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HOLLYWEIRD

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REVISED PAGES:

1st Pink Revs. Full Script

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#83603 - "Hollyweird" - 1st Pink Rvs. 3/15/98

HOLLYWEIRD

CAST

CHARLIE RIPSHAW
CARIL ANN KLIEGER
TREY CARPANION
MRS. LAVENDALE
CUTLER
JACK SEIGLER
SETH
LT. CARL FORTURRO
NANCY O'DELL
MALE REPORTER #1
ENGINEER
DONNA
OLD MAN
BIKER CHICK
WHOOPI GOLDBERG
YOUNG PREGNANT WOMAN
ANGRY WRITER
HISPANIC WOMAN
HISPANIC MAN
MAN WEARING RAMS HAT
LEIGH
COP #1
JAPANESE TOURIST
HASIDIC JEW

HOLLYWEIRD

SETS

INTERIORS

EL CADIZ APARTMENTS
BATHROOM
FRONT DOOR
LIVING ROOM
STILT HOUSE
BEDROOM
LIVING ROOM
HOLLYWOOD GALAXY CINEPLEX
MAIN HALL
ELEVATOR
SUBTERRANEAN REMAINS
ELEVATOR SHAFT
LITTLE WHITE HOUSE
CUTLER'S BEDROOM
MURIAL CUTLER'S BEDROOM
BATHROOM
LIVING ROOM
KITCHEN
BASEMENT
CANTER'S RESTAURANT
POLICE HEADQUARTERS
FORTURRO'S OFFICE
MOROCCAN RESTAURANT
THIN LINE LOVE BOUTIQUE
CORVAIR

EXTERIORS

HOLLYWOOD HIGH SCHOOL
HOLLYWOOD BLVD.
EL CADIZ APARTMENTS
HOLLYWOOD HILLS
LAUREL CANYON
HOLLYWOOD GALAXY CINEPLEX
ROOFTOP
CANTER'S RESTAURANT
HOLLYWOOD NEIGHBORHOOD
DOORWAYS
LITTLE WHITE HOUSE
BACKYARD
STILT HOUSE
BALCONY
CANYON ROAD
CORVAIR

HOLLYWEIRD

ACT ONE

FADE IN:

1 EXT. HOLLYWOOD HIGH SCHOOL -- NIGHT 1

Open on the sign: "Hollywood High School -- Game Tonight!" PANNING beyond it, we discover a mutilated football field. The game is long over and there are only a few stragglers left. Among them is a lone cheerleader

CARIL ANN KLIEGER

a midwestern dream boat with a vivid imagination and a wild streak longer than her legs. Bound by a sweater that could choke Lana Turner, she exits this chain link cocoon and starts up the block.

2 EXT. HOLLYWOOD BOULEVARD -- NIGHT 2

Caril's saddle shoes CLIP the Walk Of Fame in eerie syncopation. She passes twin girls wearing "Good" and "Evil" T-shirts. An old woman with a dog dressed in a sailor suit. Two gay hustlers with a not-so-passing resemblance to the duo in "Midnight Cowboy." We're not in Kansas anymore. Hell, we're not even in Vegas. As these characters eye Caril hungrily, she slips by

AN L.A. TIMES VENDING MACHINE

and this ominous headline: "Three Cheerleaders Dead. Killer eludes police."

CARIL

crosses a side street and pauses at the corner. Did she hear something? She turns and looks directly into CAMERA. SCREECH!

A HEARSE

blasts across FRAME, eclipsing our cheerleader and REVEALING the sign on the door: "Hollywood Graveline Tour."

3 EXT. EL CADIZ APARTMENTS -- NIGHT 3

Caril reaches the courtyard of this creepy old building. Seated on the front stoop, rocking back and forth, is a homeless guy playing with what appears to be a Gameboy. Caril cautiously slips by him.

4 INT. APARTMENT -- LIVING ROOM -- NIGHT 4

The only light comes from a T.V. in an adjoining parlor. Caril enters and pulls off her sweater.

CARIL ANN

Hi Grandma.

ON THE PARLOR -- CARIL ANN'S POV

A beehive of gray hair rises from behind a sofa. Grandma doesn't respond. "Psycho" is on the late show. Caril locks the front door and moves out of FRAME. As Janet Leigh SCREAMS in terror, we PUSH IN on the lock.

5 INT. BATHROOM -- NIGHT 5

Caril enters and flips on the lights. After cracking the window, she turns on the shower and begins to undress. We now SEE her through a DIGITAL VIDEO CAMERA. Someone is watching her.

6 EXT. EL CADIZ APARTMENTS -- NIGHT 6

A FIGURE moves past our homeless guy. Homeless raises his head and we catch his face for the first time. He's a good looking kid in his early twenties with great passion, a facile mind, and a clear, moral compass: CHARLIE RIPSHAW. And that's no Gameboy in his hand -- it's a video monitor -- and the image on the screen is Caril in the bathroom. *

7 INT. BATHROOM -- NIGHT 7

Nude, Caril opens the shower door.

8 INT. APARTMENT -- TIGHT ON THE FRONT DOOR -- NIGHT 8

The lock slips. The door CREAKS open.

THE MYSTERIOUS FIGURE

enters the apartment. Return to DIGITAL VIDEO POV. We FOLLOW the intruder's back as he slips by the unsuspecting Grandma. He passes a mirror, but his face is obscured by a hooded sweatshirt. It's only when he reaches the bathroom door do we discover

A BUTCHER KNIFE

protruding from his hand.

9 INT. BATHROOM -- NIGHT

9

Through the steam, we can just make out Caril's form. The bathroom door CREAKS open. The stalker slips inside. He presses his body up against the cold tile, and slowly, deliberately, raises the knife. In one frenzied move, he whips back the shower curtain and brings down the knife.

A BLOW UP LOVE DOLL

is revealed. It HISSES for a beat -- then EXPLODES. Stung, the stalker wheels around in a fury. Caril is nowhere to be seen.

THE WINDOW

is wide open.

10 INT. LIVING ROOM -- NIGHT

10

The stalker bursts from the bathroom, just as

CHARLIE

races through the front door, brandishing an old press camera. He FLASHES it in the stalker's face, momentarily blinding him, then delivers a powerful right hook. Dazed, the intruder spins toward Grandma and the parlor. Bad idea.

GRANDMA

now leaps to her feet, and FLASH! She's got a big old camera of her own. FLASH! FLASH! FLASH! The intruder is hit repeatedly with shots from the strobes, pushing him back into a corner and the waiting arms of

A STOCKADE CHAIR

That's right, folks. Straight from the dungeon. As the intruder crumbles into this bondage throne, Charlie grabs one arm, Grandma grabs the other, and BAM! The top plank is locked down over his head. As the stalker struggles vainly to escape, Charlie hits a light switch, and we finally get a good look at "Grandma." Pulling off a hairpiece, we meet

TREY CARPANION

a lanky cynic in his early twenties. Trey scratches his sweaty brow.

TREY

Next time, you wear the wig.

Charlie smiles. Caril enters the front door excitedly. She's wrapped in a bathrobe.

(CONTINUED)

10 CONTINUED:

10

CARIL ANN
You get him? Did you get him??

CHARLIE
We got him.

Caril screams with glee. She'll do that a lot in our show.
She pulls off a wig of her own.

CARIL ANN
Did you believe me as a victim? I
tried to look helpless.

CHARLIE
You were perfect, honey lamb.

The stalker struggles. Trey shakes his head.

TREY
Killing cheerleaders. Such a
cliche.

Charlie grabs hold of the stalker's hood.

CHARLIE
Any guesses before the final
reveal?

CARIL ANN
Angry father who's daughter didn't
make the squad.

TREY
Math geek spurned.

Charlie thinks for a beat, then -- whips back the hood.

CHARLIE
(knew it)
The quarterback.

CARIL ANN
Jack Seigler? The most popular guy
in school??

TREY
I don't get it. This is prime time
for you, Jack. It's only later in
life things fall apart.

CARIL ANN
With all you had going, why would
you kill those poor girls?

(CONTINUED)

10 CONTINUED: 2

10

Jack shoots Caril a bloodcurdling look.

JACK

(chilling)
Why not.

TREY

Oooo-kaaaay. Mister QB's just
taken a few too many hits.

Charlie crouches down and stares at Jack intensely.

CHARLIE

No...
(penetrating)
He did it for the sport.

Off Jack's reaction, Charlie rises and calls O.S.

CHARLIE

Mrs. Lavendale? You can come out
now. *

As Caril and Trey begin to gather the numerous hidden
cameras around the apartment, an older woman in the Anne
Bancroft mold emerges from a rear bedroom.

MRS. LAVENDALE

Is that a cut? *

CHARLIE

That's a cut.

MRS. LAVENDALE

This is so exciting. True Crime. *

(Seeing Jack)

Hmm. Smaller than I expected.

Certain Alan Ladd quality...

(then; with disdain)

But no actor.

We HEAR approaching SIRENS.

CHARLIE

When the cops get here, tell them
you caught him breaking into your
apartment. After they run his
fingerprints, they'll know who he
is, and there'll be a big reward in
this for you. But promise you
won't mention our names, okay?

