICUDDY
Say, Viola...

ANGLE TO INCLUDE VIOLA 38

...clouding over...

VIOLA
What do you want?

MACGILICUDDY
To offer my heartiest congratulations.

VIOLA
Yeah, right.

MACGILICUDDY
I know we've never enjoyed a particularly warm relationship.

VIOLA
That's putting it mildly. I hate your guts.

MACGILICUDDY
And I yours. But I think it's time we change that.

VIOLA
Why?

MACGILICUDDY
It's the Christian thing to do... and I can't think of a better excuse to beat our swords into ploughshares than your impending nuptials.

...and MacGilicuddy extends his hand and Viola's skin crawls at the very prospect of shaking it, but after a long moment he succumbs, and then...

(CONTINUED)

CONTINUED: 38

MACGILICUDDY
It would be a great honor if you would allow me to give a small party in your honor.

VIOLA
(still suspicious)
What kind of party?

MACGILICUDDY
Not one of those puke fests like Mr. Addison threw for Miss Hayes' ex... no animal movies, no grain alcohol... and that tacky stripper... yelch...
(and then)
Just you... me... the guys from work... We rent a limo for the night... go to a couple of your favorite places...

...a long moment, as Viola tries to find the hidden banana peel in this plan... finally...

VIOLA
What are you up to MacGilicuddy?

...a long moment, then...

MACGILICUDDY
Just trying to settle accounts, that's all...
(and then; quietly)
I got my test results back this morning...
(and then)
It's my heart...

VIOLA
Macgilicuddy... I'm sorry... I don't know what to say...

MACGILICUDDY
It would mean a lot to me... to do this for you...

...and Viola smiles... misty...

VIOLA
I'd be honored.

...and MacGilicuddy claps him on the back...

(CONTINUED)

CONTINUED: (2) 38

MACGILICUDDY
(aloud to the room)
Hey, everyone... a toast for my pal, Herbert Viola... and his blushing bride
(MacGilicuddy raises his cup)
...much love... much happiness... long lives...

...and as Viola's eyes well...

A STRANGER 39

...comes in the door... a man... mid-forties... nice looking... a very typical Blue Moon client... he looks curiously at the raised glasses...

MACGILICUDDY(O.C.)
...L'chaim.

ALL
L'chaim.

...and as everyone downs their drink...

MAN
Excuse me...

...and the room TURNS to him...

ANGLE TO INCLUDE DIPESTO 40

...who walks up to him...

DIPESTO
Can I help you?

MAN
Sorry to intrude... Does Madolyn Hayes work here?

...Dipesto nods...

DIPESTO
I'll tell her you're here...

...she starts off... then remembering something... turns... and comes back...

DIPESTO
But who are you?

(CONTINUED)

CONTINUED: 40

MAN
Mark Charnock.

DIPESTO
(wondering where she's heard the name before)
Mark Charnock... Charnock... Charnock... Like Annie Charnock...
(then; remembering)
So you must be Miss Hayes' cousin, too?

MARK
No. I'm related to her cousin. I'm Annie's husband...

...and as this registers with Dipesto, et al. we...

CUT TO BLACK:

END OF ACT ONE

ACT TWO

FADE IN:

ON MADDIE 41

...seated across her desk from Mark Charnock... she's at something of a loss for words... not knowing what he knows or doesn't know... wondering if he suspects anything... and after a long, frozen smile, Maddie steers a middle course...

MADDIE
Well... this is a surprise... a nice surprise.

MARK
You look terrific.

MADDIE
Thanks... so do you.

MARK
You know... you really ought to get back into modelling.

MADDIE
Stop.

MARK
I'm serious.

MADDIE
You're getting near sighted in your old age.

...and then...

MARK
How long's it been since we saw each other last?

MADDIE
Gosh... I don't know... years... decades...

MARK
Too long.

MADDIE
(nods)
Too long.

...and then, after another awkward silence...

(CONTINUED)

CONTINUED: 41

MADDIE
So...
(and then)
What bring's you to L.A.?

MARK
Business... and the chance to slip away for a couple days with my wife and write it off.

MADDIE
(on edge)
Oh.

MARK
Well... since Annie was already here, it seemed like a plan.

...and Mark looks to Maddie for a reaction and there is none... and then...

MARK
Annie is still here, isn't she?

MADDIE
Yes... absolutely... She's here... safe and sound and happy and alert...

MARK
Haven't heard from her since she left... and you know Annie...

MADDIE
I know Annie.

MARK
...Always up to something.

...and Maddie just laughs... more out of nervousness than anything else...

MARK
For about thirty seconds on the plane... I had a panic attack... I thought... What if she's taken up with some cargo cult in the Hollywood Hills?... or devoted her life to some alcoholic holy man in saffron robes ?

(CONTINUED)

CONTINUED: (2)

41

...and Maddie laughs again... a bit too hard this time... and then...

MARK
But I guess that's what I love about Annie... full of surprises... Never know what she's gonna do next.

MADDIE
That's our Annie.

MARK
You know... I don't even know how to get hold of her... She's still staying at you house?

MADDIE
My house... well... a... um...

...and just then the DOOR BLASTS OPEN and in strides...

DAVID

42

...ENTERS and CROSSES to Maddie's desk...

DAVID
Sorry I'm late... but, there's nothing quite so gratifying as bringing another human being back from the brink of suicide.

MADDIE
David-

DAVID
(extending his hand to Mark)
...Addison... partner and leg man. Whatever Maddie's told you goes double for me.

MADDIE
David-

DAVID
Let me applaud you on your selection of Blue Moon to meet your investigative needs... You won't regret it.

...and Maddie jumps in pointedly...

(CONTINUED)

CONTINUED: 42

MADDIE
David... You remember my girlfriend Annie? This is her husband.

MARK
Mark Charnock.

DAVID
Oh, right... I think Maddie introduced me to...

...as David searches... feigning memory loss...

MARK
Annie.

DAVID
Annie... Nice lady as I recall.

MARK
Yes, she is.

DAVID
Well... I'll let your two catch up...
(to Maddie)
Guess I better get busy on the Anselmo case. Bye...

...and we stay with David as he effects a hasty retreat into the...

RECEPTION AREA 43

...slumping against the door for a moment to regain his equilibrium... a VOICE jolts him...

ANNIE (O.C.)
Hey, sailor.

...and David looks up and sees...

ANNIE 44

...crossing to him, having just arrived, a big smile plastered across her mug...

DAVID
(to himself)
Oh my god.

(CONTINUED)

CONTINUED: 44

...and David rushes to her, grabs her arm and hustles her toward his office...

DAVID
What are you doing here?

ANNIE
Just met with a divorce lawyer on the twelfth floor.

...and David DRAGS her into...

HIS OFFICE 45

...and CLOSES the door behind him and locks it...

ANNIE
Is something the matter, David?

DAVID
No... everything's fine... I just want to be with you... alone.

...and he takes her into his arms...

DAVID
Those lips... those eyes... those thighs.

ANNIE
Are you sure you're okay?...

DAVID
Fine... little hormone surge, that's all.

...and he plants a kiss on her mouth... and then...

ANNIE
Maybe you should see an endocrinologist.

...and she pulls away from him, and then...

ANNIE
I've decided not to take a dime from Mark... The attorney thinks I'm nuts, but it's the only fair way to handle this...
(and then)
Can I get a cup of coffee?

(CONTINUED)

CONTINUED: 45

...and she STARTS for the door, but David heads her off...

DAVID
No...
(and then)
I mean, lemme get it.

ANNIE
I can do it.

...and David plants himself at the door... and then...

DAVID
It's the least I can do...
(and then)
Did you want cream and sugar
with your husband?

ON ANNIE 46

...regarding David curiously...

ANNIE
Black is fine.

...and then David OPENS the door and EXITS... leaving Annie totally bewildered...

