

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

written by

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(pilot)

<u>FIRST DRAFT</u>	
August 1,	1984
REV.	9/11/84
REV.	9/19/84
REV.	9/24/84
REV.	9/24/84
REV.	10/4/84
REV.	10/11/84
REV.	10/22/84
REV.	10/23/84

"MOONLIGHTING"

SET LIST

EXTERIORS

MADDIE'S HOUSE  
Front Door  
Front Yard/Driveway  
Int. David's Porsche

DETECTIVE AGENCY  
Century City Skyscraper

"BONAVENTURE" HOTEL  
Underground Garage Entrance  
Int. Fiat

"EASTERN" BUILDING  
Street and Entrance  
Roof and Clock

POLICE STATION  
Side Entrance

UNDERGROUND GARAGE (NEAR POLICE)  
Street  
Entrance

BEVERLY HILLS COMMERCIAL BLDG.  
Street  
Entrance

INTERIORS

MADDIE'S HOUSE  
Bedroom  
Upstairs Hallway  
Foyer with Stairway  
Living Room  
Kitchen  
Breakfast Room

DETECTIVE AGENCY  
Corridor  
Elevator  
Outer Office  
(with Reception Area)  
David Addison's Office

"BONAVENTURE" HOTEL  
Underground Garage  
(with Ticket Machine)  
Passageway to Escalators  
Escalators  
Lobby  
2 Glass Elevators  
3 Corridors  
"Top of Fives" Restaurant

"EASTERN" BUILDING  
Lobby  
Freight Elevator

POLICE STATION  
Interrogation Room  
Corridor #1  
(with Bench)  
Corridor #2  
(with Side Entrance)

UNDERGROUND GARAGE (NEAR POLICE)  
(with Pay Telephone)  
Int. David's Porsche

BEVERLY HILLS COMMERCIAL BLDG.  
Lobby  
2 Elevators  
3 Corridors  
4 Double Doors to Office  
5 Accountants' Offices

(X)  
2

EXTERIORS

KAPLAN'S APARTMENT BLDG.  
Pool Area  
Front Entrance  
Street  
Int. Jaguar

BAR (NEAR KAPLAN'S APT.)

PAWNSHOP  
Street  
Entrance

SIDEWALKS AND STREETS  
Jogging Sequence

NEWSSTAND  
Int. Jaguar

STREETS (VARIOUS)  
Int. Jaguar  
(moving)

STREET AND INTERSECTIONS (VARIOUS)  
"Fiat" - Cadillac Chase  
Int. "Fiat"  
(moving)

INTERIORS

KAPLAN'S APARTMENT BLDG.  
Kaplan's Apt. Bedroom

BAR (NEAR KAPLAN'S APT.)  
(with Phone Booth)

PAWNSHOP  
Counter  
Back of Store  
(with Curtain)

ATTORNEY'S OFFICE

UNDERGROUND GARAGE (ATTORNEY'S  
BUILDING)

PUBLIC LIBRARY  
Entrance  
"Vast Caverns"  
Map Room

HEINZ'S HOUSE  
Kitchen  
Hallway  
(with Phone)

MOHAWK'S APARTMENT

NOTE: An Asterisk (\*) next to a scene number indicates  
that scenes have been omitted prior to that number.

"MOONLIGHTING"

ACT ONE

FADE IN:

TIGHT ON THE BACK OF A DIGITAL CLOCK RADIO

1

And we HEAR A CLICK...and the SMALL BUZZ of an ALARM...  
and we see a MALE HAND reach INTO FRAME and SWITCH IT  
OFF. And we...

SHOCK CUT TO:

A PAIR OF ANKLES

2

...as hands guide a pair of sweat-pants over them...and  
then pull them UP and OUT OF FRAME. And we...

SHOCK CUT TO:

RUNNING SHOES

3

...being tied. NO SOUND save for gentle breathing. The  
light soft and dim...filtered through UNSEEN drapes.  
And we...

SHOCK CUT TO:

A PAIR OF HANDS

4

...as they PULL a GYM SHIRT over the back of a head and  
down a neck. Nothing unusual...save for the fact that  
one of the wrists has TWO WATCHES strapped to it.

SHOCK CUT TO:

JONATHAN KAPLAN'S FACE

5

A nice face...the southern side of thirty...and the clear  
eyes of a man who takes care of himself. And he BENDS DOWN  
and KISSES the back of SUSAN KAPLAN who lies sleeping on  
one side of their large bed.

\*

(X)

1A

CONTINUED

5

SUSAN  
(her eyes opening  
at his kiss)  
Jonathan?

KAPLAN  
(a whisper)  
Sleep.

And as KAPLAN TURNS and makes his way out of the apartment...we...

SHOCK CUT TO:

## THE BACK OF ANOTHER CLOCK

...a simple wind-up job...and SUDDENLY the BELL GOES OFF. And a hand REACHES OUT...cutting the alarm. And we FOLLOW THE HAND back to its owner...a blond young man sporting a MOHAWK...his eyes not clear at all and we...

SHOCK CUT TO:

## A NAKED BACK

...and we can't help but notice the scars...and the gun in the shoulder holster...suddenly obscured by the dirty grey sweatshirt he pulls over himself...as we...

SHOCK CUT TO:

## HIS FACE

...as he pulls on a pair of goggles...black...sinister...across his eyes...and then drops a pair of "WALKMAN" headphones over his ears...as we...

SHOCK CUT TO:

## A CASSETTE TAPE

...that he loads into a miniature stereo with a click...a bullet in the chamber of a gun...and SUDDENLY...an EXPLOSION OF SOUND...

## MUSIC

"You gotta be mine...  
Cause you're so fine...  
I like your style...  
It makes me wild..."

...and we...

SHOCK CUT TO:

## THE SIDEWALK

10

...LOW TO THE GROUND...MOVING by us QUICKLY...and we HEAR only EARLY MORNING SOUNDS...and then we SEE them...SNEAKERED FEET...Kaplan's feet...making their way down the street...jogging...the SOUND of a RUNNER'S HARD BREATH...

## ON KAPLAN

11

...his face relaxed...having found his pace...alone on the early morning street...

## THE SIDEWALK

12

...as we watch KAPLAN'S SNEAKERED FEET fly across the pavement...the pace unwavering...his breath a metronome keeping time...and then...just on the edge of the FRAME...we can see them...falling into place right behind KAPLAN...another pair of feet...BARE FEET.

## ANOTHER ANGLE

13

...and now we see him, the GOOGLED JOGGER...right behind KAPLAN...moving up on him...

## FAVORING KAPLAN

14

...hearing someone behind him...or perhaps just sensing it...and reflexively moving to his left to let him pass...

## ANOTHER ANGLE

15

...as the barefooted runner pulls up alongside of Kaplan and STAYS THERE...the two of them running side by side...

## ON KAPLAN

16

...puzzled by this...turning and looking over at...

## THE BAREFOOTED JOGGER - KAPLAN'S P.O.V.

17

...who turns to Kaplan...his single furrow of blond hair and the black goggles making him an odd sight... and SUDDENLY he SMILES.

## KAPLAN - THE BAREFOOTED JOGGER'S P.O.V.

18

...and SUDDENLY...the SOUNDTRACK EXPLODES with the MUSIC playing in the barefoot jogger's head...

## MUSIC

"She looks so great...  
Every time I see her face...  
She puts me in a state...  
State of shock..."

...and we WATCH Kaplan's nonplussed expression as this strange man runs alongside him...BY HIM...WITH HIM... locked into his pace...his space...

## ANOTHER ANGLE

19

...as Kaplan abruptly increases his speed...moving from a jog to a sprint...and the barefoot runner loses little more than half a stride before he quickens his own pace and falls into place beside him.

## TIGHT ON KAPLAN

20

...and for the first time we see sweat forming on his brow...and he suddenly begins to SLOW...

## ANOTHER ANGLE

21

...and we watch as the barefooted runner SLOWS as well...

## ON KAPLAN

22

...as he sighs...and finally...abruptly...simply STOPS.

## ANOTHER ANGLE

23

...as the barefooted runner stops as well...several yards ahead of Kaplan.

## FAVORING KAPLAN

24

...as he waits for the barefooted shadow to turn to him...  
to explain...say something...

KAPLAN  
(finally;  
to the guy's  
back)  
Do I know you?  
(and then)  
Is there something you want  
from me?

## ON THE BAREFOOTED RUNNER

25

...and though we can SEE KAPLAN standing behind him...  
talking to him...all we can HEAR IS...

'MUSIC'  
"She puts me in a state...  
State of shock!..."

...and we SEE KAPLAN finally stop talking...giving up...  
giving a mild SHRUG and TURNING...and at the same time  
the hand of the barefooted runner makes its way up in-  
side his sweatshirt...searching for the well-hidden gun...

## FAVORING KAPLAN

26

...as he TURNS...and begins to JOG down the street in  
the opposite direction...shaking his head...clearly  
puzzled by the stranger he met on his run...

## ON THE BLOND MAN

27

...as he PULLS the GUN from under his shirt...about to  
raise it and fire at Kaplan's back...

## ON KAPLAN

28

...as he starts to make his way ACROSS the STREET...

## ON THE BLOND MAN

29

...as he COCKS the revolver...

ON KAPLAN

30

...half-way across the street...GLANCING over his shoulder to catch a look at the blond man and SUDDENLY he SEES it...

TIGHT ON KAPLAN'S EYES

31

...at the moment of REALIZATION...the moment of KNOWING that he is about to be blasted out of his sneakers...

THE GRILL OF THE CHEVROLET

32

...and from out of nowhere as it lifts KAPLAN off the ground...

ANOTHER ANGLE

33

...as he ROLLS UP and OVER the WINDSHIELD...ONTO the ROOF and CRASHES to the GROUND...the SOUND of tires SQUEALING on asphalt...coming to a HARD, FAST STOP...

ON THE BLOND MAN

34

...not quite sure what has happened...and then realizing...clearly STUNNED...QUICKLY RETURNING HIS GUN to his holster under his shirt...RIPPING the earphones off his head...

FEMALE (O.C.)  
(hysterical)  
I didn't see him! I didn't  
see him! I swear...I didn't  
see him!

ANOTHER ANGLE

35

...as he makes his way over to Kaplan's body...KNEELING beside it...TEARING OPEN his SHIRT in a seeming effort to give him air and then...

TIGHT ON KAPLAN

36

...we can't help but notice the way the blond man gently REMOVES one of the WRISTWATCHES from Kaplan's wrist and...

7

## ON THE BLOND MAN

37

...deftly PUTS IT IN his own POCKET without the hysterical housewife noticing...

## ANOTHER ANGLE

38

...as cars begin to STOP...a Police car...and a crowd of eight or ten early morning dog walkers and joggers gather, the crackle of POLICE RADIOS and the spinning red beacon of their reflectors lighting up the morning...

## ON THE BLOND MAN

39

...as he lifts himself up and off the ground...making way for the OFFICERS...

BLOND MAN  
 (to one of the  
 policemen)  
 It was weird. The guy just ran  
 into the street without looking.

## LONG SHOT

40

...and we watch...as the BLOND MAN and the OFFICER CONTINUE to TALK...the OFFICER TAKING NOTES...and behind them...the other officer works on Kaplan...pounding on his chest...offering mouth to mouth...

\*  
\*  
\*

## ON THE BLOND MAN

41

...as he TURNS from the OFFICER...his conversation finished...puts his headphones back over his ears...and begins to JOG AWAY from the scene...

## REVERSE ANGLE

42

...and as HE gets CLOSER to US...we can't help but notice that the look of surprise and shock has completely dissolved from his face. And as the blond man jogs CLOSER and CLOSER to us...we...

\*  
\*  
\*

DISSOLVE TO:

WHITE

43

...and OUT OF FOCUS. And we don't know where we are... what we're looking at. And then...we can just make it out...the soft line of a cheek...a WOMAN'S cheek...as SLOWLY...DELIBERATELY...we come INTO FOCUS and see it. THE FACE. Soft and oddly STILL. A beautiful woman's face. And THEN...as the CAMERA starts to MOVE...we realize that we are looking at a PHOTOGRAPH. An incredibly striking photograph of a spellbinding woman---MADDIE HAYES. And as we CONTINUE DOWN this LONG HALLWAY we realize that this is just one of many pictures...that we are moving through a virtual gallery of Maddie Hayes photographs...some so large they extend from floor to ceiling...Scavullos...Hamiltons...Hurrells. And we MOVE THROUGH a DOORWAY and INTO...\*

INT. MADDIE'S BEDROOM - DAY

44

Huge. Long white drapes hang from the windows and blow in the early morning breeze. A steamer trunk and a collection of half-unpacked luggage is sprawled across the floor. And at the far end of the room we can make out a huge bed...also white...save for the slightly darker form of a woman who lays sprawled out across it...portions of her body wrapped in silk sheets.

TIGHTER ON THE WOMAN

45

...as the CAMERA climbs up her sleeping body...past the sheets that wind around her thigh...and across her back to the long mane of glossy hair...we can't help but wonder if this is the same beautiful woman whose pictures line the hallway.

TIGHTER STILL

46

...as SUDDENLY there is the SOUND of a CRASH...and the woman's head bolts from her pillow with a START...and she TURNS TOWARD US...and...

MADDIE  
What the hell...?

...and we SEE her...the living, breathing, MADDIE HAYES. And she is even more of a killer in the flesh than she

CONTINUED

46

is through a lens. And as the UNSEEN CRASHING CONTINUES... she PULLS HERSELF OUT OF BED...wrapping the sheet around her naked body and making her way out of the bedroom and into...

THE HALLWAY

47

...past the different pictures of herself...as we HEAR...

ANDRE (O.C.)  
That's it! No more waiting!  
Andre is through!

...and there is yet another CRASH...as Maddie makes her way to a RAILING that overlooks...

THE FOYER

48

...where plates FLY from an unseen kitchen...HIT the wall, and CRASH into a thousand pieces falling to the big, beautiful, Italian tiled floor...

ON MADDIE

49

...clearly confused by all this...leaning over the railing and calling down...

MADDIE  
Andre? Anybody? What is going on?

MADDIE'S P.O.V.

50

...as SUDDENLY a figure appears in a white Chef's hat... Chef's blouse and Chef's pants...and he turns and looks up at Maddie...

ANDRE  
You want to know what's going on? I'll tell you what's going on! This...  
(he pulls a pay-roll check out of his pocket)  
THIS is what's going on!

10

ANOTHER ANGLE

52\*

...as a middle-aged woman...apron around her waist... pencil in her hair...SUDDENLY appears below the railing next to Andre...

SELMA

(mechanically)

Morning Miss Hayes...How was the trip? \*

MADDIE

(quickly)

Selma? What's he talking about?  
Why is he smashing my China?

SELMA

(turning to him)

What are you talking about?  
Why are you smashing her China?

ANDRE

You tell her I'm an artist!  
I do not work for free.

SELMA

(looking back  
up at Maddie)

He sez he's an artist. He  
don't...

ON MADDIE

53

...cutting her off...starting down the long, winding  
stairway to the foyer...

MADDIE

What does he mean..."free"?  
Nobody's asking him to work  
for free.

ANDRE

You tell the bank that!

SELMA

(to Maddie;  
this is hard)

The household staff's paychecks.  
They all bounced. Again.

CONTINUED

53

MADDIE  
Bounced? What do you mean...  
bounced?

SELMA  
(she looks at  
Andre;  
she knows  
what's coming)  
You shouldn't have asked,  
Miss Hayes...

ANDRE  
(livid)  
Bounced? You want to know  
what bounced means? It means...  
(he grabs a  
dish)  
This dish...?  
(and SMASHES IT  
against the wall)  
...no bounces!  
(waving his check)  
This check...bouncy, bouncy,  
bouncy.  
(he grabs a vase)  
This...?  
(and SMASHES IT  
on the ground)  
...no bounces!  
(waving his check)  
This check...pingidy, pongidy!  
(he POINTS to  
a breakfront)  
That...?

...and he walks over to it; THEN gives it a PUSH...as...

SELMA

54

...races over to the breakfront...and catches it just  
before it hits the ground...

SELMA  
We get the idea...

12

CONTINUED

54

...and with a great deal of struggle...pushes it back against the wall...

ANOTHER ANGLE

55

...as Maddie makes her way over to the temperamental chef...

MADDIE

Andre...whatever the problem is...I'm sure it's just some mistake.

ANDRE

That's what the accountant say. Over and over again! Well...is no more mistakes! Andre quit!

...and with that...he PUSHES his way PAST THEM BOTH... over to the FRONT DOOR...OPENS IT...then TURNS DRAMATICALLY to the two of them...

ANDRE

Au revoir!

...and SLAMS IT CLOSED BEHIND HIM...which sends...

THE BREAKFRONT

56

...toppling OVER into the middle of the foyer floor with a CRASH as...

MADDIE AND SELMA

57

...JUMP with a START...

MADDIE

Aaaaaah!

SELMA

Ohmygodalmightyhell!

ANOTHER ANGLE

58

...as the two women stand there...eyeing the destruction... breathing hard...then slowly looking up at each other...

10-4-84

13

CONTINUED

58

Maddie still wrapped in her sheet...Selma forcing a smile for her employer...

MADDIE

Let me get that accountant on the phone.

(making her way over to it)

How long has this been going on? Checks bouncing?

SELMA

(meekly; watching Maddie dial)

Little over a month. Just after you left for the cruise.

ON MADDIE

59

...shaking her head...and we can HEAR the SOUND of a phone ringing on the OTHER END OF THE LINE...and then the SOUND of it being picked up...

MADDIE

(suddenly; quickly)

Yes...this is Maddie Hayes and...

...and she STOPS...realizing there is no one on the other end...and we can't help but hear...

PHONE

(FILTERED)

"We're sorry...but the number you have reached is no longer in service and there is no new number.

...and Maddie's face goes white...and she quickly presses down the switchhook...dials again and after a single RING...

PHONE

(FILTERED)

"We're sorry...but the number you have reached...

CONTINUED

59

...and Maddie REPLACES THE RECEIVER and just STANDS THERE for the LONGEST TIME...

MADDIE  
(somewhere else;  
not even looking  
at her)

Have Peter bring the car around.  
I want to go over there in  
person.

\*

SELMA  
(after a long  
moment)

Peter quit early this morning.  
Took the car with him as  
security.

\*

MADDIE  
(a long moment  
of her own)  
It's alright, Selma. It's  
alright. Just call me a cab...  
(turning)  
I'll go get dressed...

SELMA  
(starting off)  
Yes M'am...

ANOTHER ANGLE

60

...as the two of them start their separate ways...and  
then Selma TURNS...CLEARING HER THROAT...STOPPING Maddie  
in her tracks...

SELMA  
I just want you to know M'am...  
if it does turn out that...  
(and she STOPS;  
thinks better  
of it;  
and then)

Well...nothing personal M'am...  
but I'm just like the rest of  
'em. I got family. I got bills.  
You understand...don't you, M'am?

15

CONTINUED

60

MADDIE  
(not turning  
back to look  
at her)

I'm sure it's just a mix-up  
Selma.

SELMA

(trying to smile)  
I'm sure you're right, M'am.

...and as the two women start off their separate ways...  
we...

