

WILD PALMS

Fourth Hour:

"RISING SONS"

Bruce Wagner

ACT ONE

FADE IN:

INTERIOR. THERAPIST'S OFFICE. DAY.

Tobias closely inspects Harry's Palm Tattoo.

TOBIAS

The wound the old man gave you in
Kyoto?

HARRY

The very same. Tommy had one too,
when I saw him in jail.

TOBIAS

I'm no expert - but it seems to me,
something like this usually denotes
a kind of gang affiliation.

HARRY

(WRY) Gang or television network?

TOBIAS

You said when you showed it to Beth,
she reacted violently...

HARRY

I don't know what that was about,
Tobias. Since the hospital, she's
been wrapped a little too tight.

TOBIAS

You didn't see the Japanese police?

HARRY

(SHAKES HEAD) There's someone else I
can talk to...

EXTERIOR. HOUSE IN BEL-AIR. BACKYARD. DAY.

The Senator sits on back terrace playing Go with Asian
Manservant. Only a few feet away, Three Girls in gaudy make-
up and short skirts - a Japanese version of The Supremes -
LOUDLY sing:

GIRL GROUP

LOVE CHILD! NEVER MEANT TO BE...
LOVE CHILD! BORN IN POVERTY --

HARRY

(ENTERS FROM HOUSE) Hello!

THE SENATOR

(TO HARRY) Hold on! (TO SELF) Now
where the hell'd I leave that?

He walks THROUGH Girl Group - it's a HOLOSYNTH; finds remote control, turns down sound. The Girls remain throughout scene, doing their routine, MOS. The Manservant bows, EXITS.

THE SENATOR

Well, well, the Illustrated Man!
Let's have a look! (EXAMINES HARRY'S
TATTOO) A beauty!

HARRY

What's it all about?

THE SENATOR

Ushio took something from us. We offered him money for the stolen goods, and it wasn't enough - so he pissed on us; left his mark on you. Laser'll take it off in a second.

HARRY

I saw Saul Stein last week.

THE SENATOR

There's a name I haven't heard in awhile.

HARRY

He said you knew my father.

THE SENATOR

That I did. (NODS AT BOARD) Your dad was the one who taught me how to play Go. Dex was the real thing - the Chickie Stein of his day.

HARRY

How did you meet?

THE SENATOR

At a commune near Sebastopol - where you were born. Ol' Dex was legendary for two things: the purity of his LSD, and the fact he was never seen without a tie. (LAUGHS).

HARRY

And my mother?

THE SENATOR

A hippie-girl! In those days, what we affectionately called a "freak."

HARRY

What was her name?

THE SENATOR

Bernice - like the constellation,
Coma Berenices. Hated that name.
Called herself "Marrakech" for
awhile - that was the Sixties.

HARRY

What did she look like?

THE SENATOR

Joni Mitchell. You don't know Joni
Mitchell, do you?

The Senator changes TV channel; suddenly, TWO WRESTLERS
silently maneuver. He continues.

THE SENATOR (CONT'D)

Your dad was trapped in the wrong
time and he knew it. This was the
early Seventies; there wasn't even
video! He was already doing
unimaginable things...

HARRY

What kind of things?

THE SENATOR

He wanted to use computers to free
the brain from the body - download-
ing Minds into Machines. Critics
dismissed him as an acid casualty -
which he was! Poor Dex; he was
depressed. The scientific community
thought of him as nothing more than
a performance artist.

HARRY

What happened?

THE SENATOR

Blew his face off with a shotgun.
Because of the recoil, the coroner
said the first shot wasn't fatal -
ten minutes later, Dex finished the
job. I've often wondered what went
through his mind those ten minutes.

EXTERIOR. MELROSE AVENUE. DAY.

An unkempt man in sandals stands on sidewalk in the middle of
an evangelist-style rant - a closer look REVEALS it is the
ESCAPED PRISONER, Tommy Laszlo. He hands out flyers to

Passers-by.

TOMMY

(RAPID) "Church.Windows?" Whose Church? The Church of Mimetek and the New Realists? The Fathers, the sons and the holy ghosts in the machines? Connect the dots, people! In Senator Kreutzer's Constitution, Church and State are one --

He hands Beth Wyckoff a flyer as she passes; she recognizes him.

BETH

Tommy?

He flees. She calls after him. Beth reads the flyer: "NEW REALISM @ NEW DEALISM." Hiro Kobashi ENTERS FRAME, tapping Beth's shoulder as she walks, still reading flyer.

HIRO

Miss? Can you tell me the time?

BETH

(LOOKS AT WATCH, THEN LOOKS UP)
Hiro! (THEY EMBRACE)

INTERIOR. "EROS PLUS MASSACRE" COFFEEHOUSE. DAY.

The excited old friends have cappuccino in a booth of the bohemian, book-lined cafe.

BETH

You look exactly the same - so handsome...

HIRO

Remember the Star Trek thing we did? You know, Spock and Kirk at the S&M bar --

TOGETHER

Beat me up, Scotty! (THEY LAUGH)

BETH

(DREAMY) You know - a strange little boy told me you were coming...

HIRO

Little boy?

BETH

I'd forgotten about it - it was like a dream... I've missed you so much!

I don't know why I never wrote. When Josie moved us to the States, it was like starting over - I didn't want to look back.

HIRO

You don't have to explain...

BETH

It's like I dreamed Japan, and everyone in it... How's your father?

HIRO

He died, four years ago. In Tokyo's version of the Resort.

BETH

(TOUCHES HAND, CONSOLING) Hiro...

HIRO

(MORDANT) We call 'em "satoriums." Our best people seem to vanish into thin air. They're in the temples now - Synthiotics, in the temples!

BETH

I'm caught, Hiro! It's like they've stung me and I can't move! (SHOWS HER WRIST SCAR) See my "bracelet"?

HIRO

(MOVED) There's a way out, Beth. You've got friends --

BETH

(SHAKES HER HEAD) Too late...

HIRO

You've got to talk to Harry - you know the kind of danger he's in. You're the only one he'll listen to...

BETH

They've got their hooks in him - you don't know what it's been like. He's not even in love with me anymore.

HIRO

Try! Pull yourself together - if he doesn't listen, then you run...

BETH

Run? To where, Hiro? Where are we all going to run to? Paradise?

EXTERIOR. MELROSE AVENUE. DAY.

Tommy Laszlo still hands out flyers. A STATION WAGON pulls alongside him; Stitch Walken in passenger seat.

STITCH

Tommy!

Tommy sees him and BOLTS - Stitch jumps out and takes off after him. The wagon does it best to follow as Stitch chases Tommy to side street. Men jump from wagon, joining the chase; Tommy's captured, thrown into car.

EXTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

The wagon brakes hard in front of a traditional sentō, where Attendants await them at entrance. Stitch and his Men form a shield around Tommy as they hustle him inside.

INTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

Tommy is moved through entryway, through locker room into bathing area - the pool is emptied of water. They walk him into empty basin; another Attendant waits at open trapdoor-drain.

UNDER BATHHOUSE POOL. SAME TIME.

Surrounded by Aides, Tully Woiwode and Tommy embrace.

WOIWODE

How's my Houdini?

STITCH

A little shaky.

WOIWODE

(TO TOMMY) Some escape you pulled - Chickie taught you good stuff, huh?

STITCH

Out there in broad daylight, like a boy scout selling cookies!

TOMMY

My head hurts -- gave me something in jail...

STITCH

(TO WOIWODE) Amazine...

TOMMY

I think so. I'm okay. I -- I seem to see... cathedrals. (LAUGHS)

WOIWODE

Cathedrals?

TOMMY

That's the main side effect - so far. I mean, I really see them.

STITCH

Next time you do, just look. Don't go inside to pray. Okay? (ALL LAUGH)

TOMMY

I'm sorry about your eyes, Tully.

WOIWODE

(CAVALIER) Nuthin' out there to see. Beside, I got you back - that's all that counts. (TO MEN) Can we get something to eat around here?

EXTERIOR. MELROSE AVE. HIROSHIMA. DAY.

Harry pulls up, HONKS. Beth comes to door, smiling.

HARRY

Come on! I want to take you somewhere.

She dashes into store a moment, EXITS with SWEATER to car.

EXTERIOR. PACIFIC COAST HIGHWAY. DAY.

Harry and Beth drive up the coast; Harry talks excitedly.

HARRY

Everything's moving so fast, Beth - did you know the Senator knew my parents? I mean, the guy told me more in thirty minutes than I've found out in four years of Tobias' headshrinking!

BETH

What did he say?

HARRY

(SMILES; SWEETLY) That my mother looked like Joni Mitchell.

Beth smiles uncomfortably at Harry's exuberance.

EXTERIOR. SKELETAL BEACH HOUSE. DAY.

Harry walks Beth through the house we've seen before; some of

the rooms have dry wall - there has been a minimal amount of work done in the interim.

HARRY
(SURVEYS HOUSE) What to you think?

BETH
It's the old clubhouse - stop being so cryptic.

