

MINI-SERIES
(PART I)

EXEC. PROD. - OLIVER STONE
STARS - JAMES BELUSHI
DANA DELANEY

WILD PALMS

Two Hour

"Everything Must Go"

Written by
Bruce Wagner

May 18, 1992

WILD PALMS

"Everything Must Go"

ACT ONE

FADE IN:

1 EXT. RESIDENTIAL STREET - CLOSE - PALM - NIGHT 1

It FILLS the FRAME. FRONDS SCRAPE and shimmer against each other in the WIND. Foreboding and electric, unsettling.

ROW OF PALM TREES

the roaring, scary WINDSONG.

SWIMMING POOL

The dark trees reflected within its waters.

2 INT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT 2

HARRY'S eyes open; perspiring and insomniac. The palms are calling him. He gets up from bed; BETH doesn't awaken. Harry slides open glass door of patio. Wind ruffles his hair.

3 EXT. WYCKOFF HOUSE - BACK YARD - NIGHT 3

Poolside. The palms' noisy, full-tilt war against the wind. Harry proceeds cautiously.

A rhinoceros stands in the shallow end of pool. The waters around it are choppy like the sea.

CLOSE - RHINO'S HORN

CLOSE - HARRY

He watches, mesmerized. A hoarse whisper:

HARRY

So, this is how it begins...

COTY (V.O.)

Daddy?

He runs toward house, to voice.

4 INT. WYCKOFF HOUSE - COTY'S ROOM - NIGHT 4

Harry enters breathlessly. What he sees staggers him: COTY is suspended on an enormous crucifix in the middle of the furnitureless room. He wears a black Chanel T-shirt and smiles wickedly while he hovers -- and sadly sings:

(CONTINUED)

4 CONTINUED:

4

COTY

'Never saw the sun shinin' so
bright... never saw love feelin'
so right... Blue skies --

5 INT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT

5

Harry awakens with a sweaty jolt from his dream.

BETH

(concerned)

Darling?

6 EXT. WYCKOFF HOUSE - MORNING

6

A Wagoneer and a couple of Sixties cars -- including Harry's Corvette -- in the drive of the Spanish-style home. A light wind; a subdued row of palms, not up to last night's excitations.

7 INT. WYCKOFF HOUSE - KITCHEN - MORNING

7

A stylish cappuccino maker. Beth injects steam, foaming up the milk. She brings it to Harry, who sits in a black leather banquette; settles in beside him.

HARRY

Is that decaf?

BETH

Did you want decaf, darling?

HARRY

No, I'm fine. Hmmm -- good foam.
 You've got a real skill there.

BETH

You know I'm a damn household
 goddess, Harry. Bagel's on the
 way.

HARRY

What a night.

BETH

Remember your dream?

HARRY

It was weird -- I remember that
 much.

BETH

You scared the hell out of me.

(CONTINUED)

HARRY

Where are the kids?

BETH

Little Buddha's getting her bath.
I think Coty's got a bug, so I'm
keeping him home.

HARRY

Why do bugs love that kid so much?

BETH

'Cause he's so juicy. He had a call
back for a toothpaste commercial.

HARRY

Should we have his tum-tum checked?

BETH

He just has a nervous stomach --
like his old man.

HARRY

Waitress? I think my bagel's
burning.

Beth shrieks, retrieves smoking bagel from toaster.

BETH

It's sort of charred.

HARRY

I like it that way.

BETH

I'll put another one in.

HARRY

I said bring it here, woman.

BETH

Such a nasty man...

TAMBOR, the nanny, enters, holding Deirdre -- swathed
in towels. Beth takes Deirdre in her arms and babytalks.

BETH

There she is! Dere's duh wet
wittle Buddha!

HARRY

I'm gonna look in on the
stomachacher. We still have a date
tonight?

(CONTINUED)

7 CONTINUED: (2)

7

BETH

Uh huh. The kids are staying with Josie.

HARRY

How's her face?

BETH

Thoroughly lifted.

HARRY

(kissing Deirdre)
Morning, little Buddha. You are one helluva gorgeous old soul. Ol' King Cole was a scary Ol' Soul, and a scary Ol' Soul was she...

8 COTY'S BEDROOM - CLOSE ON TV SCREEN

8

A Sesame Street-style character waves good-bye to the camera as the WPN/CHANNEL ONE logo is SUPERED.

Harry enters, turns OFF TV. Coty is asleep. He tucks covers under his son.

COTY

(groggily)
I have a bug.

HARRY

Well, you gotta scare that bug away, Mr. Blue.

COTY

(rolling over to sleep)
Love you, Daddy.

Harry smiles, kisses him; exits. As soon as he leaves, Coty's eyes open. We HOLD ON them a beat.

9 EXT. WYCKOFF HOUSE - MORNING

9

Harry kisses Beth good-bye as he leaves for work.

BETH

'Bye, Baby.

10 EXT. STREETS - MORNING

10

Harry cruises in his Corvette. He slows; sees two men in suits beating a third man. He moves on.

(CONTINUED)

10 CONTINUED:

10

A motorcycle cop appears, making way for motorcade: black Range Rovers, along with other unmarked vehicles, move slowly alongside white-haired jogger in his early sixties -- SENATOR ANTON "TONY" KREUTZER. He's surrounded by other joggers, obviously security. Kreutzer turns to glance at Harry, his gaze prolonged and strangely deliberate; then, the party disappears over a ridge. Harry shrugs it off and pulls onto road again.

11 INT. BAUM, KLEIN AND MITRE - OFFICE/ANTEROOM - DAY

11

Harry enters office; PAULA, his assistant, greets him.

PAULA

Hi, Harry.

HARRY

Groovy dress.

PAULA

Does it rock your world?

HARRY

'Fifties'?

PAULA

(nods)

Got it at your wife's store.

HARRY

Things are just getting too incestuous: Paula, you're fired.

PAULA

Right before they make you partner?
That's no fun.

HARRY

Who's making me a partner?

PAULA

Did I say that? Oh: forgot to tell you -- my kid's in a play today. I have to leave at four --

HARRY

(mock brutal)

You're not leaving anywhere at four.

(then, light)

Leave at three. What am I doing for lunch, Paula?

MORTY WINAKUR, a fellow attorney, enters.

(CONTINUED)

11 CONTINUED:

11

MORTY

Hey, Jude.

PAULA

You have a one o'clock with Mr.
Laszlo, at City.

HARRY

Is that Third or Sixth?

PAULA AND MORTY

La Brea and Second.

MORTY

(to Paula)

So, when's the play?

PAULA

Today -- I have total butterflies.

MORTY

I went through the same thing with
our kid's recital.

HARRY

(to Paula re: Morty's
kid)Recited the alphabet --

MORTY

Try Chopin.

HARRY

What's the play? Iceman Cometh?

PAULA

He's going to sing. 'Who Will Buy?'
-- from Oliver!

HARRY

(sings)

'Who will buy this wonderful
morning? Such a sky I never did
see -- '

PAULA

You should understudy.

HARRY

Buying a morning -- has to be one of
the most perverse songs ever
written.

(CONTINUED)

MORTY

(to Harry)

So, when's the special day?

HARRY

Let's do it right away.

(to Paula)

Morty and I are getting married.

MORTY

You know what I'm talking about.

HARRY

You're so abstract...

MORTY

Not abstract enough to be made a partner. When are they announcing?

HARRY

It's rumor. Paula, what else do I have?

MORTY

You're so coy.

PAULA

Paige Katz just came in. Do you want to see her?

HARRY

Yeah. Great.

MORTY

Who's Paige Katz?

HARRY

'Bye, Morty --

MORTY

Did I tell you Ann was pregnant again?

HARRY

(sincere)

That's terrific.

MORTY

A little girl. She's always talking about bloat, so I told her to start telling people she's 'retaining daughter.'

(laughs)

Do you love it?

(CONTINUED)

11 CONTINUED: (3)

11

HARRY

Love it.

MORTY

Catch ya later -- partner.

As he exits.

HARRY

This is going to be a weird day.

Paula escorts PAIGE KATZ into the office -- Morty checks her out from b.g. Paula exits, shutting door behind her. Paige carries small portfolio; they kiss both cheeks. They both seem a little nervous.

PAIGE

I felt funny calling.

HARRY

No, no -- it was great to hear from you.

They sit on the couch.

HARRY

Would you like a cappuccino? Some Evian?

PAIGE

No. Thanks.

HARRY

It was pretty out of the blue...

PAIGE

A blast from the past.

HARRY

How long has it been?

PAIGE

Fifteen years?
 (notes ring)
 You're married -- naturally.

HARRY

Yes.

PAIGE

Happily?

HARRY

Naturally.

(CONTINUED)

11 CONTINUED: (4)

11

PAIGE

Kids?

HARRY

Two. You?

PAIGE

I have a son -- out of wedlock,
I'm afraid.

HARRY

Are you working?

PAIGE

I'm a consultant for the Wild Palms
Group. Two kids, huh. I always
knew you were daddy material.

HARRY

There was something you wanted to
talk to me about...

PAIGE

I want you to help me find someone.

HARRY

That's a little Raymond Chandler.
I'm a patent attorney.

PAIGE

It's my son Peter. He disappeared
five years ago...

12 INT. HIROSHIMA - DAY

12

Beth's store, on Melrose. She enters from back room in
flurry -- OAKLEY, a young salesgirl, finishes with a
customer, who exits.

BETH

Hey, girl.

OAKLEY

Beth, what should we do with these
jackets? There's like horsehair
or something coming through the
lapels...

BETH

Another return?

(CONTINUED)

OAKLEY

We've had three. The tailor is charging us half the price of the jacket.

BETH

That's insane. It's Boiserie, right? Call Lilith -- she's the one I talk to over there. If she gives you any crap, I'll get on the phone.

OAKLEY

Your mom called.

BETH

(just remembered)
No! I'm supposed to pick her up. Why am I doing this, Oakley? I'm an adult woman, I have a life -- why am I compelled to pick my mother up at the hospital after her fifty-seventh face-lift?

OAKLEY

Do you want me to answer that?

BETH

Not really.

Beth sees TABBA SCHWARTZKOPF staring into window.

BETH

Is that Tabba Schwartzkopf?

OAKLEY

The actress?

BETH

(excited)
It is. She's coming in.

Tabba enters.

OAKLEY

Easy, Beth.

BETH

Did you see her in Magnificent Obsession?

OAKLEY

Wasn't that like the tenth time they made that?

(CONTINUED)

12 CONTINUED: (2)

12

BETH
She was so great...

TABBA
Hi! I need to ask something of you that might well arouse a kind of sickening contempt.

BETH
You need to use the phone.

TABBA
Worse. The bathroom.

BETH
I'm going to have to ask you to leave this store immediately.

TABBA
(laughs)
I'm a terrible person.

BETH
But you break just like a little girl.
(as Tabba cracks up)
Oakley, would you please show Miss Schwartzkopf the communal loo?

TABBA
She even knows my name -- it's so sad.

BETH
(a fan)
I've seen all your movies.

TABBA
I've used all your bathrooms.

As they laugh.

13 EXT. BEVERLY HOSPITAL - DAY

13

Beth gets out of car as her mother, JOSIE, exits building in wheelchair, pushed by NURSE.

BETH
(kissing her)
You look fabulous.

JOSIE
Never again.

(CONTINUED)

NURSE

Doesn't she look great?

JOSIE

(stands)

This one hurt...

BETH

They really did a terrific job --

JOSIE

I told myself a long time ago that
if it ever hurt -- no more

NURSE

(to Beth)

She's got pills for the pain.

JOSIE

Good-bye, Cruella --

(to Beth, re: Nurse,
affectionately)

-- that's Cruella de Vil. My
daughter Beth.

NURSE

Nice to meet you.

BETH

(helps her into car)

Was she a horror?

NURSE

(shakes head)

A fantastic lady.

JOSIE

They'll say anything -- they're so
thrilled you're leaving, it's like
they're high on something...

BETH

(laughs; to Nurse)

'Bye, now!

JOSIE

(to Nurse)

Never again!

(beat)

See you in six months!

(as they pull away)

Good-bye, Cruella!

14

INT. CITY RESTAURANT - DAY

14

Harry approaches maitre d' when he sees TOMMY LASZLO waving at him from b.g. CAMERA FOLLOWS Harry TO Tommy's table, where he sits. Harry slides in next to him.

TOMMY

You're late, you sonofabitch.

HARRY

Light of my Life. How the hell are you?

TOMMY

Starving. They got a monkfish today to die for. You're going in with me on a souffle, I already ordered. Takes forty minutes.

HARRY

Jesus. Maybe you have a parasite, Tommy.

TOMMY

It's called 'mother-in-law.'

HARRY

How did a bachelor get addicted to 'mother-in-law jokes'?

TOMMY

It was either mother-in-law jokes or heroin --

HARRY

Both can kill.

TOMMY

How goes it on the partner front? Any word yet?

HARRY

Nothing definitive.

TOMMY

It's a done deal.

HARRY

I'm supposed to hear within the week.

TOMMY

It'll happen.

(serious)

I made a decision: I'm unloading the store.

(CONTINUED)

HARRY

You just opened it.

TOMMY

Harry: what am I doing selling thousand-dollar vintage eyeglasses on Melrose for? It's pretentious.

HARRY

You're always like this when you start something new. It was the same with the travel agency, and the tropical fish --

TOMMY

Think that's all it is?

HARRY

That's all it is. Guess who I saw today?

(beat)

Paige Katz.

TOMMY

From school? You're kidding. Where?

HARRY

She came into the office.

TOMMY

How does she look?

HARRY

Unbelievable. She had a kid -- he disappeared or something.

TOMMY

A custody thing?

HARRY

I don't know -- she wouldn't tell me much about the father.

TOMMY

Very film noir.

HARRY

That's what I said.

As he talks, Harry notices two men in suits enter, scan room. They walk through tables toward man in bow tie who sits with attractive woman, laughing. The woman wears distinctive red spectacles -- Sally Jesse Raphael-style.

(CONTINUED)

HARRY

Brought up lots of memories, though. I kept staring at the hair on her arms; she was telling me this terrible tale about a lost son, and all I could think of was bringing her down by the neck.

TOMMY

I've always found it a fine line between empathy and animal lust.

