WILD PALMS
Two Hour

"Everything Must Go"

Written by
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May 18, 1992
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ACT ONE

FADE IN:

1  EXT. RESIDENTIAL STREET - CLOSE - PALM - NIGHT

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

ROW OF PALM TREES

the roaring, scary WINDSONG.

SWIMMING POOL

The dark trees reflected within its waters.

2  INT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT

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

3  EXT. WYCKOFF HOUSE - BACK YARD - NIGHT

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

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

CLOSE - RHINO'S HORN

CLOSE - HARRY

He watches, mesmerized. A hoarse whisper:

HARRY
So, this is how it begins...

COTY (V.O.)

Daddy?

He runs toward house, to voice.

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

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

(CONTINUED)
CONTINUED:

COTY

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

INT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT

Harry awakens with a sweaty jolt from his dream.

BETH
(concerned)
Darling?

EXT. WYCKOFF HOUSE - MORNING

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

INT. WYCKOFF HOUSE - KITCHEN - MORNING

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

HARRY

Is that decaf?

BETH
Did you want decaf, darling?

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

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

HARRY
What a night.

BETH
Remember your dream?

HARRY
It was weird -- I remember that
much.

BETH
You scared the hell out of me.

(CONTINUED)
HARRY
Where are the kids?

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

HARRY
Why do bugs love that kid so much?

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

HARRY
Should we have his tum-tum checked?

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

HARRY
Waitress? I think my bagel's burning.

Beth shrieks, retrieves smoking bagel from toaster.

BETH
It's sort of charred.

HARRY
I like it that way.

BETH
I'll put another one in.

HARRY
I said bring it here, woman.

BETH
Such a nasty man...

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

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

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

(CONTINUED)
CONTINUED: (2)

BETH
Uh huh. The kids are staying with Josie.

HARRY
How's her face?

BETH
Thoroughly lifted.

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

COTY'S BEDROOM - CLOSE ON TV SCREEN

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

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

COTY
(groggily)
I have a bug.

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

COTY
(rolling over to sleep)
Love you, Daddy.

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

EXT. WYCKOFF HOUSE - MORNING

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

BETH
'Bye, Baby.

EXT. STREETS - MORNING

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

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

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

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

PAULA
Hi, Harry.

HARRY
Groovy dress.

PAULA
Does it rock your world?

HARRY
'Fifties'?

PAULA
(nods)
Got it at your wife's store.

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

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

HARRY
Who's making me a partner?

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

HARRY
(mock brutal)
You're not leaving anywhere at four.

(then, light)
Leave at three. What am I doing for lunch, Paula?

MORTY WINAKUR, a fellow attorney, enters.
MORTY
Hey, Jude.

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

HARRY
Is that Third or Sixth?

PAULA AND MORTY
La Brea and Second.

MORTY
(to Paula)
So, when's the play?

PAULA
Today -- I have total butterflies.

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

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

MORTY
Try Chopin.

HARRY
What's the play? Iceman Cometh?

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

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

PAULA
You should understudy.

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

(CONTINUED)
MORTY
(to Harry)
So, when's the special day?

HARRY
Let's do it right away.
(to Paula)
Morty and I are getting married.

MORTY
You know what I'm talking about.

HARRY
You're so abstract...

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

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

MORTY
You're so coy.

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

HARRY
Yeah. Great.

MORTY
Who's Paige Katz?

HARRY
'Bye, Morty --

MORTY
Did I tell you Ann was pregnant again?

HARRY
(sincere)
That's terrific.

MORTY,
A little girl. She's always talking about bloat, so I told her to start telling people she's 'retaining daughter.'
(laughs)
Do you love it?

(CONTINUED)
HARRY

Love it.

MORTY

Catch ya later -- partner.

As he exits.

HARRY

This is going to be a weird day.

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

PAIGE

I felt funny calling.

HARRY

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

They sit on the couch.

HARRY

Would you like a cappuccino? Some Evian?

PAIGE

No. Thanks.

HARRY

It was pretty out of the blue...

PAIGE

A blast from the past.

HARRY

How long has it been?

PAIGE

Fifteen years?

(notes ring)

You're married -- naturally.

HARRY

Yes.

PAIGE

Happily?

HARRY

Naturally.
PAIGE
Kids?

HARRY
Two. You?

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

HARRY
Are you working?

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

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

PAIGE
I want you to help me find someone.

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

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

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

BETH
Hey, girl.

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

BETH
Another return?

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

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

OAKLEY
Your mom called.

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

OAKLEY
Do you want me to answer that?

BETH
Not really.

Beth sees TABBA SCHWARTZKOPF staring into window.

BETH
Is that Tabba Schwartzkopf?

OAKLEY
The actress?

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

Tabba enters.

OAKLEY
Easy, Beth.

BETH
Did you see her in Magnificent Obsession?

OAKLEY
Wasn't that like the tenth time they made that?
BETH
She was so great...

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

BETH
You need to use the phone.

TABBA
Worse. The bathroom.

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

TABBA
(laughs)
I'm a terrible person.

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

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

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

TABBA
I've used all your bathrooms.

As they laugh.

EXT. BEVERLY HOSPITAL - DAY

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

BETH
(kissing her)
You look fabulous.

JOSIE
Never again.

(CONTINUED)
NURSE
Doesn't she look great?

JOSIE
(stands)
This one hurt...

BETH
They really did a terrific job --

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

NURSE
(to Beth)
She's got pills for the pain.

JOSIE
Good-bye, Cruella --
(to Beth, re: Nurse, affectionately)
-- that's Cruella de Vil. My
daughter Beth.

NURSE
Nice to meet you.

BETH
(helps her into car)
Was she a horror?

NURSE
(shakes head)
A fantastic lady.

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

BETH
(laughs; to Nurse)
'Bye, now!

JOSIE
(to Nurse)
Never again!
(beat)
See you in six months!
(as they pull away)
Good-bye, Cruella!
INT. CITY RESTAURANT - DAY

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

TOMMY
You're late, you sonofabitch.

HARRY
Light of my Life. How the hell are you?

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

HARRY
Jesus. Maybe you have a parasite, Tommy.

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

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

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

HARRY
Both can kill.

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

HARRY
Nothing definitive.

TOMMY
It's a done deal.

HARRY
I'm supposed to hear within the week.

TOMMY
It'll happen. (serious)
I made a decision: I'm unloading the store.