CUT TO:

THE RECEPTION AREA 47

...where David now stands holding the door to his office shut with both hands, as he cranes around looking for...

VIOLA 48

...who stands at the WATER COOLER, slurping water out of the wrong side of the CUP... and then, he waits an expectant moment, then hiccups, and we ANGLE TO INCLUDE...

DAVID 49

...who CALLS across the room in a HOARSE WHISPER...

DAVID
Burt... Come here.

...and Burt hiccups again...

(CONTINUED)

CONTINUED: 49

VIOLA
One second, sir.

...as he refills the cup, then CROSSES...

DAVID
On the double.

...and as Burt HURRIES over to him, he tries to guzzle the water out of the wrong side of the cup, spilling the contents all over him, and then... HICCUPING once again...

VIOLA
Excuse me, sir... anxiety induced hiccups... can't seem to shake 'em.

DAVID
(whispering)
Reach into my pocket.

VIOLA
Do you think that'll help?

DAVID
Take my money.

...as Viola retrieves a WAD OF BILLS, inside, Annie pulls on the door which David holds fast, and then...

ANNIE (O.C.)
David... the door is stuck.

VIOLA
I'm not sure I understand.

DAVID
Just do it... Now hold this.

...and they SWITCH PLACES, Viola taking over the door knob holding...

DAVID
Got a good grip.

VIOLA
I think so.

ANNIE (O.C.)
David... somebody... get me out of here.

...as she KNOCKS on the door from inside... and then, Viola HICCUPS once again, and then...

(CONTINUED)

CONTINUED: (2) 49

VIOLA
Sir... you mind my asking what this is all about?

DAVID
Read about a man... had hiccups for forty-seven years. You wanna end up like him?

VIOLA
No, sir.

...MORE KNOCKING...

DAVID
Then keep it zipped and do exactly as I say.

VIOLA
Yessir.

DAVID
Wait 'til I give you the high sign... then go in there and tell Annie I was called away on urgent business. Then... take her sightseeing... shopping... anything... just get her out of here.

...in the background, the PHONE RINGS, and Dipesto answers it, looks over at David and Viola, hangs up, then CROSSES to them...

VIOLA
Shopping?... On a hundred dollars... With all due respect, Ms. Charnock strikes me as one high dollar female.

...and then David fishes for, then hands over the rest of his loot, stuffs it in Viola's pocket...

DIPESTO
Annie just called... She says she's stuck in your office.

VIOLA
Agnes... Mr. Addison and I have everything under control.

...and Agnes heads off as...

DAVID 50

...CROSSES to Maddie's office and FLASHES THE HIGH SIGN to...

VIOLA 51

...who nods, takes a deep breath, then rushes into David's office and quickly CLOSES THE DOOR behind him and we...

CUT TO:

DAVID 52

...ENTERING Maddie's office... and then, lighting up at the sight of...

MARK 53

...who is getting up from his seat, and then...

DAVID
Oh... you're still here... glad I caught you...
(and then)
Did I hear Maddie mention that you're from New York?

MARK *
Connecticut, actually... but I work in the city.

DAVID
Got a friend who's going to New York in a couple weeks... and he was asking me what to pack... and y'know it's been so long since I lived back there... I didn't know what to tell him.

MARK
Well... climate hasn't changed a whole lot in the last few hundred years... but... a rain coat might be a good idea this time of year.

DAVID
Lemme write this down.

...and he snags a piece of paper off Maddie's desk and scribbles away...

(CONTINUED)

CONTINUED: 53

DAVID
...Raincoat...
(and then; looking up to Mark)
Rubbers?

MARK
Couldn't hurt.

DAVID
(writing)
Rubbers...
(and then)
Better to be safe than sorry...
(and then)
New York still pretty dressy?

MARK
Well... it depends.

DAVID
(writing)
Jacket... and... tie...
(and then; erasing, and then)
ties... Say, that's a nice suit you're wearing. *

MARK
Thanks.

DAVID
May I?

...as he goes to touch it... *

DAVID *
What're the good shows to see these days?... Fantasticks still a hot ticket?

MARK *
(desperate to beat a hasty retreat)
I'll get you comps...
(and then)
Maddie... I really gotta go.

...and then, Maddie pulls David aside... *

MADDIE
(sotto)
David... What are you up to?

(CONTINUED)

DAVID
(sotto)
The ife-way is ere-hay.

(CONTINUED)

CONTINUED:

53

MADDIE
Ife-way? Ife-way?...
(and then)
The ife-way is ere-hay?

...David nods, and then...

MADDIE
Ikes-ya!

...and then, Maddie turns all her attention to Mark...

MADDIE
That is a nice suit.

...and she gloms into Mark's lapel and holds him fast as David slides over to the door...

MADDIE
But didn't the Fantasticks close years ago?

MARK
Maybe it did.

...and now David's at the door and he peeks out and sees...

ANNIE 54

...with Viola at the reception desk saying goodbye to Dipesto...

ON MADDIE 54A

MADDIE
You know what I think of New York? I think of...

...momentarily at a loss...

DAVID 55

...closing the door...

DAVID
Wieners.

MADDIE
...and pigeons.

ON MARK 55A

...as he unlocks Maddie's fingers from his lapels...

MARK
Opera's not too bad there either.

DAVID
Opera?

MARK
The Metropolitan Opera?

DAVID
That's in New York...

MARK
Right...

DAVID
Did I say my friend was going to New York?

MARK
That's what you said.

DAVID
New Mexico.

(CONTINUED)

CONTINUED: 55A

MADDIE
New Mexico... Don't suppose you'd know what to take to New Mexico this time of year?

MARK
Never been to New Mexico...

DAVID
Me neither, but I'm a big Georgia O'Keefe fan.

(CONTINUED)

CONTINUED: 55A

...as David looks out the door...

HIS P.O.V. 55B

...the coast is clear...

ON MADDIE 55C

MADDIE
...who lived in New York before she moved to New Mexico.

MARK
No kidding.

MADDIE
No kidding.

...and now David starts to navigate Mark toward this door...

DAVID
Well this has been fun and educational... have to do it again sometime.

MARK
I'd like that.

MADDIE
Remember me to Harold Square.

ON MADDIE AND DAVID 56

...waving...

MADDIE
Ta ta.

DAVID
So long.

...and then, they close the door and David slumps against it...

MADDIE
I'm not going to say anything.

DAVID
Liar...

(CONTINUED)

CONTINUED: 56

MADDIE
But I hope-

DAVID
What'd I tell you.

MADDIE
...you're happy about the mess you've created.

DAVID
Go ahead... You've been looking forward to this tirade for a long time.

...and David just folds his arms across his chest...

(CONTINUED)

CONTINUED: 56

MADDIE
Hot little no strings fling... then ship her back to Connecticut with a headfull of memories and a great big smile on her face. Was that the plan?

DAVID
You got the smile right... But she's not going back to Connecticut... She's staying in L.A.

MADDIE
Better and better... How are you gonna worm your way outta this dilemma.

DAVID
I don't have a dilemma.

MADDIE
You're entirely prepared to stand by while this woman dismantles her marriage because of you?

DAVID
Her life... her marriage... I don't see that I have anything to do with her decision.

MADDIE
How convenient.

DAVID
Maddie... it's none of my business... and none of yours, either.

MADDIE
You really believe that?

DAVID
Yeah, I do.

MADDIE
Then I guess I don't need to say anything more...
(and then)
Please get out of my office. I have work to do.

(CONTINUED)

CONTINUED: (2) 56

...and David gladly withdraws as we...

CUT TO:

INT. PARKING GARAGE - DAY 57

A MAN'S P.O.V. 58

...of Viola opening the door to his car and then with great ceremony and a low bow, he ushers Annie into the passenger seat...

MAN (O.C.)
Sheesh... This guy's a real maroon.

