

Moonlighting *Moonlighting*

"TAKE A LEFT AT THE ALTAR"

(#87003)

PICTUREMAKER
PRODUCTIONS

IN ASSOCIATION WITH


CIRCLE
FILMS

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

"TAKE A LEFT AT THE ALTAR"

written by

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ACT ONE

FADE IN:

A BASKET OF ROSE PETALS

1

...as a tiny hand REACHES in and PICKS UP a handful of flowers, and then DROPS them back into the basket...and then we SEE...

THE FLOWER GIRL

2

...a cute blonde six year old...BITING her bottom lip and WAITING nervously for her walk down the aisle...and over this we HEAR a lilting soprano VOICE accompanied by a piano...

SOLOIST

"...For a man shall leave his mother...
...And a woman leave her home...
...And they shall travel on to where...
...The two shall be as one...
etc."

...and then we SEE...

THE SOPRANO

3

...a middle-aged woman dressed in pastel frills...and we SEE...

A JUSTICE OF THE PEACE

4

...STANDING in his place in the front of the room...which appears to be the library of a moderately elegant old home...he OPENS his book to the right place and READIES himself...as the soloist continues to sing...and...

THOSE GATHERED

5

...a few well-dressed friends and relatives...they SQUIRM in their seats and LOOK at the back of the room...anxiously awaiting any sign that the wedding is ready to start...and...

THE JUSTICE OF THE PEACE

6

...CHECKS his watch...LOOKS UP and gives a reassuring SMILE to the people who are waiting...and...

SHOCK CUT TO:

INT. BEDROOM

7

...where a woman in a simple white lace dress and small head-piece is PACING the floor nervously...she's a little too old to be a blushing bride...perhaps in her early thirties...but very attractive, in a fragile sort of way...she currently is extremely upset...there's a KNOCK at the door and she WHIRLS towards it...

(CONTINUED)

CONTINUED:

7

JACKIE (BRIDE)

Come in!

...the door OPENS and a man in a tuxedo ENTERS...the bride is visably disappointed...

JACKIE

I thought you might be Craig...

BRYANT

(shakes his head)

No.

(and then)

Did you try calling again?

JACKIE

(knows he won't
like this)

No...

BRYANT

Don't you think you should?

(after getting no
answer)Jackie? Why don't you go call
him again?

JACKIE

(quiet;
he's going to
like this
even less)I never called him the first
time.

BRYANT

(surprised;
annoyed)

What?

JACKIE

(nervously)

I'm sure he's just running late...
he loses track of time...or
maybe he had car trouble...

BRYANT

He doesn't know how to call
a cab?

JACKIE

I don't want him to think I
don't trust him.

(CONTINUED)

CONTINUED:

7

BRYANT

Jackie, the guy's wedding was supposed to start twenty minutes ago and he hasn't even called, much less put in an appearance! I think it's safe to have a qualm or two by now...

...Jackie doesn't say anything for A MOMENT...her bottom lip QUIVERS...finally...

JACKIE

(in a quiet,
childlike
voice;
the truth)

I'm afraid to call him.

ON BRYANT

8

...TOUCHED...he understands her fear in a very real way...

SHOCK CUT TO:

BRYANT

9

...LEAVING the bedroom...he CLOSES the door behind him and makes his way to a phone on a table in the hall...in the b.g. we can HEAR the pianist still playing wedding MUSIC...Bryant CHECKS a slip of paper in his hand and DIALS a number... we HEAR a couple of RINGS...then...

A METALIC VOICE

*We're sorry...the number you have
reached has been disconnected...
there is no new number...*

...Bryant REACTS, surprised...he CHECKS the slip of paper again...the number is right...he LOOKS back at the door to the bedroom, wondering what he'll tell Jackie...

INT. WILBOURNE HOUSE - FOYER - DAY

9A*

...the last of the disappointed wedding guests are FILTERING OUT past a solemn Bryant...

*
*

BRYANT

(quietly;
not really sure
what to say)

...I'm really sorry...thank
you for coming...I'm sorry
for the inconvenience...

*
*
*
*
*
*

(CONTINUED)

CONTINUED:

9A*

...he CLOSES the door behind the last guest...the house is eerily quiet as he stands there among flowers and white crepe paper wedding bells...he SIGHS...

SHOCK CUT TO:

INT. JACKIE'S BEDROOM - NIGHT

9B*

...the room is dark except for the LIGHT of one small desk lamp...somewhere in the room a CLOCK TICKS...Bryant is SITTING in a chair, WATCHING over her as she finally falls into a fitful sleep...on the night stand beside her bed we SEE a glass of water and an amber bottle of pills... Bryant LEANS OVER her, CHECKING to make sure she's asleep... satisfied that she is, he then GLANCES around the room, THINKING about something...he GOES OVER to the dresser... quietly OPENS a couple of drawers...doesn't find what he's looking for...he LOOKS around the room...FIXES HIS GAZE on a roll-top desk...he GOES OVER to it...SLOWLY ROLLS back the top, careful not to wake Jackie...he STARTS to SEARCH the desk, PULLING letters out of cubbyholes, PUSHING them back as he SEES they're not right...he OPENS a drawer and PAUSES; he REACHES IN and TAKES OUT...

A PILE OF LETTERS

9C*

...tied together with a thin satin ribbon...also stuck under the ribbon is a small photo of a man...and...

BRYANT

9D*

...PICKS UP the photo...LOOKS at it, studying the man in it...then he PICKS UP the top letter and reads the return address...and we...

SHOCK CUT TO:

EXT. BEACH HOUSE - DAY

10

...as Bryant PULLS UP in front of a remote, nice-sized beach house...he PARKS his expensive rented car in the empty driveway...GETS OUT of the car...he's still in his tuxedo...he GOES straight to the door and POUNDS on it...WAITS...there's no answer...he POUNDS again...

BRYANT

(calling inside)

Mr. Munsen?

(and then;

a little louder)

Mr. Munsen, you in there?

(MORE)

(CONTINUED)

CONTINUED:

10

BRYANT (cont'd)
 (and then)
 It's Bryant Wilbourne...
 (and then)
 ...Jackie's brother!

...there is still no answer...he TRIES the knob...is surprised to find that it turns...he PUSHES the door OPEN and steps inside...

SHOCK CUT TO:

INT. BEACH HOUSE (CONTINUOUS)

11

...as Bryant steps inside, his footsteps ECHO...the house is empty...

ON BRYANT

12

...surveying the room...taking it in...

BYRANT'S P.O.V. - THE HOUSE

13

...there are some crumpled newspapers scattered about...a couple of boxes...one lone chair...the overall appearance of a place that has been vacated in a hurry...and...

BRYANT

14

...begins to SAG as the implications of all this descend on him like a heavy weight...he just keeps STARING at the empty room...and we...

SHOCK CUT TO:

OMIT 15
DIPESTO

OMIT 15

16

...at her desk...her head cradled in her arms...sawing the logs...the other office workers go about their work, ignoring her...and...

VIOLA

16A*

...ENTERS from outside, CARRYING a small cardboard box... he GOES OVER to Dipesto's desk...

VIOLA
 (announcing
 proudly;
 patting the box)
 Well, I got 'em.

(CONTINUED)

CONTINUED:

16A*

DIPESTO
(lifting her
head;
groggily)

Huh?

VIOLA
I got the beepers.

DIPESTO
(trying to help)
There's some Pepto in
Mr. Addison's bathroom...

VIOLA
(SMILES;
KISSES her
on the nose)
You're very cute.
(and then;
PULLING a lone
sock from his
pocket)
You left this at my place.

DIPESTO
(TAKING the sock;
embarrassed)
Oh. Thanks. I'm sorry I
had to leave so early...
(stifling a
yawn)
Mr. Addison wanted me here
as soon as it was nine
o'clock in Chicago, in
case Miss Hayes called.

VIOLA
Well, you won't have to
worry about that any more...
(TAPPING
the box)
He's going to have his own
state-of-the-art telephone
beeper, you'll be able to
reach out and touch him
anywhere in the city...
metaphorically speaking,
of course...

(MORE)

(CONTINUED)

CONTINUED:

16A*

VIOLA (cont'd)
(and then)
Do you smell smoke?

...he has become aware of a trail of smoke drifting between him and Dipesto...

DIPESTO
It's just Mr. MacGilicuddy...

...she MOTIONS to MacGilicuddy's desk in the corner of the room...and we SEE...

MACGILICUDDY

16B*

...he has a lit cigarette in each hand and a third one in his mouth...there is an ashtray in front of him full of cigarette butts...he is engulfed in a cloud of smoke... he's oblivious to...

VIOLA AND DIPESTO

16C*

...as they STARE at him...

DIPESTO
(explaining)
His wife left him yesterday.

VIOLA
(surprised)
No...
(and then;
LOOKING at
MacGilicuddy)
What's he doing, sending
her smoke signals?

DIPESTO
I think he's trying to kill
himself, except he's afraid
of sharp instruments or guns...

VIOLA
Why did she leave?

DIPESTO
She didn't say. She just
packed up and left.
(and then)
Seems to be a lot of that
going around.

(CONTINUED)

CONTINUED:

16C*

VIOLA

I'll say. I hope you weren't counting on a luggage rack for your birthday.

DIPESTO

(SMILES)

I'm not going anywhere.

VIOLA

(SMILING back)

I know. I'm not letting you out of my sight.