Men in suits approach, seizing man in bow tie. He struggles; the table's upset as luncheoners react. After a beat, Harry impulsively intervenes.

HARRY

Hey, hold on!

Harry's pushed aside as the other brutally punches the man in bow tie's head, bloodying him. They drag him out. Harry gets on feet and goes to window, where he sees men in suits put a hood on their quarry and shove him into a black Range Rover that speeds away. Harry returns to the table. The woman in red spectacles nervously gathers her scattered things; Harry helps, though she seems reluctant to accept aid. She hurriedly exits. Harry sits back down.

TOMMY

That was stupid.

HARRY

Who were they, Tommy, the police? I never saw that -- they really hurt that guy.

The vanquished table is reset; the restaurant quickly returns to normal, as if the event was commonplace. Harry is rattled. WAITER enters.

WAITER

(to Tommy)

Do you need more time?

TOMMY

Tell me about that monkfish again. Harry, I'm telling you -- the sauce is killer.

Beth and Josie pull into driveway. Deirdre and Nanny wait for them at front door.

(CONTINUED)

15 CONTINUED:

15

Coty runs out to greet them, hugging her.

COTY

Hi, Grammie!

JOSIE

Careful there -- your Grammie might just unravel.

BETH

Coty, you shouldn't be out here without a coat.

She feels his forehead with her hand; he pulls away, clings to Josie.

COTY

I feel better.

JOSIE

Were you sick, darling?

COTY

I had a bug.

TAMBOR

He always gets better around 3:10 -- that's when school's out.

COTY

Shut up, Tambor!

Josie grabs her granddaughter, playfully raising her into air.

JOSIE

(to Deirdre; babytalkish)
Am I the ultimate Grandma? Huh?
Huh? And are you the ultimate baby girl?

BETH

Careful, Mom.

16 INT. WYCKOFF HOUSE - LIVING ROOM/KITCHEN - DAY

16

They enter, walk to kitchen.

JOSIE

(still to Deirdre;
playful)
Do you have something to say to me,
Buddha-girl? Do ya? Do ya?

(CONTINUED)

BETH

Tambor, take her.
 (as Josie hands
 Deirdre to Nanny)
 Are their things together?

NANNY

Everything's packed.

BETH

Are you staying at the hotel,
 Mother?

JOSIE

Beverly Hills Hotel -- we're gonna
 be a big bunch of Beverly
 Hillbillies.

BETH

You spoil them. I just don't want
 him going in the pool, okay?

COTY

But I'm better!

JOSIE

If your mother says no pool, no
 pool.

Deirdre and the Nanny exit.

COTY

Grammie, watch me skateboard!

As he exits.

JOSIE

In a minute, darling.

BETH

Use the knee guards, Coty!

JOSIE

How's Deirdre's latest guy?

BETH

All the experts seem to have a
 different opinion.

JOSIE

That's why they're experts. Don't
 make yourself crazy. She'll talk
 when she's ready; comes from a long
 line of willful women, that's all.

(CONTINUED)

16 CONTINUED: (2)

16

COTY (O.S.)

Grammie!

JOSIE

Are you in trouble, Beth?

BETH

Trouble?

JOSIE

You and Harry.

BETH

We're fine. Why do you ask?

JOSIE

Just a feeling.

BETH

Well, it's a wrong feeling.

JOSIE

He still seeing the shrink?

BETH

Yeah. He's having nightmares.

17 INT. WYCKOFF HOUSE - BACK YARD - DAY

17

The palms shimmy in the wind. The pool has been drained. Coty skateboards around on its bottom. Josie emerges from house, watches. She calls him and he skates over to shallow end.

JOSIE

C'mere, you.

COTY

I had the dream again -- last night. The rhinoceros...

JOSIE

Tell anyone?

(he shakes his head
over and over)

Not even your dad?

COTY

Can we eat by the pool, Grammie?

JOSIE

Yes, monkey-child.

(CONTINUED)

17 CONTINUED:

17

COTY

I want what we ordered last time.

JOSIE

A Monte Cristo.

COTY

With French fries -- and the sundaes
that come in little silver cups.

JOSIE

Oh, what a demanding monkey-child
you are.

(towels his hair)

You're not afraid, are you, darling
monkey? If you're afraid of the
rhino, the dream goes away. Then
you'll be like everybody else. And
that's the most terrible thing in
the world...

TERRACE

Beth holds Deirdre, watching Josie and Coty from behind
the living room's sliding glass doors.

18 INT. THERAPIST'S OFFICE - DAY

18

Cool, dark office. Harry sits in a leather chair
opposite his therapist, DR. TOBIAS SCHENK. Behind Tobias
is a Ruscha "Standard Oil" litho.

HARRY

Beth and I haven't made love in
two months. That's a record,
except for when she had her
ectopic.

TOBIAS

It happens. Couples go through
periods like that.

HARRY

An old lover came to the office
this morning; awakened something.

(beat)

When I knew Paige Katz, I was king
of the world! Nineteen years old
-- sky's the limit. I still feel
like that when I see her. But with
my wife, it's... like that Beach
Boys song: "I know perfectly well
I'm not where I should be."

(MORE)

(CONTINUED)

HARRY (CONT'D)

I couldn't even give Beth the money for her store. She had to go to her mother.

TOBIAS

Do you think Beth loves you any less?

HARRY

I wanted a beach house; we were supposed to have a beach house, by now.

(beat)

Something strange happened today, at lunch -- sorry I'm so unfocussed. These men came into the restaurant and dragged a guy out; it looked like one of those dumb Robert Longo paintings. Everyone went right back to their meals, like it was all staged or something; like it was nothing.

TOBIAS

You felt... vulnerable?

HARRY

No. I identified with the men.

(beat)

I was rooting for the attackers.

Beth, in Harry's arms, before the fire. Drinking wine.

BETH

I really like this.

HARRY

Maybe Josie could keep the kids. I'm only talking a year or two.

BETH

She'd love it. Darling... have you noticed anything about Coty?

HARRY

You mean the facial paralysis?

BETH

He seems... distant -- he's closer to mother than he is to me.

(CONTINUED)

HARRY

That's normal. Boys his age start pulling away.

BETH

Oh do they, Dr. Bettelheim?

HARRY

Perfectly normal. Just different from boys my age.

BETH

Something about the look on his face when I touch him -- like he's... queasy. Guess I'm just paranoid.

(excited)

You know who came in the store today?

HARRY

Who?

BETH

Tabba Schwartzkopf.

HARRY

Pretty?

BETH

Hideous. No, she's gorgeous -- really sexy. And funny -- wants to have dinner with me.

HARRY

Should I be jealous?

BETH

Not yet.

HARRY

What else happened today?

BETH

What happened, what happened... Deirdre talked.

HARRY

You're kidding.

BETH

I forgot -- right before she left with mother.

(CONTINUED)

HARRY

How could you forget something like that?

BETH

I don't why, I just did.

HARRY

For chrissakes, Beth, what'd she say?

BETH

I went to kiss her. She looked at me and said, 'Everything must go.'

HARRY

Are you sure?

BETH

It's too freaky to make up, Harry.

HARRY

Everything must go...

BETH

Tell me that you love me, Junie Moon.

HARRY

I love you, Junie Moon.

BETH

Mean it?

HARRY

I really mean it.

BETH

Show me.

A late night Talkshow Host stands at his desk. The VOLUME is LOW; barely audible.

TALKSHOW HOST (V.O.)

A warm welcome for... Tabba Schwartzkopf!

Tabba comes from wings to wild applause. She wears a very tight, very short black dress. CAMERA PANS O.S. TO Harry and Beth, making love. We HOLD ON their efforts; after beat, Harry rolls off, frustrated.

(CONTINUED)

20 CONTINUED:

20

Stares at ceiling. We hear the dull, tinny laughter of the TELEVISION O.S.

BETH

It's all right, darling.
(as he doesn't respond)
Darling?

He turns away. Hurt, Beth lays on her side -- back to back. After a beat, Harry walks out of room past TV screen. We HOLD ON image of Tabba Schwartzkopf, laughing with forced hilarity at something Host said.

21 INT. WYCKOFF HOUSE - KITCHEN - NIGHT

21

Harry goes to refrigerator, opens it. Removes carton of juice. Hears something that makes him pause; a confusion of ROUGH SOUNDS. Slowly, his hand goes to light switch. The overhead fluorescent lights flicker then hold, washing the room in brightness.

CLOSE - JUICE CARTON

hits the floor, explodes.

CLOSE - RHINOCEROUS

crammed into the small space. It faces him, impassively. Harry runs.

22 MASTER BEDROOM

22

He turns on the light. Beth lays in bed on stomach, sheet over her.

HARRY

Beth! Wake up! Wake up --

In stirring her, he moves sheet. He notes detail of coloring on her back. He pulls sheet down to reveal massive tattoo: a palm tree, blurrily blown. Its base disappears at her buttocks. He gently turns her over -- revealing "rhino" tattoo, its massive horn bisecting her breasts. Beth's arms conceal her face.

HARRY

Oh God...

Harry lifts the arms and gasps: it isn't Beth at all -- it's the jogger -- Senator Tony Kreutzer. Weirdly, the face begins to SQUEAL and tremble, as if an electric current surges through the very lips. The SQUEAL GROWS LOUDER, becomes piercing.

23 MASTER BEDROOM

23

Harry awakens with a scream -- apparently, all since his impotence was a dream. Beth turns on the nightstand lamp.

BETH
(frightened)
Oh God! Baby! Harry!

HARRY
What's happening to me?

Beth holds him in her arms. Staring impassively into space, she rocks him.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. HEALTH CLUB - RACQUETBALL COURT - DAY 24

Harry and Tommy's fierce game. Harry stumbles; nose bleeds.

25 SHOWERS 25

Harry washes blood away.

26 JUICE BAR 26

Harry and Tommy sit, opposite racquetball courts.

TOMMY

You all right?

HARRY

Not really.

TOMMY

Tell papa everything.

HARRY

I just haven't been feeling well.

TOMMY

Like how?

HARRY

I've been having these nightmares. Only they're -- I don't want to talk about this...

TOMMY

You have to. Only they're what?

HARRY

They're real. I keep dreaming of this rhinoceros.

He laughs.

TOMMY

I feel a mother-in-law joke coming on.

HARRY

It's not like a dream, Tommy, not even close. I walk into a room, and it's there -- real as this.

(CONTINUED)

TOMMY

I was reading an article -- if it's any help. Talked about schizophrenia as an allergy --

HARRY

Now I'm schizophrenic?

TOMMY

Could be a diet thing.

HARRY

That's probably it. I'll just cut back on cholesterol.

TOMMY

The rhino: very sexual. The powder of the horns -- a heavy aphrodisiac.

HARRY

(re: his impotence)
That's a hoot.

TOMMY

Have you seen a doctor?

HARRY

My internist says it's work stress.

TOMMY

You never knew your folks, did you?

HARRY

What's that got to do with it?

TOMMY

Maybe it's a 'Bad Seed' scenario we're dealing with.

HARRY

Looney parents?

TOMMY

Son of Wacko. What does the venerable Dr. Schenk say?

HARRY

That I'm about to learn important childhood stuff -- I'm having some sort of breakthrough.

(CONTINUED)

TOMMY

Yeah -- a nervous breakthrough.
 (sees something O.S.;
 urgently whispers)
 Harry! -- over there. Turn
 slowly... See it?

HARRY

(turns slowly)
 No...

TOMMY

There, beside the StairMaster --

HARRY

The girl? What, Tommy?

TOMMY

The rhino...

HARRY

(pissy)
 I shouldn't of mentioned it.

TOMMY

You gotta joke about it, Harry.
 If you don't joke about it, you're
 going to wake up one day and find
 yourself at a watering hole, next
 to a gazelle.

HARRY

(stands)
 See you, Tommy.

TOMMY

(as they start
 to walk)
 You free tonight?

HARRY

What's goin' on?

TOMMY

I'm having a few people over.

HARRY

I don't think so.

TOMMY

Come on, man, you need to get out
 -- you're obsessing on this thing.
 Look, we're all a little crazy.
 Remember how I used to break into
 houses when we were kids?

(CONTINUED)

26 CONTINUED: (3)

26

HARRY

The only things you ever stole
were mirrors.

TOMMY

See? Everyone's 'seen the rhino.'
So, why don't you come tonight?
Nine o'clock; there's people you
should meet. And B.Y.O.R.

HARRY

Bring your own -- I get it.
Funny.

TOMMY

(laughs)
Just bring Beth!

Harry exits. Tommy watches him go, expressionless --
their discussion's had an impact. He knows something...

27 EXT. RONALD REAGAN ELEMENTARY - DAY 27

Beth enters hurriedly.

28 INT. RONALD REAGAN ELEMENTARY - DAY 28

Beth enters counseling office. Coty sits glumly on a
chair. She sits down, puts arm around him. He stares
straight ahead.

BETH

(softly)
Hi, darling. You okay?

He shrugs. Dr. WESTON, the affable gentle-looking school
psychologist, enters.

WESTON

I'm Dr. Weston.

BETH

I'm Beth, Coty's mother.

WESTON

(warmly)
I gathered that. May we talk a
moment?

29 INT. DR. WESTON'S OFFICE - DAY 29

He closes door, sits at desk -- Beth sits opposite.

BETH

What happened?

(CONTINUED)

WESTON

Coty got into a fight with one of the boys -- nothing serious, it's just our policy to send kids home when they act out like that. Gives them time to think about what they did -- and to cool off.

BETH

Coty's never been in a fight. Over what?

WESTON

His class was making family trees. -- you know, tracing history. One of the kids was teasing him.

He hands her a large poster, with a small scraggly line drawn on it. Coty and Deidre's name written at bottom, Harry's faintly at top.

WESTON

'What's wrong with this picture?'

BETH

He left me off.

WESTON

Usually, that means a child's angry. Are there problems at home?

BETH

No -- I mean, it's not the Brady Bunch... He's been a little withdrawn. Do you think someone molested him?

WESTON

(smiles)

I don't want to make this into something it isn't. Does he share things with you?

BETH

He used to.

WESTON

It's a difficult age. Talk to him, Mom. Talk to him -- he'll be fine.

BETH

I will. I'll try.

30 EXT. SCHOOL - DAY

30

Beth and Coty walk past schoolyard to car.

