

MOONLIGHTING STRANGERS

Written By

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A BLACK SCREEN

SUPER: "MOONLIGHTING FRIENDS"

(Note: The title of the short is introduced just like the beginning of the title sequence of the movie "Moonlighting".)

EXT./ESTAB. HOLLYWOOD, CALIFORNIA - DAY

We're FLYING above the Hollywood sign. Next, each letter of the sign is seen. Finally, the entire sign is seen.

SUPER: HOLLYWOOD, CALIFORNIA

EXT./ESTAB. STUDIO 20 - DAY

The lot is semi-filled with people walking around and people driving carts to different locations.

INT. STUDIO 20 - DAY

Two actors are together on the living room set in costume and in character. One of them is PAULA GRAYSON, 43, who is playing the part of DEBORAH MASON and is just like the character Maddie Hayes from "Moonlighting", an affluent woman who owns multiple successful businesses and the other actor is DAN ABERNATHY, 43, who plays the part of DONALD BAKER, her lawyer.

DAN/DONALD

Deborah, this is a serious matter.  
You need to close down all of the  
businesses that haven't made money.  
You may still be on the Forbes 500,  
but you have to accept the fact  
that not all of your businesses  
will garner success as the years  
progress.

Paula/Deborah is unhappy about this, but she doesn't want to admit it. Instead, she denies it and believes that her failing businesses will survive as the years go on.

PAULA/DEBORAH

I don't believe that for a second.  
I have amassed a fortune with every  
business venture that I own.

(MORE)

PAULA/DEBORAH (CONT'D)

I have paid every employee in those businesses the salaries that they have earned. I have treated said employees with the utmost respect and valued the work that they have done to make these businesses successful. Now, you come here and tell me that I need to close them down?

DAN/DONALD

I'm sorry, Deborah, but that is the reality of the situation. Everyone has to accept their failures as well as their successes.

Paula/Deborah thinks about what her lawyer has said for a few seconds and then, she sighs and realizes that he is right. As much as it hurts her to admit it, she nods her head and:

PAULA/DEBORAH

Okay. I guess you're right. Do you have a list of the businesses that aren't making money?

Dan/Donald reaches in his inside suit coat pocket and takes out a folded piece of paper and hands it to Paula/Deborah.

DAN/DONALD

Yes. Here's the list. I want you to go to each of these businesses and close them up. Let the employees know about this and don't forget to give them their final paychecks before you let them go.

(Paula/Deborah takes the folded piece of paper from Dan/Donald)

I'm really sorry I had to come to your house and tell you this, Deborah. I really am...but as your lawyer, I felt you had the right to know about this.

PAULA/DEBORAH

(sighs sadly and frowns)

I understand. Thank you for giving me the heads-up, Donald.

DAN/DONALD

That's my job. Take it easy.

Dan/Donald feels Paula/Deborah's pain and he walks toward her front door, OPENS it and leaves the house.

Paula/Deborah, on the other hand, stands in place with a sad frown as she holds the folded piece of paper in her hand.

MAN'S VOICE (O.S.)

And...cut!

A BELL RINGS and the scene is over. Paula steps out of character and Dan comes back into the living room set and he steps out of character and walks back over to Paula.

As the DIRECTOR, a man in his 50s, walks over to the two actors, the production staff walks onto the set and the Director speaks to the two actors.

DIRECTOR

You two were absolutely awesome.

PAULA/DAN

Thanks, Jake.

DIRECTOR

No problem. I can't wait to see you guys in the fall.

PAULA/DAN

Same here.

As the Director leaves the actors alone together:

DAN (CONT'D)

So, Paula. What are you gonna do now that we have completed the final episode of this season?

PAULA

I'm gonna go back to my home in New Jersey and just relax.

DAN

Cool. I'm gonna go back to my home in Philly and do the same. Take care, Paula. Get home safely.

PAULA

I will. Same to you.

Dan and Paula smile at each other and as Dan walks to another part of the set, Paula walks off the set.

EXT. STUDIO 20 - DAY

Paula, who wears her regular clothes, walks out of the studio and then, she walks toward her car, gets in it, puts on her seat belt and starts the car and drives out of the lot.