(CONTINUED)
HARRY
You just opened it.

TOMMY

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

TOMMY
Think that's all it is?

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

(beat)
Paige Katz.

TOMMY
From school? You're kidding. Where?

HARRY
She came into the office.

TOMMY
How does she look?

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

TOMMY
A custody thing?

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

TOMMY
Very film noir.

HARRY
That's what I said.

As he talks, Harry notices two men in suits enter, scan room. They walk through tables toward man in bow tie who sits with attractive woman, laughing. The woman wears distinctive red spectacles -- Sally Jesse Raphael-style.
HARRY
Brought up lots of memories, though.
I kept staring at the hair on her
arms; she was telling me this
terrible tale about a lost son, and
all I could think of was bringing
her down by the neck.

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

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

HARRY
Hey, hold on!

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

TOMMY
That was stupid.

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

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

WAITER
(to Tommy)
Do you need more time?

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

EXT. WYCKOFF HOUSE - DAY
Beth and Josie pull into driveway. Deirdre and Nanny
wait for them at front door.

(CONTINUED)
CONTINUED:

Coty runs out to greet them, hugging her.

COTY
Hi, Grammie!

Josie
Careful there -- your Grammie might just unravel.

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

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

Coty
I feel better.

Josie
Were you sick, darling?

Coty
I had a bug.

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

Coty
Shut up, Tambor!

Josie grabs her granddaughter, playfully raising her into air.

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

Beth
Careful, Mom.

INT. WYCKOFF HOUSE - LIVING ROOM/KITCHEN - DAY

They enter, walk to kitchen.

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

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

NANNY
Everything's packed.

BETH
Are you staying at the hotel, Mother?

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

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

COTY
But I'm better!

JOSIE
If your mother says no pool, no pool.

Deirdre and the Nanny exit.

COTY
Grammie, watch me skateboard!

As he exits.

JOSIE
In a minute, darling.

BETH
Use the knee guards, Coty!

JOSIE
How's Deirdre's latest guy?

BETH
All the experts seem to have a different opinion.

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

(CONTINUED)
CONTINUED: (2)

COTY (O.S.)

Grammie!

JOSIE
Are you in trouble, Beth?

BETH
Trouble?

JOSIE
You and Harry.

BETH
We're fine. Why do you ask?

JOSIE
Just a feeling.

BETH
Well, it's a wrong feeling.

JOSIE
He still seeing the shrink?

BETH
Yeah. He's having nightmares.

INT. WYCKOFF HOUSE - BACK YARD - DAY

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

JOSIE
C'mere, you.

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

JOSIE
Tell anyone?

COTY
(he shakes his head over and over)
Not even your dad?

JOSIE
Can we eat by the pool, Grammie?

JOSIE
Yes, monkey-child.

(CONTINUED)
COTY
I want what we ordered last time.

JOSIE
A Monte Cristo.

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

JOSIE
Oh, what a demanding monkey-child you are.

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

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

INT. THERAPIST'S OFFICE - DAY
Cool, dark office. Harry sits in a leather chair opposite his therapist, DR. TOBIAS SCHENK. Behind Tobias is a Ruscha "Standard Oil" litho.

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

TOBIAS
It happens. Couples go through periods like that.

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

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

(MORE)
HARRY (CONT'D)
I couldn't even give Beth the money
for her store. She had to go to
her mother.

TOBIAS
Do you think Beth loves you any
less?

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

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

TOBIAS
You felt... vulnerable?

HARRY
No. I identified with the men.

(beat)
I was rooting for the attackers.

INT. WYCKOFF HOUSE - DINING ROOM - NIGHT
Beth, in Harry's arms, before the fire. Drinking wine.

BETH
I really like this.

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

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

HARRY
You mean the facial paralysis?

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

(CONTINUED)
HARRY
That's normal. Boys his age start pulling away.

BETH
Oh do they, Dr. Bettelheim?

HARRY
Perfectly normal. Just different from boys my age.

BETH
Something about the look on his face when I touch him -- like he's... queasy. Guess I'm just paranoid.
(excited)
You know who came in the store today?

HARRY
Who?

BETH
Tabba Schwartzkopf.

HARRY
Pretty?

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

HARRY
Should I be jealous?

BETH
Not yet.

HARRY
What else happened today?

BETH
What happened, what happened... Deirdre talked.

HARRY
You're kidding.

BETH
I forgot -- right before she left with mother.

(Continued)
HARRY
How could you forget something like that?

BETH
I don't why, I just did.

HARRY
For chrissakes, Beth, what'd she say?

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

HARRY
Are you sure?

BETH
It's too freaky to make up, Harry.

HARRY
Everything must go...

BETH
Tell me that you love me, Junie Moon.

HARRY
I love you, Junie Moon.

BETH
Mean it?

HARRY
I really mean it.

BETH
Show me.

MASTER BEDROOM - CLOSE ON TV SCREEN

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

TALKSHOW HOST (V.O.)
A warm welcome for... Tabba Schwartzkopf!

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

(CONTINUED)
CONTINUED:

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

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

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

INT. WYCKOFF HOUSE - KITCHEN - NIGHT

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

CLOSE - JUICE CARTON

hits the floor, explodes.

CLOSE - RHINOCEROUS

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

MASTER BEDROOM

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

HARRY
Beth! Wake up! Wake up --

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

HARRY
Oh God...

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

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

BETH
(frightened)
Oh God! Baby! Harry!

HARRY
What's happening to me?

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

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

INT. HEALTH CLUB - RACQUETBALL COURT - DAY

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

SHOWERS

Harry washes blood away.

JUICE BAR

Harry and Tommy sit, opposite racquetball courts.

TOMMY
You all right?

HARRY
Not really.

TOMMY
Tell papa everything.

HARRY
I just haven't been feeling well.

TOMMY
Like how?

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

TOMMY
You have to. Only they're what?

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

He laughs.

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

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

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

HARRY
Now I'm schizophrenic?

TOMMY
Could be a diet thing.

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

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

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

TOMMY
Have you seen a doctor?

HARRY
My internist says it's work stress.

TOMMY
You never knew your folks, did you?

HARRY
What's that got to do with it?

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

HARRY
Looney parents?

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

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

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

HARRY
(turns slowly)
No...

TOMMY
There, beside the StairMaster --

HARRY
The girl? What, Tommy?

TOMMY
The rhino...

