WILD PALMS

Fourth Hour:

"RISING SONS"

Bruce Wagner
ACT ONE

FADE IN:

INTERIOR. THERAPIST'S OFFICE. DAY.

Tobias closely inspects Harry's Palm Tattoo.

TOBIAS
The wound the old man gave you in Kyoto?

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

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

HARRY
(WRY) Gang or television network?

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

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

TOBIAS
You didn't see the Japanese police?

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

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

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

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

HARRY
(ENTERS FROM HOUSE) Hello!

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

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

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

HARRY
What's it all about?

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

HARRY
I saw Saul Stein last week.

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

HARRY
He said you knew my father.

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

HARRY
How did you meet?

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

HARRY
And my mother?

THE SENATOR
A hippie-girl! In those days, what we affectionately called a "freak."
HARRY
What was her name?

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

HARRY
What did she look like?

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

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

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

HARRY
What kind of things?

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

HARRY
What happened?

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

EXTERIOR. MELROSE AVENUE. DAY.

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

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

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

BETH
Tommy?

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

HIRO
Miss? Can you tell me the time?

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

INTERIOR. "EROS PLUS MASSACRE" COFFEEHOUSE. DAY.

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

BETH
You look exactly the same - so handsome...

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

TOGETHER
Beat me up, Scotty! (THEY LAUGH)

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

HIRO
Little boy?

BETH
I'd forgotten about it - it was like a dream... I've missed you so much!
I don't know why I never wrote. When Josie moved us to the States, it was like starting over - I didn't want to look back.

HIRO
You don't have to explain...

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

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

BETH
(TOUCHES HAND, CONSOLING) Hiro...

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

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

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

BETH
(SHAKES HER HEAD) Too late...

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

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

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

BETH
Run? To where, Hiro? Where are we all going to run to? Paradise?
EXTERIOR. MELROSE AVENUE. DAY.

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

STITCH

Tommy!

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

EXTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

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

INTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

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

UNDER BATHHOUSE POOL. SAME TIME.

Surrounded by Aides, Tully Woiwode and Tommy embrace.

WOIWOODE

How's my Houdini?

STITCH

A little shaky.

WOIWOODE

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

STITCH

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

TOMMY

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

STITCH

(TO WOIWOODE) Amazine...

TOMMY

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

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

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

TOMMY
I'm sorry about your eyes, Tully.

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

EXTERIOR. MELROSE AVE. HIROSHIMA. DAY.
Harry pulls up, HONKS. Beth comes to door, smiling.

HARRY
Come on! I want to take you
somewhere.

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

EXTERIOR. PACIFIC COAST HIGHWAY. DAY.
Harry and Beth drive up the coast; Harry talks excitedly.

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

BETH
What did he say?

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

Beth smiles uncomfortably at Harry's exuberance.

EXTERIOR. SKELETAL BEACH HOUSE. DAY.
Harry walks Beth through the house we've seen before; some of
the rooms have dry wall - there has been a minimal amount of work done in the interim.

HARRY
(SURVEYS HOUSE) What to you think?

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

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

BETH
You bought this? Oh, Harry --

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

BETH
They're buying you --

HARRY
(IRATE) What?

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

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

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

HARRY
(SARCASM) Here we go: Senator Tony Kreutzer, big bad bully of the Brave New World. A hard rain's gonna fall, right Beth? Well, let it! 'Cause the Senator's booked us passage on the ark, and that's good enough for me!
BETH
I don't know you anymore...

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

BETH
I... I couldn't --

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

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

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

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

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

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

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

How can I get through to you?

HARRY

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

BETH

You sound just like a New Realist.

HARRY

What's so wrong with that?

BETH

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

HARRY

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

BETH

Gavin Whitehall.

HARRY

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

BETH

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

HARRY

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

BETH

Spare me. It doesn't matter anymore. Please, Harry - I want to go home.
EXTerior. THE RESORT. ENTRANCE. NIGHT.