DISSOLVE TO:

EXT. BEVERLY HILLS STREET - DAY

61

...as a YELLOW CAB PULLS UP to a CURB and deposits Maddie...  
who QUICKLY CROSSES the sidewalk and MAKES HER WAY INTO...

INT. A BEVERLY HILLS COMMERCIAL BUILDING - DAY

62

...one of those low-slung, three-story affairs. And  
Maddie passes by the elevator...electing to take the  
stairs. And from the GROUND FLOOR LOOKING UP...we watch  
as she CLIMBS to the SECOND FLOOR...and...

FOLLOWING MADDIE

63

...makes her way to a set of DOUBLE DOORS, painted with  
gold leaf:

"SAWYER AND SAWYER  
Certified Public Accountants"

...and THROUGH the FROSTED GLASS all we can SEE is  
DARKNESS...

ON MADDIE

64

...as she stands there for the LONGEST TIME...this is

16

CONTINUED

64

what she was afraid of...but she PUSHES against the door just the same...and to her surprise...

THE DOOR

65

...swings open...

INT. SAWYER AND SAWYER - DAY

66

DARK...and abandoned. And as Maddie makes her SLOW and MEASURED way into the place...we can't help but notice that there are NO DESKS...NO LIGHTS...NO PEOPLE...just occasional puddles of scattered papers strewn across the floor.

ON MADDIE

6.7

...as she STOPS...and stands there...alone...in the middle of all the nothing. And even in the darkness...we can still make out the beginning of a tear making its way down her face. And we...

DISSOLVE TO:

OMIT

68-69

TIGHT ON A SET OF LEGAL DOCUMENTS

70

"LEVINE, WEBB, SHEPARD AND SHEPARD, Attorneys at Law" on the LETTERHEAD...and we PULL BACK to REVEAL a middle-aged attorney...ALAN WEBB...Clutching a sheath of documents...pacing back and forth across the big office as Maddie stands in a corner...her eyes following him around the room...

\*

\*

CONTINUED

70

MADDIE  
(filled with  
rage)

What are you telling me? That it's over? That I have no recourse? That people can steal everything I've worked so hard for since I was fourteen and there's nothing I can do about it?

ALAN  
(glancing up  
over the papers  
at her)

The truth?

(after a moment)  
Maddie? You been done. You been done good! Those business managers of yours have taken every dime you had in the bank.

MADDIE  
Oh, Alan...  
(falling into  
a chair)  
I'm broke?

WEBB  
No. You're not broke.

MADDIE  
It sure sounds like broke.

WEBB  
(seating himself)  
And it's going to feel like broke. But they only took your liquid assets. Cash in the bank. Stock certificates. That kind of thing. You do have other sources of income.

MADDIE  
Like what?

17A )

CONTINUED )

70

WEBB

Well for one thing...you've invested in some companies. There's a whole list of them here.

(flipping through  
the documents)

Got a dog grooming outfit.

MADDIE

(cutting him  
off)

Alan, Alan, Alan...!

CONTINUED

WEBB (CONT'D)  
Got a finger nail boutique...

MADDIE  
(not listening)  
Tell me it gets better. Say,  
"Maddie, it gets better".

WEBB  
This is kind of interesting.  
A family portrait studio.

MADDIE  
(pointing across  
the room)  
Hand me that wastebasket. I'm  
going to throw up.

WEBB  
Don't throw up yet. You also  
own a piece of a bait and tackle  
shop, a dirty book store and a  
detective agency. And last  
year...that entire group of  
investments produced...

(he flips to  
the next page;  
stunned)

Four-hundred thousand, three  
hundred and eleven dollars.

MADDIE  
(lifting her  
head)  
Hey! That's not bad! That's  
great! I made that much?

WEBB  
No. You lost that much. Ap-  
parently these investments are  
maintained as write-offs.

MADDIE  
Oh Alan...

...and as she looks at Alan with nothing but despair...  
we...

19

INT. UNDERGROUND GARAGE - DAY

)  
72\*

...as Maddie and Alan make their way through the maze  
of parked cars...

WEBB

Let's not lose our heads here.  
It's not the end of the world.  
(turning to her)  
You are Maddie Hayes.

MADDIE

What's that supposed to mean?

WEBB

It means...five years ago you  
were one of the country's hot-  
test models. You don't think  
there are companies out there  
that wouldn't pay through the  
ying yang to have you stand  
next to a car...or...pose in  
their clothes...or...I don't  
know...fondle their fridge or  
something? I mean there are  
always Auto Shows...

MADDIE

Blechhhh!

WEBB

Maddie...there are worse ways  
to make a buck.

ANOTHER ANGLE

72A

...as the two of them stop...and Alan looks at her...  
kind of sorry...kind of sad...

MADDIE

(after a moment)  
You're a good lawyer, Alan.  
You're a good friend.

WEBB

(holding out  
his keys)  
You're only saying that because  
I'm loaning you my car.

20

CONTINUED

72A

MADDIE  
(taking them)  
You're right.

ANOTHER ANGLE

73

...and MADDIE slides into a parked Mercedes, Alan leaning down...

WEBB  
I'll draw you a check so you can get your car back...in the meantime...

(handing her  
a list)

I want you to go home...pull yourself together and then visit each of these businesses. Liquidate what you can. Some of the managers may offer to buy you out on the spot. The main thing is, put them on notice. Close them up. You can't afford to sustain these kind of losses anymore.

MADDIE  
(starting the  
engine)

I don't like this, Alan. I don't like being poor. Poor doesn't become me.

WEBB  
(a smile)  
You have such a pretty chin.  
Be sure to keep it up.

...and Maddie SMILES back...and we HEAR the SQUEAL OF THE TIRES against the pavement as the car turns...and quickly makes its way out of the garage...and we HOLD on ALAN...as he stands and watches his car disappear from view...and we...

SHOCK CUT TO:

## THE BOTTOM OF AN ELEVATOR DOOR

74

...as it slides OPEN and a PAIR of beautifully tapered ankles in expensive, eel-skinned pumps, pump their way out of the elevator.

## TIGHT ON A PAIR OF "RISKY BUSINESS" SUNGLASSES

75

...attached to the highest cheekbones in the history of broadcasting.

## WIDER ANGLE

76

...to REVEAL Maddie...making her way down an office building corridor...a "don't mess with me" expression painted across her face...as we...

SHOCK CUT TO:

## TIGHT ON A PHONE

77

...as one of the "lines" lights up...and a HAND reaches INTO FRAME.. .PICKS UP THE RECEIVER and...

MS. DIPESTO  
(mechanically;  
and without  
enthusiasm)

City of Angels Investigations.  
Lost or stolen property our  
specialty. You dropped it?  
We'll spot it. He cheats?  
We'll peek. Little one's gone?  
We'll find him before dawn. No  
job is too big. No job is too  
small. We're here to please---  
one and all. We're licensed by  
the state of California and hap-  
pily accept all major credit cards.

(and then)  
How can I help you?  
(and then)  
No thanks. We already subscribe.

...and as she SLAMS THE PHONE back down onto the cradle  
she looks up and...

CONTINUED

77

MS. DIPESTO  
(after a moment)

Wow.

TIGHT ON A BEAUTIFULLY MANICURED HAND

80\*

...as it gently pushes the pair of sunglasses ever so slightly down its nose...eyes moving around the room... lips pursed. The lady is lethal. And she knows it.

MADDIE  
(not even looking at her)

Can you tell me the name of the person in charge?

MS. DIPESTO  
(looking up;  
barely able to  
speak)

That would be Mr. Addison.  
Should I tell him you're here?

(reaching for  
the phone)

Who are you?  
(thinking better  
of it)

Doesn't matter. He'll see anyone.

...and we...

SHOCK CUT TO:

SUPER TIGHT ON DAVID ADDISON'S FACE

81

...not a bad face, either. Easy to look at. Mid thirties...kind of blond...kind of brown. And you might not even remember him if it were not for the small spark of madness in his eyes...EYES that dart to the LEFT... and then to the RIGHT...

(X)  
22A

CONTINUED

81

DAVID  
(to no one in  
particular)

He's surrounded. And no one  
is in the clear. He dribbles  
like mad as he looks for a hole.

(seeing something;  
a small GASP)  
Suddenly...he sees it!

FURTHER BACK

82

...and now we SEE him...seated in a large swivel office  
chair with casters...as he SUDDENLY PUSHES HIMSELF off  
the side of his desk with his legs...and he and his chair  
go whizzing across the room...TOWARDS the OFFICE DOOR...

23

ON A BALL

83

...that he holds above his head...

ON DAVID

84

...as he coils his arms...cocks the ball...releases it...

DAVID  
And it's up...!

ON A BASKET

85

...a wastepaper basket in fact...propped on the metal hinges that extend from the top of his office door... as the BALL DROPS cleanly into it...

ON DAVID

86

...as he WHISTLES...and CRASHES into the door...

DAVID  
...and it's IN!!!

...and he cups his hands...and hollers "YEAH" into them... creating the SOUND of thousands cheering...

DAVID  
And the fans leap to their feet!  
(leaping to his  
own feet)

Grown men cry. Women throw underwear. And even as the President shakes his hand on the White House lawn...he silently promises himself, his Mother and his God, that no matter how big he becomes...he's never... ever...going to change.

\*

ANOTHER ANGLE

87

...as the OFFICE DOOR unexpectedly OPENS...and the waste-basket TUMBLES from its perch...landing cleanly over...

DIPESTO'S HEAD

88

...a startled Maddie standing just behind her...

ON DAVID

89

...as he TURNS...and SEES her...not Dipesto...JUST  
MADDIE...and is CLEARLY dumbstruck.DAVID  
(after a long  
moment)

Hi.

MADDIE  
(an Alaskan  
refrigerator)

Hello.

DAVID  
(thrilled;  
slowly making  
his way over  
to her)"Hello"?  
(and then)

Wow.

ON MADDIE

90

...as she indicates...with a glance of her eyes...the  
woman standing next to her with a garbage pail over  
her head...

ON DAVID

91

...finally SEEING this...mildly embarrassed...

DAVID  
My goodness, Miss Dipesto...  
You're looking a little pale  
today...  
(a wink to  
Maddie)  
And who have we here?MS. DIPESTO  
(totally unintel-  
ligible through  
the wastebasket)  
Mpht reqmph flky muph milman...

CONTINUED

91

## DAVID

Now, now...no reason to be shy.

(pulling the can  
off of her;  
kissing her on  
the top of her  
head)

Let's see a little confidence...  
a little charisma...a little  
Dale Carnegie. Remember...lesson  
one...imagine your whole audience  
is naked...

(he steps back to  
let both her and  
Maddie admire the  
view)

Boggles the mind, doesn't it?

(moving back in;  
grabbing Dipesto;  
an intimate whisper)

Amscray...willya?

(letting her go;  
taking Maddie by  
the hand and with a  
single motion leading  
her into the office  
and closing the  
door on Dipesto's face)

Terrible problem, shyness. Believe  
me...I know. But don't worry. We're  
going to get her the best help  
there is. Better than the best.  
She's come a long way already.  
Why...when I found her, she was  
nothing but a poor urchin...out on  
the street...urchining. But you  
don't want to hear that...

## MADDIE

(the truth)

I don't want to hear that...

## DAVID

Soooo...okay. So my name is  
David Addison and your name is...?

## MADDIE

Maddie Hayes.

## DAVID (Cont'd)

...Maddie Hayes and...  
(stopping for a  
moment)

Don't I know you?

CONTINUED

91

MADDIE

No. I don't believe we've ever met.

DAVID

(pulling himself  
out of his chair)

No. Wait a second. Can't fool me. The eyes don't lie.

(pointing to them)  
Not these babies. Photographic.  
See something once and it's locked in there...

(snaps his  
fingers)

...for life.

MADDIE

(trying her best)

Really? I didn't think there was anything locked in there...

DAVID

No, no, no, no. There's no changing the subject. You're looking at a bloodhound. Once I'm onto something...

MADDIE

That's all well and good, Mr. Addison, but...

DAVID

I'll get it...I'll get it...

ANOTHER ANGLE

92

...as he STANDS THERE and STARES at her...for the LONGEST time.

MADDIE

(finally;  
getting it  
over with)

Alright...well...you might have seen my picture...

CONTINUED

92

DAVID  
(thrilled)  
Knew it.

MADDIE  
No flies on you.

DAVID  
Nope. There certainly aren't.  
Whatever that means.

MADDIE  
Now then...

DAVID  
What are we talking. Late  
seventies?

MADDIE  
Excuse me?

DAVID  
The year's fuzzy for me, but  
I'll bet the house you were a  
Miss March.

MADDIE  
A what?

DAVID  
A Playmate of the Month. Miss  
March. What? About 1976? I  
can see the whole layout in my  
head. You liked jazz. Your  
favorite movie was "Jonathan  
Livingston Seagull". You want-  
ed to help underprivileged kids.  
Am I right or am I right? I  
mean...hey...I really can see  
the whole layout in my head.  
And if you don't mind my saying  
so...you're even more beautiful...  
now...here...in my office...  
completely dressed...almost a  
decade later...

(and then)  
Wow.

FOLLOWING DAVID

93

...as he looks at her...clearly impressed...shakes his head...TURNS...and returns to his desk...once again throwing himself into his chair.

DAVID  
(looking at her;  
GRINNING)  
Soooooo...

ON MADDIE

94

...leaping up from her chair...starting towards him... all she can take...

MADDIE  
Listen, Bub...you knock that High School Locker Room grin off your face or I'll knock it off for you!

ANOTHER ANGLE

95

...and she is leaning over his desk now...damn near on top of him...as he cowers in his chair...

MADDIE (CONT'D)  
I'm not Miss March or Miss May or Miss Anything Else. For your information my name is Mzzzzzz. Madolyn Hayes...and I own this place!

ON DAVID

96

...as what she is saying starts to sink in. And he looks up at her...and it takes a second for it all to register...

DAVID  
Madolyn Hayes? Madolyn Hayes?  
You're...Maddie Hayes?

FAVORING MADDIE

97

...she doesn't like the way this is going...

CONTINUED

97

DAVID (CONT'D)  
The Maddie Hayes? The Blue  
Moon Girl? Blue Moon Shampoo?

ON DAVID

98

...and he's got her. And he leaps out of his seat.

DAVID  
(thrilled)

Sure!

(quoting)

"Blue Moon Shampoo. The only  
shampoo with milk, honey and  
a tablespoon of moonbeams in  
every bottle."

MADDIE  
(frustrated beyond  
belief)

Mr. Addi...

DAVID  
(cutting her off)

Wow. You're her. She's you.  
The girl from the bottle. The  
girl in the ads. The girl that  
was everywhere! I knew I'd  
seen you.

(stepping back;  
looking at her  
again)

God. I gotta tell you. I love  
you. I've always loved you.  
Really. Truly.

(and then)

Soooo...What is it you want to  
tell old Dave?

MADDIE  
(she looks up;  
hears the  
silence;  
goes for it)

You're fired.

...and he LOOKS AT HER...not quite sure he heard correctly...

CONTINUED

98

DAVID

Come again?

MADDIE

Mr. Addison...the City of Angels Investigation Company is wholly owned by me and my company, Madhays Inc. I've suffered some sudden financial reverses...and that... coupled with the fact that this company has registered significant losses during all of its three years of operation, forces me to...

DAVID

Fired?

MADDIE (CONT'D)

...ask you, to close its doors. And that does mean immediately. I will expect all expense accounts and credit cards maintained in the company name to be surrendered to me or my representatives. I will expect the timely return of all company cars...

DAVID

The company car? My company car? The Porsche?

(and then)

Both of them?

...and Maddie doesn't even acknowledge this...just TURNS... and starts out the door of his office...as we BEGIN...

THE LONGEST TRACKING SHOT

99

...in the history of television...and WE follow Maddie who is closely FOLLOWED by David through the bullpen...

CONTINUED

99

MADDIE  
(still talking)  
Realtors are already at work trying to locate an interested party to sublet this space so obviously the sooner you inform your employees of the situation the easier it will be for everyone. Naturally we'll honor whatever severance agreements might have been negotiated into any individual's contract. And of course there will be an additional two weeks' pay to any employee who isn't covered by a severan...

(her voice trailing off;  
and then;  
finally STOPPING;  
TURNING to him;  
noting his expression)

Mr. Addison...are you "getting" all this?

(and then)  
This isn't easy for me either.  
I don't enjoy putting people out of work.

ON DAVID

100

...just standing there...looking at her...watching her... kind of mad...kind of smitten...SPEECHLESS.

ANOTHER ANGLE

101

...as Maddie waits for a reply...and realizing she is not going to get one...

MADDIE  
Well, Mr. Addison...if you'll excuse me...I believe I've finished my business here.

REV. 10-4-84

(X)  
31A

CONTINUED

101

DAVID  
You can say that again.

...and Maddie ignores that...and TURNS...and makes her way out the door and into...

32

THE HALLWAY

102

...and after a moment...David is OUT THE DOOR and INTO THE HALLWAY as well...following her...WALKING FAST to catch up...just steps behind her...

DAVID

(right behind her)

Y'know what's amazing? From the television commercials, and the billboards and all that stuff...you'd never guess what a cold bitch you are.

ON MADDIE

103

...as she STOPS dead in her tracks...TURNS...and SLAPS him...HARD...right across the FACE. And the two of them stand there...staring...glaring at each other. And then...after a moment...she TURNS and starts again down the hall. And we HOLD on David...as he stands there...rubbing his cheek...watching her go...

DAVID

(calling after her)

Hey! Let's do this again sometime.

...and we...

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

EXT. THE CITY - NIGHT

1037

...a SHOT that SEEKS to be FROM ON HIGH...SKYSCRAPERS LIT UP like Christmas Trees and the white and red light trails of the nighttime traffic making its way home at the end of a busy day. And we PULL BACK SLOWLY to REVEAL that this is the VIEW FROM...

INT. DAVID'S OFFICE - NIGHT

103E

...David SITTING in his desk chair in the DARK...silently watching the night out his window.

VOICE (O.C.)  
The time has come to go,  
To pack our bags and blow...

...and David TURNS to DISCOVER...

DIPESTO

103C

...STANDING in his OFFICE DOOR with a box of her belongings under her arm...

DIPESTO (CONT'D)  
To hit the streets...  
"Til next we meet...  
And "til then it's on with the show!"  
(and then)  
I'm going to miss working for  
you, Mr. Addison. You were the  
most fun boss I ever had.

ANOTHER ANGLE

103D

...as David SMILES at her...

DAVID  
Hey...I wasn't kidding. This guy's landing on his feet. Hell... the word's out out there. I've already gotten five calls on my private line here from other agencies begging me to come over. And you know as soon as I set up somewhere I'm going to be hiring everybody back.

\*

REV. 9-19-84

(X)  
34

CONTINUED

103

...and Dipesto doesn't SAY ANYTHING...just stands there SILENTLY for a LONG MOMENT...

DAVID  
(finally)  
But I'll understand if you can't wait.

DIPESTO  
I'll let you know, Mr. Addison.  
(and then)  
You take care.

...and with that she TURNS...and DISAPPEARS FROM HIS DOORWAY.

ON DAVID

103:

...as he HEARS the SOUND of the AGENCY DOOR SLAM closed behind her. And he sits there for just a moment longer...

ON HIS HAND

1031

...as we watch it slink across the desktop and then SUD-  
DENLY LUNGE for the phone...as we...