HARRY
Tales from the cryptic! The Senator gave me a chunk of stock - options vested over ten years. I had a realtor look into the old clubhouse: turns out the builders ran outta money. So I bought it.

BETH
You bought this? Oh, Harry --

HARRY
Two million bucks. (SINGS, DANCES A LA JAMES BROWN) I feel good! Like I knew that I would now -- (SHE STARTS TO CRY) What's wrong?

BETH
They're buying you --

HARRY
(IRATE) What?

BETH
You can't see what's happening...

HARRY
Wait a minute. (BEAT) I just bought our dream house, and my wife is having a problem. You wanted this, remember?

BETH
No, Harry - not this! It's a sham! You don't know how dangerous that man is!

HARRY
(SARCASTIC) Here we go: Senator Tony Kreutzer, big bad bully of the Brave New World. A hard rain's gonna fall, right Beth? Well, let it! 'Cause the Senator's booked us passage on the ark, and that's good enough for me!

BETH

I don't know you anymore...

HARRY

That makes two of us. Why didn't you tell me Saul Stein was your father?

BETH

I... I couldn't --

HARRY

Sort of strange, isn't it? Married twelve years and you lie about something like that! Why, Beth?

BETH

I didn't want to bring you into it - I thought they'd leave us alone...

HARRY

(ALMOST MOCKING) "They"? "They" who, the Mafia? Did I marry into the Mob, Beth? I mean, who am I supposed to believe? You sit there with your nineteen nervous breakdowns --

BETH

Goddam you! Your god-like boss, your sugar daddy at Channel One, is nothing but a terrorist! That technology he's developed is addictive --

HARRY

Yeah, yeah, they said that about TV fifty years ago - and they were wrong. Whenever something comes along that's unfamiliar --

BETH

We're not talking about Thomas Edison here! Senator Tony Kreutzer is a psychotic, with an agenda! One day, in the middle of "Church Windows," we will find our country no longer belongs to us - and no one will even care! Wild Palms silences their enemies, Harry: with artificial dreams - and real death squads!

HARRY

Know what I'm hearing, Beth? Paranoia. You're like some college kid who's seen too many Costa-Gavras thrillers...

BETH

How can I get through to you?

HARRY

I'm not buying the "conspiracy from hell," Beth! You know what? Life is a conspiracy, against all of us: you either run for the hills with your tail between your legs - or stick around and fight for the beach house! Know what's getting lost in all this? The real revolution - in telepresence. Because of the Senator and his work at Mimetek, the world will never be the same again...

BETH

You sound just like a New Realist.

HARRY

What's so wrong with that?

BETH

(LAUGHS WEIRDLY) For one thing, your "son" is a murderer - and you stand here giving media lectures!

HARRY

(HUMORING HER) My son's a murderer? Who'd he kill, Beth? Rocky and Bullwinkle?

BETH

Gavin Whitehall.

HARRY

(WORRIED ABOUT HER) I wouldn't mention that to anybody. (BEAT) Maybe you should think about going back to the hospital.

BETH

How about the Resort? I'd be closer to Daddy; you'd have lots of free time to spend with your girlfriend!

HARRY

(A BEAT) That's over. We stopped all that, after Japan.

BETH

Spare me. It doesn't matter anymore. Please, Harry - I want to go home.

EXTERIOR. THE RESORT. ENTRANCE. NIGHT.

We follow an AMBULANCE as it winds its way to the entrance. The Attendants are Stitch and a Friend. They remove gurney; the "patient" is Tommy.

STITCH

Sure you're up for this, Tommy?

TOMMY

I'm sure.

They wheel him in.

INTERIOR. THE RESORT. RECEPTION. NIGHT.

They ENTER. The "patient" appears to be having some kind of seizure. The Receptionist is puzzled by their arrival.

STITCH

Transfer from Men's Central.

RECEPTIONIST

What's wrong with him?

STITCH

He's angry and he's constipated. Look, if I could diagnose him, I wouldn't be schlepping bodies out here to Bum Hump Egypt.

RECEPTIONIST

This is the wrong entrance. (LOOKS AT PAPERS) I don't show any admits.

STITCH

How's about we get Petit Mal here over to the infirmary, then deal with the paperwork? Okay, darlin'?

RECEPTIONIST

(POINTS) Through the door and keep to your right. I'll call ahead.

CORRIDOR. MINUTES LATER.

Stitch and Friend, confronted by Guard as they wheel gurney.

GUARD

Riviera wasn't expecting Rubirosa tonight - got papers on this gigolo, gentlemen?

FRIEND

Sure do.

While the Friend "shows" him, Stitch slashes Guard's throat - some blood drops onto gurney's sheet. The Guard's shoved into utility room; the three continue down hall.

INFIRMARY.

Stitch and Friend wheel the gurney into darkened clinic. They pass a JOVIAL TV WEATHERMAN - a HOLOSYNTH - who's pointing to "storm system" map. A Nurse approaches.

NURSE

(LOUDLY WHISPERS) We cannot admit through the infirmary! (A CLOSER LOOK AT PATIENT) He's bleeding...

She pulls down sheet, revealing Tommy, gripping gun. Stitch grabs the Nurse as Tommy demands:

TOMMY

Where's Stein? (BEAT) I said, where is Saul Stein?

EXTERIOR. WILD PALMS. GUEST HOUSE. NIGHT.

CLOSE ON UNIFORM NAMETAG: WHITEHALL JR. PULL BACK TO REVEAL Gavin Whitehall's son, who we saw earlier, when his mother visited Beth to return Coty's stolen rhino. Gavin Jr. slips into guest house while other Guards are preoccupied with a dice game.

INTERIOR. WILD PALMS. GUEST HOUSE. NIGHT.

Gavin Jr. ENTERS. Chickie's in his wheelchair, typing on computer console.

GAVIN JR.

Mr. Stein? (CHICKIE LOOKS UP) They killed my father - I wanted to help.

He slips an AMPULE of Amazine into Chickie's hand, EXITS.

EXTERIOR. WILD PALMS. GUEST HOUSE. DUSK.

Just as Gavin Jr. EXITS, Chap Starfall pulls up in golf cart. He alights, approaches guest house; Chap and Guards ad lib greetings.

INTERIOR. WILD PALMS. GUEST HOUSE. DUSK.

Starfall ENTERS, holding one of his golf clubs. Chickie's at the mini-refrigerator, getting a coke.

STARFALL

Hi, honey, I'm home.

CHICKIE

How was the game?

STARFALL

Think I need a new handicap.

CHICKIE

I feel the same way. Want a Coke?

Chickie pours Amazine into Coke, hands it to Starfall.

STARFALL

(BOWS) Domo arigato.

CHICKIE

When will they let me go, Chap?

STARFALL

We've been through this before, Chickadoodle. I happen to know the lab boys are cookin' up a nasty thang for your ballerina friend.

CHICKIE

You won't let them!

STARFALL

I don't enjoy this, okay? I'm a good whore - go where I'm kicked. The Senator saved my life once; got me off of dope. Now you have something he needs. I believe in pay-back.

CHICKIE

It doesn't exist, Chap - the Cyclone Program is a fiction...

STARFALL

Just like "Terra," huh?

CHICKIE

Terra's real --

STARFALL

Maybe she's like a song - I mean, where does a song go, when you're not singing it? (STARTS TO EXIT) There's one for the philosophers.

CHICKIE

What are they going to do to her?

STARFALL

Sic a virus on her ass tomorrow.

Unless you talk about "Cyclone" - help Big Daddy get what he wants, and we all go home. Everything must go, Chickadoodles, remember? You go back to the beach, I go back on the road --

CHICKIE

I made something for you, with the keyboard. A custom program --

STARFALL

Not tonight, I have a headache.

CHICKIE

Please, Chap? I worked hard on it.

Chickie hands him pair of "eiglasses." Starfall sits on bed; swigs down drink and sets it on nightstand. With a sigh, he slips glasses on, lays back.

STARFALL

This better be good, Puppy Dog.

WE PUSH IN on Chickie.

INTERIOR. NIGHTCLUB. NIGHT.

Starfall, still in golf clothes, finds himself in dark, smoky room, lit in such a way we can't see Patrons' faces. A Man Onstage sits on a stool, back to Audience. APPLAUSE as he faces the crowd - Starfall's DOUBLE. Starfall's amused. The Double counts "Uh-one, and uh-two, and -- ": an UNSEEN BAND begins. As the Double sings, he walks over to Starfall, who's enjoying the cleverness of Chickie's customized gift.

THE DOUBLE

I LOVE THE LOOKS OF YOU, THE LURE OF YOU - THE SWEET OF YOU AND THE PURE OF YOU --

Starfall is abruptly grabbed by Patrons: we see their "faces" for the first time - smooth and featureless, except for one: Terra, in ballerina attire.

THE DOUBLE (CONT'D)

THE EYES, THE ARMS, AND THE MOUTH OF YOU... THE EAST, WEST, NORTH - AND THE SOUTH OF YOU!