(CONTINUED)

10 CONTINUED: 3

10

MRS. LAVENDALE
Are you sure, Charlie? Credit is
everything in this town. *

Charlie smiles, and motions toward the stockade.

CHARLIE
We'll be back for that thing in the
morning.

CARIL ANN
Thanks for the use of your place,
Mrs. Lavendale.
(hugs her)
We'll send you a copy of the show
when it's done. *

JACK
What show??

Our trio head for the door. Jack shakes his bonds.

JACK
Wait a minute... Aren't you guys
cops?!!

Charlie turns in the doorway.

CHARLIE
No...
(mission from God)
We're filmmakers from Ohio.

DISSOLVE TO:

11 EXT. HOLLYWOOD HILLS -- HELICOPTER SHOT -- DAY

11

Sweeping across this fabled landscape, we come up on the
Hollywood Sign, only to discover a two-story stilt house
perched precariously nearby. We SEE yellow tape blocking
off one side, and major cracks in the stucco -- evidence of
recent earthquake damage. We DIVE in through a window.

12 INT. STILT HOUSE -- CHARLIE AND CARIL'S BEDROOM -- MORNING

12

CARIL bursts into a TIGHT CLOSE UP -- SCREAMING!

CARIL ANN
AHHHHH!
(realizing/acting)
It was all a dream.

(CONTINUED)

12 CONTINUED:

12

BACK TO REVEAL CHARLIE

hovering over her in his boxers. They're in bed, and he has a video camera trained on her face. Caril's wearing a forties teddy. This isn't a movie -- just pre-coital play.

CHARLIE

Once more.

CARIL ANN

Not believable?

CHARLIE

Claw the mattress on your way up.

Caril lays back down; messes her hair, and bolts up again.

CARIL ANN

AHHHHHHHHHH!

(beat)

It was all a dream.

CHARLIE

Much better. If you ever have to play this scene, you'll be ready.

Caril smiles. Charlie snaps off the camera and straddles his muse. They are framed by a broken-glass picture window that looks down upon the living room.

CARIL ANN

Want to hear my inspiration?

CHARLIE

Scare me.

CARIL ANN

I dreamt I was being chased by a giant drape.

CHARLIE

A grape?

CARIL ANN

Drape.

CHARLIE

Like for a window?

CARIL ANN

Right.

CHARLIE

That's not very scary.

(CONTINUED)

12 CONTINUED: 2

12

CARIL ANN
You didn't see the pattern.

CHARLIE
Ah.

CARIL ANN
Of course, there was a madman
underneath.

CHARLIE
Of course. Did you see his face?

CARIL ANN
Nooo! You never see the killer
'til the end of the movie.

CHARLIE
Not with Hitchcock.

CARIL ANN
This wasn't a Hitchcock dream.

Charlie cocks an eyebrow.

CHARLIE
Have I mentioned that I'm wildly in
love with you?

CARIL ANN
Mmm... Maybe once or twice.

As their lips meet for a mighty Technicolor kiss, a
grapefruit bounces against the glass. Our duo sit up and
look through the window to discover

TREY

standing below them, grapefruit in one hand, phone in the
other. He's sleepy-haired and cranky.

TREY
Those of us who aren't having sex
would like your presence in the
living room.

13 INT. STILT HOUSE -- LIVING ROOM -- MORNING

13

At one time this was a great place, but that was
pre-Northridge. Now, it's a gas and hot water-free spider
web of cracks and fissures. Trey is standing before a
monitor and a wall of thrift store video equipment.

(CONTINUED)

13 CONTINUED:

13

As Charlie and Caril emerge at the foot of a metal staircase, Trey tosses Charlie the phone.

TREY

You have to call Goodman. He's going insane.

CHARLIE

What's wrong?

TREY

He thought our last show was too "obtuse."

CHARLIE

What??

TREY

He was con-fused.

CARIL ANN

This the one about the man who thinks there's only ten thousand people in the world and they're all trying to strangle him?

CHARLIE

It was very moving.

TREY

Just the messenger, Chuck.

Charlie starts punching numbers on the phone. Caril moves toward the kitchen.

CARIL ANN

Anyone want coffee?

TREY

Machine's broken. I've been cutting all night on Ovaltine.

CHARLIE

Goodman's only happy when the killer wears a mask and the victims have large breasts.

TREY

Speaking of which...

Trey picks up a fax photo and follows Caril into the kitchen. She's fiddling with the dead coffee maker.

(CONTINUED)

13 CONTINUED: 2

13

TREY

You know that girl I met at the Derby?

CARIL ANN

Donna? The one who sells snow globes?

TREY

She faxed me her picture.

He hands it to her. Caril's eyes widen.

CARIL ANN

She's naked.

TREY

Not entirely.

CARIL ANN

What's that thing she's got strapped on there?

Trey just looks at her.

CARIL ANN

(realizing)
Oh, my goodness.

Trey takes back the picture.

TREY

Why can't I just meet a normal girl with hobbies like swimming or golf?

Charlie is pacing in front of an awe-inspiring view of L.A.

CHARLIE

(into phone)
Rance? It's Charlie. I understand you have a problem with the show.

CARIL ANN

How's the new one look, Trey?

Having split the grapefruit, Trey leads Caril back toward the video equipment.

TREY

Good. The quarterback comes off like a jerk, and the stockade's very twisted.

(CONTINUED)

13 CONTINUED: 3

13

CARIL ANN

Can we speed through it?

TREY

It's due in Columbus in six minutes.

CARIL ANN

Just give us the highlight reel.

Caril hands Charlie an apple and pecks him on the cheek.

CHARLIE

(into phone)

But the show's a hit, right?
According to my mom, it's the
biggest thing in Worthington.

Trey sits before a keypad and punches a few buttons. Caril hovers behind him. Digital video images appear on a screen. We open on Hollywood High.

TREY

Crime scene -- Suspects -- Another
grisly discovery --

We see a very wide shot of a dead cheerleader. The body's surrounded by cops, photographers, etc.

CARIL ANN

(unsure)

Does the station like seeing
victims? *

TREY

Hey, he's the one who sold this
concept. *

CHARLIE

(still into phone)

Yeah, I loved the "Blood on the
Beach" episode too, but we can't do
that every week. These are
documentaries, Rance. We're not
making this up.

(covering the receiver)

I can't believe I'm having this
conversation.

CARIL ANN

Let's see the ending.

Trey zooms ahead to a shot of the El Cadiz.

(CONTINUED)

13 CONTINUED: 4

13

TREY

Outside establishing shot of the
Lavendale apartment.

CARIL ANN

Good. Dark. Spooky.

TREY

You, naked in the bathroom.

CARIL ANN

Hey...

TREY

And the big finale.

We see the blinded quarterback thrown into the stockade. As his hood is pulled back for the final reveal, credits roll. We see the title: "Hollyweird." Charlie is Director/Cameraman, Trey is Editor/Cameraman, and Caril Ann is Star/Hostess. Charlie has one eye on the screen.

CHARLIE

(still into phone)

Look, Rance, we've just finished a show that I know you and everyone at the dealership are going to love. It's got a lot of humanity.

TREY

(aghast; to Charlie)

Don't say that.

CHARLIE

(with passion)

It's very scary, which is life affirming, and it's filled with interesting characters who all have a story to tell.

TREY

(to Caril Ann)

He sounds like an artist. We're doomed.

CHARLIE

Right. Right. Right. Okay, I'll talk to you soon.

Charlie hangs up and sighs.

CARIL ANN

What'd he say?

(CONTINUED)

13 CONTINUED: 5

13

CHARLIE

He said he's the producer and he wants the three S's: Simpler, scarier...

TREY

And stupider?

CHARLIE

Sexier. "When you're on cable, you have to grab 'em by the throat."

(sighs)

This from a man who sells Hyundais.

CARIL ANN

So, what do we do for the next episode?

CRUNCH. The whole house suddenly drops about two inches -- Earthquake damage. No one moves a muscle.

TREY

Where do we live for the next episode?

14 EXT. LAUREL CANYON -- ON A CORVAIR CONVERTIBLE -- DAY

14

Charlie, Caril and Trey are packed into this little deathtrap. Trey's at the wheel, Charlie's shotgun, and Caril's in the back skimming the Times. On the cover is an article about Mrs. Lavendale having apprehended the "Cheerleader Slasher."

TREY

Look, we haven't known each other long, so I feel I should explain myself: I agreed to cut your show in exchange for a place to live. And that's the key word here: Live.

CHARLIE

The house is in bedrock. The owner swears it's safe.

TREY

Then why isn't she staying there?

(MORE)

(CONTINUED)

14 CONTINUED:

14

TREY (cont'd)
(back to Caril)
Your boyfriend has a death wish.

CHARLIE
No, I don't. Make a right.

TREY
Where are we going?

CHARLIE
Just keep going straight.

Caril pops her head up.

CARIL ANN
(reading)
Another actor jumped off the
Hollywood sign. Police suspect
foul play.

TREY
No, no, no. No actors. Too
insane.
(off Caril)
Present company excluded. Sort of.

Caril goes back to the paper.

CARIL ANN
Employees have been disappearing
at a meat packing plant...

TREY
No. No more ground up bodies. You
get that stuff in your lens and it
never comes out.