HARRY
(pissy)
I shouldn't of mentioned it.

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

HARRY
(stands)
See you, Tommy.

TOMMY
(as they start
to walk)
You free tonight?

HARRY
What's goin' on?

TOMMY
I'm having a few people over.

HARRY
I don't think so.

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

(CONTINUED)
HARRY
The only things you ever stole were mirrors.

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

HARRY
Bring your own -- I get it.
Funny.

TOMMY
(laughs)
Just bring Beth!

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

EXT. RONALD REAGAN ELEMENTARY - DAY
Beth enters hurriedly.

INT. RONALD REAGAN ELEMENTARY - DAY
Beth enters counseling office. Coty sits glumly on a chair. She sits down, puts arm around him. He stares straight ahead.

BETH
(softly)
Hi, darling. You okay?

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

WESTON
I'm Dr. Weston.

BETH
I'm Beth, Coty's mother.

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

INT. DR. WESTON'S OFFICE - DAY
He closes door, sits at desk -- Beth sits opposite.

BETH
What happened?

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

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

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

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

WESTON
'What's wrong with this picture?'

BETH
He left me off.

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

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

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

BETH
He used to.

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

BETH
I will. I'll try.
EXT. SCHOOL - DAY

Beth and Coty walk past schoolyard to car.

BETH
You hit a boy, huh.

COTY
He hit me first.

BETH
Did you hurt him?
(as he shakes
his head)
You mad at me, baby?
(as he shakes
head again)
You left mommy off the tree. How
come?

COTY
It's a stupid class.

BETH
Aren't you interested in where you
came from?

COTY
I don't care.

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

COTY
Okay. Can I go to the movies?

EXT. DEPARTMENT OF JUSTICE - DAY

Harry enters.

INT. DEPARTMENT OF JUSTICE - MISSING PERSONS BUREAU -
DAY

Harry makes an inquiry to a thin-faced BUREAUCRAT.

HARRY
I'm investigating a missing child.

BUREAUCRAT
Computers are down.

HARRY
Any way to look through the files?

(CONTINUED)
CONTINUED:

BUreaucrat
You an attorney?

Harry
Yes.

BUreaucrat (pushing paper)
Fill this out.

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

Stacks

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

BUreaucrat
Name again?

Harry
Harry Wyckoff.

BUreaucrat (impatient)
I meant the missing party.

Harry
It's Peter Katz.

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

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

EXT. STREETS - DAY

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

Harry
Jesus.

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

(CONTINUED)
CONTINUED:

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

Something catches his attention.

HARRY'S POV

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

HARRY
(to self)
Josie?
(speeds up)
This is crazy.

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

INT. HOTEL - DAY

He enters lobby, sees them taking stairs to mezzanine.

MEZZANINE

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

HARRY
Paige?

PAIGE
Harry! What are you doing here?

HARRY
Are you with Josie?

She's nonplussed.

HARRY
My mother-in-law...

PAIGE
(laughs)
Your mother-in-law?

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

(CONTINUED)
PAIGE
Harry, I'm late. Come with me, okay?

BANQUET ROOM

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

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

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

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

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

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

SENATOR
Wha --

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

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

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

HOTEL HALLWAY - A WHILE LATER

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

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

PAIGE
Lighten up.

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

PAIGE
Synthiotics.

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

PAIGE
Don't be so cynical.
Harry and Paige enter an oasis of uncrowded rooms. The Senator's having a drink, surrounded by admirers. Paige drives a wedge into the small group; the others drift away.

PAIGE
Well, well -- quite a performance.

SENATOR
Did you really think so?

PAIGE
Very Orson Welles -- very Mercury Theatre.

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

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

SENATOR
Hello. (to Paige)
Close friend?

PAIGE
We went to school together.

SENATOR
See the show, Harry?

HARRY
It was mind-boggling.

SENATOR
What do you do, Harry?

HARRY
I'm a lawyer.

SENATOR
(nodding approval)
'The armies of the night.'
(MORE)

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

An AIDE ENTERS FRAME.

AIDE
Mr. Murakami would like to say hello.

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

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

PAIGE
Let's go.

EXT. LOS ANGELES ZOO - DAY

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

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

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

(beat)
It's good to... be with you, Paige.

PAIGE
Miss me?

HARRY
Yeah.

PAIGE
Liar.

HARRY
I wondered what happened to you.

PAIGE
A curiosity.

HARRY
More than that, and you know it.

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

PAIGE
Relax, Harry -- it isn't you.

HARRY
I wasn't implying that.

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

HARRY
Is there something between you and the Senator?

PAIGE
No.

HARRY
Was there?

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

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

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

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

INT. REPTILE HOUSE - DAY

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

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

PAIGE
Can't blame a girl for trying.

HARRY
It's just that... Beth --

She silences him with a finger to his lips.

PAIGE
I know. The marriage.

She kisses him gently on the lips.

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

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

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

INT. WYCKOFF HOUSE - DEIRDRE'S ROOM - NIGHT

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

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

BETH (O.S.)
Harry, come on! We'll be late --

He kisses her; DEIRDRE GIGGLES as he nuzzles.

HARRY
Nightie-night, sleep-monster.

Tambor stands in doorway. Harry exits.

HARRY
(to nanny)
Be home by midnight.

INT. CORVETTE - NIGHT

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

HARRY
Did you have your talk with Coty?

BETH
More like a monologue -- mine.

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

BETH
I guess.

HARRY
I thought I saw your mother today.

BETH
She's in Palm Springs.

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

(CONTINUED)
BETH
Where'd it go?

HARRY
Over a cliff. Just kidding. Some hotel.

BETH
Did she have a big horn?

Harry doesn't laugh.

BETH
Sorry. Is it any better?

HARRY
Is what?

BETH
You know. The problem.

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

BETH
(laughs)
Okay, knock it off...

He laughs with her.

INT. TOMMY'S HOUSE - LIVING ROOM - NIGHT

Harry and Beth enter crowded house. Artist types.

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

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

BETH
What are you doing here?

TABBA
Using the bathroom, what else.
BETH
Tabba, this is my husband Harry.

TABBA
A pleasure, Mr. Wyckoff.

WOIWODE
(slightly drunk)
Mr. Wyckoff Goes to Washington.
Wasn't that a movie?

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

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

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

TOMMY
(enters; also drunk)
Babylon has fallen!

TABBA
Help! The Revenge of the Spear and Sandal Players!