CUT TO:

OMIT

104-106

A TELEPHONE

106A

...as a hand reaches into FRAME and ANSWERS IT. And we PULL BACK TO REVEAL SELMA...standing in MADDIE'S ALCOVE... dressed in a hat and coat...a suitcase by her side... clearly about to make her way out the door for the last time...

SELMA  
(mechanically)  
Hayes residence.  
(and then)  
No. I'm sorry. She's not here right now.

ON DAVID

106B

...the panic beginning to show in his face...

DAVID .  
Ah...well...my name is David Addison and I have something important to discuss with Miss Hayes concerning her financial affairs.

(and then)  
You wouldn't happen to know where she is...would you?  
(and then)  
Pressing? Yeah...I'd say it's pressing. Hell...I'd say it's Crushing!

...and we...

SHOCK CUT TO:

INT. THE LOBBY OF THE BONAVENTURE HOTEL - NIGHT

107

...as Maddie and DR. NEAL SPELNER...a man who makes up for what he lacks in God-given looks with impeccable grooming and overwhelming sartorial splendor...make their way THROUGH THE LOBBY...

DR. SPELNER  
What a lot of people don't realize is that plastic surgery is not a nine-to-five profession...

REV. 10-4-84

(X)  
35A

CONTINUED

107

...STOPPING at a bank of elevators...PRESSING the call  
button and WAITING...

36

CONTINUED

107

DR. SPELNER (CONT'D)  
Take myself. I'm never really  
"off duty". I mean...I look  
at a person...crossing the  
street...or standing next to  
me at the market...

\*

...and the ELEVATOR DOORS SLIDE OPEN...and the TWO OF THEM...

INT. THE ELEVATOR

108

...STEP IN...

DR. SPELNER (CONT'D)  
...and all I see is where to  
nip...where to tuck...where to  
re-build...reshape...add..sub-  
tract. It's hell. I mean...  
my mind never shuts down.

\*

...and as the ELEVATOR RISES...we can't help but notice  
nighttime, DOWNTOWN LOS ANGELES visible through the  
glass rear wall of the elevator...

DR. SPELNER (CONT'D)  
That's why when Dr. Friedman told  
me that he knew a virtually  
flawless woman I said..."Buddy...  
that's like a trip to Bermuda.  
You have to give me her name."

\*

\*

ON MADDIE

109

...looking like she's going to barf...

ON SPELNER

\*110

...admiring her...

DR. SPELNER  
(after a moment)  
You having a good time so far?  
You're not saying anything.

\*

CONTINUED

110

MADDIE  
 (trying her best)  
 I'm speechless...

DR. SPELNER  
 That sounds good. I like that.

...and the ELEVATOR DOORS OPEN...and...

INT. THE TOP OF THE FIVES - NIGHT

111

...Maddie and Dr. Spelner step out...REVEALING this elegant restaurant located on the top floor of the hotel...floor-to-ceiling glass windows and a knockout 360-degree view of nighttime Los Angeles...

: SPELNER  
 Ever eaten here before? The  
 light is very flattering.

ANOTHER ANGLE

112

...as we FOLLOW THEM...as they make their way to the Maitre D'...

DR. SPELNER  
 Reservations for two under the name Spelner. Dr. Spelner. By the way...I could take care of that little thing on your chin in fifteen minutes in my office.

...and we...

SHOCK CUT TO:

BLACK

113

...and then SUDDENLY a CONE of FLAME...a MATCH...and it lights CANDLES ON A CAKE. And then we WATCH...as the CAKE is LIFTED and CARRIED through the DARKNESS...

UNSEEN VOICES  
 Happy Birthday to you...  
 Happy Birthday to you...  
 Happy Birthday Dear Jennifer...  
 Happy Birthday to you!

ANOTHER ANGLE

114

...as the cake is set down in the middle of a white-linened dining room table. And we SEE JENNIFER...just eight years old...lean forward and BLOW OUT THE CANDLES... and there is a ROUND of applause and then THE LIGHTS ARE TURNED ON. And we can see the group...MOTHER, FATHER, BROTHERS AND SISTERS...

MOTHER (O.C.)  
What did you wish for?

ON JENNIFER

1147

...and there is the SOUND of a TELEPHONE RINGING...

JENNIFER  
I'm not supposed to tell you.

...and the RINGING stops quickly...the phone having been answered...

JENNIFER (CONT'D)  
(with a giggle)  
I wished every day were my birthday.

GRANDMA (O.C.)  
Grandpa...it's for you.

ON GRANDPA

115

...and we SEE him for the first time. Seventy if a day. His hands across his belly...watching his granddaughter... lost...and not having heard.

ON GRANDMA

116

...standing under the archway where the kitchen meets the dining room...

GRANDMA  
Heinz. Der Fernsprecher.

ON GRANDPA

117

...as he is SUDDENLY lurched from his reverie...and PULLS himself out of his chair and...

INT. THE KITCHEN

118

...as he carefully closes the doors to the dining room and seats himself at the kitchen table...amid the dirty dinner dishes...the laughter and chatter from the party leaking into the room even as he picks up the phone...

HEINZ

Hello?

INT. THE BLOND'S APARTMENT - NIGHT

\*119

...and standing in the hallway between the bedroom and bathroom is the BLOND MAN...the phone pressed to his cheek...

BLOND MAN

I got it and I gotta get rid  
of it.

INT. THE KITCHEN

120

...Heinz speaking softly...trying not to be heard...

HEINZ

Tomorrow night, as we had planned.

(and then)

What makes you think people are  
following you?

(and then;

not pleased)

Alright then...an hour from now.

...and with that, Heinz HANGS UP the phone...

INT. THE LIVING ROOM

121

...as he walks back out...

JENNIFER

Grandpa! We saved you a piece  
with a flower!

HEINZ

I'll have to wrap it up and take  
it with me. That was the alarm  
company. Someone broke into  
the store.

REV. 9-19-84

(X)  
40

CONTINUED

121

...and as Heinz pulls on his JACKET...we...

CUT TO:

INT. THE TOP OF THE FIVES RESTAURANT - NIGHT

1217

...as the Maitre D' lowers the phone and makes his way towards...

DR. SPELNER

\* 1211

...who sits with lobster bib...chewing, nodding and smiling at Maddie as he attempts to crack open his lobster...

DR. SPELNER  
God has the right idea with lobster...don't you think? Just good, hard shell...

MAITRE D'  
Dr. Spelner?

...and Spelner looks up to DISCOVER...

ANOTHER ANGLE

121C

...the Maitre D' standing above his table...

MAITRE D'  
There is a telephone call for you at my desk. They say it is most urgent.

(X)  
41

CONTINUED

121C

SPELNER

Urgent?

(pulling himself  
up from his seat)

Oh my.

(to Maddie)  
I'll be right back.

MADDIE

(between her teeth)

I'll be here.

121I

ON MADDIE

...as she WATCHES both him and the Maitre D' WALK BACK  
TOWARDS the ENTRANCE of the restaurant...and after a  
moment...absently PICKS AT her SALAD...

VOICE

Who's the geek with the phony  
tan?

...and Maddie LOOKS UP to DISCOVER David...standing  
across the table...

DAVID

Don't be alarmed. The Good  
Doctor is about to be summoned  
to Our Lady of Ladies in Pasadena  
where a nose job has gone South.  
Seems one of his colleagues  
slipped at the moment of truth  
and now his patient can liter-  
ally blow in her own ear.

(seating himself)

Oh wow...lobster...my favorite...

MADDIE

What are you doing here...?

DAVID

(handing her  
some keys)

Just came to return my company  
cars and tell you I think you're  
making a big mistake closing  
down City of Angels Investigations.

CONTINUED

121D

MADDIE

If you don't leave this table  
this instant...I'll...I'll scream!

DAVID

Oh my! That would bring the  
geek back here. Tell me about  
him anyway. Hope you two aren't  
planning anything serious.

MADDIE

(rising from the  
table)

Mr. Addison...

DAVID

(cutting her off;  
watching him  
across the  
restaurant)

Yeah. That would be a waste.  
The guy...the guy's not of this  
earth...y'know? I'm willing to  
wager...and we're talking con-  
siderable money here...that this  
guy wears bikini underwear.

(turning to her)

Tell me you're in a position to  
know and break my heart forever.

MADDIE

(starting across  
the restaurant)

Good-night, Mr. Addison...

(to the Maitre D'  
as she passes)

Tell Dr. Spelner I'll be right  
back.

\*

\*

\*

DAVID

(jumping up;  
following her)

Deny that the man blows bubbles  
with his drool. A simple true-  
false statement. Of course he  
does. Do birds fly? Do ducks  
duck?

REV. 10-4-84

(X)  
42A

CONTINUED

121D

...and he overtakes her...jumping in front of her path.

DAVID  
(a different  
tone)  
I just want to talk to you.

(X)  
43

CONTINUED

121

MADDIE  
(stepping around  
him)  
But I don't want to talk with  
you.

...and before David can get out another word...Maddie disappears into a door marked...

"LADIES' ROOM"

121

...David eyeing the swinging plank with suspicion...as we...

SHOCK CUT TO:

OMIT

122-13:

INT. A FIAT - NIGHT

133

...a decade old and well beat-up...the BLOND MAN behind the wheel...winding his way East on Sunset...MUSIC spilling from the car as it CUTS and DODGES its way through the traffic...past the CLUBS and the HOOKERS and the NEON SIGNS...

ON A TRAFFIC LIGHT

134

...as it turns from GREEN to RED and...

THE FIAT

135

...STOPS...waiting for the signal to change.

ON THE BLOND MAN

136

...as he sits there...his head moving softly to the MUSIC... and he PULLS a cigarette from his breast pocket and stabs his lips with it. And as he reaches forward for the car cigarette lighter...his eyes dart up and SEE...

(X)  
44

THE CAR IMMEDIATELY BEHIND HIM

137

...FLASHING its BRIGHTS...ON and OFF...ON and OFF...

ON THE BLOND MAN

137F

...suddenly KNOWING...and we WATCH...as his EYES glance up at...

THE STOP LIGHT

137E

...still RED...

ON THE BLOND MAN

137C

...clearly panicked...giving the car some gas...shoving the...

GEAR SHIFT

137I

...into DRIVE...and...

ON THE FIAT

137E

...as it SUDDENLY PEELS RUBBER off its mark...tearing through the opposing traffic at the intersection as...

AN EARTHTMOVER

137F

...backs out of a nighttime construction site...its red lights blinking...

THE FIAT

137C

...racing down the road...the Cadillac hot on its tail...

THE BLOND MAN

137F

...looking up and realizing...

45

OUT THE WINDSHIELD

\*137I

...that the construction vehicles have temporarily made  
it impossible to pass...and...

OMIT

138-140

46

THE FIAT

141

...SQUEALS to a STOP. And then...a MOMENT LATER...from out of FRAME...A BLACK CADILLAC with tinted windows PULLS UP ALONGSIDE of the smaller car.

ANOTHER ANGLE

142

...as the tinted window on the front passenger side mechanically dissolves into the car door...revealing a well-groomed, middle-aged man...RICHARD SIMON...who SMILES at the blond man sitting in the FIAT.

SIMON

I was wondering if I might convince you to pull over so that my friends and I could discuss a certain wristwatch with you.

ON THE BLOND MAN

143

...totally non-plussed. He looks at the Cadillac for a long moment...then TURNS...facing front...as...

SIMON

Forgive me. Is this conversation making you nervous? There's nothing to be nervous...

...but before Simon can complete his line...the blond man leans forward and lays on his HORN...its SOUND OBLITERATING SIMON.

BLOND MAN

(screaming into space)

SHUT UP!!!

\*

\*

\*

\*

ON SIMON

\*143A

...waiting...watching...totally unfazed by this demonstration of hysterics. And SUDDENLY the HORN STOPS...

REV. 10-4-84

(X)  
47-48

CONTINUED

143A

SIMON  
(after a moment;  
patiently)

I just want to make it clear  
that all we're asking for is  
an opportunity to negotiate for  
the watch. I'm well aware that  
the man you work for wants it...

THE EARTHMOVER

143B

...begins to move back INTO the construction site...  
clearing an opening just large enough for...

SIMON (O.C.)

...very badly. All I'm asking  
for is a chance to talk. That's...

THE FIAT

143C

...as it SUDDENLY ROARS from its spot and begins BARRELING  
down SUNSET as...

THE CADILLAC

143D

...tries to force its way through the narrow gap created  
by the earthmover as...

THE BLOND MAN

143E

...drives like a madman...his eyes darting up into the  
rearview every few seconds...searching the space behind  
him for...

THE BIG BLACK CAR

143F

...ROARING FORWARD, the small Fiat just five car lengths  
away...and we...

SHOCK CUT TO:

OMIT

144-159

THE LADIES' ROOM DOOR

159.

...as it OPENS just a crack...and we SEE MADDIE...her eyes darting around the room, checking for stray Davids. And satisfied there are none about...she opens the door further...finally venturing out into the restaurant...starting to make her way back towards her table...

DAVID (O.C.)  
Was it something I said?

...and she TURNS TO DISCOVER...

DAVID

159I

...standing there...right behind her...

DAVID  
I mean, I come all the way down here...change the underwear... tie the tie...you have any idea how much it costs to park in this place?...and you won't even talk to me?

ON MADDIE

159C

...and she STOPS...and she looks at him...

MADDIE  
Talk.

DAVID  
(going for it)  
Listen. I understand. You have financial problems. But that's no reason to shut us down.

MADDIE  
Oh no? Do you have any idea how much money you lost last year?

DAVID  
That's because we were supposed to lose money. It was our job to lose money. And we lost money great. Now...you turn around and say "make money"...and we're going to make money great.

49A

CONTINUED

159

MADDIE  
(starting off  
again)

This is a ridiculous conversation.

DAVID  
(following her)  
I happen to be a terrific private  
detective.

MADDIE  
. (turning to him)  
There is absolutely nothing in  
your work record to indicate  
that.

DAVID  
Well I have extraordinary cred-  
entials and a tremendous depth  
of experience. Let's talk about  
Yale...Let's talk about Princeton.

MADDIE  
What about Yale and Princeton?

(X)  
50

CONTINUED

159C

DAVID

"What about Yale and Princeton"  
is right. Let's talk about  
government training. Let's  
talk about Vietnam.

MADDIE

You were in Vietnam?

DAVID

I could have been. I came very  
close. Don't you see...all I  
need is one case. One real case.  
And with your name and reputation...  
you're a celebrity. With you...  
I could get that case. Then we'd  
both have what we want.

VOICE (O.C.)

Maddie!

ANOTHER ANGLE

159I

...as they both TURN to DISCOVER...

SPELMER

Just awful news. There's a  
medical emergency and I'm going  
to have to...

(suddenly noticing  
David)

...Hello?

DAVID

(offering his  
hand)

David Addison. I'm a business  
associate of Ms. Hayes. Small  
world isn't it? I'm here with  
the wife and kids celebrating  
Patty getting her braces removed...

...and he turns and waves at...

A FAMILY

159E

...sitting and eating their meal...clearly puzzled by this...

FAVORING DAVID

159F

...all SMILES...

DAVID (CONT'D)

I was going to say "Hey...let's see if we can't push a couple of tables together and get to know each other...but...it sounds like you have to go, huh Doc?

SPELNER

\*

I'm afraid so...

(turning to Maddie)

I feel badly leaving you here like this...but...

(a nervous SMILE  
to David)

...you seem to be in good hands.

DAVID

The best.

MADDIE

\*

(clutching Spelner's arm)

Let me come with you!

SPELNER

\*

(enjoying this)

I know. We were really beginning to hit it off...weren't we?

(and then)

I've already paid the Captain.  
Why don't you sit with your friend and enjoy your dinner.

(and then)

I'll call you tomorrow.

MADDIE

\*

(defeated)

I'm sure you will.

...and Spelner TURNS...and walks out...

DAVID

\*

(watching him go)

Lovely man. Where were we?

FAVORING MADDIE

159G

...not about to put up with more of this...heading back towards the table...

MADDIE

You were fired...

(grabbing her  
sweater off of  
her seat)

...and I was leaving.

DAVID

(right behind  
her)

I'm sorry to hear you say that.  
I think we would have made a  
terrific team.

...and she TURNS without answering...although it is hard to miss the way she ROLLS HER EYES...and STARTS TOWARDS... \*

OMIT

159H

THE HAT-CHECK

\*159I

...unattended. No hat-check girl in sight.

DAVID

Nobody's home...

MADDIE

(a backward glance)  
That seems to be going around.

...and as they wait...we...

SHOCK CUT TO:

OMIT

160-168

ON THE BLOND

169

...as he glances up into the rearview...still unable to lose the bigger car...and then SUDDENLY looking forward... his eyes growing with SURPRISE AS...

REV. 10-4-84

(X)  
52A

OUT THE WINDSHIELD - THE BLOND'S P.O.V.

170

...RED LIGHTS BLINK seven car lengths ahead...

ANOTHER ANGLE

171

...to REVEAL CEMENT HIGHWAY STATIONS right in the center  
of the road...indicating a CONSTRUCTION ZONE...

ON THE FIAT

172

...having no place to go...TURNING WILDLY and...

ANOTHER ANGLE

173

...CLIMBING onto the sidewalk...MOWING DOWN garbage pails  
and newspaper machines...FORCING PEOPLE to RUN out of its  
path...and in the near distance we can still SEE the  
CADILLAC...FOLLOWING the exact same path...

INT. THE FIAT

174

...as it races along the sidewalk...the blond man SEEING  
SOMETHING...TURNING HARD...into...

INT. AN UNDERGROUND GARAGE

175

...off the sidewalk...and the car quickly barrels down  
the LONG CIRCULAR DRIVEWAY TOWARDS...

THE BANK OF TICKET MACHINES

176

...their long red and white arms down to prevent traffic  
from continuing without a ticket. And SUDDENLY...the Fiat  
races through...SMASHING an arm.

OMIT

177-178

THE PASSAGE TO THE ESCALATORS

179

...as the FIAT comes ROARING UP TO IT. And the car door  
flies open...and the blond man JUMPS OUT...

REV. 10-4-84

(X)  
52B-C

FOLLOWING HIM

180

...as he dashes INTO THE PASSAGEWAY and LEAPS onto...

THE ESCALATOR

181

...taking the moving steps TWO AT A TIME...glancing ever so slightly over his shoulder to be sure that no one is there.

ON THE BLOND MAN

182

...reaching the TOP of one escalator...JUMPING OFF and around the corner and LEAPING ONTO ANOTHER...his breath hard...his face pale and painted with FEAR...and he rides up and UP and U P...finally finding himself at the top of the stairway...stepping off and around a corner to DISCOVER...

INT. THE BONAVENTURE LOBBY

183

...that he is in the LOBBY of this huge, super-modern hotel, filled with conventioneers and visiting out-of-towners making their way in and out of the place...seated at the small lounges that surround it...gazing into the windows of the small shops that line the perimeter...

ON THE BLOND MAN

183A

...standing there...BREATHING HARD...amazed at where he has found himself...and then NOTICING...

ONE OF THE HOTEL ENTRANCES

183B

...SIMON and SEVERAL OTHER MEN trotting into the HOTEL...

