

PUSHING DAISIES

Episode 3T6501

"Dummy"

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ACT ONE

FADE IN:

1

EXT. BOARDING SCHOOL

1

YOUNG NED, blazer, white shirt and tie, stands alone, looking up at the façade of a brick and ivy prep school building.

**NARRATOR**

*At this very moment, in the town of North Thrush, Young Ned was 9 years, 33 weeks, 6 hours and 17 minutes old.*

Another BOY, books in hand, (the same school uniform) runs past toward the building, late for class, bumping him.

**NARRATOR (CONT'D)**

*He stood on the exact spot where, 4 weeks and 2 days previously...*

The GHOSTLY IMAGE of several suitcases and a steamer trunk appear beside Ned...

**NARRATOR (CONT'D)**

*...his father had deposited him at the Longborough School for boys.*

CLOSE ON NED

The hand of his FATHER (whose face we do not see) pats his shoulder, brushes the hair from Young Ned's eyes...

**NARRATOR (CONT'D)**

*As Young Ned's mother had died recently, there was reassuring physical contact and parting words.*

TIGHT on Dad's LIPS that mouth:

**NARRATOR (CONT'D)**

*"I'll be back," he lied.*

We WIDEN as the father, suit coat, workingman's felt fedora, turns and walks away. As Ned looks back at school, Dad and the bags FADE AWAY... PULL BACK and we are...

2

INT. SCHOOL SCIENCE CLASSROOM

2

FIND Young Ned at a lab table, as several other UNIFORMED BOYS talk and wrestle around him. A TOUGH classmate slides a note down the lab table in front of Young Ned. It reads "your dead" [sic].

**NARRATOR**

*The sadness and dread which the boy felt were not so much a product of the Longborough School...*

A SEPIA PHOTOGRAPH --

Four distinguished OLD MEN and a severe OLD WOMAN, in tweed.

**NARRATOR (CONT'D)**

*...which had been founded by Social Darwinists with a common love of the novel Lord of the Flies...*

BACK TO CLASSROOM --

**NARRATOR (CONT'D)**

*Or even the passing of his mother.*

3 INT. YOUNG NED'S KITCHEN (PILOT)

3

MOM drops.

BACK TO CLASSROOM --

The SCIENCE TEACHER, male, 50s, SLAPS a ruler on his desk, returning order to the room. He begins writing on the blackboard...

**NARRATOR**

*Young Ned's acute discomfort came from the knowledge that when he touched a dead thing, it came back to life.*

With a flourish, the teacher underlines and we reveal: "FROG DISSECTION." Young Ned looks anxious.

A crumpled paper ball hits Ned in the head. He turns to see a group of mean BOYS at another table laughing and pointing. SLOW PUSH IN on Young Ned, growing angry...

**NARRATOR (CONT'D)**

*The other boys assumed his introverted nature was a product of weakness and coddling.*

ANGLE - DISSECTION TRAY

A splayed-out dead frog, held on its back to the tray with colored ball-ended pushpins.

**NARRATOR (CONT'D)**

*Thinking of revenge, and also not thinking at all, Young Ned volunteered to assist with that day's science project.*

YOUNG NED

Moves down the center aisle, sets one tray down at each table, careful casually to brush each frog with a finger as he does...

EXTREME CLOSE-UP

As his finger touches frog belly: the small SPARK.

BACK WIDE

As he continues setting down the trays, one to a table...

**NARRATOR (CONT'D)**

***Young Ned's secret gift simply followed the rules, of which there were three:***

OUR "TOUGH"

Greedy pulls his tray toward him, picks up a scalpel...

TIGHT ON THE FROG

As the knife approaches its belly... the frog's EYES SNAP OPEN with a look of surprise.

**NARRATOR (CONT'D)**

***Touch a thing once: alive.***

TIGHT ON THE WEBBED FRONT FROG LEG

As the leg struggles, then POPS out the PIN holding it down.

WIDE ON THE CLASSROOM

The other frogs do the same, LEAPING now from their trays. The room ERUPTS in YELLING and PANIC. Young Ned drops to his hands and knees to CRAWL out of the chaos.

ON THE FLOOR

With Young Ned, surrounded by the melee of legs and flying papers. A FROG with PINS still in its flippers lands in his path. He GRABS it with both hands and we see the FLASH from a SPARK within. He opens his hands, the frog is DEAD again.

**NARRATOR (CONT'D)**

***Touch a thing again: dead forever.***

4 EXT. BOARDING SCHOOL

4

The doors burst open. Young Ned races out to a large nearby--

TREE

He hides behind it, slides down to sit at the base...

**NARRATOR**

*Keep a thing alive for more than a minute, and something else has to die.*

SIX DEAD BIRDS fall out of the tree. Ned is horrified.

BACK TO TREE

A passing TEACHER approaches...

**NARRATOR (CONT'D)**

*His gift had once again brought him great distress in place of great joy. He vowed to keep the strange details of his strange life secret from the world forever.*

The teacher looks from the dead birds to Young Ned with a growing look of shock and disgust.

**TEACHER**

Did you do this?

**NARRATOR**

*So Young Ned did what his father had done to him only 31 days before...*

**YOUNG NED**

Of course not!

**NARRATOR**

*He lied.*

The Teacher scrutinizes him a moment, then turns and walks away. Young Ned's outrage slides into a smile. PUSH IN...

**NARRATOR (CONT'D)**

*For the next 19 years, 34 weeks and 3 days, lying worked beautifully.*

The smile STRETCHES into the bigger, more mature smile of ADULT NED, reveal we are--

5 INT. NED'S APARTMENT - BEDROOM - MORNING

5

Ned lies in bed.

**NARRATOR**

*The boy became the Pie-Maker and the Pie-Maker deceived with ease.*

REVEAL Ned lies in bed next to CHUCK. They are both dressed.

CHUCK  
This is strange. Is this strange?

**NARRATOR**  
*Until Chuck.*

NED  
This is not strange.

CAMERA MOVES to REVEAL they are not next to each other, but in twin beds on opposite sides of the room.

NED (CONT'D)  
Unusual maybe. Eccentric in a quaint way.  
Like a dessert spoon.

**NARRATOR**  
*Charlotte Charles had been alive for 28 years, 24 weeks, 3 days, 11 hours and 51 minutes before she was murdered and her body dumped at sea. Revived by the Pie-Maker and given a second chance at life, she had many questions.*

CHUCK  
I have so many questions. My mind wanders.

NED  
You need to feed it warm milk and a turkey sandwich. Let it curl up in a sunny spot and take a nap.

6 INT. NED'S APARTMENT - KITCHEN

6

Chuck at the stove scrambles eggs. Ned sits at the table set for two.

CHUCK  
How many other people have you touched?

NED  
People or animals?

CHUCK  
Digby doesn't count.

NED  
Digby does count. No one has been through as much with me as Digby.

Ned smiles at DIGBY across the room, who wags his tail.

CHUCK

How many other humans have you brought back to life?

NED

It's not like I walk around reviving childhood sweethearts willy-nilly.

CHUCK

What about with Emerson? You touch lots of people with Emerson.

NED

For work.

CHUCK

Just because you kill them again as soon as you get what you need, doesn't make it any different.

NED

Yes it does. And can we not say "kill"? I touch them again is all. They snap right back to where they're supposed to be.

Chuck looks at him--

CHUCK

What am I? The rubber band that broke?

NED

(a breath, reassuring)

Chuck, you are the only human being I have ever brought back to stay.

**NARRATOR**

***The Pie-Maker was not used to telling the truth, yet lying to Chuck was difficult.***

NED

No one else has ever even made it past sixty seconds.

**NARRATOR**

***But not impossible.***

Ned covers with a smile. It comforts Chuck.

CHUCK

This is such a small cheese box.

She opens the refrigerator.

NED

I'm sorry?

7 INT. CHUCK'S AUNTS' KITCHEN (ONE WALL) - FLASHBACK 7

YOUNGER (early 20s) CHUCK steps up to the older-model refrigerator with a large wheel of cheese. Balancing it in one hand, she opens the door to REVEAL a very full and well-organized (labels on every shelf) fridge full of many different cheeses.

