

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

KNOWING HER

~~"BLAST FROM THE PAST"~~

(#85307)

written by

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&

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SECOND DRAFT

September 30, 1985

Oct 22. grn.
Oct 22. gldn.
Oct 22. salm.
Oct 23. white
Oct 24. blue
Oct 24. pink
Oct 27. yellow
Oct 28. green
Oct 29. salm.

Oct. 2. blue
Oct. 3. pink
Oct. 7. yellow
Oct. 11. green
Oct. 12. golden
Oct. 14. salmon
Oct. 14. white
Oct. 15. blue
Oct. 20. pink
Oct. 21. yellow

"BLAST FROM THE PAST"

ACT ONE

FADE IN:

WATER	A1
...running down the side of a building...drops STRIKING...	
PUDDLES	B1
...on streets...as...	
CARS	C1
...splash their way through small rivers on ROADWAYS as...	
THE TOPS OF UMBRELLAS	D1
...spring open and...	
PEOPLE	E1
...SCURRY ABOUT...sharing cover...	
LAUGHING AND SCREAMING	F1
...playfully as they run through it...dodge it...dance in it...	
THE CITY	G1
...drinking it in...a ceiling of clouds above the tops of skyscrapers...and underneath the patter of the drops...we HEAR the light strains of "SINGING IN THE RAIN"...and on this happy, carefree note...we...	

SHOCK CUT TO:

FLOOR INDICATOR LIGHTS	1
...as the 8th floor LIGHTS UP...then the 9th...and the SUDDEN unmistakable ROLL OF THUNDER begins to build from SOMEWHERE UNSEEN as the 10th lights up as well...and the CAMERA PANS DOWN...as the elevator doors OPEN...REVEALING...	
A PAIR OF WOMEN'S FEET	2
...clad in MUD-COVERED, BROKEN HEELED PUMPS...and as they STEP OUT of the ELEVATOR...we MOVE with them...CLIP-CLOPPING through the hallway...the wearer LIMPING along but moving quickly...and if feet can be angry...these are in a rage...	

ANOTHER ANGLE

2A

...and finally we reach a DOOR...and the FEET PAUSE...and then...the door is FLUNG OPEN...into...

INT. BLUE MOON OFFICE

3

...and we HEAR the CRASH of the DOOR...and WATCH as DIPESTO and the other EMPLOYEES jerk their heads around to DISCOVER...

MADDIE

4

...STANDING in the DOORWAY...broken, muddy shoes...RUNS in her NYLONS...SPOTS of MUD on her TORN DRESS...SMUDGES on her arms and face...WINDBLOWN, WET HAIR...the lady's a mess...

ON DIPESTO

4A

...girding herself...forcing a smile...

DIPESTO
Morning, Miss Hayes.

ON MADDIE

4B

...and she LOOKS at DIPESTO...and GROWLS...and then... without a word...CLIP-CLOPS hurriedly through the reception area and towards her own office...exuding equal parts anger...embarrassment...and pride...

ANOTHER ANGLE

4C

...as the others watch this...

FOLLOWING MADDIE

4D

...as she limps into her office...SLAMMING THE DOOR behind her...

ANOTHER ANGLE

4E

...as everyone SITS IN SILENCE...until SUDDENLY...

DAVID'S OFFICE DOOR

5

...POPS OPEN...and he STICKS his head out...clearly having just woken up...

DAVID

Nap time is not what it used to be.

(and then;
to Dipesto)

That her?

ON DIPES'TO

5A

...as she NODS...

ANOTHER ANGLE

5B

...as David SMILES...and steps out of his office RUBBING his HANDS TOGETHER...

DAVID

Hot damn, this is it! A red-letter day for irony lovers everywhere. I can see it now...

(sweeping gesture with his hand; a headline)

"Addison Tells Hayes She's Late. Film at Eleven."

(starting for her office)

Pinch me...this has to be a dream.

DIPESTO

Mr. Addison? I probably should warn you...

(CONTINUED)

CONTINUED:

5B

DAVID

(as he passes)

Yeah...You probably should...
but why spoil the fun?