...he KISSES her again...she is happy about it for a moment, then DRAWS BACK, worried...

DIPESTO

Burt, I think we should be careful about this stuff in the office. We don't want to get Mr. Addison more depressed than he already is.

VIOLA

I don't think Mr. Addison can get more depressed than he already is. I've never seen him this down.

...and, on cue, the door BURSTS OPEN and David DANCES in, SINGING...

DAVID

I know a cat named Way-Out Willie...

(with hand motions)

...ch-ch-ch-ch, ch-ch...

...He's got a little girl named Rockin' Millie...

...ch-ch-ch-ch, ch-ch...

*(and then;
to the room)*

Good morning, boys and girls!

EVERYONE

*(in unison;
by rote)*

Morning, Mr. Addison.

(CONTINUED)

CONTINUED:

16C*

DAVID
Any calls, Miss Dipesto?

DIPESTO
(wishing she had
a different
answer)
No...sorry...

DAVID
(still cheerful)
Hey, can't have everything.
(DANCING towards
his office)
*...she can rock and roll and
hoochykoo...
...ch-ch-ch-ch, ch-ch...
...And do that crazy hand jive, too...*

...he has reached his office...he DANCES in, CLOSING the door
behind him...Dipesto and Viola exchange a LOOK...

DIPESTO
Sad, huh?

VIOLA
I've never seen him like
this.

SHOCK CUT TO:

DAVID

16D *

...as he PLOPS down at his desk...his cheerful act is gone...
he SIGHS wearily...STARES at the phone on his desk until he
is interrupted by a KNOCK on the door...

DAVID
(forgetting to
be cheerful)
Come in.

...the door OPENS and Viola ENTERS...

VIOLA
Sir? I've brought beepers.

DAVID
Beepers?

(CONTINUED)

CONTINUED:

16D

VIOLA

(SHUTTING
the door)

Telephone beepers. I heard
you say yesterday you ought
to get one, so I thought
I'd save you some time...

DAVID

(LOOKING at all
the beepers
lying on his
desk)

What happened, they wouldn't
let you split up the family?

VIOLA

I brought out several sample
models on approval, so you
can see which one you like...

DAVID

(uninterested)

I don't care. Pick one and
leave me the receipt.

VIOLA

(overcome by
the responsibility)

Well...sir...I wouldn't feel
right...a man's beeper is
a rather personal thing...

DAVID

(wanting this
to be over)

All right, I'll take this
one...

VIOLA

(clearly displeased)

That one, sir?

DAVID

What's wrong with it?

(CONTINUED)

CONTINUED:

16D

VIOLA

Nothing. Nothing at all.
(and then)
It's just not the most
aesthetically pleasing
in the bunch, tonally
speaking...makes this
really nasal sound, like...
"n-yeep, n-yeep, n-yeep"
...and while you don't
want some wimpy "peep-
peep-peep", what you
need is a solid, fully
committed "beep...beep...
beep...".

DAVID

(PICKING UP
another one)

What about this one?

VIOLA

Not a bad little beeper,
as long as you're not
worried about ruining
the line of your suit...
you'll notice it's not
as compact as your more
streamline models...

DAVID

(growing
impatient)

Such as?

VIOLA

Well...

(PICKING UP
another one)

...there's the Supersonic
220X, featuring a sleek,
sturdy build and a digital
readout of the party try-
ing to reach you...

(CONTINUED)

CONTINUED:

16D

DAVID
(REACHING for it)
Fine.

VIOLA
(WITHDRAWING that
beeper;
SHOWING another one)
But if I were you, I wouldn't
want to overlook the C-2000,
with a separate tone for
emergency calls and an optional
extended service policy good
for the life of the machine...

DAVID
(really annoyed)
Sold.

VIOLA
Or there's...

DAVID
(insistent)
Sold! Put a bow on it! I'll
take it!

VIOLA
(HANDING David
the beeper)
Good choice, sir.

DAVID
Thank you. Now, if you don't
mind, my new beeper and I
would like a few minutes
alone...

VIOLA
(GATHERING beepers)
Yes, sir...by all means...

...Viola TAKES the box and HEADS for the door...then STOPS...

VIOLA
Mr. Addison, as long as I'm
here, there is one more thing...

DAVID
Make it a fast thing, Burt...

(CONTINUED)

CONTINUED:

16D

VIOLA

It's just that...I know you're probably feeling overwhelmed... with Miss Hayes being gone... from a business point of view, I mean...and I'm sure also from other points of view that are none of my business, but which might be affecting your business sense, as well as some other senses which are...

DAVID

(with him)

...None of your business.

BURT

...None of my business.

VIOLA

(SPEAKING faster)

...I just want you to know that I'm here for you, ready to take up whatever slack needs taking up...

(quickly)

...business-wise, I mean...

(and then)

I want to do anything I can do to make this time easier for you...

*

DAVID

You do?

VIOLA

I do, sir. Like I've never wanted anything in my life.

DAVID

Good. Here's how you can start. I want you to take this beeper, get in your car and head east...

...David is EDGING Viola towards the door...

DAVID

What we're going to do is, we're going to see how far you can go before you're out of beeper range...

(CONTINUED)

CONTINUED:

16D

VIOLA

But the guaranteed range is
a hundred and fifty miles...

DAVID

(REACHING for
his wallet)

Then I guess you're gonna
need some money for gas...

VIOLA

But Mr. Addison...

DAVID

Don't worry, I'll pay myself
back out of petty cash. You
just get on the road and
wait for me to call.

...they have REACHED the door...David OPENS it for Viola, but
there stands...

OMIT 17-30
DIPESTO

OMIT 17-30

31

...poised, ready to knock...

DIPESTO

Oh, Mr. Addison. There's
a man here to see you.
Shall I send him in?

DAVID

(unenthused)

Sure, why not?

...Dipesto DISAPPEARS to get the man...Viola LOOKS at David...

VIOLA

All right, Mr. Addison!
We've got a case!

DAVID

I've got a case, Burt.
You've got a telephone
beeper and your choice of
freeways or surface streets...

VIOLA

(whining)

Mr. Addison...

(CONTINUED)

CONTINUED:

31

DAVID

(relents;
reluctantly)

All right, you can stay.
But I don't want to hear a
peep out of you...

VIOLA

Yes, sir!

DAVID

A beep, or a n-yeep or
any other eep, is that
clear?

VIOLA

Yes, sir.

...a man APPROACHES them in the doorway...he's wealthy and
distinguished in appearance, although he's only about forty
years old...he OFFERS his hand to David...

BRYANT

Hello. My name is Bryant
Wilbourne.

DAVID

(shaking
his hand)

David Addison.

(indicating
Viola)

My associate, Herbert
Viola.

(CONTINUED)

CONTINUED:

31

BRYANT

How do you do?

...Viola just NODS...his face overwhelmed by a large toothy GRIN...the three of them go into David's office and David closes the door...

BRYANT

I saw your ad in the Yellow Pages...I'm from New York... I'm only in town for a little while...I was wondering if your agency handles missing persons?

VIOLA

Of course we do! All we need is a fairly recent photo, the person's name and any assumed names under which he or she has been operating, last known whereabouts...
(and then;
off David's
look)

Oops.

DAVID

(to Bryant)

Who is it you're missing?

BRYANT

A man named Craig Munsen...

DAVID

Relative?

BRYANT

Actually, I've never met him. I'm afraid it's a bit complicated...

...Viola gets out a notepad...ready to write...David gives him a LOOK...he puts the notepad back into his pocket...

BRYANT

(reading David's
mood)

Don't worry, I'll be brief.

(and then)

It's a family matter, actually.

(MORE)

(CONTINUED)

CONTINUED:

31

BRYANT (cont'd)

My family consists of myself and my sister, Jaqueline... Jackie...our parents were killed in an automobile accident over twenty years ago...as I'm a good deal older than Jackie...she was still a young child at the time...I became an emancipated minor and I raised her...which, believe me, has been no small task...

(he looks out the window for A MOMENT;
then)

...Jackie has never been a very happy person...even as a baby, it seemed she never stopped crying...it was like she was born in a funk she never got out of...and my parents' death only made it worse.

(and then)

Don't misunderstand me...I love my sister very much, or I wouldn't be here... Jackie is...quite an unusual person...very dark...very sensitive...she lives at a level of intensity that I often envy...

...he drifts away for A MOMENT, thinking about it...he SMILES...

BRYANT (cont'd)

...but...it's taken its toll on her...on both of us...

(this is painful)

A few years ago...Jackie had... a breakdown...I didn't even see it coming...I was finishing law school, trying to pass the bar...and she just didn't seem any more nervous or upset than usual...then one night I came home...and she was... curled up in the corner of the library...just hugging

(MORE)

(CONTINUED)

CONTINUED:

31

BRYANT (cont'd)

herself and rocking...and
crying...and when I tried
to find out what was wrong...
it was like she didn't know
who I was...I'm not really
sure she knew I was there...

VIOLA

And now she's missing?

BRYANT

No...not Jackie.

(and then)

I'm sorry. It's hard to
be brief. After she got
out of the hospital, she
decided she wanted to move
out here...she thought the
change of scenery would
be healthy...I was worried
about her, but she was a
thirty-year-old woman, so...
anyway, she came out here,
I paid her rent, she took
art classes...she wrote
me letters that sounded...
well...like Jackie...and
then, about eight weeks
ago, the letters changed.
She actually started to
sound happy. She started
to write about the beautiful
weather and the garden she
was planting and the
neighbors she'd met and...
a man. As time went on
the letters spoke a lot
less of the garden and
the neighbors and a lot
more of the man...I couldn't
believe it! Jackie had
finally found someone who
could do the one thing
no one else had ever been
able to do...make her
happy! I can't tell you
how that made me feel...
what a weight was lifted...