BETH

You hit a boy, huh.

COTY

He hit me first.

BETH

Did you hurt him?

(as he shakes
his head)

You mad at me, baby?

(as he shakes
head again)

You left mommy off the tree. How come?

COTY

It's a stupid class.

BETH

Aren't you interested in where you came from?

COTY

I don't care.

BETH

If you ever want to talk to me about anything -- anything at all -- I'm here. I'm your mom. Okay?

COTY

Okay. Can I go to the movies?

31 EXT. DEPARTMENT OF JUSTICE - DAY

31

Harry enters.

32 INT. DEPARTMENT OF JUSTICE - MISSING PERSONS BUREAU - DAY

32

Harry makes an inquiry to a thin-faced BUREAUCRAT.

HARRY

I'm investigating a missing child.

BUREAUCRAT

Computers are down.

HARRY

Any way to look through the files?

(CONTINUED)

BUREAUCRAT

You an attorney?

HARRY

Yes.

BUREAUCRAT

(pushing paper)

Fill this out.

He slides a form to Harry; Harry notes the Bureaucrat has a palm tattoo on one hand.

STACKS

The Bureaucrat leads him into room lit by flickering fluorescent tubes -- its size as yet unrevealed.

BUREAUCRAT

Name again?

HARRY

Harry Wyckoff.

BUREAUCRAT

(impatient)

I meant the missing party.

HARRY

It's Peter Katz.

BUREAUCRAT

These are the children -- K through Z. They only go back fifteen years.

We see for the first time the enormous stacks, filled with tens of thousands of files. CAMERA PUSHES IN ON Harry, shocked at the number.

Harry drives along. He slips CD into the dash -- "BLUE SKIES." He slows; there's commotion on sidewalk. Police pin a group of three men and women to the ground, guns to heads. Harry winces at the violent tableau.

HARRY

Jesus.

As he picks up speed, an unmarked car with uniformed men rushes to scene from opposite direction. Harry begins to sing -- out of sight, out of mind.

(CONTINUED)

33 CONTINUED:

33

HARRY

'Never saw the sun shinin' so
bright -- never saw love feelin'
so right...'

Something catches his attention.

HARRY'S POV

Paige Katz, at the wheel of a sportscar. A woman in scarf sits in the passenger seat. Harry pulls closer: the woman turns for a beat and stares at him, weirdly, the way the jogging senator did -- as if staring through him. The woman appears to be his mother-in-law.

HARRY

(to self)

Josie?

(speeds up)

This is crazy.

He tries to catch them, but can't. The valet takes Paige's car; the two women enter hotel. Harry pulls up, follows them in.

34 INT. HOTEL - DAY

34

He enters lobby, sees them taking stairs to mezzanine.

MEZZANINE

He catches up with Paige -- the woman in scarf is gone.

HARRY

Paige?

PAIGE

Harry! What are you doing here?

HARRY

Are you with Josie?

She's nonplussed.

HARRY

My mother-in-law...

PAIGE

(laughs)

Your mother-in-law?

HARRY

I just saw you -- she had a
scarf...

(CONTINUED)

34 CONTINUED:

34

PAIGE

Harry, I'm late. Come with me,
okay?

35 BANQUET ROOM

35

They enter. The space is filled with tables of lunch-
eaters; they sit. Onstage, a backdrop of an enormous
palm tree -- across it, a banner reads: IS IT REAL OR IS
IT MIMETEK? On the dais, a SPEAKER addresses the
audience.

SPEAKER

... Now, technology for cheap
reality is here -- and the Wild
Palms Group is in the eye of the
postsymbolic storm. Ladies and
gentlemen, it is my great honor,
through the joint effort of our
friends -- partners -- in Kawasaki
and Kansai, to introduce a
visionary: tomorrow's realitician
and today's bridge between human
wetware and high-end telepresence
-- Senator Tony Kreutzer!

A burst of applause as the Senator takes the stage; Harry
has a shock of recognition.

SENATOR

Thank you, and welcome. You know,
I was in Tokyo just last week --
in Japan, they call me Fuji,
'cause I'm white on top.

(laughter)

To paraphrase Aristophanes, I have
all the traits of a popular
politico: bad breeding, vulgar
manner, and a terrific head of
hair.

While the audience laughs uproariously, a samurai swords-
man enters from the stage left, approaching the Senator.
Kreutzer notices him and smiles, as if it's some stunt
he's waiting to be let in on. The swordsman unsheaths
his weapon and the room grows slightly apprehensive.
Harry and Paige watch with interest. The swordsman
charges: still half-thinking it's a gag, the audience
gasps and nervously laughs at once.

SENATOR

Wha --

(CONTINUED)

35 CONTINUED:

35

He raises hands defensively as sword comes down -- and passes through him, as if he isn't corporeal. The swordsman slices again and again, to no effect. Suddenly, the samurai figure evaporates, causing another burst of audience emotion. The Senator faces them now, smiling. He speaks very quickly.

SENATOR

I'm not here, children: I am a synthetic hologram, talking to you real-time from the penthouse of this hotel. One day very soon, this is what it's gonna look like, right in the living room -- you will co-star in weekly sitcoms; you will fight the samurai battles and experience the heartbreak of first love, all between commercials! If you've got a T.V., any old T.V., and an adaptor you get from Mimetek for under a thousand dollars -- then you've bought a ticket. I have seen the future, and it is Channel One!

The audience is on its feet, roaring approval. Harry and Paige join the ovation.

36 HOTEL HALLWAY - A WHILE LATER

36

Harry and Paige snake through crowded hall, toward the Senator's suite.

HARRY

That's who you work for? The cult guy who wrote all that crappy sci-fi?

PAIGE

Lighten up.

HARRY

The one who founded that religion, back in the Sixties --

PAIGE

Synthiotics.

HARRY

Right -- 'New Realism.' Very hip now. All the celebrities are heavily into it.

PAIGE

Don't be so cynical.

Harry and Paige enter an oasis of uncrowded rooms. The Senator's having a drink, surrounded by admirers. Paige drives a wedge into the small group; the others drift away.

PAIGE

Well, well -- quite a performance.

SENATOR

Did you really think so?

PAIGE

Very Orson Welles -- very Mercury Theatre.

SENATOR

'Invaders From Mars.' We're bringing the whole dog and pony show to the F.C.C. next week. Think it'll play?

PAIGE

If they like Monopoly. Tony, I want you to meet a friend of mine -- Harry Wyckoff.

SENATOR

Hello.

(to Paige)

Close friend?

PAIGE

We went to school together.

SENATOR

See the show, Harry?

HARRY

It was mind-boggling.

SENATOR

What do you do, Harry?

HARRY

I'm a lawyer.

SENATOR

(nodding approval)

'The armies of the night.'

(MORE)

(CONTINUED)

SENATOR (CONT'D)

(intimate)

My father owned a little clothing store in downtown L.A., did you know that? Started out a tailor. Oh yes -- the Jews weren't the only tailors. My father was murdered by Recusants. What did they call them then, Paige? The 'homeless.' Well. They broke into his shop -- these homeless Recusants -- and stole his things, they defecated in his shop and they beat this old man, this maker of suits... They didn't kill him; that came months later. He stayed alive long enough to have a fire sale. A fire sale in an inferno, can you imagine it, Harry? I'll never forget the sight of him, death already in the eyes, slumped on a chair beneath a great colorful banner: everything must go.

An AIDE ENTERS FRAME.

AIDE

Mr. Murakami would like to say hello.

SENATOR

And you know, I feel the same way, Harry: everything must go -- Recusants, old merchandise, troublemakers and bad dreams -- a clean sweep, to make way for the now. You follow, Harry?

The Senator's hand is on Harry's shoulder -- Harry notices a palm tattoo. A group of Japanese businessmen interrupt; the Senator turns his back on Harry and Paige.

PAIGE

Let's go.

Uncrowded and overcast. They stroll the meandering walkways between cages and habitats. A mist falls throughout scene.

(CONTINUED)

PAIGE

All he's saying is there's more than one reality -- that doesn't make Synthiotics any different from Buddhism.

HARRY

And Kreutzer just bought Channel One, right? That's a nice little temple.

(beat)

It's good to... be with you, Paige.

PAIGE

Miss me?

HARRY

Yeah.

PAIGE

Liar.

HARRY

I wondered what happened to you.

PAIGE

A curiosity.

HARRY

More than that, and you know it.

(beat)

Can you tell me about the boy's -- Peter's -- father?

PAIGE

Relax, Harry -- it isn't you.

HARRY

I wasn't implying that.

PAIGE

Someone I met in Washington. He's dead now.

HARRY

Is there something between you and the Senator?

PAIGE

No.

HARRY

Was there?

(CONTINUED)

38 CONTINUED: (2)

38

PAIGE

Maybe a flirtation, during the early campaign -- we shared a lot of small planes. It never went beyond that.

They pause before the rhino habitat. The mist has become a drizzle.

PAIGE

It takes sixteen months for one of them to make a baby. Can you imagine? Of course, you can't. I only had Peter for nine...

LOW RUMBLE of DISTANT THUNDER. He grabs her hand and runs.

39 INT. REPTILE HOUSE - DAY

39

They run for cover. The day has darkened; just outside the enclosure, a downpour accompanied by THUNDERCLAP. Harry and Paige clench together. She kisses him, making up for all the lost years. He slowly disentangles himself.

HARRY

Paige -- I... I can't do this...

PAIGE

Can't blame a girl for trying.

HARRY

It's just that... Beth --

She silences him with a finger to his lips.

PAIGE

I know. The marriage.

She kisses him gently on the lips.

PAIGE

Like the Senator and the Buddhists say: 'There's more than one reality.'

She smiles, exits. Harry watches her a beat before following.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

40 INT. WYCKOFF HOUSE - DEIRDRE'S ROOM - NIGHT 40

Harry's dressed to go out. He sits on daughter's bed; she's under the covers.

HARRY

Everything must go. Everything must go. Did you say that, Little Buddha? Huh?

BETH (O.S.)

Harry, come on! We'll be late --

He kisses her; DEIRDRE GIGGLES as he nuzzles.

HARRY

Nightie-night, sleep-monster.

Tambor stands in doorway. Harry exits.

HARRY

(to nanny)

Be home by midnight.

41 INT. CORVETTE - NIGHT 41

Harry and Beth, on their way to Tommy's party.

HARRY

Did you have your talk with Coty?

BETH

More like a monologue -- mine.

HARRY

Everyone reads too much into it -- the kid's just bored; way ahead of his class.

BETH

I guess.

HARRY

I thought I saw your mother today.

BETH

She's in Palm Springs.

HARRY

I know. But I thought I saw her in this car. I even followed it.

(CONTINUED)

41 CONTINUED:

41

BETH

Where'd it go?

HARRY

Over a cliff. Just kidding. Some hotel.

BETH

Did she have a big horn?

Harry doesn't laugh.

BETH

Sorry. Is it any better?

HARRY

Is what?

BETH

You know. The problem.

HARRY

(amusing)

You have to be a little more specific, honey. I mean, we got a lot goin' on here: nightmares, impotence, trouble with the kids --

BETH

(laughs)

Okay, knock it off...

He laughs with her.

42 INT. TOMMY'S HOUSE - LIVING ROOM - NIGHT

42

Harry and Beth enter crowded house. Artist types.

BETH

I don't believe it -- there's Tabba!

They make their way over to Tabba and her boyfriend, TULLY WOIWODE, the famous artist. The girls scream when they see each other.

BETH

What are you doing here?

TABBA

Using the bathroom, what else.

(CONTINUED)

BETH

Tabba, this is my husband Harry.

TABBA

A pleasure, Mr. Wyckoff.

WOIWODE

(slightly drunk)

Mr. Wyckoff Goes to Washington.

Wasn't that a movie?

TABBA

Maybe in your mind, it was. This is my consort, Tully Woiwode.

HARRY

I'm a big fan. I was lobbying our firm to get one of your paintings in the atrium -- the 'Watchers, What of the Night?' triptych.

WOIWODE

(grandly)

'... The morning cometh, and also the night: if ye will inquire, inquire ye: return, come.'

TOMMY

(enters; also drunk)

Babylon has fallen!

TABBA

Help! The Revenge of the Spear and Sandal Players!

WOIWODE

'The dog is turned to his own vomit again...'

TABBA

-- that's disgusting! --

TOMMY

'... and the sow that was washed to her wallowing in the mire.'

BETH

Tommy, we didn't know you knew these guys.

TOMMY

Forever.

(CONTINUED)

BETH
(to Tabba)
He's been hoarding you.

HARRY
Is there food?

TOMMY
Baby, is there ever! But first,
there's booze -- gotta clean that
palate.

WOIWODE
I got a palate so clean, I could
eat off it.

TABBA
They're insane tonight.

TOMMY
Follow me, Mrs. Wyckoff.

He starts to exit.

WOIWODE
That was a movie, too: This Way,
Mrs. Wyckoff -- Alec Guinness and
Dame Edith Something...

TABBA
Somebody take him. He needs to
eat.

BETH
(grabs his arm)
Let's go. Move it out.

WOIWODE
(to Harry and Tabba,
overpolite)
May I bring back something?

HARRY
Litho? Watercolor?

WOIWODE
(to Tabba, sotto
voce, re: Harry)
Cheeky, that one, Harry.
(sings, as he and
Beth exit)
I'm just wild about Harry, and
Harry's wild --

(CONTINUED)

HARRY

Happy guy.

TABBA

(smiles)

Little too happy.

HARRY

Beth's been raving about you.

TABBA

We're buds.

HARRY

She's usually such a snob.

TABBA

Oh, so am I -- I'm terrible.
That's why we're so good together.

HARRY

Everyone disappoints her. You
know, I really like your work. I
mean, I wanted to tell you that.

TABBA

Thank you.

HARRY

I saw that thing you did with Gary
Bravo -- what was it?

TABBA

'All Fall Down.'

HARRY

You were terrific. You know, my
son acts.

She nods, bored.

HARRY

Working on anything?

TABBA

Something for Channel One.

"UPTIGHT, OUTTA SIGHT" loudly on speakers. People start
dancing; Beth pulls Tabba by the arm.

BETH

Come on!

(CONTINUED)

They dance as Tommy enters; CAMERA TRACKS WITH Harry and Tommy as they move off.