...and he SMILES...moves to her door...KNOCKS...and...

MADDIE'S OFFICE

6

...as David opens the door...sticks his head in...and looks
around...

DAVID'S P.O.V.

6A

...nobody...nothing...no one seems to be home...

ANOTHER ANGLE

6B

...as his eyes fall to...

THE BATHROOM DOOR

6C

...OPEN A CRACK...a LIGHT on inside...

ON DAVID

6D

...as he SMILES and walks over to the door...

DAVID

(calling in;
enjoying this)

Morning.

(and then)

At least I think it's still
morning.

(and then)

You're usually on top of
these things...whadda you
think? Do you think it's
still morning?

...and David HEARS NOTHING...

*

CONTINUED:

6D

DAVID

(after a moment)

Hello. Hello...operator? I've reached a number that's no longer in service.

MADDIE (O.C.)

(after a moment
of her own)

Go...away...

DAVID

"Go away"? "Go away"?! You show up three hours late and tell me to "go away"?

MADDIE (O.C.)

Addison...

DAVID

Now, I know I've been late before...but three hours, Maddie?

...and as if in answer to him...she opens the bathroom door... and quickly SLAMS it shut...and we can't help but HEAR the SOUND of THE DOOR BEING LOCKED from the inside...

DAVID

(enjoying this)

Okay...we'll let it slide for the moment. But what about all this door-slamming Maddie? Door-slamming is a serious faux pas, office-behavior wise. Sets a bad example.

...and as if in answer to that we HEAR the water being TURNED on...

DAVID

(raising his
voice;
trying to
be heard)

Dangerous, too. Last year... guy got mad...slammed our front door so hard...big ol' porcelain vase fell off a shelf and landed smack dab on his noggin. Hasn't been the same since. Damaged the ol' grey matter just bad enough to end up night manager at a convenience store...

ON THE DOOR

7

...as it suddenly OPENS...

ON MADDIE

7A

...still very much a mess...mascara smudges on her face...
panty hose three quarters of the way down her legs...mud
still on her blouse...

MADDIE

(madder than
hell)

What...do you want?

ANOTHER ANGLE

8

...as David takes a gander...

DAVID

Whoa...a whole new you...
(looking her
up and down)

Know how it is...tired of the
same ol' same ol'...Had enough
glamour for one lifetime...

Ready to take a fashion risk...

(a quick
walk around
her;
getting a
wiff)

...gotta admit though...the
part about jumping in the
septic tank has me stumped.

(CONTINUED)

CONTINUED:

8

MADDIE

(cool;
controlled;
but clearly
ready to snap
any moment)

I'm sorry if my appearance
offends you...but I had to
fix a flat tire this morning.
By myself. In the wind and
the rain.

DAVID

Not the day to ask for a raise,
huh?

MADDIE

I stood out there all morning...
in this weather...and not one
man stopped to help me.

DAVID

Well what do you expect...
looking like that?

MADDIE

(walking;
lowered panty-
hose and all;
dropping into
a chair)

Where are all the gentlemen,
David? Where are the white
knights who used to help ladies
in distress?

DAVID

In their cars...out of the wind
and the rain.

MADDIE

Perfect. David Addison...the
right man for the right time.

DAVID

Oh yeah? And what about you?
Maddie, you should be ashamed
of yourself.

(CONTINUED)

CONTINUED:

8

MADDIE

What are you talking about?

DAVID

What about the "the movement,"?

MADDIE

"The movement?"

DAVID

"The movement!" What about the rights women have dropped their mops for?...scratched and clawed for?...broken nails for? You really think just because your voice is higher and your chest is bumpier that you're entitled to roadside service every time you blow a tire in the rain?

(and then)

I would've thought you...of all people...would understand the progress we've made.

MADDIE

The what?! And who's "we"?

DAVID

(ignoring that)

I must say...don't you think it's a little passe for a woman to expect a man to help her every time there's a little trouble.

MADDIE

That's not what I'm saying! I'm just talking about people needing people. I'm talking about a woman occasionally needing a man's help just like a man occasionally needs a woman's. Can you honestly tell me you've never needed a woman's help?