The Double's already reached him; as he SINGS, he thrusts his fist into Starfall's mouth. In a matter of seconds, with great horrifying wiggly force, the arm has weirdly - impossibly - disappeared down Starfall's throat, right up to the Double's armpit. AUDIENCE APPLAUSE throughout.

THE DOUBLE (CONT'D)
I'D LOVE TO GAIN COMPLETE CONTROL OF
YOU - AND HANDLE EVEN THE HEART AND
SOUL OF YOU! SO LOVE AT LEAST A
SMALL PER CENT OF ME, DO... 'CAUSE I
- LOVE - ALL - OF - YOU!

The Double YANKS arm out as Starfall drops to floor.

INTERIOR. WILD PALMS. GUEST HOUSE. DUSK.

Chap lays on the bed, twitching - bleeding from the ears.
Chickie cries softly, with remorse; tenderly removes Chap's
eiglasses.

CHICKIE
I'm... sorry -- never wanted to kill
anyone! Why don't you just leave her
alone, all of you? Leave her alone!

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INTERIOR. WYCKOFF HOUSE. MORNING.

Harry and Beth at breakfast table - awkward since their fight at the beach. Tambor gathers up Deirdre; they wait for her to EXIT.

HARRY

Has your father tried getting in touch since the escape?

BETH

No. Has Tommy? (HARRY SHAKES HIS HEAD, THEN LAUGHS) What's so funny?

HARRY

This conversation: it's like Bonnie and Clyde. Friends and family of America's Most Wanted...

BETH

(DEADPAN) Hilarious.

HARRY

Don't lose your sense of humor, Beth.

BETH

You must be kidding.

HARRY

(STANDS, KISSES HER) I want you to at least think about seeing Dr. Schenk, okay? Have a good one.
(EXITS)

BETH

(TO SELF, SOTTO) Today is the first day... of the rest of your wife.

EXTERIOR. COUNTRYSIDE. DAY.

Harry, in shirt and tie - and oversized "eiglasses" - rides a bike along flowery country road. He's a little too enraptured by surroundings, it seems: notes a BARKING DOG running alongside him, without alarm - Harry swerves. A PICKUP TRUCK passes with THREE GORGEOUS GIRLS; they wave. Harry waves back, wide-eyed.

INTERIOR. HOUSE IN BEL-AIR. GYMNASIUM. DAY. (SAME TIME).

Harry, in shirt and tie, on stationary bike in the Senator's

posh workout room. He removes oversized glasses, amazed at his experience. The Senator beams as Harry steps off.

THE SENATOR

Well? What did you think?

HARRY

Fantastic!

THE SENATOR

Available to health and sporting clubs in early spring.

HARRY

So real! The sense of being in open space... I thought I smelled the flowers --

THE SENATOR

Those girls in the pickup? They can be nudists, cheerleaders - Mimetek will personalize the incentive. For a small fee.

HARRY

I could have been anywhere: Paris, New York, Tokyo --

THE SENATOR

Soon, you'll be running charity 10Ks straight through hell. Come on - got a little surprise for you.

LIVING ROOM/TERRACE.

They walk through house to terrace overlooking Zen garden, where there's a TV and standard box atop. The Senator carries a VERY LARGE HOLOCASSETTE. Tabba Schwartkopf sunbathes, listens to radio; turns on her stomach, to watch and listen.

THE SENATOR

Pretty soon, going to the movies'll be like singing at a karaoke bar - you'll play goodfellas with De Niro, make love with Monroe...

HARRY

I keep thinking about my "religious" experience - with the nun.

THE SENATOR

Sex is the monster in the box - major research area, we just don't talk about it.

TABBA

Love among consenting holograms.

THE SENATOR

(SLIPS CASSETTE INTO RECORDER) I found an old photo of your father.

HARRY

You're kidding.

THE SENATOR

Lab boys remapped it: polygonal mesh database. What you're about to see is a 3D-animated rendering with texture mapping and full-motion algorithms --

HARRY

(NERVOUSLY JOKEY) That's easy for you to say.

Suddenly, DEX WYCKOFF appears on the terrace. Harry goes into shock as Tabba walks over, curious.

THE SENATOR (CONT'D)

It's only a thirty second program - not very elaborate...

HARRY

This... is my father?

THE SENATOR

Looks more like Dex than Dex did.

"Dex Wyckoff" moves toward his son; his voice wavery:

DEX

Harry?... Harry?...

HARRY

(SPOOKED, ENTHRALLED) Jesus --

THE SENATOR

The voice is a little hinky - we kluged it off some gameshow host.

DEX

(TO HARRY) It is an honest ghost, that let me tell you.

THE SENATOR

Hamlet: my idea.

TABBA

That's really in poor taste, Tony.

THE SENATOR

Mea culpa.

HARRY

(INCREDULOUS) He's staring at me --

Dex EXTENDS his arms toward Harry, in a hug.

THE SENATOR

It ends with the hug - go ahead, Harry, don't be shy! Return the good soldier's salute... (HARRY RAISES ARMS SLOWLY, AS IF ON INSTINCT ALONE) That's right, Harry: storm the memory palace!

Just as the two are about to "embrace," Dex VANISHES, leaving Harry to hug thin air. The program's over.

EXTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

Establishing Shot.

INTERIOR. UNDER BATHHOUSE POOL. DAY.

Hiro embraces Asian Friends, speaks Japanese. CAMERA PANS TO Beth, hugging her fugitive father in tearful reunion.

SAUL

It's not safe here, Beth --

BETH

There is no "safe" anymore!

SAUL

Hiro's a warrior; he belongs here. But you... you're a princess!

BETH

You sent me away once - never again. I won't let you go, Daddy; I can't stay in their world anymore!

SAUL

I know, baby. I know...

BETH

They took my son! I won't go back! Daddy, they took my son --

TOMMY

(ENTERS; SMILING) It's showtime!

Saul takes out handkerchief, dries her eyes. She smiles at

his ministrations.

BATHHOUSE POOL/IMPROVISED STAGE. A LITTLE LATER.

Saul, Beth and Hiro emerge from drain at pool's end and take seats alongside Tommy and others in Audience. Half the empty pool is covered with scaffolding: a makeshift stage. Men and Women drink wine and sake and eat from paper plates - a festive celebration for the escapee. Throughout scene, INTERCUT Audience - Tommy, Beth, Saul, Hiro, et al - laughing appreciatively.

Wearing a running suit with a Wild Palms Logo and a distinctive white toupee, Stitch Walken ENTERS to APPLAUSE and derisive LAUGHTER. He begins JOGGING in place - and SINGS in a grotesque impersonation of the Senator.

STITCH/THE SENATOR
 LOVE LAUGHS AT A KING/KINGS DON'T
 MEAN A THING, ON THE STREET OF
 DREAMS! (SEES SOMEONE O.C.) Hiya,
 Josie!

The crowd goes wild as the blind Woiwode ENTERS with the help of an Aide, who sits him in a chair. Woiwode is in drag, in Kabuki makeup, sunglasses and wig - and heavily padded beneath one of Josie Ito's signature dresses. His imitation of Josie's voice and mannerisms is dead-on.

WOIWODE/JOSIE
 (DISTRAUGHT, FANNING HIMSELF) How
 can you sing at a time like this?

STITCH/THE SENATOR
 A time like what, Dragon Lady?

WOIWODE/JOSIE
 (STEAMY) I love it when you call me
 that. [LAUGHTER] (AGITATED) The
 police haven't found the escapees -
 I'm so scared! What are we gonna do?

STITCH/THE SENATOR
 Calm down, Josie. Take a deep breath
 and repeat after me, three times:
 "everything must go, everything must
 go, everything must -- " [LAUGHTER]

WOIWODE/JOSIE
 (HOT AND BOTHERED) I haven't been
 able to sleep since they busted Saul
 Stein from the Resort.

STITCH/THE SENATOR
 Know what your problem is, Josie?

You're still in love with him. Just
let it go --

WOIWODE/JOSIE
(SALACIOUS) Letting go is easy -
once you've got something to grab!
[LAUGHTER]

STITCH/THE SENATOR
Worried he'll creep into your room
in the middle of the night and do
unspeakable things?

WOIWODE/JOSIE
(TREMBLING WITH DESIRE) You mean,
like tie me up and pelt me with
California rolls? [LAUGHTER] I know
who's behind it all: Tully Woiwode!
I'll have to keep my eyes on him...

STITCH/THE SENATOR
Guess that's fair - his eyes were
all over you.

Howls, laughter, ad libs of mock outrage from Audience. Saul
holds Beth's hand - grateful to be together.

INTERIOR. WILD PALMS GUEST HOUSE. DAY.

Chickie lays in bed; bound and gagged. Josie pours herself a
drink - hebisake, the "snake-in-the-bottle" that Paige drank,
in Kyoto.