TOMMY

Hot, isn't she?

HARRY

You never told me you knew Tabba Schwartzkopf...

TOMMY

Dated her, years ago. Loves Beth. Woiwode's far out, huh?

HARRY

Does he paint anymore? I thought he just sat at the beach designing restaurant menus.

TOMMY

He's a rich guy -- they don't call him the Merchant of Venice for nuthin'. The two of them know some pretty heavy people.

HARRY

Like --

TOMMY

They've got 'Friends.'

HARRY

Recusants?

TOMMY

Whatever.

VOICE (O.S.)

Hey, Tommy, get your ass over here!

The party is raucous now. Tommy moves off. Across crowded room, Harry sees someone familiar -- the woman in red spectacles who he saw at the City. We TRACK WITH Harry until he reaches woman, AD LIBS hello.

HARRY

I saw you having lunch, at City. The man you were with... what happened to him?

WOMAN

(polite)
You're mixing me up with someone.

(CONTINUED)

42 CONTINUED: (5)

42

HARRY

No, it was you. I just want to know if he's okay --

WOMAN

(cold)

It's a mistake.

She abruptly tries to leave, but bumps into a drunken Woiwode. STEVE WONDER'S "Ma Cherie Amour" begins; Woiwode sings it to Woman.

WOIWODE

'Ma cherie amour --' Wyckoff: did you meet my sister Mazie?

The Woman is Mazie Woiwode. Harry and Mazie AD LIB awkward hellos.

WOIWODE

Too bad you're married -- we're trying to find Mazie a suitable candidate for breeding.

43 EXT. SKELETAL BEACH HOUSE - DAY

43

Harry and Beth and the kids exit Wagoneer. The kids romp as their parents walk through beach house in mid-construction.

HARRY

We're trespassing, you know.

BETH

They'll lock us up in an unfinished jail.

HARRY

I love Sundays. I wish life was one big fat Sunday.

COTY

Mom, can we run on the sand?

BETH

Take your shoes off -- and watch your sister!

The kids run off.

BETH

Oh, Harry, I want a house like this!

(CONTINUED)

HARRY

Dining room's a little windy.

BETH

Know what Tabba calls the Santa Anas? 'Menstrual winds' -- says she can feel them blow right through her womb.

HARRY

Charming. This would be a perfect workout room -- your free weights, your treadmill...

BETH

Don't forget I'll need a study.

HARRY

Very English -- lots of leather Dickens.

BETH

Sounds lurid.

HARRY

Have fun at the party?

BETH

Tabba's so great -- I haven't danced like that since I was twenty.

HARRY

I think Tommy's into some weird stuff.

BETH

Like what?

HARRY

He's so secretive -- was always like that. I lost touch with him after college. For years. Never told me where he was, what he was up to.

BETH

He's quirky that way.

HARRY

Ever hear of that political group the 'Friends'?

(CONTINUED)

BETH

Radicals?

HARRY

(smiles)

I think Tommy's like, connected --

BETH

Look how huge this closet's going to be! It's big as my store.

(steps into another
"room")

This would be our bedroom.

HARRY

Do you know how many thousands of kids have disappeared in the last twenty years? And no one knows how or why? I'm telling you, Beth, I'm starting to feel senile. What do we really know? You know about your store; I know about Baum, Klein and Mitre --

BETH

Baum, Klein, Mitre and Wyckoff.

HARRY

It's Rip Van Winkle time. Did you know there's this whole thing called the reality-industrial complex? There's a company called Mimetek that uses computers to make images -- they're working on 3-D sitcoms!

BETH

Now that's scary.

HARRY

It all has something to do with Synthiotics -- that religion. I'm telling you, Beth, there's stuff goin' on --

BETH

(sings)

'And you don't know what it is, do you, mister -- Tabba asked me if I wanted to go to one of the meetings. New Realism. This would be a great library, wouldn't it?

(CONTINUED)

43 CONTINUED: (3)

43

HARRY

You can't have a study and a library.

BETH

(hugging him)

You are so mean.

HARRY

Soon, we'll be able to buy a house just like this.

He kisses her.

BETH

I'm so crazy about you.

HARRY

Even when the wind blows?

BETH

Especially when the wind blows.

44 INT. BAUM, KLEIN, AND MITRE - DAY

44

Harry enters conference room. TOM MITRE, and SEVERIN KLEIN greet him.

KLEIN

Hello, Harry.

HARRY

Severin.

KLEIN

Joe couldn't make it -- he's still fly fishing in some top secret location.

HARRY

As long as he brings back a fish story.

MITRE

That he will. Joe Baum could bring back a fish story from the Gobi.

KLEIN

A woman came to see you -- Paige Katz.

HARRY

An old friend.

(CONTINUED)

KLEIN

Did you know that Ms. Katz is a consultant for the Wild Palms Group?

HARRY

She may have mentioned it.

KLEIN

You know that we're preparing a suit against Mimetek on behalf of the Bull Stratton Company...

HARRY

I haven't been involved in that, but I heard something about it.

MITRE

It seems someone from Stratton found out Ms. Katz was visiting our offices.

HARRY

She came to me because of a personal problem.

KLEIN

(smiles)

No one's accusing you -- or your friend -- of being a mole, Harry.

HARRY

That's comforting.

MITRE

Bull Stratton is concerned enough to have threatened to go elsewhere.

KLEIN

This account means a lot to us, as you well know.

MITRE

It would be impolitic for us to give you a full partnership just now. The timing isn't good.

HARRY

This is absurd. Paige Katz is in trouble. Her son disappeared --

(CONTINUED)

KLEIN

When was the last time you saw her?

HARRY

Awhile. Fifteen years, maybe.

MITRE

A woman you haven't seen for fifteen years drops by to ask a patent attorney to help her find her son. How does it sound, Harry?

HARRY

I really don't care, Severin -- why am I starting to feel like I'm in a courtroom?

KLEIN

There's no need...

HARRY

I need that partnership, Severin. You owe me --

KLEIN

We're going to make Morty Winakur a limited partner; when things cool down with Stratton, we'll take you aboard -- with open arms.

HARRY

(realizing)
Morty Winakur?

KLEIN

Let things settle, Harry.

HARRY

(stands)
Yeah, I will. But they can settle without me.

MITRE

You're being foolish.

HARRY

See ya's.

He exits.

45 OUTSIDE OFFICES

45

Harry practically runs into Morty Winakur.

MORTY

You okay?

HARRY

Slimy little prick.

He pushes past him.

46 INT./EXT. OPTIMAL VIEW - DAY

46

Harry talks to Tommy as they walk outside store, onto Melrose.

TOMMY

She had to have known Baum, Klein was going to litigate --

HARRY

Come on, Tommy -- it's Byzantine. Why the rigmarole about her kid? If she wanted someone to think we were in collusion, all she would have had to do was show up in the lobby, for Chrissake -- how 'bout the parking lot --

TOMMY

It's an eat-what-you-shoot world, Harry -- no guarantees. Have you told Beth?

HARRY

It just happened.

TOMMY

You really gonna quit?

HARRY

(gets into 'Vette)
I'm really gonna quit.

TOMMY

(sporting)
I can always use another salesman.

HARRY

I'm calling time out. I didn't realize how tired I was -- or how bored.

TOMMY

Call me. We'll get drunk.

Harry pulls away.

47

INT. WYCKOFF HOUSE - LIVING/DINING ROOM - DAY

47

Beth, Josie and Coty enter. Coty plunks himself in front of TV, Harry, in apron, enters from kitchen with Deirdre in arms.

BETH
Hi, darling. Hmm. Whatcha cooking in there?

JOSIE
(taking Deirdre)
C'mon, peanut.

HARRY
Pork chops, baby -- King of Pork Chop Hill.

BETH
Tell Daddy what happened. Come on, tell him.

Coty ignores her.

BETH
Ooh. Mister Cool Customer.

HARRY
He kill someone at school?

BETH
I will tickle you to death if you don't tell.

She makes a move toward Coty.

COTY
(nasty)
Don't.

JOSIE
It's all right, Coty -- don't be pretentious. Tell your father.

COTY
I'm gonna be on T.V.

HARRY
What T.V.?

BETH
Tabba's new show, 'Church Windows.'

HARRY
How's that happen?

(CONTINUED)

BETH

She said they were looking for a twelve-year-old kid. I told her about Coty and she said, bring him in.

JOSIE

He's going to be impossible to live with.

BETH

He already is.

COTY

I am not. You're impossible.

HARRY

The young, sensitive celebrity. The brash little Brando. The --

COTY

(playfully jumps on him)

Quiet!

HARRY

Very aggressive. We'll have to take him to the shrink.

COTY

No way!

He grabs Josie, pulls her to T.V. while she playfully resists.

HARRY

Does he even want to do this, Beth?

BETH

(deadpan)

Oh, it's torture for him. Of course, he wants to!

The DOORBELL RINGS.

COTY

(screams)

I'll get it!

He exits.

HARRY

How's it affect his schooling?

(CONTINUED)

47 CONTINUED: (2)

47

BETH
School's on set -- his own tutor.

HARRY
You didn't comment on the apron.

BETH
(looks it over)
It's almost erotic.

HARRY
I'm gonna play house-husband for
awhile.

BETH
What's that, a kinky bedroom game?

HARRY
I quit the firm today.

BETH
(shocked)
No --

COTY
(entering)
It's a lady.

We TRACK WITH Harry as he walks to door: Paige Katz.
He's a little unsettled.

PAIGE
Hello, Harry.

HARRY
What are you doing here?

Beth ENTERS FRAME, smiling inquisitively, still thrown by
Harry's news.

HARRY
(awkward)
Beth, this is Paige Katz, an old
friend -- and a client.

BETH
Hi.

PAIGE
Sorry to burst in on you like
this.

(CONTINUED)

47 CONTINUED: (3)

47

HARRY

We were sitting down to an early supper --

BETH

Would you like to join us, Paige?

PAIGE

Thanks -- I can't stay...

She looks at Harry.

HARRY

Why don't we go in the den?

PAIGE

Can we talk outside?

Harry points the way, throws Beth a baffled shrug as he follows the visitor.

48 EXT. WYCKOFF HOUSE - BACK YARD - DAY

48

They exit house. A soft wind blows leaves into it.

PAIGE

I didn't want to come here -- I had to see you, to talk to you...

HARRY

Paige -- you should probably find someone else to follow up on your son. I -- I just don't think this is such a great idea...

PAIGE

It is a great idea -- but that's all it is. I called your office -- a friend of mine had a dream about you. He wants you to come and see him, in Rancho Mirage.

HARRY

The Senator?

PAIGE

He wanted me to give you this.

She hands him a paper. Harry opens it -- a detailed drawing of a rhino's head.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

49 EXT. DESERT HIGHWAY/RANGE ROVER - DAY 49

A Range Rover passes hills of energy windmills on the way to its destination. Men in suits in front seat; Harry in back, looking out.

50 EXT. WILD PALMS - DAY 50

A vast, walled compound in Rancho Mirage. The Range Rover is waved through a massive gate, flanked by armed men. The car parks and Harry is greeted by more men in suits; ushered into house.

51 EXT. GOLF COURSE - DAY 51

The estate's private course. Harry's pointed in direction of the Senator, putting on the green. Harry approaches, then stands still as the ball goes toward the hole, drops in. A caddy retrieves it then runs to golf cart and waits. Harry moves closer. Through-out scene, a row of palms is buffeted by breezes.

SENATOR

Enjoy the desert, Harry?

HARRY

Very much.

SENATOR

The winds are constant in this spot -- that's why we call it Wild Palms. It's a sanctuary to me.

He walks; Harry follows.

HARRY

When I was a boy, I ran away from home. Took a bus to Palm Springs.

SENATOR

(laughs)

I like that -- running away to the desert! 'The wind is old and still at play/while I must hurry upon my way,/For I am running to Paradise.'

HARRY

That's Yeats.

(CONTINUED)

SENATOR

You're gonna make me fall in love
with you, Harry.

(beat)

We live in a desert -- that's the
world. We inherited it; no sense
complaining. Some of us want to
see it become a garden again.

(swings at ball on
tee; watches it
arc)

The mass graves of children...

HARRY

What?

SENATOR

Not far from here, they found it:
a lost city of children's
imaginings.

HARRY

That drawing Paige gave me. I had
some nightmares --

SENATOR

You know what the rhino is, Harry?
It's all that's left of the
unicorn. A magnificent atavism --
the remnant of ecstatic myth.
Rough and nearly blind; utterly
exquisite.

(laughs)

You think I'm a tweaked old
bastard, don't you?

HARRY

Maybe.

SENATOR

How would you like to work for me?

HARRY

Doing what?

SENATOR

(caddy places ball on
tee)

We'd have to find something.
Household chores, maybe? Can
always use another masseur. How
about head of business affairs at
Channel One, at five times your
old salary?

(CONTINUED)

51 CONTINUED: (2)

51

He tees off.

HARRY
(dodges dirt clump)
Are you kidding?

SENATOR
Absolutely not.

HARRY
Why me?

SENATOR
Two reasons: because I dreamt
about Harry Wyckoff and the unicorn
-- and because when you were just
a boy, you ran away... to the
desert.

52 INT. WYCKOFF HOUSE - LIVING ROOM - DAY

52

Beth sits on the couch in the darkened room. She's
been drinking.

BETH
Want a drink?

HARRY
Sounds good.

As he goes to the bar.

BETH
How was it?

HARRY
Pretty amazing. He's got a house
the size of a country club.

BETH
Are you a spokesman for Synthiotics
now?

HARRY
Not quite. But he asked me to work
for him.

BETH
(hands him drink)
Are you gonna do it?

(CONTINUED)

HARRY

It's a lot of money.

(sits)

I just have to figure out what I'm getting myself into.

BETH

(after a beat)

Why didn't you tell me about her?

HARRY

I don't know; she didn't have anything to do with us. I guess I should have.

BETH

Were you still seeing her when we met?

(beat)

Don't lie to me, Harry.

HARRY

No. It was over, a few months before.

BETH

Is it over now?

HARRY

Yes.

BETH

Got you on the rebound, huh.

HARRY

You're the best thing that ever happened to me, Beth.

BETH

I used to think so. Was she a first love?

HARRY

Yeah.