DAVID

Hey...Do math majors multiply? Do eggs get laid? Of course I've needed a woman's help. Why...just this morning...I was lying in bed thinking, "Boy, could I use a..."

(CONTINUED)

CONTINUED:

8

MADDIE

(cutting him
off)

You sleep in a pen, Addison.

DAVID

(thinking about
that)Could be. I don't know. The
lights are always off.

(and then)

Anyway...the point is...if
you really want to call your-
self an independent woman...

MADDIE

Look, Buster...I am an inde-
pendent woman. I'm here...
aren't I? I got the tire
fixed...I got back in the
car...and I got to the office.
An office, I might add, that
I own. By myself. By my-
self! Which...by the way...
sounds like a very attractive
idea.

DAVID

Excuse me?

MADDIE

(rising from
her chair)Leave. Go. I want to be by
myself. Now.

DAVID

(looking down
at her hose;
starting off;
over his
shoulder)You're very attractive at half
mast.

MADDIE

Out!

DAVID

Pick you up some nylons in
the store downstairs?

(CONTINUED)

CONTINUED:

8

MADDIE

I can do it myself.

DAVID

(a smile as
he closes
the door
behind himself)

Stay put. Appearances count.
You wanna attract clients, you
gotta dress for success. Or
in your case...dress period.

(straightens
his tie)

And don't worry. I won't tell
a soul I helped.

...and with that HE CLOSES the door as...

MADDIE

9

...just STANDS THERE...ANGER painted across her face...
staring at the door...and then she takes a seat on the
sofa...exasperated...and with great distaste, gingerly
REMOVES HER PANTY HOSE...and ROLLS them into a ball...
and DROPS them into the wastebasket...as SUDDENLY...

ANOTHER ANGLE

10

...there's a KNOCK ON the DOOR...

DIPESTO

(sticking her
head in)

Miss Hayes? There's a woman
here to see you.

MADDIE

Fine. Send her in.

DIPESTO

Well...I was going to...but
I thought perhaps you might
want to wait for Mr. Addison...

(CONTINUED)

CONTINUED:

10

MADDIE

(rising from
the sofa)

No...I would not like to wait
for Mr. Addison. There's no
need to wait for Mr. Addison.
I am quite capable of inter-
viewing a client without him.

ON MS. DIPESTO

10A

...getting the message...

DIPESTO

Yes, Ma'm.

...and PULLING HER HEAD back out of the door...closing
it behind her...

ON MADDIE

10B

...as she continues to PULL HERSELF TOGETHER...making her
way back around her desk...which hides the stains and rips
and tears to her skirt...and SUDDENLY we HEAR the SOUND
of the OFFICE DOOR OPENING...and Maddie LOOKS UP TO DISCOVER...

THE OFFICE DOOR

10C

...Dipesto LEADING IN a beautiful, young woman...well-
dressed...

DIPESTO

Miss Hayes...Gillian Armstrong.

ANOTHER ANGLE

11

...as Maddie unconsciously steps out from behind the desk...

MADDIE

(extending her
hand)

Miss Armstrong?

ON GILLIAN

11A

...and as she REACHES for Maddie's hand...she can't help
but notice...

MADDIE'S SKIRT

11B

...looking like something Sir Walter Raleigh used to help
a woman cross a mud puddle.

ANOTHER ANGLE

11C

...as the two women regard each other...

GILLIAN

You look like you've had a rough morning.

MADDIE

(embarrassed)

Oh...

(looking down)

Well...

(suddenly relieved that it's out)

I had a flat tire on the way to work...

GILLIAN

(impressed)

And you changed it yourself?

MADDIE

(moving back behind her desk; not without a little pride)

You know what they say...

"necessity is a Mutha..."

(and then)

So how can I help you, Miss Armstrong?

ON GILLIAN

11D

...seating herself...

CONTINUED:

11D

GILLIAN

Gillian...