CHARLIE
How about a killer who impales
people at a cineplex?

TREY
I thought you wanted to stay
reality based.

CHARLIE
(smiles)
This is reality based.

15 EXT. HOLLYWOOD GALAXY CINEPLEX -- DAY

15

The Corvair pulls up in front of this three story monolith. Cop cars and news vans are everywhere, and a large crowd is gathered on the street. At the top of the building, hanging by a cable beneath a three-tiered facade, is

A SECURITY GUARD

He's impaled by a piece of iron. Trey looks at Charlie sardonically.

TREY

Just have a nose for this kind of thing?

Charlie holds up a police scanner.

CHARLIE

Cops have been buzzing about it all morning. What do you think, hon?

CARIL ANN

(unsure)

Well... We've never done an impaling show.

Charlie leaps out of the car and grabs Caril's hand.

CHARLIE

(to Trey)
We'll wait for you.

TREY

Where am I going?

CHARLIE

Can't park here. It's a loading zone.

TREY

Charlie -- There's a man up there with a javelin in his chest. I think the cops'll let me slide.

CHARLIE

Just 'cause you can get away with something doesn't make it right.

Trey holds a beat, then looks at Caril.

TREY

You know, I used to think people from the mid-west were normal.

(CONTINUED)

15 CONTINUED:

15

CARIL ANN

We're not normal.
(smiles)
We're just very polite.

16 EXT. HOLLYWOOD GALAXY CINEPLEX -- DAY

16

Charlie flashes a press pass at a cop, and he, Caril, and Trey slip under the crime tape and move toward

LT. CARL FORTURRO

An odd and acerbic homicide detective, who's leading a mass of media, including NANCY O'DELL, up an escalator. A few steps behind him is a scary-looking ENGINEER and some senior management types. The engineer wears a name tag: Bud Rose. Charlie and Trey roll their cameras, and our trio trail Forturro up the adjoining staircase.

*

*

FORTURRO

One guard dead, another missing.
Our people are searching the area now.

NANCY O'DELL

Can you identify the murder weapon?

*

FORTURRO

Iron rod, approximately five feet long.

NANCY O'DELL

Would you call that a spear?

*

FORTURRO

No, I'd call it an iron rod.

17 INT. HOLLYWOOD GALAXY CINEPLEX -- MAIN HALL -- DAY

17

Forturro's moving toward an elevator. The media, our trio included, are right behind him.

MALE REPORTER #1

Did anything unusual happen last night?

FORTURRO

Besides the murder?

The reporter blanches. No stupid questions allowed.

(CONTINUED)

17 CONTINUED:

17

FORTURRO

An engineer heard whistling in the halls. The victim investigated. Soon as we find the other guard...

Caril does a picture-perfect reporter impersonation.

CARIL ANN

What was the whistling?

FORTURRO

Come back?

CARIL ANN

Did the whistle have a familiar tune?

Charlie suppresses a smile. Forturro looks at Caril, then steps into the elevator with the engineer.

FORTURRO

I believe it was... "Free Bird."

The mob just stare at him blankly. The engineer leans toward them as the doors close.

ENGINEER

(darkly)
By Lynyrd Skynyrd.

As they disappear, Charlie glances at a stairwell, and we

DISSOLVE TO:

18 EXT. HOLLYWOOD GALAXY CINEPLEX -- ROOFTOP -- DAY

18

Forturro and the engineer emerge from the elevator and move along the rooftop toward the crime scene. CAMERA pans down to discover a familiar pair of tennis shoes trailing them from behind a raised metal wall. As Forturro and the engineer enter the lower level of the three-tiered facade, Charlie pokes his head out from behind the wall.

19 EXT. HOLLYWOOD GALAXY CINEPLEX -- DAY

19

Caril is back on the street, handing out business cards to people lined before a coffee wagon. Among them is a guy in his early forties wearing an L.A. Rams cap.

(CONTINUED)

19 CONTINUED:

19

CARIL ANN

If you hear anything, please let us know. Our show's kind of like "America's Funniest Videos", except with psychopaths.

Caril hands the coffee attendant a card.

CARIL ANN

And if you know anyone who can fix a coffee maker...

ANOTHER ANGLE -- ON CARIL -- MYSTERY POV

All SOUND disappears, except the PULSE of blood rushing through a brain. As Caril leaves FRAME, we MOVE toward one of the cards she's left behind: "Hollyweird USA.com." Meanwhile...

TREY

is shooting a one-eighty of the crowd.

TREY

Suspect... Suspect... Suspect...
(gulp)
Donna?

We SETTLE on a sexy young woman moving toward him.

DONNA

Trey?

TREY

Donna -- What are you doing here??

DONNA

(smiles flirtatiously)
I work here. Did you get my picture?

TREY

Uh... Yeah.
(beat)
Nice abs.

20 EXT. HOLLYWOOD GALAXY CINEPLEX -- ROOFTOP -- LOWER TIER -- DAY

20

Forturro and the forensics unit are gathering evidence. For the first time, we get a good look at the victim. The "spear" is actually a rusted piece of iron embedded in the man's side.

(CONTINUED)

20 CONTINUED:

20

It's not a pretty picture, and we're sensitive to that. As the coroner's people pull up the body

CHARLIE

pops up above them on the upper tier. He looks down to see

CARIL

watching him from the street. He gives her the high sign and starts filming the events unfolding below. As

CHARLIE

PANS the area, searching for clues, he catches something that never would have been seen from the cops' vantage point:

A NAPKIN

A napkin with a distinctive logo: "Canter's." It's stuffed in an air duct on the second tier. Charlie pulls his camera away for a beat, checking his own eyes, then looks through the lens once more. Suddenly, he is yanked out of FRAME.

21 EXT. HOLLYWOOD GALAXY CINEPLEX -- ROOFTOP -- BEHIND THE
THREE TIERED FACADE -- DAY

21

Charlie crashes to the ground. He looks up to discover
THE ENGINEER

hovering over him menacingly. He's a lot scarier up close.

CHARLIE

You're the guy who heard the
whistling.

ENGINEER

Press isn't supposed to be up
there.

Charlie hustles to his feet.

CHARLIE

Right. I was just, uh...
(what the hell)
Ever eat at Canter's?

ENGINEER

No.

(CONTINUED)

21 CONTINUED:

21

Tense beat.

CHARLIE

I hear the early bird special's a
heck of a deal.

22 EXT. HOLLYWOOD GALAXY CINEPLEX -- DAY

22

Our trio move across the patio at a brisk pace, passing
Nancy O'Dell who's doing her wrap up. *

CHARLIE

Okay -- One week to catch a killer
on film. Simple, scary, sexy. *

TREY

Fine. But if we come back here,
I'm only shooting exteriors.

CARIL ANN

He ran into Donna.
(whispering)
The girl with something extra.

Trey pulls a snow globe from his pocket.

TREY

She took me in her store, forced
this Empire State Building on me --
(yuch)
And winked.

CARIL ANN

She also said all the shop owners
have been getting death threats.

TREY

Only in Hollywood would they sell
phallic landmarks from out of
state.

CHARLIE

(to Trey)
When you see the cops, tell them
all this. And don't forget about
the napkin.

TREY

Can I keep Donna to myself?

ANOTHER ANGLE -- MYSTERY POV

SILENCE. Just the sound of blood pulsing once more. As our
trio leave FRAME, this MYSTERY POV holds on Nancy O'Dell,
then looks up at the Galaxy.

23 EXT. HOLLYWOOD GALAXY CINEPLEX -- ANOTHER ANGLE -- DAY 23

CAMERA pans off the sleek building to discover the rotting rooftop of

A LITTLE WHITE HOUSE

tucked on a side street below. We PUSH IN on the back of the man in the Rams cap as he approaches the front door.

24 INT. LITTLE WHITE HOUSE -- MYSTERY POV -- DAY 24

The door opens and we SEE a television. The image on the screen is the same one we just left: Nancy O'Dell, "Live." We PAN past an old computer -- A bunch of Canter's bags -- An old Lynyrd Skynyrd album cover -- And finally to

THE MISSING DEAD GUARD

Still in uniform. He's sprawled out on a Lay-Z-Boy, soaked in blood. As a "Hollyweird USA.com" card floats to a table before us, we mercifully

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

25 EXT. CANTER'S RESTAURANT -- DAY

25

The Corvair pulls up in front of this venerable institution and Charlie and Caril hop out. Trey's behind the wheel.

TREY

Ever been here?

CHARLIE

No.

TREY

Lotta humanity.

A YOUNG MAN

watches them through the window of the restaurant. As Trey drives off

CHARLIE

shoots an establishing shot. While filming

THE GUY IN THE RAMS CAP

exits, carrying a doggie bag and chewing on a piece of bacon. Not that anyone notices... yet.

26 INT. CANTER'S RESTAURANT -- DAY

26

If Hollywood boulevard was strange, this place is surreal. The joint is packed with strays, old and young, but is eerily quiet. No one says a word as they gnaw away on their pastrami sandwiches and chicken pot pies.

CHARLIE AND CARIL ANN

approach the host, SETH, and we recognize him as the young man who was watching them through the window. He's probably seventeen, with hair like Lyle Lovett's.