...as a MATCH FLARES in P.O.V. and is brought up to a cigarette just out of frame...

ON VIOLA'S CAR 59

...pulling out of it's parking space...

ON A HAND 60

...turning the ignition and then after a long series of groans, the car comes to life...

CLOSE ON A MAN 61

...seen for the first time now... a Camel clenched in the corner of his mouth... P.I. KAPATKIN... a mish mash of mis-matched houndstooth recalling Roscoe of 77 Sunset Strip fame... and then, he reaches for a small tape recorder...

KAPATKIN
Subject and maroon exiting parking structure at 8:32 A.M.

...and then he TAPS his watch...

KAPATKIN
Make that 9:45 A.M.

...and then Kapatkin navigates his car, in need of help in the muffler department, out of the parking space and in pursuit of Viola... and we...

CUT TO:

INT. DAVID'S APARTMENT HALLWAY - ON DAVID 62

...coming up the stairs to his apartment, SCATTING as he arrives home from work... as he unlocks the door, and we...

CUT TO:

INT DAVID'S APARTMENT - ON DAVID 63

...ENTERING... he TURNS ON some lights... tosses his jacket on the furniture... and then...

DAVID
Anybody home?

...no answer... he walks through the living room... picking up a pair of ANNIE's SHOES en route to...

INT. BEDROOM - ON DAVID 64

...walking in... sees the T.V. on... CLICKS it OFF...

DAVID'S P.O.V. - ANNIE CLOTHES 65

...all over the room... not in a sloppy way... just how a woman's bedroom looks... and...

DAVID 66

...stops a moment... taking all this in...

DAVID
Annie?

...and he looks in...

CUT TO:

INT. BATHROOM - DAVID's P.O.V. - NYLONS 67

...hanging over the shower...

HOT ROLLERS 68

...on the counter...

MAKEUP 69

...by the mirror... and...

DAVID 70

...realizing perhaps for the first time that a woman is living here... and then, we HEAR the FRONT DOOR OPENING, then CLICK-CLACK of high heels on the floor and we hear LAUGHTER... and then...

ANNIE (O.C.)
David?

...and he walks to the...

CUT TO:

LIVING ROOM - ON DAVID 71

...as he sees...

ANNIE AND VIOLA 72

...laughing... having a great time... both in MICKEY MOUSE EARS... holding PACKAGES and BALLOONS from DISNEYLAND...

ANNIE
(seeing David)
Hi.

...and she crosses to him and plants a GOOFY HAT on his head...

VIOLA
From the Magic Kingdom to your head, sir...

ANNIE
It reminded me of you.

DAVID
I'm touched.

ANNIE
Herbert took me to Disneyland...

DAVID
So I gather.

VIOLA
Sorry to keep your fair lady out so long, but she just couldn't get enough of "It's a Small World"...
(more)

(CONTINUED)

CONTINUED: 72

VIOLA (Cont'd)
(and then; utterly convulsing in laughter)
Tell Mr. Addison...
(more laughter)
about how...
(more laughter)
...Chip'n Dale stole my hat in Fantasyland...

...and Annie just cracks up and David just stares at them... feeling like the odd man out... and then...

VIOLA
(recovering)
So... how about I mix us some cocktails?

...as David leads Viola to the door...

DAVID
Sorry. We got a movie to catch...

VIOLA
(as David ushers him out the door)
Oh... Well... Thanks, Annie... We'll do it again sometime...

ANNIE
I'd like that...
(and then; calling after him)
Bye, Herbert, I had a great time.

...and as David CLOSES the door behind him... and then Annie goes to him, tilts the Goofy hat back on his head, then puts her arm around him and kisses him... but there's an unaccustomed, though unspoken reserve about David and after a moment, Annie pulls back...

ANNIE
You don't like the hat.

...and David just smiles, not saying anything... and after a moment...

ANNIE
Or maybe you're tired of having me around?

(CONTINUED)

CONTINUED: (2) 72

DAVID
No... No...
(and then; they kiss again, and after a moment, and this is awkward)
Your husband's in town.

...and then...

ANNIE
Oh.

...a long moment, then...

ANNIE
Well... I guess that's good. I can get this all out in the open... finally.

DAVID
Sure you wanna do that?

ANNIE
I think so...
(and then)
Sometimes I'm more sure than others, but...
(and then; after a moment)
There's only one thing I'm completely sure of...

DAVID
What's that?

...kissing him again, and then...

ANNIE
I couldn't stand being away from you all day long...
(and then)
I think I'm falling in love with you, David.

...as she leans against his chest.

ON DAVID 73

...not expecting this... and we hold on him a long moment,

(CONTINUED)

CONTINUED: 73

and then we...

FADE TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

ON A PAIR OF SHOES 74

...two-tone, and a GOLF CLUB, a putter, swishes through frame... addressing a golf ball... and as we MOVE UP an expensive pair of trousers we find...

DAVID 75

...in his office... one eye closed trying to line up a shot into...

DAVID'S P.O.V. - A PAPER CUP 76

...on it's side... by the door... and then...

DAVID 77

...loosens up real good... shakes out his arms and legs... then takes another moment to aim... pulls back the club... and just as he hits the ball... there's a KNOCK which David ignores, and then...

DIPESTO 78

...OPENS the door... knocking away...

THE CUP 79

...and the ball ROLLS right under her foot as...

DIPESTO 80

...does a banana-peel slide on the ball landing on her derriere... directly under...

DAVID 81

...who leans over her...

ANGLE TO INCLUDE DIPESTO 82

DIPESTO
I have to talk to you sir.

(CONTINUED)

CONTINUED: 82

DAVID
Have a seat.

DIPESTO
(rubbing her tailbone; as she gets to her feet)
Think I'll stand.

DAVID
Burt try to hang himself again?

DIPESTO
No, he's much better... he's resting comfortably...
(and then; and she doesn't quite know how to say this)
Mark Charnock called...

DAVID
For me?

DIPESTO
I said you weren't in yet.

DAVID
I owe you. He say what he wanted?

DIPESTO
He needs to talk to you.

DAVID
Can't imagine what about...
(and then)
You don't suppose...

DIPESTO
He's not a dummy.

...and David just nods and then...

DIPESTO
He wants to have lunch with you today.

DAVID
(wincing; and then)
Call him back and tell him I'm booked solid until February 30, 1992.

(CONTINUED)

CONTINUED: (2) 82

DIPESTO
He sounded pretty anxious to talk to you.

DAVID
Maybe it's time to use up some of that frequent flier mileage I've been accumulating and take a vacation.

...and then...

DIPESTO
... or you could face this like a man.

ON DAVID 83

...and then... after a moment, he relents...

DAVID
What time am I supposed to meet him?

DIPESTO
High noon... I mean... noon.

CLOSE ON DAVID 84

...steeling himself for the unpleasant task ahead... and we...

CUT TO:

INT. BAR - DAY 85

...wood panelled, clubby, in the Men's Grill mold... Musso Frank-ish... and...

DAVID 86

...enters and has no trouble spotting...

MARK CHARNOCK 87

...who sits alone at the bar nursing a pre-lunch martini... and he turns and flashes a big rubbery smile at David, and we get the impression that maybe this isn't his first martini of the morning...

(CONTINUED)

CONTINUED: 87

MARK
Ahoy there, pilgrim.

...and David slides onto a barstool next to him...

MARK
Drink with me.

DAVID
No thanks.

MARK
Barkeep... a martini for my friend.

DAVID
(to the bartender)
Make it a virgin martini... water back.

MARK
Thanks for coming.

DAVID
Figured I owe you that much.

MARK
So... what do you think about this kettle of fish?

DAVID
I think we should talk about it.

...and Mark just nods...

MARK
Maddie know?

...and David nods...

DAVID
Like to keep her out of it as much as possible though.

MARK
Understand... that's why I called you directly...

...and David's glass of water arrives and Mark hoists his glass in a toast...