JOSIE
That was a terrible thing you did.
(BEAT) Chap was trying to help - and
you took advantage of him. (SHE
STROKES CHICKIE'S HAIR) Everyone's
pulling for you and here you are,
obstinate and murderous - dangling
precariously over the fires we have
lit in your mind. What a waste. You
could be sharing so much.

She goes to mirror, preens.

JOSIE (CONT'D)
I used to be gorgeous. Saul always
said I looked like Julie Christie.
Boy, did he have a thing for Julie
Christie - probably had her.

She takes pair of "eiglasses" from table, walks them to
Chickie.

JOSIE (CONT'D)

Terra's going to suffer for your cruelties - oh, yes. They sent a virus after your precious black paramour: it'll catch her, and eat her - just like a Grimm's fairy tale! Here - take a look...

She puts the glasses on his face.

CLOSE ON LENS - Terra SCREAMING, MOS.

We ENTER the lens: Terra RUNS for her life, pursued by something BESTIAL. [NOTE: THIS IS THE ONE SEGMENT WHERE COMPUTER ANIMATED GRAPHICS MIGHT BE USED]

EXTERIOR. HOUSE IN BEL-AIR. DAY.

Paige parks, ENTERS.

INTERIOR. HOUSE IN BEL-AIR. LIVING ROOM/TERRACE. DAY.

She walks through living room, to terrace.

PAIGE

Tony?

No one. Suddenly, a SCREAM comes from distant bedroom.

THE SENATOR'S BEDROOM.

The Senator sits upright in bed, MOANING weirdly; Paige goes to him. She mops his brow. Curtains blow into room from open windows.

PAIGE

I'm here! It's all right...

THE SENATOR

Napping; had a nightmare. (STANDS, GOES TO WINDOW) Always the same. Daddy brings me to visit her - Mother, at Manzanar. But nothing's there, only dunes. He hands me a shovel. I'm only a boy; it's hard to dig in the sand. He grabs it and in seconds, he's dug a great pit. Orders me in; I plead, but he just laughs. I climb into the pit...

PAIGE

Don't think about it anymore --

THE SENATOR

Am I ever going to leave this earth?

PAIGE

Yes --

THE SENATOR

Chickie Stein's a crippled little liar! He's holding out on me: a fiasco of red herrings. They're alchemists, Paige! Ushio and his 47 Ronin! You know what "infinity" is for them? A cologne you dab behind the ears! It's that easy - they know what to do with the memories of old men --

PAIGE

Tony, you have a fever...

THE SENATOR

Don't humor me! They'll come after me now: Tommy and that lord of the the flies, Saul Stein. (TO PAIGE) Come closer! (SHE DOES) They'll try to bury me in the sand. (HE KISSES HER NECK) Have you talked to our son?

PAIGE

Yes...

THE SENATOR

A wicked boy. A very wicked boy -- (KISSES HER AGAIN; SHE'S NOT INTO IT) I'm going to put the tape on. Do you mind?

Paige says nothing. He slips a LARGE CASSETTE in the machine. A DANCING WOMAN appears, in HOLOSYNTH - she wears a tight dress and moves sensually to accompanying TRACK, "Wedding Bell Blues." The Senator keeps an eye on her, as if that's the thing that guarantees his arousal. Paige conceals her disgust.

THE SENATOR (CONT'D)

What's the matter?

PAIGE

I'm tired, that's all.

THE SENATOR

(PROFFERING EYEDROPPER) A little Amazine'll pick you up --

PAIGE

You're sick! --

THE SENATOR
(SMILES, FOXY) It's Harry. You're in
love with him, aren't you?

PAIGE
I'm not in love with anyone; I don't
even know what the word means. You
fixed all that - happy?

She storms out. The Dancing Woman moves closer. The Senator
smiles to self, puts eyedropper to his tongue; settles back
on sheets.

INTERIOR. MALIBU BEACH HOUSE. NIGHT.

Paige answers the door; it's mellow Harry.

HARRY
Sorry to bother you. I was in a
little pile-up down the road: bodies
everywhere. I was just wondering if
I could use the phone, freshen up,
have a drink -- (SHE'S BEEN CRYING)
Hey now, what's the matter? (FOLLOWS
HER IN) Is it about Tommy breaking
out?

PAIGE
I'm just feeling sorry for myself,
that's all.

HARRY
(DROLL) That is such a turn-on. Mind
if I join you?

PAIGE
What are you feeling sorry about?

HARRY
Marriage is in shambles. My wife
thinks I've become this off-the-wall
cultist, seduced by money and power.

PAIGE
Is she right?

HARRY
The thought's crossed my mind.

PAIGE
What else you feeling sorry about?

HARRY
Let's see. Never got to know

Daddy... Hairline's receding... No one likes my beach house --

PAIGE
(SMILES) Sorry to hear that.

HARRY
Your turn.

PAIGE
Aside from being scared all the time? I wake up at night, and I can't breathe...

HARRY
Let's get outta here.

PAIGE
Where?

HARRY
Someplace we can have a few laughs - we could use it.

EXTERIOR. STREETS. NIGHT.

Harry and Paige on the road; she's put on some makeup, looks radiant through her sorrows. Harry's cranked up, abandoned.

HARRY
Do you think the Senator's crazy?

PAIGE
A little.

HARRY
Know what he said today? That he was going to run for President - that he wanted me in the cabinet!

PAIGE
Just draw the line when he asks you to wear the pink pillbox hat.

HARRY
Is he for real, Paige? You've known him awhile - is this some dream I'm gonna to wake up from?

PAIGE
You should be so lucky.

HARRY
He calls me in the middle of the night, says weird stuff - like the

beauty of a tailfin of a '63
Cadillac or the joys of junk food
and haiku. Then he'll work his way
around to Immortality. Something
called the "tama" --

PAIGE

That means "soul."

HARRY

Whatever. Says he's harnessed the
tama and locked it inside a
household shrine: the television!

Paige is grim; she doesn't share Harry's wonderment at the
Senator's eccentricities.

INTERIOR. UNDERGROUND CLUB. NIGHT.

Harry and Paige are led through tables of smoky room by
Hostess. Stitch Walken onstage, in the middle of routine.
He's drinking shots that a Waitress places on stool before
him. The Audience is a combination of conservative and hiply
radical; the air is electrified. Stitch takes a shot, chases
it with beer, then apologizes:

STITCH

All right, so I'm drinking. How very
unprofessional of me. Sorry: I got
pressures. I'm only human. (PATS
HIMSELF) See? This ain't some guest
shot on "Church Windows." Let's get
into some trouble tonight, shall we?
Let's talk about... (HUMS TWILIGHT
ZONE THEME) Senator Tony Kreutzer,
he of the New Reality and the
Messiah Complex. Sieg heil! Sieg
hologram! Sieg Mimetek!

A Man In Suit EXITS; Paige notes this. Stitch has another
shot. As his monologue continues, the laughter dies down. The
room becomes polarized - the sympathetic and the scornful.

STITCH (CONT'D)

Scary man, Senator K. Ever read his
books? Pretty bad, even for sci-fi:
all about old white guys who think
they're God. Ring a bell?

Stitch's supporters ad lib hoots and encouragment; a few of
the conservative types walk out.

STITCH (CONT'D)

Hey, don't go! Don't leave - this is
important! Heckle me, but don't walk

out! We elected this man, that's what I can't understand. He kills people - we let him! The "hospitals" - the ones they call Perceptories? Those aren't hospitals...

A Row of Men in Suits ENTER. Many in Audience note this, become alarmed; begin to EXIT. Stitch downs a shot, oblivious. Paige is getting nervous.

PAIGE

Harry, let's go...

HARRY

No. I want to hear this --

STITCH

How many out there know someone who was grabbed off the street? Come on, people - talk about it or you'll be next! I know a guy who was grabbed off the toilet. (LAUGHS HILARIOUSLY; LOSING IT) True story! Sitting there, minding his own business -- remember Tully Woiwode? The artist? Had a sister - beautiful girl. They blew her head off, in Griffith Park --

Two of the Suited Men take the stage and grab the comic - pandemonium breaks loose. Harry grabs Paige, makes his way to EXIT - they're separated.

EXTERIOR. UNDERGROUND CLUB. NIGHT.

Chaos as Patrons pour from Club. There are half a dozen Range Rovers waiting outside, with a phalanx of Men in Suits. Harry EXITS, looks for Paige.

HARRY

Paige! Paige!

He's grabbed by Man in Suit, cuffed in plastic "hog-ties," and led to Rover.

HARRY (CONT'D)

What the hell is going on? (ANGRY)
Who are you, the police? I'm an attorney!

Another Man in Suit approaches, clips off cuffs, then holds Harry's hand up to Associate, showing Harry's Palm Tattoo.

THE ASSOCIATE

(TO HARRY) Why didn't you say?

They EXIT. As "arrests" continue in b.g., Harry examines his Palm Tattoo, passport to immunity - something's starting to click. A hand touches him.

PAIGE

Come on.

She takes his arm, pulling him away.

INTERIOR. WYCKOFF HOUSE. ENTRANCE HALL/DEN. NIGHT.