**NARRATOR**

*The aunts who had raised Chuck had taught her to believe that the large white appliance in the kitchen had a fairly narrow purpose.*

YOUNGER CHUCK (ANNA)

(calls out)

Aunt Lily, is it okay to freeze the Camembert? I'd rather not wedge it between the Edam and the Paneer. Or I could air out the Gouda.

As Chuck starts to make room...

**NARRATOR**

*In fact, Young Chuck did not refer to a refrigerator as anything but a "cheese box" until she was seventeen.*

BACK TO PRESENT DAY CHUCK

As we start to pull back OUT THE WINDOW...

**NARRATOR (CONT'D)**

*As Chuck considered the life she could never go back to...*

8 EXT. OLIVE'S APARTMENT 8

OLIVE has climbed out her open window and hangs off horse-pattern drapes, stretching to spy into Ned's apartment with a mirror on a stick.

**NARRATOR**

*Olive Snook considered the changes in her own life. Foremost, the mysterious brunette cooking breakfast for the man she loved.*

OLIVE

That should be me in his breakfast nook, you witch with a "B."



**NARRATOR**

*From her perch, the jealous-yet-agile neighbor was able to confirm only one pleasing detail.*

OLIVE

There is a surprising lack of physical contact.

Olive loses her footing and swings into the wall, dropping the mirror. It smashes (O.S.) on the pavement below.

OLIVE (CONT'D)

Ouch!

**NARRATOR**

*One mile to the West...*

9 INT. EMERSON'S OFFICE (TWO WALL SET)

9

The classic gumshoe frosted glass door: "Emerson Cobb - Private Investigator." SLOW PUSH IN on the SILHOUETTE of EMERSON, knitting as fast as he can...

**NARRATOR**

*Emerson Cobb was also adjusting to the arrival of the dead girl who was not dead. Keeping busy had always helped to put his mind at ease. He found the stockinette stitch to be especially relaxing.*

His PHONE RINGS, we watch him answer--

EMERSON

Emerson Cobb.

**NARRATOR**

*But no stitch was a substitute for a good murder case.*

EMERSON

Got it. I'll be at the morgue in fifteen minutes.

He hangs up, returns to knitting--

**NARRATOR**

*As he finished purling the row, he wished aloud:*

EMERSON

She better not come.

10 INT. NED'S CAR / EXT. MORGUE - DAY 10

Emerson waits on the sidewalk as the car pulls up. Chuck gets out of the backseat wearing her sunglasses/kerchief disguise.

CHUCK

Hi, Emerson.

Not missing a beat, Emerson steps past her into the front seat.

11 INT. NED'S CAR - CONTINUOUS 11

Emerson shuts the door, locks the doors before Ned can get out. Chuck bangs on the window--

CHUCK

(muffled)

Hey!

Emerson holds up a finger to her ("one moment"), turns to Ned.

EMERSON

What she doing here?

NED

Said she didn't climb out of a coffin for me to keep her in a box.

EMERSON

She the boss of you?

NED

I am the boss of me.

EMERSON

Dead girl's gotta go.

NED

Could a dead girl do that?

Ned gestures behind Emerson. REVEAL Chuck has written with lipstick "open the [smudged expletive] door!"

EMERSON

What do you even know about her, 'side from she had soft lips when she was ten.

NED

That should be enough.

EMERSON

I don't like it.

Emerson unlocks the doors, gets out. In a flash, Chuck gets in the back, slams, locks the doors. Emerson bangs on the window.

EMERSON (CONT'D)

(muffled)

Hey!

Chuck holds up the same "one moment" finger to Emerson. He reacts, turns and heads toward the morgue.

CHUCK

What'd you guys talk about?

NED

I'd really like to get out of this car soon.

CHUCK

Emerson's not mad you brought your childhood sweetheart back to life?

NED

He barely knows you're here.

**NARRATOR**

***In fact, Emerson Cobb had finished knitting a sweater-vest and two toaster cosies in the week since Chuck's return.***

CHUCK

Do I really have to sit in back from now on?

NED

It's for your own safety.

CHUCK

You sound like my dad.

NED

If we touched by accident, you'd be dead.

CHUCK

He never said that. Thanks for bringing me, by the way.

NED

Back to life?

CHUCK

To work. But back to life, too.

They share a sweet smile... She UNLOCKS her DOOR. He LOCKS THEM AGAIN.

NED

So, it's probably better if you stay in the car for these morgue visits. Someone might recognize you. You really can't come in.

12 INT. MORGUE OFFICE - DAY

12

Ned, Chuck and Emerson stand before the CORONER.

NED

(honest mistake)

Did I say can? Because I'll swallow my consonants sometimes. N't. N't. Can't come in.

EMERSON

You got the hit and run?

CORONER

Who are you?

NED

We're from the government safety place?

EMERSON

Was that a question?

NED

(correcting)

Government safety place.

CORONER

Mnnn.

**NARRATOR**

***The facts were these: One Bernard Slaybaugh.***

SLOW PUSH IN ON A PHOTOGRAPH:

A smiling group of three men and two women in white lab coats, holding clipboards. Bernard is in the middle.

**NARRATOR (CONT'D)**

***An automotive safety specialist, 45 years, 10 weeks, 7 hours and 3 minutes old, was found dead by the side of the road...***

13 EXT. RURAL STREET

13

A BRIGHT YELLOW "BUMPS" SIGN spattered with blood. FIND BERNARD, laying nearby.

**NARRATOR**

*...the apparent victim of a hit-and-run driver. As there were no witnesses, the police are offering a reward for information leading to the arrest of the killer.*

14 INT. MORGUE - DAY

14

The sheet-covered body is slid out.

EMERSON

I'll wait over there.

CHUCK

You don't like dead bodies, do you?

EMERSON

I don't like it when they sit up and talk.

He looks at her, moves away. Ned pulls back the sheet.

BERNARD

His face has been FLATTENED, like Play-Doh against a window.

CHUCK

The poor man.

EMERSON

Touch the mother.

NED

I'm starting the watch.

Ned STARTS HIS WATCH, touches Bernard who sits up, looks around.

BERNARD

Hey.

NED

Hey.

BERNARD

Why's everything so blurry?

NED

I think it's because your eyeballs are flat.

EMERSON

Ask the question.

NED

Mr. Slaybaugh, do you--

Chuck cuts in front--

CHUCK

Do you have any last requests? Unfinished business from this life we can help with?

EMERSON

Don't let her do this.

BERNARD

Is this Heaven?

CHUCK

Could be.

EMERSON

No, it's *not*.

BERNARD

Is that God?

NED

No, it's *not*.

BERNARD

I'm just a little confused because I'm a Buddhist.

CHUCK

Buddhism is fascinating. Did it help you in your final moments?

EMERSON

She's wasting my minute.

CHUCK

*Your* minute?

EMERSON

Sure as hell ain't *yours*.

NED

HEY. It's everybody's minute.

(checks)

Or, you know, twenty-two seconds.

EMERSON

Who killed you, Bernard?

BERNARD

Hang on.

(to Chuck)

Can you get a message to Earth? Can you tell Jeanine from Promotions that I loved her.

CHUCK

Of course.

NED

(checks, very quickly:)  
Oh, boy. Mr. Slaybaugh, if you could just tell us who was driving the hit-and-run vehicle that killed you, I think we can get you some justice.

BERNARD

What hit-and-run? I was murdered by a crash test dummy.

Ned touches Bernard and he slumps back onto the table. Off our confused Mod Squad--

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. PIE HOLE - BOOTH

15

Ned, Chuck and Emerson enter...

EMERSON

I'm not God. But if I was, I would be an angry God.

NED

We gave it our best shot. So a crash test dummy killed Bernard. It's a clue.

EMERSON

It's a dead end. And not the kind of dead end you can un-dead and then re-dead again.

(pointed)

Like you're supposed to.

CHUCK

It's my fault?

EMERSON

When you get all jabberwocky in my minute, it's hard to follow up on "the dummy did it." I gotta get some real leads now.

CHUCK

Wow. You might actually have to do some real PI work.

(then)

How hard can your job be when Ned gives you all the answers?

EMERSON

You'd be surprised.

CHUCK

What do you call a crime novel where the PI can ask the dead guy who did it?

(beat)

A leaflet.

Chuck exits for the kitchen. Ned is amused...