MARK
To my wife... and to her lover.

CONTINUED: (2) 87

...and David elects not to drink to this as Mark drains his glass... and then...

MARK
Hired a detective to find out who the lucky guy is.

DAVID
A detective?

MARK
The Lou Lasalle Agency... P.I. on the case's named Kapatkin. Gave these guys a hefty advance... the inside track on my dirty laundry. Figure I oughta know who I'm getting in bed with. Called you to find out if Lasalle's a straight shooter?

DAVID
You don't know who Annie is running around with?

MARK
Stay with me, Dave... That's why I hired a detective...
(and then)
Naturally... I would've preferred to do business with Blue Moon... but, I didn't want to put Maddie in the middle.

DAVID
What're you gonna do to this guy once you find him?

...and after a long moment...

MARK
Marriage is a funny thing... it's good... it's bad... then it gets good... then it gets bad... and then...
(trailing off; and then)
I thought about knee capping the guy... then punji sticks under the fingernails.

...and David winces... and then...

(CONTINUED)

CONTINUED: (3) 87

MARK (CONT'D)
Guess I am pretty angry... Mostly at myself... Said "I do"... but it was the emptiest promise I ever made... Wish I could have our marriage back to do over again...
(and then)
Wish you could know Annie like I do.

ON DAVID 88

...tightening...

MARK
She's... a force of nature... a season... sunrise...
(and then)
Sorry, bad habit of mine... get a little tight and I start in with the bad poetry.

DAVID
My mom's family's Irish.

MARK
I want to meet this guy.

DAVID
Sure you want to put yourself through that?

MARK
I gotta know if she'd be better off with him...
(and then)
In that case, I'd have to step aside.

DAVID
(re: the empty glass)
How many of those things you had?

MARK
Only thing you can do if you really love somebody. And I really love somebody.

(CONTINUED)

CONTINUED: 88*

DAVID
Look... maybe this is just one of those no strings flings. Not worth dismantling your marriage over.

MARK
We don't know that, do we?

DAVID
Well... I'm guessing.

MARK
(shakes his head)
Doesn't sound like Annie's M.O.... she leads with her heart.

DAVID
What about the guy?... Maybe he's just along for the ride and a few laughs.

MARK
Then I hope he doesn't string her along...
(and then)
An affair's one thing... but if he breaks her heart... I'll kill him.

ON DAVID 89

...and we....

CUT TO:

EXT. OPEN AIR SHOPPING MALL - DAY 90

...as Viola and Dipesto walk along...

DIPESTO 91

...carries lots of packages while Viola checks a list...

VIOLA
Wedding bands, check... *
anti-depressants, check... *
something old, check...
(more)

(CONTINUED)

CONTINUED: 91

VIOLA (Cont'd)
something new, check... I think that's everything.

DIPESTO
Lingerie.

VIOLA
What do you need lingerie for?...

DIPESTO
Every bride should have a sexy nightie in her trousseau.

VIOLA
It'll only wind up in shreds.

...and Dipesto flashes her big saucer eyes at him, and then...

VIOLA
(relenting)
Okay...

...and Dipesto leans in...

DIPESTO
Kisses...

...and Dipesto tries to give him a buss on the cheek and as she does so she DROPS one of the bags she's juggling...

VIOLA
Agnes, careful.

...and Viola BENDS over to PICK UP the bag... as he does he notices...

VIOLA'S P.O.V. - KAPATKIN 92

...behind him... stiffly looking in a store window... dressed in his mismatched houndstooth and a Tyrolean hat...

ON VIOLA 93

...suspicious...

ANGLE TO INCLUDE DIPESTO 94

VIOLA
(quietly to Dipesto)
Agnes, I think we're being followed...

DIPESTO
Huh?

VIOLA
That man... I could swear he was the one bird dogging me at Disneyland...

DIPESTO
Take deep breaths and think of a mountain stream...

VIOLA
Agnes, this is not an anxiety attack....

...and then Dipesto turns around...

VIOLA
(still facing forward)
Little guy... five-six... overcoat and a hat...

DIPESTO
I don't see anyone.

VIOLA
(turning to show her)
Agnes, he's right-

...but he stops short...

VIOLA'S P.O.V. - THE MALL 95

...with no Kapatkin...

ON DIPESTO AND VIOLA 96

...as she feels his forehead, then...

DIPESTO
C'mon, Herbert... one more stop...
(more)

(CONTINUED)

CONTINUED: 96

DIPESTO (Cont'd)
then I'll take you home and put you in a nice relaxing mustard plaster...

...and she leads him off... while he continues to look behind him... searching for the man...

CUT TO:

INT. LINGERIE STORE - DAY 97

...a Victoria's Secret type place... Viola stands planted by the window... surreptitiously looking out... keeping a watchful eye for Kapatkin...

ON DIPESTO 98

...holding up a camisole...

DIPESTO
What do you think?

...no response... she looks over to see...

VIOLA 99

...staring out the window...

DIPESTO 100

...a little annoyed...

DIPESTO
Herbert?

VIOLA 101

...turns to her... preoccupied... flashes a fake, approving smile... then turns back to the window...

ON DIPESTO 102

...with a handful of items... gets an idea... goes to a nearby dressing room, while...

VIOLA 103

...at the window... starts as he sees...

VIOLA'S P.O.V. - KAPATKIN 104

...coming out of a store across the way... he casts a quick glance at Viola... then realizing he's being watched... walks away...

ON VIOLA 105

...practically running over several babes as he makes a bee-line to the door...

VIOLA
'Scuse me... pardon me... hot soup...

...and he gets out the door and sees...

VIOLA'S P.O.V. - THE EXT. MALL 106

...Kapatkin has disappeared...

ON VIOLA 107

...frustrated... meanwhile...

DIPESTO 108

...FLINGS OPEN the dressing room curtain... wearing a MERRY WIDOW, french cut panties, garter belt, stockings and heels...

DIPESTO
Ta da...

...and she looks around and sees that Viola's not there... and then she spots...

VIOLA 109

...coming back in the store... disgruntled... preoccupied... and...

DIPESTO 110

...waves at him... then...

(CONTINUED)

CONTINUED: 110

DIPESTO
Herbert?

ON VIOLA 111

...looking up to see her in her outfit... smiles lamely...

VIOLA
(somewhere else)
Yeah, that's great. Get that one.

ON DIPESTO 112

...her nostrils flaring... she STRIDES back into the dressing room and SNAPS SHUT the curtain...

ON VIOLA 113

...staring out the window obsessed...

VIOLA'S P.O.V. - THE MALL 114

...through the window... we MOVE SLOWLY across the space... a MAN READING A NEWSPAPER... a - wait a second... we GO BACK to the man reading the newspaper... can't see his face and...

VIOLA 115

...peers closely through the window as... his eyes lighting up at...

A TYROLEAN HAT 116

...sticking up above the headlines... and then...

VIOLA 117

...MARCHES out the front door... over to the man...

VIOLA
Okay, pal... what's the big idea?

...as he TEARS THE NEWSPAPER out of his hands with an angry swipe revealing an...

OLD MAN 118

...eyes wide in terror and then...

VIOLA 119

...suddenly melts in shame...

VIOLA
Sorry.

DIPESTO (O.C.)
Herbert Quentin Viola.

...and Viola turns as Dipesto marches over to him wearing leather wristlets, a BLACK LEATHER CORSET, black fishnets and boots...

VIOLA
I thought it was...

DIPESTO
Oh, kiss my boot, Herbert.

...as Dipesto hauls him back into the store...

ON THE OLD MAN 120

...shaking his head as he watches them go...

MAN
Hollywood.

CUT TO:

INT. PARKING GARAGE - ON VIOLA AND DIPESTO 121

...this time Viola carries everything... while trying to keep up with a pissed-off Dipesto...