INT. LAX AIRPORT - DAY

The airport is packed with people.

Paula, who has her packed suitcases with her, sits in a seat and awaits the announcement of the plane to take her back to New Jersey.

MALE ANNOUNCER (V.O.)  
(over the P.A.)  
Attention to all passengers going  
to Paterson, New Jersey. The plane  
will be arriving on Gate Eight in  
five minutes.

Paula is happy that her flight will soon be arriving.

DISSOLVE TO:

INT. LAX AIRPORT - DAY

Paula continues to sit in her seat and her packed suitcases are still with her.

SUPER: FIVE MINUTES LATER

MALE ANNOUNCER (V.O.)  
(over the P.A.)  
Attention all passengers going to  
Paterson, New Jersey. The plane has  
arrived on Gate Eight.

Paula gets up out of her seat, collects her packed suitcases and walks over to Gate Eight and goes out to the plane.

EXT./ESTAB. THE PLANE - DAY

People walk toward the plane with their packed suitcases in their hands. Among them, Paula is doing the same. Everyone, including Paula walk toward the plane, walk up the stairs and board the plane.

INT. THE PLANE - DAY

The people enter the plane and they give the FLIGHT ATTENDANTS their ticket so they can check them and give back to the passengers and they tell the passengers, "Have a nice flight."

When Paula enters, she gives her ticket to one of the Flight Attendants, she checks it, gives it back to Paula and tells her to have a nice flight and Paula goes into the passengers' part of the plane.

The passengers are either seated or putting their suitcases in the overhead compartments above them. Paula looks for her seat and when she finds her seat, she puts her suitcases in the overhead compartment and takes her seat.

A male passenger sits next to Paula and they both fasten their seat belts and await further instructions.

The passengers are all in their seats and their seat belts are fastened. As one of the Flight Attendants stand in front of them:

FLIGHT ATTENDANT

Ladies and gentlemen, my name is Gloria. I am one of the flight attendants and I want to thank you for choosing Trans American and I want all of you to have a safe and memorable flight.

EXT./ESTAB. THE PLANE - DAY

The plane starts down the runway and then, it takes off into the air.

DISSOLVE TO:

EXT. THE AIR - DAY

The plane soars through the air.

INT. THE PLANE - DAY

Paula looks out of the window as the plane soars through the air.

CAPTAIN (V.O.)  
(over the P.A.)  
Good afternoon, ladies and gentlemen. This is Captain Harris speaking. We are at an altitude of thirty thousand feet and our estimated time of arrival to New Jersey will be approximately a little over four hours. Precipitation is warm and sunny with a temperature of eighty degrees. We here at Trans American want all of you to sit tight and enjoy your flight.

EXT. THE AIR - DAY

The plane continues to sail through the air.

DISSOLVE TO:

EXT./ESTAB. PAULA'S HOUSE - DAY

The neighborhood is quiet with the exception of the BIRDS SINGING.

SUPER: PAULA'S HOUSE - PATERSON, NEW JERSEY - FOUR HOURS LATER

A cab parks in front of Paula's house and as the cabdriver and Paula get out of the cab, they go to the back of the cab and the cabdriver OPENS the trunk and takes out Paula's suitcases and Paula takes them from him.

As the cab driver goes back into his cab and drives off, Paula, with her suitcases in her hand, walks over to the steps of her home.

INT. PAULA'S LIVING ROOM - DAY

Minutes later, the DOOR OPENS and Paula enters the house, takes her keys out of the lock in the doorknob and CLOSES the door behind her and then, she takes her suitcases into her bedroom.

INT. PAULA'S BEDROOM - DAY

She enters the room and sets her suitcases right in front of her desk and vanity mirror. Then, she walks over to her wall and looks at the plethora of articles about her.

She smiles at the articles in silence and then, she leaves the bedroom.

INT. PAULA'S LIVING ROOM - DAY

She walks toward her couch and takes a seat on it. As she sits, she is deep in thought about what she should do now that she is at home. Finally, she comes up with an idea and reaches in her slacks pocket and takes out her cell phone and dials a number.

EXT./ESTAB. ALAN SLATER'S HOUSE - DAY

ALAN SLATER, 44, a real serial dater and a total womanizer just like the David Addison character on "Moonlighting", and a WOMAN, 40, who happens to be one in a long list of Alan's female conquests, are heavily kissing each other.

