

(PART II)

WILD PALMS

Third Hour:

"THE FLOATING WORLD"

Bruce Wagner

ACT ONE

FADE IN:

INTERIOR. MEDIA ROOM. DAY.

Harry sits on the couch, facing TV. The room is already darkened. Gavin walks over with two drinks; hands Harry a glass.

GAVIN

We're gonna add a little twist here.

HARRY

Like what?

GAVIN

Like, drink this.

HARRY

What is it?

GAVIN

Pharm Juice; AKA Amazine - as in amazing. Experimental.

HARRY

From your yoga friends, right?

GAVIN

The very, very same - true media freaks, what can I say?

HARRY

What is it?

GAVIN

It's an empathigen, brewed up by a couple of rogue neuropharmacologists. Only lasts two minutes.

HARRY

Side effects?

GAVIN

Just one: it'll change your life.

HARRY

No delayed dental chair orgasms?

GAVIN

Not as long as you floss. Drink.

HARRY

(THEY DRINK THEIR DRINKS) Now what.

GAVIN

(SINGS) Purple haze, all in my
brain! Are you experienced, Harry?

HARRY

Come on, Gavin. Stop playing around.

GAVIN

Are you... infosexual? (SINGS)
'Scuse me, while I kiss the sky!
(GAVIN EXITS FRAME AS ROOM DARKENS)
Hope you like Wagner --

MUSIC from "Parsifal." A Nun in wing-like habit materializes before Harry. A CHERRY BLOSSOM TREE stands like a prop beside couch, sheds DISSOLVING BLOSSOMS. Gavin watches from wings.

NUN

Father, is it so wrong? To feel this way?

Harry finds himself "holding" rosary beads; "rubs" them together curiously.

HARRY

What is this?

GAVIN

It's the Amazine! It's flooding the cortex...

The Nun bows her head.

NUN

Take it off - I never want to wear it again.

GAVIN

Go ahead! The adaptor's tracking your hands - the Amazine'll give you the illusion of touch.

Harry reaches down and slowly "takes off" habit. The Nun shakes hair out, long and luxurious - she's gorgeous.

NUN

Lord, we know what we are, but know not what we may be. (SHE STANDS)

GAVIN

Stand up, Harry!

He does. She leans toward him, slowly kisses - on the lips.

GAVIN (CONT'D)
Yes! Yes! We have contact! Yes!

INTERIOR. WYCKOFF HOUSE. BATHROOM. NIGHT.

Harry, still in shirt and tie, soaps Beth's back as she soaks in tub. Only a candle glows.

HARRY
It was the weirdest thing I ever experienced.

BETH
You're lucky Mother Superior didn't come along and thwack your knuckles.

HARRY
The stuff tasted like lemonade --

BETH
"Is it live - or is it lemonade?"

HARRY
It was very subtle; no "buzz" or onset...

BETH
Is it legal?

HARRY
It's not even classified yet. Works on the lower brain - the reticular something-something.

BETH
Did you see the rhino?

HARRY
Glad I didn't.

BETH
Hope it doesn't make the papers: Channel One Exec Binges On Bogus Brain Candy.

HARRY
With all the "smart drugs" out there? Wouldn't cause a ripple.

BETH
Harry: you took something without knowing what it was. Not one of the brightest things you've ever done.

HARRY

Gavin's taken it tons of times.

BETH

You sound just like Coty. Gavin has less to lose than you.

HARRY

Beth, it's so new! It's tapping into some kind of primordial, cortical weirdness --

BETH

Don't go off the deepend, honey.

HARRY

It is a new reality --

BETH

Hail, Synthiotics!

HARRY

Created by a few freaky algorithms -

BETH

(SINGS) Algo-rhythm, who could ask for anything more?

HARRY

A lovestruck nun with gooey eyes... and the music! And there I was with my "rosary" - ridiculous! Pure soap.

BETH

It does bring a whole new spin to infidelity. Let's be scientific, may we? If you had to compare the way she kissed --

HARRY

It wasn't really a kiss - it's a head thing --

BETH

I know, I know - cortical. But just for argument's sake: how would she rate next to, say... Paige Katz.

HARRY

(STEELY) There isn't anything between Paige and me.

BETH

(REMORSEFUL) I'm sorry, Harry. That was inappropriate. (BEAT) I'm just curious about one thing though: who

gave you more tongue?

HARRY
(STANDS) I don't need to hear this.

BETH
Harry, wait --

He EXITS. Beth blows out candle - darkness as she sits back in tub, soaks.

EXTERIOR. THE IMPROVISATION. NIGHT.

Harry pulls up to club, ENTERS.

INTERIOR. THE IMPROVISATION. NIGHT.

Harry ENTERS main room. An Emcee's onstage, doing shtick. Harry spots Gavin at a table - Gavin beams when he sees him.

GAVIN
Mr. Wyckoff, glad you could make it!
Want a drink?

HARRY
Sure - but nothing experimental.

GAVIN
(SMILES) You got it.

ANGLE ON EMCEE.

EMCEE
You've seen him on "Laugh Attack" - and the cognoscenti in the audience might know him as Kevin Wannabee on the Ginny Saks Show - Ladies and Gentlemen, put your hands together for the very strange, very bitter comedy stylings of... Stitch Walken!

HOOTS AND APPLAUSE as STITCH WALKEN struts onstage, agitatedly in control. INTERCUT Harry and Gavin, laughing throughout.

STITCH
Thank you very much. You know, I was just remembering the first time I did my own laundry. It took three months - all my clothes said, "wash separately." (LAUGHTER) I just flew in from the Perceptory... boy, is my mind tired! I'm serious, got back last night. You've heard of the Perceptory? Everyone's heard of the

Perceptory - only now, they call it the "Resort." Talk about your misnomer. (TO SOMEONE RINGSIDE) Go ahead, sir. Talk about your misnomer - you'll feel better. You talk about your misnomer, I'll talk about my cognoscenti. Doctor, I got pain in my cognoscenti! (LAUGHTER) Anyhow, I went to the Resort, for a two month stay --

WOMAN IN AUDIENCE

Why'd you go?