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

STITCH
Sure you're up for this, Tommy?

TOMMY
I'm sure.

They wheel him in.

INTERIOR. THE RESORT. RECEPTION. NIGHT.

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

STITCH
Transfer from Men's Central.

RECEPTIONIST
What's wrong with him?

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

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

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

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

CORRIDOR. MINUTES LATER.

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

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

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

INFIRMARY.

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

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

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

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

EXTERIOR. WILD PALMS. GUEST HOUSE. NIGHT.

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

INTERIOR. WILD PALMS. GUEST HOUSE. NIGHT.

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

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

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

EXTERIOR. WILD PALMS. GUEST HOUSE. DUSK.

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

INTERIOR. WILD PALMS. GUEST HOUSE. DUSK.

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

STARFALL
Hi, honey, I'm home.
CHICKIE
How was the game?

STARFALL
Think I need a new handicap.

CHICKIE
I feel the same way. Want a Coke?

Chickie pours Amazine into Coke, hands it to Starfall.

STARFALL
(BOWS) Domo arigato.

CHICKIE
When will they let me go, Chap?

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

CHICKIE
You won't let them!

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

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

STARFALL
Just like "Terra," huh?

CHICKIE
Terra's real --

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

CHICKIE
What are they going to do to her?

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

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

STARFALL
Not tonight, I have a headache.

CHICKIE
Please, Chap? I worked hard on it.

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

STARFALL
This better be good, Puppy Dog.

WE PUSH IN on Chickie.

INTERIOR. NIGHTCLUB. NIGHT.

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

THE DOUBLE

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

THE DOUBLE (CONT'D)

The Double's already reached him; as he SINGS, he thrusts his fist into Starfall's mouth. In a matter of seconds, with great horrifying wiggly force, the arm has weirdly - impossibly - disappeared down Starfall's throat, right up to the Double's armpit. AUDIENCE APPLAUSE throughout.
THE DOUBLE (CONT'D)
I' D LOVE TO GAIN COMPLETE CONTROL OF
YOU - AND HANDLE EVEN THE HEART AND
SOUL OF YOU! SO LOVE AT LEAST A
SMALL PER CENT OF ME, DO... 'CAUSE I
- LOVE - ALL - OF - YOU!

The Double YANKS arm out as Starfall drops to floor.

INTERIOR. WILD PALMS. GUEST HOUSE. DUSK.

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

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

FADE OUT:

END OF ACT ONE
FADE IN:

INTERIOR. WYCKOFF HOUSE. MORNING.

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

HARRY
Has your father tried getting in touch since the escape?

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

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

BETH
(DEADPAN) Hilarious.

HARRY
Don't lose your sense of humor, Beth.

BETH
You must be kidding.

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

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

EXTERIOR. COUNTRYSIDE. DAY.

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

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

Harry, in shirt and tie, on stationary bike in the Senator's
posh workout room. He removes oversized glasses, amazed at his experience. The Senator beams as Harry steps off.

THE SENATOR
Well? What did you think?

HARRY
Fantastic!

THE SENATOR
Available to health and sporting clubs in early spring.

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

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

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

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

LIVING ROOM/TERRACE.

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

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

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

THE SENATOR
Sex is the monster in the box – major research area, we just don't talk about it.
TABBA
Love among consenting holograms.

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

HARRY
You're kidding.

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

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

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

THE SENATOR (CONT'D)
It's only a thirty second program - not very elaborate...

HARRY
This... is my father?

THE SENATOR
Looks more like Dex than Dex did.

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

DEX
Harry?... Harry?...

HARRY
(SPOOKED, ENTHRALLED) Jesus --

THE SENATOR
The voice is a little hinky - we klugged it off some gameshow host.

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

THE SENATOR
Hamlet: my idea.

TABBA
That's really in poor taste, Tony.
THE SENATOR

Mea culpa.