BETH

I know about first loves.

HARRY

Tell me about yours.

BETH

Don't wriggle out of it.

(CONTINUED)

52 CONTINUED: (2)

52

HARRY
That guy in Japan?

BETH
Forget it, Harry.
(stands)
I have a headache. I'm gonna take
a nap.

HARRY
I'm seeing Tommy for dinner. Want
to come?

BETH
Uh-uh.

As she kisses him.

HARRY
I love you.

BETH
(still hurt)
Love you, too. It's a world filled
with giant love-bugs.

He watches her go -- he's feeling guilt about the kiss.

53 HALLWAY - STAIRS - SAME TIME 53

Darkness. Coty has been listening to his parents. He
hears Beth coming, then walks down hall.

54 DEIRDRE'S ROOM - SAME TIME 54

Coty enters. Deirdre stands in front of window, looking
out. He joins her; she doesn't acknowledge him. He
looks out at what she's staring at -- the wild palms,
buffeted by the wind.

55 EXT. SKELETAL BEACH HOUSE - NIGHT 55

Tommy pulls up on motorcycle; Harry follows in car.
They've been drinking.

HARRY
Like it?

TOMMY
Fabulous.

HARRY
I just may get my beach house yet.

(CONTINUED)

TOMMY

Have you talked to Paige Katz?

HARRY

She's out of town. Hey, Tommy -- what was that about Tabba knowing 'heavy people.'

TOMMY

That's just radical chic.

HARRY

Tell me about the 'Friends.'

TOMMY

They were a watchdog group -- Bill of Rights freaks. Been around for years.

HARRY

Still active?

TOMMY

They're all in jail somewhere -- or underground. Conspiracy nuts. Still cause some trouble.

HARRY

Those are the ones they call Recusants...

TOMMY

Yeah. So: gonna take that job, Harry?

HARRY

You bet your ass.

TOMMY

What do you know about running a television network, anyway?

HARRY

What did you know about travel agencies and tropical fish?

TOMMY

Not exactly a world-class rebuttal.

HARRY

And what do you know about eyeglasses?

(CONTINUED)

55 CONTINUED: (2)

55

TOMMY

That's what my accountant keeps asking.

(stands)

Come on.

HARRY

We just got here -- can I please enjoy my home a few minutes?

TOMMY

I gotta better one for you -- in Venice.

HARRY

(stands)

I don't want to go to Venice. I hate Venice.

TOMMY

You won't hate this one.

56 EXT. NIGHTCLUB/SHACK - NIGHT

56

Tommy pulls off highway and stops in parking lot in front of a ruined nightclub, gutted by fire: "ON THE ROX KOMEDY KLUB." Harry pulls up next to him; WAVES CRASH O.S.

TOMMY

Remember this place?

HARRY

Vaguely. I haven't been down here since college. What's the joke?

TOMMY

Follow.

They stop at a small shack of rusted, corrugated tin that abuts the cliff. The nerve-jangling THUNDER OF WAVES. Harry exits car as Tommy climbs off bike.

HARRY

What is this?

Tommy walks to door of shack. The door's slightly ajar. Harry comes closer.

TOMMY

Chickie?

Tommy pushes it open.

57

INT. SHACK - NIGHT

57

BRUCH'S "Kol Nidrei" ON RADIO. Damp and dark.

TOMMY

Chickie? You awake? It's Tommy.
I have a friend with me...

VOICE (O.S.)

Hold on, Thomas.

We hear the VOICE talking in low tones, as if someone else is in room. Then, a tiny LIGHT CLICKS ON, illuminating wheelchair-bound CHICKIE STEIN -- no one else is there. Stein wears reflective silver wraparound shades.

CHICKIE

Make yourselves at home. We'll use the ballroom. Cold? I'll make a fire.

TOMMY

That'd be great.

Chickie bends down, does small pantomime with hands over bare ground. Harry watches, totally at a loss.

HARRY

(sotto)
What's the matter with him?

CHICKIE

There: fab.
(looks up)
Get your glasses.

Chickie points again to an old table with a dozen or so pair of beautiful spectacles, antique monocles, etcetera.

CHICKIE

Do you like Raybans, Persol or L.A. Eyeworks? I've got Montana, some Mikli -- from paris...

TOMMY

I should sell these back at the store. What do you think, Harry?

Tommy takes two pair, hands one to Harry. Harry and Tommy put on glasses; Harry's head jiggles at the invisible onslaught.

CHICKIE

(to Harry)
You might be a little nauseous at first --

The rest of scene is played within cavernous seventeenth century ballroom. Harry and Tommy wear brocaded satin and powdered wigs. Chickie's tall, handsome, and walks unaided -- nothing like his crippled counterpart. He bends slightly, warming hands over burning logs in middle of floor; strangely, the fire doesn't mar the parquet.

CHICKIE

How's that? Better?

HARRY

Wha's happening! --

TOMMY

It's computer-generated; we're in cyberspace -- they call it the Net. Just go with it...

CHICKIE

(to Harry)

Well, this is a first. You must be special.

TOMMY

Harry Wyckoff -- meet Chickie Stein.

HARRY

I can feel the heat from the fire. Is it real?

CHICKIE

Or is it Mimetek!

A COMMOTION O.S. -- suddenly, ten soldiers on HORSEBACK CANTER through ballroom. Chickie ignores them, continuing as soldiers amble FROM FRAME.

CHICKIE

It's been twenty years since they broke my back and left me for dead. I had to lay under my mother's body, very still. Tell you why: after they killed her, they sat at the table and had dinner; ate the food she'd cooked just hours before. Even today, I can feel the weight of her...

HARRY

You mentioned Mimetak --

(CONTINUED)

CHICKIE

(mocking)
 Senator Anton Kreutzer -- long live
 New Realism!

HARRY

Do you know him?

CHICKIE

Our Father, Who art in Heaven,
hollow be Thy name! He wants a
 'map to the stars' -- don't we
 all! You know, coming back to
 this corrugated shack of a world
 doesn't thrill me in the least
 anymore; well, maybe just to see
 Thomas. Soon, I'll fade into the
 algorithm, won't I, Thomas?

He laughs wickedly. TERRA, a slender black ballerina,
 walks toward them from far end of ballroom.

CHICKIE

Terra! This is Terra -- she comes
 to us all the way from Kyoto...

TOMMY

(to Harry)
 She's plugged into a computer, just
 like we are -- only she's in Japan.
 Both parties are able to meet in the
 Net --

CHICKIE

(to Tommy)
 Try and be a little more poetic.

TERRA

(a weird, electronic
 basso)
 Do you want me to come back,
 Chickie?

CHICKIE

That's all right, baby.
 (to Harry and
 Tommy)
 I call her 'Terra Infirma' --
 bad joke.
 (to Terra)
 They're just leaving. Set your
 glasses down anywhere, boys.
 (MORE)

(CONTINUED)

58 CONTINUED: (2)

58

CHICKIE (CONT'D)

And thanks so much for dropping by.
Nice to see you, Harry. Pleasure.
'Bye now.

Chickie takes Terra in his arms. Tommy indicates it's time for them to go, but Harry ignores him, transfixed. Finally, Tommy yanks Harry's glasses from his head.

59 INT. SHACK - SAME TIME

59

The bracing loneliness of old reality. They leave Chickie Stein in his wheelchair, holding nothingness.

60 EXT. SHACK - NIGHT

60

Tommy and Harry emerge into the cold, windblown night.

HARRY

What the hell was that?

TOMMY

That was the future!

HARRY

But how?

TOMMY

Total immersion -- eighty million polygons per second! He creates worlds and projects them onto the glasses -- stereoscopic; you see it in 3-D. The computer senses your movements; the 'reality engine' makes adjustments as you turn. You're totally inside a synthetic world --

HARRY

The Net... Jesus! It was so real...

TOMMY

He's the Einstein of the New World.

HARRY

He knew about Kreutzer --

TOMMY

The Senator wants to bring the Net into the home: over the phone lines and into the living room.

HARRY

Whoah...

(CONTINUED)

TOMMY

That's what Church Windows is all about. He'll do it, too. Chickie likes you; we'll come back. I never saw him talk so much.

HARRY

What was that stuff about his mother?

TOMMY

(climbs on bike)

His parents provided asylum for stolen children. Remember all those kidnappings during the Nineties? That was a secret recruitment program for the Fathers...

HARRY

The Fathers? What is that, The Mystic Order of Napalming Monks?

TOMMY

Too 'political' for you, Harry?

HARRY

No -- too weird.
(as Tommy laughs)
Why didn't you ever tell me any of this before?

TOMMY

Wasn't a reason.

Harry looks back toward shack in disbelief.

HARRY

That ballroom! Those horses!
Tommy, I'm blown!

61 EXT. MOVIE THEATRE - NIGHT

61

Mazie and Tully Woiwode leave One Flew Over the Cuckoo's Nest. He walks her to car.

MAZIE

Jack Nicholson is God.

WOIWODE

Had a helluva life.

MAZIE

How old is he now?

(CONTINUED)

61 CONTINUED:

61

WOIWODE

Gotta be close to seventy. You hungry, Mazie? Want to get something?

MAZIE

Nah -- too tired. That movie really depressed me.

WOIWODE

The Indian got away, didn't he?

MAZIE

Terrific. What are you going to do?

WOIWODE

Go cruising.

MAZIE

(gets in car)
You're so bad.

WOIWODE

I'll probably just go back to the studio. Tommy's coming over late.

MAZIE

Say hello.
(kisses him)
Sissy says good night.

WOIWODE

Remember: Big Brother is watching you.

62 EXT. WILD PALMS - NIGHT

62

Guards walk perimeter.

63 INT. WILD PALMS - NIGHT

63

The Senator lays on a table, nude under smallish towel. Lights are low. Josie's rubbing him down.

SENATOR

I want the kid brought in. And I want Tully to do it.

JOSIE

A jewel in the saddle of an ass.

(CONTINUED)

SENATOR

What is it between you and Woiwode?
You're worse than a Punch-and-Judy
show.

JOSIE

At least we know who Judy is. His
lifestyle disgusts me -- and I
think less of Tabba for being his
filthy beard. I detest gutter-
types. He betrays you with every
breath.

SENATOR

He's a fair painter.

JOSIE

He's a whore -- and you're his
biggest john. Someone should set
him on fire.

SENATOR

(laughs)
You're too hard on him. He
saved my life.

JOSIE

And he'll take it away.

SENATOR

I would have drowned...

JOSIE

Don't talk to me about that fateful
day in Catalina. I'm convinced he
manufactured your distressful
circumstances, merely to save you
-- he wanted you forever in his
debt. Woiwode knows how soft you
are.

SENATOR

How soft am I?

JOSIE

Pretty soft: soft 'n pretty. You
got the skin of a kid, know that?

Harry on his way home, on carphone.

(CONTINUED)

64 CONTINUED:

64

HARRY

Hi, Paige. Just thinking about you -- wondering where you are, who you're with. Wishing things were... different.

65 INT. MALIBU BEACH HOUSE

65

Paige's answering machine takes the message. PAN TO framed photo of Paige and the Senator, on terrace of Wild Palms. HOLD ON photo.

HARRY (V.O.)

Hope that whatever you're doing, you've having a good time. Talk to you soon, Paige. Maybe we can get together -- have a drink or something. In case you don't know who this is, it's me. Harry.

66 EXT. MULHOLLAND - NIGHT

66

Mazie drives, listening to SUPREMES. She notices bright light in rearview. It comes up behind her and slams into her bumper; a Range Rover. The Rover runs her off road. She gets out, clammers downhill. Men in suits exit Rover, chasing after her. We HOLD ON Rover as we hear COMMOTION O.S. We hear her terrible SCREAMS -- she's been seized. The SCREAMS CONTINUE as:

A figure in black exits Rover, standing on ridge like an empress: Paige Katz.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

67 INT. WYCKOFF HOUSE - CLOSE ON CAPPUCCINO MACHINE - 67
MORNING

The Nanny injects steam into milk, keeping eye on Deirdre as the silent little girl slops syrup over French toast. Coty watches a strange cartoon on TV; occasionally, Deirdre looks up, amused.

NANNY

(babytalk)

You like that, little Buddha? Huh?
You do, don't you!

68 INT. BEDROOM 68

Beth lays in bed in b.g. Harry adjusts tie in mirror, sings:

HARRY

'One child grows up to be...
someone who just loves to
learn...'

BETH

Please don't sing, Harry.

HARRY

'Other child, grows up to be,
someone you'd just love to
burn...'

BETH

Harry, come on --

HARRY

You don't like my voice?

BETH

I have a headache.

HARRY

You mean 'hangover.'

Beth makes a face. He leans over, singing quietly in her ear, almost a whisper; she kind of likes it.

HARRY

'It's a family affair --'

BETH

Aren't we excited. Nervous?

(CONTINUED)

HARRY

Who, me?

BETH

First day of school and all.

HARRY

No way.

BETH

Can you check on Coty? He's got
a read-through at the studio --

HARRY

Going into the store today?
(as she shakes her
head)

That's two weeks, Beth. Jesus,
I don't think you've been out
of this room for two weeks.

BETH

I told you. I'm not feeling well.

HARRY

That's probably because you're
drinking during the day and on
the balcony at night, watching
the damn palms.

(beat)

You should talk to my shrink.

BETH

I don't want to talk to your
shrink.

HARRY

Talk to somebody. I'm outta here.

BETH

Okay, Mr. Head of Business
Affairs.

HARRY

(kisses her)

Try to leave the house today,
okay? Take a drive or something.

BETH

(contrite)

Love me?

(CONTINUED)

68 CONTINUED: (2)

68

HARRY

(sings)

'I love you, baby, and if it's
quite all right --'

She swats him out of the room.

69 EXT. RESIDENTIAL STREET - MORNING

69

Harry drives the Corvette, listening to RADIO; feeling good. He passes a kid on street, around Coty's age. Beside the boy is a sign: MAPS TO STARS' HOMES. He then backs the car up; the MAPS TO STARS BOY approaches, proffering map.

MAPS TO STARS BOY

Maps to the stars?

He wears a V-neck shirt; Harry notices markings on his chest. The Boy pulls up shirt, revealing Starry Tattoos. Harry is repelled, fearful and curious -- all at once.

HARRY

Who... did that to you?