NED

That was funny.

(off Emerson)

Funny-strange.

Ned heads for the back, Olive steps into his path--



OLIVE

Hi ya, Ned. You need me to walk Digby today?

NED

(distracted)

That'd be great, Olive.

She watches him join Chuck in the kitchen, sides up to Emerson at his booth--

OLIVE

So what's the poop?

EMERSON

The poop?

OLIVE

The poop. The scoop, the skinny, the haps, the dealio, the four-one-one.

(then)

PI lingo.

EMERSON

Rhubarb.

OLIVE

What's that mean?

EMERSON

PI secret code for "bring me a damn slice of rhubarb."

OLIVE

You know this isn't Pies-R-Us, or Pie City, or Thousands-of-Pies-in-One-Place-Dot-Com. This is a bells-on-the-door, pies baking, Mom-'n'-Poppy place. We chitchat here. Chit.

She holds his gaze with her smile, waiting...

EMERSON

Chat?

OLIVE

You got it. Who's the funny girl stuck to Ned?

EMERSON

Childhood sweetheart.

OLIVE

It still sweet? His heart?

EMERSON

Do I get my pie?

OLIVE

Almost there.

EMERSON

You want the truth?

**NARRATOR**

*Olive Snook did not want the truth. But her heart was so full of love for the Pie-Maker that it reached up and nodded her head.*

She nods.

EMERSON

He digs her.

She collapses on the inside.

OLIVE

I'll go get your pie.  
(turns back)  
Do they touch much?

EMERSON

Wish they would.

Olive looks back to the--

16

INT. PIE HOLE - KITCHEN

16

Ned watches Chuck try to roll out pie dough.

CHUCK

I was just trying to help Bernard. Emerson thinks I'm useless.

Ned takes over, careful not to touch her.

NED

Useless is an empty soap dispenser in a restroom. Standing around reminding people what you could be doing but doing nothing at all. You are not useless. More flour.

Chuck sifts more flour onto the counter.

CHUCK

I can't be alive-again for no reason. I suppose I could be, but I can't be because I can't bear that. So maybe I'm alive-again to help someone like Bernard.

NED

We'll find the killer. Emerson's good at what he does.

CHUCK

All Emerson cares about is the reward.

NED

Maybe that's enough.

CHUCK

(re: Bernard)

It's not enough.

NED

Flour.

Chuck stops sifting.

CHUCK

What about Jeanine?

NED

From Promotions?

CHUCK

We should visit where Bernard worked. Jeanine needs to know Bernard loved her. It was his dying wish.

NED

It's so sad.

CHUCK

We'll cushion the blow.

NED

Not a big fan of the blow.

CHUCK

We'll bring pie. Someone dies, you bring food. It's what's done.

Ned blows off the excess flour, BLOWING OUR SCREEN to WHITE.

**NARRATOR**

*With his head in a cloud of flour and desire, the Pie-Maker realized that the fear he'd felt for so long was being baked by Chuck into something new.*

NED

NED  
I'm actually excited.

PULL BACK as he and Chuck (carrying a pie in a box) exit from the kitchen and out the front door.

OLIVE

Watches the happy couple walk away.

**NARRATOR**  
*As a rule, Olive never cried on the job. As a very, very large lump rose in her throat, she calmed herself by imagining she was a speck of space dust floating in the cosmos.*

TRACK OLIVE as she walks back toward the counter, the b.g. behind her slowly becoming a MOVING STAR FIELD in--

18

EXT. DEEP SPACE

18

As floating Olive recedes into the distance, WE PAN off to REVEAL the EARTH, also floating in space. COMMERCIAL MUSIC begins...

FEMALE NARRATOR  
The Earth is our only home. If we don't take care of it...

The EARTH morphs into a DANDELION (a sphere of spores).

FEMALE NARRATOR (CONT'D)  
Who will?

A WIND blows the spores away, and we FOLLOW ONE as the sky behind becomes blue and the spore MORPHS into a DANDY LION CAR.

19

EXT. RURAL ROAD - DAY

19

The car dives by--

FEMALE NARRATOR  
Imagine a vehicle so revolutionary, it produces no emissions...

Another angle.

FEMALE NARRATOR (CONT'D)  
...because it runs, not on gasoline, but on an extraordinary fuel derived from a renewable plant found everywhere...

A SMILING LITTLE GIRL

watches the car zoom by. She bends and picks a dandelion.

FEMALE NARRATOR (CONT'D)  
...the dandelion.

THE DANDY LION CAR

Spins in space.

FEMALE NARRATOR (CONT'D)  
Introducing the Dandy Lion SX. It'll blow you  
away.

PULL OFF the image to find it is on SEVERAL MONITORS in--

20

INT. DANDY LION CAR COMPANY SHOWROOM - DAY

20

A REAL DANDY LION CAR turns on a platform in the center of the dandelion-themed room. TWO MODELS, dressed as sleek dandelion flowers, bright yellow eye-masks and flower headdresses, stand on either side of the car, gesturing to its various features. OTHER FLOWER MODELS circulate.

The room is full of PEOPLE who gawk at the car, talk with suited REPRESENTATIVES who wear big flower-shaped buttons reading "THE REVOLUTION IS BLOOMING!" Chuck, with pie box, and Ned watch the monitor. As the commercial starts to repeat--

CHUCK  
A car that runs on dandelions. That is so  
cool.

NED  
Let's find Jeanine.

A well-dressed executive, MARK ETTER, mid-30s, tall, fit, handsome, ALL SMILES, leads a DOZEN JAPANESE BUSINESSMEN and BUSINESSWOMEN on a TOUR.

MARK ETTER  
This way, people. Over here.  
(in Japanese)  
I want to show you what you've been waiting  
for. The Dandy Lion SX.

The Japanese Businesspeople nod and gasp with excitement, looking at the rotating car...

MARK ETTER

(in Japanese)

I remind you that the car you see before you does not run on gasoline but on new fuel made from the dandelion weed. Please inspect the car at your leisure for the next few minutes.

Mark backs off to let the group get close, Chuck approaches.

CHUCK

(also in Japanese)

Excuse me, my name is Charlotte. I like your car very much.

MARK ETTER

(in Japanese)

I am Mark Etter, Vice President, Marketing for Dandelion Worldwide Industries.

As they speak, several of the Japanese Businessmen take note of the two Caucasians speaking their language, watching the conversation like a tennis match.

CHUCK

(in Japanese)

It is nice to meet you. I was sorry to hear about your employee, Bernard Slaybaugh.

MARK ETTER

(in Japanese)

Did you know Bernard?

CHUCK

(in Japanese)

He was an old friend.

REVEAL NED

Watching the "tennis match" from the REVERSE ANGLE, just as surprised and impressed.

MARK ETTER

(in Japanese)

How can I be of assistance?

CHUCK

(in Japanese)

Can you tell me how to find...

(in English)

Jeanine from Promotions? It is a personal matter.

MARK ETTER

"Jeanine from Promotions"?

CHUCK  
(in Japanese)  
Yes.

MARK ETTER  
(in English)  
Second flower from the right.

He gestures to one of the flower models on the rotating turntable.

CHUCK  
Thanks a lot.

MARK ETTER  
Have a nice day.  
(in Japanese)  
Who would like to see all the colors available for the Dandy Lion SX?

As the Japanese all eagerly raise their hands, Chuck and Ned approach the turntable...

NED  
You speak Japanese?

CHUCK  
"Hi." When you take care of shut-ins your whole life, there's plenty of time to read.

**NARRATOR**  
*In fact, Chuck's love of language had begun upon the discovery of a portable cassette tape player and several boxes of language courses.*

21 INT. CHUCK'S AUNTS' KITCHEN (ONE WALL) - DAY - FLASHBACK 21

YOUNGER CHUCK (Anna) sits at the kitchen table, wearing a Walkman and big headphones, looking at a big slice of cheese.

**NARRATOR**  
*The player and cassettes had been purchased by her aunts for their Darling Darling's World Water Ballet Tour '77.*

YOUNGER CHUCK  
(in French)  
The Jarlsberg is on the table.  
(in German)  
The Jarlsberg is on the table.  
(in Swedish)  
The Jarlsberg is on the table.  
(in Chinese)  
The Jarlsberg is on the table.