DIPESTO
If you don't want to get married, why don't you just come out and say so, instead of trying to hallucinate your way into a Section 8.

VIOLA
I was not hallucinating.

...and as he glances over into the...

SIDE MIRRORS 122

...of a parked car, he sees the reflection of Kapatkin following them... and then...

VIOLA 123

...smiles a cruel smile, and then...

VIOLA
(quietly)
Dearest... Would you mind taking these packages... I'll meet you at the car.

DIPESTO
(fed up)
Herbert.

VIOLA
I need to use the little boy's room.

...she can't say no to that... so she takes all the packages... and keeps walking... and we STAY ON VIOLA... who DUCKS behind a VAN...

ON KAPATKIN 124

...approaching...

ON VIOLA 125

...waiting...

ON KAPATKIN 126

...who walks by the van... when suddenly Viola JUMPS him... and the two men wrestle around...

VIOLA
Awright bub, how 'bout you tell why you're following me?

KAPATKIN
Cause I want your autograph.

VIOLA
Oh... a comedian, eh?

KAPATKIN
Let go o' me, maroon.

(CONTINUED)

CONTINUED: 126

VIOLA
Spill it, or I'm gonna have to hurt ya?

...and they both just stare at each other a moment... and then Kapatkin takes a pop at Viola to get away and Viola returns the punch... but, before he knows what hit him... Kapatkin has KICK-BOXED him right in the jaw...

ON VIOLA 127

...falling to the ground in pain...

ON DIPESTO 128

...hearing Viola's GROAN... she drops everything and RUNS to him...

DIPESTO
(calling out)
Herbert...

ANOTHER ANGLE - ON DIPESTO 129

...as she RUNS around the other side of the van to see...

VIOLA 130

...on the ground... totally still...

ANGLE TO INCLUDE DIPESTO 131

...running to him...

DIPESTO
Oh, my god...
(on her knees bedside him)
Oh, Herbert, say something. Tell me you're not dead.

VIOLA
(I'm not dead.)
Mm ott derd...

DIPESTO
Huh?

(CONTINUED)

CONTINUED: 131

VIOLA
(He broke my jaw.)
Hle broge mm jle.

DIPESTO
Who broke your jaw?

...and Viola points... and Dipesto looks up and doesn't see anyone... and then...

DIPESTO (CONT'D)
Wait right here, I'll call an ambulance...

...and she starts off... then, she stops and turns back...

DIPESTO (CONT'D)
Don't let anyone park on you.

...and she runs off...

ON VIOLA 132

...lying there... his eyes filled with anger, and we...

CUT TO:

INT. DAVID'S LIVING ROOM - ON FRONT DOOR 133

...in the early evening shadows... we hear the SOUND OF keys in the lock... and the door slowly OPENS to reveal...

ANNIE 134

...laden with groceries... as she walks in...

ANNIE
(calls out)
David?...

...she hears the SHOWER and walks toward the bedroom... but as she gets closer, she begins to hear SOUNDS... they are the sounds of people GIGGLING... one male, one female...

ANNIE
(confused)
David?...

(CONTINUED)

CONTINUED: 134

...still holding her shopping bag, Annie ENTERS...

CUT TO:

DAVID'S BEDROOM 135

...where she sees GIRL'S CLOTHING on bed, then looks towards the BATHROOM... the door is slightly ajar... and we hear WHISPERING and then... the expression on Annie's face goes from confusion to controlled shock... she slowly makes her way to the door and pushes it open...

CLOSE ON ANNIE 136

...as she stares unbelievably...

ANNIE'S P.O.V. 137

...TWO FIGURES can be seen through the STEAM and the ~~RIPPLED GLASS of~~ the SHOWER DOOR...

ON ANNIE 138

...stunned... and then, Annie TURNS and WALKS back into the bedroom, and DROPS THE BAG OF GROCERIES and begins pulling her clothes out of the closet...

CUT TO:

TWO FIGURES 139

...behind the shower door...

GIRL'S VOICE
Did you hear something?

...and the DOOR CRACKS open, and David peeks out, reaches for a TOWEL, pulls it around his waist and then to the girl off camera...

DAVID
Sshh...

ON DAVID 140

...stay with him as he WALKS into the...

BEDROOM 141

...where David sees Annie, throwing all her clothes into a suitcase... and then...

DAVID
Didn't expect you home so early.

ANNIE
So I see.

...and she looks up to see...

DAVID 142

...wet... a towel around his waist...

DAVID
Look, I know what this probably looks like... but I can explain everything.

ON ANNIE 143

...who just looks at David for a long moment... then turns to her suitcase... slams it shut... and in...

ANOTHER ANGLE 144

...she STORMS out past him... ignoring him... and as she disappears into the living room, we...

STAY ON DAVID 145

...listening to her leave... reacting as he hears the front door SHUT... then, collecting himself...

DAVID
(calling into bathroom)
Okay, kid... coast is clear.

...and moments later...

JAMIE 146

...appears in the doorway... wearing a BATHING SUIT... towelling herself dry...

(CONTINUED)

CONTINUED: 146

JAMIE
How'd we do?

DAVID
We did good. Completely threw off Mrs. Anselmo...

JAMIE
I can't believe it. My very first time undercover and I get to work on the Anselmo case... Wow.

...and David tosses off his towel... to reveal swimming trunks... and picks up a wad of bills off his dresser...

DAVID
Here... thanks for helping me out...
(and then; handing her some bills)
Take your boyfriend to the most expensive joint you can find for a romantic evening on me.

JAMIE
Oh, I couldn't, Mr. Addison.

DAVID
I gave you an order, detective.

JAMIE
Yessir...
(and then)
Mr. Addison... you're a great guy.

ON DAVID 147

...glancing toward the front door... not feeling like one, as we...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

ON VIOLA 148

...dressed in a CUT-AWAY... standing on the bank of a POND, surrounded by a BOWER OF FLOWERS... his JAW is WIRED SHUT, his neck is in a COLLAR and his arm is in a CAST at a right angle to his body... as MacGilicuddy attempts to tie his BOW TIE... Viola pulls away...

MACGILICUDDY
Burt, hold still... I just want to straighten your tie...

...Viola growls at him through his wired jaw... warning him away...

MACGILICUDDY
(chuckles good naturedly)
I'm not gonna strangle you.

...Viola winces as MacGilicuddy struggles with his tie... then...

MACGILICUDDY
Sorry about your accident...
(and then)
...and I want you to know we've postponed your bachelor party until you're feeling better. Okay?

...Viola just glares warily at him as he finishes Viola's tie... stands back to look at it...

MACGILICUDDY
(re: Viola)
Lookin' good.

...and Viola turns to leave...

MACGILICUDDY
Oh, Burt...

...and Viola turns to him... expecting the snide pay-off to all this niceness... but instead, MacGilicuddy digs into his pocket... and pulls out a coin...

MACGILICUDDY
I want you to have this...

(CONTINUED)

CONTINUED: 148

...and he puts the coin in Viola's hand...

MACGILICUDDY
It's my dad's 1813 Buffalo Head nickel... He gave it to me... and his dad gave it to him...

...and Viola just holds it in his hand... away from his body... like he's waiting for it to blow up...

MACGILICUDDY
Please, accept this as my token of friendship. It'd mean alot to me.

...and just then, MacGilicuddy looks up and sees...

A HELICOPTER 149

...diving right at the groom's party...

MACGILICUDDY
Look out!

(CONTINUED)

CONTINUED: 149

...and everyone hits the dirt as the RADIO CONTROLLED HELICOPTER BUZZES them... *

ON DAVID 150

...arriving with the CONTROL BOX in his hands and he walks over to the...

GROUP OF BRIDESMAIDS 151

...and presents the controls to Dipesto...

DIPESTO
Here you go... little something for you kids to start married life with.

DIPESTO
Gee, thanks...