(and then;

SIGHS)

I flew into town two nights

(MORE)

(CONTINUED)

CONTINUED:

31

BRYANT (cont'd)

ago for their wedding, which was supposed to have been yesterday... only the groom didn't show up... I found his address on some letters in Jackie's desk, and I drove out there...and...

(he SIGHS)

...there's nothing...no furniture, no clothes...the landlady said he'd left her a note that he had to go back East...some family emergency...

(and then)

Needless to say, my sister is a wreck...needless to say, it's worth a great deal to me to find this man.

DAVID

I can understand your position. But I don't feel right about finding this guy just so you can clean his clock.

BRYANT

Oh, no. It's not like that at all.

(and then)

Like I said, I know what a drain it is to love Jackie. I can certainly understand that the proposition of having to live with her, take care of her every day for the rest of your life would be enough to scare any man away... I guess it came down to the final hour and when he started to look it in the face, he just felt he couldn't live with it...

(and then)

Mr. Addison, I'm a relatively wealthy man, I think I could make it worth his while to reconsider...I'd like you to find him and tell him about the dowry I'm willing to propose.

...it sounds fine to Viola...he REACHES for his notepad...

(CONTINUED)

*
*
*
*
*

CONTINUED:

31

VIOLA

What was Mr. Munsen's last
known address?

DAVID

(concerned)

You want us to find this
guy so you can pay him to
marry your sister?

BRYANT

I guess that is how it sounds.
(and then)

I just want to convince him to
give it a chance. And if I
have no luck appealing to his
conscience, I don't have any
qualms about appealing to his
greed.

*
*
*
*
*

(and then)

Mr. Addison, I believe that
this man loves my sister...
he could never have made
her so happy if he didn't.
And I know that my sister
loves him. I just think
that two people who are in
love with each other in
this world should give it
a chance...not just give up
before they've started.

ON DAVID

32

...digesting these words...he believes that too...

ON BRYANT

33

...continuing...he SHRUGS...

BRYANT

If I'm doing a terrible thing
by trying to buy my sister
a chance at happiness, then
I'm a terrible person...and
if you don't want to take
the case, I'll understand...

DAVID

(quietly)

We'll take the case.

*

(CONTINUED)

CONTINUED:

37D

VIRGINIA

Well...I think it's nice.

ALEXANDER

You do?

VIRGINIA

(turning to him;
in no uncertain
terms)

Yes...I do.

ALEXANDER

Alright. It is nice. No argument.
Forget what I said. But don't
you find her behavior a bit odd?

VIRGINIA

Oh Alex...

ALEXANDER

What..."oh Alex". You just said...
she came here on vacation. What
vacation? She doesn't want to
go anywhere. Doesn't want to do
anything...

VIRGINIA

She just wants to be with us.

ALEXANDER

Oh really? That why she sleeps
all day...watches television
all night? She's avoiding us
is what she's doing.

VIRGINIA

Oh she is not.

ALEXANDER

She most certainly is. This
entire week have we had one
real conversation?

VIRGINIA

We've talked.

ALEXANDER

I'm not talking about talk. I'm
talking about a conversation. We
sit at dinner and talk about the
weather. When you ask her about
her life...her business...she's

(MORE)

(CONTINUED)

CONTINUED:

37D

ALEXANDER (Cont'd)
evasive. In the whole time
that she's been here has she
picked up the phone once to
check in?...make sure the
place hasn't burned down? I,
for one think it's odd.

VIRGINIA
Odd?

ALEXANDER
Odd. And you don't?

ON VIRGINIA

37E

...and she TURNS and looks at him...and it's clear she doesn't...
or at the very least isn't willing to admit it...

ON ALEXANDER

37F

...and he can take the hint...and he picks up his newspaper
again...

ALEXANDER
Fine.

ANOTHER ANGLE

37G

...and Virginia returns to her chopping...but a moment later
Alex lowers the paper once more...

ALEXANDER
I'll tell you another thing
that's odd. No one calls her.
She's got this whole operation
in Los Angeles...been gone
a week...hasn't been a single
emergency important enough for
someone back there to pick up
a phone.

VIRGINIA
They don't want to bother her...

ALEXANDER
Bull. I run a business. I know
what goes on. I mean hell...
we went on that cruise round the
Greek islands...damned if we
weren't on the boat five days
I didn't get paged...Riley's on
the ship to shore...crisis in
(MORE)

(CONTINUED)

CONTINUED:

37G

ALEXANDER (Cont'd)
Evanston. You remember?
Right in the middle of that
shuffleboard tournament?

VIRGINIA
(not looking at him;
bored with this)
I remember.

ALEXANDER
(lowering the
paper;
checking his
watch)
Twelve-thirty five. I'm not
waiting.

VOICE (O.C.)
Waiting for what?

...and Alex and Virginia TURN to DISCOVER...

MADDIE

37H

...STANDING in the doorway...wearing a bathrobe...

ANOTHER ANGLE

37J

...ALEX and VIRGINIA instantly cheerful...

VIRGINIA
Morning!

ALEX
Hello, stranger...

ON MADDIE

37K

...standing there...taking their measure...

MADDIE
Am I interrupting anything?

ANOTHER ANGLE

37L

...as the show begins...Alex and Ginny with their acts
down pat...

VIRGINIA
Oh, no!

ALEX
Not at all!

VIRGINIA
Can I get you something to eat?

(CONTINUED)

CONTINUED:

37L

MADDIE
 (moving to the
 kitchen table)
 No...I don't think so...thanks.

ON ALEXANDER

37M

...watching Maddie seat herself...

ALEXANDER
 You've hardly eaten anything
 since you've been here. Your
 friends won't know you when
 you get back.

FAVORING MADDIE

37N

...as Virginia moves to her...

VIRGINIA
 Well...she can re-introduce
 herself.

(a hand on
 Maddie's
 shoulder)

Are you sure I can't fix you
 something?

ALEXANDER
 Must be hard on everybody
 trying to run the show without
 you...

MADDIE
 (turning to
 her father)
 Oh...I'm sure they're doing
 fine.

(turning to
 her mother)
 No...really...I'm okay.

VIRGINIA
 How about some eggs, honey?

MADDIE
 (shrugs)
 Okay...if it's no trouble.

VIRGINIA
 Trouble? Don't be silly.

(CONTINUED)

CONTINUED:

37N

ALEXANDER

What would you say to a game
of tennis? You up for a game
of tennis? Just you and the
old man?

MADDIE

(turning to him)

I don't know Daddy...

VIRGINIA

Hou would you like them fixed,
honey?

MADDIE

(turning to her)

I don't know Mom...

ALEXANDER

How 'bout golf? Your mother
got me a new cart last
Christmas.

VIRGINIA

What about scrambled?

MADDIE

(to her Mom)

I guess so.

(to her Dad)

No...I don't think so.

ALEXANDER

A little swim at the club?

VIRGINIA

Or fried? You used to love
fried eggs...

MADDIE

(a sigh)

Whatever's the easiest...

ALEXANDER

We don't even have to swim.
Just...

MADDIE

(a sudden outburst)

Please!

(and then)

Please, please, please...

ON VIRGINIA

37P

...stopping dead in her tracks...she wasn't prepared for this...

ON ALEXANDER

37R

...a glance up to his wife...concern mixed with a dose of "I told you so"...

ON MADDIE

37S

...just looking down at the table...catching her breath...reeling herself back in...

MADDIE

(soft;
measured;
trying to
be nice)

Juice. I think just juice,
Mom. I don't really care
what kind. And Dad...I'd
love to go to the Club with
you. Just...not today. I'm...

...and SHE LOOKS UP...

ON ALEXANDER AND VIRGINIA

37T

...hanging on every word...

ON MADDIE

37U

...a smile...the outburst never happened...

MADDIE

(a smile and
a shake of
the head)

...I don't know what I am.
Tired I guess. Still.

ANOTHER ANGLE

37V

...and no one says a word for a moment...Maddie's eyes
returning to the table-top...Virginia just standing there...
Alexander sitting uneasily in his chair...

VIRGINIA

(finally)

Well you've had a hard year,
honey.

(CONTINUED)

CONTINUED:

37V

MADDIE
(looking up again;
finding a smile)
I guess I have.

...and she LOOKS up at...

ALEXANDER

37W

...who sits there...weighing and measuring all this...

ON MADDIE'S HAND

37X

...as she pushes it across the table to Alex's...laying it
on top of his...

ALEXANDER
What's that? Is that for me?
Don't worry about me. The
club can wait. I can show you
off anytime.

ANOTHER ANGLE

37Y

...as Virginia quickly TURNS...

VIRGINIA
Why don't I get that juice?

MADDIE
Mom? I don't really think
I want anything. I think I
just...want to take a long
bath.
(and then)
Okay?

ON VIRGINIA

37Z

...turning back to her daughter...

VIRGINIA
Okay.

ALEXANDER
Sure.
(and then)
Maybe I'll just drop by the
office.