22

INT. DANDY LION CAR COMPANY SHOWROOM

22

Chuck and Ned have reached JEANINE on the TURNTABLE...

JEANINE

Hi! Flex your Flower Power!

She hands them each a promotional foot-long PLASTIC FLOWER from a big bunch...

JEANINE (CONT'D)

Would you like a fact sheet on the Dandy Lion SX, the "spores car of tomorrow"? Get it? "Spores car"? I think it's cute.

NED

Are you Jeanine?

JEANINE

Am I in trouble for making up slogans? 'Cause I'll say the "blow you away" thing, but it seemed kind of redundant with the commercial playing all the time.

CHUCK

Actually, we're here to deliver sad news. About Bernard Slaybaugh...

Chuck and Ned continue to speak to Jeanine, who listens, but remains neutral...

**NARRATOR**

*As Chuck and the Pie-Maker relayed an appropriately-detailed lie of how they had come to know of Bernard's last wishes, they studied her face for a reaction, but found it an unreadable mask.*

JEANINE

Do you mind if I take off this mask?

NED

Please.

Jeanine removes her yellow flower eye-mask.

JEANINE

Maybe you got the wrong flower, but I didn't know any Bernard from Safety Testing.

NED

You're sure?



JEANINE

I know what I know. Is that pie?

Jeanine grabs the box, won't let go.

CHUCK

Actually, it was baked specifically for the recipient of Bernard's message.

JEANINE

Well, it's silly to waste a perfectly good pie. Man it smells good.

Ned reaches out and dabs the corner of her mouth with a tissue.

NED

You're drooling.

CHUCK

But Bernard--

JEANINE

Well, he's dead, right?

NED

Yeah. He's dead. Enjoy the pie.

Ned and Chuck watch Jeanine rotate away from them. Across the room, Mark Etter calls out:

MARK ETTER

Time to move on to our next stop, people!

(in Japanese)

We need to move on, everyone. Next stop is the...

(in English)

"Crash Test Facility"

As the group "Oooohs"...

CHUCK

A "crash test faci-rity" could mean...

NED

Dummies. Feel like taking a tour?

Chuck smiles, excited. As they blend into the tour group and head out of the room, we DISCOVER--

JEANINE

ROTATING AROUND to the back of the platform, IN TEARS, ravenously devouring the pie... She begins WALKING IN PLACE so as to stay hidden...

**NARRATOR**

*Safely out of sight, the flower began to weep, knowing full well that, like the rich sugary dessert she binged on, her tears would remain with her for only the next ten to fifteen minutes, before they would be purged from her body, like they had never existed.*

23 INT. CRASH TEST FACILITY - OUTER DOOR - DAY 23

Mark leads the tour group and Chuck and Ned to a large set of SECURITY DOORS. A SECURITY GUARD stands nearby.

**MARK ETTER**

Ladies and gentlemen, welcome to the Dandy Lion Worldwide Crash Test Facility...

With a FLOURISH, he swipes his ID BADGE through a SCANNER and the DOORS SLIDE OPEN with a whoosh, REVEALING--

24 INT. CRASH TEST FACILITY 24

A LARGE WAREHOUSE-SIZED SPACE, no windows. The prominent feature is a yellow line drawn down the middle of the floor, leading to a BRICK WALL.

A DANDY LION SX sits at the end of the yellow line, a group of LAB TECHNICIANS (from the first photo) surround the car, making notes and checking on two ROLLING COMPUTER STATIONS with cables connecting to the TWO CRASH TEST DUMMIES in the front seat of the car.

**MARK ETTER**

Science Guys, I'd like you to meet the newest Dandy Lion Dealers from a little territory I like to call Asia.

(in Japanese)

Asia rules! Number-one!

The Businesspeople respond "Hi!" as a group.

**MARK ETTER (CONT'D)**

Tell them what happens in here, Science Guy.

The tour group turns, listens attentively as a TECHNICIAN steps forward, not accustomed to public speaking--

**LAB TECNICIAN**

Um, this is where we use electronic anthropomorphic units--

**MARK ETTER**

"Dummy-des..."

LAB TECNICIAN

...to test the Dandy Lion SX for structural integrity as well as the viability of all the restraint and impact-initiated safety systems.

MARK ETTER

(in Japanese)

We crash things in here! Boom-des ka?!

A CHEER from the group. The Technician steps back as A SECOND TECNICIAN pulls a BIG HOOK on a strong CABLE extending from a small hole in the brick wall (many meters away) and hooks it on the front of the TEST DANDY LION SX.

MARK ETTER (CONT'D)

Who wants to pull the lever?

All hands SHOOT UP, including Chuck's. Ned indicates for her to put her hand down.

Mark picks a member of the group. The MAN steps forward and pulls the lever--

THE CABLE goes taught, pulling the car, faster and faster toward the brick wall where it CRASHES in a dramatic explosion of dust and sparks. The GROUP CHEERS.

**NARRATOR**

*As the group thrilled to the sight of twisted metal and simulated loss of life and limb...*

CHUCK

has wandered to a curtained-off area on the side. Pokes her head through--

**NARRATOR (CONT'D)**

*Chuck came upon an equally-chilling sight of her own...*

She GESTURES for Ned to come see. Ned backs away from the group and joins her at the--

25

INT. CRASH TEST FACILITY - DUMMY HOLDING AREA

25

From the REVERSE, we see them poke their heads in together, very curious at what they see...

CHUCK

One of these dummies is not like the other dummies.

REVEAL the REVERSE -- a crash test dummy storage area, MANY ROWS DEEP (DIGITAL EXTENSION?). SIX IDENTICAL CRASH TEST DUMMIES on

the front row, hanging from hooks. One on the end is missing its ORANGE JUMPSUIT and PLASTIC FACE MASK.

NED

The mask is missing.

CHUCK

And the jumpsuit, too.

CHUCK AND NED

CHUCK (CONT'D)

Maybe Bernard wasn't crazy.

Smile, give each-other a soft-"five" with the plastic giveaway flowers.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 EXT. PIE HOLE (STAGE) - NIGHT 26

WE PUSH IN, through a window to find--

27 INT. PIE HOLE - BOOTH 27

Chuck and Ned and Emerson, seated. Three OTHER CUSTOMERS, buying, eating. Olive behind the counter...

CHUCK

The dummy did it.

NED

Or at least someone in a dummy mask and orange jumpsuit.

(helping)

Chuck found the clue.

CHUCK

(smiles)

I found the clue.

EMERSON

Clue's a board game. "Professor did it in the parlor with a rubber mallet" -- that's a clue. We find *evidence*.

NED

C'mon, Emerson. You gotta admit this means something.

EMERSON

Could be a lead. I did some checking up on the car company, too. They got a lot riding on this Dandy Lion.

CHUCK

We gotta get back in there tonight.

NED

That's not how we do.

EMERSON

We gotta get back in there tonight.

Ned looks to Emerson--

EMERSON (CONT'D)

See if whoever took that dummy mask left behind any evidence.

Chuck smiles, excited.

OLIVE

Watches the Mod Squad talk. She fantasizes quietly to Digby by her feet as Ned stands, approaches...

OLIVE

Where are they going now, Digby? He's walking over here, see him? Here he comes. Maybe they're going dancing. They need a fourth. "Would I mind?" No, I wouldn't. And you're sorry you've played so hard to get? It's only because I make you stupid with love? But what of your dark-haired mysterious sweetheart? Your *sister* you say? Why, you could never have sex with your sister. This is wonderful news, I'll go get my dancing shoes.

Ned has arrived behind her--

NED

Olive?

She startles--

OLIVE

Hi ya!

NED

I'm going to be out late tonight. A frivolous thing, hardly worth explaining.

OLIVE

Oh.

NED

Can you close up?

OLIVE

I think I just did.

NED

Sorry?

OLIVE

See you in the morning.

Ned follows Chuck and Emerson out the door, holding it for Chuck as they walk away into the night. Olive watches, turns around the CLOSED sign, alone now.

**NARRATOR**

*Olive often imagined there was an orchestra in her heart. Musicians, heard only by her, except for those moments when her heart broke open, and they were allowed out to play.*

MUSIC RISES...