...as Dipesto tries vainly to control the helicopter as it buzzes the WEDDING GUESTS in the background... *

DAVID 152

...looks over at Maddie who regards him coolly...

DAVID
How 'bout a hug for the best man who isn't?

MADDIE
David Addison... how could you?

DAVID
(re: the plane which circles overhead)
Well, I wanted to get them something really useful.

MADDIE
I suppose I should be grateful in a way... I mean, better Annie find out before it's too late just how vile, venal, hateful and horrible you really are...
(and then)
Look out.

(CONTINUED)

CONTINUED: 152

...as she KNOCKS David to the ground and falls on top of him as the HELICOPTER narrowly misses them... *

ON DAVID 153

DAVID
You saved my life... my hero.

...and gives her a peck on the mouth...

MADDIE
Yech...

...as she wipes her mouth with her hand in disgust and we...

CUT TO:

CLOSE ON WYNN DEAUPAYNE 154

...an older, white-haired gentleman dressed in a SUIT, who is apparently conducting the marriage... in the background someone taps out a soothing rhythm on a set of BONGO DRUMS...

DEAUPAYNE
We come here today to witness the vibration of two jewels as they create one beam of coherent light...

ON VIOLA AND DIPESTO 155

...who stand in front of him, flanked by the bridal party...

DEAUPAYNE
Today we celebrate the ancient union of man-woman and woman-man... and by the grace of the Great Whatever, we ask that Burt and Agnes' genetic tendril reach out to infinity... and by our presence here... may all of us live forever through them.

ON VIOLA 156

...seen through the ZOOM LENS of a camera as a SHUTTER SNAPS away...

CUT TO:

KAPATKIN 157

...hiding behind a tree on a hillside overlooking the wedding in progress below... as he peers through a CAMERA and CLICKS OFF a series of surveillance photos, when...

OMIT 158 OMIT 158*

MARK CHARNOCK 159

... enters in the background and walks over to Kapatkin...

MARK
Mr. Kapatkin... Mr Kapatkin... your office said I could find you here.

KAPATKIN
Gettin' the skinny on the maroon effecting intromission with the frail.

MARK
Huh?

KAPATKIN
Blow before you wreck my cover.

MARK
I won't be needing your services anymore, Mr. Kapatkin... I'm dropping the case.

KAPATKIN
Huh?

(CONTINUED)

CONTINUED: 159

MARK
My wife's broken it off with the gentleman in question.

KAPATKIN
That ain't no gentleman.

(CONTINUED)

CONTINUED: 159

MARK
Be that as it may. She's coming back to New York with me.

...and then, handing over a CHECK...

MARK(CONT'D)
This should settle accounts.

KAPATKIN
Look, pal... you wanna take a powder, rightee-o...but that spyrokeet oughta be reported to the board of health.. Ever see this guy up close?

MARK
As far as you're concerned, the case is closed.

KAPATKIN
I got a civic responsibility.

...and as he moves off toward the ceremony, we... *

CUT TO:

VIOLA 160

...doing his best to enunciate his vows through his wired jaw...

VIOLA
Eye earesht Agnesh.. the day I et you my shoal shound urshush.

ON DIPESTO 161

DIPESTO
Huh?

ON VIOLA 162

VIOLA
My shoal shound urshush.

ON DAVID AND MADDIE 163

MADDIE
Huh?

DAVID
Huh?

VIOLA
...Urshush.

ON DIPESTO 164

DIPESTO
Here, maybe I better do this.

...and then Dipesto takes the page and reads...

DIPESTO
My dearest Agnes.. the day I met you my soul found purpose... my life permanence. Today I dedicate that life to you... I pledge my heart to love you always.

...and Dipesto just looks at Viola a moment, and then...

DIPESTO
My arms to comfort you and keep you warm... my eyes to light up at your smile... No longer must my existence be an empty void... a scream looking for a mouth... At last... I know what it is to love someone.
(and then)
Oh, Herbert.

...and her eyes are welling up with tears as Viola shrieks something unintelligible through his wired jaw and points at...

OMIT 165 OMIT 165*

VIOLA'S P.O.V. - KAPATKIN'S HAT 165A*

...moving through a row of guests toward an empty seat near the aisle... and...

VIOLA 166

...spins and set off after Kapatkin...

VIOLA
Aaargh!!

DIPESTO
Herbert, no!

...and she grabs him by the tail and yanks him back... unintentionally knocking him into...

OMIT 167 OMIT 167

DEAUPAYNE 167A

... who goes flying into the water... and...

VIOLA 167B*

...in a blind fury... continues his battle growl as he... RACES OFF after Kapatkin... while...

DEAUPANYE 167C*

...is retrieved by the bridesmaids... meanwhile...

OMIT 167-171 OMIT 167-171*

KAPTAKIN 172

...receives a drubbing admist wedding guests, by...

VIOLA 173

...who whips his cast back and forth across his face, and then...

DAVID 174

...jumps into the fray along with...

MACGILICUDDY 175

...as they try to separate the two combatants....

ON MARK CHARNOCK 176

...who struggles to pull Kapatkin out of the fray... and then...

VIOLA 177

...wriggles free and swings as...

KAPATKIN 178

...ducks and connects with...

MARK 179

...who is sent sprawling backward into a group of...

GUESTS 180

...who are dragged into the melee...

ON MARK 181

...who catches an errant fist in the jaw, his ire rising as he unleashes a roundhouse which finds...

DAVID 182

... who is about to return fire when he sees that it's Mark, pulls up, and then... rubbing his jaw...

DAVID
Guess I had that coming.

ON MACGILICUDDY 183*

...who throws a punch at...

KAPATKIN 184*

...who ducks... and MacGilicuddy nails...

MADDIE 186D

...and knocks her into the pond... then...

VIOLA 186E

...realizes what he's done...

VIOLA
(horrified)
Miss Hayes!

...and still holding Kapatkin by the camera strap... he does a 180 to help Miss Hayes... inadvertently smacking Kapatkin into...

DIPESTO 186F

...who sails into the water... her bouquet flying up...

DIPESTO
Herbert!

ON VIOLA 186G

...hearing Dipesto... snaps back to reality and lets go of Kapatkin in time to catch the bouquet which is heading toward him... and he grabs it, just as...

KAPATKIN 186H

...now across from Viola... looks him in the eye and punches him... and...

VIOLA 186I

...lands in the pond... and...

KAPATKIN 186J

...briskly wipes his hands... a job well done... then turns his back on the melee in the pond... and strides off.. down the center aisle... through the middle of the mini-riot in the seating area... and off into the horizon, as we...

OMIT 187 OMIT 187

CUT TO:

MARK 185

...who, this time, is knocked out cold..and...

KAPATKIN 185A

...bobs back up... shoving MacGilicuddy back, as...

VIOLA 185B

...in a wind-up to whack Kapatkin... pulls back his cast... inadvertently knocking it into...

MACGILICUDDY 185C

...behind Viola... the force of the blow sending MacGilicuddy into...

THE BRIDESMAIDS 185D

...knocking them and himself into the water, while...

VIOLA 185E

...now throws the punch with his fist, as...

KAPATKIN 185F

...ducks... but the momentum carries Viola full circle where he connects with...

DAVID 186

...who flies back into...

THE USHERS 186A

...the lot of them going overboard with David, and...

MADDIE AND DIPESTO 186B

...cower together by the pond... surrounded by the full scale brawl... and ...

VIOLA 186C

... out of control... has Kapatkin by the camera strap... and is winging him around in a circle... until Kapatkin smacks right into...

CLOSE ON DEAUPAYNE 188

...posing for a mug shot, full face, then profile...

DEAUPAYNE (V.O.)
By the power vested in me
by the ultimate reality and
the state of California, I
pronounce you...

CUT TO:

CLOSE ON VIOLA 189

...black-eyed, collared, wired, and utterly disheveled as he too, poses for his mug shot...