HARRY
(INCREDULOUS) He's staring at me --

Dex EXTENDS his arms toward Harry, in a hug.

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

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

EXTERIOR. LITTLE TOKYO BATHHOUSE. DAY.

Establishing Shot.

INTERIOR. UNDER BATHHOUSE POOL. DAY.

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

SAUL
It's not safe here, Beth --

BETH
There is no "safe" anymore!

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

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

SAUL
I know, baby. I know...

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

TOMMY
.ENTERS; SMILING) It's showtime!

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

BATHHOUSE POOL/IMPROVISED STAGE. A LITTLE LATER.

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

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

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

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

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

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

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

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

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

STITCH/ THE SENATOR
Know what your problem is, Josie?
You're still in love with him. Just let it go --

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

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

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

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

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

INTERIOR. WILD PALMS GUEST HOUSE. DAY.

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

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

She goes to mirror, preens.

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

She takes pair of "eiglasses" from table, walks them to Chickie.
JOSIE (CONT'D)
Terra's going to suffer for your cruelties - oh, yes. They sent a virus after your precious black paramour: it'll catch her, and eat her - just like a Grimm's fairy tale! Here - take a look...

She puts the glasses on his face.

CLOSE ON LENS - Terra SCREAMING, MOS.

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

EXTERIOR. HOUSE IN BEL-AIR. DAY.

Paige parks, ENTERS.

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

She walks through living room, to terrace.

PAIGE
Tony?

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

THE SENATOR'S BEDROOM.

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

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

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

PAIGE
Don't think about it anymore --

THE SENATOR
Am I ever going to leave this earth?
PAIGE

Yes --

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

PAIGE
Tony, you have a fever...

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

PAIGE
Yes...

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

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

THE SENATOR (CONT'D)
What's the matter?

PAIGE
I'm tired, that's all.

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

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

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

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

INTERIOR. MALIBU BEACH HOUSE. NIGHT.

Paige answers the door; it's mellow Harry.

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

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

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

PAIGE
What are you feeling sorry about?

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

PAIGE
Is she right?

HARRY
The thought's crossed my mind.

PAIGE
What else you feeling sorry about?

HARRY
Let's see. Never got to know
Daddy... Hairline's receding... No
one likes my beach house --

PAIGE
(SMILES) Sorry to hear that.

HARRY

Your turn.

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

HARRY

Let's get outta here.

PAIGE

Where?

HARRY

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

EXTERIOR. STREETS. NIGHT.

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

HARRY

Do you think the Senator's crazy?

PAIGE

A little.

HARRY

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

PAIGE

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

HARRY

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

PAIGE

You should be so lucky.

HARRY

He calls me in the middle of the
night, says weird stuff - like the
beauty of a tailfin of a '63 Cadillac or the joys of junk food and haiku. Then he'll work his way around to Immortality. Something called the "tama" --

PAIGE
That means "soul."

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

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

INTERIOR. UNDERGROUND CLUB. NIGHT.

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

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

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

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

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

STITCH (CONT'D)
Hey, don't go! Don't leave - this is important! Heckle me, but don't walk
out! We elected this man, that's what I can't understand. He kills people - we let him! The "hospitals" - the ones they call Perceptories? Those aren't hospitals...

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

PAIGE
Harry, let's go...

HARRY
No. I want to hear this --

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

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

EXTERIOR. UNDERGROUND CLUB. NIGHT.

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

HARRY
Paige! Paige!

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

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

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

THE ASSOCIATE
(TO HARRY) Why didn't you say?
They EXIT. As "arrests" continue in b.g., Harry examines his Palm Tattoo, passport to immunity—something's starting to click. A hand touches him.

PAIGE
Come on.

She takes his arm, pulling him away.

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

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

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

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

HARRY
What's the matter, Little Man?

COTY
Mommy left— with a Japanese man...

HARRY
She what? When?

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

HARRY
Where's Deirdre?