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

TABBA
-- that's disgusting! --

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

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

TOMMY
Forever.

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

HARRY
Is there food?

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

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

TABBA
They're insane tonight.

TOMMY
Follow me, Mrs. Wyckoff.

He starts to exit.

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

TABBA
Somebody take him. He needs to eat.

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

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

HARRY
Litho? Watercolor?

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

(CONTINUED)
HARRY
Happy guy.

TABBA
(smiles)
Little too happy.

HARRY
Beth's been raving about you.

TABBA
We're buds.

HARRY
She's usually such a snob.

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

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

TABBA
Thank you.

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

TABBA
'All Fall Down.'

HARRY
You were terrific. You know, my
son acts.

She nods, bored.

HARRY
Working on anything?

TABBA
Something for Channel One.

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

BETH
Come on!
They dance as Tommy enters; CAMERA TRACKS WITH Harry and Tommy as they move off.

TOMMY
Hot, isn't she?

HARRY
You never told me you knew Tabba Schwartzkopf...

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

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

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

HARRY
Like --

TOMMY
They've got 'Friends.'

HARRY
Recusants?

TOMMY
Whatever.

VOICE (O.S.)
Hey, Tommy, get your ass over here!

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

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

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

(CONTINUED)
CONTINUED: (5)

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

WOMAN
(cold)
It's a mistake.

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

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

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

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

EXT. SKELETAL BEACH HOUSE - DAY

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

HARRY
We're trespassing, you know.

BETH
They'll lock us up in an
unfinished jail.

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

COTY
Mom, can we run on the sand?

BETH
Take your shoes off -- and watch
your sister!

The kids run off.

BETH
Oh, Harry, I want a house like
this!

(CONTINUED)
HARRY
Dining room's a little windy.

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

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

BETH
Don't forget I'll need a study.

HARRY
Very English -- lots of leather Dickens.

BETH
Sounds lurid.

HARRY
Have fun at the party?

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

HARRY
I think Tommy's into some weird stuff.

BETH
Like what?

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

BETH
He's quirky that way.

HARRY
Ever hear of that political group the 'Friends'?

(CONTINUED)
Radicals?

(smiles)

I think Tommy's like, connected --

Look how huge this closet's going to be! It's big as my store.
(steps into another "room")

This would be our bedroom.

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

Baum, Klein, Mitre and Wyckoff.

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

Now that's scary.

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

(sings)

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

BETH
(hugging him)
You are so mean.

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

He kisses her.

BETH
I'm so crazy about you.

HARRY
Even when the wind blows?

BETH
Especially when the wind blows.

INT. BAUM, KLEIN, AND MITRE - DAY

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

KLEIN
Hello, Harry.

HARRY
Severin.

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

HARRY
As long as he brings back a fish story.

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

KLEIN
A woman came to see you -- Paige Katz.

HARRY
An old friend.

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

HARRY
She may have mentioned it.

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

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

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

HARRY
She came to me because of a personal problem.

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

HARRY
That's comforting.

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

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

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

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

(CONTINUED)
KLEIN
When was the last time you saw her?

HARRY
Awhile. Fifteen years, maybe.

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

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

KLEIN
There's no need...

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

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

HARRY (realizing)
Morty Winakur?

KLEIN
Let things settle, Harry.

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

MITRE
You're being foolish.

HARRY
See ya's.

He exits.
OUTSIDE OFFICES

Harry practically runs into Morty Winakur.

MORTY
You okay?

HARRY
Slimy little prick.

He pushes past him.

INT./EXT. OPTIMAL VIEW - DAY

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

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

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

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

HARRY
It just happened.

TOMMY
You really gonna quit?

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

TOMMY
(sporting)
I can always use another salesman.

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

TOMMY
Call me. We'll get drunk.

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

BERTH
Hi, darling. Hmmm. Whatcha cooking in there?

JOSIE
(taking Deirdre)
C'mon, peanut.

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

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

Coty ignores her.

BERTH

HARRY
He kill someone at school?

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

She makes a move toward Coty.

COTY
(nasty)
Don't.

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

COTY
I'm gonna be on T.V.

HARRY
What T.V.?

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

HARRY
How's that happen?
BETH
She said they were looking for a
twelve-year-old kid. I told her
about Coty and she said, bring him
in.

JOSIE
He's going to be impossible to
live with.

BETH
He already is.

COTY
I am not. You're impossible.

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

COTY
(playfully jumps on
him)
Quiet!

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

COTY
No way!

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

HARRY
Does he even want to do this,
Beth?

BETH
(deadpan)
Oh, it's torture for him. Of
course, he wants to!

The DOORBELL RINGS.

COTY
(screams)
I'll get it!

He exits.

HARRY
How's it affect his schooling?

(CONTINUED)
BETH
School's on set -- his own tutor.

HARRY
You didn't comment on the apron.

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

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

BETH
What's that, a kinky bedroom game?

HARRY
I quit the firm today.

BETH
(shocked)
No --

COTY
(entering)
It's a lady.

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

PAIGE
Hello, Harry.

HARRY
What are you doing here?

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

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

BETH
Hi.

PAIGE
Sorry to burst in on you like this.

(CONTINUED)
HARRY
We were sitting down to an early supper --

BETH
Would you like to join us, Paige?

PAIGE
Thanks -- I can't stay...

She looks at Harry.

HARRY
Why don't we go in the den?

PAIGE
Can we talk outside?

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

EXT. WYCKOFF HOUSE - BACK YARD - DAY

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

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

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

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

HARRY
The Senator?

PAIGE
He wanted me to give you this.

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

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

49 EXT. DESERT HIGHWAY/RANGE ROVER - DAY

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

50 EXT. WILD PALMS - DAY

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

51 EXT. GOLF COURSE - DAY

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

SENATOR
Enjoy the desert, Harry?

HARRY
Very much.

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

He walks; Harry follows.

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

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

HARRY
That's Yeats.

(CONTINUED)
SENATOR
You're gonna make me fall in love
with you, Harry.

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

(swings at ball on
tee; watches it
arc)
The mass graves of children...

HARRY

What?

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

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

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

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

HARRY
Maybe.

SENATOR
How would you like to work for me?

HARRY
Doing what?

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

(CONTINUED)
CONTINUED: (2)

He tees off.

HARRY
(dodges dirt clump)
Are you kidding?

SENATOR
Absolutely not.