Harry ENTERS, walks to den, dishevelled from the riot; rubs wrists from where he was cuffed. He ENTERS den: in its middle, incongruously, is a STALL SHOWER. A Woman steps out, wrapping towel around her - holds BAR OF SOAP to "camera." She speaks, the VOLUME low:

WOMAN

Stay fresh and tingly with...
"Summer Storm."

Harry turns off TV - the image disappears. Coty is curled up on the sofa, shivering and crying.

HARRY

What's the matter, Little Man?

COTY

Mommy left - with a Japanese man...

HARRY

She what? When?

COTY

She -- said I wasn't her son -- that I'm bad -- that I killed that fat man, with a knife --

HARRY

Where's Deirdre?

COTY

(CRIES) They took her -- Dad, I'm scared!

HARRY

(HOLDING HIM) Mommy's sick - she didn't mean the things she said. I'm here, Coty - Daddy's here! Everything's going to be okay. Just be brave, for a little while. I'll call Grammie. Be brave for me now?

COTY

(NODS, SNIFFLING) I love you, Daddy.

CAMERA PUSHES IN ON COTY, a huge scary SMILE spreading on his lips, right through the crocodile tears. Harry doesn't see...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INTERIOR. WYCKOFF HOUSE. MORNING.

Josie stands at front door. Harry hands Coty a little travel bag, gives him a hug.

HARRY

Don't give Grandma too hard a time, okay? (TO JOSIE) You'll let me know if you hear from her?

JOSIE

(NODS) It'll all work out.

Josie and Coty EXIT.

EXTERIOR. POLICE STATION. DAY.

Establishing Shot.

INTERIOR. POLICE STATION. OFFICE. DAY.

Harry sits at desk as LIEUTENANT STAND ENTERS.

LIEUTENANT STAND

Sorry to keep you waiting. Can I get you some coffee?

HARRY

No thanks.

LIEUTENANT STAND

(POURS HIMSELF CUP) What can I do for you, Mr. Wyckoff?

HARRY

Last night, a friend and I were at a club - one of these underground, word-of-mouth places. It was near MacArthur Park; I don't think they stay in one location.

LIEUTENANT STAND

What happened?

HARRY

There was some kind of trouble. These men came in - started arresting people --

LIEUTENANT STAND

Police officers?

HARRY

I don't know what they were. They wore... expensive suits. Rounded people up - I was handcuffed --

LIEUTENANT STAND

May have been some kind of prank. Those underground clubs are big on performance art.

HARRY

I don't think so. I saw it once before - at a restaurant.

LIEUTENANT STAND

Did you file a report?

HARRY

Isn't that what we're doing now?

LIEUTENANT STAND

You said it happened before.

HARRY

No.

LIEUTENANT STAND

What would you like me to do?

HARRY

I wanted to know if what I described --

LIEUTENANT STAND

A bizarre dragnet...

HARRY

Could this have been the actions of a group of rogue police?

LIEUTENANT STAND

I don't follow.

HARRY

Officers acting outside the law.

LIEUTENANT STAND

Death squads in designer suits? A little farfetched, isn't it, Mr. Wyckoff?

The Lieutenant notes Harry's Palm Tattoo; Harry covers it with his hand, self-consciously.

LIEUTENANT STAND (CONT'D)

What did you say your occupation was?

HARRY

I'm a lawyer.

LIEUTENANT STAND

That explains it! They were probably just following Shakespeare's orders. (HARRY IS NONPLUSSED) You know: "The first thing we do, let's kill all the lawyers."

The Lieutenant LAUGHS; Harry smiles uncomfortably.

INTERIOR. THERAPIST'S OFFICE. DAY.

Tobias Schenk taps pencil rhythmically on desk while Harry stares at framed litho: a colorful RHINOCEROS, from Andy Warhol's Endangered Animals series.

HARRY

There's something all... wrong about it. Those men - when they saw the tattoo, they released me.

TOBIAS

You're certain that was the reason?

HARRY

He held my hand up for the other to see. Then, he looked at me and said, "Why didn't you tell me?" - like I was one of them.

TOBIAS

I'm concerned your family may be getting short shrift amid all this "political intrigue." What are you doing about finding your wife - and Deirdre?

HARRY

There's not a lot I can do - but wait. Beth will come back; I know she will...

EXTERIOR. LITTLE TOKYO BATHHOUSE. NIGHT.

Establishing Shot.

INTERIOR. LITTLE TOKYO BATHHOUSE. BEDROOM. NIGHT.

Beth and Saul watch Deirdre sleep - the first time he's been

with his granddaughter.

SAUL

Look at this tiny creature...

BETH

Poor thing - she's exhausted. It's so hard; being taken away from everything familiar.

SAUL

(TO DEIRDRE) My heart's balled up in your hands; do with me what you will. She doesn't talk?

BETH

No.

SAUL

Children are so honest. No words can describe the horror of what's happened - so the little one has no words.

BETH

I heard ghost stories in Japan when I was little - about demons who stole children and took them to the mountains: "kamigakushi." When the children came back, they were dumb; they couldn't speak.

SAUL

(IMPERIOUS) No one stole this little fox.

Hiro appears at door. He slips his hand into Beth's.

SAUL (CONT'D)

She'll have a voice. Her words are waiting - great, moonlit armies. They will have their campaign.

EXTERIOR. LITTLE TOKYO BATHHOUSE. COURTYARD. NIGHT.

Beth and Hiro stroll in the moonlight.

HIRO

We have to move from here soon.

BETH

What's happening?

HIRO

They almost killed Stitch last

night. They took forty people out of that club - five bodies were dumped at Tully's old studio in Venice.

BETH

Oh, God...

HIRO

There's no time anymore - your father thinks they're going to kill Chickie. We're going to break him out.

Hiro stops walking; kisses her. Beth kisses back deeply, then pulls away and begins to cry. In the following, SUBTITLED JAPANESE DIALOGUE is indicated by underlining.

HIRO

(KISSING HER) I've always burned for you.

BETH

Don't --

HIRO

The smell of your skin's on me like smoke - you should have been mine --

BETH

Stop! (SHE BACKS AWAY) I have a husband! (COMPASSIONATE) I'm sorry, Hiro. There's a voice in my head I can't quiet. It asks, over and over: What's going to happen to Harry?

EXTERIOR. THE WILD PALMS. NIGHT.

Establishing Shot.

INTERIOR. THE WILD PALMS. DINING ROOM. NIGHT.

The Senator, Paige, Josie, Tabba and Coty sit at dinner - Paige and Coty beside each other, with Coty and the Senator at table's ends. Paige seems listless, disaffected. Servants appear and disappear, refilling glasses, etcetera.

THE SENATOR

Got a call today from Lieutenant Stand. He was visited by a concerned citizen - Harry Wyckoff. That boy's getting curiouser and curiouser.

JOSIE

He was a mistake right from the beginning.

THE SENATOR

Sister Dearest. What was I to do -
abandon him, like his mother? That
hurts too much and you know it.

COTY

He's a slow learner.

THE SENATOR

(LAUGHS) "Slow learner" - I love
this kid! You are one helluva kid,
did you know that? (TO JOSIE, COLD)
I want Chickie moved.

JOSIE

To where?

THE SENATOR

Anywhere. Just do it. And I'm
leaving it to you to find Beth. It's
a little late in the day to have
your neurotic daughter gum up the
works.

TABBA

I have got to stop eating. I look
like Cass Elliot.

COTY

Don't get crazy, Tabba.

TABBA

When you're in people's living rooms
the way I am, they can literally see
the bloat.

The Senator looks at Paige, who's been pushing her food
around on the plate.

THE SENATOR

Earth to Paige! (SHE LOOKS UP) Any
general insights to share with the
group?

PAIGE

None. Sorry.

THE SENATOR

You were at the club with Harry -
hope at least you enjoyed the show.
Funny man, Stitch Walken.

COTY

People are dying to see his act.

THE SENATOR

(LAUGHS) This is one brutal kid I got! Come on, Paige, tell me about the show. Any good jokes?

PAIGE

I'm not a big fan of comedy. I wasn't really paying attention.

COTY

She was too busy drooling over Harry Wyckoff. (TO PAIGE) You're pathetic.

Paige SLAPS Coty, startling everyone. The slap doesn't seem brutal; we should feel it was well-placed and long coming - appropriate. Coty looks stunned, then starts to cry.

PAIGE

Don't you ever talk to me that way, do you understand? Ever!

Coty runs from the table - an awkward silence. As the Senator speaks, he stands and walks to Coty's empty chair, where he sits.

THE SENATOR

She's the only one that can really get to him - guess that's the way it's supposed to be. (BEAT) In a few weeks, I'll be announcing my candidacy for President. Monday, the Wild Palms Group will issue a terse press release. It will read: "Senator Tony Kreutzer of California has announced his engagement and imminent marriage to longtime aide, Paige Katz."

He puts his hand on Paige's; she stiffens, suppressing her horror.