STITCH

What is this, the Q & A part of the show? (LAUGHTER) I'm sweatin' my ass off up here, and some bimbo thinks she's at a slide show. (LAUGHTER) I was depressed, that's why. Writing bad checks, crying all the time - my relationship was in the toilet. The old lady and I fought constantly; so Mom finally threw me out. (LAUGHTER) But I went to the Resort for awhile, and now I feel great. Gotta whole new attitude - and a brain tan to go with it. (LAUGHTER) A little seizure now and then, but hey: what price mental health? 'Course, now I'm heavily into Synthotics. How many New Realists we got in the audience?

Scattered APPLAUSE as Gavin and others enthusiastically raise hands. Harry's enjoying himself.

EXTERIOR. IMPROVISATION. NIGHT.

Harry and Gavin wait for Valet to bring their cars.

GAVIN

Sure you don't want to do a little night prowlin'?

HARRY

Can't. Supposed to meet the Senator at some weird place in Japantown. He's entertaining the Tokyo TV people. Anyhow, you got a wife to get home to.

GAVIN

I know, but... (IMITATES NUN) "Oh Father! Is it wrong to feel this way?"

HARRY
 (GETS IN CAR) Absolution makes the
 heart grow fonder.

GAVIN
 Will you give me absolution, Father?
 (AFTER HIM, AS HE DRIVES OFF) Give
 it to me, Father, give it to me now!

Gavin laughs until he turns to see Stitch stepping from the shadows. Their eyes meet.

INTERIOR. JAPANTOWN CLUB. NIGHT.

Harry, Paige and the wildly enthusiastic Senator watch a SUMO wrestling match. After watching the giant men collide awhile, Harry EXITS. He nods at Paige to follow; she does. The Senator subtly notes this, goes back to watching match.

EXTERIOR. JAPANTOWN CLUB. NIGHT.

Limousines line the front of club. Harry takes Paige by the arm. A bus pulls up to let off Passengers. On its side, an ad for "Church Windows": THEY SAID THE REVOLUTION WOULDN'T BE TELEVISED. "CHURCH WINDOWS." THIS FALL, ON WPN.

HARRY
 I need to talk about Tommy...

PAIGE
 Drop it, Harry! It's done!

HARRY
 Done? What's done? I can't drop it,
 Paige! He's my closest friend --

PAIGE
 Hold it: your closest friend took my
 little boy away from me!

HARRY
 I can't believe that --

PAIGE
 (WALKS AWAY) I don't care what you
 believe!

HARRY
 (GRABS HER ARM) Wait! It's surreal.
 I knew Tommy was involved in some
 marginal stuff. But kidnapping,
murder -- why?

PAIGE

(BEAT, THEN) He was in love with me.

HARRY

(STUNNED) Tommy?

PAIGE

The night you introduced us, he said all this crazy stuff about being destined for each other.

HARRY

What did you do, Paige, hump at the party?

PAIGE

Just listen. I thought he was just loaded and being funny - Harry's "wild man" best friend. About a year later, you and I were fighting; Tommy came over. We got drunk...

HARRY

I'll wing it through the rest.

PAIGE

When I wouldn't see him again, he was furious.

HARRY

He's the father of your kid?

PAIGE

No - but he thinks he is. He sent Peter letters; sick letters. Tommy's pathological, Harry. He even started working for the Senator, just to be near me.

HARRY

Tommy was working for Kreutzer...

PAIGE

He did well - rose to First Tier, Synthiotics. They caught him trying to steal Mimetek software - broke Anton's heart. That's when Tommy joined the Friends. (RE: OLD BETRAYALS) I'm sorry, Harry.

HARRY

He took your son because he thought he was owed custody?

PAIGE

The Friends said it was political: a

retaliation against Anton and his people. I knew better - Peter's kidnapping was an act of personal terrorism and nothing more.

HARRY

"Anton and his people"?

PAIGE

The Fathers. (HARRY LOOKS NONPLUSSED) Tony founded them. I thought you knew...

We HOLD on Harry, taking it all in.

EXTERIOR. WYCKOFF HOUSE. NIGHT.

As Harry pulls up, Attendants load Beth into ambulance. Harry leaves car; Tabba breaks away from Cop, runs to him.

HARRY

What happened?

TABBA

She cut herself --

HARRY

Oh Jesus!

TABBA

(NEARLY HYSTERICAL) I kept calling - she didn't answer. I had this awful feeling, so I came... She was walking naked in the pool, Harry! She was bleeding in the pool!

HARRY

Where are the kids?

TABBA

They're asleep. Tambor's with them - I don't think they saw... I'm scared, Harry! It's like someone's trying to take away everything we love!

Harry climbs into ambulance; it pulls away.

INTERIOR. BEVERLY HOSPITAL. BETH'S ROOM. NIGHT.

Beth lays in bed, sedated, with bandaged wrists. Harry sits beside her. A soft wind blows in from sliding door that leads to terrace. She mutters - in Japanese, then:

BETH

You know what Japan is, Harry? A pretty little girl who throws up to stay thin. Post-Suicidal Musings, by Beth Ito-Wyckoff... When I was little, Mama used to take me to Hiroshima for kabuki. There was one about this deformed princess - born with her hand in a fist. Someone turned her into a whore...

HARRY

Why did you do it, Beth?

BETH

Full of ghosts, kabuki. Always loved the ghosts; never scared me. (BEAT) They scare me now, Harry. They scare me now.

INTERIOR. METROPOLITAN DETENTION CENTER. VISITORS ROOM. DAY.

Harry and Tommy, separated by thick glass. Tommy's hair has been shorn; he looks pale and somehow damaged. He smiles.

HARRY

Hello, Tommy.

TOMMY

Old friend.