Why me?

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

INT. WYCKOFF HOUSE - LIVING ROOM - DAY

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

BETH
Want a drink?

HARRY
Sounds good.

As he goes to the bar.

BETH
How was it?

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

BETH
Are you a spokesman for Synthiotics now?

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

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

(CONTINUED)
HARRY
It's a lot of money.
(sits)
I just have to figure out what I'm getting myself into.

BETH
(after a beat)
Why didn't you tell me about her?

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

BETH
Were you still seeing her when we met?
(beat)
Don't lie to me, Harry.

HARRY
No. It was over, a few months before.

BETH
Is it over now?

HARRY
Yes.

BETH
Got you on the rebound, huh.

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

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

HARRY
Yeah.

BETH
I know about first loves.

HARRY
Tell me about yours.

BETH
Don't wriggle out of it.
CONTINUED: (2)  

HARRY
That guy in Japan?

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

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

BETH
Uh-uh.

As she kisses him.

HARRY
I love you.

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

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

HALLWAY - STAIRS - SAME TIME

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

DEIRDRE'S ROOM - SAME TIME

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

EXT. SKELETAL BEACH HOUSE - NIGHT

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

HARRY
Like it?

TOMMY
Fabulous.

HARRY
I just may get my beach house yet.

(CONTINUED)
TOMMY
Have you talked to Paige Katz?

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

TOMMY
That's just radical chic.

HARRY
Tell me about the 'Friends.'

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

HARRY
Still active?

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

HARRY
Those are the ones they call Recusants...

TOMMY
Yeah. So: gonna take that job, Harry?

HARRY
You bet your ass.

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

HARRY
What did you know about travel agencies and tropical fish?

TOMMY
Not exactly a world-class rebuttal.

HARRY
And what do you know about eyeglasses?
CONTINUED: (2)

TOMMY
That's what my accountant keeps asking.
(stands)
Come on.

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

TOMMY
I gotta better one for you -- in Venice.

HARRY
(stands)
I don't want to go to Venice. I hate Venice.

TOMMY
You won't hate this one.

EXT. NIGHTCLUB/SHACK - NIGHT

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

TOMMY
Remember this place?

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

TOMMY
Follow.

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

HARRY
What is this?

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

TOMMY
Chickie?

Tommy pushes it open.
INT. SHACK - NIGHT

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

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

VOICE (O.S.)
Hold on, Thomas.

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

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

TOMMY
That'd be great.

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

HARRY
(sotto)
What's the matter with him?

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

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

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

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

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

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

**CHICKIE**

How's that? Better?

**HARRY**

Wha's happening! --

**TOMMY**

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

**CHICKIE**

(to Harry)

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

**TOMMY**

Harry Wyckoff -- meet Chickie Stein.

**HARRY**

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

**CHICKIE**

Or is it Mimetek!

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

**CHICKIE**

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

**HARRY**

You mentioned Mimetak --

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

HARRY
Do you know him?

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

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

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

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

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

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

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

(CONTINUED)
CHICKIE (CONT'D)
And thanks so much for dropping by.
Nice to see you, Harry. Pleasure.
'Bye now.

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

INT. SHACK - SAME TIME

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

EXT. SHACK - NIGHT

Tommy and Harry emerge into the cold, windblown night.

HARRY
What the hell was that?

TOMMY
That was the future!

HARRY
But how?

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

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

TOMMY
He's the Einstein of the New World.

HARRY
He knew about Kreutzer --

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

HARRY
Whoah...

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

HARRY
What was that stuff about his mother?

TOMMY
(climbs on bike)
His parents provided asylum for stolen children. Remember all those kidnappings during the Nineties? That was a secret recruitment program for the Fathers...

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

TOMMY
Too 'political' for you, Harry?

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

TOMMY
Wasn't a reason.

Harry looks back toward shack in disbelief.

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

EXT. MOVIE THEATRE - NIGHT

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

MAZIE
Jack Nicholson is God.

WOIWODE
Had a helluva life.

MAZIE
How old is he now?

(CONTINUED)
WOIWODE
Gotta be close to seventy. You hungry, Mazie? Want to get something?

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

WOIWODE
The Indian got away, didn't he?

MAZIE
Terrific. What are you going to do?

WOIWODE
Go cruising.

MAZIE
(gets in car)
You're so bad.

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

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

WOIWODE
Remember: Big Brother is watching you.

EXT. WILD PALMS - NIGHT
Guards walk perimeter.

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

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

JOSIE
A jewel in the saddle of an ass.

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

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

SENATOR
He's a fair painter.

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

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

JOSIE
And he'll take it away.

SENATOR
I would have drowned...

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

SENATOR
How soft am I?

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

INT. CORVETTE - NIGHT
Harry on his way home, on carphone.
64 CONTINUED:

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

65 INT. MALIBU BEACH HOUSE

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

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

66 EXT. MULHOLLAND - NIGHT

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

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

FADE OUT.

END OF ACT FOUR
ACT FIVE

FADE IN:

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

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

NANNY (babytalk)
You like that, little Buddha? Huh?
You do, don't you!

68 INT. BEDROOM

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

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

BETH
Please don't sing, Harry.

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

BETH
Harry, come on --

HARRY
You don't like my voice?

BETH
I have a headache.

HARRY
You mean 'hangover.'

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

HARRY
'It's a family affair --'

BETH
Aren't we excited. Nervous?

(CONTINUED)
HARRY
Who, me?

BETH
First day of school and all.

HARRY
No way.

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

HARRY
Going into the store today?
(as she shakes her head)
That's two weeks, Beth. Jesus, I don't think you've been out of this room for two weeks.

BETH
I told you. I'm not feeling well.

HARRY
That's probably because you're drinking during the day and on the balcony at night, watching the damn palms.
(beat)
You should talk to my shrink.

BETH
I don't want to talk to your shrink.

HARRY
Talk to somebody. I'm outta here.

BETH
Okay, Mr. Head of Business Affairs.

HARRY
(kisses her)
Try to leave the house today, okay? Take a drive or something.

BETH
(contemt)
Love me?

(continues)
CONTINUED: (2)

HARRY

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

She swats him out of the room.

EXT. RESIDENTIAL STREET - MORNING

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

MAPS TO STARS BOY
Maps to the stars?

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

HARRY
Who... did that to you?

MAPS TO STARS BOY

(affable)
Church of the Fathers.
(offers map)
Buy a map?