Olive SINGS. Greater minds than mine will choreograph this well, but the point is that Olive belts it out when no one's listening. If we ripped off the tone from "Singin' in the Rain," it wouldn't be the worst thing.

As she starts to put the chairs up on the tables--

OLIVE

(sings)

GUESS MINE IS NOT THE FIRST HEART BROKEN, MY EYES ARE NOT THE FIRST TO CRY, I'M NOT THE FIRST TO KNOW, THERE'S JUST NO GETTIN' OVER YOU. HELLO--

The BELLS JINGLE as a YOUNG COUPLE, all smiles, ENTER--

OLIVE (CONT'D)

Hello. We're closed.

They retreat, hand in hand, into the night. As the door shuts, music returns, Olive finds DIGBY now--

OLIVE (CONT'D)

(sings)

I'M JUST A FOOL WHO'S WILLING, TO SIT AROUND AND WAIT FOR YOU, BUT BABY CAN'T YOU SEE, THERE'S NOTHIN' ELSE FOR ME TO DO, I'M HOPELESSLY DEVOTED TO YOU--

BELLS JINGLE as the door's unlocked. MANUEL, Latino, mid-50s cleaning guy enters, pulling a large floor polisher.

MANUEL

Hi, Olive.

OLIVE

Hi, Manuel.

He locks the door.

MANUEL

Wednesday is floor day.

OLIVE

Yeah, okay.

He puts on HEADPHONES, begins POLISHING THE FLOOR with the machine, safely in his own world and looking in the opposite direction. MUSIC UP! Olive CONTINUES, brave enough to move right behind him when necessary...

OLIVE (CONT'D)  
(going BIG)  
BUT NOW... THERE'S NOWHERE TO HIDE...

Digby starts to HOWL along with the singing (real howls).

OLIVE (CONT'D)  
...SINCE YOU PUSHED MY LOVE ASIDE, I'M NOT IN  
MY HEAD, HOPELESSLY DEVOTED TO YOU, HOPELESSLY  
DEVOTED TO YOU.

Manuel pulls off his headphones, turns. Both Olive and Digby STOP--

MANUEL  
You say something?

OLIVE  
Nope.

He puts back on his headphones. Olive finishes quietly, wiping down the counter...

OLIVE (CONT'D)  
HOPELESSLY DEVOTED...  
(tears)  
TO YOU.

Spent, Olive crumples with a SIGH. Digby walks over and licks her face.

**NARRATOR**  
*While Olive considered how much she loved  
Digby for paying attention to her when the Pie-  
Maker would not. And Digby considered how  
much he liked salt...*

28 INT. DANDY LION CAR COMPANY SHOWROOM - NIGHT

28

Dark and spooky now. The CAR, headlights on, still rotates, giving an eerie effect. The monitors are freeze-framed on the company LOGO. Emerson, Ned and Chuck walk cautiously across the showroom floor.

**NARRATOR**  
*The Pie-Maker considered what the sentence  
would be for breaking and entering with no  
prior convictions.*



CHUCK

Couldn't they turn this thing off at night?

NED

Maybe it runs on dandelions, too.

As they exit, we see the--

SHADOW OF A PERSON

Cast against the wall in the light from the turning car...

29

INT. CRASH TEST FACILITY - OUTER DOOR - NIGHT

29

They approach the high security doors which are locked shut.

NED

We'll never get through these without an...

Emerson SNAP-PRODUCES an ID BADGE, holds it up--

NED (CONT'D)

ID badge. How you badge?

EMERSON

Contacted the company that makes this door under false pretenses. They gave me a sample ID badge which I digitally altered with the magnetic code that matches up to the serial number of this machine.

(to Chuck)

That cheating?

CHUCK

I dunno. Is this?

Chuck SNAP-PRODUCES her own, faces off against Emerson--

CHUCK (CONT'D)

I gave the security guard a hug goodbye. My upper body distracted him while these things I call "hands" took this off his belt.

Chuck SLIDES her card through the slot. The DOORS WHOOSH OPEN. Chuck walks through. Ned looks at Emerson, who stews.

**NARRATOR**

***At that moment, the Pie-Maker felt a mixture of happiness and guilt.***

30

INT. CRASH TEST FACILITY - NIGHT

30

NED

Why is it always a mixture?

REVEAL he sits in a Dandy Lion SX with Chuck, a DUMMY between them.

NED (CONT'D)

This job was so humdrum before you came.

CHUCK

I love solving murders. Maybe it's a little strange that the first one I solved was my own. But I love this.

NED

I love that you love it. But it is dangerous. And I never even asked Emerson if it was okay.

Chuck ruffles at this. They watch Emerson looking around the far end of the room...

CHUCK

What do you even know about Emerson, besides he privately investigates?

NED AND CHUCK

NED

What is so great about knowing? You lift up a rock, do you find whipped cream? No, you find worms. I say no to knowing.

CHUCK

We haven't seen each other for twenty years. Don't you want to know about me? I want to know about you.

NED

But we've all done things we're not proud of. We all have secrets.

CHUCK

Secrets?

Before this can be pursued, Emerson leans into the car--

EMERSON

Skeletons in the closet.

NED

Exactly.

(rolling with it)

How long have you been listening?

EMERSON

(indicates the dummy room)

There are skeletons in the closet.

31 INT. CRASH TEST FACILITY - DUMMY HOLDING AREA 31

The curtain is pulled back as our Mod Squad looks in at us,  
their BREATH IS VISIBLE...

NED  
It's freezing in here.

CHUCK  
Those aren't skeletons.

REVEAL the REVERSE

CREEPY SILHOUETTED FIGURES hang from the hooks now, HEAVY  
PLASTIC SHEETS hanging between them. Chuck turns on the LIGHTS,  
REVEALING--

NED  
They're dead bodies.

Indeed, they are. Hung where the crash test dummies used to be  
are rows (it's the front row that we see the best) of silver  
leotard-wearing bodies, burlap sacks over their heads.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. CRASH TEST FACILITY - DUMMY HOLDING AREA 32

Ned, Chuck and Emerson stare at the hanging bodies, aghast. Emerson SHIVERS again.

CHUCK  
Are they dead?

NED  
Pretty sure.

CHUCK  
Murdered?

EMERSON  
Let's hope so.  
(off their looks)  
Murder victims have families, and families offer rewards. We pin these dead corpses on the Dandy corporates, we'll never have to work again.

CHUCK  
How will you know the difference?

EMERSON  
Your candy-ass won't be blocking my view.

NED  
Can we please get this over with?

A reluctant Emerson decides to stay. He hugs the edge as Ned removes the HOOD off a body to find a MIDDLE-AGED MAN, RICK. Ned touches his hand, and we see the familiar POP of ELECTRICITY as he comes to life, unfazed...

NED (CONT'D)  
Hi.

RICK  
Hey.  
(extends his hand)  
Rick. Rick Page. Last thing I remember I was reading a sales forecast in the bath. Geez, those things are dull.

CHUCK  
You ever hear of the Dandy Lion Car Company?

RICK

Nope. You wanna open the kimono on why I'm in a silver leotard, hanging from a hook?

CHUCK

Do you have any thoughts or last requests --

Emerson ROLLS his eyes, takes Ned's hand and re-deads Mark.

NED

Hey!

CHUCK

This too creepy for you, Emerson?

EMERSON

If I wanted to mingle with a bunch of geeks in leotards, I would have stayed in art school.

NED

You went to art school?

In his surprise, Ned ACCIDENTALLY BRUSHES the hand of another hanging corpse, BETH, who awakes SCREAMING. Emerson SCREAMS, too. Ned wheels and pulls off her mask.

They both stop, Emerson shivers. Beth looks around curious, notices Ned and Chuck.

BETH

Hi.

CHUCK

What's up?

BETH

I was just riding the Ferris wheel at the State Fair and the teenager running it said I could stay an extra turn.

CHUCK

Have you ever heard of the Dandy Lion Car Company?

BETH

No.

EMERSON

Moving on.

BETH

Wait a sec. I did donate my body to science, and I checked a box that said I could be used to test automobile safety.

NED

Is that... legal? Donating your body to a car company?

BETH

Absolutely. Auto industry's been using crash test cadavers since the '60s.

CHUCK

Human crash test dummies?

BETH

Sounds scary, but you know, when you're dead, you're dead.