HARRY

I've been trying all week to see you. Are you well?

TOMMY

I'm "wishing well" - wishing we were kids again. Those few years of grammar school that were strictly Alladin's lamps and wishing wells. Do you remember? How we used to run on the playground at night through the darkness and the hot winds?

HARRY

Can you talk about the case, Tommy?

TOMMY

(WINKS; CRYPTIC) My words fly up, my thoughts remain below.

HARRY

Did you take Paige's son? Did you, Tommy? (TOMMY VACILLATES BETWEEN SMILES AND AGITATION) Did they give you something? Is it hard for you to

talk?

TOMMY

Have you been to the beach, Harry? Old ballroom there? A very wild dancer - a real bohemian. Go see him, when you get a chance.

HARRY

You gonna be alright?

TOMMY

(NODS) I'd count myself a king of infinite space, were it not that I have bad dreams.

Tommy crosses chest with arms; Harry notes PALM TATTOO on Tommy's hand.

TOMMY (CONT'D)

Best wishes, Harold. May all your dreams... stay dreams.

EXTERIOR. WYCKOFF HOUSE. DAY.

Harry pulls into driveway; there's a car parked there with two men - Gavin Whitehall and Stitch Walken. Harry greets his associate with a puzzled smile.

HARRY

What's up, Gavin?

GAVIN

Hello, Harold. Sorry to hear about Beth. Can we show you something a minute?

BACKYARD.

The three men walk toward empty pool. Stitch leads the way, walking down steps into pool; Harry a bit tentative. He is walking between the two men, so he feels vaguely threatened. We can see Beth's bloody footprints.

HARRY

Mind telling me what's going on?

GAVIN

This English guy said this brilliant thing: "There's nothing less attractive than the sight of four men in a car." (LAUGHS) Do you love it, Harry?

HARRY

What did he say about the sight of
three men in a pool? (GAVIN LAUGHS)

STITCH

Everybody's a comedian.

Gavin and Stitch reach drain at deep end. They kneel, opening trapdoor; stairs lead to blackness.

HARRY

What is this, Gavin, a dream?

GAVIN

It's okay, it's okay. Come on...

STITCH

Down - through the wishing well!

The men go down. Gavin's the last; as he takes handkerchief from back pocket to wipe forehead, a tiny address book falls out - he doesn't notice.

INTERIOR. ROOMS BENEATH POOL. NIGHT.

More stairs and dampness. They reach corridor at bottom, then Stitch hits a switch marked FLOOD.

EXTERIOR. BACKYARD. NIGHT.

The pool begins filling up. Gavin's address book floats.

INTERIOR. ROOMS BENEATH POOL. NIGHT.

The men ENTER brightly-lit room with adjoining kitchen. Sitting in a chair is the blind Tully Woiwode. The scene should be played rapid-fire; Harry weathering verbal assault.

WOIWODE

Welcome, Harry.

HARRY

What the hell is all this?

GAVIN

These are the tunnels the Friends built.

STITCH

And these are the hands that dug the tunnels --

WOIWODE

And these were the eyes that watched the hands that dug --

HARRY
What happened to you?

WOIWODE
Had a makeover. (REMOVES SUNGLASSES)
Josie and I put our heads together -
came up with a whole new "look."

STITCH
Does have its advantages - you'll
never be "designated driver" again.

HARRY
Someone tell me what the hell is
going on!

GAVIN
(FORAGING THROUGH CABINETS) Anything
to eat around here?

WOIWODE
(TO HARRY) Still having the visions?

GAVIN
The rhino's key, Harry. We all saw
the rhino.

STITCH
Not everyone sees the rhino.

GAVIN
I would kill for some onion soup.

WOIWODE
Lose your self-importance: no one
cares about Harry Wyckoff. You think
the Senator cares?

STITCH
Your marriage was arranged, Harry.
Coty isn't your son --

HARRY
You're all insane!

GAVIN
He was conceived at a Synthiotics
house in Upstate New York and
delivered in a bungalow at the
Beverly Hills Hotel.

STITCH
Bought-and-sold property of the
Fathers - that much we know.

Harry bolts; they subdue him, sit him down.

HARRY

Look: I'm not interested in anything political. I have a family. Please - let me go...

GAVIN

(EXAMINING LOAF) How old is this bread?

WOIWODE

The Depression this country went through was planned, Harry. And the Florida bomb?

GAVIN

(HIS MOUTH FULL) 90,000 dead --

WOIWODE

Know what one of our southern senators called it?

STITCH

A "cotton burn-off" - controlled fire.

WOIWODE

No terrorists involved; strictly government.

GAVIN

Any hot mustard, Tully?

WOIWODE

A premeditated nuclear event that conferred extraordinary new powers on the police.

STITCH

The Liberty Bill - textbook stuff.

WOIWODE

Within two years, the Friends were decimated - murdered or locked up in desert "hospitals."

STITCH

Wake up, Harry - you're having a very important nightmare.

HARRY

Why are you telling me this?

GAVIN

You want to wind up like Tommy?

WOIWODE

We're the shock troops of reality,
don't you understand?

STITCH

Go see Saul Stein - that's Beth's
father.

HARRY

Her father...

GAVIN

Didn't you know that, Harry?

STITCH

(LIGHT) Even I knew that.

WOIWODE

Help us, Harry. Think about where
you came from. I know you've been
trying to remember...

CAMERA PUSHES IN ON HARRY.

EXTERIOR. WYCKOFF HOUSE. NIGHT.

The Maps to Stars boy looks up at house, goes around back.

BACKYARD.

He sees Coty at edge of pool. Staying in shadows, the Maps to
the Stars boy moves closer. The pool's almost full now; Coty
uses a fallen palm frond to fish Gavin's address book from
water. CAMERA PUSHES IN ON Maps to Stars boy - watching.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXTERIOR. NIGHTCLUB/SHACK. DAY.