(a small shrug;
and then)

Maybe this is silly. It's such a small thing...but...I've been living in a hotel for the last several weeks...and two days ago I realized someone had stolen some of my jewelry.

MADDIE

I'm sorry. Did you let the hotel know?

GILLIAN

Yes. But I'm afraid all I got was a lecture about keeping valuables in the hotel vault. The truth is I don't care about most of it...but there's one piece that has special sentimental value...a silver, heart-shaped locket my grandmother gave me.

(hands her a
photograph)

I'm wearing it in this picture. It has my grandmother's initials on the back. L.S.O....It means a lot to me...and I just don't know where else to...

...and SUDDENLY...

THE DOOR 12

...BURSTS OPEN and...

GILLIAN AND MADDIE 12A

...turn to DISCOVER...

DAVID 12B

...standing there...TWO PACKAGES OF NYLONS in his hands...

DAVID
(holding up
the bags)
Forgot to ask...control top
or built-in underwear?
(a shrug)
I got one of each...

ANOTHER ANGLE 12C

...as Maddie ROLLS her eyes and indicates...

MADDIE
David...I'd like you to meet...

ON DAVID 12D

...as he looks over and SEES...

GILLIAN 12E

...and suddenly she SWALLOWS HARD as a LOOK OF SURPRISED
RECOGNITION sweeps over her face...

ON DAVID 12F

...and clearly he knows her as well...

DAVID
Gillian...

ON GILLIAN 13

...looking down...almost afraid to make contact...

GILLIAN
(simply)
David...

ANOTHER ANGLE

14

...as slowly she lifts her eyes...and the two of them look
at each other for A LONG MOMENT...

DAVID
(finally;
a shrug)
How ya been?

(CONTINUED)

CONTINUED:

14

GILLIAN

I don't know...
(a shrug of
her own)
...hibernating.

...and they CONTINUE LOOKING at each other for the LONGEST
TIME...until...

MADDIE

(clearing her
throat)
Excuse me...you two know each
other?

DAVID

(a nod and a
smile)
Oh yeah...
(and then)
Knew each other, anyway.
(and then)
A long time ago...

GILLIAN

Three years...

MADDIE

Oh.

GILLIAN

(to David;
quickly)
I didn't know this is where...
I thought you worked for City
of Angels...

DAVID

(a shrug)
Changed the name.

GILLIAN

Yeah. Well...
(stands up;
a bit un-
comfortable;
turning to
Maddie)
I uh...I think that's every-
thing, Miss Hayes. My number
and address are on the back.
You can think about whether
(MORE)

(CONTINUED)

CONTINUED:

14

GILLIAN (cont'd)
you want to take the case...
and call me...if you want...
(and then;
starting out)
It was nice meeting you...
(and then)
And, it was good seeing you
again, David.

DAVID
(forcing a
small smile)
Good to be seen.

ANOTHER ANGLE

14A

...as they EXCHANGE A LOOK...and then WORDLESSLY...GILLIAN
TURNS and GOES...

ON MADDIE

15

...as she gives David a curious glance...

DAVID
(sensing it;
turning to
her)
...What?

MADDIE
I feel like I walked in on
the middle of a movie.

ON DAVID

15A

...no big deal...starting to move around the room...

DAVID
What?
(and then)
Just another girl. You know
how it goes. Great set of
eyes...great set of lips...
terrific set of...have I said
eyes?

ON MADDIE

15B

...a small smile...

(CONTINUED)

CONTINUED:

15B

MADDIE

So what happens now?

DAVID

"What happens now," what?

MADDIE

Well...for openers...should we take the case...or will your mind forever be on "did I happen to mention great set of eyes"?

DAVID

Maddie...she was three years ago. In fact...you want to hear something terrible?

MADDIE

You're not going to sing... are you?

DAVID

Until you introduced us...I was racking my brain trying to remember her name.

MADDIE

Liar.

DAVID

Maddie...I'm telling you... It was no big deal. A fling. Not even a fling. A "fli"...

MADDIE

David...I don't care...

DAVID

No. I know you don't care. How could you care? I don't care. Just weird...walking into a room and seeing old Gloria...