MAPS TO STARS BOY

(affable)

Church of the Fathers.

(offers map)

Buy a map?

Spooked, Harry rockets away.

70 EXT. WYCKOFF HOUSE - MORNING

70

Beth stands in robe at front door, waving at her son as station wagon with Channel One on its door pulls away.

ANGLE ON STATION WAGON

Coty watches her coldly, then turns away.

71 INT. WYCKOFF HOUSE - BEDROOM - MORNING

71

Beth goes to bottom drawer of dresser, pulls out old manila envelope. She takes the packet back to bed, opens it. She looks at various photos, some black and white, some color. They are pictures of her as a little girl -- dressed in a kimono -- with a younger Josie, and a man we do not recognize. The man is her father. End on photo of Beth, around six-years old, and father.

72 EXT. HOME/STUDIO (VENICE) - DAY

72

The sunlit art and living space of Tully Woiwode. Suddenly, a BELLOWING SCREAM, as of a wounded animal. Woiwode staggers into courtyard. After a beat, Tommy enters.

TOMMY
(rushing to him)
What is it!

WOIWODE
(kneeling in grief)
That vile cervix!

TOMMY
What! Tell me what happened!

WOIWODE
We had a delivery... or should I say abortion --

Eyes closed, Woiwode extends arm, then opens hand to reveal pair of broken red glasses -- Mazie's. The lenses have black X's drawn on them, as if by a felt marker.

TOMMY
Kreutzer...

Woiwode shakes his head.

TOMMY
Then who, Tully?

WOIWODE
Hannya: Josie Ito.

TOMMY
What does it mean?

WOIWODE
See the X's?... means she sees with their eyes now. Little sister sees with their eyes! Oh God, Tommy! Why wasn't I there to protect her?

TOMMY
We had no hint of this!

WOIWODE
(touching Mazie's glasses)
Gonna pop that monster --

(CONTINUED)

72 CONTINUED:

72

TOMMY

Don't do it, Tully. Don't make it personal. The house'll fall down.

WOIWODE

(picks up glasses)
I'll consider this delivery a kiss. I'm going to show Josie just how much damage can be done with a mouth like mine.

(screams)

Hold me, Tommy!

(breaks down)

Hold me!

73 EXT. CHANNEL ONE EXECUTIVE OFFICES/STUDIOS - DAY

73

WPN and its logo grace the high, white-walled facade. Harry pulls into parking space, already marked: H. WYCKOFF. GAVIN WHITEHALL bounds toward him. Whitehall's overweight, but moves with surprising alacrity. He pumps Harry's hand.

GAVIN

Gavin Whitehall, Public Relations.
I'm your Virgil for today.

74 INT. CHANNEL ONE EXECUTIVE OFFICES/STUDIOS - DAY

74

His fast-talking guide hustles Harry through busy halls, walls lined with blow-ups of actors from various hit series. Whitehall flits from one topic to another.

GAVIN

We're having nuisances with the Windows copyright, you'll be filled in by legal -- it's transient and ephemeral; totally resolvable. Hey! The wife and I met some neuromancers in yoga class.

HARRY

(surprised)

You do yoga?

GAVIN

Totally addicted. Anyway, Eileen and I are supposed to try some sex stuff they got from the Pharm.

(CONTINUED)

HARRY

The pharmacy, at the resort -- some kind of pills. Should we be nervous? Only thing I've done is mushrooms, back when I was pre-law.

GAVIN

How was it?

HARRY

Like having an eight-hour orgasm in a wind tunnel.

A bald EXEC ENTERS FRAME; late twenties.

GAVIN

Phil Bortzman -- Harry Wyckoff, our new head of Business Affairs.

HARRY

Hi, Phil.

EXEC

A pleasure!

GAVIN

(moving on)

Phil's daytime. Wife just left him -- for his father.

HARRY

You're kidding!

GAVIN

Definition of an eight-hour orgasm: a nine-to-five job, with serious perks!

Gavin guffaws. As they EXIT FRAME, CAMERA STAYS ON photo blow-up: the glamorous Tabba Schwartzkopf.

Lunch with Gavin and Harry. Whitehall wolfs his food as he casually interrogates.

GAVIN

How long you been married?

HARRY

Thirteen years, last month.

(CONTINUED)

GAVIN

Can't believe how much I hated
that salad. Little bits of
nectarine in there. Nectarine!
So pretentious. Where'd you meet?

HARRY

College -- U.C.L.A.

GAVIN

(gulps at wine)

Oily clumps of... gouda -- like
tiny little men's heads. Kids?

HARRY

Boy and a girl.

GAVIN

I got four. Oldest is a cop. You
got folks?

HARRY

Died when I was an infant.

GAVIN

Who raised you?

HARRY

Foster families.

GAVIN

More than one?

HARRY

They kept getting tired of me.
What'd you do before Channel One?

GAVIN

(holds up pasta
on fork)

Smell the clam sauce? Like the
sweat of a saint... didn't do so
well during the Depression -- hand
me one of those -- what is that,
pumpernickel?

(as Harry hands him
basket)

Had some crappy years -- like
everyone. Got into some trouble.
Robbed a bank.

HARRY

A bank? This was when?

(CONTINUED)

75 CONTINUED: (2)

75

GAVIN

Six, seven years ago. You remember how bad it got.

HARRY

They catch you?

GAVIN

Oh yeah. Went to jail.

HARRY

Jesus, Gavin!

GAVIN

(lip twitches,
Elvis-like)

Huh-oh. See that? Gonna need some of that boysenberry sorbet real soon. Jail gave me time to think -- I know it's a cliché. In my worst moment, I got handed a book on Synthiotics.

HARRY

On the Way to the Garden.

GAVIN

You got it. The world's a smoke-filled room, Harry. We die in the aisles, looking for the exit. The Senator shows the way.

The WAITER enters.

WAITER

And how are we doing?

GAVIN

Cappuccino, Harry?

HARRY

(to Waiter)

Two cappuccinos.

GAVIN

Got to have some of that boysenberry sorbet: gets your palate so clean, you could eat off it!

76 INT. WYCKOFF HOUSE - ENTRANCE/DEN - NIGHT

76

Harry enters, home from work.

(CONTINUED)

76 CONTINUED:

76

HARRY

Beth?

He walks to den; Coty and Deirdre are planted in front of TV.

HARRY

Hey, there. Where's your mom?

COTY

(eyes on set)

Out back.

Harry watches the TV --

CLOSE ON GRAPHICS:

They Said the Revolution Wouldn't
Be Televised.

Dissolve.

They Were Wrong.

Dissolve.

"Church Windows."

Dissolve.

Coming This Fall.

The Channel One/WPN logo is Superimposed. Harry exits.

77 EXT. WYCKOFF HOUSE - POOL - NIGHT

77

Beth lays on chaise lounge, sipping from ice-filled glass. The ever-present wind.

HARRY

How you doin'?

BETH

It's hot in the house.

HARRY

(sits on chaise
beside her)

Those winds -- beautiful.

BETH

I'm going away this weekend. To
the desert.

(CONTINUED)

77 CONTINUED:

77

HARRY

What's in the desert?

BETH

A friend -- someone who knew my
stepdad. At the prison hospital
in Indian Wells.

HARRY

The Resort?
(as she nods)
What's he there for?

BETH

It's political.

HARRY

Political?

BETH

I never told you about him. He
was an old friend of the family --
from Kyoto. He founded a group...

HARRY

(joking)
You mean, like a band?

BETH

You mentioned them the other
night. They're called The
Friends.

Harry reacts -- bewildered.

78 EXT. WILD PALMS - TERRACE - NIGHT

78

Wind in the palms. Paige and Senator stargaze.

SENATOR

The bright one? That's Jupiter.
There's Orion -- can you see
Betelgeuse?

PAIGE

Hard to make out... is it
blinking?

SENATOR

The orange one. See it? There's
Coma Berenices. See? Her amber
hair? Berenice -- from the Greek:
victory-bearing. How lovely.
(walks her inside)
I'll visit her one day.

The Senator, Paige and Josie having dinner. A butler serves.

SENATOR

How is he?

PAIGE

Weak.

SENATOR

Has he talked?

JOSIE

He will.

SENATOR

(sarcastic)

You know, you really inspire confidence. Has he mentioned Cyclone? You answer me now, Josie!

JOSIE

It's only been a few weeks --

SENATOR

(shouting)

How the hell am I gonna get to Coma Berenices, Josie? We are the cardinals of this cathedral and this broken boy is to us as stained glass. He is the friggin' church windows -- no escape without him!

PAIGE

I think he'll talk -- to a man. Someone around the age his father was, before he was taken. What about Chap Starfall?

SENATOR

I haven't heard that name in a thousand years.

PAIGE

I talked to him a few months ago -- he's going to be in town on a gig.

(CONTINUED)

SENATOR

Didn't he do that old Sinatra
tune I loved so much? What was
it...

(sings)

'Kings don't mean a thing -- on
the street of dreams!'

JOSIE

Handsome boy.

SENATOR

Used to live out of garbage cans
at Zuma.

PAIGE

He's a diehard New Realist --
clean and sober for a long time
now. Still does an occasional
benefit for us.

SENATOR

Why do I lose track of so many of
my children?

JOSIE

Because you're a bizarre, self-
obsessed, old fool.

SENATOR

Chap Starfall... Go and see him,
Paige -- pull him in. Show him
the wild blue sky.

80 EXT. CAPTIVE BUILDING - NIGHT

80

The guard lets Josie enter. We hear STARFALL'S version of
"Street of Dreams," EMANATING from main house.

81 INT. CAPTIVE BUILDING - NIGHT

81

Josie enters. A shadow-shrouded figure lays in a pris-
tine white bed. A male nurse draws back; Josie sits on
bedside chair.

JOSIE

How are you feeling?

(beat)

Are you hungry? Did you eat
enough?

(beat)

Would you like to hear about your
father again -- how we met? How
we loved each other so?

(CONTINUED)

81 CONTINUED:

81

The shrouded figure makes a raspy sound, as if to speak.

JOSIE

What is it?

She turns on a small lamp on beside table. The shrouded figure is Chickie Stein. He mutters, then clears throat, muttering again. Then:

CHICKIE

Yis-gadal v'yis-kadash shmei rab --

His bony hand, trembling, reaches for hers as he recites the Jewish Prayer for the dead...

CHICKIE

-- b'alma divra khir'utei ve-
yamlikh mal-khutei...

82 INT. WILD PALMS - MAIN HOUSE - NIGHT

82

The STEREO BLASTS "STREET OF DREAMS." The Senator, in a silken robe, twirls a snifter of cognac, singing along:

SENATOR

'Love laughs at a king,
Kings don't mean a thing,
On the street of dreams...!
Poor? Nobody's poor,
Long as love is sure --
On the Street of Dreams!'

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

83 EXT. HIGHWAY - DAY

83

Harry and Beth, on their desert excursion. Beth drives.

BETH

I love driving like this. It's so alien out here -- so beautiful. There's nothing like it in Japan.

HARRY

Do you miss it?

BETH

Want to hear something sick? I now think of the entire country as one of those bubbles you shake -- with cherry blossoms, instead of snow.

HARRY

Why didn't you tell me about this guy Saul Stein?

BETH

Guess I was embarrassed. You know -- a prisoner. There's a stigma to even knowing someone like that.

HARRY

Talk to me.

BETH

He was a visiting professor of American history at the university in Kyoto. Some of that history included unpleasant revelations about my stepfather and his corporation. Still, Ito respected him; they became friends. Saul was kind of an uncle to me.

HARRY

When did he come back to the States?

BETH

I was very young when he left Japan. Mother and I moved to L.A., and I tried to see him -- by then, he was involved with dangerous people. His wife was murdered.

(CONTINUED)

83 CONTINUED:

83

HARRY

How long has he been in?

BETH

Twelve or thirteen years.

HARRY

Jesus. Does he have kids?

BETH

One -- I think. A crippled boy.

84 EXT. RESORT - ENTRANCE - DAY

84

They drive onto grounds of nondescript former hotel/spa.
Discreet lettering: STATE PERCEPTORY.

85 INT. RESORT - DAY

85

They sit on lobby couch. Casually-dressed employees in
40's and 50's clothing walk past.

HARRY

(reading brochure)

Listen: tennis, swimming pool,
desert walks. No wonder they call
it the Resort. Maybe there's
weekend getaway rates for non-
offenders. You know, couples...

BETH

Don't even joke about it.

A SMILING WOMAN enters.

SMILING WOMAN

Mrs. Wyckoff? Our guest is ready
to see you now.

BETH

(to Harry)

Back in a bit.

SMILING WOMAN

(to Harry)

You're free to walk the grounds.
We do ask that visitors wear their
badges, and respect posted signs
denoting restricted areas.

As they go, Beth looks back at Harry, who makes a face,
mocking her guide's overly-cheerful manner.

Beth's led in by Smiling Woman, who then exits. Wide windows overlook desert mountains. DR. SAUL STEIN stands to greet her; mid-50s, grey, gaunt, yet athletic -- charismatic. A poignant moment; it should be clear they haven't seen each other in a long time. They do not touch.

SAUL

Hello, Beth.

BETH

Hello. How are you?

SAUL

I'm all right. Reasonably healthy. Are you well?

BETH

I am.

SAUL

You look great. Please, sit.

They do.

BETH

Every once in awhile, Mother looks at me a certain way -- and I know she's seeing you.

SAUL

Did you come alone?

BETH

Harry's with me. We're staying at a motel. I told him you were a friend of the family.

SAUL

Are you comfortable? I mean, is the motel --

BETH

(nods; then)
I'm... sorry I never visited. All these years --

SAUL

You don't have to say it, Beth.

BETH

I was angry at you for so long -- for leaving us. When I found you again, you pushed me away...

(CONTINUED)

SAUL

I was afraid for you. If anything had happened --

BETH

I know -- now. But then, it was just another rejection. I was barely eighteen. When Josie told me you were arrested, I was glad. Daddy... I'm so sorry!

SAUL

Forgive me -- for leaving you alone in that country with that demonic woman.

Beth takes his hand.

SAUL

That is my one -- my only -- regret. I've lived with it every day, for over twenty years.

Harry exits, walks around building to pool. A man in b.g. steps from car, with briefcase -- Dr. Schenk.