Harry cruises by Chickie's old digs. The shack lists to its side, ransacked and demolished.

INTERIOR. THERAPIST'S OFFICE. DAY.

Harry on the couch at Dr. Schenk's.

HARRY

They said I was living in an old safe house - from the early days of the Movement. There's this huge network of tunnels, like a subway for paranoids. It was bizarre!

TOBIAS

And where did you surface?

HARRY

I was blindfolded; somewhere near the beach. I drained the pool when I got back - nothing. No trapdoor, no secret room -- Doc, what was it? Did it really happen?

TOBIAS

(THOUGHTFUL) I don't know, Harry.

HARRY

Sick as it sounds, I wish I'd seen the rhino. At least then, I'd know it was a dream.

TOBIAS

Have you talked to Gavin?

HARRY

We're having lunch. What the hell am I going to say? "Hey Gavin, was that you at the Twilight Zone pool party?" I'll feel him out. One thing is comforting: he's crazy as I am...

EXTERIOR. STREETS. DAY.

Driving through Hollywood, Gavin passes a billboard: MAKE SURE YOU'RE IN "CHURCH" ON SUNDAY, [DATE]. "Church Windows" - coming from WPN. He drives on; sees a Boy wearing sandwich boards advertising Maps to the Stars - the Boy frantically waves him down. Gavin stops as Boy runs to car, leaning in

window - it's Coty.

COTY

Help me! They're chasing me --

GAVIN

(THROWS OPEN DOOR) Get in!

INTERIOR. GAVIN'S CAR. DAY.

As they drive, Gavin takes a closer look. A tattoo peeks through Coty's shirt - just like the other boy.

COTY

(STILL BREATHLESS) Thanks, Mister --

GAVIN

Wait a minute - you're Coty Wyckoff!

COTY

How do you know my name?

GAVIN

I met you at the house. I work with your dad at Channel One.

COTY

They want to kill me! --

GAVIN

Who wants to kill you? What are you doing out here - with those maps?

COTY

Peter called - said he was in trouble...

GAVIN

Peter?

COTY

You know who Peter is - that's why you stopped; you thought I was him.

GAVIN

How do you know him?

COTY

He came to my school last year. He said we had a lot in common - we became friends.

GAVIN

Those tattoos --

COTY
It's only paint.

GAVIN
Why?

COTY
Peter said I had to make it look
like it was him. He gave me this...

He hands Gavin his lost address book; Gavin REACTS.

GAVIN
Where is he?

EXTERIOR. IVAR TERRACE MOTEL. DAY.

Gavin perspires heavily as they climb outside-stairs of motel. Next to the VACANCY sign is another: COLOR TV/MIMADAPTORS. They stop at room Coty indicates. Gavin knocks; no answer. Gavin tries door - it's open.

INTERIOR. IVAR MOTEL. DAY.

They ENTER the seedy room. Gavin looks around - nothing. As he turns back, Coty fells him with some kind of electrical stunner - Gavin falls to the bed, twitching. Coty is eerily calm and polite. He sits on bed beside paralyzed executive.

COTY
I'm really sorry - that's not
supposed to hurt, by the way. It
wears off. I just wanted to talk to
you. I made up the stuff about Peter
being here.

Throughout scene, Coty fingers tattoos beneath his shirt and gently "fingerpaints" Gavin's face.

COTY (CONT'D)
This is a hard time for us -
exciting, but hard. I'm sure you
know about Mother being in the
hospital; there's lots of pressure
on Dad, too - "Windows," the new
job... Everyone thinks he's doing
pretty great though. It's just extra
hard when the Friends tell him a
bunch of stuff that isn't true.

Men arrive outside room; we see their SILHOUETTES on curtains. Coty takes out small case. Gavin follows all of this with his eyes, and becomes agitated - he quakes and makes throat-noises.

COTY (CONT'D)

You know what's funny to think about? You love food so much, but you're never ever going to eat again. Not even an egg, or a strawberry, or a little pea. They're going to come in soon and ask you about Peter; it won't be so bad. (REMOVES SCALPEL FROM CASE; GAVIN QUAKES AGAIN) They showed me how, but I'm nervous. (GIGGLES; BEAT) I'm going to do some cutting now, okay?

INTERIOR. BEVERLY HOSPITAL. DAY.

Beth EXITS rec room, smoking cigarette on the way to her room. A Nurse in civilian clothes approaches.

NURSE

All packed?

BETH

(SALUTES) Aye-aye.

NURSE

(EXITING) Your mom just phoned from the car - she'll be here in five.

BETH

I don't think I can face her this morning - I may have to kill myself.

NURSE

You're terrible!

BETH

It'll be a first - the actual mother will be used as a weapon. Question is: does Josie qualify as a sharp or blunt object?

NURSE

(LAUGHS) I'm gonna miss you.

BETH'S ROOM.

Beth ENTERS. Her overnight bag sits atop bed; next to it is Peter, the Maps to the Stars boy.

BETH

Hi there. Movin' in?

PETER

No way! What's your name?

BETH

Beth. What's yours?

PETER

Peter. Did they put you in a bathtub with a cover and a little hole to stick your head through?

BETH

(AMUSED) Not that I know of.

PETER

That's what they did to Olivia de Havilland, in "Snakepit." I have her house on my map - the place she used to live.

BETH

Are you visiting someone, Peter?

PETER

My mother. May I see the terrace?

Beth is charmed. As Peter EXITS, the same Nurse ENTERS.

NURSE

The eagle has landed.

BETH

Josie? (NURSE NODS) Be right there.

The Nurse EXITS. Beth goes to sliding glass door, moves aside curtain - the boy is gone.

EXTERIOR. HOUSE IN BEL-AIR. DAY.

Paige appears at door as Harry EXITS car; he's slightly agitated.

HARRY

Got here as soon as I could...

PAIGE

Relax - everything's fine. He wants to show you something special.

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

They EXIT onto terrace viewing-area: a large, rectangular, dry garden composed of gravel and fifteen rocks of varying size.