DEAUPAYNE (V.O.)
Man..

CUT TO:

CLOSE ON DIPESTO 190

...her veil a wet rag, mascara streaming down her face as she poses...

DEAUPAYNE (V.O.)
...and wife.

DAVID 186

...who is slammed full in the face with the plaster cast which sends him sprawling backwards into the pond...

ON THE WEDDING PARTY 187

...now a mini-riot both in and out of the water and we...

CUT TO:

CLOSE ON DEAUPAYNE 188

...posing for a mug shot, full face, then profile...

DEAUPAYNE (V.O.)
By the power vested in me by the ultimate reality and the state of California, I pronounce you...

CUT TO:

CLOSE ON VIOLA 189

...black-eyed, collared, wired, and utterly disheveled as he too, poses for his mug shot...

DEAUPAYNE (V.O.)
Man...

CUT TO:

CLOSE ON DIPESTO 190

...her veil a wet rag, mascara streaming down her face as she poses...

DEAUPAYNE (V.O.)
...and wife.

CUT TO:

THE REST OF THE WEDDING PARTY 191*

...as we PAN SLOWLY DOWN the LINE-UP... all waiting to get their mug shots taken... and we STOP at the end of the line on... *

MADDIE AND JAMIE 192

JAMIE
This won't go on my permanent record, will it?

MADDIE
I wouldn't worry... I'm sure they'll drop the charges.

JAMIE
Hope so. I don't want anything hurting my chances of getting a P.I. license.

MADDIE
Believe me, Jamie... you really don't want to be a detective. It's a dirty thankless job... If I were you I'd stick to a field that's stable... respectable...

JAMIE
Showbusiness?

MADDIE
Computers!

JAMIE
I dunno... I've never felt more alive than being out there in the field with Mr. Addison.

MADDIE
You were out there in the field with Mr. Addison?

JAMIE
On the Anselmo case. Went undercover in his shower... You know, to throw off Mrs. Anselmo. Mr. Addison said I was a natural.

ON MADDIE 193

...realizing the truth... looking off, almost to herself...

MADDIE
I'm sure you were... Mrs. Anselmo fell for it hook, line and sinker.

CUT TO:

A POLICE SERGEANT 194

...striding up to an officer making a report...

SERGEANT
Officer, why is this menagerie dripping all over my precinct?

OFFICER
Disturbing the peace, sir. Brawl in the pool at the Palm Frond Hotel... **

SERGEANT
Get'em outa here... Prostitute just slipped in a puddle and bruised her pelvis... All we need is her suing the department for lost wages.

...and we...

CUT TO:

INT. POLICE STATION - FRONT DESK - CLOSE ON MANILLA 195*

...with "DIPESTO" written on it... as a bedraggled BRIDAL BOUQUET is DUMPED OUT...

ON DIPESTO 196

...gathering up her personal effects...

ON DAVID 197

...as the desk sergeant returns his wallet and his shoelaces...

DAVID
Y'know, it's hard to live with yourself after you've trespassed on private property... Probably woulda hung myself if you hadn't cared about me enough to take my shoelaces away.

...and David scoops up his effects, turns and sees...

ANNIE 198

...a little ways down the hall, waiting for Mark, and she makes eye contact with...

DAVID 199

...who just looks at her for a moment... and then...

ANNIE 200

...looks away coolly and then Mark crosses to her and...

DAVID 201

...just watches, as...

ANNIE 202

...kisses her husband, and then... the couple turns and they exit...

ON DAVID 203

...watching them go...

ON MADDIE 204

...who sees David, then follows his gaze... and she watches him for a moment and sees the care and concern in his expression and knows this isn't easy for him, and then crossing to him...

MADDIE
Wanna share a cab?

DAVID
With a person who's horrible, heeable, venal and vinyl?

MADDIE
(shrugging)
Why get picky now?

...and then Maddie slips her arm through his...

ON THEM 205

...as they turn and walk off and we...

FADE TO:

BLACK 206

...and then after a moment, we....

FADE IN:

ON ELEVATOR DOORS 207

...opening on a familiar pair of MALE FEET... and as they EXIT... we PAN UP to see...

DAVID ADDISON 208

...arriving for the day...

ANOTHER ANGLE 209

...at the BLUE MOON DOOR, as he walks through it to see...

NOTHING 210

...the offices are completely EMPTY... gutted... and...

DAVID 211

...turns to check the window... making sure he's come in the right place... then turns back to the empty room...

DAVID
Olly olly oxen free?

...and just then a couple of WORKMAN emerge from David's office, one carrying DAVID'S CHAIR, another a PAINTING...

DAVID
Hey... that's my chair...

...and then from behind him comes a VOICE...

MAN(O.C.)
One desk chair... black...

...and David turns to see a...

NETWORK EXECUTIVE 212

...polished, corporate as he checks off items on a CLIPBOARD as the workmen exit with David's chair...

(CONTINUED)

CONTINUED: 212

DAVID
Where's he going with me chair?

MAN
Prop house...
(and then; extending his hand)
Walter Whitebread... ABC TV... Used to be a big fan of yours... Well, I still am, I guess...
(looking at his watch)
...for anther 8 minutes and 36 seconds, anyway...

DAVID
Look, Walter... I enjoy a practical joke as much as the next guy...
(and then)
Put the furniture back, I have work to do...

ON WALTER 213

...looking at David in confusion...

WALTER
You don't know, do you?

DAVID
Know what?

WALTER
(irritated)
Someone from current programs was supposed to call you...
(muttering)
No wonder NBC's in first place...
(and then; and this is hard)
I don't know quite how to put this... you've been cancelled.

ON DAVID 214

...reacting...

(CONTINUED)

CONTINUED: 214

DAVID
Huh?

...and then OFF CAMERA we hear SOBBING coming from inside Maddie's office and David goes to the door and looks inside and sees...

VIOLA 215

...collared and wired... kneeling next to McGilicuddy's body...

DAVID
What happened?

VIOLA
(through wired teeth)
E'sh dead, shir.

...DAVID feels for his pulse...

VIOLA
He tolt e e had an art condition... but I didn't believe him...

DAVID
Call an ambulance.

WALTER (O.C.)
Won't do any good.

...and they both turn to...

WALTER 216

...in David's doorway...

WALTER
Wasn't his heart that gave out... he just... didn't have anymore scenes.

ON VIOLA AND DAVID 217

...as they look at MacGilicuddy... then, Viola can no longer hold back his tears... as he reaches out... and gently smooths back MacGilicuddy's hair...

(CONTINUED)

CONTINUED: 217

VIOLA
Thish ish all my fault... If I'd done the honorable fing and left the show... or shaved even.. none of thish would've happened.

DAVID
Get ahold of yourself, Burt... This is just some bad, weird, unfunny dream sequence, that's all... the guy who married you and Agnes probably spiked the punch.

CUT TO:

THE ELEVATORS 218

...OPENING to reveal...

MADDIE HAYES 219

...ready for work... and as she STEPS OUT and HEADS... down the hall toward her office, a spring in her step, a cheerful expression on her face as she rounds the corner, and then as she reaches... the DOOR to...

BLUE MOON 220

...it OPENS, and Viola staggers out carrying MacGilicuddy's LIMP BODY over his shoulder... and...

MADDIE 221

...sees the TEARS streaming down Viola's face...

MADDIE
Burt, what happened?

ON VIOLA 222

...devastated...

VIOLA
Only the end of the world ash we know it, Missh Ayesh...

...and Viola continues down the hall... and then...

MADDIE 223

...looks up at the sound of YELLING coming from inside the office... and she ENTERS...

THE RECEPTION AREA 224

...and Maddie looks around, amazed to find everything gone... and then Maddie looks into her office and sees...

DAVID 225

...shaking Walter Whitebread by the lapels of his sportcoat...