Spooked, Harry rockets away.

EXT. WYCKOFF HOUSE - MORNING

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

ANGLE ON STATION WAGON

Coty watches her coldly, then turns away.

INT. WYCKOFF HOUSE - BEDROOM - MORNING

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

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

TOMMY
(rushing to him)
What is it!

WOIWODE
(kneeling in grief)
That vile cervix!

TOMMY
What! Tell me what happened!

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

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

TOMMY
Kreutzer...

Woiwode shakes his head.

TOMMY
Then who, Tully?

WOIWODE
Hannya: Josie Ito.

TOMMY
What does it mean?

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

TOMMY
We had no hint of this!

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

(CONTINUED)
CONTINUED:

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

WOIWODE
(picks up glasses)
I'll consider this delivery a kiss. I'm going to show Josie just how much damage can be done with a mouth like mine.
(screams)
Hold me, Tommy!
(breaks down)
Hold me!

EXT. CHANNEL ONE EXECUTIVE OFFICES/STUDIOS - DAY

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

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

INT. CHANNEL ONE EXECUTIVE OFFICES/STUDIOS - DAY

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

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

HARRY
(surprised)
You do yoga?

GAVIN
Totally addicted. Anyway, Eileen and I are supposed to try some sex stuff they got from the Pharm.
HARRY
The pharmacy, at the resort -- some kind of pills. Should we be nervous? Only thing I've done is mushrooms, back when I was pre-law.

GAVIN
How was it?

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

A bald EXEC ENTERS FRAME; late twenties.

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

HARRY
Hi, Phil.

EXEC
A pleasure!

GAVIN
(moving on)
Phil's daytime. Wife just left him -- for his father.

HARRY
You're kidding!

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

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

INT. CITY RESTAURANT - DAY

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

GAVIN
How long you been married?

HARRY
Thirteen years, last month.

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

HARRY
College -- U.C.L.A.

GAVIN
(gulps at wine)
Oily clumps of... gouda -- like
tiny little men's heads. Kids?

HARRY
Boy and a girl.

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

HARRY
Died when I was an infant.

GAVIN
Who raised you?

HARRY
Foster families.

GAVIN
More than one?

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

GAVIN
(holds up pasta
on fork)
Smell the clam sauce? Like the
sweat of a saint... didn't do so
well during the Depression -- hand
me one of those -- what is that,
pumpernickel?
(as Harry hands him
basket)
Had some crappy years -- like
everyone. Got into some trouble.
Robbed a bank.

HARRY
A bank? This was when?

(continued)
GAVIN
Six, seven years ago. You remember how bad it got.

HARRY
They catch you?

GAVIN
Oh yeah. Went to jail.

HARRY
Jesus, Gavin!

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

HARRY
On the Way to the Garden.

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

The WAITER enters.

WAITER
And how are we doing?

GAVIN
Cappuccino, Harry?

HARRY
(to Waiter)
Two cappuccinos.

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

INT. WYCKOFF HOUSE - ENTRANCE/DEN - NIGHT

Harry enters, home from work.

(CONTINUED)
HARRY

Beth?

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

HARRY

Hey, there. Where's your mom?

COTY

(eyes on set)

Out back.

Harry watches the TV --

CLOSE ON GRAPHICS:

They Said the Revolution Wouldn't
Be Televised.

Dissolve.

They Were Wrong.

Dissolve.

"Church Windows."

Dissolve.

Coming This Fall.

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

EXT. WYCKOFF HOUSE - POOL - NIGHT

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

HARRY

How you doin'?

BETH

It's hot in the house.

HARRY

(sits on chaise beside her)

Those winds -- beautiful.

BETH

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

(CONTINUED)
HARRY
What's in the desert?

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

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

BETH
It's political.

HARRY
Political?

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

HARRY
(joking)
You mean, like a band?

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

Harry reacts -- bewildered.

EXT. WILD PALMS - TERRACE - NIGHT

Wind in the palms. Paige and Senator stargaze.

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

PAIGE
Hard to make out... is it blinking?

SENATOR
(walks her inside)
I'll visit her one day.
INT. WILD PALMS - DINING ROOM - NIGHT

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

SENATOR

How is he?

PAIGE

Weak.

SENATOR

Has he talked?

JOSIE

He will.

SENATOR

(sarcastic)

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

JOSIE

It's only been a few weeks --

SENATOR

(shouting)

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

PAIGE

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

SENATOR

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

PAIGE

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

(CONTINUED)
SENATOR
Didn't he do that old Sinatra
tune I loved so much? What was
it...
(sings)
"Kings don't mean a thing -- on
the street of dreams!"

JOSIE
Handsome boy.

SENATOR
Used to live out of garbage cans
at Zuma.

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

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

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

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

80 EXT. CAPTIVE BUILDING - NIGHT
The guard lets Josie enter. We hear STARFALL'S version of
"Street of Dreams," EMANATING from main house.

81 INT. CAPTIVE BUILDING - NIGHT
Josie enters. A shadow-shrouded figure lays in a priste-
tine white bed. A male nurse draws back; Josie sits on
bedside chair.

JOSIE
How are you feeling?
(beat)
Are you hungry? Did you eat
enough?
(beat)
Would you like to hear about your
father again -- how we met? How
we loved each other so?

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

JOSIE
What is it?

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

CHICKIE
Yis-gadal v'vis-kadash shmei rab --

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

CHICKIE
-- b'alpha divra khir'utei ve-
yamlikh mal-khutei...

INT. WILD PALMS - MAIN HOUSE - NIGHT

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

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

FADE OUT.

END OF ACT FIVE
ACT SIX

FADE IN:

EXT. HIGHWAY - DAY

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

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

HARRY
Do you miss it?

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

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

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

HARRY
Talk to me.

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

HARRY
When did he come back to the States?

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

(CONTINUED)
HARRY
How long has he been in?

BETH
Twelve or thirteen years.

HARRY
Jesus. Does he have kids?

BETH
One -- I think. A crippled boy.

EXT. RESORT - ENTRANCE - DAY

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

INT. RESORT - DAY

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

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

BETH
Don't even joke about it.

A SMILING WOMAN enters.

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

BETH
(to Harry)
Back in a bit.

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

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

SAUL
Hello, Beth.

BETH
Hello. How are you?

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

BETH
I am.

SAUL
You look great. Please, sit.

They do.