THE SENATOR

Let us pray:

ALL

The wind is old and still at play/While I must hurry upon my way...

INTERIOR. SYNTHIOTICS HOUSE. MEETING ROOM. DAY.

Harry attends a rally. He stands in a circle of Men and Women, their arms linked. Behind them, a banner stretches across wall: NEWCOMERS "MIXERS" BRUNCH - WELCOME SYNTHIOTICS!

Enroll Preschool Now. All heads are bowed - except Harry's. He looks uncomfortable, as if he wished he wasn't there. He mouths the words hollowly:

HARRY AND OTHERS
 ...For I am running to Paradise.
 (BEAT) Korede ikimasho! Banzai!

Everyone pats each other's shoulders vigorously; Harry smiles emptily - he isn't "with" it anymore.

EXTERIOR. SYNTHIOTICS HOUSE. DAY.

Harry EXITS onto street. He pauses, turns to look in window of New Realism bookstore that fronts the building, graced by a large blow-up of the Senator. Lining the window are two of the Senator's BESTSELLERS: "Confessions of a Go Master" and "Wild Psalms." Harry turns back to street - he looks lost, deflated. All around him, sunny Synthiotics people hand out literature to passers-by. Harry begins to walk, and is approached by filthy Beggar.

BEGGAR
 I'm a homeless survivor of the
 disaster in Boca Raton -- (HARRY
 HANDS HIM BILLS) Thank you! Bless
 you, sir! (HARRY WALKS AWAY) Oh,
 sir...

HARRY
 (TESTY) That's all I have --

BEGGAR
 Heard any mother-in-law jokes
 lately?

Harry stops, turns, stares at the man in disbelief.

HARRY
 Tommy?

TOMMY
 (FURTIVE) Act like you're being
 hassled...

HARRY
 Jesus! --

TOMMY
 Beth and Deirdre are safe...

HARRY
 Where are they?

TOMMY

I can't tell you that.

HARRY
Is Beth with her father? (TOMMY
NODS) Tommy, take me to her!

TOMMY
You'd be followed - they're waiting
for that.

A PATROL CAR slowly passes by. Harry reaches in his pocket
again, as if to give Tommy a handout. The car passes.

TOMMY
(HURRYING AWAY) Paige Katz is not
your friend!

HARRY
Tommy, wait --

TOMMY
Why, Harry, do I tell thee of my
foes, which art thy nearest and
dearest enemy?

HARRY
When can I see you again?

TOMMY
Sunday. Noon. Court of Psalms.
Cemetery - Hollywood.

HARRY
Do you need anything? Money? --

TOMMY
(SMILES WARMLY) No. (TOUCHES HARRY'S
ARM) But thanks - old friend.
Remember that story you used to love
about me robbing houses when we were
kids?

HARRY
You only stole the mirrors --

TOMMY
I'm putting them all back, now:
flowers for you, Harry - a bouquet
of looking-glasses. So, see what you
can see - for old times.

Tommy scurries off; the manic gait of the disenfranchised.
Harry watches...

INTERIOR. WYCKOFF HOUSE. DAY.

Harry ENTERS the darkened house. He opens curtain, peers out to backyard - sees something. EXITS.

EXTERIOR. WYCKOFF HOUSE. BACKYARD. DAY.

Paige Katz lays on a chaise longue beside emptied pool. She smokes and wears sunglasses; her face is puffy from crying. Harry sits beside her - she turns her face away.

PAIGE

Don't look at me.

HARRY

What are you doing here?

PAIGE

I need to talk.

HARRY

Are you my friend, Paige? (NO ANSWER) Do you want a drink?

PAIGE

No - I want to do this sober.

HARRY

I'm listening.

PAIGE

The Senator entered politics in the late Seventies. Back then, my father was a well-respected journalist; to him, the Senator was a dangerous man, a demagogue. He wrote a series of articles tying Kreutzer and Synthiotics to a shadowy vigilante group - cost the Senator the election. Men broke into the house and took me away. I was three years old --

HARRY

The Fathers...

PAIGE

I never saw my parents again; I was raised in New Realist foster homes.

HARRY

(INCREDULOUS) Everything you told me: your husband, your lost little boy --

PAIGE

Lies.

HARRY

Why, Paige?

PAIGE

To pull you in.

HARRY

Are you with him... now? (SHE NODS)
And when we first met --

PAIGE

They were grooming me to be his
wife, even then. He was jealous of
you - that's why I was sent away.
They brought Beth in...

HARRY

What are you saying?

PAIGE

Your marriage was arranged - two
royal families! Josie's the
Senator's sister!

HARRY

(ROUGHLY LIFTS HER) Why did you do
this to me!

PAIGE

They did it --

HARRY

Is Coty my son?

PAIGE

(HYSTERICAL) Oh, what they did to
that poor little boy! What they did
--

HARRY

Answer me, Paige! Is Coty my son?

PAIGE

I'm wading through blood, Harry!
Drowning!

HARRY

Who is he, Paige? Answer me!

PAIGE

God help me!

HARRY

Answer me! (SLAPS HER)

PAIGE

He's mine! I had him with the Senator! He was switched with your baby, at birth! Stolen - the way they stole my life!

CAMERA PUSHES IN ON HARRY, staggered. He throws her back down on chaise, EXITS.

EXTERIOR. MARINA. YACHT. DAY.

Harry runs down dock and over gangway to gleaming white yacht, "The Floating World." He's greeted by Men in Blue Blazers with Wild Palms insignias. Josie, in stylish caftan, waves from prow.

JOSIE

Harry!

Harry comes aboard.

THE FLOATING WORLD.

A frantic Harry rushes to her; Josie's relaxed and smiling, as yet unaware of her son-in-law's agitation.

JOSIE

This is a surprise. I thought you and water didn't mix --

HARRY

Where's Coty?

JOSIE

Napping - down below. What's wrong? Did you hear from Beth?

HARRY

No - I want to take him home.

JOSIE

What for?

HARRY

He belongs with me...

JOSIE

What's the matter, Harry? I hate resorting to cliche, but you look like you saw a ghost.

HARRY

I did - Paige Katz.

JOSIE

You know what, Harry? The women in your life are really going to hell.

HARRY

And you're driving the bus!

Men in Blazers hover menacingly in b.g.

JOSIE

Don't you dare get righteous with me - not now! You wanted this life; you begged for it! Did you think there wasn't a price to pay? Did you think it's all about beach houses and Hockney lithographs? About fooling around on your wife? Is that what you thought, Harry?

HARRY

Beth tried to warn me --

JOSIE

Count yourself lucky! I never wanted you to marry her - it was the Senator's idea. Because of that marriage, you're going to be an historical figure; a rich one, at that.

HARRY

I want to see Coty --

JOSIE

Let it go, Harry! Let it go!

HARRY

I want to see him! I have to know - for myself.

The Men in Blazers prevent Harry from going below - Harry punches one of them out. They leap on him, hold him down.

JOSIE

Get off him!

They jump off, like trained dogs. Harry stands, roughly shoves one aside. He looks at Josie a BEAT, EXITS to stairs.

JOSIE (CONT'D)

(TO SELF, SOTTO) Go below, Harry - because nothing matters. You're with us now...

INTERIOR. THE FLOATING WORLD. LOWER DECK. DAY.

Harry ENTERS the richly wooded lower deck. Attractive young Men and Women in sea blue caftans softly murmur - Harry makes his way through them, toward the stateroom.

THE VOICES

The palm at the end of the mind,
Beyond the last thought, rises/In
the bronze decor. A gold-feathered
bird Sings in the palm, without
human meaning, Without human
feeling, a foreign song...

He ENTERS a stateroom. More Men and Women - older, with darker caftans, embroidered with gold.

THE VOICES

The palm stands on the edge of
space. The wind moves slowly in the
branches. The bird's fire-fangled
feathers dangle down.

Without a cue, the Men and Women kneel, touching their foreheads to floor in silent prostration. The little boy on the dais has had his back to all - suddenly, chillingly, Coty turns, looks at Harry. Smiles.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INTERIOR. THERAPIST'S OFFICE. DAY.

A distraught Harry paces while Tobias stands at window, looking out. The therapist is disturbed by what he hears.

HARRY

The way he looked at me - before he smiled. (SHUDDERS) Horrible!

TOBIAS

There must be someone you can talk to. In a special department of the police --

HARRY

(SNEERS) There are no police, don't you get it? Either that, or there's nothing but police - I haven't figured out which! I've been to those departments, remember? I've seen the stacks of missing children!

TOBIAS

There are laws! If these people are involved in illegalities --

HARRY

Can't you see? This thing that's been slouching toward Bethlehem - it's already here! You don't know what I know, Tobias! Who am I? What kind of man lets himself sleep through a thousand air raids? (DEEP REVULSION) Beth was right: they bought me - with toys! A beach house and a mistress!

TOBIAS

(TRYING TO CONCEAL HIS FRUSTRATION) I don't know how to advise you; got to think this through...