Just then, Alan's CELL PHONE RINGS interrupting Alan and his date's lovemaking. As the heavy kissing stops, Alan sighs in unhappiness and picks up his cell phone and answers it on the third ring.

ALAN

Hello. You have reached Alan Slater's Love Shack. If you're a girl, I'll give you a whirl. Who may I ask is speaking?

PAULA

(on phone)

Alan. It's me. Paula.

ALAN

What can I do for you, Dollface?

INTERCUT TELEPHONE CONVERSATION - PAULA AND ALAN

Paula has a look on her face that is saying that she regrets making this phone call and she even has an even bigger regret because she is going to ask Alan a specific question and at this point, she is wishing she didn't, but she is.

PAULA

I am truly going to regret asking this, but I don't want the viewers watching this short film to be bored, so I'm going to ask the question anyway. Do you want to come over to my house and watch "Moonlighting"?



ALAN

Whoa, whoa, whoa. There's a page missing out of my copy of the script. Did you just invite me to your house to watch "Moonlighting"?

PAULA

(on the phone)

Yes, I did. I'm going to have to speak to the writer about this. So...do you want to come over or not?

ALAN

Sure...I will be right over. Just gotta get myself cleaned up.

PAULA

All right. I'll be waiting. Oh, and Alan?

ALAN

Yes? What is it?

PAULA

Tell your date she should be ashamed of herself.

Alan, who is shocked that Paula knew that Alan had a date at his house without her being there, looks at his cell phone in silence and with wide eyes.

INT. PAULA'S LIVING ROOM - DAY

Paula is still on her couch holding her cell phone in her hand and as she makes another phone call:

EXT. CHRISTINE PARKER'S HOUSE - DAY

The neighborhood is quiet with the exception of the BIRDS SINGING. A car drives past the house. The sound of a CELL PHONE RINGING is heard.

INT. CHRISTINE'S LIVING ROOM - DAY

A cell phone is seen on the coffee table in front of the couch and on the third RING, a female hand picks up the phone and we see the face of:

CHRISTINE PARKER

A nerdy woman, age 42, who has long shoulder-length brunette hair. She is dressed like the Agnes Dipesto character from "Moonlighting". She is sitting on her couch and she answers her phone in a really weird way.

CHRISTINE

Christine Parker's residence.  
This is Christine Parker  
With whom you are speaking.  
My plumber was called  
Because my sink pipes are leaking.  
But as I sit here  
On my couch in my room.  
To who am I talking?  
I'm sorry. I mean "whom"?

PAULA

(on the phone)  
Christine? It's me. Paula.

CHRISTINE

Paula? I'm so glad you called. How  
are you?

INTERCUT TELEPHONE CONVERSATION - PAULA AND CHRISTINE

Paula sits on her couch as she speaks to Christine on her cell phone.

PAULA

I'm happy to hear that. By the way,  
I'm doing fine. Listen, do you want  
to come to my house and watch an  
episode of "Moonlighting"?

CHRISTINE

(happily)  
Sure. I would love to! Can Ted come  
over to watch as well?

PAULA

Sure. I don't see why not.

CHRISTINE

Awesome! I will call him right  
after I speak with you.

PAULA

(on phone)  
All right. I hope to see you at my  
house soon.

CHRISTINE

You betcha. See you soon.

PAULA  
 (on the phone)  
 Likewise.

CHRISTINE  
 See you soon. 'Bye.

PAULA  
 'Bye.

Christine hangs up her phone and then, she dials a number on her cell phone and then, she holds her cell phone on her right ear.

EXT./ESTAB. TED HARPER'S HOUSE - DAY

The BIRDS SINGING is heard and a car drives past the house.

INT. TED'S LIVING ROOM - DAY

TED HARPER, 44, who has the same personality of the Herbert Viola character from "Moonlighting" and is Christine's boyfriend. He is sitting on his couch reading George Orwell's "1984".

Just then, Ted's CELL PHONE RINGS. Ted puts a bookmark in his book, puts it on the left side of the couch, reaches into his pants pocket, takes out his cell phone and answers it right away.