FOLLOWING THE MEN

183C

...as they peel off and each take an entrance...

OMIT

183D-183Z

REV. 10-4-84

(X)  
53

ON THE BLOND MAN

183A

...noticing...

THE OPPOSITE WALL

183BI

...a bank of elevators. And we hear the DING of a bell  
and one of the...

ELEVATOR DOORS

183C

...open...just sitting there...

ON THE BLOND MAN

183DI

...making up his mind...and...

ANOTHER ANGLE

183EI

...effortlessly moves forward towards the elevator and...

54

ANOTHER ANGLE

\*183FF

...STEPS INSIDE...quickly presses a floor button and makes his way all the way to the back of the elevator...a modern, glass affair that climbs up the side of the building and looks out over nighttime Los Angeles...and after a MOMENT the elevator doors CLOSE.

TIGHT ON THE BLOND

187\*

...as he breathes a SMALL SIGH OF RELIEF...convinced he has given them the slip. And the ELEVATOR STOPS at a floor...the DOOR OPENING...SEVERAL PEOPLE making their way IN. And AFTER A MOMENT...the elevator STARTS to CLIMB AGAIN. And the blond man TURNS...and for the first time...really takes in the INCREDIBLE VIEW. And we can't help but notice...just OVER HIS SHOULDER...ANOTHER ELEVATOR... and in that elevator...pressed against the glass...SIMON.

ANOTHER ANGLE

188

...as the ELEVATOR once again STOPS. And several people move to EXIT. And the blond man moves with them...making his way out of the car and into...

THE HALL

189

...and as he STEPS OUT INTO the HALL he can't help but notice that the ELEVATOR in the next bank has ARRIVED as well...and the first person to disembark is...

SIMON

190

...who is STANDING in the HALLWAY and SMILING at...

THE BLOND MAN

191

...who FREEZES in his tracks...but only for a moment... TURNING QUICKLY...sticking his hand into the CLOSING ELEVATOR DOORS...CATCHING his elevator just as it is about to leave...FORCING the doors APART and THROWING himself into the now EMPTY ELEVATOR...

ANOTHER ANGLE

192

...and we WATCH...as the blond man TURNS...and SEES through the ELEVATOR GLASS...

THE OTHER ELEVATOR

193

...RISING along with his...SIMON NODDING at him through  
the glass...

ON THE BLOND MAN

194

...as he begins to PRESS BUTTONS...FRANTICALLY trying to  
make the machine GO DOWN instead of UP...and we...

SHOCK CUT TO:

OMIT

194A-194E

THE RESTAURANT ELEVATORS

\*194C

...as Maddie....now carrying her wrap...approaches them...  
David right behind her...

DAVID

Maybe you want to take the night  
and think about it?

MADDIE

Ha!

ON MADDIE

\*194D

...TURNING...pressing the CALL BUTTON FRANTICALLY...David  
LOOKING ON...AMUSED...

DAVID

Give it a chance. We're a long  
way up. You really want to get  
away from me all that bad?

MADDIE

You can't begin to know.  
(to David)  
What's so funny?

DAVID

(taking her  
hand off the  
button)

You. You need me, Maddie Hayes.

REV. 10-4-84

(X)  
55A

CONTINUED

194D

MADDIE  
(taking back  
her hand)  
I need you to leave.

DAVID  
You need me to live, Lady.  
You are one, cold, icy broad.  
You got your nose so high in  
the air it's snowing on your  
brain.

(X)  
56

CONTINUED

194D

MADDIE  
You're a helluva salesman,  
Addison.

DAVID  
You need somebody like me around.  
I'm fun, Maddie Hayes. When  
was the last time you had fun?

MADDIE  
I have lots of fun. Tons of  
fun.

DAVID  
With who? The "Plain Wrap"  
poster boy you were with tonight?  
(taking her hand)  
Did I mention that this is a  
limited time offer?

MADDIE  
(snatching it  
back)  
Leave...me...alone! You hear  
me? I don't want to be a  
detective with you. I don't  
want to have fun with you.  
And I don't want to talk with  
you.

...and with that she gives the CALL BUTTON one more stab  
and TURNS...her back to him...

DAVID  
(after a long  
moment)  
Hey...I can take a hint.

...and he gives the CALL BUTTON one more shot...and we...

SHOCK CUT TO:

TIGHT ON THE BLOND MAN

194B

...still PRESSING FLOOR BUTTONS...and...

ANOTHER ANGLE

195

...as the ARRIVAL BELL RINGS...and he JUMPS with a START...  
and the doors SLIDE OPEN...and he TURNS...

THE BLOND MAN'S P.O.V.

196

...to SEE that the OTHER ELEVATOR HAS STOPPED AS WELL...  
and is EMPTY.

ON THE BLOND MAN

197

...not sure whether to get out or stay in...TURNING AGAIN  
to SEE that...

THE OTHER ELEVATOR

198

...has just STARTED DOWN...

ON THE BLOND MAN

199

...not knowing what to do...STARING STRAIGHT AHEAD at...

THE ELEVATOR DOORS

200

...WIDE OPEN...looking out into the hall. No one...  
NOTHING THERE.

ON THE BLOND MAN

201

...staying in the elevator...WAITING...W A I T I N G...  
W A I T I N G...for someone to either appear in  
the doorway or for...

SHOCK CUT TO:

MADDIE AND DAVID

201A

...still waiting for the elevator...her back to him...

CONTINUED

201A

no words passing between them...as if total strangers...  
and SUDDENLY...the arrival bell DINGS...

ANOTHER ANGLE

201E

...as the two of them TURN...and move ever so slightly...  
planting themselves in FRONT OF...

THE ELEVATOR DOORS

201C

...which SLIDE OPEN...and there...STANDING SQUARELY IN  
THE CENTER of the DOORS is the BLOND MAN...an unusually  
GLAZED look in his eye...

MADDIE

(after a moment;  
waiting for the  
BLOND MAN to  
step out)

Excuse me...

...but the man DOESN't MOVE...just STANDS THERE and...

TIGHTER ON THE BLOND MAN

201I

...as he OPENS HIS MOUTH and pulls out the WRISTWATCH...

ON DAVID AND MADDIE

201I

...watching this...

DAVID

(slowly;  
never taking  
his eyes off  
the blond man)

We're talking major weird here.

ANOTHER ANGLE

201I

...as the blond man takes the watch and moves to place  
it around Maddie's wrist...

CONTINUED

201F

MADDIE  
(terrified;  
trying to be  
polite)

No thank you. Really. No  
thank you.

DAVID

There's got to be cooties the  
size of oysters on that thing.

MADDIE

(backing away)

It's very sweet...but really...  
no thank you.

TIGHT ON A MENU

201G

...as it is LOWERED OUT OF FRAME and we SEE the face of  
HEINZ...SPOTTING the BLOND MAN...RISING from his table...

HEINZ'S P.O.V.

201H

...as the blond man SLIPS the BAND OVER Maddie's WRIST...

TIGHT ON THE BLOND MAN

201I

...standing there...saying nothing...beginning to WEAVE...

ANOTHER ANGLE

201J

...as the two of them stand there and watch...

MADDIE  
(scared;  
moving closer  
to David)

Addison...? Addison? Why is  
he doing that?

DAVID

Gravity.

CONTINUED

201J

...and SUDDENLY the blond man's body PITCHES FORWARD... and like a STIFF BOARD OF WOOD...falls to the ground... and we can't help but notice the knife in his back... the handle sticking straight up in the air.

ON MADDIE

201K

...as she screams a GUT-WRENCHING SCREAM.

ON DAVID

201L

...looking at the body on the ground for a long moment... and then...

DAVID  
Boy...that's got to hurt...falling on your nose like that.

ANOTHER ANGLE

201M

...as people...hearing the scream...begin to RUSH TOWARDS THEM...Heinz trying desperately to get to them...but his OLD BODY being PUSHED and JOSTLED...

ANOTHER ANGLE

201N

...as the people begin to descend on Maddie and David... and the scene becomes CHAOS...and the two of them share a glance of both confusion and terror. And as they do...we...

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

A LIGHTBULB

\*241

...SUDDENLY LIT...a single bulb in an old-fashioned, desk-top, goose-neck lamp.

ON DAVID

242

...as he puts his hand in front of his eyes to protect them from the light...

DAVID  
Wooo! Didn't realize you guys  
were going to take x-rays...

ANOTHER ANGLE

243

...to REVEAL that three POLICE TYPES in shirtsleeves are circling David who sits in a simple wooden chair in the center of this DETECTIVE'S OFFICE.

INVESTIGATOR #1  
So you say you never met this fellow...Klaus Gunter before this evening?

ON DAVID

244

...as he pulls a pair of sunglasses out of his breast pocket and slips them on...

DAVID  
Nope.

ANOTHER ANGLE

245

...as one of the investigators snatches the glasses off of David's nose and throws them OUT OF FRAME.

INVESTIGATOR #1  
(handing him a  
photograph)  
You ever heard of Jonathan Kaplan?

CONTINUED

245

DAVID  
(looking at the  
picture)

Who he?

INVESTIGATOR #2  
Died this morning in a traffic  
accident. Your friend Gunter  
was the only witness.

DAVID  
He was not my friend. It was  
just a casual thing. He was  
lonely. I was on shore leave.  
The elevator door opened and  
he threw himself at my feet.  
Happens to me all the time.

INVESTIGATOR #2  
And you have no idea how the  
knife got in his back?

DAVID  
Oh...I suppose somebody had to  
put it there.

INVESTIGATOR #1  
Just answer the question.

DAVID  
And if I don't?

...and no one says anything for a moment as the inves-  
tigators EXCHANGE GLANCES.

DAVID (CONT'D)  
This is America, you know. I  
am entitled to a phone call,  
am I not?

INVESTIGATOR #1  
(grudgingly;  
pointing to it)  
Phone's right there.

ON DAVID

246

...as he smugly pulls his chair out from under himself  
and walks slowly across the room to the phone...picks  
up the receiver and starts to dial...

CONTINUED

246

DAVID  
(as he waits  
for the line  
to be answered)

What do you guys like on your  
pizza?

ON THE INVESTIGATORS

247

...as they exchange glances once more...they've never  
seen one like this in captivity.

ON DAVID

248

...still waiting for a reply...

DAVID  
Guys. It's okay. It's on me.

...and we...

SHOCK CUT TO:

MADDIE

249

...staring at the floor...as she sits on a wooden bench  
in a CORRIDOR just outside the INTERROGATION ROOM...her  
face taut with concern. And we PULL BACK QUICKLY to  
REVEAL the INTERROGATION ROOM DOOR OPENING...and David  
and the three investigators come strolling out...each  
chewing on a slice of pizza...all of them wearing big smiles...

INVESTIGATOR #2  
(leaning down to  
Maddie)

Miss Hayes? If you'll just  
step inside...we'd like to ask  
you a few questions now.

DAVID  
(leaning down  
to tell her  
as well)

Nothing to it. A real bunch  
of pussycats. I told them you  
were my partner so they'd go eas...

ON MADDIE

250

...leaping up from her seat...going after him with her purse.

MADDIE

I am not your partner!  
(to the others)

I am not his partner! I don't know this man. I don't like this man. I would greatly appreciate it if you would lock this man up!

ANOTHER ANGLE

251

...as DAVID GRABS HER PURSE...and the three investigators descend on Maddie...pulling her and her purse and David apart...calming her down and pointing her towards the Interrogation room...:

DAVID

(as they lead  
her off)

We're not going to hold that against her...are we fellas?  
Woman's been under a lot of stress.

(watching her go)  
Look at that lower back.  
Tense. Tight.  
(and then)  
Kinda nice though...

...and as Maddie moves into the Interrogation room and David stands studying her lower back...we...

DISSOLVE TO:

INT. THE POLICE CORRIDOR - NIGHT

252

...and at the far end of the hall we can see the INTERROGATION ROOM DOOR OPEN...and a TIRED, WEARY MADDIE make her way out of it and starts down the long corridor TOWARDS US. And we...

65

FOLLOW HER

260

...making her way TOWARDS the large, double-doored EXIT of the POLICE STATION...putting her weight against them...PUSHING them OPEN...SUDDENLY assaulted by...

WHITE LIGHT

261

...BLINDING. And we don't quite know where we are or what's going on. And we can SEE VERY LITTLE...but we can HEAR...

VOICE  
Here she comes...let's roll!

ON MADDIE

262

...as confused as we are...shielding her eyes with her hand...shifting slightly...

MADDIE'S P.O.V.

263

...and now we can just make out the TV CAMERAS and NEWS PEOPLE who stand in front of the sun-guns pointed right at us.

ANOTHER ANGLE

264

...as a woman...MARY HART...plants herself alongside Maddie...a microphone in her hand.

\*

\*

\*

MARY

Mary Hart for Entertainment Tonight. I'm standing just outside a Los Angeles Police Station where "Maddie" Madolyn Hayes, best known as the Blue Moon Shampoo girl has just been released following questioning relating to the apparent murder of Klaus Gunter in a downtown restaurant.

(to Maddie;  
thrusting the  
microphone in  
her face)

I understand you're denying any involvement in tonight's mishap?

CONTINUED

264

MADDIE  
(totally flustered;  
trying to move  
past her)

Yes...I...That light is so  
bright...

MARY  
(following her)  
Is it true that you and a pro-  
fessional investigator have  
formed a detective agency and  
that your first case will be  
the unmasking of the person  
who murdered Klaus Gunter.

MADDIE  
(stopping;  
turning to her;  
truly startled)  
What? What did you say?

MARY  
I asked about the rumors that  
you're about to form a detective  
agency. The Blue Moon Agency...  
I believe that's the name I  
heard...

ON MADDIE

265

...and she SAYS NOTHING...just LOOKS at Hart for the  
longest time...and then begins to scan the crowd...and  
then...

\*

MADDIE'S P.O.V.

266

...SHE SEES HIM...behind one of the TV CAMERAS...David...  
and he gives her a small wave...

MARY (O.C.)  
Would you care to make a state-  
ment?

\*

ON MADDIE

267

...livid. And she starts to move forward...past Mary...  
towards David...

\*

67

CONTINUED.

267

MADDIE  
 (over her shoulder;  
 to Mary)\*  
 Stick around. I think there's  
 going to be another murder!

ON DAVID

268

...as he realizes what is about to happen...and quickly  
 cups his hands around his mouth and...

DAVID  
 People? Let's cut. Print.  
 Ship. That's a wrap. Let's  
 take ten. Really. Thank you.  
 You're beautiful. Don't ever  
 shave.

...and she is almost there...on top of him...and he  
 turns and starts to RUN...

EXT. THE STREET - NIGHT

269

...as David races down it...Maddie right behind him...

MADDIE  
 (calling to him)  
 Addison!...

ANOTHER ANGLE

270

...as he TURNS and RUNS INTO...

INT. AN UNDERGROUND GARAGE - NIGHT

271

...and DASHES behind a parked car...but not before Maddie  
 SEES where he is...

MADDIE  
 (stopping;  
 breathing hard;  
 calling to him)  
 Addison!...

REV. 9-19-84

(X)  
67A

CONTINUED

271

DAVID  
(calling from  
where he is  
crouched)  
He's not in here!

CONTINUED

271

MADDIE

Addison...I want you out of  
my life! Do you hear me?

DAVID

(peering over  
the top of  
the car)

Now let's not say things we  
don't mean.

MADDIE

I mean it! Out of my life!

DAVID

(standing up)

One little television crew.  
That's what all this fuss is  
about...right? One little  
television crew. Have you  
ever seen the show, huh? Very  
nice. Very tasteful. All the  
stars are on there.

MADDIE

A man died! He was murdered!  
Right in front of me!

ANOTHER ANGLE

272

...as the two of them stand there...and the meaning of  
what she's saying sinks in...and David comes out from  
behind the car...and walks over to her...

DAVID

(finally)

You're right. You're one-hun-  
dred and fifty percent right.  
I wasn't thinking of you...or  
the way you felt. I was think-  
ing about me. About how to  
maximize the situation for my  
own good. Dumb. Very dumb.  
And I'm very sorry.

...and he waits...for her to say something...anything.  
But nothing is forthcoming.

69

CONTINUED

272

DAVID  
(clearing his  
throat)

I'm going to go now. Out of  
this garage. Out of your life.

(waiting a  
moment;  
and then)

Here I go.

MADDIE

Good-bye.

...and he turns...and starts out of the garage...about  
ten yards...and then he turns around to face her again...

DAVID  
This is me gaing.

MADDIE

Good.

...and he turns again...goes another ten yards...and  
turns back one more time...

DAVID  
Good-bye.

MADDIE

Good-bye!

...and with that he TURNS...and WALKS OUT OF THE GARAGE...

ON MADDIE

273

...as she LOOKS UP to SEE that HE IS INDEED GONE...

ANOTHER ANGLE

274

...and begins walking...SLOWLY...towards...

A PAY PHONE

274A

...that hangs on the wall just next to the exit. And  
Maddie PULLS THE RECEIVER off the hook and quickly dials  
"4-1-1-..."

REV. 10-4-84

(X)  
69A-B

CONTINUED

274A

MADDIE  
Yes...could I please have the  
number of Imperial Taxi Ser...

ANOTHER ANGLE

274B

...as a RED PORSCHE comes SCREAMING into the garage...  
down to the end...hanging a LOUD and FAST U-TURN...and  
then BARRELLING BACK TOWARDS...

OMIT

275

MADDIE

276

...terrified...

70

ANOTHER ANGLE

277

...as the car SCREECHES to A STOP just YARDS in front of  
her...and the driver's door flies open and there sits...

\*

\*

DAVID

278

...who jumps out...

\*

DAVID

Before you jump to conclusions...  
this is really your car...not  
my car. I am out of your life.

\*

...and he indicates that she should seat herself in the  
car...

\*

ANOTHER ANGLE

279

...as she does so...David holding open the car door  
dutifully...

\*

DAVID

Didn't want to see you stranded  
here in the middle of nowhere...

...and with that he slams the door closed...

DAVID

Of course now...I'm stranded  
here in the middle of nowhere.

\*

MADDIE

(without feeling;  
moving over)

Get in.

DAVID

(ripping open  
the car door;  
jumping in)

I love it when you beg.

...and he closes it with a BANG...and with another SCREECH  
of the tires...the car is out the garage door and we...

\*

DISSOLVE TO:

71

EXT. MADDIE'S MANSION

280

...as the Porsche PULLS UP and into the circular driveway...

INT. THE PORSCHE

281

...as Maddie moves for the door...

MADDIE  
(coolly and with-  
out looking at  
him)

Thank you again for the ride  
Mr. Addison. It was very thought-  
ful of you. Feel free to use  
the car to drive home. I'll  
have someone pick it up in the  
morning.

DAVID

Of course.

\* \* \* \* \*

...and Maddie STEPS OUT OF THE CAR...and we HOLD for a  
MOMENT...and then David kills the engine and he too gets  
out of the car...

EXT. THE DOOR TO MADDIE'S HOUSE

282

...as she steps up to it with her key withdrawn...pulls  
a NOTICE OF BANK SALE from the door...and AFTER A MO-  
MENT...David STEPS INTO FRAME BEHIND HER...

MADDIE  
(sensing him there;  
turning to him)  
Mr. Addison...