SETH

(sotto)

You guys making a student film?

Charlie looks around self-consciously.

CHARLIE

Uh... Yes.

(CONTINUED)

26 CONTINUED:

26

SETH

(sotto)

Cool. I'm an actor. Can I be in it?

CARIL ANN

Why are you whispering?

Everyone in the restaurant suddenly looks up at Caril. She freezes. After a tense beat -- they go back to their food. Until further notice, everyone whispers.

SETH

Our afternoon customers prefer a low-key atmosphere.

CARIL ANN

I see.

Seth leads Charlie and Caril through the gauntlet of jawbones, and they settle into a booth. Seth hovers over them. Charlie slips a video disc in his camera.

SETH

Get you some coffee?

CARIL ANN

That'd be great.
(confidentially)
Our home machine's broken.

SETH

(smiles)
Can't have that.

Seth moves back into the kitchen.

CARIL ANN

(to Charlie)
See? Not all actors are insane.

Charlie is surreptitiously trying to shoot the room with his camera, but...

CHARLIE

I can't get any suspects if they don't come up for air.

It's a problem. Everyone in the joint has their face locked on their plate. Caril thinks for a moment.

(CONTINUED)

26 CONTINUED: 2

CARIL ANN

What was the name of that band?
Lizard what?

CHARLIE

Lynyrd Skynyrd.

CARIL ANN

Who are they?

CHARLIE

Seventies group who went down in a
plane crash.

CARIL ANN

Would you recognize their song if
you heard it?

CHARLIE

"Free Bird?" It was the theme of
my Uncle's bachelor party. *

Without hesitation, Caril bangs her spoon against her water
glass and stands up.

CARIL ANN

(full voice now)
Excuse me, everyone. I'm sorry to
interrupt your lunch, but I'm an
entertainer.

Charlie reaches to pull her back down.

CHARLIE

Honey, what are you doing? *

Everyone in the room is shooting daggers at Caril. Seth
rushes back to their table.

SETH

The coffee's coming.

Charlie rises, protectively, and turns to the crowd.

CHARLIE

We're from out of town.

CARIL ANN

It's alright, hon.

OLD MAN (O.S.)

Out of town where?

Charlie freezes.

(CONTINUED)

26 CONTINUED: 3

26

CHARLIE

What?

An OLD MAN rises from the back of the restaurant.

OLD MAN

What part of the country do you hail from?

CHARLIE

Uh... Ohio. Worthington, Ohio.

OLD MAN

I'm from Phoenix.

Beat. Charlie looks at Caril Ann.

CARIL ANN

I understand Phoenix is a lovely city. Do they have Karaoke in Phoenix?

A tough BIKER CHICK rises.

BIKER CHICK

(a threat)

They have Karaoke in Japan.

CARIL ANN

Uh... Yes. Yes, they do. And they have it in Ohio, as well.

The biker chick stares at her. Is she going to attack? She turns and addresses the room.

BIKER CHICK

To sing Karaoke, you'd better be drunk or have some major gonads.

CARIL ANN

Uh... Yes. And we were hoping you'd all have the gonads to sing some with us. Right, hon?

CHARLIE

Uh... Right.

CARIL ANN

(winging this)

Because in Ohio, we have this game called "Karaoke Plane Crash."

Charlie looks at her. Huh?? Caril Ann smiles.

(CONTINUED)

26 CONTINUED: 4

26

CARIL ANN

And my boyfriend here's going to explain the rules since he knows much more about music than I do.

Charlie gives Caril a "thanks a lot" look.

CHARLIE

Uh... The way you play is... one person sings a line from a song... by a dead rock star or band who died in a plane crash. Then, we move on to the next person...

CARIL ANN

And then the next, and if you can't think of a song, you die in the crash. Got it?

Everyone stares at them. Is this going to fly?

CHARLIE

And if you can't sing...
(pointedly)
Just whistle.

Caril gives Charlie the high sign and turns to Seth.

CARIL ANN

Seth will be our first contestant.
Charles? Camera ready?

Charlie lifts his camera and trains it on Seth. Seth looks at Caril with terror in his eyes.

SETH

I hate old songs.

CARIL ANN

Thought you were an actor.

Seth looks around. Everyone is watching him with great anticipation. Seth takes a deep breath, opens his mouth and we begin

A SERIES OF QUICK CUTS

One person after another, singing directly into CAMERA.

SETH

That'll be the day, when you say
good-bye-yi...

(CONTINUED)

26 CONTINUED: 5

26

BIKER CHICK

BIKER CHICK

Sunshine... On my shoulders...
Makes me happy...

OLD MAN

OLD MAN

Crazy... I'm crazy for feelin' so
lonely...

JAPANESE TOURIST

JAPANESE TOURIST

If I could keep time in a
bottle...

HASIDIC JEW

HASIDIC JEW

(a la Big Bopper)
Heeeelloooo, baaaabbbbyyyy...

CUT TO:

27 INT. CANTER'S -- MYSTERY POV -- DAY

27

NO AMBIENT SOUND. Through the glass from the adjoining
bar, we SEE Charlie, Caril, and Seth, moving down the aisle,
one person after another doing their bit. But all we hear
is the SOUND OF BLOOD rushing through veins -- and a single,
haunting VOICE.

CUTLER (O.S.)

"I'm free as a bird now... And
this bird you cannot chain."

SMASH CUT TO:

28 INT. POLICE HEADQUARTERS -- FORTURRO'S OFFICE -- DAY

28

Forturro's on DIGITAL VIDEO, looking right into CAMERA.

FORTURRO

This for Ohio, you say?

TREY (O.S.)

That's right.

FORTURRO

Documentary on police procedure?

(CONTINUED)

28 CONTINUED:

28

Uh... Right. TREY (O.S.)

Kind of a broad topic. FORTURRO

Maybe you could tell us what happened at the Galaxy this morning. TREY (O.S.)

Man was killed. FORTURRO

Yeah, but we understand a lot of people were getting threats. TREY (O.S.)

You a writer? FORTURRO

No. TREY (O.S.)

I had a writer call wanting quotes for some book he was working on. Wanted me to read his book, then put my name on it. FORTURRO

I'm not a writer. TREY (O.S.)

I don't mind being on television, but when it comes to quotes, I can't be selling someone else's book. I'm working on a book of my own. FORTURRO

You are? TREY (O.S.)

Bird's eye view of homicide. Kent McCord's interested in optioning it. You know Kent? From Adam-12? FORTURRO

Uh... TREY (O.S.)

(CONTINUED)

28 CONTINUED: 2

28

FORTURRO

Helluva guy.

(beat)

This for Ohio, you say?

TREY (O.S.)

Right. A cable show in Columbus.

FORTURRO

You know more serial killers are from Ohio than any other state?

TREY (O.S.)

Uh... No. No, I didn't.

FORTURRO

It's a fact. Dahmer, Bundy... Even if they weren't born there, they all passed through. Don't know why exactly. Just one of those funny facts.

TREY (O.S.)

I'm from Los Angeles.

Forturro holds a beat. Stares at Trey suspiciously.

TREY (O.S.)

Is that a problem?

DISSOLVE TO:

29 INT. STILT HOUSE -- NIGHT

29

Charlie's at the computer in his boxers, zipping through the days' footage on the monitor. Caril's standing behind him in another vintage teddy, massaging his shoulders.

CARIL ANN

Any one of those people could be the killer.

CHARLIE

But nobody sang "Free Bird."

CARIL ANN

That fellow got awfully hostile when you wouldn't accept Stevie Ray Vaughn.

(CONTINUED)

29 CONTINUED:

29

CHARLIE

Stevie Ray Vaughn died in a helicopter. I thought the rules were clear.

CARIL ANN

Hon...

CHARLIE

Hmm?

CARIL ANN

I was very proud of you today.

Charlie turns from the monitor and looks up at her.

CARIL ANN

I know you don't like it when I embarrass you in public places, but you were very patient. And I think it meant a lot to that man from Phoenix when you agreed to send his daughter a copy of the show.

(beat)

You're a good egg, Chuck.

Charlie smiles. How can you not love this woman? He kisses her. Mid-smooch, Trey enters the front door carrying a pizza. He pauses in the doorway.

TREY

I'm going to have to start carrying a hose.

Breaking, Charlie turns.

CHARLIE

How'd it go with the police?

TREY

If you ever want to do a cop show, I think I can deliver Kent McCord. How's it going on your end?

CHARLIE

Nothing at Canter's. Nothing inside anyway. But look at this.

ON THE MONITOR

We see Trey's three sixty shot inside the HOLLYWOOD GALAXY CINEPLEX.

(CONTINUED)

29 CONTINUED: 2

29

When we get to the people lined up in front of the coffee wagon, Charlie FREEZES frame on the guy in the Rams cap.

TREY

Who's the Rams fan?

CHARLIE

I don't know, but he gets around.

Charlie hits another button and the exterior shot of Canter's pops up -- with Mr. Rams exiting.

TREY

Is that bacon in his hand?

CHARLIE

Thick cut.

TREY

Who gets bacon from a deli?

CHARLIE

Who still follows the Rams??