TED  
 Hello?

CHRISTINE  
 (on the phone)  
 Hello? Ted?

TED  
 Christine? Is that you?

INTERCUT TELEPHONE CONVERSATION - CHRISTINE AND TED

Christine is still on her couch as she talks to Ted on her cell phone.

CHRISTINE  
 Yes, indeed it is. Listen...are you doing anything today?

TED  
(on the phone)  
Not really. I'm just here at home  
reading. Why do you ask?

CHRISTINE  
Oh...I was wondering if you wanted  
to go on a date with me.

TED  
I'd love to! Where do you want to  
go?

CHRISTINE  
(on the phone)  
I just got a call from Paula and  
she invited me to come to her house  
and watch "Moonlighting" and so I  
made the decision to call you and  
ask you if you wanted to join me.

TED  
Wow! That's so sweet of you to call  
me. I'd love to join you at Paula's  
house. I'll be at your place in a  
few minutes to pick you up and take  
you there.

CHRISTINE  
Awesome! I will be here at my  
house. Just call me and let me know  
when you are outside.

TED  
(on the phone)  
Deal. I'll see you soon, sweetie.

CHRISTINE  
Likewise, Shnookums.

Christine hangs up her phone and squeals in happiness as she  
sits on her couch.

A BLACK SCREEN

SUPER: MOMENTS LATER

INT. PAULA'S LIVING ROOM - DAY

Paula enters the living room with a big bowl of popcorn and  
walks over to the coffee table and sets the bowl on it. She  
is waiting for her friends' arrival.

A series of KNOCKS are heard on the door and Paula walks toward it and as she OPENS the door, Alan, Christine and Ted enter the house and as Paula CLOSES the door:

PAULA

I'm glad to see you all here. Did you all come together in the same car?

TED

Not exactly. I picked up Christine in my car and we came here together and when we got out of the car, we saw Alan walking and we all stood together on the porch.

Alan looks all around the house and he admires Paula's decor.

ALAN

(to Paula with a smirk)  
This is a nice little hacienda you got here. I wonder what the bedroom looks like.

Paula gives Alan a look that says that she wished she had never invited him. She rolls her eyes in disgust and:

PAULA

Alan, I gotta ask: Where did this libidinous attitude of yours come from?

ALAN

I love to be around beautiful girls. I can't help it. It's in my nature.

PAULA

It's more like your nature is in your pants.

Christine and Ted are perturbed at what they heard. They look at each other in silence and then, they look back at Paula and Alan.

PAULA (CONT'D)

(to Alan)

Every time I make the decision to talk to you, in some way, I always end up regretting it. When will I learn the fact that your brain is, and always will be, fixated on sex?

ALAN

I don't know, but I'm glad we're still friends.

PAULA

Speak for yourself.

(to everyone)

Okay. I have invited you all here. Let's sit down on the couch and watch "Moonlighting".

The four friends walk over to the couch and take their seats on it. Paula is the first to sit down and as usual, Alan sits next to her and then, Christine sits next to Alan and Ted sits next to Christine.

Alan looks at Paula with a sly grin and when Paula looks at him, she gives him a look of disgust, because she thinks he is up to something.

PAULA (CONT'D)

(to Alan, disgusted)

Remind me to go to the free clinic when this is over. I feel like I need a shot of penicillin right now.

ALAN

What's that supposed to mean?

PAULA

It means that every time you look at me with that smarmy grin, it means you are up to something. And as I look at you now, I can honestly say you are a human disease.

ALAN

Is that so?

PAULA

Yes. It is. And I'm sure that...  
(she and Alan break the fourth wall and they look back at each other)  
...they think the same way.

ALAN

Well, if they are fans of "Moonlighting", they would know that my character is just that...a character. And this short film is an homage to the show.

Then, Paula and Alan argue their points of view at the same time just like the Maddie and David characters on the show.

As they argue, Christine and Ted watch them in silence and then, a few minutes later:

TED  
(shouting over them)  
Paula! Alan!

Paula and Alan stop arguing and turn to Ted.

PAULA/ALAN  
What?

TED  
Can we get on with the rest of the film? If we don't, the viewers will get bored and leave the festival.