DAVID  
Miss Hayes. I get the feeling  
I'm leaving you with the wrong  
impression of me.

MADDIE  
Mr. Addison...don't think me  
rude...but I've had a hard day.  
I woke up this morning to find  
that all my money had been sto-  
len from me. I went to visit  
a business that I own and was  
called a bitch by a person I'd  
never met before. I went out  
to dinner and got to watch a  
man die at my feet. Then I was  
(MORE)

CONTINUED

282

MADDIE (CONT'D)  
driven downtown to be questioned  
by police. I've had TV cameras  
and microphones, not to mention  
the likes of you poked in my  
face...so forgive me...but I'd  
like to go into my own house...  
alone...and take about forty-  
five sleeping pills. I hope  
you understand. It's nothing  
personal. I just hate you.

DAVID

I respect you so much for tel-  
ling me that.

MADDIE

Great.. Beat it.

...and she TURNS...and INSERTS her KEY in the door  
lock and...

INT. THE HOUSE

283

...as she comes through the door and SWITCHES ON THE  
LIGHT...David three steps behind her...and MADDIE GASPS.

REVERSE ANGLE

283A

...to REVEAL a STILETTO pressed against the flesh of her  
neck...and a MAN standing behind David.

DAVID

(to Maddie)

Hey...wanna hear something weird?  
There's a guy back here pressing  
the barrel of a gun into the  
small of my back.

...and SUDDENLY the man's gun is UP...and he SMASHES the  
BUTT of it into...

DAVID'S BACK

283I

...and we HEAR the WIND being KNOCKED OUT of him...as  
his body HITS...

REV. 10-4-84

73

THE FLOOR

283C

...and the man presses the toe of his shoe onto David's shoulder...cocks his gun and holds it inches from the top of David's head...

DAVID  
(simply)  
Gulp.

\*

ON MADDIE

283D

...and we can't help but notice the way her FLESH is QUIVERING with fear against the blade being held to her throat. And we MOVE slightly to REVEAL that the man holding the STILETTO is SIMON. And we...  
\*  
\*

FADE TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

TIGHT ON AN OVEN BURNER KNOB

284

...and a HAND reaches INTO FRAME and TURNS the KNOB "ON"...

ANOTHER ANGLE

285

...and we SEE SIMON pass his hand over the burner...and his face tells us that it is indeed HEATING UP. And he TURNS...and makes his way back out of MADDIE'S KITCHEN and into...

INT. MADDIE'S LIVING ROOM

286

...where David and Maddie SIT on a SOFA...David rubbing his forehead where it struck the floor...Maddie looking much the worse for wear...her face painted with fear. And as SIMON enters the room we FOLLOW HIM...watching while he PEELS OFF HIS SPORTSJACKET and places it fastidiously over the back of a chair...throwing a NOD at...

HIS PARTNER

287

...who sits across from Maddie and David...his pistol trained on the two of them.

ANOTHER ANGLE

288

...as SIMON ROLLS UP HIS SLEEVES and LOOSENS HIS TIE, pacing up and down in front of Maddie and David...very much a performer...

SIMON  
(quickly;  
coolly;  
glancing at  
them only  
occasionally)

I think it will speed things along considerably if you know who I am and what I'm about. I'm...a businessman. Just like the corner grocer or the fellow who owns the local car dealership.

(MORE)

(X)  
75

CONTINUED

288

SIMON (CONT'D)

I'm interested solely in my bottom line. And just like the corner grocer or the fellow who owns the local car dealership I'll do anything to protect that bottom line. You with me so far? And tonight...my bottom line hinges on getting the truth from out of the two of you.

MADDIE

The truth about what?

SIMON

(turning;  
looking at them  
both)

About a wristwatch. I'm told that a certain wristwatch accidentally fell into your hands. You should know that there are a number of people who want that wristwatch very badly. Who are willing to kill to get it. It's your good fortune that we met first. You can give me the watch and be spared any additional discomfort.

MADDIE

(after a moment)

But we don't have it. I gave it to the police.

SIMON

And...?

MADDIE

No "and...". That's it. I gave it to the police.

...and SIMON SMILES...

ON DAVID

289

...as his eyes wander from the couch to...

REV. 10-4-84

76

THE FIREPLACE

290

...and NEXT TO IT...a holder with FIREPLACE TOOLS...a poker...a broom...a log lifter...

MADDIE (O.C.)  
What's so funny?

SIMON (O.C.)  
What's so funny is...

ANOTHER ANGLE

291

...as SIMON walks over to Maddie...

SIMON (CONT'D)  
...I almost believe you.

MADDIE  
Why is that funny? You should  
believe me. I'm telling the  
truth.

SIMON  
(turning to  
David)  
...do you know why it's  
funny?

ON DAVID

292

...as he QUICKLY SHIFTS his EYES...from the fireplace equipment...to SIMON...

DAVID  
Because you don't know what  
is and isn't the truth. So  
you're going to assume that  
whatever she tells you is a  
lie. And then...you're going  
to apply...

(searching for  
the word)  
...duress...and you're probably  
going to want to keep applying  
it until she changes her story.

SIMON  
Very good.

CONTINUED

292

DAVID  
I couldn't have done it without your help.

MADDIE  
(panicked)  
But I really did give it to the police!

ON SIMON

\*293

...as he CROUCHES DOWN in front of Maddie...

SIMON  
(damn near a whisper;  
TOUCHING her hair)  
How do I know that?

...and SUDDENLY...

DAVID'S FOOT

294

...JAMS into the GUNMAN'S CHEST...forcing him to DROP the gun while at the VERY SAME MOMENT...

THE FIREPLACE POKER

295

...is PULLED from the fireplace tool holder and...

DAVID

296

...SLAMS the POKER DOWN on the crouching SIMON'S KNEES...

SIMON  
Aaaaaah!

DAVID  
(to Maddie)  
Get the gun!

ON MADDIE

297

...as she LEAPS off her seat and onto...

THE FLOOR

298

...where she and the Gunman wrestle for the pistol while...

DAVID AND SIMON

\*299

...STARE AT EACH OTHER...their eyes locked...David with  
the poker...Simon with nothing but a smile...each WATCH-  
ING...STALKING the other...waiting for A MOVE...a FEINT...  
as...

MADDIE AND THE GUNMAN

300

...TUSSLE on the floor for the pistol...and she GRABS it...  
and JUMPS TO HER FEET...and it's CLEAR that she's NEVER  
HELD a GUN before...

MADDIE

What do I do now?

ON DAVID

301

...locked in a STARE-DOWN with SIMON...who sits on the  
floor ready to SPRING...David standing above him with  
the poker SLUNG OVER his shoulder ready to SWING...

DAVID

(never taking  
his gaze off  
the man)

Pull the trigger!

\*

ON MADDIE

302

...and SHE DOES...

OMIT

302A

ON THE GUNMAN

\*302B

...as he HITS THE GROUND and...

A CHINA CABINET

\*302C

...explodes as a bullet hits it...

REV. 10-4-84

(X)  
78A

ANOTHER ANGLE

302D

...as SIMON SUDDENLY BOLTS from where he's sitting...  
and DAVID SWINGS the POKER...and it comes CRASHING DOWN  
on a GLASS COFFEE TABLE...SPLITTING IT IN HALF...sending  
a SHOWER of GLASS CASCADING around them all.

(X)  
79

ON MADDIE

302E

...as she closes her eyes and keeps firing and...

A PAINTING

302F

...gets shot off the wall...and SUDDENLY...

DAVID

302G

...COMES AROUND with the poker...and SIMON DUCKS...the reflexes of a cat...and as the POKER SMASHES an ORIENTAL VASE...SIMON SMILES...

ON MADDIE

302H

...as she once again takes aim and...

AN ASHTRAY

302I

...ricochets off a coffee table...and SUDDENLY...

DAVID

302J

...SWINGS AGAIN...and this time SIMON LEAPS over the POKER...much to David's SHOCK and AMAZEMENT...

ANOTHER ANGLE

302K

...as MADDIE WATCHES this...SHIFTING her AIM as the Gunman slowly moves TOWARDS her...and she PULLS the trigger... and...

THE GUNMAN

302L

...dives for the floor...and...

A LAMP SHADE

302M

...flies off a lamp...as...

REV. 10-4-84

(X)  
79A

ON DAVID

302N

...his eyes...his concentration RIVETED to SIMON who stands across from him...

DAVID  
(finally)  
C'mon, man. I'm doing all the work here. What's your strategy? You trying to bore me to death?

ANOTHER ANGLE

3020

...as David switches the poker to his left hand and FIRES A RIGHT, right into Simon's abdomen...KNOCKING THE wind out of him and sending him CRASHING into the wall...as...

THE BOOKEND

30

...blasts off a book shelf sending a steady stream of books toppling to the floor...

ON SIMON

302

...looking up from where David's blow delivered him... and the smile completely DISAPPEARS from his face...and even as he CLUTCHES his STOMACH...his FOOT flies up and...

ANOTHER ANGLE

302R

...cleanly KICKS the poker out of David's hands...as...

A STATUE

302S

...peering up from the floor...a big smile on his face...

SIMON  
That's six.

ANOTHER ANGLE

302T

...as Maddie continues to fire...but all we HEAR is the click of the EMPTY GUN...

REV. 10-4-84

(X)  
79B

ON DAVID

302U

...looking at her...

DAVID  
You did it. You missed the  
barn.

ON SIMON

302V

...and at that very moment his OTHER FOOT lands on DAVID'S CHEST sending him flying backwards...across a table and tumbling to the floor.

OMIT

303-308

ON THE GUNMAN

309

...seizing the moment to RUSH MADDIE and tear the gun from her...

ON DAVID

310

...as he PULLS HIMSELF UP from the heap he's in on the floor...just in time to get hit with...

SIMON'S FISTS

\*311

...both of them...his hands woven together as he comes around with a roundhouse punch and catches David right in the jaw...which sends his head crashing right back into the wall...and his body...right back down onto the floor...

ANOTHER ANGLE

312

...to REVEAL the gun back in the GUNMAN'S HANDS... pressing the last fresh bullet into the chamber and then herding Maddie towards David...who is lifting himself up off the floor...

SIMON  
(pulling his  
jacket back on)

Now if there are no further  
objections...why don't we all  
adjourn to the kitchen...

ON DAVID AND MADDIE

313

...as they take the hint and START OUT of the room... side by side...

CONTINUED

313

MADDIE  
How's your jaw?

DAVID  
Fine. Just fine.  
(SPITTING out  
a TOOTH;  
over his  
shoulder;  
to Simon)

Plenty more where that came  
from.

(and then)  
Just makes it easier to floss.

...and as they WALK OUT OF FRAME...we...

SHOCK CUT TO:

THE BURNER ON THE STOVE

314

...now RED HOT. And we PULL BACK TO REVEAL David and  
Maddie sitting in chairs...TIED and BOUND. Simon once  
again PACING in front of them...his accomplice keeping  
his gun trained on them...

SIMON  
Now...about the watch.

MADDIE  
The man gave it to me. He did.  
But when the Police questioned  
me, I told them about it and  
they took it from me.

ON SIMON

\*315

...thinking about this...then TURNING and heading for...

THE REFRIGERATOR

316

...digging through it for a moment...then closing the  
door.

ANOTHER ANGLE

317

...as he returns to a mystified Maddie and David...

SIMON  
(approaching the  
stove)

Okay...

...and he holds up a slice of bologna...which he then releases and drops onto...

THE BURNER

318

...and it begins to FRY...BUBBLE...INSTANTLY SHRIVELING... finally burning...

ON MADDIE AND DAVID

319

...watching this...

ON SIMON

\*320

...watching them watching...then SNAPPING his fingers cueing the GUNMAN to walk over and grab David by the back of the neck and push his head towards the burner...

SIMON

Now if we take your friend here...  
and apply some...what did you  
call it? Duress? And I ask  
again..."where's the watch"?

ON MADDIE

321

...watching...trying not to lose her composure...

MADDIE

I swear to you...I gave it to  
the police!

ON DAVID

322

...his face just inches from the burner...and the Gunman trying to press it closer...

83

CONTINUED

322

SIMON  
Think carefully...

DAVID  
I'd like to take this opportunity to initiate a discussion about fried foods...

...and David's face gets closer to the red hot burner...

ON MADDIE

323

...watching...not wanting to...but having no choice...

MADDIE  
There is no other answer! That's the only answer! I'll make up something else if you want me to but the truth is what I'm telling you! The Police have the watch!

...and the Gunman keeps PUSHING DAVID'S FACE...his HAND SHAKING with all the resistance that David is offering... and David's head shakes...and he GRITS his TEETH...and his face gets CLOSER and CLOSER to the HOT RED SPIRAL on top of the stove...

ON THE GUNMAN

\*324

...putting all his weight on the side of David's face... PUSHING it INTO and TOWARDS the BURNER...

ON DAVID

325

...and now he can FEEL THE HEAT...and he BEGINS TO SWEAT... still SHAKING...fractions of an inch from the burner...

ON MADDIE

326

...tears POURING DOWN HER FACE now...

MADDIE  
I swear!...I swear!...The Police!...I swear!...  
I swear!...!

CONTINUED

326

SIMON  
(coolly)  
Enough.

\*

ON THE GUNMAN

\*327

...as he LOOKS UP...and he releases his grip from David's  
neck...BACKING AWAY...

\*

ON DAVID

328

...as he LOOKS UP...and realizes he's getting a reprieve...

DAVID  
Thank God...a vegetarian...

OMIT

329

ON SIMON

\*330

...standing there...looking at them both...

\*

\*

SIMON  
Alright. You say the wristwatch  
is with the police. I have many  
friends there, so that's certainly  
easy enough to check. If it's  
not there however, I will be  
back. And next time I return  
it won't be to threaten you.  
It'll be to kill you.

85

CONTINUED 330

...and with that he TURNS...and SHUTS OFF the LIGHTS...  
and he and the GUNMAN DISAPPEAR out the BACK DOOR... \*

ON DAVID AND MADDIE 331

...SITTING THERE...tied to their chairs...and for the  
LONGEST TIME there is nothing but the SOUND of them  
both breathing...the ONLY LIGHT the moonlight that  
trips in through the venetian blinds...

MADDIE

(finally;  
a voice in the  
darkness)

Addison? I've never been so  
scared in my life.

\*  
...and Maddie SUDDENLY begins to JUMP...HOP...PUSHING her  
CHAIR AROUND so that she is BACK to BACK with him...

DAVID

What are you doing?

MADDIE

I'm untying you. So you can  
leave. So this night can be  
over. So I can go to bed and  
wake up in the morning and start  
life all over again. There...

86

CONTINUED

331

...and David's hands are free...and he STANDS UP from his chair...

MADDIE  
Now if you'll please untie me.

ON DAVID

332

...standing there in the darkness...not moving...

MADDIE  
Please?

DAVID  
(clearing his  
throat)  
This might be a good time for  
you and I to have a little chat.

MADDIE  
Addison...! Untie me! Now!

DAVID  
No. I don't think that would  
be too smart. See...It's not  
quite over.

MADDIE  
(she can barely  
stay seated)  
What do you mean "it's not quite  
over"! It's all over! I gave  
the watch to the police! Mr.  
Simon...whoever in the hell  
he is...will go to the police...  
they'll give him the watch and  
it will all be over.  
(and then)  
I gave them the watch. I did.

DAVID  
(opening cabinets)  
No you didn't. You have any  
booze in the house?  
(finding a bottle  
of liquor)  
Booze might really help.

CONTINUED

332

MADDIE

What do you mean "I didn't".  
I did! I know I did. I saw  
me do it. I was there.

ON DAVID

333

...as he makes his way over to the chair with a shot glass  
of bourbon...

DAVID

I want you to take a sip of  
this...

...and he tries to pour some between her lips...and she  
SPITS it back out into his face...

MADDIE

I gave them the dead man's watch!

DAVID

(wiping the  
bourbon from  
his eyes)

No! As a matter of fact you  
gave them the watch my Mother  
gave me for graduating high  
school.

FAVORING MADDIE

334

...and she just LOOKS AT HIM...SPEECHLESS...not quite  
believing what she's hearing...

DAVID

(rising from  
his crouch)

Switched watches when I grabbed  
your bag at the Police Station.

(pulling it from  
his pocket)

I had it. I had it all the time.

MADDIE

You maniac...You almost got  
us killed!

\*

CONTINUED

334

DAVID

Think again, Lady. The only thing keeping us alive is that we know where that watch is. And the Galloping Gourmet doesn't.

\*  
\*

MADDIE

I don't believe you. "One big case...that's all I need." Deny that you said that. That's what this is all about!

DAVID

Were you out on a break. Didn't you see that guy try to make a skin omelette out of my face? What do you think he would have done if he had gotten the watch? Let us go?

MADDIE

I don't believe you. You did this so we'd have to work together.

DAVID

Are you crazy? I wanted you as a partner...sure. Your name... your money. Not YOU! You think I want some blonde ball of fluff following me around everywhere I...

MADDIE

(cutting him off)  
BALL OF FLUFF?! You're calling me a ball of fluff? You? The sissy fighter?

DAVID

What did you call me?

MADDIE

A sissy fighter. Oh, I wish you could have seen yourself. Didn't anyone ever teach you how to throw a real punch? Real men don't punch like that. They put their whole bodies into it. You...you punch with...

(thinking about  
it)

...your wrists!

CONTINUED

334

DAVID  
ENOUGH!!!

ANOTHER ANGLE

335

...as David once again STOOPS DOWN to where she is sitting...looks her right in the eye and...

DAVID  
Look...think what you want...  
those guys are killers. And  
they're going to come back.  
We have to get out of here.  
Now. Tonight.

MADDIE  
I'm not going anywhere with you.

DAVID  
You're not going anywhere...  
period...until I untie you...  
and I'm not going to do that  
until I know that you're calm  
and that you completely under-  
stand the situation.  
(and then)  
Are you calm?

ON MADDIE

336

...if looks could kill...

DAVID  
You don't look very calm.

MADDIE  
I understand...and I'm calm.

DAVID  
The muscles in your face look  
tight.

MADDIE  
I'm calm!

90

CONTINUED

336

DAVID

You look like you have a charlie-horse in your cheek.

MADDIE

I'm calm, damn it!

ON DAVID

337

...jumping back with a start...

DAVID

Okay then...I'm going to take you at your word. I'm going to untie you now.

ANOTHER ANGLE

338

...as he walks behind her...and begins to untie her...

DAVID

(working on the knot)

Yeah, Maddie Hayes...

(and he removes the rope)

Like it or not...

...and he moves AROUND HER...standing in front of her now...OFFERING HER HIS HAND as she rises from her seat...

DAVID (CONT'D)

...it's you and me.

ON MADDIE

339

...and she SMILES...A TERRIFIC SMILE...and hauls off and nails him with A LEFT CROSS TO THE CHIN...

ANOTHER ANGLE

340

...as David HITS the FLOOR...and Maddie TURNS...and starts out of the kitchen...

CONTINUED

340

MADDIE  
(over her shoulder)  
That's how you throw a punch.

ON DAVID

341

...lying there...staring up at the ceiling...

DAVID  
Yeah. I'm really looking forward to working with you, Kid.

...and we...

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

BLACK

342

...and we HEAR the SOUND of a LIGHT BEING SWITCHED on  
to REVEAL...