ANOTHER ANGLE

37ZA

...and Maddie PULLS herself up from her chair...and walks out of the room...her parents watching her go...and AFTER A LONG MOMENT...

VIRGINIA

37ZB

...turns and looks at...

ALEXANDER

37ZC

...who once again folds up the paper...and pulls HIMSELF out of his chair and starts out of the room...

ALEXANDER

(to Virginia;
as he passes)

Odd...

...and we...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

CURTAINS

38

...MOONLIGHT making their way through them...and we HOLD on THEM for a LONG MOMENT...and then SLOWLY begin to PAN...through a DARK ROOM...a small mountain of quilt... and we SLOWLY GLIDE OVER it...its curves vaguely womanlike... finally reaching what must be the head of a bed to DISCOVER MADDIE...lying there...bundled in her covers...HER EYES WIDE OPEN...and after a moment she glances at...

A SMALL ALARM CLOCK

38A

...left over from her high school days...eleven after two...

ON MADDIE

38B

...and she SIGHS a SIGH and throws the quilt off of herself... and as she BEGINS to CLIMB OUT OF BED...we...

CUT TO:

THE STAIRCASE

38C

...DARK as well...as Maddie CREEPS DOWN it...mindful of not making any noise...finally reaching...

THE LANDING

38D

...and then beginning...

TOWARDS THE KITCHEN

38E

...navigating through the darkness...

TIGHT ON MADDIE

38F

...her destination in sight...REACHING for a LIGHT SWITCH when...

VOICE

(out of the
darkness;
a LOUD
WHISPER)

You sneaking out without saying
goodbye?

...and WITHOUT TURNING ON THE LIGHT...Maddie TURNS with a START to DISCOVER...

ALEXANDER

38G

...sitting in his easy chair...bathrobe and slippers...
BARELY VISIBLE in the DARKNESS...sipping some J and B
and something in a rocks glass...

ON MADDIE

38H

...as she stands there...taking this in for a second...
and then...

MADDIE

I was just going to get something
to eat.

(and then)

Can't sleep.

ANOTHER ANGLE

38J

...and we can barely make out Alexander's smile at that...

ALEXANDER

(quietly)

Yes...well...there's a lot of
that going around.

...and he quietly takes another PULL on his drink...and
then...NOTING the SILENCE...

ALEXANDER

You want to fix yourself a
snack...don't let me stop you.

ON MADDIE

38K

...and she SHRUGS...and STEPS IN the ROOM CLOSER to him...

MADDIE

No...

(and then)

I don't know...

(and then)

Are you drinking?

ON ALEXANDER

38L

...and he looks at the drink in his hand for a moment...

ALEXANDER

Well...I'm having a drink...
I'm not drinking...

MADDIE

Okay if I sit with you while
you don't drink?

(CONTINUED)

CONTINUED:

38L

ALEXANDER

Please...

ANOTHER ANGLE

38M

...as Maddie parks herself on a hassock across from her father...and they sit there for a LONG MOMENT in the darkness... and NOTHING IS SAID...

MADDIE

(finally)

Mom okay?

ALEXANDER

Sleeping like a baby.

MADDIE

(smiling;
nodding;
she knew that;
with great
affection)

Mom...

ALEXANDER

Yup. Grace under pressure.
That's her strong suit. Sometimes...
I think that's why I married
her. She's got twice as much
as most people. Got my share I
think.

MADDIE

You under pressure?

ALEXANDER

(quickly)

No. No, no, no.
(and then)

You?

ON MADDIE

38N

...and she sits there for a LONG MOMENT...a smile slowly making its way across her face...her gaze finally sinking to the floor...but offering no answer...

ON ALEXANDER

38P

...looking at her...

(CONTINUED)

CONTINUED:

38P

ALEXANDER

Was a time...you had a problem...
the first person you'd come to...

MADDIE

(cutting him off;
not looking up)
That hasn't changed.

ALEXANDER

I don't know. We've been around
a lot of bends kid.

(and then)

I just want you to know...if
you need anything...

MADDIE

I know, Daddy.

ANOTHER ANGLE

38R

...and he reaches over...and lifts her chin with his fingers...
the two of them now eye to eye...

ALEXANDER

Tell you something about me.
I'm a selfish son of a bitch.
I don't just want to help you...
I need to help you. You got
some pain kicking around in
there and I'd like to make it
go away. Not just for you. For
me. Really. That would make me
feel like a million bucks.

MADDIE

(this is hard)
I know that, Daddy.

ALEXANDER

Hell...when you were five...I
could do it with a kiss...or a
quarter.

(and then)

But I don't suppose that's
going to do the trick anymore.

MADDIE

I don't think so...
(and then)
I don't know...

(MORE)

(CONTINUED)

CONTINUED:

38R

MADDIE (Cont'd)
 (and then)
 Really. There's no pain. I'm
 just confused...
 (and then)
 ...about some things...
 (and then)
 ...that's all.
 (and then)
 No big deal.

ON ALEXANDER

38S

...weighing that for a moment...

ALEXANDER
 Well...
 (and suddenly;
 he leans
 forward anyway;
 a kiss on
 the cheek)
 ...there's one for good measure.
 (and then;
 setting down
 his drink;
 RISING from
 his chair)
 Well...I'd better get upstairs...
 stay away too long and the
 damn cat'll jump on the bed...
 snuggle up with Mother and I'll
 be out of luck...

...and with that he TURNS...and starts to go...

ON MADDIE

38T

...not wanting it to end like this...

MADDIE
 (calling to him;
 a LOUD whisper)
 Daddy?...

ANOTHER ANGLE

38U

...as Alexander TURNS once more...

ALEXANDER
 Hmmmmmm?

(CONTINUED)

CONTINUED:

38U

MADDIE
 (this is hard)
 I'm sorry.

ALEXANDER
 Hey...don't be sorry. Doesn't
 matter. Like I told you.
 Selfish. Totally selfish.

...and he TURNS again...and in a moment...is gone...

ON MADDIE

38V

...sitting on the hassock...thinking about that...and we...

CUT TO:

OMIT 39-40

OMIT 39-40

INT. AIRPORT - DAY

41

...a small airport, filled mostly with in-state and commuter
 airlines...and we SEE...

DAVID AND VIOLA

42 *

...WALKING through the corridor...Viola is CHECKING a list...

VIOLA
 I had no idea there were
 so many small airports in
 this city.

(and then;
 quickly)
 Not that I'm tired, Mr.
 Addison, because I'm not
 tired.

DAVID
 (heading towards
 a counter)
 I'm sure you're not, Burt.

...David STOPS in front of a commuter airlines counter...
 he is greeted by an attractive WOMAN...

WOMAN
 May I help you?

(CONTINUED)

CONTINUED:

42

DAVID

My friend and I seem to
have misplaced a pilot...
he's in his late thirties,
dark hair, looks something
like this...

(HANDS her
the photo)

...Name's Craig Munsen.
You probably know him
as Captain Craig.

WOMAN

(SHAKING
her head)

This guy doesn't fly
for us...this isn't
even one of our uniforms...

DAVID

Do you know whose it is?

WOMAN

No, I don't. Sorry.

...David TAKES the photo and they walk away...

VIOLA

What now?

DAVID

(on his way)

Next counter.

...David STARTS towards the next counter...he PASSES a
couple of guys in white robes and beads who are HANDING
OUT carnations and religious tracts...

DAVID

(as one starts
towards him)

I gave in another lifetime.

...they have REACHED the next counter...David interrupts
a MAN who is WORKING busily at a computer...

DAVID

Excuse me...

(flashing the
photo)

Have you seen this guy
around?

(CONTINUED)

CONTINUED:

42

MAN

Yeah. Captain Girardi.

DAVID

Are you sure? We had a different name.

MAN

(studying the photo)

No, that's Craig Girardi all right. He's been flying for us for five years...he's due in from Sacramento at five, if you wait you might catch him.

DAVID

(pocketing the photo)

Thanks.

SHOCK CUT TO:

INT. AIRPORT GATE

42A

...through the glass windows we can see planes taxiing on the runway...David and Viola are sprawled in arm-chairs, sleeves rolled up, jackets off...they've obviously been waiting a while...Viola is FLIPPING THROUGH a magazine...David is STARING into space, thinking...

DAVID

This is such a waste of time.

VIOLA

(looking up)

Excuse me?

DAVID

I don't know what we think we're gonna prove.

VIOLA

(confused)

But, we're just a few minutes away from finding the guy.

(CONTINUED)

CONTINUED:

42A

DAVID

So what will that accomplish?
We'll say pretty please, go
back to your fiance, and if
your feet are still cold,
here's twenty grand that
might thaw them out. Then
what happens? You think
he goes running back and
they live happily ever
after?

VIOLA

(doesn't see
why not)

Maybe...

DAVID

Maybe in her dreams...in
real life I give it two
months...maybe six months
if the brother keeps him
on the payroll...

(and then)

Look at MacGilicuddy. The
guy lives right, goes to
work every day, pictures
of his wife all over his
desk, if she says "jump"
he says "how high?" on
the way up...one day
he comes home and she's
run off with her aerobics
instructor...

VIOLA

(surprised)

Is that what happened?

DAVID

(frustrated)

I don't know what happened,
who cares what happened? The
point is, relationships don't
work any more.

VIOLA

Mr. Addison, I know you're
upset about Miss Hayes going
away, but I don't think
wallowing in cynicism is
necessarily your best course
of action.