Paula and Alan look toward each other, then, they break the fourth wall and:

PAULA/ALAN  
(to the viewers,  
apologetically)  
We're sorry.

They sport slow smiles and then, they, as well as Christine and Ted, continue the short film's dialogue.

PAULA (CONT'D)  
All right, everybody. Let's watch "Moonlighting".

Paula picks up the remote control and turns on the television.

ON THE TELEVISION

The screen shows the episode of the show with Rona Barrett telling the viewers that there is no new episode. The episode is titled "The Straight Poop". As the dialogue is spoken:

Paula, Alan, Christine and Ted watch and listen in silence.

BACK TO THE TELEVISION

The scene where Rona Baret is in the hall and standing in front of the door of the "Blue Moon" detective agency and speaking her monologue is seen and heard. As the scene progresses:

The four friends continue to watch the episode in silence.

PAULA (V.O.)

I love this episode. I'm glad I have all five seasons of the show on DVD...including the movie.

ALAN (V.O.)

This episode is awesome! This clip episode is one of the many great episodes of the show.

CHRISTINE (V.O.)

I love this episode...but what shocks me is Agnes doesn't speak in rhyme. She's more interested in Maddie and David getting along.

(she smiles as she watches the show)

That Agnes Dipesto is a great character. She's really sweet and caring.

TED (V.O.)

I love the comedy and the writing of the show. In my honest opinion, I think the Herbert Viola character was awesome in the episode "Atomic Shakespeare".

The four characters grab a handful of popcorn individually and begin eating it as they continue to watch the show.

DISSOLVE TO:

INT. PAULA'S LIVING ROOM - DAY

The bowl that the popcorn was in is near empty and the four friends are still watching the show.

THE TELEVISION

The scene where Rona Barrett is in the "Blue Moon" outer office is seen. This is the final scene of the episode where she gets David and Maddie to come out and get back together. As the scene ends and the closing credits and the THEME MUSIC PLAYS:

The four friends, who are still sitting together on the couch, are happy that they watched the show and enjoyed it.

PAULA

Well, that was an awesome episode.



CHRISTINE

It sure was. It's a shame that the show only lasted five seasons back in the eighties.

TED

I totally agree, Christine. The show was an absolute creation. I loved the writing and the situations the cast had gotten themselves into. When the Herbert Viola character appeared on the show during the third season, I liked it when he and Agnes slowly began their relationship.

CHRISTINE

You're right, Ted. I think it's also safe to say that our relationship began when the Agnes/Herbert relationship did.

TED

(smiles at Christine)  
You're right...and as your boyfriend, I can honestly say: I love you so much.

CHRISTINE

(smiles at Ted)  
And I love you, too.

Then, the couple lean in close and give each other a passionate kiss.

Paula and Alan watch them with happiness.

PAULA

Aw, isn't that sweet?

ALAN

It sure is.  
(he faces Paula and he puts his arm around Paula's shoulders)  
How about we take a page out of their handbook and do the same thing?

Paula's smile quickly turns into a disgusted frown and she takes Alan's arm from off her shoulders to show Alan how disgusted she is about his request.

PAULA

Not on your life, Slater. In fact, I would rather drink a lifetime supply of raw sewage before I even think about going out with a piece of slime like you.

At this point, Alan feels insulted.

ALAN

Oh, is that so?

PAULA

You better believe it's so.

As Paula and Alan go through another rendition of the arguing their point of view at the same time...

Christine and Ted watch and listen to them in silence and then, seconds later:

CHRISTINE

(to Ted)

Wow. Now, I know why their relationship is the same as the Maddie/David relationship.

TED

(to Christine)

What do you mean?

CHRISTINE

Maddie and David always had differences of opinion on the show and argued at the same time and Paula and Alan do the exact same thing when we are invited here to watch "Moonlighting" together.

As Paula and Alan continue arguing, Ted is deep in thought about what Christine had said and then:

TED

You know, Christine...I think you are absolutely right.

In silence, Christine and Ted look at Paula and Alan as they continue arguing with each other.

(Note: The closing credits are similar to the closing credits of the movie "Moonlighting" and as the credits roll, the THEME MUSIC PLAYS.)

FADE OUT.