HARRY

Beautiful.

PAIGE

He's been working on it for years.

HARRY

I've never seen anything like it.
It's for meditation?

PAIGE

Uh huh. Tell me what you see.

HARRY

What I see?

PAIGE

You know - like a rorschach.

HARRY

Zen Freudism.

PAIGE

People usually say "islands in the
sea," "mountains in the clouds..."

HARRY

(A BEAT, THEN) Dogs in the water,
maybe?

PAIGE

(LAUGHS) Dogs in the water!

HARRY

You know, paddling. See? The rocks
look like little heads in the water.
(SHE STILL LAUGHS) Oh: did I fail
the serenity test?

The Senator ENTERS from house, in a gorgeous Japanese-style
silk robe. He's pumped up - like he just had a shower and a
workout.

THE SENATOR

Harry, Harry, how does my garden
grow?

HARRY

Incredible. Beautiful - I love it.

THE SENATOR

Recognize it?

HARRY

(DOESN'T) It's a -- a zen garden...

THE SENATOR

The zen garden --

PAIGE
Ryoanji, in Kyoto.

THE SENATOR
 You're an ignorant bastard, Harry!

HARRY
 Oh, right - I think I've seen
 pictures of it.

THE SENATOR
 Faithful to the centimeter.

PAIGE
 Harry said it looks like dogs in the
 water.

HARRY
 I was kidding.

THE SENATOR
 I love that.

HARRY
 Then I wasn't kidding.

THE SENATOR
 "He looked at Ryoanji and saw dogs
 in the water." That's kickass haiku!

PAIGE
 Anton was going to have the real
 thing brought over, stone by stone.

HARRY
 Seriously?

THE SENATOR
 Damn right. Knew some yakuza who'd
 steal the whole damn garden for me.

HARRY
 Have them throw in a bullet train.

THE SENATOR
 (RE: STEALING GARDEN) It'd be tough
 - but could definitely be done.

HARRY
 They never recovered the Pieta.

THE SENATOR
 Same damn thieves made the offer. I
 finally thought: to hell with it.

PAIGE

It's as perfect as the original.

THE SENATOR

(LOOKS OUT AT GARDEN) Fell in love the first time I saw it. That was thirty years ago. I'm sitting there, looking at this... perfect thing - when suddenly I hear a voice on the loudspeaker: "there is no serenity to equal that of Ryoanji." For the tourists - over and over...

HARRY

The white zone is for loading and unloading only --

PAIGE

This is the part of the story where you're supposed to say you achieved enlightenment.

THE SENATOR

I sure did. See, that's the world now - eternity's just another ride at Epcot. (WALKS TOWARD HOUSE) You're going to Kyoto - both of you. Right after "Windows" debuts.

HARRY

Why?

THE SENATOR

There's something I want you to pick up - part of the "Go" game. You've played Go, haven't you, Harry?

HARRY

As in, "everything must"?

THE SENATOR

(LAUGHS; EXITS) Paige is a helluva guide - she'll show you the tao - I'm not talkin' Dow Jones!

INTERIOR. WYCKOFF HOUSE. DINING ROOM. NIGHT.

The debut of "Church Windows." Harry, Beth, Josie and the kids are finishing dinner. Josie helps Deirdre with her food; Coty can barely sit still.

BETH

(SOMBER) When did they find him?

HARRY

A few days ago - in the Angeles National Forest. They think it was Recusants.

COTY

Grammie, how many people are watching the show?

JOSIE

'Bout three drillion - and they all want to see Coty Wyckoff.

BETH

It just doesn't make any sense...

HARRY

One of Gavin's kids is a cop - maybe it was some kind of retaliation. (MORBIDLY CYNICAL) Didn't even make the papers.

JOSIE

Is this suitable dinner talk?

COTY

What time is it! What time is it!

JOSIE

You know, little guy, you're worse than Christmas morning. Can we excuse this perpetual motion machine from the table?

BETH

You're excused.

COTY

It's better than Christmas morning!

BETH

Coty, go ahead and take your sister.

The manic Coty makes silly faces at Beth while yanking and twisting at his t-shirt, inadvertently showing his bare chest - Beth sees residuum stains.

BETH

C'mere - what's that?

COTY

(LETS HER INSPECT) Just fingerprint.

HARRY

He's gone tribal.

BETH

You can go tribal in a hot bath -
right after the show. (HE BREAKS
AWAY)

HARRY

Hey, kid - are ya startin' to sweat?

Coty dramatically SHAKES his head, EXITS with Deirdre.

JOSIE

Blase, isn't he?

HARRY

He's very cool - I'm the one who's
about to heave.

BETH

Too much pressure. Why don't we go
away for a coupla days. Big Sur...

HARRY

Maybe when I get back - the Senator
wants me in Kyoto.

BETH

When?

HARRY

Wednesday morning.

BETH

I'll go with you...

JOSIE

Don't be desperate, darling. You're
just getting on your feet again -
the last thing you want is travel.

HARRY

It's a business trip, Beth. I'm
literally going to be there forty-
eight hours.

JOSIE

I could never do what that woman
does on the kind of notice she gets.

BETH

What woman?

JOSIE

Probably has an amazingly simple
secret - like keeping a suitcase

packed at all times. (RE: BETH'S
PUZZLEMENT) Paige Katz.

Beth REACTS - Harry immediately tries to mollify her.

HARRY

Beth, she speaks fluent Japanese.
She has personal relationships with
the people I'm supposed to meet --
(BETH BOLTS; HARRY FOLLOWS AFTER)
Beth!

KITCHEN.

Beth rattles a few pots and pans; Harry ENTERS.

BETH

Why didn't you tell me?

HARRY

I was going to --

BETH

"Personal relationships..." I have a
personal relationship - with you!

HARRY

Beth --

BETH

(CONTRITE) Oh Harry - I'm sorry!