Suddenly, there is a RED FLASH on the screen. The VIDEO VOLUME is replaced by an ELECTRONICALLY MASKED VOICE coming over the speaker. As we hear the words, they scroll across the screen, ticker tape fashion.

SCARY ELECTRONIC VOICE

"Hollyweird"?

Caril Ann looks at the guys excitedly.

CARIL ANN

(to Trey)

Turn on the speakers.

Trey moves to a bookshelf and turns on the stereo.

SCARY ELECTRONIC VOICE

(through stereo now)

"Hollyweird"?

The Exorcist-like voice resonates through the room.

CHARLIE

Right here.

SCARY ELECTRONIC VOICE

You're a long way from home.

CHARLIE

Who is this?

(CONTINUED)

29 CONTINUED: 3

29

SCARY ELECTRONIC VOICE
Don't you know? Your girlfriend
gave me your card today.

Charlie looks at Caril Ann.

CARIL ANN
I gave a hundred people our card.

SCARY ELECTRONIC VOICE
Then wake up and smell the coffee.

CHARLIE
(sotto; to Caril)
How many people did you talk to
about the coffee maker?

CARIL ANN
I don't know.
(sheepishly)
Half?

SCARY ELECTRONIC VOICE
Before you can fix anything, you
have to get to the guts.

Caril's eyes widen. She glances at the broken machine in
the kitchen. Suddenly, a familiar melody is WHISTLED over
the speaker. Charlie darkens.

CHARLIE
"Free Bird."

SCARY ELECTRONIC VOICE
Classic rock. All dead, all the
time.

CARIL ANN
It's the killer.

Trey points a digital camera at the computer monitor and
starts rolling.

CHARLIE
What do you want?

SCARY ELECTRONIC VOICE
To ride the roller coaster.

CARIL ANN
What?

SCARY ELECTRONIC VOICE
To hide in the House of Horrors.

(CONTINUED)

29 CONTINUED: 4

29

TREY

Look, Mr. Eight-Track Flashback,
why don't we just skip the hoary
cryptograms and cut to the chase.
We don't want to arrest you. We
don't even want to understand
you. We just want to put you on
film.

SCARY ELECTRONIC VOICE

Fine. You bring the popcorn, I'll
bring the shish-ka-bobs.

It's not nice to upset Mister Killer.

SCARY ELECTRONIC VOICE

If I catch any of you on my
property again, you'll end up like
those guards. You understand me?

Trey looks at Charlie.

CHARLIE

Your property?

SCARY ELECTRONIC VOICE

Stay away.

CHARLIE

Where's the second guard?

SCARY ELECTRONIC VOICE

Where's your second act??

BZZZZZZ. The monitor FLASHES, and the killer is gone. As
our three heroes look at each other with trepidation, we go

30 EXT. HOLLYWOOD GALAXY CINEPLEX -- NIGHT

30

Outside a shop called "Global Domination" we see a window
lined with snow globes, then discover

DONNA

just closing up. She has a large snow globe under her arm.
As she turns from locking the door, her heart leaps. *

THE ENGINEER

is standing right behind her: Bud Rose. *

ENGINEER

Been asked to walk you out.
(darkly)
Safety reasons.

31 INT. ELEVATOR -- NIGHT

31

Donna is watching the engineer warily. He is staring straight ahead. The numbers flash above them. 4 -- 5 --

DONNA

(with concern)

We're going up.

Suddenly, the elevator doors open.

32 EXT. HOLLYWOOD GALAXY CINEPLEX -- ROOFTOP -- NIGHT

32

Hollywood Boulevard is revealed below, blanketed by a dark and windy night. Donna turns to the engineer impatiently.

DONNA

My car's in the parking lot.

The engineer presses the down button. No response. Donna punches the "Door Close" button. Nothing again. Donna's fear is mounting.

ENGINEER

Wait here.

The engineer moves out onto the rooftop and disappears.

DONNA

Wait here for what??

Donna presses on the down button frantically. The wind picks up, howling all around her. She waits... and waits. Suddenly -- FRRRRRRRR! An O.S. engine ROARS to life. Donna looks around fearfully. She pounds on the buttons again. No luck. Reluctantly, Donna steps out onto the roof and begins making her way toward the three-tiered facade. As she approaches we see a spotlight moving behind it.

33 EXT. HOLLYWOOD GALAXY CINEPLEX -- ROOFTOP -- BEHIND THE THREE TIERED FACADE -- NIGHT

33

Donna ducks under the railing and warily approaches

THE MOVING SPOTLIGHT

This is the SOUND we heard. As it slowly turns toward her, Donna is hit with a hot white light -- and a horrible image.

THE ENGINEER

is mounted against the spotlight, impaled by a piece of iron. DONNA falls back in horror.

(CONTINUED)

33 CONTINUED:

33

DONNA

Oh, my God... Oh, my God.

We go TIGHT on the engineer's nameplate: Bud Rose. Then we HEAR a familiar WHISTLE: "Free Bird." A FIGURE emerges from behind the spot light.

*

DONNA'S EYES

*

widen.

ON THE SNOW GLOBE

*

Donna's fingers grip it tightly. We now see the inside: A snow scene of the Hollywood Sign.

*

TIGHT ON DONNA'S LIPS

*

DONNA

(a ghastly whisper)
Bud Rose...

BACK TO THE SNOW GLOBE

as it falls from Donna's hand in SLO-MO. It tumbles down a few steps -- and EXPLODES into a million pieces.

34 OMITTED

34*

GO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

35 EXT. HOLLYWOOD GALAXY CINEPLEX -- DAY

35

A familiar swarm of reporters and their camera crews are focused on Donna's body, which is moving past us on a gurney. As the forensic team goes about its nasty business, we PAN to discover

WHOOPI GOLDBERG

talking to Nancy O'Dell.

WHOOPI

I just came here to buy some sconces.

NANCY O'DELL

(sycophantic)
When you found the body, did it feel like you were in a movie? Did it feel like you were in one of your movies, Whoopi?

WHOOPI

Hell, no.

CAMERA continues moving to pick up

CHARLIE, CARIL ANN, AND TREY

looking at the last of Donna. Charlie and Trey have cameras, but...

TREY

I don't want to shoot this.

Caril puts her arm around him. Charlie sighs, looks out the street.

CHARLIE

Let's talk to the neighbors.

CUT TO:

36 EXT. NUMEROUS DOORWAYS -- NEIGHBOR MONTAGE -- DAY

36

Via DIGITAL VIDEO, neighbor after neighbor speaks directly to CAMERA.

(CONTINUED)

36 CONTINUED:

36

TWO MEN

What channel did you say you were from?

CHARLIE (O.S.)

We're a cable show. We were wondering if you heard anything last...

BAM. The door slams in our face.

CUT TO:

YOUNG PREGNANT WOMAN

YOUNG PREGNANT WOMAN

We definitely heard something, but we thought it was the baby.

CHARLIE (O.S.)

Did you see anyone on the street? Or in your back yard?

YOUNG PREGNANT WOMAN

The killer was in our back yard?

CHARLIE (O.S.)

No, no, no...

The pregnant woman yells O.S.

YOUNG PREGNANT WOMAN

Stefan! The killer was in our yard!!

CUT TO:

ANGRY WRITER

ANGRY WRITER

Sure, I saw something. Last night on your damned newscast.

CARIL ANN (O.S.)

Sir, we're not...

ANGRY WRITER

Bloodsuckers. Bloodsuckers is all you are. Just selling blood and sex, sex and blood....

CUT TO:

HISPANIC COUPLE

(CONTINUED)

36 CONTINUED: 2

36

HISPANIC COUPLE
Apenas nos cambiamos para este
vecindario porque escuchamos que es
seguro!

CUT TO:

MAN WEARING RAMS HAT

MAN WEARING RAMS HAT

Yeah?

Beat.

TREY (O.S.)
Uh... How 'bout them Rams?

The PICTURE suddenly JUMPS BACK.

MAN WEARING RAMS HAT

Yeah?

Beat.

TREY (O.S.)
Uh... How 'bout them Rams?

37 INT. MOROCCAN RESTAURANT -- DAY

37

Charlie, Caril, and Trey are piled into a booth. Caril is sipping tea while Charlie and Trey are looking at Rams cap on their Laptop. Charlie has a computer printout in his hand.

CHARLIE
His name's Harlan Cutler. In 1975,
he stabbed his father thirty-six
times with a screwdriver.

TREY
The old man was a terrible drunk
who beat his family relentlessly,
which no doubt contributed to his
wife's brain cancer.

CHARLIE
She died last month, right after
her son got home from prison.

CARIL ANN
You got all this off the internet?

Charlie holds up the computer print out.

(CONTINUED)

37 CONTINUED:

37

CHARLIE

"Murderer's Row" home page.

CARIL ANN

Sounds like our man.

CHARLIE

Yeah, except homicide's been all over him. A cop told me they had surveillance on his house last night. The only time he left was to go to Canter's.

CARIL ANN

So, he couldn't have killed Donna.

TREY

But he killed somebody. Isn't that enough??

CHARLIE

No. Our audience is going to want to know who did it.

TREY

Then I say we just frame the landlord and call it a day.

Caril finishes off her tea. A belly dancer passes by.

CARIL ANN

(to Trey)

Did I ever tell you about my parents?