INT. CITY OF ANGELS INVESTIGATIONS - NIGHT

343

...as David and Maddie make their way into the offices.  
The place is EMPTY...DESERTED...the middle of the night...

DAVID

(in mid-rap)

...I figure we can each take  
a couch. I even think there  
are blankets hidden away in  
one of these closets.

FAVORING DAVID

344

...as he ATTACKS one of the office closets...tossing out  
file folders and boxes of typewriter ribbons and finally  
coming up with...

DAVID

Ta-da!

(and he holds  
a pair of blankets  
up over his head)

From the company picnic.

(turning around;  
looking at Maddie)

You used to throw a great com-  
pany picnic.

(and then)

Why are you looking at me like  
that?

MADDIE

I was sure you were going to  
try and take me to your place.

DAVID

I think I'm insulted.

(and then)

Would you have gone for it?

(and then)

Never mind.

...and he TURNS and walks INTO...

REV. 10-22-84

(X)  
93

INT. AN OFFICE

345

...as David throws the blankets on a couch and sets to work fashioning a bed out of it.

DAVID  
(over his shoulder;  
indicating the  
phone)

You want to call anybody...let  
'em know you're okay...boyfriend  
or something...

MADDIE  
(rolling her eyes)  
Please...

DAVID  
What?

MADDIE  
Nothing. I just haven't heard  
the word boyfriend since the  
eighth grade.

DAVID  
Excuse me. Forgive me. You  
want to call your gigolo be sure  
and dial nine first.

OMIT

345A-345B

ON MADDIE

345C

...as she pushes herself out of the doorway...comes over  
and begins helping David make the bed...

MADDIE  
(after a moment)  
Back at my house? That was  
very brave what you did.

ON DAVID

345D

...as he stops dead in his tracks...and AFTER A MOMENT...  
looks up at her...

(X)  
94

CONTINUED

345D

MADDIE  
(finishing her  
thought)  
Stupid...but brave.

DAVID  
(smiling;  
continuing to  
make the bed)  
Ooooh. She's hostile when she  
hasn't had her nap.

MADDIE  
I'm not hostile. I'm exhausted.  
And uncomfortable. And a little  
scared.  
(and then)  
Do you have a plan?

DAVID  
Absolutely.  
(and then)  
What's it like being so pretty?

MADDIE  
You're changing the subject.

DAVID  
I am? I thought the subject  
was you.

MADDIE  
No. The subject was you and  
your plan.  
(stopping;  
looking at him;  
after a LONG  
MOMENT)  
You don't have a plan...do you?

DAVID  
Are you calling me a liar?

MADDIE  
I'm not calling you anything.  
I'm just looking for some assur-  
ance...some sense that someone  
is in charge here...that someone  
has...sat down...thought about the  
predicament we're in...and arrived  
at some idea as to how we can get  
out of it.

(X)  
95

CONTINUED

345D

DAVID  
I've done all that.

MADDIE  
And...?

DAVID  
(moving towards  
her;  
stroking her hair)  
There really are moonbeams in  
that stuff...aren't there?

ON MADDIE

345E

...livid...pushing him away.

MADDIE  
You think this is all terribly  
funny, don't you?

DAVID  
(moving back  
towards her)  
Maddie. Get it straight. I'm  
the best.  
(and then)  
At everything.

...and the two of them stand there...toe to toe...for  
the LONGEST TIME...

MADDIE  
(finally)  
You'd better be.

...and with that she TURNS...and goes to the office door...  
holding it open...signalling for him to leave...

ON DAVID

345F

...as he turns...and makes his way out of the office...

DAVID  
(as he passes)  
If you need anything...

REV. 10-22-84

(X)  
96-96A

CONTINUED

345F

MADDIE  
(cutting him off)  
I won't...

...and SUDDENLY there is a BANG...the office door closes on him. And David SMILES...and...

INT. THE OFFICE - NIGHT

345G

...as Maddie...alone at last...reaches over and shuts off the OFFICE LIGHT...and she SHAKES HER HEAD...and stretches... about to reach behind her and unfasten her dress when she HEARS A SOUND...

ON DAVID

345H

...his tie pulled away from his collar...standing in the dark...just outside the office door...a harmonica pressed to his lips...a SLOW, SOULFUL version of BLUE MOON floating out of it...

ON MADDIE

345I

...and we WATCH FROM ABOVE...as the music seeps through the door...and her head hits the pillow...and we can't help but notice the slow, begrudging SMILE that makes its way across her face. And we HOLD for the LONGEST TIME...watching Maddie...watching the smile...and finally....we...

DISSOLVE TO:

OMIT

346-351

EXT. THE STREET - DAY

352

...as the two of them make their way down it...

CONTINUED

352

DAVID

The key to this case is the  
watch. Agreed?

MADDIE

Agreed.

DAVID

Okay, then...what we've got to  
figure out is...what it is that  
makes the watch so valuable.  
Agreed?

MADDIE

(warily)

Agreed.

DAVID

So then clearly what we need is  
some expert in the field of value.

ANOTHER ANGLE

353

...as David TURNS...and with a flourish of his arm...

DAVID

Ta-da...

...to REVEAL...

EXT. A PAWNSHOP - DAY

354

...three pawn balls hanging from a stem above the place...  
the windows filled with used merchandise...

MADDIE

It's a pawnshop.

DAVID

You peeked.

...and we...

SHOCK CUT TO:

98

EXTREME CLOSE-UP ON THE WATCH

355

...as SEEN THROUGH A JEWELER'S CRYSTAL. And then the watch is lowered OUT OF FRAME...

ANOTHER ANGLE

356

...to REVEAL a PAWNBROKER behind the counter examining the watch as Maddie and David look on.

PAWNBROKER  
(looking up  
at them;  
with a shrug)

Three dollars?

DAVID  
(cupping his hands;  
calling out into  
the store)

Thief! Thief!

MADDIE  
(FREEZING DAVID  
with a stare)

Three dollars?

DAVID  
(turning to the  
pawnbroker)

There must be some mistake.

You said yourself...it's a one-of-a-kind.

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

PAWNBROKER  
A worthless one-of-a-kind. You ever look at this thing? It's not even really a watch.

CLOSE-UP ON THE WATCH

357

...as the pawnbroker shows it to David and Maddie...a square face surrounded by Roman numerals with the word "EASTERN" across the top and gilded lattice-like detailing climbing up the sides.

PAWNBROKER (O.C.)  
It's got no hour hand...it's  
got no stem for setting the  
time...

99

ON MADDIE AND DAVID

358

...clearly amazed by this...

PAWBROKER (O.C.)  
...and my guess is...just from  
what it weighs...

ON THE PAWBROKER

359

...as he takes out a tool and opens the watch...

PAWBROKER  
(nodding his head)  
...there's no works in it.

...and he turns it around to REVEAL...

CLOSE-UP ON THE WATCH

360

...that it is just an empty case...

PAWBROKER (O.C.)  
And from what I can tell...  
there never were...

FAVORING MADDIE

\*361

...as she takes it from the pawnbroker...and examines it... \*

MADDIE  
(handing it to  
David)  
Explain that.

DAVID  
(holding the  
watch up to  
his face)  
A compact for people with very  
small faces.

PAWBROKER (CONT'D)  
...the inside of the case is  
damaged. Somebody etched some  
numbers in there...

DAVID  
Numbers?

(X)  
99A

CONTINUED

361

...and David looks inside the watch again...and sure enough...there are some numbers: 34 2 52 118 0 47.

(X)  
100

CONTINUED

361

DAVID  
(showing them  
to Maddie)  
The plot thinnens.

ON MADDIE

361A

...and she is NOT AMUSED.

MADDIE  
(to David)  
Great. So we're being stalked  
over a worthless watch.

DAVID  
Well I don't know that it's  
worthless. What about these  
numbers?

MADDIE  
What about them?

DAVID  
Well...maybe they mean something.

MADDIE  
Like...?

DAVID  
(a shrug)  
I don't know.

MADDIE  
You don't know much...do you?  
(turning quickly  
to go;  
over her shoulder  
to the pawnbroker)  
"Expert in the field of value"!

PAWNBROKER  
(not understanding;  
to David)  
Did I say something?

REV. 10-23-84

(X)  
100A

CONTINUED

361A

DAVID  
(over his shoulder;  
as he turns to  
follow her)  
She's strange. She doesn't  
get out much.

...and with that DAVID TURNS AND RUNS...DOWN the AISLE  
and OUT the DOOR after Maddie...as...

OMIT

362-364

101

THE PAWNBROKER

365

...puzzled by this...TURNS...and starts toward...

THE BACK OF THE STORE

366

...SEPARATED from the front by a CURTAIN...which the man PULLS ASIDE TO REVEAL...

PAWNBROKER  
(with a start)

Oh!

HEINZ

\*367

...STANDING THERE...an old and feeble looking man...no apparent threat to anyone...save for something chilling in his eyes...a STEELY sense of purpose...

HEINZ

Forgive me. I didn't mean to startle you. I used the back door. At my age the walk from the parking lot...

REV. 10-4-84

(X)  
101A

ANOTHER ANGLE

367A

...as the PAWNBROKER TURNS YET AGAIN...and starts back out towards the front of the store...Heinz following...

PAWNBROKER  
How can I help you today?

HEINZ  
Two young people were just in here. Asking you about a watch, perhaps?

PAWNBROKER  
(amused)  
A "watch perhaps" is right.

HEINZ  
Tell me about it. The watch. When I was coming in the back door I thought I overheard you mention there were numbers etched in the case. Do you remember the numbers?

PAWNBROKER  
I remember they were there.  
Do I remember what they were?  
No. I couldn't say that.  
(and then;  
impatient)  
Is there something I can show you?

TIGHT ON HEINZ'S SLEEVE

367B

...and we SEE the BLADE of a KNIFE spring forth SILENTLY from the sleeve of his COAT...

HEINZ  
Think. What were the numbers!

ANOTHER ANGLE

367C

...as the SMALL BELL above the PAWNSHOP DOOR RINGS... and a GROUP OF OLDER WOMEN enter the store...

(X)  
102

CONTINUED

367C

PAWBROKER  
(about to turn  
from HEINZ)  
I don't have time to think.  
I'm in business to make money.  
(to himself;  
as he walks  
away)  
Watches that aren't watches.  
People that don't want to buy.

ANOTHER ANGLE

367D

...as Heinz...with great resolve...grabs the Pawnbroker  
and SPINS HIM AROUND...

PAWBROKER  
Hey...!

HEINZ  
The numbers!

PAWBROKER  
(about to haul  
off)  
Take your hands off of my  
shoulder you old...

TIGHT ON THE PAWBROKER

367E

...as SUDDENLY his face changes...lax...drawn...

TIGHT ON A "SERVICE" BELL

367F

...as one of the OLD WOMEN RINGS it for service...

ON HEINZ AND THE PAWBROKER

367G

...as the Pawnbroker's body falls limply out of frame...  
and we watch as Heinz retracts the bloody blade back into  
his sleeve...the SOUND of the SERVICE BELL RINGING all  
the while...

REV. 10-4-84

(X)  
102A

CONTINUED

367G

OLD WOMAN (O.C.)  
Hello? Is there anyone here  
to help us?

...and Heinz TURNS...and starts out the back door...the  
bell STILL RINGING...the old woman STILL CALLING...as we...

DISSOLVE TO:

OMIT

368-371

INT. MADDIE'S JAGUAR - DAY

372

...David behind the wheel...Maddie in the seat beside him...and NO ONE SAYS a WORD for the longest time...

DAVID

(finally)

Are we not speaking? I'm always the last to know on these things.

...and NOTHING IS SAID...Maddie simply sitting...paying him no mind...not a word...not a glance...

DAVID

(after a long moment)

Maddie...Mysteries don't all fall into place, one-two-three, boom. So now we know the watch isn't a watch. What does that mean? I don't know what that means. But it must mean something. And that's important. Maybe the numbers inside the watch mean something. Maybe the fact that it doesn't have an hour hand. I don't know. All I do know is...

(turning to her)

You gotta trust me.

ON MADDIE

373

...and she can't quite believe what she is hearing...

MADDIE

Trust you?

(and she turns  
and looks at  
him)

Trust you!?

(and then)

Are you a well person? People fire you and you make googly eyes at them. Men try and fry your face and you make jokes. You seek out expert information from pawnbrokers. You talk with your mouth full...you don't signal when you turn...and worst of all...you don't even have a plan!

104

CONTINUED

373

DAVID  
You through?

MADDIE  
No...I am not through. I would like to know how someone like you...someone with no obvious facility for deductive reasoning...no knowledge of business administration...a sissy fighter...

DAVID  
Are we going to start that again?

MADDIE (CONT'D)  
How does someone like that get to be the head of a detective agency?

...and there is a LONG MOMENT of SILENCE...and then...

MADDIE  
(suddenly aware  
that he is  
PULLING OVER)  
What are you doing?

EXT. A NEWSSTAND - DAY

374

...as the JAGUAR PULLS OVER TO IT...

INT. THE CAR

375

...as David hits a SWITCH...and Maddie's window ROLLS DOWN...

105

CONTINUED

375

DAVID  
(to Maddie)  
Tell the man you want the morning paper.

EXT. THE NEWSSTAND - DAY

376

...as a none-too-pleased Maddie sticks her head out the window and...

MADDIE  
(to the grizzled newsman)  
Morning paper?  
(turning back to David)  
You sure there aren't some magazines you want? It's not like we have a lot to do.

...and we watch as she hands the newsman a quarter...and...

INT. THE JAGUAR

377

...as it PULLS AWAY FROM THE CURB...

DAVID  
Turn to the obituary page.

MADDIE  
You shopping for a funeral home?  
How appropriate.

DAVID  
(ignoring that)  
See if there's anything listed for a Jonathan Kaplan.

ON MADDIE

378

...as she turns the pages of the newspaper...

CONTINUED

378

MADDIE  
(suspicious;  
not understanding;  
reading)

"Kaplan, Jonathan. Beloved husband of Susan. Amateur pilot. Passed away after having been accidentally struck by a car. Graveside service pending at Mount Sinai Memorial Park."

\*  
\*

DAVID

I remembered the police telling me that Kaplan had been hit by a car yesterday morning and that the only witness was our buddy Mr. Mohawk at the elevator.

MADDIE  
(turning to him;  
softening)

This sounds suspiciously like a plan.

DAVID  
(pissed;  
he can't even  
look at her)

Me? A plan? Couldn't be. Everyone knows I have no facility for deductive reasoning. Hell...I can barely walk and chew gum. Dumb David...always chomping on his shoes and blowing bubbles with his feet. Me? Plan?? Nahhh!!!!

MADDIE  
(this is hard)  
I'm sorry.

DAVID  
No you're not.  
(and then)  
I'm not even sure there's a connection.  
(and then)  
I'm grasping at straws.

107

CONTINUED

378

MADDIE  
(tentatively;  
TOUCHING HIS ARM)  
Keep grasping.

ON DAVID

379

...and the touch of her hand STARTLES HIM...and he TURNS  
and LOOKS at her...

ON MADDIE

380

...and she takes her hand back...and SMILES a small  
SMILE...

ON THE TWO OF THEM

381

...as David keeps driving...and Maddie keeps smiling.  
And David smiles a small smile as well. And we...

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN:

AN ICED TEA GLASS

382

...TALL and WET and filled with vermouth. And a WOMAN'S HAND REACHES for the glass...PICKING IT UP off the concrete...and as she CARRIES IT to her lips...we can't help but notice the SWIMMING POOL BEHIND HER and the APARTMENTS that surround it. And as she drinks her drink...her eyes dart up the apartments on the SECOND LEVEL and to the COUPLE standing outside one of the apartment doors RINGING A BELL in the LATE AFTERNOON SUN.

WOMAN  
(calling up  
to them)  
Are you looking for me?

ON MADDIE AND DAVID

383

...as they TURN from the APARTMENT DOOR...

DAVID  
Susan Kaplan?

THEIR P.O.V.

384

...and we can SEE IT ALL NOW...the CHAISE LOUNGES arranged HELTER SKELTER by the almost ABANDONED POOL...and the lone lady...laying on her back...a bottle and a glass and an overflowing ashtray by her side...SUSAN KAPLAN.

SUSAN  
Who wants to know?

FAVORING DAVID

385

...as he leans over to Maddie...

DAVID  
(a private whisper)  
Getting people to open up is  
very tricky. Let me handle  
the interview.

ANOTHER ANGLE

386

...as Maddie and David start down the steps towards the pool...

CONTINUED

386

DAVID  
 (a big smile)  
 Funeral home said we could find  
 you here.  
 (and then)  
 Hi. My name is...

SUSAN  
 (cutting him off;  
 to Maddie)  
 I know you. You used to be  
 on television.

ON MADDIE AND DAVID

387

...as Maddie TURNS and LOOKS TO DAVID for some kind of  
 APPROVAL TO CONTINUE...and DAVID SMILES...first AT MADDIE  
 and then AT THE WOMAN...the hardest smile of his life...

MADDIE  
 (after a moment)  
 I'm Maddie Hayes...and this is  
 my...  
 (hesitating)  
 ...business associate David  
 Addison.  
 (and then;  
 the two of them  
 pulling up chairs)  
 We know this is a bad time, Mrs.  
 Kaplan...

SUSAN  
 (cutting her off)  
 You're thinking...she doesn't  
 look like a grieving widow.  
 (and then;  
 with a SHRUG)  
 I guess she isn't.  
 (and then)  
 Did you know my husband Jonathan?

ON MADDIE AND DAVID

388

...as each waits for the other to answer...and the SILENCE  
 HURTS.

110

CONTINUED

338

DAVID  
(finally)  
Sort of.

...and he looks at Maddie and shrugs...he's sorry...that was the best he could do off the top of his head...

MADDIE  
(jumping in)  
Mrs. Kaplan...we were wondering if you could tell us anything about a strange watch. With one hand and no stem?

DAVID  
(picking up the ball)  
We're collectors.. Watches from around the world.

...and Maddie looks at him and mouths the word "collectors?" in disbelief...

SUSAN  
(a laugh)  
My great inheritance.  
(and then)  
I don't have it. Johnny was wearing it when the car hit him. The police say they don't have it. They claim he wasn't even wearing it, but he always wore two watches. The one his father left him didn't even work. Isn't it funny? His father was a watchmaker...a clockmaker. He passed away about a month ago. It's been a terrific month in my family folks...

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

...and she takes a heavy pull on her drink...

MADDIE  
Strange thing for a watchmaker to leave his son.

SUSAN  
Strange? Johnny's dad? He was a flyer in the second World War and was shot down over Germany. He used to tell us this story that just before the war ended,  
(MORE)

\*

CONTINUED

388

SUSAN (CONT'D)  
this Nazi who could see the writing on the wall asked him, if when he was released he would smuggle four million dollars in diamonds from Germany to America. Anyway...the way Johnny's dad would tell the story...in the Fifties...when the German officer finally made his way to America to claim the diamonds...he stiffed him. He hid them someplace. Some secret place.

DAVID  
You don't sound like you believe it.

SUSAN  
No flies on you.

DAVID  
Somebody has to tell me what that means.