MADDIE

Gillian...

DAVID

Yeah...sitting there...Dressed and everything...

(CONTINUED)

CONTINUED:

15B

MADDIE

That's what I like...a man
who strips and tells...

DAVID

(abruptly)

I wonder what she's been up
to...

MADDIE

Old Gloria?

DAVID

She was a lot of fun.

MADDIE

(a smile;
her curiosity
has the best
of her)

You two went out...huh?

DAVID

Well...stayed in mostly.

MADDIE

You lived together?

DAVID

No.

(and then)

Not really.

(and then)

I just didn't have a place
of my own at the time.

(and then;
off her look;
turning;
going for
the door)

But really...it was no big
deal.

MADDIE

(watching him
go)

You going to call her?

DAVID

Who's that?

(CONTINUED)

CONTINUED:

15B

MADDIE
You're incredible...

DAVID
(a last look;
closing the
door behind
him)
Gillian told you, huh?

...and as he disappears we...

SHOCK CUT TO:

OMIT 16-17

OMIT 16-17

A HAND KNOCKING ON A DOOR

18

...with the number "516" on it...

REVERSE ANGLE

18A

...to REVEAL DAVID...looking as dapper as we've ever seen him...but we can't help but sense some nervousness in his manner which he hides the second the door is OPENED by...

GILLIAN

19

...dressed much as we had seen her earlier...

GILLIAN

(surprised)

David...

DAVID

You remembered.

GILLIAN

(gathering her-
self;
and then)

What are you doing here?

DAVID

I came to turn down the bed...

GILLIAN

Still allergic to a straight
answer, aren't you?

DAVID

Remembered that too, huh?

GILLIAN

Hard thing to forget...

DAVID

Yeah, well, there's one thing
you did forget...

GILLIAN

What's that?

(CONTINUED)

CONTINUED:

19

DAVID

(this is hard)

To say goodbye...

(and then)

...leave a note...

(and then)

...slam a door...

(and then)

...it was a sucker punch, lady.

I never saw it coming...caught
me right in the gut...

(and then)

No...wait...a little higher.

ANOTHER ANGLE

19A

...as the TWO of them stand there in the OPEN DOORWAY...
GILLIAN looking uncomfortable...David LOOKING at her...

GILLIAN

(finally)

I suppose I had that coming...

DAVID

Nahhh, go easy on yourself.
My fault entirely. I'm the
one who's supposed to be going
through life with my eyes wide
open, and wouldn't you know it,
the one time I don't look up,
a piano falls on me.

GILLIAN

I know I owe you an explanation...

DAVID

With interest...

GILLIAN

...but I don't think you're
ready to listen.

DAVID

Me? Not ready? Never been
readier.

(cups his
ear)

Three years to come up with
a winner...

(and then)

...don't disappoint.

GILLIAN

You're being an ass.

...she starts to CLOSE the door...but David sticks his
hand up...STOPPING it...

DAVID

Another quick exit?

ON GILLIAN

19B

...STUNG...and after a moment she backs off on the door...

ON DAVID

19C

...he's not going to force his way in...

DAVID

...Five minutes, that's all
I want. I come in...we talk...
I leave.

(a shrug)

Tie up some loose ends...maybe
never see each other again.

(and then)

Cross my mended heart.

ON GILLIAN

19D

...looking at him for a moment...her expression still
wary...then...with a SIGH...she OPENS THE DOOR WIDER...

INT. GILLIAN'S HOTEL SUITE - NIGHT

20

...and as she DOES...he walks past her and strolls into
the ROOM...a beautifully appointed suite...

DAVID

(with an edge)

Gotta hand it to ya, you
really know how to slum it...

ANOTHER ANGLE

20A

...as he walks towards SLIDING GLASS doors that open to a
balcony...CITY LIGHTS sparkle below...

DAVID

I mean, sure...you could've
paid two...three times what
this room costs...but for
what?

(turning to
her)

Just to have a nicer city
around you? Who needs Paris
or Rome? With a room like
this, who needs a city?

(CONTINUED)