(a beat, pleasantly)

Am I dead?

Spark! Ned re-deads her.

33 INT. CRASH TEST FACILITY - OUTER DOOR

33

The doors slide open and our Mod Squad burst out.

CHUCK

So there's nothing illegal about any of that?

NED

Why would Dandy Lion replace all of their crash test dummies with dead bodies?

34 INT. DANDY LION CAR COMPANY SHOWROOM - CONTINUOUS

34

They enter--

CHUCK

And what happened to all the real dummies?

Emerson smiles slyly, about to open his mouth--

**NARRATOR**

*Before Emerson Cobb could reply with a clever, if slightly insulting, remark...*

NED

(stops short)

Shhh!

They all freeze, looking at the showroom.

NED (CONT'D)

Did you see that?

CHUCK

What?

NED

There!

ANGLE - THE WALL

WE SEE, in the sweep of the revolving Dandy Lion Car's HEADLIGHTS, the huge shadow of a MENACING FLOWER. Chuck GASPS. THEN:

JEANINE

Steps out of the shadows, holding her flower costume, looking scared.

CHUCK

Jeanine?

A WHOLE PIE

Ravenously attacked with a hungry fork...

**NARRATOR**

*Returning to the Pie Hole with the wispy flower-model, the Pie-Maker and his accomplices got the break they'd been waiting for.*

35 INT. PIE HOLE - BOOTH - NIGHT

35

Jeanine sits across from the Mod Squad, eating a pie.

JEANINE

(mouth full)

I coln't ell oo ing afoe coe ay er a-ting ee.

CHUCK

What?

Jeanine holds up a finger, chews some more, takes a big sip from a glass of milk, then--

JEANINE

I couldn't tell you anything before because they were watching me.

**NARRATOR**

*And as Jeanine continued to eat her shoofly pie, she told them the story of her love affair with Bernard Slaybaugh.*

36 INT. DANDY LION CAR COMPANY SHOWROOM - DAY 36

Mark Etter stands on the (NOT TURNING) turntable in front of a row of DANDELION MODELS (including Jeanine), gesturing gracefully to the Dandy Lion SX. They copy his move.

**NARRATOR**

*They had met when the scientist had come to watch sales training on a long lunch.*

BERNARD sits out of the way, eating a BIG SANDWICH.

JEANINE is clearly distracted, keeps looking over at him (and the sandwich).

CAMERA PUSHES IN as Bernard, mid-bite, makes his first eye contact with Jeanine the Dandelion Model. She winks at him. He smiles.

37 INT. DANDY LION CAR COMPANY SHOWROOM - NIGHT 37

The fogged-up bulb of a (ever-so-slightly rocking) Dandy Lion SX as it ROTATES in the empty room.

**NARRATOR**

*The scientist and the waif fell deeply in love, hiding their affair from the world like a trade secret.*

A SWEATY HAND entwined in a DANDELION LEAFY HAND smears against the inside window à la "Titanic"...

38 INT. DANDY LION CAR COMPANY - SHOWROOM - ANOTHER LATE NIGHT 38

Jeanine waves goodbye to the other models, checks her watch as they leave. No sign of Bernard.

**NARRATOR**

*But Jeanine from Promotions felt a chasm growing between them.*

39 INT. CRASH TEST FACILITY - OUTER DOOR 39

Jeanine waits outside the closed doors. The Security Guard reads the paper. The doors open, her face brightens, but TWO OTHER SCIENTISTS exit past her, the doors closing behind them.

**NARRATOR**

*As the launch of the flower car grew closer, Bernard's hours grew longer. He became distant and hard to reach.*



40 INT. DANDY LION CAR - NIGHT (STAGE) 40

Jeanine eats a fast-food burger as she follows a car on an empty road (all we see are the taillights).

**NARRATOR**

*Suspecting her Safety Scientist of being unsafe, she began to spy. But there was no other flower, only mysterious trips into the darkness.*

RESUME - PIE HOLE - BOOTH

Jeanine's seat is empty, a scraped-cleaned plate in front of her. Emerson sits down across with a slice of pie.

EMERSON

Where'd she go?

Jeanine enters from the back, popping a mint into her mouth, offering up the mints as she sits again.

JEANINE

Sorry. Restroom. Mint, anyone?

Chuck eyes her knowingly...

CHUCK

No thanks.

NED

Where was Slaybaugh going on these night drives?

JEANINE

I dunno. I could never see. And when I confronted him about it, he wouldn't tell me anything. I thought he was being paranoid, till he turned up dead.

(to Emerson)

You gonna finish that?

EMERSON

Yes.

CHUCK

I wish we knew what he was doing.

JEANINE

Oh, I figured it out.

They look at her. She looks at Emerson's pie. Ned SLIDES it across to her--

41 EXT. PIE HOLE - MOMENTS LATER 41

Jeanine gets into her Dandy Lion SX.

JEANINE

It's just easier if I show you. Follow me.

As Jeanine pulls away, and Ned gets into his Mercedes, parked just behind--

CHUCK

Shotgun.

NED

Chuck...

CHUCK

C'mon. I really hate the back.

NED

Dead. Again. Forever.

CHUCK

Fine.

Emerson shoots her a smile as she gets in--

42 EXT. RURAL ROAD - NIGHT 42

Ned's vintage Mercedes tails the Dandy Lion SX.

CHUCK

Why is she driving so slow?

NED

That car can't have a very big engine.

EMERSON

Maybe she ate it.

Ned giggles.

CHUCK

It's not funny. She obviously has a very serious disorder.

NED

Sorry. You're right.

CHUCK

Don't do that. Don't make me that girl.

NED

What girl?

CHUCK

The goody-good girl who you have to be so careful with. I'm not made out of glass beads or balsa wood. If you really knew me, you'd know that. You make me that girl and I will jump out of this car.

EMERSON

Hardly get a bruise at this speed.

NED

Jeanine won't go any faster.

Ned HONKS the horn.

CHUCK

Maybe I did lead a sheltered life, but that's all gonna change now. And I wasn't even as sheltered as you think. Aunt Lily had a very extensive collection of historic erotica hidden in the milk cellar.

NED

The "milk cellar"?

CHUCK

Whatever. The cheese-floor. The spooky place under the house.

NED

Chuck, I don't think you're that girl.

CHUCK

How do you even know if you don't ask?

EMERSON

I will pay you both not to have this conversation in front of me.

CHUCK

Except it's not in front of you, is it? It's to the side and *behind* you.

NED

You can't sit up here, Chuck.

CHUCK

I like the front seat!

EMERSON

You can have the seat. I want you to have the seat.

As Emerson starts to try to climb in back:

NED

Stop. Stop it...

KA-BOOM!

OUT THE WINDOW

The Dandy Lion SX EXPLODES into a ball of fire.

NED SLAMS on the brakes as FLAMING CAR PARTS rain down on them.  
A SIDE MIRROR... A HUBCAP... A CHARRED DAISY HEADDRESS.

Beat. And then --

A BURNING BOX OF LAXATIVES drops onto the windshield.

Emerson and Ned look on in stunned silence as Chuck leans INTO  
FRAME from the backseat.

CHUCK

Oh, poop.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

43 INT. HOSPITAL - NIGHT

43

Jeanine, her head completely WRAPPED IN BANDAGES, lies in a hospital bed. TUFTS of BURNT HAIR and EYES are all that are visible of the model beneath the mummy.

As a show of support, Chuck draws beautifully-ARCHED EYEBROWS on the bandages over Jeanine's eyes with a BLACK SHARPIE.

CHUCK

There you go. Just like new.

Chuck steps back to admire her work, REVEALING she's already drawn a set of LARGE, RUBY-RED LIPS around Jeanine's bandaged mouth with the RED SHARPIE in her other hand.

JEANINE

Do I look okay?

Ned and Emerson stand at the foot of the bed, trying to remain positive.

NED

I'll say. You're runway ready.

JEANINE

Really? You don't think these bandages make me look fat?

NED

Not at all.

Jeanine turns to Chuck.

JEANINE

That's so sweet. Is he always this sweet?

CHUCK

I wouldn't know.

Chuck and Ned share a look.

EMERSON

Look, some crazy car bomber went to a lot of trouble to stop you from showing us whatever it is you were going to show us.