(CONTINUED)

CONTINUED:

42A

DAVID

It's not cynicism, Burt.
It's cold hard take-it-
to-the-bank-and-get-top-
interest-rates truth. And
you know why?

VIOLA

(knows there's
no use arguing)
No, sir...

DAVID

Modern technology...people
have too much free time, so
they sit around and think
and it's screwing up
everything! You think some
pioneer woman in a covered
wagon ever asked her husband
where their relationship
was going? She knew where
it was going, it was going
to Oregon!

(and then;
in a cynical
huff)

...Relationships...you ask
me, you're better off
forgetting about being at
the mercy of someone's
every passing whim...pick
up some broad in a bar,
kick her out when the
sun comes up, at least
you'll always know how
many TV dinners to buy.

...under the end of David's speech, we have begun to
HEAR a tiny BEEPING noise, coming from somewhere inside
his crumpled up jacket...

DAVID

(becoming
aware of it)
What is that noise?

VIOLA

I don't know, sir, unless
it's your beeper.

(CONTINUED)

CONTINUED:

42A

...it takes a few seconds for this to register...
 SUDDENLY it does...David VAULTS over the row of
 chairs, THROWS himself at a nearby pay phone and
 DIALS a number...as the operator comes in...

DAVID

(out of breath)

Collect from David Addison...

(and then;

angry)

No, David...like the guy
 who aced Goliath and three
 telephone operators in
 a lesser known story...

(and then;

patronizing)

Thank you.

(and then)

Dipesto, who called?

(and then;

sagging)

Yes, it works...no,
 once is enough...thank
 you, that was very
 thoughtful...

...he PUTS the receiver down gently, then PICKS IT UP
 and SLAMS it down with all his strength...he'd rip it
 out of the box if he could...meanwhile Viola has
 spotted something out the window...

VIOLA

Mr. Addison! Mr. Addison,
 it's him!

...Viola POINTS...through the window we SEE...

CRAIG GIRARDI

42B

...GETTING OUT of the plane...SHUTTING the door...HEADING
 towards the gate...and...

DAVID

42C

...recovers...SEES Girardi...

DAVID

(to Viola)

Come on...

ANOTHER ANGLE

42D

...as the two of them HEAD for Girardi...however, as soon as Girardi comes through the door, we HEAR a WOMAN'S VOICE...

WOMAN

Craig!

...Craig LOOKS UP...David and Viola LOOK, too...and we SEE...

AN ATTRACTIVE WOMAN

42E

...quickly MAKING HER WAY towards Girardi...

ANOTHER ANGLE

42F

...as the woman and Girardi meet in a joyful embrace... they kiss each other "hello"...then start away arm-in-arm...

WOMAN

(as they leave;
hugging him
again)

I missed you so much!

GIRARDI

Not as much as I missed you...

DAVID AND VIOLA

42G

...WATCH them leave, then...

DAVID

Look at this guy. Probably got some babe waiting at every airport in the state.

VIOLA

(unapproving)
How do you like that?

DAVID

Maybe I oughta get a pilot's license.

...they START OUT, following Girardi and the woman...

SHOCK CUT TO:

EXT. GIRARDI HOUSE

42H

...as Girardi PULLS into the driveway and he and the woman GET OUT...

INT. BMW

42J

...David and Viola PULL UP behind a hedge, careful to stay out of sight...they WATCH as Girardi and the woman head for the house...

VIOLA

Nice place...

DAVID

I know. Wonder how many he's got.

...as Girardi and the woman are halfway to the front door, it OPENS and TWO SMALL KIDS come RUNNING toward them... Girardi SCOOPS them up...David WATCHES, frowning...

DAVID

If those are her kids, they sure look glad to see him...

(and then)

Wait here a minute...

EXT. STREET

42K

...as Girardi, the woman and the kids disappear into the house, David CREEPS behind the hedge towards the mailbox... he OPENS the mailbox and TAKES OUT a few letters...

CLOSE ON THE LETTERS

42L

...two addressed to Mr. and Mrs. Craig Girardi, one to Mrs. Craig Girardi, etc....definitely "married" mail... and...

DAVID

42M

...REGISTERS this new finding...and we...

OMIT 43-51

OMIT 43-51

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

OMIT 52

OMIT 52

INT. WILBOURNE HOUSE - NIGHT

53*

...Bryant is SITTING in the room where the wedding was to have taken place...David is just finishing his story...

DAVID

...Obviously he wasn't trying to pull anything, or he would have gone through with the wedding. My guess is, he met your sister somewhere, he was smitten, he didn't bother to mention he already had a significant other and a coupla little otherlings...

BRYANT

(finishing it for him)

...my sister booked the wedding and he kept going along with it to keep from telling her the truth...makes sense...

(and then)

Still, Jackie's a bright woman. I can't believe she never suspected anything.

DAVID

(shrugs)

The guy's a pilot. He says "Honey, I'm gonna be in Alaska for a week." What's she gonna do, call Alaska to make sure?

BRYANT

(shaking his head)

How could he do such a thing? He must have seen how fragile she is, he must have known she'd be devastated...

(CONTINUED)

CONTINUED:

53

DAVID

Maybe he really meant to go through with it, chickened out at the last minute...

BRYANT

He meant to be a bigamist?

DAVID

Sure, why not? One wife gets a headache, you got a coupla back-ups across town. All three get a headache the same night, you go to a bar and find someone else to marry. Engagement ring's one hell of an aphrodisiac...

BRYANT

I'm sure it happens, but I still don't see how any-one could be that heartless.

JACKIE (O.S.)

Who's heartless?

...and we SEE...

JACKIE

54

...dressed in a nightgown and robe...standing in the doorway...

BRYANT

Jackie...I thought you were asleep.

JACKIE

Who's heartless?

BRYANT

No one, honey. Someone you didn't know.

(and then;
as it becomes
obvious he
needs to
introduce David)

This is David Addison...he's...
an old friend of mine...

(to David)

This is my sister, Jackie.

(CONTINUED)

CONTINUED:

54

DAVID
(going along
with it;
offering
his hand)
Hi...heard a lot about you.

JACKIE
(to David;
suspicious)
How do you know my brother?

DAVID
Well...we met a long time
ago.

JACKIE
Really? Where?

DAVID
In a bar...

BRYANT
At church...

DAVID
That's right, church.
(to Jackie)
It was communion Sunday,
you can see where I'd
be confused...

JACKIE
(annoyed;
ready for
the truth)
Bryant...

BRYANT
It's...a private matter,
honey...I'm sorry...

JACKIE
(hurt)
Oh. I see. Well...I'll
be in my room, if anyone
needs me...although, I
don't know who that would
be...

...she LEAVES, looking very sullen...Bryant watches
her go...

(CONTINUED)

CONTINUED:

54

BRYANT

(quietly)

I'm going to have to tell
her...

(and then;

genuinely upset)

God knows how she'll take
it.

(and then;

remembering

David)

Thanks for your help.

DAVID

Wish it'd been better news.

SHOCK CUT TO:

INT. DAVID'S APARTMENT (BEDROOM) - NIGHT

55

...as David ENTERS...loosening his tie and heading straight
for the answering machine that is on the nightstand by his
bed...he PUNCHES a button...as the messages START to PLAY
BACK he TAKES OFF his tie and jacket and shirt...the first
voice we HEAR is Viola's...

VIOLA (O.S.)

Hi, Mr. Addison...I just
wanted to tell you once
more how much I appreciated
the opportunity of working
on this ca--

...David HITS the "fast forward" button...we HEAR gibberish
as the machine proceeds to the next message...this takes
a while, since Viola's message was rather lengthy...the
machine finally STOPS at the next message and we HEAR
Dipesto...

DIPESTO (O.S.)

Hi, Mr. Addison, it's Agnes...
I'm afraid you didn't have any
calls today, but...

...David HITS the fast forward button again...and then we
HEAR a brief dial tone, then a beep, then a METALLIC "VOICE"...

ANSWERING MACHINE "VOICE"

That was your last message.

(CONTINUED)

CONTINUED:

55

...David SIGHS...KICKS OFF his shoes and LIES down on the bed...he stares at the ceiling for A MOMENT, depressed... then he LOOKS over at the phone beside the bed...

DAVID
(to himself)
Come on, Maddie...one
phone call's not gonna
kill you...

...but the phone doesn't ring...David LOOKS at the ceiling... CLOSES his eyes...starts to drift off to sleep...just as he seems to fall asleep, a phone RINGS...David BOLTS UP... GRABS the phone beside his bed...

DAVID
Hello?

...but there's no one on the line and somewhere a phone is still ringing...David LOOKS at the receiver in his hand, puzzled...he PUTS it down...GETS UP and STARTS in the direction of the ringing phone...he OPENS the door of his bedroom and STARTS into the other room... but SUDDENLY he STOPS...as he SEES...

OMIT 56

OMIT 56

DAVID'S P.O.V. - THE TWILIGHT ZONE

56A

...what used to be David's living room is now a vast, dark, endless expanse of blackness, shrouded in a mist of fog rising from the ground...it looks like something Stephen King would have thought of...somewhere in the middle of all this, a phone continues to RING...

DAVID
(trying to
figure it
out)
...What the...

...SUDDENLY in the middle of the fog a phone booth APPEARS...it is a red English phone box, illuminated by some unseen light...inside it, the phone RINGS...and...