SUSAN  
Hey. I have eyes. The guy lived in a little tiny house. He drove around in ten-year-old cars. He never missed a day's work. If there were any diamonds in his life, I sure didn't see the proof of it. But try telling that to Johnny. He was sure the old man had these diamonds in a vault somewhere. That he was going to out-wait the Nazi. Even if it meant never seeing the money himself. Even if it meant leaving it to his son. So Johnny never got a regular job. Oh...he piloted once in a while, but mostly he just slept and jogged and waited for his old man to kick off.

\*  
\*  
\*  
\*

CONTINUED

338

MADDIE

Which he did about a month ago.

\*

SUSAN

He sure did. A week after he passed away...a guy comes to the door...a collector, like you two...offers us five-thousand dollars for the watch. Five-thousand! It's not like his father left us anything else. Not even the money to bury him with. But Johnny won't sell. Sentimental value he says. Let me tell you...I could use five-thousand sentimental dollars right now.

\*

DAVID

The gentleman who came to your door?...the collector?...tall man with dark hair?...about thirty-five?

\*

SUSAN

Not even close. This guy was mid-sixties if he was a day.

113

ON DAVID AND MADDIE

389

...as they exchange a look...and we...

SHOCK CUT TO:

EXT. THE STREET OUTSIDE SUSAN'S APARTMENT - DAY

390

...as the SUN BEGINS TO SET and the two of them make their way back towards the car...

DAVID

(mock serious)

"Mrs. Kaplan...we were wondering if you could tell us about a strange watch. With a black mouse and two round ears?"

(looking at her)

And you swore on your application that you'd never done this before.

MADDIE

(ignoring that)

So this really isn't about the watch at all. It's about four million dollars in diamonds.

DAVID

If you believe Kaplan's father-in-law. And I do.

MADDIE

So what do we do now?

DAVID

Beat everybody to the diamonds.

MADDIE

(dubious)

Right. You know how to do that? \*

DAVID

Hey! Do flies fly? Does Spock beam up? \*

MADDIE

And you know where they are? \*

DAVID

I think I can safely narrow it down to a planet. \*

114

ANOTHER ANGLE

391

...as the two of them make their way AROUND and INTO...

INT. THE JAGUAR

392

...as Maddie and David climb in...and David REACHES UP  
and REFLEXIVELY GRABS...

DAVID

For what it's worth...I don't  
think anyone else knows where  
they are either. Otherwise they'd  
be chasing them instead of...

\*  
\*

THE REARVIEW MIRROR

393

...which he adjusts...and as he DOES...HE and WE BOTH SEE...

SIMON

394

...sitting in the back seat...a CORD around his neck...his  
face an ICY BLUE...his TONGUE HANGING out of his MOUTH...

FAVORING DAVID

395

...sitting there...staring into the mirror...SPEECHLESS.

MADDIE

Otherwise he'd be chasing what?

DAVID

(slow;  
absently;  
his eyes never  
leaving the mirror)

us. He'd be chasing them instead  
of us.

(and then)

Maddie? If I asked you to do  
something for me, would you do  
it without saying "why"?

MADDIE

Why?

CONTINUED

395

DAVID  
Withdraw the question.  
(and then)  
Maddie...let's both get out  
of the car.

MADDIE  
Excuse me?

DAVID  
Let's both just leave the car.  
We'll rent a car...we'll call  
a cab.

(reaching for the  
door handle)  
Let's both just get out of the  
car.

MADDIE  
(baffled)  
Why?

DAVID  
(turning to her;  
carefully)  
It's nothing to get upset about.  
Really. It's just...and now I  
don't want you to look but...  
(big smile;  
nothing at all  
the matter)  
...there's a dead man in the  
back seat.

MADDIE  
There is?

...and David's hands shoot up...and HOLD HER HEAD IN  
PLACE...keeping her from looking in the back seat.

MADDIE  
(her face pressed  
between his hands)  
How do you know? I mean...how  
do you know he's dead?

DAVID  
It's either that...or the man  
uses an obscene amount of blue  
rouge.

116

ON MADDIE 396

...as she NODS...understanding...and David LOOSENS his GRIP...and Maddie moves for the CAR DOOR...and then SUDDENLY TURNS and LOOKS AT...\*

SIMON 397

...just sitting there...a LINE of DRIED BLOOD around his NECK where it was SLIT...his EYES beginning to BUG OUT of his head...

ON MADDIE 398

...as she SCREAMS the LOUDEST SCREAM in the history of broadcasting...

MADDIE  
Ahhhhh!!!!

...and...

REVERSE ANGLE 399

...whips her head around front...

DAVID  
I told you not to look!

MADDIE  
What do we do!!??

DAVID  
We get out and walk away.

MADDIE  
And just leave him?

DAVID  
Trust me...he won't hold it against us.

EXT. THE STREET 400

...as the two of them CLIMB OUT of the car...BADLY SHAKEN... and BEGIN WALKING down the sidewalk...neither one able to look at the other...

REV. 10-4-84

117

CONTINUED

400

DAVID  
(after a moment)  
It's a signal. Somebody's let-  
ting us know they're on to us.

MADDIE  
Who?

DAVID  
I don't know.

MADDIE  
(suddenly;  
walking ahead  
of him)  
That's it. It's over.

DAVID  
What are you talking about?

MADDIE  
I'm talking about me. Playing  
detective. It's over. I'm  
going to do what I wanted to  
do in the first place. I'm  
going to call the police and  
give them the watch.

...and we WATCH...as they ROUND a CORNER and CONTINUE DOWN...

EXT. A COMMERCIAL STREET - DUSK

401

...Maddie walking fast...David trying to keep up...

DAVID  
You can't do that. You wouldn't  
do that. This is my big case.  
Our big case.

MADDIE  
Watch me.

...and she TURNS INTO...

(X)  
117A

INT. A BAR

402

...damn near deserted...just a BARTENDER behind the bar  
and a lonely couple huddled in a table in the corner...  
and no one even looks up as Maddie comes charging through  
the door...David right behind her...

CONTINUED

402

MADDIE  
 (to the bartender;  
 without breaking  
 her stride)  
 Pay phone?

BARTENDER  
 (pointing)  
 In the back.

DAVID  
 (following her)  
 Maddie...we're so close. Think  
 about all we've found out.  
 We're that far away from crack-  
 ing this thing. We're that far  
 away from...

MADDIE  
 (stopping;  
 CUTTING HIM OFF)  
 Dying! That's what we're that  
 far away from. I have known  
 you less than forty-eight hours  
 and in that time I have been  
 driven from my home...watched  
 a man die at my feet...and had  
 another left in the back of my  
 car. David...I've had it.

(turning;  
 stepping into  
 the phone booth)  
 I don't want to die with a knife  
 in my back or my throat slit.

...and with that she CLOSES THE BOOTH DOOR...fishes through  
 her purse for change...starting to dial...

ON DAVID

403

...watching her...beginning to panic...

DAVID  
 (turning;  
 heading for  
 the bar)  
 You need a drink...

INT. THE PHONE BOOTH

404

...as Maddie waits...phone pressed to cheek...

MADDIE

(to herself)

I'll tell them about Heinz...  
give them the watch...

(and then)

Hello? Police? Yes...I'd like  
to speak with someone in author-  
ity.

(and then)

Yes it's a matter of life and  
death.

(and then)

No. No one is threatening me  
right this moment.

(and then)

Yes...I'll hold.

ANOTHER ANGLE

405

...as David returns with a drink...

DAVID

(pushing OPEN  
the booth door)

Drink this.

MADDIE

(taking it from  
him;  
taking a pull)

What is this?

DAVID

Just a little Kamikazee to take  
the edge off.

(and then)

Maddie...think about what you're  
doing. We're so close to crack-  
ing this thing.

(and then;  
pulling the watch  
from his pocket)

It's these numbers on the back.  
I'm sure of it. If we can fig-  
ure out what they stand for we  
can find the diamonds...

120

CONTINUED

405

MADDIE  
(into the phone;  
ignoring him)  
Yes...I'm still holding.

DAVID  
(calling to the  
bartender)  
Let me have another kamikazee  
for the lady.

MADDIE  
Are you trying to get me drunk?

DAVID  
Me? Get you drunk?

MADDIE  
David...give me the watch.

DAVID  
Why don't you take the night  
and think about this. A good  
sleep on a nice firm sofa...?

ON MADDIE

406

...as she SLAMS DOWN the PHONE in frustration...

MADDIE  
Damn it...!

...and begins to dig through her purse for more change...

REV. 10-4-84

121

CONTINUED

406

DAVID  
(watching her)  
Who you calling now?

MADDIE  
(dropping change  
into the phone)

Taxi.

(and then;  
DIALING)

I do not plan on spending another  
night in that office. I'm sleep-  
ing in a bed...in a hotel.

(and then;  
into PHONE)

Hello? I need a cab to take me  
to Beverly Hills...

ON DAVID

407

...as he pushes himself OUT OF THE BOOTH and CLOSES THE  
DOOR...so that he and we are both unable to hear the  
conversation. And he TURNS...looking MORE DEJECTED than  
we've ever seen him...and heads over to the JUKE BOX...  
and DROPS a QUARTER IN...and after a MOMENT...MUSIC STARTS.

VOICE (O.C.)  
David...I need the watch.

...and David TURNS to SEE...

MADDIE

408

...standing there. Holding her drink.

MADDIE  
David...it's over.

ANOTHER ANGLE

409

...as he PULLS the watch from his pocket...and without  
looking at her...holds it outstretched in his hand. And  
after a moment...Maddie TAKES it and pockets it.

MADDIE  
Thank you. I'll call the police  
from the hotel.  
(and then)  
Are you going to be okay?

ON DAVID

410

...as he NODS...wordlessly.

ON MADDIE

411

...uneasy...uncomfortable...

MADDIE

I guess I'll wait for my cab  
outside.

...and as she starts to move...

DAVID (O.C.)

You want to dance?

ANOTHER ANGLE

412

...as Maddie stops and turns and looks at him...

MADDIE

What?

DAVID

Dance? You want to dance?  
With me? Here? Now!

MADDIE

I don't know what you're talking  
about. People don't dance here.  
This isn't a place where people  
dance.

ON DAVID

413

...as he pushes a table and some chairs out of the way...

DAVID

(taking her hand;  
pulling her to  
him)

C'mere...

ON MADDIE

414

...and she does...depositing her drink on one of the  
tables...winding her arms around him...beginning to move  
with him...

123

CONTINUED

414

MADDIE  
David...I'm not going to change  
my mind...

ON THE TWO OF THEM

415

...as they begin to spin around the room...

DAVID  
(his chin buried  
in her shoulder)  
I know that. All I'm asking  
for is a dance.

ON MADDIE

416

...her eyes glass...not understanding this...but kind of  
liking it...

MADDIE  
This is weird.

DAVID  
Weird yes...but destined to  
catch on. You'll see...soon  
people will be dancing everywhere.

FOLLOWING THEM

417

...as THEY DANCE...past the cigarette machine and the  
juke box and the beer nuts rack...spinning past the pin  
ball machine and the television set...the dark room and  
the music from the juke making it romantic nonetheless...

MADDIE  
I don't think I've ever danced  
in a place like this before.

DAVID  
Yeah...it's like all the big  
clubs. It's who you know.

...and with that they dip...and Maddie LAUGHS...and David  
DRAWS HER BACK IN...CLOSE to him...

CONTINUED

417

MADDIE  
 (looking at him)  
 Can I ask you something?

DAVID  
 Anything. My life's an open book. The only thing I won't discuss is me and the President.

MADDIE  
 Do you really think I'm cold?

DAVID  
 (looking at her)  
 Did I say that?  
 (and then)  
 I didn't say that.  
 (and then) .  
 How could I have said that?  
 (and then)  
 You? Cold? I'm burning up over here.

...and that would seem to be answer enough, for she looks away from him...and BURIES HER HEAD in his chest...and we HEAR the SOUND of a HORN HONKING...

BARTENDER  
 (looking out the window)  
 Cab is out front waiting for you.

ON THE TWO OF THEM

418

...as David looks down at Maddie...

DAVID  
 (gently)  
 Cab is out front waiting for you.

MADDIE  
 (still dancing;  
 seeming not to hear)  
 You would tell me if you thought I was cold...wouldn't you?

REV. 9-24-84

125

CONTINUED

418

DAVID  
Sure I would.

ANOTHER ANGLE

419

...as the two of them separate...Maddie pulling herself from him...and she turns...and goes to the door...

ON MADDIE

420

...as she reaches to open it...and then turns back to him just one more time...

\*

MADDIE  
For what it's worth...dead bodies and all...I did have fun. Tons of fun.

ON DAVID

421

...and he SMILES...and he SHRUGS...

DAVID  
Later.

ANOTHER ANGLE

422

...as Maddie SMILES...and Maddie SHRUGS...

MADDIE  
Yeah. Later.

...and PULLS OPEN the door...and finally steps through it. And after a moment...is GONE.

ON DAVID

423

...and we HEAR the SOUND of the CAB'S ENGINE as it PULLS AWAY from the unseen curb...David just standing there... watching the door of the bar. And we can't help but notice the way his hand climbs into his pocket...and PULLS OUT a...

126

WRISTWATCH

424

...the same wristwatch he gave Maddie.

ANOTHER ANGLE

425

...as David smiles and begins to whistle the song on the juke box as he spins the wristwatch on his middle finger...

DAVID  
(to himself)  
Yeah. Later...

...and we...

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN:

EXT. AVENUE OF THE STARS - DAY

426

...as a TAXI ROARS UP to a BUILDING...screeches to a HALT...and PARKS ITSELF RIGHT NEXT TO THE CURB.

ANOTHER ANGLE

427

...as Maddie climbs out of the cab and looks up at...

A CENTURY CITY SKYSCRAPER

428

...all steel and glass...

ON MADDIE

429

...as she looks at it and CURSES under her breath...she is not a happy lady. And after a moment...she starts into the building...as we...

CUT TO:

A BUILDING CORRIDOR

430

...a glass painter busily at work painting the words: "BLUE MOON DETECTIVE AGENCY" on a pane of frosted glass... and we SEE MADDIE round the corner...and make her way over to...

THE OFFICE DOOR

431

...and the PAINTER SMILES UP AT HER as he paints the last letter. And Maddie makes a face...and pulls a handkerchief out of her pocket...and SMEARS the paint across the glass...

INT. THE BLUE MOON DETECTIVE AGENCY

432

...as the door OPENS and Maddie STEPS INSIDE...

CONTINUED

432

MS. DIPESTO  
 (without looking  
 up)

Welcome to Blue Moon Detective Agency. We'll help solve your case---we'll help find your mate. If it's answers you need---we're eager to please. From stuff that's been took---to people who rook. We're always on the case with a smile on our face. We're an agency with class---we'll really move our...

(glancing up;  
 realizing)

Oh my God! It's her!

MADDIE.

Where is he!

MS. DIPESTO  
 (calling to the  
 others)

Look who's here! It's her!

(and then;  
 rising from  
 her chair)

I don't mind telling you Ms. Hayes...just how much all we little people appreciate...

ON MADDIE

433

...not waiting to be told...heading towards his office...

MS. DIPESTO (CONT'D)  
 (following her)  
 ...your getting personally involved with our agency.

OFFICE WORKER #1 (O.C.)  
 Three cheers for Ms. Hayes!

THE OFFICE  
 Hip, hip, hooray!...hip, hip,  
 hooray!...

INT. DAVID'S OFFICE

434

...covered with computer paper...David sitting behind his desk inputting something into the machine when SUDDENLY his office door FLIES OPEN...

THE OFFICE (O.C.)  
 (FILTERED)  
 ...hip, hip, hooray!

TIGHT ON THE HEEL OF MADDIE'S SHOE

435

...as she KICKS the door closed with it.

ON DAVID

436

...as he looks up to DISCOVER...

MADDIE

437

...looking right at him...right through him...

MADDIE  
 You stole it from me---didn't you?

ANOTHER ANGLE

438

...as David pushes his chair out from behind his desk and RISES...all smiles...

DAVID  
 You look angry...what are you angry about? I heard the kids singing out there when you came in. God...they love you. They think you're the greatest boss in the world. Did you see the office we fixed up for you? Mauve. One of my favorite colors...

MADDIE  
 (cutting him off;  
 moving towards him;  
 picking up a SCOTCH  
 TAPE dispenser from  
 his desk)  
 I want it back...NOW!

130

CONTINUED

438

DAVID

Can't do that, Maddie. Can't give it back to you. Not when I'm so close to cracking this thing. I can't let you do that to our future.

MADDIE

Our future?! There is no "our future". There's my future and your funeral...if you don't give me back that damn watch.

DAVID

(moving towards her)

Maddie...put that down. You know you're not going to do anything with it...

ON MADDIE

439

...as she winds up and throws it and...

ON DAVID.

440

...as he DUCKS...and the huge picture window behind him SHATTERS...

DAVID

(after a moment;  
whistling;  
looking out the  
window and down)

Boy are there a lot of unamused people down there.

ANOTHER ANGLE

441

...as Maddie picks up a stapler...

MADDIE

I mean it, David...

CONTINUED

441

DAVID

Okay, okay, okay...no more  
office supplies!  
(and then)  
Just listen to me. I've got  
something better than the watch.

MADDIE

What are you talking about?

DAVID

I know how to figure out where  
the diamonds are.

MADDIE

(lowering the  
stapler)

How?

DAVID

It's like I said last night...  
The answer is in the numbers  
on the back of that watch. So  
okay...I steal the watch from  
you and I come back here and I  
start feeding the numbers into  
the computer here. I mean...  
I don't even know what I'm  
looking for...but I can just  
smell that I'm on the right  
track. Okay. Now the computer  
starts generating numbers. All  
kinds of numbers. Phone numbers.  
Nothing. It starts generating  
zip codes. I'm starting to get  
discouraged. The computer assigns  
(MORE)

132

CONTINUED

441

DAVID (CONT'D)  
 a letter of the alphabet to  
 each number and generates words.  
 What does the word "Poopla" mean  
 to you? I don't mind telling  
 you...I was starting to feel  
 pretty low.

(he moves across  
 the room to  
 his chair)

Exhausted...I throw myself into  
 this chair...

(he throws himself  
 into his chair)

Delirious...I start to babble...

(he starts to  
 babble)

"Where could the diamonds be?"  
 I cry. "Where could the diamonds  
 be?" Now I look at my globe.

ON DAVID

442

...as he looks at the globe that sits next to his desk...  
 and gives it a SPIN...

DAVID  
 I'm looking at my globe...and  
 I'm watching these numbers go  
 by? These little numbers all  
 over the globe?...and I remem-  
 ber something Susan Kaplan said.

(pulling himself  
 out of the  
 chair...starting  
 towards her again)

She said her father-in-law had  
 been a pilot. She also said  
 her husband had been a pilot.

(a big smile)  
 Don't you get it?

REV. 9-24-84

133

CONTINUED

442

MADDIE  
No! I don't get anything.

DAVID  
Latitude and longitude. That's how pilots find their way. The numbers inside the watch are the latitude and longitude of where the diamonds are hidden. The pawnbroker was right. The watch isn't a watch. It's a set of directions from one pilot to another.

MADDIE  
(shaking her head)  
David...I'm totally lost.

DAVID  
Precisely...that's why we need a map.

...and on Maddie's puzzled expression we...