Chuck takes Jeanine's hand.

CHUCK

Jeanine, what didn't the killer want you to show us?

JEANINE

The bodies.

NED

What bodies? The dead bodies? We already --

JEANINE

No. The ones in the big hole.

44 EXT. FIELD/DITCH - NIGHT

44

Emerson, Ned and Chuck stand with their backs TO CAMERA -- their shapes SILHOUETTED against the night sky.

CHUCK

How sad.

NED

Why would somebody do this?

CAMERA POPS IN CLOSE on the threesome as Emerson shrugs his shoulders.

EMERSON

Only one way to find out.

Taking a step forward, Emerson DROPS OUT OF FRAME. Ned and Chuck leap after him. CAMERA PANS DOWN TO REVEAL they are all standing in --

AN ENORMOUS DITCH

Fifteen feet long and eight feet deep and FILLED WITH CRASH TEST DUMMIES.

CHUCK

Dummies.

NED

I don't get it. Why are there dead people on hooks and plastic dummies in a grave?

EMERSON

'Cause dead people don't talk. Usually.

Suddenly, a NONDESCRIPT SHAPE in the foreground of the frame moves, blocking our view. CAMERA RACK FOCUSES TO REVEAL the nondescript shape is a MAN'S TORSO (SHOULDER TO WAIST). Our heroes are not alone.

IN THE DITCH

Ned and Chuck join Emerson, who is kneeling over a crash test dummy with his COMPUTER INNARDS EXPOSED. Chuck kneels next to Emerson, staring at the dummy's CIRCUITRY in awe.

CHUCK

What is all that?

EMERSON

Each one of these guys is fitted with a computer hard drive. And where there's a hard drive in a hole, there's usually something to hide.

NED

Couldn't they just erase it?

EMERSON

Not that easy.

Ned glances off and frowns.

NED

Somebody doesn't want these dummies to reveal what they're hiding.

Emerson shoots Ned an annoyed look.

EMERSON

Yeah, I know 'cuz I just said that. But the question is who?

NED

Actually, the question is mute.

CHUCK

What?

Ned points OFF CAMERA.

Everyone swings around to see --

A FIGURE

Standing on the ridge above them. He steps from the shadows to REVEAL he's wearing a CRASH TEST DUMMY JUMPSUIT AND MASK.

BACK IN THE DITCH

Chuck inches back, terrified.

CHUCK (CONT'D)

Ned?

Emerson? NED

Run! EMERSON

As Emerson turns to run, the crash test dummy points two TASER GUNS at them and FIRES.

ZAP! ZAP! Emerson and Ned are hit by the Taser's BARBS and fall to the ground, writhing in pain. Chuck runs for the far side of the ditch, but the dummies beneath her feet make running almost impossible.

Chuck falls.

As she scrambles to her feet, a set of legs in crash test dummy overalls jump down in front of her.

CHUCK'S POV

The crash test dummy killer blocks her path. Reaching into his pocket, he pulls out a STUN GUN. ELECTRICAL CHARGE CRACKLING, he drives it into CAMERA and we SMASH TO BLACK.

45 INT. OLIVE'S APARTMENT - NIGHT

45

"Brady Bunch" faux darkness as Olive SPOONS on her horse-themed sheets, with Digby.

**NARRATOR**

*As the Pie-Maker's brain crackled with 10,000 volts of electricity and then lost consciousness, Olive would have no such luck.*

OLIVE  
Digby? You awake?

He is.

OLIVE (CONT'D)  
I can't sleep either.

She takes a breath and closes her eyes again.

**NARRATOR**

*Closing her eyes only made her visions of the Pie-Maker's late-night date with the perky brunette from nowhere more vivid and uncensored.*

Her eyes pop open and she sits up, shivering with disgust...



OLIVE

Oooohhh. Yuch.  
(to Digby)  
C'mon. We need to walk.

As Digby happily hops off the bed--

46 CLOSE UP ON NED 46

He wakes, trying to get his bearings.

NED'S POV - FOGGY AND DISTORTED

Chuck is staring at him -- just inches from his face. He pulls away from her in a panic.

ON NED - BEHIND THE WHEEL OF A DANDY LION SX

Sitting up straight INSIDE a CLEAR PLASTIC BODY BAG. CAMERA POPS WIDE TO REVEAL --

47 INT. CRASH TEST FACILITY - NIGHT 47

Emerson (backseat) and Chuck (passenger seat) are also seat-belted into a Dandy Lion SX. And like Ned, they too are cocooned in CLEAR PLASTIC BODY BAGS, their HANDS TIED. From the backseat, Emerson nudges Ned.

Ned spins around to see Emerson gesturing frantically to the front windshield. He turns back to see --

THE CRASH TEST DUMMY KILLER

Lugging the crash test CABLE toward them, he stops in front of the car. BAM! With a villainous flourish, he drops the cable's heavy steel hook on the hood and lets it slowly scrape down the front of the car.

SCCCCRREEEEEEEECH.

48 INT. DANDY LION SX - NIGHT 48

CAMERA PUSHES IN on our heroes. As they grimace, we...

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

49 INT. CRASH TEST SITE - NIGHT 49

Strapped in the Dandy Lion, our heroes stare at the BRICK WALL looming before them at the end of the long yellow line. The dummy, hook in hand, pauses to admire his handiwork.

MARK

Guess I don't need this anymore.

He whips off his mask -- it's Marketing Executive Mark Etter.

MARK (CONT'D)

Spin control is a dirty business.

He notices that a SPLOTCH OF GREASE has gotten on his hand. He withdraws a nicely-pressed HANDKERCHIEF from his pocket...

MARK (CONT'D)

Luckily the body bags keep things nice and neat.

As the Marketer dabs at the grease splotch on his hand with a handkerchief, CAMERA PUSHES IN CLOSE.

50 EXT. RURAL ROAD - NIGHT - FLASHBACK 50

CLOSE ON the same handkerchief dabbing a different stain off the Marketer's hand. This stain is BLOOD.

CAMERA PULLS OUT TO REVEAL Mark Etter, dressed as the crash test dummy, standing at the side of the road (with the "BUMPS" sign). At his feet is a body bag holding a body.

**NARRATOR**

***Murder was not new for Marketer Mark Etter...***

He unzips the bag and dumps Bernard's BODY onto the road.

**NARRATOR (CONT'D)**

***He had previously perfected his stain-free slaughter style on Bernard Slaybaugh, erstwhile lover of models and automotive safety...***

51 INT. CRASH TEST SITE - NIGHT - FLASHBACK 51

Bernard Slaybaugh struggles to pull a badly-burned crash test dummy (still smoking) out of a post-crash-test Dandy Lion SX. He lays the dummy on a table and examines it with tender concern.

**NARRATOR**

*The facts were these: through a series of crash test experiments, Bernard Slaybaugh had learned...*

CAMERA PULLS BACK REVEALING a mountain of crash test dummies -- all similarly burned and destroyed. Off Bernard's horror:

**NARRATOR (CONT'D)**

*...that the Dandy Lion was a deadly dud.*

52

INT. CRASH TEST FACILITY - DAY - FLASHBACK

52

Bernard shows Mark a mangled and burned crash test dummy.

**NARRATOR**

*Bernard begged the Marketer to cancel the car's launch. But Mark Etter had other plans...*

Mark Etter offers Bernard a wad of cash to buy his silence. Bernard rejects the bribe with a flourish and storms away.

**NARRATOR (CONT'D)**

*The company had invested millions in the Dandy Lion campaign...*

Left alone, Mark Etter studies Bernard's mangled crash test dummy. Slowly, he reaches down to its chin and RIPS OFF ITS MASK.

**NARRATOR (CONT'D)**

*...He knew that paying off the inevitable lawsuits would still be cheaper than halting production of the car.*

CAMERA PUSHES IN ON Mark Etter holding the dummy's mask up to his face.

53

INT. CRASH TEST FACILITY - OUTER DOOR - LATE NIGHT - FLASHBACK~~3~~

Bernard approaches the security doors. The security guard's chair is empty.

Bernard swipes his card in the scanner. The doors don't open. He tries again and again. He hears a noise and turns and stares as the "crash test dummy" takes out a TASER and ZAPS him. Bernard crumples to the ground.