TOBIAS

Harry Wyckoff?

HARRY

Hey, Doc!

TOBIAS

You'd better just be visiting --

HARRY

Nope -- finally went over the edge. I was going to drop you a letter; I knew it'd be heartbreaking. Therapy seemed to be going so well...

TOBIAS

You win some, you lose some.

HARRY

You're talking about minds, right?

TOBIAS

(gently chastising)
Haven't seen you in awhile.

(CONTINUED)

87 CONTINUED:

87

HARRY

Things have been well -- no time for neurosis. I'll try to pencil some in.

TOBIAS

Well that's terrific, Harry. I'm really happy for you.

HARRY

Beth's visiting an old friend from college -- an alcoholic. What's your excuse?

They begin to talk.

TOBIAS

Consulting staff. Have you seen the pool?

HARRY

Am I gonna be billed for this?

TOBIAS

It will be that psychoanalytic rarity: a freebie.

HARRY

Now that's sick.

88 INT. RESORT - VISITING ROOM - DAY

88

Beth and her father continue their dialogue; Beth looks drawn and fragile -- she's been leading up to something.

BETH

Coty's almost thirteen now... he's going to be on T.V.

(emotional)

I know that the Fathers have done terrible things. I know that they have taken children from political enemies; that they have harvested children. What I need to know, is... my son... Is it possible -- I know they consider me one of their own -- they would have to --

SAUL

What is it, Beth?

BETH

Would they have taken my son and given me the son of another?
Could they have done that? Answer me, Father!

89 EXT. RESORT - POOL - DAY

89

Harry and Schenk walk past a half-dozen swimmers and sunbathers.

HARRY

This place is unbelievable. How do they do it?

TOBIAS

Drugs, aversion therapy.

HARRY

Gimme some!

TOBIAS

(PAGER GOES OFF)

That's me, Harry -- gotta. Why don't you come in next week -- for a tune-up.

HARRY

I'll tow myself in.

90 EXT. RESORT - ENTRANCE - CLOSE - SAUL STEIN - DAY

90

Fingers twined in chain-link fence. He watches Beth leave building, meet up with Harry; he gives her a hug.

SAUL

I'll come for you -- for all of you. And you will help me, Harry Wyckoff. That's why you were born...

91 INT. "CHURCH WINDOWS" SET - DAY

91

Typical sitcom living room, garishly lit. Live audience. Coty comes down stairs, in pajamas. Tabba sits on couch, reading.

COTY

Mom?

TABBA

In here, honey.

COTY

I couldn't sleep.

TABBA

Poor baby. Let me fix you some warm milk...

COTY

With a shot of Kahlua?

(CONTINUED)

91 CONTINUED:

91

Audience laughter.

TABBA

(smiles)

C'mere, you.

He sits beside her; she strokes his head.

TABBA

It's a new city... new school.
Takes getting used to.

COTY

Are you ever gonna get married
again?

TABBA

(tender)

I don't know, Ivan.

COTY

Is it 'cause you're still in love
with Dad?

TABBA

Maybe. It's just hard to meet
anyone as wonderful as your father
was.

COTY

Is it 'cause Dad was a man of God?

TABBA

Not just that.

COTY

What about the real estate guy --
the one who sold us the house?

TABBA

He was a little crude. Called me
a 'fixer-uppper.'

Audience laughter.

COTY

At least you weren't a
'tear-down.'

Audience laughter.

COTY

What about the scuba instructor?

(CONTINUED)

91 CONTINUED: (2)

91

TABBA

He wasn't great, either. Got
fresh underwater --

92 INT. CHANNEL ONE - HARRY'S OFFICE - DAY

92

Jacob, Harry's secretary, enters.

JACOB

The Senator wants to see you, Mr.
Wyckoff.

HARRY

I thought he was in the desert --

JACOB

Fasten your seatbelt -- he's
ballistic.

93 OFFICE OF SENATOR

93

Harry enters the large, lavish office. The Senator holds
handkerchief to nose; congested.

SENATOR

Come in, come in, Harry.

HARRY

How are you?

SENATOR

Mucous-strangled and toxic.

Thrusts papers at him.

HARRY

What happened?

SENATOR

Injunction -- the networks want to
stop 'Church Windows.' W.P.N. has
a technological monopoly, blah
blah blah -- you're damn straight
we do! I spent billions earning
it!

HARRY

I'll have it reversed within 48
hours.

(CONTINUED)

SENATOR

Recognize the letterhead? Baum, Klein, Mitre -- your old pals. Thirty years, Harry! I labored thirty years. Now they want to shake the trees and grab all the apples! You're the patent attorney: how does it look?

HARRY

(scans papers)
They're invoking the Paramount Consent Decree...

SENATOR

What is it?

HARRY

The government forced the studios to sell off their movie theatres -- that was in the Forties.

(scans quotes)
'Unlawful... Mimetek's unilateral refusal to deal -- '

SENATOR

Mimetek owns the patent, and I own Mimetek. They're trying to rape me, Harry! It's that friggin' simple!

Harry walks briskly past Jacob.

HARRY

Jacob, can you come in?

JACOB

(following)
Yes, Mr. Wyckoff?

HARRY

I want to arrange a meeting between myself and the networks that filed suit. I want it within 24 hours.

JACOB

Shall I inform Mr. Kreutzer's office?

HARRY

No.

95 EXT. WILSHIRE CORRIDOR HIGH-RISE - DAY 95

Tully Woiwode pulls into motor court.

96 INT. HIGH-RISE - ENTRANCE/LIVING ROOM - NIGHT 96

The penthouse apartment of Josie Ito. Woiwode is ushered in by a Japanese houseman and led to couch, where he sits. Josie enters, sweeps regally into room; a palpable animosity between them, like duellists.

WOIWODE

Empress Ito! Why oh why didn't I ever do a portrait of you?

JOSIE

Because I won't allow it. You know I don't approve of likenesses, photographic or otherwise.

WOIWODE

A waste -- you're such icon material.

JOSIE

Tell me what you want, Tully -- then get out.

Woiwode takes Mazie's broken eyeglasses from his pocket, lays them on table.

WOIWODE

Give her back to me, Josie.

JOSIE

What are you talking about?

WOIWODE

I hear things -- I cover the waterfront, remember?

JOSIE

You cover your ass. You know what? You make me vomit. You dare come to my home and dictate to me!

Woiwode suddenly stands, brutally grabbing Josie by the neck. He smiles, examining her.

(CONTINUED)

WOIWODE

I like you like this -- this is a 'you' we don't see enough. There's a temple in Toshiba park, guarded by a pale, blue-skinned shoki; the eyes bug out, just like yours.

(tightens grip)

I don't want to play anymore: can you please get that through your head, you dried-up monster? Without Mazie, I am not interested in living! Are you interested in dying?

She shakes head; he releases grip, goes to door.

WOIWODE

Give her back, or I will send you to a hell you're not familiar with.

We HOLD ON Josie -- gasping, shaken.

97 INT. WYCKOFF HOUSE - DEN - NIGHT

97

Harry reads in the darkened room; he's in his robe. The PHONE RINGS. He speaks in hushed tones.

HARRY

When did you get back...? Now?
(looks at watch)
It's almost eleven...

98 MASTER BEDROOM

98

The TV's on; Beth nods off to sleep. Harry ENTERS FRAME, fully dressed. He sits on bed, caresses her hair, startling her awake.

BETH

You scared me.

HARRY

Sorry.

BETH

Where you going?

HARRY

That was Gavin -- on the phone. He's drunk. I think he cheated on Eileen or something. Wants to confess.

(CONTINUED)

98 CONTINUED:

98

BETH

Hail, Harry, full of grace. It's so late. You really have to do this?

HARRY

Too good to pass up -- he'll tell me everything: office conspiracies, hidden agendas, backstabbers --

BETH

Ciao, Signore Machiavelli.

HARRY

(kisses her)

Be back in a bit.

He turns OFF TV.

BETH

Leave it on.

Turns it back ON; exits.

99 EXT. HOLLYWOOD ROOSEVELT - CINEGRILL - NIGHT

99

The marquee reads: CHAP STARFALL. Harry pulls up, gives car to Valet.

100 INT. HOLLYWOOD ROOSEVELT - CINEGRILL - NIGHT

100

Harry enters, looks around -- CHAP STARFALL sings on-stage, backed by a small orchestra.

STARFALL

'There may be trouble ahead
But while there's moonlight and
music and love and romance
Let's face the music and dance...'

Harry spots Paige at back booth; slides in next to her -- she looks gorgeous. Starfall continues in b.g.

PAIGE

That was fast.

HARRY

When did you get back?

PAIGE

Last night.

(CONTINUED)

100 CONTINUED:

100

HARRY

Where were you?

PAIGE

Kyoto -- I thought I told you.

HARRY

No one tells me anything. I missed you.

Waiter appears.

HARRY

Scotch and soda.

Waiter exits.

PAIGE

How's the job going?

HARRY

Incredible. I keep pinching myself.

PAIGE

(flirty)

Can I help with that?

Starfall finishes song to applause. The singer joins them.

PAIGE

That was wonderful.

HARRY

(shakes hand)

Really enjoyed it.

STARFALL

Well, thank you.

(sits)

We've been having lots of fun -- we call it the 'saloon tour.' No amphitheatres or arenas.

PAIGE

Chap, this is Harry Wyckoff -- Harry's the new head of business affairs at W.P.N.

STARFALL

Terrific!

(CONTINUED)

100 CONTINUED: (2)

100

PAIGE

Anton really wanted to come --
he's got the head cold from hell.

STARFALL

Can you believe I was sixteen the
last time I saw him?

(to Harry)

You know, I've been seeing ads for
'Church Windows...' Wild!

HARRY

It's going to change the whole
ballgame -- I mean, the way we
perceive.

STARFALL

That's been the Senator's game
plan all along.

PAIGE

Chap's a longtime Synthiotics
head.

STARFALL

I go way back...

PAIGE

Before it was chic.

STARFALL

It was definitely un-chic -- not
the kind of thing you wanted to
announce.

PAIGE

The wheel comes 'round.

STARFALL

(raising glass in
toast)

To old love songs... and New
Realism.

101 EXT. HOLLYWOOD ROOSEVELT - NIGHT

101

Paige and Harry emerge. A chauffeur stands ready beside
her limo.

HARRY

(re: limo)

Very nice.

(CONTINUED)

PAIGE

Courtesy our mutual employer.
Want to come over for a nightcap?

HARRY

Very Dean Martin.

PAIGE

(sings a la Dean)
Everybody loves somebody
sometime...

HARRY

I wanted to talk to you about your kid.

PAIGE

I have good people working on that now -- I should have left you out of it.

HARRY

No, listen: have you ever heard of this group called the Fathers?

PAIGE

To do with the government?

HARRY

Remember Tommy Lazlo?

PAIGE

Your crazy friend from college...

HARRY

Right. A good guy -- into all kinds of strange stuff. Knows lots of weird people. He was telling me this thing about stolen children -- some kind of 'recruitment' program. Anyone ever mention that to you -- I mean, anyone who was looking for your kid?

PAIGE

Recruitment for what?

HARRY

I don't know. Probably just his paranoia; he loves a conspiracy.

PAIGE

You're still close?

(CONTINUED)

101 CONTINUED: (2)

101

HARRY

Pretty close.

PAIGE

That's so great. I'm not in touch
with anyone from those days.

HARRY

Well -- I better get home.

PAIGE

You sure?

HARRY

Not really. See ya, Paige.

PAIGE

(gets into car)
'Night, Harry. Dream carefully.

He watches the limo pull away.

FADE OUT.

END OF ACT SIX

ACT SEVEN

FADE IN:

102

INT. WYCKOFF HOUSE - DINING ROOM - NIGHT

102

Mid-dinner with Harry, Beth, Gavin and Eileen Whitehall; all have been drinking -- raucous and merry. Same-sex couples carry on separate conversations.

HARRY

If we didn't have the kids, we'd be someplace else: the Marina maybe, or Toshiba Park...

EILEEN

(to Beth)

I looked in the toilet and screamed!

HARRY

Great title -- that's what I'll call my memoirs.

GAVIN

Eileen, what the hell are you talking about?

BETH

The neuromancers -- from yoga class.

GAVIN

(to Harry)

I was telling you about those people...

BETH

Your wife has been baring all.

GAVIN

Just don't say anything that'll get us into trouble.

EILEEN

What was her name, Gavin?

GAVIN

Saran -- as in Wrap.

EILEEN

We've been hearing the sexual stuff for years -- you know, the five-day orgasms --

(CONTINUED)

GAVIN

(to Harry)

Sans wind tunnel.

BETH

Five days? That's got to take some serious foreplay.

EILEEN

No! It all happens without physical contact. They take this pill they get illegally --

GAVIN

From the Pharm; that's P - H -
A - R - M.

HARRY

What does all this have to do with a screaming toilet?

BETH

Will you let her finish?

EILEEN

This pill they give you turns the water, you know --

GAVIN

What Eileen's so discreetly trying to say is, you pee purple.

HARRY

You took it?

GAVIN

(Stan Laurel)

We most certainly did.

BETH

I can't take the suspense! What happened?

EILEEN

Nothing. They failed to inform us that the first time you take it, there's a delayed response.

GAVIN

So, four days later Eileen's in the dentist chair...

BETH

No!

Laughter.

103 INT. LIVING ROOM - LATER

103

Eileen and Beth struggle through the shag in b.g., a little drunk. Harry and Gavin sit by fire, with drinks.

GAVIN

It's a gamble, Harry -- could blow up in your face. Shouldn't you at least run it by him?

HARRY

Too late. Besides, I'm running it by you.

GAVIN

I appreciate that. Though if I were you, I wouldn't have run it by me.

HARRY

I don't know why, but I trust you.

GAVIN

I got one question. What are you gonna do when the senator fires your ass?

HARRY

(beat)
Rob a bank. Got any tips?

104 EXT. VENICE HOME/STUDIO - NIGHT

104

A Range Rover pulls up under cover of darkness.

105 INT. VENICE HOME/STUDIO - NIGHT

105

Tully Woiwode is painting an enormous expressionistic portrait of his sister Mazie. SONNY AND CHER's "I Got You, Babe" BLARES as he works; he occasionally sings along.