HARRY

I know just what to do, Tobias: find Beth, and make it right. (BEAT) I'm going to take back my life.

EXTERIOR. HOLLYWOOD CEMETERY. DAY.

Harry parks beside mausoleum marked Court of Psalms. He rounds corner - "drawers" of graves. He sits on bench and

fidgets; stands, walks to wall of graves. Walks slowly along, looking at them. Something catches his eye:

DEX WYCKOFF - b. 1943 d. 1972. "Father and Friend"

Staggered, he runs his finger along its raised letters.

HARRY
(SOTTO) Father...

ANGLE ON PAIR OF RATTY SNEAKERS - TILT TO REVEAL Peter, the Maps to Stars boy, ENTERING mausoleum space.

PETER
Someone you know? (HARRY TURNS AROUND, STARTLED) All kinds of celebrities buried around here - I sell gravesite maps. Tourists are morbid; just like Day of the Locust.

HARRY
You never told me your name.

PETER
It's Peter. I know yours.

HARRY
Where do you live?

PETER
In the tunnels. Wanna go for a ride?

HARRY
I'm waiting for a friend --

PETER
Tommy?

Harry's confused; Peter spontaneously hugs him, holding him tight. Harry is strangely moved.

PETER (CONT'D)
(TENDER) We're off to see the Wizards. What do you need, Harry? A heart? A brain? Courage?

HARRY
How 'bout three helpings of each...

Peter takes Harry's hand and leads him from mausoleum.

EXTERIOR. MUNICIPAL POOL. ENTRANCE. DAY.

An old, abandoned public pool. Josie pulls up in limo. Armed Men escort her from car, while her Driver's frisked for

weapons; she holds a long-stemmed rose. Then Josie is frisked; someone takes the rose from her, but hands it back. She's led inside.

SWIMMING POOL AREA.

More Armed Men with walkie-talkies, ringing the enormous, empty pool. Josie's led to stairs of shallow end. Saul Stein stands beside table and chairs, at deepend; wine, glasses and fine, white linen. She walks to him unescorted. When she reaches him, they nod, but don't touch - tension and awkwardness between the former marrieds.

SAUL

Hello, Josie.

JOSIE

Hello, Saul. I missed you.

SAUL

(IRONIC) So did a lot of other people.

JOSIE

(GENUINE) I'm truly sorry.

SAUL

Sit down. (THEY SIT, HE POURS WINE)

JOSIE

Thank you. I thought it was time to... make amends. I never stopped loving you; I'm not ashamed to admit it.

SAUL

Sounds a little like one of your Channel One soaps, no?

JOSIE

I expect you to be bitter.

SAUL

What largesse. Ten years, Josie. You murdered my wife --

JOSIE

I had nothing to do with that! She wasn't your wife - that was bigamy! We were never legally divorced!

SAUL

You kidnap and torture my son - funny way to show love, isn't it?

JOSIE

We are epic - two generals who happen to be on opposing sides. It was always that way with us, even in bed. A holy war; that's why it was so good. I did what I had to.

SAUL

You let me escape, didn't you? (SHE NODS) Why? So we could settle down in the suburbs and barbecue by the pool? Fly to Vegas and get hitched, like Elvis and Priscilla. Why, Josie?

JOSIE

I'll tell you why. Because... I am parched. My brother loves the desert, not I: I want the flood. To touch you, taste you... smell you. To start the holy war all over again --

He stands, goes to her, lifts her from chair - she's helpless. He kisses her deeply.

SAUL

Release Chickie - or there's nothing to talk about.

This time, she kisses him - hungrily.

JOSIE

I'll give you Chickie... (MORE KISSES) for Beth.

He smiles at her, sly. She smiles back. He kisses her, then bites her lip. She SCREAMS, stumbling away in pain. He moves on her, grabs her; whispers intently in her ear as she cringes at his words.

SAUL

You're no general! You're a mercenary - a cannibal! A pimp, with the wings of a bat! I never wanted you - any part of you!

Bloodied and humiliated, she storms from the pool. Subtitled Japanese:

JOSIE

You will pay! You will pay!

EXTERIOR. MUNICIPAL POOL. ENTRANCE. DAY.

Josie, holding her bloody mouth, dashes to limo. CAMERA PANS TO HARRY AND PETER, watching from hidden vantage.

INTERIOR. BEL-AIR HOUSE. LIVING ROOM. DAY.

- Chap Starfall - the HOLOSYNTH - sings "Happy Together" (Turtles). CAMERA PANS TO Paige and the Senator, who's wearing kimono, sipping brandy.

THE SENATOR

(RE: STARFALL) Hate to say it, but I like him better since he died - that "posthumous" quality makes me shiver. (BEAT) I understand you had a chat with Harry Wyckoff; caused quite a reaction. Josie said he was bent out of shape.

PAIGE

I broke it off - told him about our engagement. He was upset.

The Senator seems surprised - thrilled. Paige goes to him, puts her arms around his neck; kisses him. The Senator glows. Vulnerable.

THE SENATOR

You really told him? --

PAIGE

Why shouldn't I tell the world about my once and future king?

She embraces him. He kisses her passionately as we PAN to Starfall, SINGING.

INTERIOR. TUNNELS UNDER THE MUNICIPAL POOL. DAY.

Harry kneels, hugs Deirdre; then stands and embraces Beth. They kiss, while Peter watches. Tommy, Woiwode, Saul, Stitch and Aides mingle.

HARRY

Forgive me, Beth! --

BETH

It doesn't matter - now that you're here.

WOIWODE

He thought it was all a dream.

TOMMY

Thought we were a bunch of rhinos.

SAUL

Tomorrow, we're going to the desert:
we're gonna set the palms on fire --

A woman's SCREAMS ECHO from down tunnel: an Aide with walkie-talkie runs to Saul.

AIDE

We found her in the pool - we were
about to flood.

Paige Katz ENTERS, held by more Aides; gagged now. Beth and Harry REACT* - Paige deliberately avoids looking at them.

SAUL

Was she alone?

AIDE

We're checking the perimeters.

SAUL

(REMOVES HER GAG) How'd you find us?

PAIGE

The boy gave me a map --

Peter hears this, BOLTS down tunnel; Aides chase after him. Saul calmly stops them.

SAUL

It's all right.

WOIWODE

(SNIFFING) I smell Paige Katz.
Unmistakable - the smell of sea
breeze, skunk and... death. (BEAT)
How long was Mazie alive, Paige? How
long was my sister alive after they
buried her?

He looks ready to tear her to pieces, if he could only see to lay hands on her; Tommy holds Woiwode back.

SAUL

Why are you here - news from Josie?
You know what they say about killing
the messenger.

PAIGE

They moved your son.

SAUL

(COOL) Oh?

PAIGE

The Senator knows about your plans. He had Chickie moved from the desert to a safe house in Hollywood - the place they killed Gavin Whitehall.

BETH
Liar! She's lying!

STITCH
(MOCK DISBELIEF) I can't believe it! The bride of Frankenstein? A liar?

PAIGE
I'm telling the truth!

SAUL
What do you think, Harry? Is she telling the truth?

HARRY
(A BEAT, THEN) I believe her. (BETH STORMS OFF)

PAIGE
There's more: at four o'clock, the Senator's going to talk to your son personally. He's mad - he thinks Chickie has some kind of techno-shamanistic key to immortality. Kreutzer said he'd tear the secret from Chickie's bones, if he had to.

SAUL
That's less than an hour. You'll take us to this safe house, Ms. Katz. And if I do not come away with my son, we will surely gut you on the street.

Bustle as Saul takes Harry aside, arm around his shoulder.

HARRY
I'm going with you --

SAUL
Don't fight me! Go to Kreutzer. You haven't seen him since that business on the yacht with Coty - he's probably worried about your allegiance. Renew it! Keep him from his appointment with my son. There'll be too many with him - we won't have a chance. Be our trojan horse. And remember: there are no politics. Only Fathers and beach

houses!

Paige approaches the wounded Beth.

PAIGE

I'm sorry, Beth. For everything.

Beth smiles, then SLAPS Paige hard in the face; Paige doesn't strike back.

Woiwode, Stitch and Aides tend to Tommy, who's bent over and sick.

STITCH

It's the Amazine...

WOIWODE

(TO TOMMY) Maybe you should stay behind. With me --

TOMMY

No - that is not going to happen!
I'm going with them!

Harry approaches Beth and Deirdre; Beth can't look him in the face.

HARRY

Saul says the tunnels aren't safe.
Take Deirdre and go to the house -
they won't think to look for you
there. I'll come tonight.

He takes her head in his hands, forcing her to look at his eyes. She softens. He kisses her cheek.

Saul approaches Paige. Lots of activity in b.g. as group prepares departure.

SAUL

Who told him our plans? That we were coming to the desert?

Paige SHAKES HER HEAD - Saul seems to believe her. He looks pensive a moment, knowing there's a traitor among them. Then he turns to his men:

SAUL

Flood the pool! We're moving out!