**NARRATOR**

*He would ensure that the Dandy Lion SX would bloom on time...*

54 INT. CRASH TEST FACILITY - NIGHT - FLASHBACK 54

Bernard is body bagged in the driver's seat of a crash test Dandy Lion. The dummy pulls the lever and the car is pulled by the cable into the brick wall.

**NARRATOR**

*...and no one would stop him.*

RESUME - CRASH TEST SITE - AS BEFORE

Mark Etter continues his villainous rant:

**MARK**

I'm determined to launch the car and no one will stop me! Not Bernard Slaybaugh, not some dandelion model and certainly not...

55 INT. DANDY LION CAR - CONTINUOUS 55

OUR HEROES' POV

Mark Etter gesticulates wildly as he RANTS, MUFFLED AND UNINTELLIGIBLE.

Off our heroes befuddled expressions:

**NARRATOR**

*As Mark Etter continued his monologue, unaware that it was completely inaudible from within the sealed body bags within the car...*

Resigned to her fate, Chuck looks at Ned, who still struggles to get free...

**NARRATOR (CONT'D)**

*Chuck pondered why it was she always seemed to die just as things were starting to get good.*

She turns forward with a sigh. We see through the bag--

**CHUCK**

(M.O.S.)

Son of a bitch.

Ned gives up, looks over at Chuck...

**NARRATOR**

*And though he couldn't hear her, Ned suddenly wanted to tell her everything: pet peeves and favorite foods, his fears, his dreams and all the pure joy she had brought into his life.*

Ned gazes at Chuck, still unable to voice his feelings.

**NARRATOR (CONT'D)**

*But mostly, he wanted to tell her the one personal detail he dreaded the most.*

NED

I'm sorry about your dad. I didn't mean to kill him.

Chuck cocks her head, quizzical and unable to hear him.

56 INT. CRASH TEST SITE - NIGHT 56

Mark crescendoes to the end of his crazy rant:

MARK

...and that is why you meddling idiots must die!

He waves the hook threateningly at our heroes, then crouches to attach it to the car's underside.

57 INT. DANDY LION CAR - NIGHT 57

Seeing the end is near, Chuck and Ned look at each other.

CHUCK

(mouths)

Goodbye.

They lean in for a LONG, DEEP KISS through their body bags.

BACKSEAT

Behind them, Emerson struggles with tied hands to pull something from his pocket. Finally, his fingertips inch out the KNITTING NEEDLES. SEIZING THEM, he JABS them through his body bag as...

58 INT. CRASH TEST FACILITY - NIGHT 58

Mark Etter struggles to attach the crash test hook to the car. It slips from his hand to the ground.

59 INT. DANDY LION CAR - NIGHT 59

Emerson, hands freed, unzips Ned...

EMERSON

Drive!

Ned reaches for the KEYS in the ignition as Emerson unzips Chuck. She smiles, happy to see him--

CHUCK

Thank you.

60 INT. CRASH TEST FACILITY - NIGHT 60

Mark Etter, still crouched in front of the car, hears the REV of the engine. With a YELP, he jumps out of the way as the car PEELS OUT.

61 INT. DANDY LION CAR - NIGHT 61

Ned turns hard, accelerating toward a TUNNEL ENTRANCE.

62 EXT. DANDY LION CAR COMPANY - NIGHT 62

Our heroes hurtle out a driveway onto the street. Behind them, Mark Etter runs out and gets in his own CAR to give chase.

63 EXT. CITY STREET - NIGHT 63

The Dandy Lion SX rounds the corner with Mark Etter's car on its tail.

64 INT. MARK ETTER'S CAR - NIGHT (STAGE) 64

Gripping the wheel tightly, Mark bears down on his prey.

65 INT. DANDY LION SX (STAGE) 65

Ned glances to his rearview mirror.

NED

I can't lose him!

**NARRATOR**

*If only the Pie-Maker had heard the killer  
exclaim that the Dandy Lion SX was much more  
than the eco-friendly car of the future...*

66 INT. DANDY LION SX - NIGHT 66

The dashboard controls go haywire -- BLINKING AND FLASHING as the RADIO cycles through static and stations.

**NARRATOR**

*If only he'd heard it was also a deathtrap. A  
dandelion-fueled time bomb...*

Ned, Chuck and Emerson look on in confusion.

67 INT. MARK ETTER'S CAR - NIGHT (STAGE) 67

MARK ETTER

Come on. Just a little faster...

68 ON THE DANDY LION'S SPEEDOMETER 68

Inching toward twenty-nine miles per hour.

**NARRATOR**

*...that upon reaching a cruising speed of thirty miles per hour, a cataclysmic chain reaction would occur that would blow the car and its precious human cargo to smithereens.*

CHUCK (O.S.)

LOOK OUT!

CAMERA POPS OUT WIDE to reveal Chuck frantically pointing to a FIGURE standing in the road in front of them. IT'S OLIVE walking Digby. OLIVE SCREAMS in the headlights.

The Mod Squad SCREAMS as Ned slams on the brakes.

69 EXT. PIE HOLE - NIGHT 69

OLIVE'S POV

As the car skids to a halt just inches away from her, Olive's gaze falls on Ned behind the wheel of the Dandy Lion.

ON OLIVE

Smiling dreamily, squinting into the headlights.

**NARRATOR**

*Olive was pleased.*

Ned leans out of the Dandy Lion--

NED

Are you okay?

OLIVE

I am now.

**NARRATOR**

*Whatever the Pie-Maker had been doing that night did not seem especially romantic.*

NED

Can you help us get out of these body bags?

As she smiles--

70 INT. MARK ETTER'S CAR 70

He sighs, puts his head down on the steering wheel. We hear a SIREN, see the RED AND BLUE FLASH of police lights from behind.

71 EXT. DANDY LION CAR COMPANY - DAY 71

The building FADES AWAY, replaced by a field of flowers.

**NARRATOR**

*Unlike the Pie-Maker and his friends, the Dandy Lion Car Company did not survive the cloud that settled over it once the day's events were brought to light.*

72 INT. POLICE MUG SHOT ROOM (ONE WALL) - DAY 72

Mark Etter holds up his PRISON NUMBER, squints for a FLASHBULB.

**NARRATOR**

*Those responsible were punished for their wicked ways.*

PULL OUT to A NEWSPAPER--

Mark's MUG SHOT is front page news. Above it, the headline reads: "Dandy Liar Sentenced to Dandy Life Behind Bars."

73 INT. HOSPITAL - DAY OR NIGHT 73

Jeanine, in her bed, now wearing a JET-BLACK WIG (no bandages), looks at a FRAMED PHOTO of Bernard.

**NARRATOR**

*Others, strengthened by the news that their loved ones had not died in vain...*

REVEAL she is finishing a plate of hospital food.

**NARRATOR (CONT'D)**

*Reached out for the help they wanted.*

REVEAL the BIG, IMPOSING NURSE who sits across from her, watching her. Jeanine smiles, pushes the tray away and picks up a modeling magazine...

74 INT. EMERSON'S OFFICE - DAY 74

Emerson knits.

**NARRATOR**

*Emerson Cobb realized he would not be quitting his hobby anytime soon, as the dead girl who was not dead appeared to be staying put.*

He finishes and stuffs a HUGE WAD OF REWARD MONEY into the newly-knit sock, slides it into a hole in the wall.



75 EXT. PIE HOLE - DAY 75

Ned leads Chuck to his Mercedes.

**NARRATOR**  
*A fact the Pie-Maker celebrated.*

NED  
Get in. The front.

Chuck smiles and they both sit into--

76 INT. NED'S CAR - DAY 76

Ned has installed a PLEXIGLAS DIVIDER between the two front seats. There are AIR HOLES cut for communication and INCUBATOR GLOVES attached to the partition. Chuck seems shocked.

CHUCK  
You did this?

NED  
You can drive now, too, if you want.

CHUCK  
(re: the gloves)  
What are these?

NED  
They're for... uh, steering emergencies.

**NARRATOR**  
*He lied.*

CHUCK  
Perfect. That's what I thought.

**NARRATOR**  
*She lied, too.*

Chuck uses her rubber incubator glove to take Ned's hand in hers. They smile.

FADE OUT.

END OF SHOW