HARRY

(EMBRACES HER) It's okay, baby.

BETH

I just feel so vulnerable - like an
animal that knows it's going to die.

HARRY

You went through a lot...

BETH

Tell me everything's going to be all
right --

HARRY

Everything's going to be great... it
already is great - just a little
bumpy. It'll smooth out; all you
have to do is sit back and enjoy the
ride. Remember how I used to promise
you the moon? Well, I'm towing it
in, Beth - I've even thrown in a few
stars.

Beth kisses him, passionately; Harry resists - he's not into it. He notes she's hurt, but covers up with a laugh.

HARRY

Beth - the show's in two minutes!

COTY (O.S.)

Daddy, it's on!

JOSIE (O.S.)

Harry? Is this thing turned on?

HARRY

We're coming! (KISSES BETH) Hold that thought.

BETH

(MOCK PETULANT) You hold it.

HARRY

Come on! (THEY EXIT)

LIVING ROOM. NIGHT.

They arrange themselves before the altar of the television: Josie rocks Deirdre in her arms while Coty runs around the room like a dervish. Harry and Beth ENTER.

COTY

It's eight o'clock! It's eight o'clock! It's eight o'clock!

BETH

(TO HARRY) Did you check the box?

HARRY

(FIDDLING WITH BOX ATOP TV) It should work...

JOSIE

"Should"? That's all we need.

COTY

Turn off the lights!

HARRY

It'll be fine. Bunch of worriers...

COTY

(POINTS TO SCREEN) There it is!

BETH

This is so exciting! (COTY LETS HER KISS HIM) I'm so proud of you! Are

you nervous?

JOSIE

Are you kidding? Nothing phases this kid.

MUSIC, ONSCREEN GRAPHIX: "A SPECIAL PRESENTATION BY THE WILD PALMS NETWORK", followed by the jazzy WPN logo. Coty squeals with anticipation.

BETH

Turn it up!

COTY

Turn off the lights! (HARRY DOES)

JOSIE

Are they supposed to be on or off?

HARRY

Doesn't matter.

BETH

The adaptor's on? --

HARRY

It's on, it's on!

COTY

Quiet!

Suddenly, a group of actors is dropped down into the Wyckoff living room: the HOLOSYNTH Coty, Tabba - and a REALTOR, who's "showing" them their new home. A STAINED-GLASS CHURCH WINDOW floats nearby, shedding colored lights onto actors. Between the Wyckoff's TV and couch some CHURCH PEWS have appeared. Throughout scene, the Wyckoffs ad lib wonderment. Deirdre goes over to Coty's HOLOSYNTH, mesmerized by the HOLOSYNTHS. Coty darts about, playfully "shadowing" his HOLOSYNTH, mimicking dialog and movements; Harry has to restrain him.

TABBA'S CHARACTER

(LOOKS AROUND ROOM) Hmm. Not bad.
Needs a little fixing up...

COTY'S CHARACTER

(PROTESTING) But Ma --

REALTOR'S CHARACTER

We handle all kinds of unusual properties. Moved a young couple into an old mortuary last week - very chic.

COTY'S CHARACTER

To die for. (LAUGHTRACK)

REALTOR'S CHARACTER
When did you say you lost your
husband?

COTY'S CHARACTER
(SOTTO; CONTEMPTUOUS) Nice segue.

TABBA'S CHARACTER
A year ago. The strange thing is, he
was a minister...

REALTOR'S CHARACTER
Then it's perfect. You may want to
remove the pews - though they are a
conversation piece.

COTY'S CHARACTER
But, Mom - it's a church!

TABBA'S CHARACTER
Oh come on, Ivan, it's charming!
People live all kinds of places.

COTY'S CHARACTER
So I heard. (LAUGHTRACK)

REALTOR'S CHARACTER
The price is right. It's close to
the schools - and to God: he's a
local call.

TABBA'S CHARACTER
Not everyone can say they have the
Almighty as a landlord.

COTY'S CHARACTER
Emphasis on Lord. (LAUGHTRACK)

The "Church Windows" TITLE appears in the MIDDLE OF ROOM,
accompanied by THEME.

INTERIOR. WILD PALMS. NIGHT.

PAIGE AND THE SENATOR ARE WATCHING - Kreutzer does a strange,
slow-moving dance of rejoicing around the HOLOSYNTH Tabba and
Coty. His cheeks are wet with tears.

INTERIOR. SOMEWHERE IN THE UNDERGROUND. NIGHT.

Tully sips his drink. Stitch watches the HOLOSHOW with
embittered fascination.

EXTERIOR. RADIO SHACK. NIGHT.

Peter, the Maps to the Stars Boy, stands on the street with Various Pedestrians - including some Homeless. Sign in store reads, MIMADAPTORS, ONLY \$599 - JOIN THE FLOATING WORLD! The adaptor on TV in store window PROJECTS HOLOSYNTHS ONTO SIDEWALK, where Peter and group surround Tabba and Coty as they act out sitcom.

EXTERIOR. NEIGHBORHOOD. NIGHT.

CAMERA TRACKS past anonymous houses - one after the other, each with the HOLOSYNTH Tabba and Coty eerily visible through the living room windows.

DISSOLVE TO:

INTERIOR. PRIVATE JET. DAY.

Darkness of the cabin. Paige sleeps; Harry, holding copy of "On the Way to the Garden," stares off, ruminates.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

SUPERED: "KYOTO, JAPAN."

INTERIOR. HOUSE IN KYOTO. DAY.

Traditional Japanese home. Paige and Harry are in bed, in kimonos, looking at a big book of prints and woodcuts.

PAIGE
Gorgeous, aren't they?

HARRY
Hmmm. What's it called, again?

PAIGE
"Ukiyo-e."

HARRY
Sounds like seafood.

PAIGE
It means "pictures from the floating world."

HARRY
Floating-world pictures - the critics used that for "Church Windows."