WALTER
I'm going to ask you again nicely... Let go of me.

...and then...

DAVID 226

...sees Maddie and drops Walter, who CRUMPLES to the floor...

DAVID
Thank god you're here.

ANGLE TO INCLUDE MADDIE 227

...as he runs to her... grabbing her by the arm and tugging her toward the door...

DAVID
(continuing)
C'mon, we're getting out of here...

MADDIE
David... what in the hell is going on?

DAVID
(quickly; urgently)
We're cancelled.

MADDIE
We're what?

CONTINUED:

227

DAVID
Look Maddie... there's no time to talk...
(looking at his watch)
...In six minutes and fourteen seconds you and I will cease to exist as television characters.

MADDIE
David, what are you talking about? And where's all the furniture?

...and then she looks out the window...

HER P.O.V.

228

...as the BACKING DROPS to the floor and all we see is dark, EMPTY SOUNDSTAGE...

MADDIE
And our view... what happened to our view?

DAVID
There's no reason to lose our drawers over this... There, an underwear joke... I'm still here...
(and then)
Let's go.

...and then as David hustles a confused Maddie out the door we...

CUT TO:

*

EXT. STAGE 20 - DAY 229

...as Maddie and David emerge out the door...

AGNES DIPESTO 230

...approaches, a determination in her stride... and then...

MADDIE 231

...rushes to her and folds her in a hug...

MADDIE
Agnes... thank god you're okay.

DIPESTO
I'm not okay... I needed a word to rhyme with cabbage and the only thing I could think of was basement...
(and then; upset)
I can't rhyme anymore...

MADDIE
Well, Agnes... there's something you should know.

DIPESTO
What? That you two couldn't figure out your nit-wit relationship so the rest of us are getting the heave-ho along with you.

DAVID
You heard.

DIPESTO
Yeah, I heard. And If there's a god in heaven he'll spin Herbert and me off into a series of our own.

...and with that, Dipesto stalks off...

OMIT 232 OMIT 232*

ON MADDIE 232A*

...watching her go... and then... *
*
*

(CONTINUED)

CONTINUED: 232A*

MADDIE
This is nuts... this isn't happening.

DAVID
(looking at his watch once again) *
Nnyyaah!... *
(and then)
Let's just think about this for a moment.

MADDIE
David, there's gotta be somebody who can help us.

DAVID
Yeah... but who?

MADDIE
I don't know.

...and Maddie just lets out a long dejected sigh...

DAVID
What'd you just say?

...and then...

MADDIE
You mean...

...and then she sighs again...

DAVID
Cy... that's it... Cy'll know what to do.

SHOCK CUT TO:

INT. SCREENING ROOM - DAY 233

...the room is dark except for a FLICKERING BEAM of light emanating from the projector booth which shoots into Maddie and David's eyes... They stand shielding their eyes against the light as they plead their case to a bespectacled man who sits in the front row of the otherwise empty screening room...

DAVID
But Cy... you're the biggest producer in the business.

(CONTINUED)

CONTINUED:

CY

True.

(CONTINUED)

CONTINUED:

233

MADDIE
So you didn't win fifty-seven Emmies by shrugging your shoulders.

CY
Fifty-eight, but who's counting...
(and then)
Even I can't make people tune in and watch something they don't want to watch anymore. I mean, I love you kids... but, can you really blame the audience?... Case of poison ivy's more fun than watching you two lately.

DAVID
What? We've had a few laughs...

...and Cy just shakes his head, and then...

CY
They don't want laughs, David. They want romance... but romance is a very fragile commodity. And once it's over... it's over... and I'm afraid it's over.

MADDIE
But it isn't over... David and I are... still... friends.

DAVID
(clapping his arm around her)
Best of.

...and then...

CY
Oh, goodie... just what America wants to see... Maddie and David being friends...
(and then)
People fell in love with you kids falling in love... But you couldn't keep falling forever... sooner or later you had to land somewhere... *

(CONTINUED)

CONTINUED: (2) 233

DAVID
What about the cases?... I think we've done some pretty outstanding detective work this season.

CY
Cases, schmaces... They cared about you because you cared about each other... even when you didn't want to care, you still cared... you couldn't not care... you cared until you couldn't care anymore... That's how much you cared.
(and then)
You two were a great love story.

...and then...

MADDIE
We can't just disappear into thin air...

...she waits for a response... there is none, then...

MADDIE (CONT'D)
(almost to herself)
What'll they do without us?

...as she points to the camera...

CY
Don't worry about them... they'll be fine.

DAVID
What'll we do without us?

CY
(this is hard)
Well...
(and then)
Who knows? Maybe I'm wrong... but like I say... romance is a very fragile thing.

DAVID
If romance is what they want, then that's what we'll give them.

...and as Maddie and David head for the door...

ON CY

234

...as he watches the screen...

CY
(to himself)
Nice kids... I'm gonna miss 'em.

CUT TO:

A MINISTER

235

...moving along a pew, straightening hymnals, and he looks up as...

MADDIE AND DAVID

236

...race into the church...

DAVID
Yo, padre...

MINISTER
Yes?

MADDIE
We want to get married.

DAVID
On the double.

MINISTER
(a little overwhelmed by the urgency)
Well... there's a class on Thursday nights at 7:00 o'clock for couples who are considering marriage.

DAVID
Nothing to consider... we gotta get hitched...

MADDIE
Now.

DAVID
Right now...

MADDIE
There's not a moment to lose.

(CONTINUED)

CONTINUED: 236

...and then...

MINISTER
The sacrament of holy matrimony isn't something to be entered into lightly.

MADDIE
Oh, we're not... we just want to enter into it quickly.

DAVID
(taking the minister by the arm)
So... let's get this show on the road, pop... jobs hang in the balance.

MADDIE
Not to mention lives.

MINISTER
I'd like to help you...

MADDIE
You gotta help us.

ON THE MINISTER 237

...regarding them for a moment as David checks his watch nervously, and then...

MINISTER
But people get married because they share a common dream.

MADDIE
Oh, we do... we both like breathing.

DAVID
And we love each other very, very much... See...

...and David grabs Maddie and covers her face with a barrage of perfunctory kisses...

DAVID
Mm'ch, mm'ch, mm'ch, mm'ch, mm'ch, mm'ch...

(CONTINUED)

CONTINUED: 237

MINISTER
Marriage is the by-product of two people's hope...
(and then)
I see desperation in your eyes.

...and now David grabs the minister by the lapels and starts shaking him...

DAVID
Listen, buster... you want your boss to hear about this?

MADDIE
And how bout the millions of fans you'll have to answer to?

ON THE MINISTER 238

...as he unpeels David's fingers from his lapels...

MINISTER
I'm sorry.

...and David sees its useless and sags dejectedly as the minister EXITS...

ON MADDIE 239

...sitting down next to him on the steps to the altar... and they both just wait in silence for a moment... then...

MADDIE
Well. Guess this is it...

DAVID
Guess so.

...another moment, then...

MADDIE
Oh... David maybe it could have been different... If we could have just these fives years back to do over again... Maybe we-

DAVID
Well, we can't, so let's not talk about it. Let's not think about it. That's why all this is happening.

(CONTINUED)

CONTINUED: 239

...and they just sit in silence a moment... David slips his arm around her... she puts her hand in his and leans into him... and then...

MADDIE
I really loved you, David

DAVID
Me, too.

MADDIE
I guess maybe I still do.

...and then...

DAVID
I guess maybe I do too...

MADDIE
The hardest thing about all this... is I just don't know how to tell you goodb-

...but before she can finish, we...

CUT TO BLACK:

...and then, after another long moment over black we read the following...

Blue Moon Investigations ceased its operations on May 14, 1989.

FADE TO BLACK

...and then, after a moment... we read...

The Anselmo Case was never solved... and remains a mystery to this day.

...and for the last time we...

FADE TO BLACK

THE END