DAVID

56B

...STARTS to make his way through the fog...as he gets closer to the phone, the ringing is more insistent... David WALKS faster...he REACHES the phone booth and GRABS the phone...

(CONTINUED)

CONTINUED:

56B

DAVID

Hello?

...he is greeted by a METALLIC VOICE...

VOICE

Please deposit sixty cents
for the first three minutes......David REACHES quickly into his pocket and comes up
with coins...he STARTS to LOOK for the coin slot...

DAVID

Where's the slot?

VOICE

(more insistent)

You must deposit sixty cents
for the first three minutes...

DAVID

(to himself)

There's no slot...

(into the phone)

There's no coin slot on
this phone!

VOICE

(very insistent)

Please deposit sixty cents.

DAVID

Where? Where am I supposed
to...

...there is a loud CLICK...followed by a DIAL TONE...

DAVID

(frantic)

Hey, come back! What if
that was her?...before he can vent his rage on that phone, another
phone starts to RING...David LOOKS UP as another pay
phone (this one an American-gas-station version) is
illuminated a little further in the distance...David
RUNS to it and GRABS the receiver...

DAVID

Hello?

(CONTINUED)

CONTINUED:

56B

...this time he is greeted by a live OPERATOR...

OPERATOR
Collect from Maddie Hayes, will
you accept the charges?

DAVID
Maddie? I'm so glad you
called! Listen, I've
been thinking--

OPERATOR
(more insistent)
Collect from Maddie Hayes,
will you accept the charges?

DAVID
(annoyed)
Yes, operator, put her on!

OPERATOR
(as if she hasn't
heard him)
Sir, I need to know if you will
accept the charges.

DAVID
Lady, you can charge me
with first degree murder,
just put Maddie on the damn
telephone!

OPERATOR
(to someone else)
I'm sorry, ma'am, the party
will not accept the charges.

DAVID
No! I didn't say that!
Wait!

...his only answer is another CLICK and DIAL TONE...and then another phone STARTS to RING...and from somewhere a SPOTLIGHT illuminates a black telephone on the floor in the mist...as David STARTS for it, another ringing phone is illuminated...and then another...and another...until soon a confused David is surrounded by dozens of identical black ringing telephones...David is in PHONE HELL...he starts GRABBING phones and answering them as fast as he can...there is never anyone on the line...

(CONTINUED)

CONTINUED:

56B

DAVID

Hello?...

(GRABBING
another
phone)Hello?(GRABBING
another
phone)Maddie?...Hello...Maddie,
are you doing this?...Why
won't you answer me?...
Maddie?!

...and then, from somewhere, "phone hell" becomes engulfed in the SOUND of MADDIE LAUGHING...it starts quietly, then builds to a loud, evil CACKLE...David LOOKS all around...

DAVID

Maddie! Why are you
doing this? Stop it!
Maddie, stop it!

...and SUDDENLY we HEAR a VERY LOUD PHONE RINGING...and we...

SHOCK CUT TO:

OMIT 57-59

OMIT 57-59

DAVID

60

...as he BOLTS UP in bed, having awakened from the nightmare...the phone by his bed is actually ringing... it takes a shaken David A MOMENT to realize what is going on...finally he gets it...he quickly PICKS UP the receiver...

DAVID

(breathless)

Hello?

(and then)

Who?...Oh, right...

(and then)

Okay, I'll meet you there.

SHOCK CUT TO:

INT. AIRPORT - NIGHT

61

...David and Jackie are WALKING very RAPIDLY down a long empty corridor of gates...the airport has that eerie feeling an airport gets at night...they pass a man who is BUFFING the floors...very few people other than cleaning crew...Jackie, who is having trouble keeping up with David, is TALKING fast... she's almost in tears...

JACKIE

(breathless;
upset)

...he was storming all over the house, slamming things around, then I heard his car go screeching out of the driveway...

DAVID

And you think he was coming after Craig?

JACKIE

(upset)

If you'd just told me what you were doing at the house, I could have warned you about my brother's temper. If he finds Craig, I don't know what will happen...

DAVID

I'm sure it'll be okay...

JACKIE

That's because you don't know Bryant...

...she STOPS as she notices that David has FROZEN in place, staring at something up ahead...she LOOKS in that direction...

THEIR P.O.V. - COMMOTION

62

...a bright yellow police line is stretched across one of the gates...the area is crawling with AIRPORT SECURITY and other POLICEMEN...anyone who is available to spectate is standing nearby...and...

JACKIE AND DAVID

63

...instantly realize the significance of this...

JACKIE

(breathless)

Oh, no...

DAVID

Come on...

...he LEADS her over to an elderly CLEANING MAN who is LEANING on a mop, enjoying the excitement...

DAVID

(to the
cleaning
man)

What's going on?

CLEANING MAN

(proud to be
in-the-know;
SHAKING his
head)

Weird...somebody killed
a pilot right there in
his airplane...beat him
over the head with a wrench...

...Jackie GASPS...

DAVID

They know who did it?

CLEANING MAN

(nodding)

Caught the guy running away...
I saw it through that window...

...at that moment there is a SUDDEN COMMOTION and the policemen start MOVING everybody back...David and Jackie LOOK over and SEE...

BRYANT

64

...in the midst of the commotion...handcuffed and BEING LED by a policeman on either side...he LOOKS UP and SEES...

DAVID AND JACKIE

65

...as Jackie's hand goes to her mouth in horror...we...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

INT. AIRPORT - DAY

66

...we now see the aftermath of the murder scene...there are still uniformed police officers around, as well as airline officials, forensics officers, etc....and somewhere in the midst of this, we find...

DAVID

67

...WATCHING as, in the background, a distraught Jackie is dismissed by a uniformed officer...she makes her way over to David...

*
*
*

JACKIE

(WIPING tears)

...the officer said I could go now...I know I should probably go be with Bryant, but I just can't do that yet...will you tell him that I'll come later?

*

DAVID

(NODS)

I'll tell him. Do you need a ride home?

*
*

JACKIE

(shaking her head)

No, thanks. I really need to be alone.

*
*
*
*

...David NODS...almost in a daze, Jackie LEAVES him and WALKS AWAY...

*
*

ANOTHER ANGLE - VIOLA AND MRS. GIRARDI

68

...SITTING alone at one of the gates...Mrs. Girardi is crying...Viola sees David in the background and MOTIONS him over...

MRS. GIRARDI

I just don't understand it... why would this man want to track down and kill my husband?

...David has approached...Viola LOOKS at him, wondering what they're supposed to tell this woman...

(CONTINUED)

CONTINUED:

68

MRS. GIRARDI
Craig never had an enemy in
his life...he was the best
person I've ever known...

DAVID
Mrs. Girardi, why don't you
let us drive you home?

(CONTINUED)

CONTINUED:

68

MRS. GIRARDI

(hasn't really
heard him)

I mean, he never thought
of himself...he always put
me and the boys above every-
thing...you would have thought
they were his own, instead
of what he happened to get
in the package deal...he
just worshipped them...

(and then)

...I guess because he
couldn't have kids of his
own...

(and then;
embarrassed)

I'm sorry. I know I'm
babbling...

DAVID

(thinking about
what she's said)

What do you mean, he couldn't
have kids of his own?

MRS. GIRARDI

(a bit lost)

What?...

(trying to track
the conversation)

Oh, the kids...

(and then;
slightly
embarrassed)

Craig was in the Air Force
...in Vietnam...he was
injured...you know...

...Viola sneaks the slightest of LOOKS to David...

MRS. GIRARDI

It wasn't important to me...
that's not why I married him...

...she STARTS CRYING again...

DAVID

Mrs. Girardi, don't go anywhere.
We'll be right back.

(CONTINUED)

CONTINUED:

68

...she is too busy crying to do anything but NOD...David
MOTIONS to Viola to follow him and starts to BACK away...

DAVID
(to Viola)
Come on!

...he starts to RUN...a confused Viola FOLLOWS him...

VIOLA
Where are we going?

...David doesn't answer...keeps running...

SHOCK CUT TO:

EXT. AIRPORT - DAY

69

...as we SEE Jackie WALKING down the outdoor corridor towards
the parking lot...David and Viola APPROACH from behind...

DAVID
Miss Wilbourne!

...she STOPS...TURNS to see what David wants...

DAVID
Sorry to bother you...there's
one more thing we needed to
clear up...

JACKIE
Yes?

DAVID
Your brother mentioned that
you and Craig were planning
to start a family right
away.

JACKIE
(looking pained)
That's true.

DAVID
Was that his idea?

JACKIE
(going along
with it)
Yes...Craig loved kids...he
wanted several...
(and then)
Of course, I didn't know
he already had two...

(CONTINUED)

CONTINUED:

69

DAVID

He didn't.

JACKIE

(startled)

What do you mean?

DAVID

Those are his wife's kids
from another marriage.

JACKIE

I hardly see what difference
that makes now.

(and then)

If you'll excuse me...

...she STARTS to WALK away...

VIOLA

(wanting to help)

Miss Wilbourne, are you
aware...(as she TURNS
to face him;
suddenly
embarrassed)...are you aware that Mr.
Girardi...(and then;
trying a dif-
ferent approach)...you know what happens to a
piece of spaghetti when you boil it? *

*

JACKIE

(puzzled and annoyed)

What?

DAVID

(taking over)

Craig Girardi's wife was just
telling us the story of his
old war injury...hard to
believe you never heard
that one...