INTERIOR. HOUSE IN BEL-AIR. TERRACE/ROCK GARDEN. DAY.

The Senator is bent over a pond of KOI, feeding them. Harry stands in b.g.

THE SENATOR

You worry me. Running around town, accosting Josie with weird accusations. What if the press got a hold of it?

HARRY

I'm sorry. Things haven't been so easy...

THE SENATOR

They're never easy! (BEAT) You don't seriously believe Coty belongs to someone else, do you Harry?

HARRY

No.

THE SENATOR

Who started that delightful little rumor? Wasn't Paige, was it?

HARRY

It was Beth.

THE SENATOR

An unstable woman with a history of emotional problems; that kind of thing can sometimes be contagious. You're upset about her leaving - that's natural. (STANDS) Wild Palms has big plans, bigger than you can imagine - you're a part of those plans, Harry. Everything's got to run smoothly now. Is my marriage to Paige going to be a problem?

HARRY

Why should it?

THE SENATOR

It's tough to put out an old flame. (BEAT) I withheld certain things from you because you would not understand. Nothing "Machiavellian" about it.

HARRY

I know that.

THE SENATOR

I am leaving this Earth, Harry - taking a full crew with me. That has been my life's work. You're either onboard - or behind, with the scum.

HARRY

I'm with you - let me be like a son.

THE SENATOR

Talk to the boy. (EMBRACES HARRY)
 "For this, thy brother was dead, and
 is alive again; and was lost, and is
 found."

EXTERIOR. IVAR TERRACE MOTEL. DAY.

SIX VANS filled with ARMED MEN pull into parking lot.

INTERIOR. ONE OF THE VANS. DAY.

Saul Stein, Tommy Laszlo and Stitch Walken hold weapons in
 readiness. In backseat, Woiwode holds knife to throat of
 Paige Katz.

EXTERIOR. WYCKOFF HOUSE. BACKYARD. DAY.

In the drained pool, Beth, Deirdre and Peter move furtively
 toward house. Winds blow the palms.

INTERIOR. IVAR TERRACE MOTEL. DAY.

A Nurse and Guards. Chickie lays in bed, pale and perspiry;
 breath labored and shallow. The Nurse fits an OXYGEN MASK on
 his face as Guard turns up "House of the Rising Sun" on
 bedside RADIO. GUNFIRE from outside; the Guards barely have
 time to register it when Saul, Stitch, Tommy and Others burst
 into room and quickly kill them. Saul rushes to his son, who
 looks frightened and confused.

SAUL

It's all right, baby boy! We're
 gonna take you home.

CHICKIE

Terra? Terra?

SAUL

It's Daddy...

STITCH

Saul, come on! Let's go!

SAUL

We're taking you to the water - can
 you hold on?

Chickie NODS; they gather him up, carry him out.

INTERIOR. HOUSE IN BEL-AIR. LIVING ROOM. DAY.

Harry and the Senator ENTER from terrace. Coty also ENTERS, from back rooms. He wears colorful robes and is escorted by half a dozen Acolytes - young men and women in caftans. The smiling Coty goes straight to Harry.

COTY

You know what I love? I love the men who slash paintings of the Old Masters. (SMILES; HARRY BEGINS TO SPEAK) Don't - don't talk. Words come along and ruin the simple mysticism of a windy day. See the palms out there, Harry, shivering against the blue skies? Know what I told the Senator? I said, Today was a day for unicorns.

The Acolytes gently make Harry kneel before the boy.

COTY (CONT'D)

You were good to me - but I'm not that boy anymore. Those "Father Knows Best" days are gone - only Fathers know best.

He leans over, kissing Harry tenderly on the cheek.

COTY (CONT'D)

It's a wise father that knows his own child. (WHISPERS IN HARRY'S EAR) Walk with me. There are so many enemies on the way to the Garden...

INTERIOR/EXTERIOR. IVAR TERRACE MOTEL. DAY.

Saul and Stitch carry Chickie to VAN. Tommy follows, covering them by FIRING at Pursuers. When Tommy nears the VAN, he suddenly looks disoriented - he falls to ground.

TOMMY'S POV.

Awed and terrified: his hand reaches out, trembling, to touch something as yet unseen. PULL BACK TO REVEAL Tommy no longer at motel setting - rather, he lays beside the stony gothic facade of a great CATHEDRAL; touches its smooth surface.

BACK TO VAN

Saul and Stitch load Chickie in. Paige watches nervously from backseat, Woiwode's knife still held to her neck, where she bleeds a little. Woiwode is agitated.

WOIWODE

Where's Tommy!

STITCH

He's coming --

Stitch turns to look - sees Tommy laying on ground, arm extended to unseen church. Stitch EXITS VAN, goes to him.

STITCH

Tommy, come on!

He hustles Tommy to VAN - where Friends help him to backseat, beside Woiwode. Stitch is climbing in himself when he's SHOT in the back. He seems to LAUGH for a moment, as if he's heard a joke - then GASPS horribly.

TOMMY

No! --

They pull Stitch in.

SAUL

(TO DRIVER) Move! Move!

As the van SCREECHES off, the motel GUN BATTLE continues.

INTERIOR. BEL-AIR HOUSE. LIVING ROOM. DAY.

The Senator is on the phone, grim. In b.g., through sliding glass doors, we see Harry and Coty walking in rock garden.

THE SENATOR

(INTO PHONE) I see. No - by now, they're in the tunnels. I want the little one brought here; bring her yourself. And get rid of the mother.

He hangs up, pensive, looking out at garden.

INTERIOR. WYCKOFF HOUSE. MASTER BEDROOM. DAY.

CAMERA ON FRAMED FAMILY PHOTO: Harry, Beth, Deirdre and Coty. We PAN to Beth and Deirdre; Deirdre lays on bed - for the first time we remember, she's crying.

BETH

Cry, my baby. Let it go - it's gonna be all right. Everything's going to be all right...

Peter watches from doorway. A SUDDEN NOISE downstairs makes him turn head nervously; as does Beth.

BETH (CONT'D)

(CALLING OUT) Harry?

EXTERIOR. BEACH/RUINED NIGHTCLUB. DAY.

Hysteria in cramped VAN as they reach old On the Rox Komedy Klub. Paige does her best tending to Stitch, who's bleeding to death - silent and smiling strangely, shocky. Chickie too is fading in Saul's arms. Tommy shouts, distraught:

TOMMY

We're losing him, Saul! We gotta get him to a hospital!

PAIGE

Tommy, he's dying --

TOMMY

He came back for me, Tully! He shouldn't have come back!

STITCH

Always quick with the "comeback" - that's why I'm a pro...

TOMMY

Don't you die on us, Stitch!

SAUL

Shut up, Tommy! Everyone shut up!

EXTERIOR. THE BEACH. DAY.

The VAN pulls onto sand. Saul and Paige carry Chickie to water, leaving behind the wailing Tommy.

SAUL

We're here, baby boy! See? We're at the water...

CHICKIE

It's real?

SAUL

(CRYING) Remember how Mama always brought you to the ocean when you got sick?

CHICKIE

Where's the orchestra? (PAIGE WATCHES, CRYING SOFTLY NOW) I hear a symphony --

He dies. Saul HOWLS to the skies with rage and horror as he holds him - a Pieta.

INTERIOR. WYCKOFF HOUSE. MASTER BEDROOM. DAY.

Harry ENTERS the ransacked bedroom. A picture frame on the ground. He picks it up: the family photo seen earlier, its glass shattered and blood-smeared.

HARRY
N-N-N-N-N-N-N-N-N-N-O-O-O-O-O-O-O-O!

EXTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

A RANGE ROVER pulls up; a body's thrown out - Beth. Still alive. Bathhouse Attendants scurry to her aid.

EXTERIOR. BEL-AIR HOUSE. DEN. DAY.

Tabba sits on sofa, chewing gum. The Senator's head hangs low as he sits in his chair, oblivious to (MOS) CRIME DRAMA being acted out before him - a HOLOSYNTH COP is handcuffing a HOLOSYNTH FELON while another COP holds his gun on the suspect. An Aide ENTERS, whispers in the Senator's ear. The Senator NODS; Aide EXITS. Kreutzer turns OFF TV - the images disappear. After a BEAT, the door opens - and Deirdre shyly ENTERS.

TABBA
Hi, Deirdre! C'mere! It's Auntie
Tabba... (SHE GOES TO HER)

THE SENATOR
(TO UNSEEN MAN) Any problems?

VOICE
No.

TABBA
(HUGGING DEIRDRE) What sweetness you
are! What sweetness!

VOICE
Will you need me for anything else?

THE SENATOR
No.

The CAMERA PANS SLOWLY TO UNSEEN MAN - Dr. Tobias Schenk.

THE SENATOR (CONT'D)
Good night, Tobias. Thank you.

Tobias NODS, EXITS.

FADE OUT:

OVER END CREDITS: THE SUPREMES' "I HEAR A SYMPHONY"

END OF ACT FOUR