SHOCK CUT TO:

TIGHT ON A PAIR OF OLD WOODEN DOORS

443

...as they FLY OPEN with an ECHOY BANG...and Maddie and David come flying through them...

DAVID  
The map room?

ANOTHER ANGLE

444

...to REVEAL that they are making their way through the vast caverns of the LOS ANGELES PUBLIC LIBRARY...the old and musty DOWNTOWN BRANCH...

MADDIE  
(spotting it)  
Over there...

...and they RUSH towards the AREA Maddie indicated with her gaze. And we HOLD...even as they walk OUT of FRAME...

134

CONTINUED

444

...as a man steps INTO IT...his EYES FOLLOWING David and Maddie's path. And there is no mistaking the face. HEINZ. And we...

CUT TO:

A BOOK

445

...being PULLED FROM A SHELF. And David LOWERS the LARGE and DUSTY VOLUME onto a wooden table...opening the covers...

ON THE BOOK - DAVID AND MADDIE'S P.O.V.

446

...as they FLIP THROUGH IT...a SERIES OF AERIAL PHOTOGRAPHS marked in latitudes and longitudes and further delineated with minutes and seconds and degrees...

MADDIE (OVER)  
Do you know what you're looking  
for?

DAVID (OVER)  
A good woman, a fast car, and...

...and she stops at a certain page...part of DOWNTOWN LOS ANGELES SEEN FROM ABOVE. And his FINGER SCANS the numbers...

DAVID (OVER)\*  
...this!

...rushing across the tops of buildings...finally stopping  
at one.\*

MADDIE (OVER)\*  
The southeast corner of Ninth  
and Broadway?

...and we...\*

DISSOLVE TO:

REV. 9-24-84

135

A STREET SIGN

\*446A

...INDICATING the CORNER of NINTH STREET and BROADWAY. And we HOLD just LONG ENOUGH for that to REGISTER and then the CAMERA BEGINS TO TILT UP...taking in the building that sits on that corner...climbing its aqua-tile front...finally arriving at the TOP of the building which is crowned by a suspiciously familiar looking clock...a clock with a square face surrounded by roman numerals...the word "EASTERN" across its top and gilded lattice work climbing up its sides. And SUDDENLY a hand ENTERS the FRAME...a hand holding a watch...a suspiciously familiar looking watch...with a square face surrounded by roman numerals...the word "EASTERN" printed across its face and gilded lattice-like detailing climbing up the sides.

REVERSE ANGLE

\*446B

...to REVEAL David and Maddie...standing on the street corner looking up'at the building...

DAVID  
I think this is significant.

...and on the two of their dumbfounded expressions...we...

SHOCK CUT TO:

OMIT

447-451

INT. THE BUILDING LOBBY - DAY

452

...as the two of them enter. Typical downtown lobby with a row of elevators and a small newsstand. And David quickly scans the place and then turns to the man behind the newsstand...

DAVID  
Any of these elevators go all the way up to the roof?

NEWSSTAND MAN  
Just the freight, I think.  
(pointing)  
Down the hall and to the left.

REV. 9-24-84

(X)  
136-137

CONTINUED

452

...and David and Maddie take off...down the hall and to  
the left...making their way towards...

THE FREIGHT ELEVATOR

\*452A

...as the TWO of them make their way into it...and as the  
DOORS CLOSE we...

SHOCK CUT TO:

OMIT

453-467

REV. 9-24-84

(X)  
138

EXT. THE ROOF OF THE BUILDING - DAY

468

...as David and Maddie step OUT of the ELEVATOR and then  
STOP DEAD IN THEIR TRACKS...their EYES RIVETED TO SOME-  
THING WE CANNOT SEE...

THEIR P.O.V.

\*469

...the CLOCK...an almost EXACT COPY of the WATCH.  
Several stories tall in its own right. A real mother.

MADDIE  
(finally)  
Gee...it's pretty big when you're  
standing next to it.

...and David SAYS NOTHING...although we HEAR a HARD SWALLOW on the SOUNDTRACK...

ON DAVID

470

...as he looks at the thing once more...takes a deep breath and begins to peel off jacket and tie...

DAVID  
Hickory, dickery, dock...:

...and TURNS...and walks over to the lattice work...and PULLS HIMSELF UP and OUT OF FRAME...

DAVID (O.C.)  
Hey!...this isn't so hard!

MADDIE  
(calling up)  
Really?

DAVID  
(falling back down  
into FRAME;  
looking discouraged)  
No. Not really.

...and the two of them look at each other...and David SHRUGS...

DAVID  
Don't worry. I'll do it. Just gonna take me a second. Y'know men have all these slippery hormones that women don't have... makes it harder for them to climb. Did you know that?

MADDIE  
(watching him)  
Nope.

140

ON DAVID

471

...as he takes several steps back to get a RUNNING START...

DAVID

Yeah. The further you evolve from apes the less climbing you have to do the more of these slippery hormones you get.

(and then)

Not that women are any less evolved. It's just...they did come second. I mean...first there was man...and then there was woman. So we're about fifteen minutes ahead of you guys in terms of evolution.

(and then)

You believe that?

MADDIE \*

Nope.

DAVID

Good girl...

...and with that he RUNS...and JUMPS...and GRABS onto the lattice work...but despite the fact that his feet are too big for the holes in the lattice work, he mangages to once again PULL HIMSELF UP and OUT OF FRAME...and once again slides back DOWN INTO FRAME...

ANOTHER ANGLE

472

...as MADDIE SHAKES HER HEAD...PUSHES DAVID aside...hikes up her skirt and grabs the lattice work...

MADDIE

Pardon me, Mr. Wallenda...

DAVID

What are you doing?

...and pulls herself UP and OUT of FRAME.

DAVID

(calling up to  
her)

Wow. You're doing beautifully, kid. I'm right behind you. Don't look back to try and see me...just know...I'm right in back of you...and yes...I am looking up your dress.

141

ON MADDIE

473

...as she makes her way to the top of the lattice work...  
the HOLLYWOOD HILLS behind her...all kinds of traffic  
below her...

MADDIE

(looking down;  
not pleased)

Well, I'm here. What do I do  
now?

FROM ABOVE

474

...hold the two of them in FRAME...her at the top of the  
lattice work...him down below on the roof...

DAVID

(calling up to  
her)

Climb onto the minute hand and  
check around the number "4".  
That's where the hand on the  
watch is pointing.

ON MADDIE

475

...hanging onto the lattice work and looking over at...

THE MINUTE HAND

476

...more than an easy jump away...

FOLLOWING MADDIE

477

...as she JUMPS...MISSES with her BODY...GRABBING the  
minute hand with her hands and...

FROM ABOVE

478

...hanging on for dear life...as the traffic twenty stories  
below rushes by...

ON DAVID

479

...watching this...panicked...

142

CONTINUED

479

DAVID  
It's okay. Don't panic. Don't move.

ON MADDIE

480

...not believing what she's hearing...

MADDIE  
Don't move?! What do you mean "don't move"?

ANOTHER ANGLE

481

...as David TURNS...and RUNS...out of FRAME and into...

THE BOWELS OF THE CLOCK

482

...duct work, steel girders and a huge set of chimes fill this abandoned, three-story-tall area located within the clock...

MADDIE (O.C.)  
(her voice echoing off the wall)  
David? Where did you go? Where are you going? Don't leave me here...

\*

ON DAVID

483

...as he scans the old paint cans and garbage dumpsters and oil drums...and kicks aside a tarpaulin to DISCOVER...

A LADDER

484

...tall and wooden and just right...

ON MADDIE

485

...still hanging...clearly terrified...

MADDIE  
Day-vid!!!!

CONTINUED

485

...and SUDDENLY we HEAR a SOUND...

THE MINUTE HAND

486

...giving way...beginning to tear from the stem in the center of the clock...

ANOTHER ANGLE

487

...as David returns with a very long ladder...

MADDIE  
David! Hurry!

...which he leans up against the clock next to where Maddie is hanging...

DAVID  
C'mon Maddie! Grab onto the ladder and come on down.

MADDIE  
I'm afraid to move!

DAVID  
Don't be afraid. There's nothing to be afraid of.

MADDIE  
I'm trying...

...and with that she tries to move herself...hand over hand...closer to the ladder...and SUDDENLY we HEAR another SOUND...and the minute hand SWAYS again...and...

MADDIE

488

...SCREAMS...and...

THE BOLTS IN THE CENTER OF THE CLOCK

489

...pop...and...

144

THE MINUTE HAND

490

...with Maddie hanging onto it, begins to GIVE...

DAVID  
Hang on Maddie!

ON MADDIE

491

...as she feels the HAND move...and reaches and GRABS ONTO...

THE LADDER

492

...and as she climbs onto it...her foot slides through the rungs and SMASHES...

THE NEON BULB

493

...in the number four...and Maddie doesn't even notice the velvet bag that tumbles from inside the light fixture dropping to...

THE DECK BELOW

494

...as...

MADDIE

\*495

...struggles to gain her balance on the ladder...the momentum of the grab PUSHING...

THE LADDER

\*495A

...off the surface of the building as...

MADDIE

\*495E

...hangs on with everything she's got as...

LONG SHOT

\*495C

...the ladder begins to tip and...

REV. 9/11/84

(X)  
144A

DAVID

\*495:

...holds onto the bottom...while...

THE LADDER

\*495:

...tips further away from the building...finally...

ANOTHER ANGLE

\*495:

...falling...its bottom caught under the lip of the clock...

MADDIE

\*496

...still hanging on...the street and the cars some twenty  
stories below...

ON MADDIE'S HANDS

497

...as she tightens her grip on the ladder...

ON MADDIE'S FACE

498

...as she tries to see what is below her...

145

CONTINUED

498

DAVID  
Don't look down...

...and Maddie TURNS to DISCOVER...

MADDIE'S P.O.V.

499

...David...as he shimmies out onto the ladder...

DAVID  
(holding out  
his hand)  
Maddie...

MADDIE  
I'm afraid to let go!

DAVID  
One hand. Just...give me one  
hand.

MADDIE  
Closer. You have to come closer.

ANOTHER ANGLE

500

...as David shimmies out several inches more...and we  
hear the LADDER CREAK...

ON THE LIP OF THE CLOCK

501

...as the LADDER gets CLOSER and CLOSER to its edge.

ON MADDIE

502

...as she lets go with one hand and reaches forward  
towards David...

ON THEIR HANDS

503

...inches apart...

146

ON DAVID

504

...as he lurches out onto the ladder inches further...

ON THE END OF THE LADDER

505

...as it creeps closer to the edge of the lip of the clock...

ON THEIR HANDS

506

...as they connect...and...

ON MADDIE

507

...as she lets go from the ladder with her other hand and...

LONG SHOT

508

...her body drops...now suspended by one arm which David holds...and we WATCH...as slowly...he pulls her up...the cars and the pedestrians racing around obliviously below...

\*

ANOTHER ANGLE

509

...as Maddie climbs over David...and shimmies across the ladder and back onto...

THE ROOF

510

...breathless...shaken. And MOMENTS LATER...David shimmies off the ladder...onto the roof and is standing by her side... and he TOUCHES her SHOULDER...and she TURNS...and buries herself in him...and holds him...and they hold each other...

ON MADDIE

511

...her cheek pressed to his shoulder...catching her breath... and then...

MADDIE  
(seeing something)  
David...

...and she tears herself away from him and moves to...

147

THE VELVET BAG

512

...laying on the deck...a GERMAN name printed in gold across it...and she TURNS and hands the bag to David...who opens it and pulls out...

DAVID

Diamonds!

ON THE DIAMONDS

513

...beautiful...they catch the light...shimmering and shining in David's hands...

VOICE (O.C.)

Thank you both, very much.

ON DAVID AND MADDIE

514

...as they TURN to DISCOVER...

HEINZ

515

...rising from the rooftop stairway...gun drawn...

HEINZ

(holding out  
his hand)

If you'll be so kind.

ANOTHER ANGLE

516

...as David separates from Maddie...and backs away from Heinz...

DAVID

Come get it.

HEINZ

Don't be foolish, young man.  
If I pull this trigger and you  
die I'll still have the diamonds.  
Wouldn't we both rather I avoid  
that unnecessary step?

ON DAVID

517

...as he SUDDENLY TOSSES the pouch to...

148

MADDIE

518

...who CATCHES it handily...as...

DAVID

519

...rushes back to the ladder...sitting on it...quickly  
inchng his way out over the side of the building...

DAVID  
Maddie. Little help?

ANOTHER ANGLE

520

...and understanding immedately...she TOSSES the POUCH  
of DIAMONDS back to...

DAVID

521

...who also catches them handily as he sits on the ladder  
some one hundred and fifty feet in the air...

DAVID  
Like I said, Pop...come and get  
them.

ON HEINZ

522

...watching this...considering this. And he moves SLOWLY  
to the ladder...holstering his gun...wrapping his legs  
around the edges of the thing...

ON DAVID

523

...not believing this...not believing that the man will  
actually shimmy out there...

DAVID  
You gotta be yankin' me...

ON MADDIE

524

...watching...not believing either...

REV. 9-24-84

(X)  
148A

ON HEINZ

525

...now firmly placed on the ladder...and starting to  
make his way towards David...

REV. 9-24-84

149

CONTINUED

525

HEINZ

You didn't think I'd do it.  
You wait forty years to become  
a rich man...

(pulling himself  
a little closer)  
...you'll do almost anything.

ON DAVID

526

...watching...

DAVID

Don't do this.

ON HEINZ

527

...inching closer...

HEINZ

I have no choice...

ANOTHER ANGLE

528

...and we WATCH...as the heavy old man makes his slow way  
out onto the ladder...and we can't help but notice the way  
the ladder dips more and more the further out that Heinz  
ventures...

ON DAVID

529

...and this is not lost on David...as he notices his body  
sinking lower and lower as the heavy man makes his way  
closer and closer to him...

DAVID

This is crazy. Don't do it.

ON THE LIP OF THE BUILDING

530

...as Heinz moves closer and closer...

\*

150

CONTINUED

530

DAVID

No!!!

\*

ON HEINZ

531

...as he remains steadfast...the determination in his eyes...as he creeps CLOSER and CLOSER...the WOOD of the ladder MOANING WITH PAIN...

\*

ON DAVID

532

...as his body sinks further and further...

DAVID

No!

\*

ANOTHER ANGLE

533

...and Heinz is just a foot away now...and he looks at David...and smiles...and HOLDS OUT HIS HAND...

HEINZ

If you please...

...and with that he REACHES...LUNGES for the POUCH...and David PULLS BACK...and the LADDER lists and...

ON THE LIP OF THE BUILDING

534

...the CRACK in it GIVES...and...

LONG SHOT

535

...as the LADDER BREAKS and...

ON DAVID

536

...GRABS the LADDER as it COLLAPSES and HITS...

THE SIDE OF THE BUILDING

537

...held together by threads of wood...

DAVID

538

...holding onto a rung of the ladder with one hand...the other CLUTCHING...

THE POUCH OF DIAMONDS

539

...from which dangles...

HEINZ

540

...twenty stories up...hanging by the pouch with both hands as...

DAVID

541

...the strain showing on his face...HOLDS onto the ladder with a single hand...and tries to hoist up Heinz and the pouch with the other...

DAVID  
(to Heinz)  
Don't let go!

ON HEINZ

542

...holding onto the pouch...and twenty stories below him...

CARS AND PEOPLE

543

...hustling and bustling...

ON THE POUCH

544

...and we can't help but notice...the TIGHTER Heinz clings to the pouch...the more it stretches...and as it does... diamonds drop out...striking...

152

HEINZ

545

...in the face...on the nose...in the eyes...making holding  
on all the more difficult...

HEINZ  
Can't...hold on...much...

ON THE POUCH

546

...as it slips from his fingers and...

ON HEINZ

547

...as he falls...TUMBLING to the STREET BELOW...and...

MADDIE

548

...SCREAMS...and...

DAVID

549

...CLINGS to the ladder...never looking down...just hearing  
the SOUND of HEINZ screaming. And then NO SCREAM at ALL.

LONG SHOT

550

...and we watch...and AFTER A MOMENT, David begins to hoist  
himself back up the ladder...making his way closer and closer  
to the top where...

MADDIE

551

...is HANGING OVER the EDGE of the building...OFFERING HIM  
a HAND...HELPING to PULL HIM UP...as we...

DISSOLVE TO:

TIGHT ON A NEWSPAPER

552

...and we SEE the HEADLINE "MODEL TURNED DETECTIVE FOILS  
HEIST". And next to it a PICTURE of Maddie and David.  
And we PAN off of the PAPER and onto the SILVER SERVING  
SET as a HAND REACHES into FRAME and PICKS UP THE SILVER  
COFFEE POT and we PULL BACK to REVEAL...

THE BREAKFAST ROOM

553

...where Maddie and David sit looking at each other...

MADDIE  
(pouring herself a  
cup of coffee)  
So what was so urgent?

DAVID  
Well it isn't anything urgent...  
really...it's just...in light  
of all we've been through...  
together...I would formally...  
officially...like to restate  
my proposition.  
(and then)  
You. Me. Business.

MADDIE  
(enjoying this)  
Gee...I don't know...

DAVID  
What's not to know. It was  
great. It was terrific. I  
mean...we make a terrific team.  
And with your name...your rep-  
utation...\*

MADDIE  
Let me think about it.

DAVID  
Oh. I get it. I know what  
it is.  
(and then)  
Well let me just tell you some-  
thing. This case has been a  
real growth experience for me.  
I've changed. I'm a different  
guy. I know what you're think-  
ing. You're thinking about all  
the crummy things I did to you.  
Ruining your date with Doctor  
Facefixer. Entertainment Tonight.  
(MORE)

154

CONTINUED

553

DAVID (CONT'D)  
Stealing the watch. Well...  
that's the old me. That's the  
me before I knew the value of  
a partner. A real partner. A  
person who you depend on with  
your life. You don't play with  
people like that. You don't  
lie to people like that. And  
you don't pressure people like  
that.

MADDIE  
David...I'm just going to have  
to think about it...

DAVID  
(a long moment  
of his own)  
Well...how long do you think  
you'll need to think about it?

MADDIE  
I don't know. I'd like...a day.

DAVID  
(rising from his  
seat)  
A day? A whole day? Can't  
you just think about it now?  
I could leave the room. Go  
read the paper.

MADDIE  
(rising from her  
seat)  
David...It's a very tempting  
offer but I'd like a day to  
think about it.

(X)  
155

CONTINUED

553

DAVID  
(as he TURNS;  
and begins to  
walk)

A day...you're right...a day  
is not an unreasonable thing  
to ask. A day? A day. Sure.  
(and then)  
Do you mean...like...this time  
tomorrow?

...and the two of them make their way into...

OMIT

553A-553B

THE FRONT DOOR

553C

...as David OPENS it...

MADDIE  
I suppose. Yes. I would have  
an answer for you this time  
tomorrow.

REVEALING...

OMIT

554-556

OVER A HUNDRED PRESS PEOPLE

557

...staked out on the lawn of Maddie's mansion...

156

ON DAVID

558

...as he stands by the front door...surrounded...smiling  
at an amused Maddie... \*

DAVID  
(calling to  
them)

People...there isn't going to  
be any statement today...how-  
ever if you could all be back  
here tomorrow...

...and we...

FREEZE FRAME

THE END