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

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

COTY
(NODS, SNIFFLING) I love you, Daddy.

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

FADE OUT:

END OF ACT TWO
ACT THREE

FADE IN:

INTERIOR. WYCKOFF HOUSE. MORNING.

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

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

JOSIE
(NODS) It'll all work out.

Josie and Coty EXIT.

EXTERIOR. POLICE STATION. DAY.

Establishing Shot.

INTERIOR. POLICE STATION. OFFICE. DAY.

Harry sits at desk as LIEUTENANT STAND ENTERS.

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

HARRY
No thanks.

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

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

LIEUTENANT STAND
What happened?

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

LIEUTENANT STAND
Police officers?
HARRY
I don't know what they were. They wore... expensive suits. Rounded people up - I was handcuffed --

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

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

LIEUTENANT STAND
Did you file a report?

HARRY
Isn't that what we're doing now?

LIEUTENANT STAND
You said it happened before.

HARRY
No.

LIEUTENANT STAND
What would you like me to do?

HARRY
I wanted to know if what I described --

LIEUTENANT STAND
A bizarre dragnet...

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

LIEUTENANT STAND
I don't follow.

HARRY
Officers acting outside the law.

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

The Lieutenant notes Harry's Palm Tattoo; Harry covers it with his hand, self-consciously.
LIEUTENANT STAND (CONT'D)

What did you say your occupation was?

HARRY

I'm a lawyer.

LIEUTENANT STAND

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

The Lieutenant LAUGHS; Harry smiles uncomfortably.

INTERIOR. THERAPIST'S OFFICE. DAY.

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

HARRY

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

TOBIAS

You're certain that was the reason?

HARRY

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

TOBIAS

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

HARRY

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

EXTERIOR. LITTLE TOKYO BATHHOUSE. NIGHT.

Establishing Shot.

INTERIOR. LITTLE TOKYO BATHHOUSE. BEDROOM. NIGHT.

Beth and Saul watch Deirdre sleep - the first time he's been
with his granddaughter.

SAUL
Look at this tiny creature...

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

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

BETH
No.

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

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

SAUL
(IMPERIOUS) No one stole this little fox.

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

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

EXTERIOR. LITTLE TOKYO BATHHOUSE. COURTYARD. NIGHT.

Beth and Hiro stroll in the moonlight.

HIRO
We have to move from here soon.

BETH
What's happening?

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

BETH
Oh, God...

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

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

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

BETH
Don't --

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

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

EXTERIOR. THE WILD PALMS. NIGHT.

Establishing Shot.

INTERIOR. THE WILD PALMS. DINING ROOM. NIGHT.

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

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

JOSIE
He was a mistake right from the
beginning.
THE SENATOR
Sister Dearest. What was I to do —
abandon him, like his mother? That
hurts too much and you know it.

COTY
He's a slow learner.

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

JOSIE
To where?

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

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

COTY
Don't get crazy, Tabba.

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

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

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

PAIGE
None. Sorry.

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

COTY
People are dying to see his act.
THE SENATOR

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

PAIGE

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

COTY

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

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

PAIGE

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

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

THE SENATOR

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

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

THE SENATOR

Let us pray:

ALL

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

INTERIOR. SYNTHIOTICS HOUSE. MEETING ROOM. DAY.

Harry attends a rally. He stands in a circle of Men and Women, their arms linked. Behind them, a banner stretches across wall: NEWCOMERS "MIXERS" BRUNCH - WELCOME SYNTHIOTICS!
Enroll Preschool Now. All heads are bowed - except Harry's. He looks uncomfortable, as if he wished he wasn't there. He mouths the words hollowly:

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

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

EXTERIOR. SYNTHIOTICS HOUSE. DAY.

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

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

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

BEGGAR
Heard any mother-in-law jokes lately?

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

HARRY
Tommy?

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

HARRY
Jesus! --

TOMMY
Beth and Deirdre are safe...