BETH
This is where they got it from. Oh! (JUMPS UP, EXITS FRAME) I have something for you.

HARRY
I hate it when you get up. This better be good.

She returns holding two cups and a bottle of sake - a coiled snake is pickled in the latter.

HARRY (CONT'D)
Jesus! What is that?

PAIGE
Hebisake --

HARRY
Is it real? Where'd you get it?

PAIGE
A client - from an Okinawan sex bar

in Tokyo.

HARRY
What do you do with it?

PAIGE
(POURING CUPS) You drink it.

HARRY
You drink it.

PAIGE
It's supposed to be an incredible
aphrodisiac.

HARRY
Might be overkill. (CAMPILY RAISES
BROW:) What kind of client was that,
anyway? (TOASTING) To lounge lizards
and gin-soaked reptiles. (THEY
DRINK, KISS)

PAIGE
(EXAMINES SNAKE-IN-BOTTLE) You know,
this reminds me of something.

HARRY
I don't even want to hear it.

PAIGE
There's a story they tell in Kyoto,
from a legend - I think Hokusai even
did a woodcut...

HARRY
Ukiyo-e.

PAIGE
A girl coming out of the water. It's
haunting --

HARRY
That can be frightening, depending
on weight.

PAIGE
(LAUGHS) Would you stop? This girl
fell in love with a priest who
visited her village.

HARRY
Gimme that old time religion.

PAIGE
When she told him how she felt, he

said it was impossible. She wouldn't listen, so he ran away to the monastery.

HARRY

That wasn't very Zen.

PAIGE

The girl followed, but came to a flooded river. She turned into a serpent and swam to the other side. The priest tried to hide under the temple's bronze bell - she found him there, and coiled around it. Her passion was so intense, the bell melted - killing them both.

HARRY

(SERIOUS) Have you ever felt that kind of heat before?

PAIGE

(KISSES HIS NECK) You know I have.

HARRY

Did you feel it with the father of your son?

PAIGE

Yes.

HARRY

You never talk about him.

PAIGE

I met him on the streets, in D.C. - way before Synthotics.

HARRY

What did he do? I mean, was he a priest, or what?

PAIGE

No. (BEAT) He was my pimp. (BEAT; HARRY'S FLUSTERED) I always wanted to say that - like out of a B movie. (MELODRAMATIC) "He was my pimp."

HARRY

He wasn't your pimp?

PAIGE

(OUTRAGED HE BELIEVED HER) Harry!

HARRY

It's okay. He can be your pimp --

PAIGE

Harry - he was just a guy who worked on Capitol Hill.

HARRY

Which means he probably was a pimp.

She attacks, tickling him; they wrestle a moment before getting down to it again.

EXTERIOR. HOUSE IN KYOTO. DAY.

A thirtyish man loiters outside their window - HIRO KOBASHI.

EXTERIOR. STREETS OF KYOTO. NIGHT.

Harry and Paige ride through the rain-slicked streets in a taxi. They come to stop and a GEISHA in colorful costume scurries past; a COUPLE takes her picture. The taxi moves again, while Harry looks back at the little scene.

HARRY

What was that about?

PAIGE

A geisha - the tourists like to take pictures. I hate that.

HARRY

It's funny - I feel like I've been here before.

PAIGE

You're merely having a deja vu from your samurai former life.

HARRY

You do bring out the Toshira Mifune in me. All those Kurosawa films I saw when I was a kid - the warriors always fell in love with beautiful women who turned out to be ghosts. (SHE SMILES; BEAT) I went to see Tommy.

PAIGE

(COOL) What did he tell you?

HARRY

Not much. I think he was drugged.

PAIGE

Let's not talk about it, Harry...

HARRY

All right, Paige. (HIS HAND ON HERS)
We won't talk about it - ever. If
that's what you want.

INTERIOR. KYOTO CLUB. NIGHT.

Harry and Paige ENTER a small club - there are booths and a tiny stage. A fiftyish Hostess greets them. Paige speaks in Japanese, hands Hostess a cassette; the woman EXITS while they wait.

PAIGE

Ushio's wild about the Sixties. I
got Chap to make a tape at the lab.

HARRY

Should have brought my Beatle boots.
So you've met him before - this
Ushio...

PAIGE

No one has. I'm not really sure why
he's here - he never goes out; hates
human contact. Ushio only exists in
the Net; one of the original otakus
- information-fetishists...

Suddenly, Chap Starfall appears on b.g. stage - in HOLOSYNTH.
He sings The Beach Boys' "In My Room."

CHAP

THERE'S A WORLD WHERE I CAN GO AND
TELL MY SECRETS TO... IN MY ROOM --

As the Hostess returns and leads them to booth, Hiro Kobashi ENTERS. He slides into booth in b.g., keeping eye on Harry's group throughout scene.

Harry and Paige arrive at booth. Three await them: USHIO, around seventy, wispy beard, permanently gleeful; HIDESATO, forties, buttoned down businessman-type; OKARU, a dangerously pretty girl, twenty-ish. All stand, bow. [In following, subtitled Japanese dialogue is indicated by underlining]

USHIO

Brian Wilson! Terrific! Thank you!

PAIGE

An honor to finally meet you.

HIDESATO

(RE: HARRY) He was to come alone.

PAIGE

He doesn't know the city; I'll leave him with you.

OKARU

What crap!

USHIO

Who is she?

HIDESATO

Paige Katz.

USHIO

Oh, terrific! I knew it! (SNIFFS) I smelled the lotion; Paige Katz uses too much "Oiseaux."

HIDESATO

(TO USHIO) What should we do?

USHIO

So much "Oiseaux," Ms. Katz! Lovely, but overpowering.

PAIGE

(SMILES) Next time, I'll dilute it.

USHIO

I smell it on Harry Wyckoff! Make him talk - make him say something.

HIDESATO

(POLITE) Are you enjoying Kyoto, Mr. Wyckoff?

HARRY

It's lovely - though I haven't seen much of it. I love the wood.