JACKIE

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

(CONTINUED)

CONTINUED:

69

DAVID

I'm talking about how it's kinda hard to believe that your intended would suggest filling the house with bambinos, since it wasn't exactly a threat he could carry out, if you get my drift...

JACKIE

(a bit flustered)

I guess he was just lying about the kids...like he lied about everything else...

DAVID

And I suppose you're going to tell me that the two of you spent all those nights alone at the beach house watching "I Love Lucy" reruns?

JACKIE

(annoyed)

Mr. Addison, what we did or did not do is frankly none of your business. And I really must be going...

...she TURNS and WALKS away again...David and Viola START behind her...

DAVID

(as they walk)

You know what I think? I don't think Craig Girardi has ever been to that beach house...

(he HURRIES around and STOPS in front of her)

...and I don't think he's ever met you.

JACKIE

That's ridiculous...why would I make up a story like that?

(CONTINUED)

CONTINUED:

69

DAVID

I don't know.

(and then;
to Viola)Pop quiz, Burt. Why would
she do that?

VIOLA

(taking this
very seriously)

Well...using my best deductive reasoning, starting from the end result, I'd say that the person who has suffered the most from all of this, other than Mr. Girardi, of course, would seem to be the ill-fated brother...so I would postulate her plan was to get rid of him for some reason, at which point I'd examine the nature of their relationship, with special attention to the family fortune, viz a viz its dispensation should the brother suddenly find himself a ward of the state.

(and then;
to Jackie)

How's that?

JACKIE

Very amusing. Here's something
else you can postulate...

...she SUDDENLY HURLS her large handbag at them and STARTS to RUN as they PUT up their arms to shield themselves from the flying debris...she ESCAPES into a nearby revolving door...

VIOLA

(excited)

Bingo! I was right!

...they CLIMB into the revolving doors after her...and...

JACKIE

70

...sees them behind her and doesn't get out at the opening... she just keeps going around...

DAVID AND VIOLA 71

...in the same revolving door section...follow her...

VIOLA

I get to do the chase scene!
I was hoping I'd get to do
the chase scene!

JACKIE 72

...REACHES the opening on the other side of the door and
EXITS...she RUNS to the end of the building and CUTS around
the corner...and...

DAVID AND VIOLA 73

...SPILL OUT of the revolving doors and FOLLOW her...

JACKIE 74

...REACHES the back of the building and finds herself on a
section of tarmac...she gives a quick glance behind her and
then RUNS forward...STOPS as she SEES...

A CROWD OF PEOPLE 75

...gathered to watch an airshow that is about to begin...
Jackie quickly RUNS ahead and loses herself in the crowd...

DAVID AND VIOLA 76

...APPEAR around the corner and see the crowd of people...
they are momentarily thrown...

VIOLA

Now what do we do?

DAVID

Easy...we just ask everyone
who hasn't killed anybody
today to take one step
backwards...

...and then we SEE...

JACKIE 77

...making her way hurriedly through the throngs of people...
as she REACHES the end of the crowd she SEES...

TWO WORLD WAR ONE BI-PLANES (OR RECENT REPLICAS THEREOF) 78

...standing ready to taxi out on to the runway...next to them we see TWO PILOTS are consulting a diagram...they don't notice as...

JACKIE 79

...MAKES HER WAY to one of the planes and climbs in...and...

THE PILOTS 80

...LOOK UP as they HEAR the plane's engine starting to rev... they are just in time to see the plane start to TAXI away... they DROP their diagram and start to RUN after the plane...

PILOTS

Hey, come back here!

...but the plane goes faster and faster...although zig-zagging all over as if the person at the controls has no idea how to do anything except make the plane go forward... the pilots continue to WAVE their arms and YELL...and...

DAVID AND VIOLA 81

...SEE the commotion and realize what is going on...

DAVID

(to Viola)

Come on!

...David STARTS towards the other plane...

VIOLA

Mr. Addison, you can't fly a plane!

DAVID

Doesn't look like she can either...

...he CLIMBS into the front of the plane...

DAVID

(to Viola)

Get in.

...Viola LOOKS at the plane...he desperately does not want to get in...

(CONTINUED)

CONTINUED:

81

VIOLA

(as he reluctantly
climbs in)

Mr. Addison, are you sure you
know what you're doing?

DAVID

Hang on!

...he PUSHES the throttle forward and the plane SPEEDS FORWARD...
THROWING Viola against the back of his seat...Viola is HANGING
ON for dear life...and we SEE...

JACKIE

82

...she has figured out how to guide the plane and is making
good time...she LOOKS behind her and SEES the other plane
gaining on her...she makes a sharp TURN...and we see...

HER PLANE

83

...SKID and head 90 degrees in another direction...off the
tarmac and on to the field that borders the airport...and...

DAVID

84

...TURNS his plane to FOLLOW her...and...

VIOLA

85

...is still hanging on...his eyes are as wide as saucers...

VIOLA

Mr. Addison, I'm going to
have to ask you to let me
out here...I have this
problem with airplanes, I
don't usually like to talk
about it...

DAVID

86

...tries to reassure Viola while trying to catch up to
Jackie's plane...

DAVID

Burt, we're not going to
leave the ground.

VIOLA

87

...is not reassured...

(CONTINUED)

CONTINUED:

87

VIOLA

Maybe it's not so much
planes as it is large
vehicles going very fast
that could crash into
something and kill me...

DAVID

(to the plane;
trying to make
it go faster)
Come on, you cheap hunk of
scrap metal...

SHOCK CUT TO:

JACKIE

88

...as she guides her plane over a grassy knoll and out
on to...

A BUSY SURFACE STREET

89

...and as cars SLAM on brakes and SKID to avoid her, the plane
gets into the right hand lane and heads up the street...and...

DAVID AND VIOLA

90

...FOLLOW her...dodging traffic and passing shocked spectators...

VIOLA

We can't go on the street!
It's illegal! It's dangerous!

DAVID

It's the fourth act! We can
do anything we want to.

VIOLA

(LOOKING ahead)
Mr. Addison, that's a red
light! Mr. Addison!

...David SPEEDS through the intersection...cars HONK and
SKID and miss them by inches...and...

JACKIE

91

...LOOKS behind and SEES they're still following...she WHIPS
the plane on to a side street.

DAVID 92
...SEES this...gives his plane a sharp TURN to FOLLOW her...
and...
THE PLANES 93
...continue to ZIG-ZAG through the little backstreet and
COME OUT on to a wide residential street...and...
DAVID 94
...is starting to pull his plane up next to Jackie's...and...
VIOLA 95
...has given up all hope...he has sunken into his seat...
eyes closed...

VIOLA
...and bless Mom and Dad
and my Aunt Ella and all
my cousins...

DAVID
Burt, get ready to climb
up here and take over!

VIOLA
(ignoring that)
...and tell Vincent I'm
sorry about that time I
made him eat a raw oyster...

DAVID
Burt! Now!

...and Viola starts to CLIMB up into David's seat...eyes still
closed...

DAVID
Open your eyes!

...Viola reluctantly does so...he takes the wheel as David
CLIMBS out on to the wing...and...

VIOLA 96

...has an eye on the road and one on David as David makes his way to the end of the wing...and then he HEARS the sound of POLICE SIRENS...he LOOKS back and sees...

TWO SQUAD CARS 97

...chasing them...red lights flashing...and...

VIOLA 98

...LOOKS at David...

VIOLA
Should I stop?

DAVID
(top of his lungs)
No!

VIOLA
But I have a perfect driving record, Mr. Addison...
(and then)
Mr. Addison!

...the latter he screams as...

DAVID 99

...LEAPS from the wing of his plane to the wing of Jackie's plane...and MAKES HIS WAY over to her...he GRABS the wheel...

DAVID
Sorry, there's been a slight change in the flight plan...

...he gives the wheel a sharp TURN and the plane heads through...

THE WIDE OPEN FREIGHT DOOR 100

...of a mattress outlet...which we know by a large sign announcing their 20% off sale...and...

CUSTOMERS 101

...SCURRY to get out of the way as the plane TEARS through the large showroom and heads for the back wall where it PLOWS into...

A LARGE BANK OF MATTRESSES 102

...and STOPS...but not before the propellers have RIPPED OPEN a mattress, sending bits of FOAM RUBBER into the air to RAIN down on everything...and right behind them...

VIOLA'S PLANE 103

...CUTS the same path...PLOWS into another mattress...and...

DAVID 104

...LOOKS OUT from under the mattress that is covering his plane's cockpit...

DAVID

Who says air travel isn't
as safe as it used to be?

VIOLA

(dazed;
climbing up
in his seat)

Mr. Addison...as I think
about it...I'm not sure
I gave bookkeeping a fair
shot...

...and we...

SHOCK CUT TO:

INT. DAVID'S APARTMENT 105

...DARK and EMPTY...as the DOOR OPENS and...

A BEDRAGGLED DAVID 106

...ENTERS...it's the end of a long day...he HEADS FOR...

INT. DAVID'S BEDROOM 107

...he ENTERS...FLIPS on a light...EMPTIES stuff from his suit pockets on to his dresser...in doing so, rediscovers the beeper...he LOOKS at it...then LOOKS at...

THE ANSWERING MACHINE 108

...no lights blinking...no calls...

DAVID

109

...LOOKS at the beeper again...then we see him make a decision... with great determination he GOES OVER to the window...OPENS IT... and FLINGS the beeper as far as it will go...