HARRY
Where are they?

TOMMY
I can't tell you that.

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

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

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

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

HARRY
Tommy, wait --

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

HARRY
When can I see you again?

TOMMY
Cemetery - Hollywood.

HARRY
Do you need anything? Money? --

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

HARRY
You only stole the mirrors --

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

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

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

EXTERIOR. WYCKOFF HOUSE. BACKYARD. DAY.

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

PAIGE
Don't look at me.

HARRY
What are you doing here?

PAIGE
I need to talk.

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

PAIGE
No - I want to do this sober.

HARRY
I'm listening.

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

HARRY
The Fathers...

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

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

PAIGE
Lies.

HARRY
Why, Paige?

PAIGE
To pull you in.

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

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

HARRY
What are you saying?

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

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

PAIGE
They did it --

HARRY
Is Coty my son?

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

HARRY
Answer me, Paige! Is Coty my son?

PAIGE
I'm wading through blood, Harry!
Drowning!

HARRY
Who is he, Paige? Answer me!

PAIGE
God help me!

HARRY
Answer me! (SLAPS HER)

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

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

EXTERIOR. MARINA. YACHT. DAY.

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

JOSIE
Harry!

Harry comes aboard.

THE FLOATING WORLD.

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

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

HARRY
Where's Coty?

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

HARRY
No - I want to take him home.

JOSIE
What for?

HARRY
He belongs with me...

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

HARRY
I did - Paige Katz.
JOSIE
You know what, Harry? The women in your life are really going to hell.

HARRY
And you're driving the bus!

Men in Blazers hover menacingly in b.g.

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

HARRY
Beth tried to warn me --

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

HARRY
I want to see Coty --

JOSIE
Let it go, Harry! Let it go!

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

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

JOSIE
Get off him!

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

JOSIE (CONT'D)
(TO SELF, SOTTO) Go below, Harry - because nothing matters. You're with us now...
INTERIOR. THE FLOATING WORLD. LOWER DECK. DAY.

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

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

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

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

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

FADE OUT:

END OF ACT THREE
ACT FOUR

FADE IN:

INTERIOR. THERAPIST'S OFFICE. DAY.

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

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

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

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

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

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

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

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

EXTERIOR. HOLLYWOOD CEMETERY. DAY.

Harry parks beside mausoleum marked Court of Psalms. He rounds corner - "drawers" of graves. He sits on bench and
fidgets; stands, walks to wall of graves. Walks slowly along, looking at them. Something catches his eye:

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

Staggered, he runs his finger along its raised letters.

HARRY
(SOTTO) Father...

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

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

HARRY
You never told me your name.

PETER
It's Peter. I know yours.

HARRY
Where do you live?

PETER
In the tunnels. Wanna go for a ride?

HARRY
I'm waiting for a friend --

PETER
Tommy?

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

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

HARRY
How 'bout three helpings of each...

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

EXTERIOR. MUNICIPAL POOL. ENTRANCE. DAY.

An old, abandoned public pool. Josie pulls up in limo. Armed Men escort her from car, while her Driver's frisked for
weapons; she holds a long-stemmed rose. Then Josie is
frisked; someone takes the rose from her, but hands it back.
She's led inside.

SWIMMING POOL AREA.

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

SAUL
Hello, Josie.

JOSIE
Hello, Saul. I missed you.

SAUL
(IRONIC) So did a lot of other
people.

JOSIE
(GENUINE) I'm truly sorry.

SAUL
Sit down. (THEY SIT, HE POURS WINE)

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

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

JOSIE
I expect you to be bitter.

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

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

SAUL
You kidnap and torture my son -
funny way to show love, isn't it?
JOSIE
We are epic - two generals who
happen to be on opposing sides. It
was always that way with us, even in
bed. A holy war; that's why it was
so good. I did what I had to.

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

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

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

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

This time, she kisses him - hungrily.