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

SAUL
Did you come alone?

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

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

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

SAUL
You don't have to say it, Beth.

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

(continued)
SAUL
I was afraid for you. If anything had happened --

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

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

Beth takes his hand.

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

87
EXT. RESORT - DAY

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

TOBIAS
Harry Wyckoff?

HARRY
Hey, Doc!

TOBIAS
You'd better just be visiting --

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

TOBIAS
You win some, you lose some.

HARRY
You're talking about minds, right?

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

(CONTINUED)
CONTINUED:

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

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

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

They begin to talk.

TOBIAS
Consulting staff. Have you seen the pool?

HARRY
Am I gonna be billed for this?

TOBIAS
It will be that psychoanalytic rarity: a freebie.

HARRY
Now that's sick.

INT. RESORT - VISITING ROOM - DAY

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

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

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

SAUL
What is it, Beth?

BETH
Would they have taken my son and given me the son of another? Could they have done that? Answer me, Father!
EXT. RESORT - POOL - DAY

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

HARRY
This place is unbelievable. How do they do it?

TOBIAS
Drugs, aversion therapy.

HARRY
Gimme some!

TOBIAS
(PAGER GOES OFF)
That's me, Harry -- gotta. Why don't you come in next week -- for a tune-up.

HARRY
I'll tow myself in.

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

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

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

INT. "CHURCH WINDOWS" SET - DAY


COTY
Mom?

TABBA
In here, honey.

COTY
I couldn't sleep.

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

COTY
With a shot of Kahlua?

(CONTINUED)
CONTINUED:

Audience laughter.

TABBA

(smiles)

C'mere, you.

He sits beside her; she strokes his head.

TABBA

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

COTY

Are you ever gonna get married again?

TABBA

(tender)

I don't know, Ivan.

COTY

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

TABBA

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

COTY

Is it 'cause Dad was a man of God?

TABBA

Not just that.

COTY

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

TABBA

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

Audience laughter.

COTY

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

Audience laughter.

COTY

What about the scuba instructor?

(CONTINUED)
CONTINUED: (2)

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

INT. CHANNEL ONE - HARRY'S OFFICE - DAY

Jacob, Harry's secretary, enters.

JACOB
The Senator wants to see you, Mr. Wyckoff.

HARRY
I thought he was in the desert --

JACOB
Fasten your seatbelt -- he's ballistic.

OFFICE OF SENATOR

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

SENATOR
Come in, come in, Harry.

HARRY
How are you?

SENATOR
Mucous-strangled and toxic.

Thrusts papers at him.

HARRY
What happened?

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

HARRY
I'll have it reversed within 48 hours.

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

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

SENATOR
What is it?

HARRY
The government forced the studios to sell off their movie theatres -- that was in the Forties.
(scans quotes)
'Unlawful... Mimetek's unilateral refusal to deal --'

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

HARRY'S ANTEROOM/OFFICE

Harry walks briskly past Jacob.

HARRY
Jacob, can you come in?

JACOB
(following)
Yes, Mr. Wyckoff?

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

JACOB
Shall I inform Mr. Kreutzer's office?

HARRY
No.
EXT. WILSHIRE CORRIDOR HIGH-RISE - DAY

Tully Woiwode pulls into motor court.

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

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

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

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

WOIWODE
A waste -- you're such icon material.

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

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

WOIWODE
Give her back to me, Josie.

JOSIE
What are you talking about?

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

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

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

(CONTINUED)
CONTINUED: WOIWODE
I like you like this -- this is a 'you' we don't see enough.
There's a temple in Toshiba park,
guarded by a pale, blue-skinned shoki; the eyes bug out, just like yours.
   (tightens grip)
I don't want to play anymore: can you please get that through your head, you dried-up monster?
Without Mazie, I am not interested in living! Are you interested in dying?

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

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

We HOLD ON Josie -- gasping, shaken.

97 INT. WYCKOFF HOUSE - DEN - NIGHT

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

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

98 MASTER BEDROOM

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

BETH
You scared me.

HARRY
Sorry.

BETH
Where you going?

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

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

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

BETH
Ciao, Signore Machiavelli.

HARRY
(kisses her)
Be back in a bit.

He turns OFF TV.

BETH
Leave it on.

Turns it back ON; exits.

EXT. HOLLYWOOD ROOSEVELT - CINEGRILL - NIGHT

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

INT. HOLLYWOOD ROOSEVELT - CINEGRILL - NIGHT

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

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

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

PAIGE
That was fast.

HARRY
When did you get back?

PAIGE
Last night.

(CONTINUED)
HARRY
Where were you?

PAIGE
Kyoto -- I thought I told you.

HARRY
No one tells me anything. I missed you.

Waiter appears.

HARRY
Scotch and soda.

Waiter exits.

PAIGE
How's the job going?

HARRY
Incredible. I keep pinching myself.

PAIGE
(flirty)
Can I help with that?

Starfall finishes song to applause. The singer joins them.

PAIGE
That was wonderful.

HARRY
(shakes hand)
Really enjoyed it.

STARFALL
Well, thank you.
(sits)
We've been having lots of fun -- we call it the 'saloon tour.' No amphitheatres or arenas.

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

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

STARFALL
Can you believe I was sixteen the
last time I saw him?
(to Harry)
You know, I've been seeing ads for
'Church Windows...' Wild!

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

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

PAIGE
Chap's a longtime Synthiotics
head.

STARFALL
I go way back...

PAIGE
Before it was chic.

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

PAIGE
The wheel comes 'round.

STARFALL
(raising glass in
toast)
To old love songs... and New
Realism.

101  EXT. HOLLYWOOD ROOSEVELT - NIGHT

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

HARRY
(re: limo)
Very nice.

(continued)
PAIGE
Courtesy our mutual employer.
Want to come over for a nightcap?

HARRY
Very Dean Martin.

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

HARRY
I wanted to talk to you about your kid.

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

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

PAIGE
To do with the government?

HARRY
Remember Tommy Lazlo?

PAIGE
Your crazy friend from college . . .

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

PAIGE
Recruitment for what?

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

PAIGE
You're still close?

(CONTINUED)
HARRY
Pretty close.

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

HARRY
Well -- I better get home.

PAIGE
You sure?

HARRY
Not really. See ya, Paige.

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

He watches the limo pull away.

FADE OUT.