Beat.

TREY

I hate questions like that.

CARIL ANN

They were murdered.

Beat.

TREY

(searching for a waiter)
Uh... Check? Check please?

Caril takes Trey's arm.

(CONTINUED)

37 CONTINUED: 2

37

CARIL ANN

It's alright. It happened when I was a baby. My point is, the man who did it was not unlike this fellow. He'd been abused all his life, had been to prison, and came home angry. But his anger was focused. He blamed his parents for everything. Unfortunately, they weren't living in his house anymore.

(thoughtfully)

Mine were.

TREY

Jeez.

A waiter appears with the check and starts re-filling Caril's tea cup.

CHARLIE

(picking up Caril's train)

But Cutler's folks are already dead. So, why is he killing strangers? And why at this place?

CARIL ANN

Right.

(playing actress)

What's his "motivation?"

As the waiter draws the stream of tea high above his head, we

DISSOLVE TO:

38 INT. THIN LINE LOVE BOUTIQUE -- DAY

38

This is kind of like a Macy's for S&M. Two men carry our favorite stockade chair past

LEIGH

the manager, a thirtyish dominatrix wrapped in leather. She is flanked by numerous salesgirls who are all clothed in next to nothing. Charlie and Trey stand before her counter. Trey is eying the merchandise warily.

CHARLIE

What do we owe you?

(CONTINUED)

38 CONTINUED:

38

LEIGH

Oh, make it a buck.

CHARLIE

But you already gave us the doll.

LEIGH

I like you, Charlie.

(pointedly)

I like your girlfriend, too.

Trey looks at Leigh. There is an awkward beat. *

TREY

Uh... We're not...

LEIGH

(snapping at him)

I'm not talking to you, pony boy.

Trey reacts. Pony boy?

LEIGH

I was referring to Caril Ann.
Where is that sweet piece of pie?

CHARLIE

Meeting the coroner. A girlfriend
of Trey's was murdered last night.

LEIGH

Donna?

CHARLIE

You... knew Donna?

TREY

Of course she knew Donna.

LEIGH

I'm so sorry. I didn't realize you
were one of hers.

TREY

One of her whats?

Leigh smiles at Trey knowingly. Trey cringes.

LEIGH

So sad. The only reason she took
a job at that place was because it
reminded her of the...

(to Trey)

ponies.

*
*
*
*

(CONTINUED)

38 CONTINUED: 2

38

TREY
(to Charlie)
Why is she doing this to me?

LEIGH
Where the Galaxy is now, there
used to be a park. With ponies...
and a few little rides. It closed
in the late seventies.
(sighs)
When all the fun ended.

Charlie's wheels are spinning.

CHARLIE
Trey -- Our boy said he wanted to
"ride the roller coaster." He
wanted to "hide in the House of
Horrors."

LEIGH
(intrigued)
What boy?

TREY
You think this guy's killing people
because he misses the Tea Cups?

CHARLIE
Who knows? When you're crazy, you
can justify anything.

TREY
But he didn't leave his house last
night.

CHARLIE
Maybe he didn't have to. Leigh --
Do you have any monitoring devices?
You know, stuff for people who like
to listen?

Leigh pulls a couple of silver tabs from her display case.

LEIGH
How about these?

TREY
(warily)
What are they?

LEIGH
Walkie-Talkie nipple clamps.

(CONTINUED)

38 CONTINUED: 3

38

Off Trey's look of repulsion, we

DISSOLVE TO:

39 EXT. LITTLE WHITE HOUSE -- NIGHT

39

Harlan Cutler, wearing his Rams cap, exits the house and starts moving up the block. We discover

THE CORVAIR

parked in the shadows across the street. Our trio are crouched in the front seats. They are outfitted with cameras, gloves, and some cheap, old-fashioned walkie-talkies.

CHARLIE

There he goes.
(to Caril)
Come on.

As Charlie and Caril slip out of the car, Charlie turns to Trey.

CHARLIE

If you see anyone, shout.

TREY

(clarifying)
So -- Loading zones, bad. Breaking
and entering...??

Charlie leans into the window.

CHARLIE

Necessary.

40 OMITTED

40

41 INT. LITTLE WHITE HOUSE -- CUTLER'S BEDROOM -- NIGHT

41

Charlie lifts Caril inside. She gives her body a little shake.

CHARLIE

(sotto)
Are you scared?

(CONTINUED)

41 CONTINUED:

41

Caril nods.

CARIL ANN

I like it.

Charlie turns on his camera. We REVEAL a room that's a time capsule from 1975. There are rock posters on the wall, a collection of sports memorabilia (mostly Rams), and a record collection. Lynyrd Skynyrd's album is visible at the head of the pack. Caril tries the door. It's locked from the other side. Charlie motions her toward a bathroom.

42 INT. LITTLE WHITE HOUSE -- BATHROOM -- NIGHT

42

This is a tiny pass through. We SEE old medicine bottles, a rotting vaporizer, and piles of cosmetics. Written on the mirror in lipstick are the words, "Welcome home, Harlan." Beneath it, in ominous black crayon: "My home, not yours."

43 INT. LITTLE WHITE HOUSE -- MURIAL CUTLER'S BEDROOM -- NIGHT

43

A hospital bed. A bouquet of dead flowers. A computer. A picture of a little boy on a pony. And...

Caril picks up a stapled stack of white legal paper.

CARIL ANN

(sotto)
Murial Cutler's will. Must be the
mom, right?

CHARLIE

Must be.

CARIL ANN

Poor thing.

Caril puts the will down, as Charlie opens the door to the living room.

44 INT. LITTLE WHITE HOUSE -- LIVING ROOM -- NIGHT

44

The first thing we see is the back of the Lay-Z-Boy. Charlie and Caril Ann slowly move toward it -- POP. Caril jumps as she steps on one of the many Canter's bags that litter the floor.

CHARLIE

Hon?

(CONTINUED)

44 CONTINUED:

44

CARIL ANN

Hmm?

CHARLIE

Do you smell something?

As they pass the Lay-Z-Boy and we reveal that it's empty,
we

DISSOLVE TO:

45 EXT. LITTLE WHITE HOUSE -- IN THE CORVAIR -- NIGHT

45

Trey is nervously watching the house. He whispers into his
Walkie-Talkie.

TREY

What's going on?

46 INT. CUTLER'S HOUSE -- KITCHEN -- NIGHT

46

Charlie and Caril are in the kitchen, covering their noses.

CHARLIE

(into walkie-talkie)

Think we got something dead in
here.

Caril is looking in the garbage pail.

CARIL ANN

Charlie...

She pulls out some clothing. A security guard's jacket.
Charlie flashes a pen light on it and we see blood.

CHARLIE

Missing guard's uniform.

Caril's elbow accidentally hits a switch, and
FFFFFRRRRRRRRR! The garbage disposal suddenly starts up.
Charlie spins his pen light on

THE SINK

It's filled with pink water.

CHARLIE

Turn it off.

Caril does. Charlie warily moves toward the clogged sink.

(CONTINUED)

46 CONTINUED:

CARIL ANN

Honey...

He hands her his camera and rolls up his sleeve. Masking his repulsion, he reaches into the murky water, inches his way down the drain, and pulls out

A SEVERED HAND

Caril screams.

47 EXT. LITTLE WHITE HOUSE -- IN THE CORVAIR -- NIGHT

47

Trey almost jumps out of his socks.

TREY

What? What is it??

(beat)

Charlie?

SETH (O.S.)

Hey!

Trey spins in his seat. Standing before the car window is

SETH

the actor/waiter kid from Canter's.

SETH

I saw you outside the restaurant.
You're working on the student film,
right?

TREY

(with urgency)

Get out of here.

Seth looks around self-consciously.

SETH

Why? Are you rolling?

Trey suddenly notices

CUTLER

coming down the street, Canter's bag in hand.

TREY

Oh, no.

(into his walkie-talkie)
Charlie, you gotta get out of
there. He's coming back!

48 INT. LITTLE WHITE HOUSE -- KITCHEN -- NIGHT

48

Charlie and Caril are looking out the window. They see Cutler coming toward them, then notice Seth by the Corvair.

CHARLIE

(into his walkie-talkie)
What's that kid doing here?

Charlie wedges a nearby chair under the front doorknob.

49 EXT. LITTLE WHITE HOUSE -- IN THE CORVAIR -- NIGHT

49

Trey turns to Seth with urgency.

TREY

Get out of here, will you?!

SETH

Your friends said I could be in the movie.

TREY

This isn't a movie!!

Pouting, Seth takes off, as Trey turns to see Cutler moving up the front stoop.

TREY

(into his walkie-talkie)
He's coming up the stairs.

50 INT. LITTLE WHITE HOUSE -- NIGHT

50

Caril is desperately trying to get the kitchen door open. No luck. Charlie discovers a door to the basement.

CHARLIE

Here!

Caril races past him down the stairs.

CHARLIE

(to Trey via his
walkie-talkie)
Call the cops -- NOW!

As Charlie disappears behind Caril

(CONTINUED)

50 CONTINUED:

50

THE FRONT DOOR

begins to shake. We hear Cutler POUNDING on it. Suddenly,
it BURSTS open, and Cutler's massive silhouette fills FRAME.
As his head turns ominously toward the kitchen, we

FADE OUT.