DAVID
(to the beeper)
And stay there!

...he MARCHES over to the phone...PICKS it up and DIALS QUICKLY...

SHOCK CUT TO:

A TELEPHONE

110*

...hanging on THE HAYES KITCHEN WALL...and SUDDENLY a HAND COMES INTO FRAME...and snatches the phone from its cradle...

VIRGINIA
Hello?

...and we...

CUT TO:

DAVID

111*

...the phone pressed to his cheek...suddenly nervous and uncomfortable...

DAVID
Hello...is this the Hayes residence?
(and then)
Oh...Hello Mrs. Hayes...
(and then;
having been
corrected)
Virginia. This is David Addison.
(a small
joke)
You remember me. I'm in Maddie's class in Los Angeles.
(and then)
Me? I'm fine...I'm terrific...
Couldn't be better...
(smiling;
nodding'
listening
for a moment;
and then)
(MORE)

(CONTINUED)

CONTINUED:

111

DAVID (Cont'd)
 Well say "hi" to him for me...
 Listen...the thing is...it's
 no big deal or anything...but
 I thought if maybe Maddie was
 around...I'd bring her up to
 date...Y'know...the business
 and everything.
 (and then)
 Sure...I'll hang on...

...and we WATCH...as his nervousness sets in again...and we...

CUT TO:

VIRGINIA

112

...making her way out of the kitchen and towards the stairs...
 filled with anticipation...making her way by...

ALEXANDER

112A

...who sits in an easy chair with the evening's paper...

VIRGINIA
 (as she passes)
 Psssssst.

ALEXANDER
 (lowering the paper)
 Huh?

ANOTHER ANGLE

112B

...as Virginia stops and turns to him...

VIRGINIA
 (an excited whisper)
 It's David. David Addison. On
 the phone for Maddie.

ALEXANDER
 Huh?
 (and then;
 hearing her)
 Oh...!

FOLLOWING VIRGINIA

112C

...as she TURNS ONCE MORE...starting for...

THE STAIRS

112D

...climbing the first two...Alexander falling in behind her...

VIRGINIA
Maddie? Telephone!

...and we...

CUT TO:

MADDIE

112E

...on her bed...reading a book...hearing that and lifting her eyes from the page...

VIRGINIA (O.C.)
It's David. David Addison.

...and she thinks about that for a MOMENT...and we...

CUT TO:

THE STAIRS

112F

...as Virginia and Alexander wait for a response...

ALEXANDER
(after a moment)
She must have the door closed.
She can't hear you. Go up there.

ON VIRGINIA

112G

...as she starts up the stairs...

VIRGINIA
Maddie?

...and we...

CUT TO:

THE CORRIDOR

113

...as Virginia reaches the top of the landing...and starts down the hallway...and she...and we...can clearly see that...

MADDIE'S DOOR

113A

...is open...

ON VIRGINIA

113B

...puzzled by this...and we FOLLOW HER...as she moves forward... and through it...to DISCOVER...

MADDIE

113C

...lying on her bed...her back to the door...apparently asleep...

ON VIRGINIA

113D

...standing there for a moment...something telling her all is not right...and then...

VIRGINIA

(in a normal
speaking voice)

Maddie?

(and then)

David's on the phone.

ON MADDIE'S BACK

113E

...still...not moving...

ANOTHER ANGLE

113F

...and we can SEE Virginia standing there...not sure what to make of this...and Maddie...her back to her mother...eyes slightly open...trying like hell not to move...wishing for all the world that the woman would retreat...

TIGHT ON VIRGINIA

113G

...realizing there's nothing to be done...and AFTER A MOMENT...TURNING...making her way out of the room...and AFTER A MOMENT TURNING again...thinking of saying something...then deciding not to...and SIMPLY PULLING THE DOOR CLOSED BEHIND HER...

ON MADDIE

113H

...lying there...clearly not certain that she's done the right thing...and we...

CUT TO:

THE BOTTOM OF THE STAIRS

113J

...as Virginia makes her way down...Alexander right where she left him...

ALEXANDER

She taking it up there?

VIRGINIA

(as she passes)

She's asleep.

(CONTINUED)

CONTINUED:

113J

ALEXANDER

(turning;
watching her go)

Asleep? That's all she does is
sleep. Wake her up!

ON VIRGINIA

114

...simply heading for the kitchen...not dignifying that with
an answer as she makes her way to...

THE PHONE

115

...sitting on the counter...and Virginia's hand picks it up
and brings it to her ear...

VIRGINIA

I'm sorry, David...she seems to
be sleeping...

(and then;
listening)

Well...you might have trouble
catching her...she's...in and
out a lot...

(and then;
listening;
after A MOMENT)

David, do you mind some advice
from an old lady?

(and then)

You know, when Maddie was a
little girl...sometimes she'd
get so mad at me...she'd go
in her room and lock herself
in...and I used to get so
frustrated...so every now and
then...if it was a really
important argument...I'd write
her a note and slip it under
the door...

(and then)

...You know Maddie...she's so
curious...she just couldn't
let it lie there...sometimes
it was the only way to make
sure she would hear my side
of the story...

...and we...

CUT TO:

DAVID

116

...thinking about that...and we...

CUT TO:

VIRGINIA

117

...after a moment...

VIRGINIA

I don't know why I say that...
just...

...and we...

CUT TO:

DAVID

117A

...who understands completely...

DAVID

(quietly)

No...that's great Mrs. Hayes...
that sounds like a good idea...

...and we...

CUT TO:

VIRGINIA

118

...who smiles a small smile at the thought of having helped...

VIRGINIA

You take care of yourself...and
I'll be sure and tell Maddie you
called.

...and she quietly PUTS DOWN the PHONE...and we...

CUT TO:

BALLS OF CRUMPLED PAPER

119

...lying on the floor of David's bedroom...and we SLOWLY PAN
to find...

DAVID

120

...SITTING on the bed...WRITING on a legal pad...deep in
concentration as he tries his zillionth draft of the letter...

(CONTINUED)

CONTINUED:

120

DAVID (V.O.)

(as he writes)

Dear Maddie...I'm sorry I
called but I just got sick
of waiting for the phone to
ring...

(CONTINUED)

CONTINUED:

120

...he FROWNS...CRUMPLES UP that sheet of paper and throws it in the floor...STARTS again...

DAVID (V.O.)

(as he writes)

...while you're mulling every-
thing over, do you mind if I
present my case one more time...?

...he FROWNS again...CRUMPLES UP that sheet and throws it on the floor...STARTS again...

DAVID (V.O.)

(as he writes;

sounding casual)

Dear Maddie...sorry, I know I
shouldn't have called...just
wanted to tell you the latest
true story from the Blue
Moon case files...

*

...he thinks about it...he likes this one...

SHOCK CUT TO:

INT. MADDIE'S BEDROOM - DAY

121

...and we see...

MADDIE

122

...PACING and READING the letter...

DAVID (V.O.) - (cont'd)

...so as far as I can figure
the brother still owes us
for solving the case...of
course, we did incur a
few minor operating expenses...
what do you think a couple
of World War I bi-planes go
for these days?...

...Maddie can't help smiling at this...

DAVID (V.O.) - (cont'd)

...things are pretty slow here
today...tying up some loose
ends...had a little staff meeting
this morning...

(CONTINUED)

CONTINUED:

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...at this point Maddie smiles again, knowing what that means, and...

...somewhere in the b.g. we hear the familiar strains of "Limbo Rock"... and David's voice: "Limbo lower now!"...

DAVID (V.O.) - (cont'd)

...I know what you're thinking,
but everything here has been
all business...

...the music is gone...

DAVID (V.O.) - (cont'd)

...with the exception of a
few little diversions that
are necessary to keep the
morale up while you're gone...

...at which point we HEAR the SOUNDS of ICE TINKLING in dozens of glasses, the buzz of party conversation and laughter...and Viola's voice..."Mr. Addison, the band wants to know where they should set up"...

MADDIE

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...SMILES to herself again, thinking about it...

DAVID (V.O.) - (cont'd)

Listen, from the score-one
from your side file, MacGilicuddy's
wife left him...

...Maddie thinks about this...remembers...and we HEAR the echo of old voices...

DAVID

So what should we get him?

MADDIE

Who?

DAVID

The blushing groom.

MADDIE

How 'bout a good lawyer?

DAVID (V.O.) - (cont'd)

...guess you called that one.
You know me, the hopeless
romantic.

(CONTINUED)

CONTINUED:

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...and we HEAR David's voice...

DAVID

Women. Can't live with 'em,
can't leave 'em by the side of
the road when you're done.

DAVID (V.O.) - (cont'd)

Well...guess I'd better go...
things are winding down here...

...we HEAR a CHORUS of "good night, Mr. Addison's"...

DAVID (V.O.) - (cont'd)

Oh, Agnes says to say...

DIPESTO'S VOICE

Hi.

DAVID (V.O.) - (cont'd)

...and...

DIPESTO'S VOICE

...it's not the same around here
without you slamming doors and
yelling.

DAVID (V.O.) - (cont'd)

Listen, I won't bother you any
more. Stay as long as you need
to. Everything here is fine.

(and then;

after A MOMENT)

One more thing...

(and then)

...this is all a bunch of crap...

I'm miserable and I want you to
come back.

*
*
*

...and...

MADDIE

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...BRUSHES away a few tears...on which we...

FREEZE FRAME

THE END