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

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

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

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

JOSIE
You will pay! You will pay!

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

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

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

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

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

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

THE SENATOR
You really told him? --

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

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

INTERIOR. TUNNELS UNDER THE MUNICIPAL POOL. DAY.

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

HARRY
Forgive me, Beth! --

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

WOIWODE
He thought it was all a dream.

TOMMY
Thought we were a bunch of rhinos.
SAUL
Tomorrow, we're going to the desert: we're gonna set the palms on fire —

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

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

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

SAUL
Was she alone?

AIDE
We're checking the perimeters.

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

PAIGE
The boy gave me a map —

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

SAUL
It's all right.

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

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

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

PAIGE
They moved your son.

SAUL
(COOL) Oh?

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

BETH
Liar! She's lying!

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

PAIGE
I'm telling the truth!

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

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

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

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

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

HARRY
I'm going with you —

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

Paige approaches the wounded Beth.

PAIGE
I'm sorry, Beth. For everything.

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

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

STITCH
It's the Amazine...

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

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

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

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

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

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

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

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

SAUL
Flood the pool! We're moving out!

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

The Senator is bent over a pond of KOI, feeding them. Harry stands in b.g.
THE SENATOR
You worry me. Running around town, accosting Josie with weird accusations. What if the press got a hold of it?

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

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

HARRY
No.

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

HARRY
It was Beth.

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

HARRY
Why should it?

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

HARRY
I know that.

THE SENATOR
I am leaving this Earth, Harry - taking a full crew with me. That has been my life's work. You're either onboard - or behind, with the scum.
HARRY
I'm with you - let me be like a son.

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

EXTERIOR. IVAR TERRACE MOTEL. DAY.

SIX VANS filled with ARMED MEN pull into parking lot.

INTERIOR. ONE OF THE VANS. DAY.

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

EXTERIOR. WYCKOFF HOUSE. BACKYARD. DAY.

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

INTERIOR. IVAR TERRACE MOTEL. DAY.

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

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

CHICKIE
Terra? Terra?

SAUL
It's Daddy...

STITCH
Saul, come on! Let's go!

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

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

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

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

The Acolytes gently make Harry kneel before the boy.

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

He leans over, kissing Harry tenderly on the cheek.

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

INTERIOR/EXTERIOR. IVAR TERRACE MOTEL. DAY.

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

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

BACK TO VAN

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

WOIWODE
Where's Tommy!
STITCH

He's coming --

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

STITCH

Tommy, come on!

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

TOMMY

No! --

They pull Stitch in.

SAUL

(TO DRIVER) Move! Move!

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

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

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

THE SENATOR

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

He hangs up, pensive, looking out at garden.

INTERIOR. WYCKOFF HOUSE. MASTER BEDROOM. DAY.

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

BETH

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

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

BETH (CONT'D)

(CALLING OUT) Harry?
EXTERIOR. BEACH/RUINED NIGHTCLUB. DAY.

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

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

PAIGE
Tommy, he's dying --

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

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

TOMMY
Don't you die on us, Stitch!

SAUL
Shut up, Tommy! Everyone shut up!

EXTERIOR. THE BEACH. DAY.

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

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

CHICKIE
It's real?

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

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

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

INTERIOR. WYCKOFF HOUSE. MASTER BEDROOM. DAY.
Harry enters the ransacked bedroom. A picture frame on the
ground. He picks it up: the family photo seen earlier, its
glass shattered and blood-smeared.


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

EXTerior. little tokyo bathhouse. Day.

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


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

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

THE SENATOR
(TO UNSEEN MAN) Any problems?

Voice
No.

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

Voice
Will you need me for anything else?

THE SENATOR
No.

The camera pans slowly to unseen man - Dr. Tobias Schenk.

The Senator (CONT'D)
Good night, Tobias. Thank you.

Tobias NODs, EXITS.

Fade Out:

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

End of act four