END OF ACT THREE

ACT FOUR

51 INT. LITTLE WHITE HOUSE -- BASEMENT -- NIGHT

51

With only a pen light to guide them, Charlie and Caril hustle through this dank cellar. We HEAR CUTLER'S BOOTS coming down the stairs.

CARIL ANN

(into walkie-talkie)

Trey? Trey, can you hear us?

No response.

CHARLIE

The signal won't carry from underground.

Moving past an old heating unit, they discover

A WALL OF RUSTED TRACK

Thirty pieces of iron are propped against the wall. A broken fifties-era sign tells the tale: "Ride the Phantom!"

CHARLIE

Caril...

Charlie picks up one of the "iron rods."

CHARLIE

Roller coaster track.

CUTLER (O.S.)

(screaming)

I'm going to kill you!!

Charlie grabs Caril's hand and races her toward

A MASSIVE HOLE IN THE FOUNDATION

Someone has sledgehammered their way through.

CUTLER (O.S.)

This is my home, not yours!!

Stepping over piles of dirt, Charlie shines his light into a small tunnel, then tosses the piece of track inside.

CHARLIE

Ever see "The Great Escape?"

Without hesitation, Caril crawls into the tunnel.

52 INT. LITTLE WHITE HOUSE -- LIVING ROOM -- NIGHT

52

Two COPS enter, bearing flashlights. Trey is right on their heels.

TREY

(calling)

Charlie? Caril Ann??

Suddenly, COP #1 freezes, his flashlight having found

THE GUARD'S SEVERED HAND

lying on the kitchen counter like yesterday's fish.

COP #1

Oh, man.

The cop lifts his radio to his lips as Trey bolts past him toward the open basement door.

COP #1

Hey!

53 INT. SUBTERRANEAN REMAINS -- NIGHT

53

Charlie and Caril emerge from the tunnel to find themselves encased beneath a concrete foundation, surrounded by the half-buried remains of an old amusement park. There are a few work lights here -- electrical cords run to and fro -- and we see numerous, rotting facades: The ticket booth -- The entrance to the "Dodge 'em Cars" -- A disemboweled section of roller coaster -- and many freakish survivors of the "House of Horrors."

CARIL ANN

Where are we??

Charlie reaches up and touches the "ceiling."

CHARLIE

Under the Galaxy.

CUTLER

(from the tunnel)

I'm going to rip out your heart!!

CHARLIE AND CARIL

start running through this cotton candy graveyard. The work lights border a makeshift path, and they follow it toward

A CINDERBLOCK ELEVATOR SHAFT

which looms in the distance.

(CONTINUED)

53 CONTINUED:

ON CHARLIE AND CARIL -- CUTLER'S POV -- MOVING

NO AMBIENT SOUND. All we hear is the PULSING OF BLOOD and the relentless BEATING of Cutler's heart, as he closes in on our heroes.

CUTLER (O.S.)

My home -- Not yours -- My home --
Not yours --

54 INT. SUBTERRANEAN REMAINS -- AT THE ELEVATOR SHAFT -- NIGHT 54

Charlie and Caril discover a small service door. Charlie sticks his head inside, looks up to see

THE UNDERSIDE OF THE ELEVATOR -- CHARLIE'S POV

Charlie pulls his head out, turns to Caril.

CHARLIE

Come on.

Charlie lifts Caril into the shaft, hops in behind her, and pulls the door shut.

55 INT. ELEVATOR SHAFT -- NIGHT 55

Charlie bolts the door from the inside. We can hear Harlan SCREAMING in the distance. Our duo look up into the shaft.

CARIL ANN

Where are we now?

CHARLIE

Elevator shaft. This is why the cops didn't see Cutler leaving his house. He didn't have to.

BAM! The service door receives a powerful blow.

56 INT. SUBTERRANEAN REMAINS -- AT THE ELEVATOR SHAFT -- NIGHT 56

Cutler is pounding away on the service door with a sledgehammer. There are tears in his eyes.

CUTLER

(screaming)
I know what you done, here. I KNOW
WHAT YOU DONE!!

57 INT. ELEVATOR SHAFT -- NIGHT

57

Caril eyes the service door fearfully. The hinges are beginning to loosen.

CARIL ANN

Is that thing going to hold?

CHARLIE

I'm not waiting around to find out.

Charlie begins prying at an air vent on the opposite side of the shaft with the roller coaster track. Suddenly, the POUNDING stops. As Charlie and Caril react to the silence, we go

57A INT. SUBTERRANEAN REMAINS -- TIGHT ON A JERRY-RIGGED SWITCH BOX -- NIGHT

57A

A HAND

presses a button.

57B INT. ELEVATOR SHAFT -- NIGHT

57B

Suddenly, the elevator begins to DESCEND.

CARIL ANN

(screams)
Charlie! The elevator!

Charlie looks up prying at the vent like mad. Oh, Shit.

57C INT. SUBTERRANEAN REMAINS -- NIGHT

57C

Cutler is now prying himself, working on the ravaged service door. The thing is almost off it's hinges.

57D INT. ELEVATOR SHAFT -- NIGHT

57D

Charlie rips off the vent. He reaches for Caril. The elevator's closing in on them.

CHARLIE

You first.

CARIL ANN

You first.

CHARLIE

We both can't go at the same time.

(CONTINUED)

57D CONTINUED:

57D

CARIL ANN
I'm not leaving you, Charlie!

CHARLIE
I'll be right behind you. Now,
go!

Caril looks deep into his eyes.

CARIL ANN
I love you.

CHARLIE
I love you too.

Caril kisses him, then hustles through the hole.

57E INT. SUBTERRANEAN REMAINS -- NIGHT

57E

Caril emerges through the wall, hops out onto a mound of dirt, and sticks her head right back inside. On the other side of the shaft, we hear Cutler scream:

CUTLER (O.S.)
You're dead!!

57F INT. ELEVATOR SHAFT -- NIGHT

57F

The elevator is right above Charlie's head. Caril reaches for him, Charlie grabs her hand -- but it's too late. Caril SCREAMS --

CARIL ANN
Charlie!!

Charlie pushes Caril's hand back out the hole, just as the elevator eclipses them. As Charlie is forced to the ground, we go

58 INT. SUBTERRANEAN REMAINS -- ON CARIL -- NIGHT

58

A HORRIBLE SCREAM brings the elevator to a BONE CRUNCHING halt.

CARIL ANN
NOOO!

Caril races around the shaft towards the service door, almost colliding with

(CONTINUED)

58 CONTINUED:

58

TREY

barreling toward her.

CARIL ANN

(hysterical)

He's dead! Charlie's dead!

Caril falls into Trey's arms as his eyes widen in horror.

TREY

Oh, no...

ON THE SERVICE DOOR -- TREY'S POV

Two legs are sticking out from the service door, half a lifeless body crushed beneath the elevator. The image is a dark homage to "The Wizard of Oz", and striped socks complete the picture. As

CARIL

sobs on Trey's shoulder, we suddenly hear a POUNDING from within the shaft.

58A INT. ELEVATOR SHAFT -- NIGHT

58A

Charlie is alive, face to face with a very dead Cutler, who's lying on top of him. At Charlie's side, standing on end, is the only thing that saved him from Cutler's fate: The roller coaster track.

CHARLIE

Get me outta here!

59 INT. STILT HOUSE -- TIGHT ON THE COMPUTER MONITOR-- NIGHT

59

Via DIGITAL VIDEO, we see what Trey saw: Cutler's feet sticking out of the shaft.

TREY

It wasn't your fault, Charlie.

PULL BACK to REVEAL Charlie and Trey.

CHARLIE

Right.

TREY

The man was going to kill you. Wasn't he screaming "I'm going to kill you???"

(CONTINUED)

59 CONTINUED:

59

CHARLIE

Yeah.

TREY

Well, that's generally how you know.

CHARLIE

Our job is to document these people, not cause their deaths.

TREY

But it was an accident. And he was the bad guy. Isn't that the point of all this? To catch the bad guy?

CHARLIE

No. The point is to appreciate life.

TREY

(totally confused)
What??

Charlie lingers in front of the snow globe Donna gave Trey. It's taken a place of honor atop the monitor.

CHARLIE

You want to know my deep, dark secret? I have a bad heart. And when I was fifteen, it stopped. I was out seven minutes before they revived me.

TREY

You had a heart attack at fifteen?

CHARLIE

Yeah. And lived to tell the tale. Which means I'm either immortal, or I'm gonna go any second. Either way, I want to leave something positive behind.

TREY

Well, that's what we all want to do, but...

CHARLIE

Fear connects people to life, Trey.

(MORE)

(CONTINUED)

59 CONTINUED: 2

59

CHARLIE (cont'd)

You ask anyone who ever went to war, they'll tell you they never felt more alive then when they thought they were gonna die. By making these shows, we're giving people a gift -- An appreciation of life.

(beat)

Does that make sense?

TREY

(not a chance)

No.

CARIL ANN (O.S.)

It does to me.

Charlie looks up to discover Caril standing at the foot of the stairs. She's in a robe. They hold a beat.