END OF ACT SIX
ACT SEVEN

FADE IN:

INT. WYCKOFF HOUSE - DINING ROOM - NIGHT

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

HARRY

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

EILEEN

(to Beth)
I looked in the toilet and screamed!

HARRY

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

GAVIN

Eileen, what the hell are you talking about?

BETH

The neuromancers -- from yoga class.

GAVIN

(to Harry)
I was telling you about those people...

BETH

Your wife has been baring all.

GAVIN

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

EILEEN

What was her name, Gavin?

GAVIN

Saran -- as in Wrap.

EILEEN

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

(CONTINUED)
GAVIN
(to Harry)
*Sans* wind tunnel.

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

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

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

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

**BETH**
Will you let her finish?

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

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

**HARRY**
You took it?

**GAVIN**
(Stan Laurel)
We most certainly did.

**BETH**
I can't take the suspense! What happened?

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

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

**BETH**
No!

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

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

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

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

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

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

HARRY
(beat)
Rob a bank. Got any tips?

EXT. VENICE HOME/STUDIO - NIGHT
A Range Rover pulls up under cover of darkness.

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

INTERCUT WIRES AND GLASS
Being carefully cut by black-gloved hands.

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

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

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

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

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

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

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

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

EXT. VENICE HOME/STUDIO - NIGHT

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

WOIWODE
My eyes! The bitch took my eyes!

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

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

(CONTINUED)
KLEIN
Our love to Beth and the kids.

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

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

GAVIN
Capo di tutti capo! How'd it go?

HARRY
They went for it -- had to.

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

HARRY
Now?

GAVIN
You won't believe it.

They exit into hall.

GAVIN
When are you gonna tell the old man?

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

GAVIN
Did you know it was his birthday?

HARRY
How's his mood?

GAVIN

INT. MEDIA ROOM

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

(CONTINUED)
HARRY
How many adaptors have we sold?

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

HARRY
How does this work?

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

HARRY
What have we got?

Gavin points to box on TV.

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

HARRY
When does it download information?

GAVIN
During commercials and title sequences.

(shouts O.S.)
Let's do it!

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

COTY
I couldn't sleep.

(CONTINUED)
TABBA
Poor baby. Let me fix you some
warm milk...

COTY
With a shot of Kahlua?

Deafening AUDIENCE LAUGHTER -- Harry winces, covers ears.

GAVIN
Can we lower volume?

LOWERS.

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

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

GAVIN
Collision detector.

HARRY
This is too weird!

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

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

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

Harry laughs along with the AUDIENCE, exhilarated.

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

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

TECHNICIAN (O.S.)
Try again, Mr. Wyckoff.
He does. This time, to his total amazement, Tabba turns around and seems to stare into his eyes.

**TABBA**

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

110 INT. WYCKOFF HOUSE - DAY

Beth and Josie.

**BETH**

I went to see Dad.

**JOSIE**

Really. Is he well?

**BETH**

As well as can be.

**JOSIE**

Did he ask after me?

**BETH**

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

**JOSIE**

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

**BETH**

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

**JOSIE**

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

**BETH**

Why did they do it?

**JOSIE**

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

(MORE)

(Continued)
JOSIE (CONT'D)
If the children of our enemies could join us, and strike against their own, this would be a great gift. That was the thinking, anyway.

BETH
How far did it go, Mother?

JOSIE
I don't think I know what you mean.

BETH
Who decided? Who decided which children would be taken?

JOSIE
I already told you...

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

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

BETH
Liar!
(grabs her)
I just want to know one thing: who is that little boy up there?

JOSIE
(backs away from her)
You're insane -- just like your father!

BETH
(moves on her)
You tell me, Mother -- I want to know! Who is that little boy! And what did they do to my baby!

---

EXT. WILD PALMS - DUSK
A limo is parked in front of the building of the Captive.

INT. BUILDING OF THE CAPTIVE - DUSK
Chap Starfall sits beside Chickie; the captive eats a meal off a tray that swivels over bed.

(CONTINUED)
CHICKIE
Where are my things?

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

CHICKIE
My glasses --

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

CHICKIE
They want me to tell them secrets.

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

CHICKIE
There's someone I need to talk to.

STARFALL
Who's that?

CHICKIE
A girl. Her name is... Terra.

EXT. HOUSE IN BEL AIR - LIVING ROOM - DUSK

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

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

HARRY
Happy birthday.

SENATOR
Did you get me something good?

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

(CONTINUED)
SENATOR
I don't think I heard you right.

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

SENATOR
(hurls a vase)
You sonofabitch! You dare dealing with those scumbags behind my back?

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

SENATOR
I told you, never!

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

SENATOR
(calming)
You made a deal?

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

SENATOR
Ten months...

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

The Senator begins to laugh; roars. Harry relaxes.

SENATOR
Behind my back!
EXT. MALIBU BEACH HOUSE - NIGHT

Harry and Paige run along beach.

PAIGE
See? We are running to paradise...

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

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

HARRY
I'm glad I found you again.

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

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

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

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

HARRY
Where?

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

HARRY
If you want me to --

PAIGE
I want you. I need you...

(CONTINUED)
CONTINUED:

HARRY
I'll be there.

PAIGE
You'll come?

HARRY
I'll come, Paige.

PAIGE
You'll come with me?

HARRY
I'll come...

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

The waves crash over them as they embrace.

EXT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT

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

DEIRDRE'S ROOM

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

INT. HOSPITAL - NIGHT

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

INT. BUILDING OF THE CAPTIVE - NIGHT

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

INT. HOUSE IN BEL AIR - NIGHT

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

ALL

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

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

EXT. BEACH - NIGHT

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

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

PAIGE
We're gonna nail him --

HARRY
(indicates men in front seat)
Are they the police?

PAIGE
Special units -- they call them 'Watchers.'

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

PAIGE
Come on!

HARRY
Wait a minute --

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

PAIGE
(hand him gun)
Take him --

HARRY
Take him where!

(CONTINUED)
PAIGE
Don't let him get away, Harry!
Not now --

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

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

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

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

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

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

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

HARRY
Oh God, no!
(beat)
Tommy!

CLOSE ON TOMMY

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

(CONTINUED)
CONTINUED: (2)

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

HARRY
Tommy...

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

TOMMY
This is how it begins.

Passes out in Harry's arms.

FADE TO BLACK.

END CREDITS

OVER a row of palms, blown by wild winds:

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

END OF ACT SEVEN