106 INTERCUT WIRES AND GLASS

106

Being carefully cut by black-gloved hands.

105 BACK TO SCENE

105

Woiwode hears something; turns. Goes back to painting. Thinks he hears something again. TURNS MUSIC DOWN -- and is immediately seized from behind by hooded men who stuff a gag in his mouth. They pin him to the wall. He struggles, wide-eyed.

Josie makes her entrance. In contrast to the men, she's dressed as if for a cocktail party.

(CONTINUED)

105 CONTINUED:

105

JOSIE

Sorry we didn't call. I know how much I hate it when people drop by unannounced.

When he sees her, he panics. A third man, behind her, hands her a long glove. She examines Tully's work-in-progress.

JOSIE

Your work has really improved. It's a wonderful likeness of your sister -- you know, if we went to the desert and dug Mazie up, you'd find the resemblance quite amazing. You've captured that 'tortured' quality that she had during the last eight or nine hours of the interrogation.

She comes up close. They hold his head against the wall for her.

JOSIE

Artists have their great periods: Picasso had his Blue -- now, Tully Woiwode will have his Blind.

She signals one of the men: he TURNS UP "I GOT YOU BABE" FULL BLAST. Then, Josie holds the artist to her breast and stares at the ceiling while she roughly does what she does to him. On her face, a mixture of empathy, tenderness and strength -- the way a mother might hold her child when the child is in pain.

107 EXT. VENICE HOME/STUDIO - NIGHT

107

Josie and the men get into Range Rover; Josie discards the long, bloody glove before they exit. We HOLD ON glove a beat, then: a SCREAM. Woiwode staggers out, holding bloody hand to face.

WOIWODE

My eyes! The bitch took my eyes!

108 INT./EXT. CHANNEL ONE - CONFERENCE ROOM/HALL - DAY

108

The end of the meeting. Gavin Whitehall approaches conference room as a group of fifteen grim-faced lawyers and TV execs exit. He sees Harry through conference room windows, sleeves rolled up, tie loosened. The last of men file out -- a cowed trio: Tom Mitre, Severin Klein and Morty Winakur.

(CONTINUED)

108 CONTINUED:

108

KLEIN

Our love to Beth and the kids.

HARRY

You bet. Morty, next time you go to the dry cleaners, have 'em put those little stain stickers on the sleeves -- that way you'll get out the schmutz.

Morty smiles awkwardly, exits. Gavin enters as Harry gets his briefcase together.

GAVIN

Capo di tutti capo! How'd it go?

HARRY

They went for it -- had to.

GAVIN

What a big genius you are. We gotta get over to the media room -- they got the 'Windows' demo set up.

HARRY

Now?

GAVIN

You won't believe it.

They exit into hall.

GAVIN

When are you gonna tell the old man?

HARRY

I'm seeing him for drinks at the house in Bel Air.

GAVIN

Did you know it was his birthday?

HARRY

How's his mood?

GAVIN

Good. Upbeat. Vengeful.

109 INT. MEDIA ROOM

109

In facsimile of typical home media room, Harry settles onto couch, facing television.

(CONTINUED)

HARRY

How many adaptors have we sold?

GAVIN

Radio Shack's done about thirty million units -- the response has been phenomenal. Ready?

HARRY

How does this work?

GAVIN

We got rid of the glasses -- too many glitches. They'll only be used for total immersion -- custom stuff. Not everyone can afford that, anyway.

HARRY

What have we got?

Gavin points to box on TV.

GAVIN

See the box? That's the adaptor. Just like for cable, only it's a computer that generates synthetic holograms: your TV scans the room, infrared -- knows where you're sitting, knows where the couch and chairs are. There's even a collision detector -- optional.

HARRY

When does it download information?

GAVIN

During commercials and title sequences.

(shouts O.S.)

Let's do it!

The lights dim and Tabba is suddenly sitting beside Harry on the couch. Unlike the feverish reality of Chickie's Stein's ballroom, this one is scarily mundane -- more real. Harry AD LIBS amazement. Coty enters from behind a smiling Gavin.

COTY

I couldn't sleep.

(CONTINUED)

109 CONTINUED: (2)

109

TABBA

Poor baby. Let me fix you some warm milk...

COTY

With a shot of Kahlua?

Deafening AUDIENCE LAUGHTER -- Harry winces, covers ears.

GAVIN

Can we lower volume?

LOWERS.

GAVIN

The Mimetekkers thought this kind of real-time holosynth was going to be impossible. Like kicking dead whales down the beach! Turns out it's easy -- and it's cheap.

Harry reaches out to touch Tabba -- she moves away.

GAVIN

Collision detector.

HARRY

This is too weird!

While the scene plays out, Harry stands, moves around them, scrutinizing Coty and Tabba from various angles.

COTY

What about the real estate guy -- the one who sold us the house?

TABBA

He was a little crude. Called me a 'fixer-upper.'

Harry laughs along with the AUDIENCE, exhilarated.

GABIN

Ready to go interactive? It's another custom program -- won't be ready for at least a year. Touch her.

Harry reaches out gingerly, touching Tabba from behind; his finger goes through her to the first joint. Nothing happens.

TECHNICIAN (O.S.)

Try again, Mr. Wyckoff.

(CONTINUED)

109 CONTINUED: (3)

109

He does. This time, to his total amazement, Tabba turns around and seems to stare into his eyes.

TABBA

Let me fix you some warm milk.
 Poor baby. Poor baby. Poor baby.
 Poor baby. Poor baby. Poor --

110 INT. WYCKOFF HOUSE - DAY

110

Beth and Josie.

BETH

I went to see Dad.

JOSIE

Really. Is he well?

BETH

As well as can be.

JOSIE

Did he ask after me?

BETH

Yes. You still love him, don't you?

JOSIE

I miss him, for one reason: he was the best I ever had in bed -- and I've had them from Bangkok to Budapest.

BETH

Tell me about the Fathers. Tell me what you know -- about the abduction of children.

JOSIE

In the early days -- Anton had people working for him who were overzealous. They were weeded out.

BETH

Why did they do it?

JOSIE

It was a way to strike at men who were out to burn the very fabric of our nation -- of our world.

(MORE)

(CONTINUED)

110 CONTINUED:

110

JOSIE (CONT'D)

If the children of our enemies could join us, and strike against their own, this would be a great gift. That was the thinking, anyway.

BETH

How far did it go, Mother?

JOSIE

I don't think I know what you mean.

BETH

Who decided? Who decided which children would be taken?

JOSIE

I already told you...

BETH

And who decided what would happen to them? Was it you and Anton?

JOSIE

We didn't sanction any of it! When the senator found out, he --

BETH

Liar!

(grabs her)

I just want to know one thing: who is that little boy up there?

JOSIE

(backs away from her)

You're insane -- just like your father!

BETH

(moves on her)

You tell me, Mother -- I want to know! Who is that little boy! And what did they do to my baby!

111 EXT. WILD PALMS - DUSK

111

A limo is parked in front of the building of the Captive.

112 INT. BUILDING OF THE CAPTIVE - DUSK

112

Chap Starfall sits beside Chickie; the captive eats a meal off a tray that swivels over bed.

(CONTINUED)

112 CONTINUED:

112

CHICKIE

Where are my things?

STARFALL

They're safe. Everything was moved; it's all here now.

CHICKIE

My glasses --

STARFALL

Everything. That place you were living wasn't exactly the safest in the world -- from what I hear.

CHICKIE

They want me to tell them secrets.

STARFALL

You know what Synthiotics calls 'The Last Secret'? That there are no secrets anymore.

CHICKIE

There's someone I need to talk to.

STARFALL

Who's that?

CHICKIE

A girl. Her name is... Terra.

113 EXT. HOUSE IN BEL AIR - LIVING ROOM - DUSK

113

Harry awaits the Senator. THROUGH the windows, the trees swirl in the wind. Kreutzer enters, in tuxedo pants and suspenders; shirtless. He's running an ice cube over his chest.

SENATOR

I'm either too hot or too cold -- all the damned time.

HARRY

Happy birthday.

SENATOR

Did you get me something good?

HARRY

I talked to the networks today. I got you a deal.

(CONTINUED)

SENATOR

I don't think I heard you right.

HARRY

I settled the suit. I think you'll be happy with --

SENATOR

(hurls a vase)

You sonofabitch! You dare dealing with those scumbags behind my back?

HARRY

Listen to me! You've spent 40 years preparing for this moment, 40 years a visionary -- act like one! You've got to sell the technology --

SENATOR

I told you, never!

HARRY

Can't you see they'll get hold of it anyway? This isn't some recipe for chili -- it's only a matter of time before someone does it and does it better. Let 'em have it! At least that way, you retain some control.

SENATOR

(calming)

You made a deal?

HARRY

In ten month's time, we will agree to license the technology, for which we will collect a royalty, in perpetuum, the likes of nothing that anyone has ever dreamed.

SENATOR

Ten months...

HARRY

By then, it won't matter if there are a thousand networks. In the eyes of the world, there will only be Channel One.

The Senator begins to laugh; roars. Harry relaxes.

SENATOR

Behind my back!

114 EXT. MALIBU BEACH HOUSE - NIGHT

114

Harry and Paige run along beach.

PAIGE

See? We are running to paradise...

HARRY

I got a look at what that means:
I saw 'Church Windows' today.

PAIGE

It's fabulous, isn't it? And it's
only the beginning. Why should
this reality be public domain?
What's so great about it? Tony
wants a new, improved reality,
controlled by Mimetek and sold
straight out of Seven-Eleven.

HARRY

I'm glad I found you again.

PAIGE

Look at the stars, Harry. It's
all there, for the taking -- a
world where we don't have to be
afraid to leave our dreams open at
night.

He kisses her, hard; drags her onto sand, pulling her
down into his arms.

HARRY

You make me feel like there aren't
any limits --

PAIGE

No laws... They found the man who
took my son.

HARRY

Where?

PAIGE

They're bringing him in, tonight.
They want me to be there -- to
identify him. I'm scared, Harry!
Will you be there? Will you be
with me?

HARRY

If you want me to --

PAIGE

I want you. I need you...

(CONTINUED)

114 CONTINUED:

114

HARRY

I'll be there.

PAIGE

You'll come?

HARRY

I'll come, Paige.

PAIGE

You'll come with me?

HARRY

I'll come...

PAIGE

Come with me, Harry. I want you
to come --

The waves crash over them as they embrace.

115 EXT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT

115

Beth drinks and cries -- surrounded by photographs.
CAMERA PANS TO photo: Beth, in hospital, joyously hold-
ing her lost newborn.

116 DEIRDRE'S ROOM

116

Coty and Deirdre look out the window. They see the maps
to the Stars Boy staring up at them from back yard. WIND
BLOWS through the trees.

117 INT. HOSPITAL - NIGHT

117

Tully Woiwode gets up from his bed, goes to window. His
eyes are bandaged. He slides window open so he can feel
the Santa Anas on his face.

118 INT. BUILDING OF THE CAPTIVE - NIGHT

118

Chickie wears his special glasses. He does a pantomime,
as if he is dancing with someone -- though we can't see
her, we know it's Terra.

119 INT. HOUSE IN BEL AIR - NIGHT

119

The Seantor gathers with Josie and Tappa and Starfall.
They hold their glasses in a toast.

ALL

The palm at the end of the mind,
beyond the last thought, rises/In
the bronze decor...

(CONTINUED)

119 CONTINUED:

119

They drink, then a servant hands the Senator a huge knife: the Senator cuts through a cake in the form of stained glass church windows.

120 EXT. BEACH - NIGHT

120

PERCUSSIVE MUSIC. INTERCUT victim in dune buggy flying over sand, chased by two Range Rovers. A silent chopper's white beam jaggedly illuminates the scene. INTERCUT Paige and Harry, in back seat of lead Rover. Harry's excited, but a little confused -- he practically shouts to her above the action.

HARRY

I can't believe we're chasing this guy!

PAIGE

We're gonna nail him --

HARRY

(indicates men in front seat)

Are they the police?

PAIGE

Special units -- they call them 'Watchers.'

The buggy spins out in water. The victim jumps, runs along shore. The lead Rover stops; Paige jumps out, pulls gun from jacket -- Harry notes this with some alarm.

PAIGE

Come on!

HARRY

Wait a minute --

She chases victim, with Harry running after her. The men in the Rovers seem to disappear -- it's Paige and Harry vs. the victim. As they gain on him, Paige falls, twisting ankle. Harry stops.

PAIGE

(hands him gun)

Take him --

HARRY

Take him where!

(CONTINUED)

PAIGE

Don't let him get away, Harry!
Not now --

HARRY

But I don't -- I don't know who he
is!

PAIGE

Dammit, he took my son! He's a
killer of children! What more do
you need to know? Please, Harry!

HARRY

(frozen)
What am I doing? -- I can't shoot
anybody!

PAIGE

They're rubber bullets -- to
stun...

HARRY

(looks around for
police, baffled)
What happened to the men?

PAIGE

(scathing)
I was wrong about you -- and me --
and everything! You're just a
poor little lawyer, who lost his
way home. You don't care about
anyone or anything but yourself!

Harry bolts, throwing himself into it. We TRACK WITH him as he chases victim over sand -- a hard run. Harry falls, losing gun in darkness. Paige's FADING SCREAMS urge him on. Harry gains on quarry; the exhausted runners move slower now. A final burst of energy -- Harry accelerates, tackles. They grapple in darkness. Harry connects, knocking man out. Harry turns him over and gasps.

HARRY

Oh God, no!
(beat)
Tommy!

CLOSE ON TOMMY

Wet, bruised and barely conscious. His hand reaches for Harry, clutching, eyes half-open.

(CONTINUED)

120 CONTINUED: (2)

120

TOMMY

Woi -- wode... Woi -- wode --

HARRY

Tommy...

Tommy brings his mouth to Harry's ear, whispering
hoarsely:

TOMMY

This is how it begins.

Passes out in Harry's arms.

FADE TO BLACK.

END CREDITS

OVER a row of palms, blown by wild winds:

STARFALL (V.O.)

THERE MAY BE TROUBLE AHEAD... BUT
WHILE THERE'S MOONLIGHT AND MUSIC
AND LOVE AND ROMANCE/LET'S FACE
THE MUSIC AND DANCE!

END OF ACT SEVEN