TREY

Look, uh... Homicide wants to see our tapes.

(to Charlie)

You coming?

CHARLIE

Be right there.

Trey heads out the front door. Caril moves up to Charlie, and wraps her arms around him.

CARIL ANN .

In case I haven't told you --
You're my hero.

They hold for a magical beat.

TREY

suddenly pops his head back in the door.

TREY

I'm waiting.

Off Charlie and Caril's reaction, we go

60 INT. CORVAIR -- MOVING -- NIGHT

60

Trey's at the wheel, Charlie's in the passenger seat. He's got the Powerbook, scrolling through footage from Cutler's house.

(CONTINUED)

60 CONTINUED:

60

CHARLIE

Why do you think he brought the other guard home?

TREY

I don't know. Company?

CHARLIE

And putting the body down the garbage disposal. It's like he wanted to get caught.

(beat)

Slow down a sec.

Trey looks over at the screen.

ON THE MONITOR

We see Caril holding Murial Cutler's will up to camera. The computer is visible in the b.g. Trey points at it.

TREY

Now, that's what's weird to me.

CHARLIE

What?

Charlie zooms in on the will. The words start to become clear: I, Murial Cutler, being of sound mind and body...

TREY

How a person so frozen in time could be computer friendly.

CHARLIE

They've got computers in prison.

TREY

They've got radios too, but I didn't hear him whistling Puff Daddy.

Charlie is focused intently on the screen. As more of the will is revealed, he pales.

CHARLIE

Turn around, Trey.

TREY

What??

CHARLIE

(with real alarm)
Turn around!

SMASH CUT TO:

61 INT. POLICE STATION -- TIGHT ON FORTURRO -- NIGHT

61

Through the rest of the act, we will INTERCUT with Forturro on DIGITAL VIDEO, speaking directly to camera.

FORTURRO

It wasn't until we searched the house that we realized what happened.

62 INT. STILT HOUSE -- NIGHT

62

Caril enters the living room, towel drying her hair. The stereo plays soft jazz as she moves past the balcony and enters the kitchen. As she reaches into the refrigerator, we hear BEEP -- BEEP -- BEEP. She turns and sees

THE COFFEE MAKER

Red light blinking. It's just coming on. Suddenly, the music stops and we HEAR:

SCARY ELECTRONIC VOICE

Wake up and smell the coffee, Caril.

63 INT. POLICE DEPARTMENT -- TIGHT ON FORTURRO -- NIGHT

63

FORTURRO

Cutler had a roommate. He didn't fall under that elevator. He was pushed.

*
*

64 INT. STILT HOUSE -- NIGHT

64

Caril is frantically locking all the doors and windows.

SCARY ELECTRONIC VOICE

I told you to stay away. You should have listened.

CARIL ANN

(to the ceiling)
What do you want?!

SCARY ELECTRONIC VOICE

Same thing as the police: Your video tapes.

*
*

CARIL ANN

They've already got them.

SCARY ELECTRONIC VOICE

Then I guess both our careers are ruined.

65 INT. POLICE STATION -- ON FORTURRO -- NIGHT

65

Forturro holds an eight-by-ten glossy up to CAMERA. It's a smiling picture of Seth, the waiter from Canter's.

FORTURRO

Kid's an actor. The old lady took him in while her son was still in prison, then left the house to both of them in her will.

(pointedly)

Guess they didn't want to share.

66 INT. STILT HOUSE -- NIGHT

66

Caril is frantically turning on various audio speakers that hang around the house.

CARIL ANN

So you killed all those people just to get rid of Cutler? To frame him??

SCARY ELECTRONIC VOICE

He was threatening to kill me, for chrissakes. The guy was insane. Sitting around all day, playing that stupid record over and over. And bitching about his little park being torn down. He was a murderer. Prison was where he belonged.

CARIL ANN

You're crazier than he was.

SETH

Wrong. The frame was working.

(pissed)

But you had to make your little movie.

Suddenly, Caril pauses. She looks around warily.

CARIL ANN

Where are you?

CRASH! An interior window explodes above Caril's head and a Powerbook lands at her feet. "Your little movie..." is continually scrolling across the screen. Caril looks up to see the silhouette of a man in a cap. As she races off

SETH

(CONTINUED)

66 CONTINUED:

66

is REVEALED through the glass. He's wearing Cutler's Rams cap. He looks at the monitor and smiles.

SETH

I'm not a killer -- I just play one on T.V.

Seth pulls off the Rams cap and throws it aside.

SETH

(calling out)

Caril -- "Harlan Cutler" was just a role. Make believe. In real life...

Seth lifts up a .45.

SETH

I use a gun.

Seth exits the bedroom and starts down the metal staircase.

SETH

Caril?

(beat)

Caaaarilll?

(beat)

Did you really think you could lock me out after I went through all the trouble of fixing your coffee maker?

CARIL ANN (O.S.)

Who said I was locking you out?

Seth spins to be greeted by

A POT OF HOT COFFEE

smashing into his face. As he screams in pain, Caril races off. Scalded and bleeding, Seth stumbles after her.

SETH

Bitch!

Seth enters the living room. Caril is nowhere to be seen. Suddenly, Lynyrd Skynyrd's "Free Bird" blasts from the stereo and we hear Caril SCREAM from upstairs. Seth races back up the staircase -- AHHH! Caril's scream is now back in the living room. Seth turns -- How did she get past him? Seth runs back down the stairs again, when suddenly... AHHH! Caril's scream is heard once again up in the bedroom.

(CONTINUED)

66 CONTINUED: 2

66

SETH

What the hell's going on?!

Seth runs into the living room and discovers

CARIL'S VIDEO IMAGE

on the monitor. It's Charlie's shot of her from the beginning of our show, bolting up in bed SCREAMING. As

SETH

realizes he's been tricked, he turns and

A HAND

surreptitiously removes the snow globe from the monitor.

SETH

spins once more as Caril's image is now projected all around him. "It was all just a dream... It was all just a dream..." BANG! BANG! BANG! Seth blows the monitor into a million pieces. But wasn't Caril behind it?

Satisfied with his handiwork, Seth turns back toward the bedroom. BAM!

CARIL

pops up from behind the sofa and rams the snow globe into Seth's face. As it explodes in her hand, Seth flails back and we see that the miniature Empire State Building has been driven into his eye. HOWLING in pain, he drops the gun. Caril dives for it, but Seth is upon her. He barrels her through the sliding glass doors and they CRASH out onto the balcony.

67 EXT. STILT HOUSE -- BALCONY -- NIGHT

67

With one hand over his bleeding eye and one arm wrapped tightly around Caril's neck, Seth hoists her over the edge.

SETH

You're gonna die, bitch. Right now, you're gonna die.

CARIL ANN

Nooo!

Seth tries to push her off, but she gets hold of the railing and kicks him through the bars.

(CONTINUED)

67 CONTINUED:

67

Seth doubles over in pain, grabs the gun off the floor, and points it at her. Blood is pouring from his eye.

SETH

(gasping)

You're done, actress.

Suddenly... CRUNCH. The house drops a couple of inches. Seth looks around in dismay.

SETH

What was that??

CHARLIE (O.S.)

My cue.

Seth spins to discover

CHARLIE STANDING BEHIND HIM

In one fluid motion, Charlie's fist connects with Seth's jaw and our little psycho goes flailing over the balcony, the gun flying from his hand. Caril has to duck as he tumbles over her -- but he isn't done yet. He's got her by the legs.

CHARLIE

grabs Caril's hands, and now she's a human accordion. With one arm around her waist, Seth is clawing through the bars, trying to reach the gun on the balcony which is just out of Charlie's foot range. Seth's hand is getting closer. Caril looks up into Charlie's eyes.

CARIL ANN

Let go!

CHARLIE

Are you crazy?!

A major moment between them. Seth finally gets hold of the gun, lifts it toward Charlie's face, then SEES

TREY

standing in the doorway holding one of the old press cameras. Seth's eyes widen.

TREY

Smile.

FLASH! An explosion of hot, white light hits

(CONTINUED)

67 CONTINUED: 2

67

SETH

right between the eyes and that's all she wrote -- He tumbles backward, plummeting into the abyss -- the "Vertigo" shot.

CHARLIE AND TREY

pull Caril back over the railing and she falls into Charlie's arms.

CHARLIE

You alright?

She nods gratefully, and hugs him tight. Trey looks at Charlie with the old sardonic glint.

TREY

Well, I don't know about you, but I'm certainly appreciating life now.

Off Charlie and Caril's grateful smiles, we PAN DOWN from their house -- Down, down, down, over the dark hillside and out of their eyeline to

68 EXT. CANYON ROAD -- ON SETH -- NIGHT

68

He's lying in the middle of the street. We PUSH IN on him. His eyes flutter. His body begins to stir. In a final burst of strength, he lifts his head skyward and...
VRRROOOM!

A HEARSE

roars over him. As it winds up the canyon, we catch the logo on the side door: "Hollywood Graveline Tour." We stay with the vehicle as it leads us back up to

CHARLIE AND CARIL ANN

still on the balcony, engaged in one great-big-old-fashioned movie star kiss. As our picture slowly closes in on them, MGM style, we

GO BLACK.

THE END