USHIO

Yes! That's him! Wonderful! (TO HARRY) Kyoto is a city of wood: cypress, ume, sakura - but we have no palms! Do you miss the wild palms?

HARRY

(SMILES) Not really.

USHIO

(TO HIDESATO; GLEEFUL) Make him talk some more!

OKARU

(FRIENDLY) Will you have time to see the Golden Pavilion?

HARRY

Is that the one the monk burned down? (USHIO GIGGLES) I'd like that, but I'm afraid it's going to be a short trip. My wife was pretty upset she couldn't come.

USHIO

His wife! Beth has every reason to be upset - she is losing her mind!

HARRY

What are they saying?

PAIGE

That... the Senator made a good choice in having you represent him.

USHIO

Yes! Terrific choice! And how is Chickie Stein?

HARRY

Chickie Stein?

HIDESATO

Yes. How is he?

HARRY

(LOOKS AT PAIGE; CONFUSED) He's well.

USHIO

(DELIGHTED) He doesn't know!

PAIGE

They visited just before we left.

HARRY

(AWKWARDLY IMPROVISING) He's a little fragile, but seems happy.

OKARU

He's lying.

HIDESATO

Any message from him?

HARRY

Just that... he wishes everyone well.

USHIO
 (GLEEFUL) Harry Wyckoff hasn't seen him! How extraordinary!

PAIGE
 Chickie's been ill.

OKARU
You murderous whore!

PAIGE
 (TO OKARU) Enough!

USHIO
 (TO OKARU, STERN) Respect! (TO PAIGE; GLEEFUL) Betrayed again! What a delight! What do they take me for, Miss Katz? An umbrella-maker?

PAIGE
Chickie Stein is well - you have my word. (OKARU LAUGHS)

HIDESATO
 Sorry - we're through with you.

OKARU
 Nothing for you here, Ms. Katz.

PAIGE
 You promised us! The Senator --

USHIO
 (DELIGHTED) What arrogance! Just like Josie Ito! A message to the Master of Go, Ms. Katz: we have surrounded his stone. The Cyclone has moved on!

Ushio stands to EXIT.

PAIGE
 Please - wait...

USHIO
 "In My Room" - that's where I belong. The Beach Boys sure got it right! (THEY EXIT)

HARRY
 What's going on?

PAIGE
 Someone's playing a game. We'll go back in the morning --

HARRY

Why were they asking me about Chickie?

PAIGE

He works for us.

HARRY

He what...

PAIGE

I found out two days ago myself --

HARRY

You're lying!

PAIGE

That old man's got Chickie in an emotional stranglehold; he's holding onto Netware patents Chickie developed - do you know how much money we're talking about? Hundreds of billions. He's blackmailing us...

HARRY

(STANDS, EXITS) I don't like being ambushed, Paige.

PAIGE

Where are you going?

HARRY

The geisha's going for a walk.

PAIGE

(FOLLOWS) They might follow you - they're dangerous --

HARRY

Who's dangerous, Paige? Tell me - I want to know. Who's dangerous?

As Hiro watches, Harry EXITS; Paige is helpless. She turns reflexively - Chap Starfall's begun a new song:

CHAP

...AND LOVE WILL STEER THE STARS!
THIS IS THE DAWNING OF THE AGE OF
AQUARIUS! AGE OF --

EXTERIOR. STREETS OF KYOTO. NIGHT.

Harry walks along streets lit by ghostly lanterns bobbing in the soft wind. INTERCUT MOTORSCOOTER noiselessly wheeling to

a stop; the rider leaves it against wall, catching up with Harry - it's Hiro.

HIRO
(A WHISPER) Harry Wyckoff!

HARRY
Who are you?

HIRO
A friend of Beth's. Please - off the streets!

EXTERIOR. TEMPLE COURTYARD. NIGHT.

Hiro walks Harry through the dark gates of a temple.

INTERIOR. TEMPLE. NIGHT.

They ENTER. The temple is dark, save for candles. Throughout scene, Harry struggles to digest the niagara of strange new information.

HIRO
I watched you at the club.

HARRY
How do you know my wife?

HIRO
Grade school - a first love.

HARRY
Why did you follow me?

HIRO
Those people - they worked for Josie Ito's husband. The one she murdered.

HARRY
Murdered --

HIRO
His company was a rival of Mimetek. Kreutzer wanted to merge, but Ito wouldn't deal. He was found with a sword through the roof of his mouth; Josie invented a scandal, to explain the "suicide."

HARRY
(MUSING) Josie and Kreutzer... And what about Chickie Stein? --

HIRO

Mimetek's bleeding his secrets. You
were sent for the most coveted:
Cyclone. A nanochip called "Go"...

HARRY
The laughing old man...

HIRO
Ushio Kawabata, Chickie's mentor.
You met him once.

HARRY
No - I would have remembered --

HIRO
Under a different name: Terra.

HARRY
(INCREDULOUS) The ballerina!

HIRO
In the Net, people look any way they
want...

A gleeful Ushio and his troupe - a few more now - ENTER. He
claps his hands together:

USHIO
Oh, this is too marvelous!

HARRY
What's happening?

HIRO
They're Friends, Harry...

USHIO
We have something for you.

HIDESATO
Couldn't give it before --

HARRY
Get your ass away from me!

USHIO
Too much Oiseaux - overpowering.

OKARU
Hold him!

HARRY
(OVERPOWERED) Help! Someone help me!

HIDESATO

(RUMMAGING INTO DOCTOR'S BAG) Here we go: "hide and reveal."

HIRO

They don't want Chickie hurt.

HARRY

I think I know where he is - I'll make sure Chickie's alright...

USHIO

Yes! Make sure, Harry!

HARRY

I only met him once, dammit!

OKARU

(SINGS SOFTLY) IN THIS WORLD/I LOCK OUT ALL MY/WORRIES AND MY FEARS...

HARRY

Let me go and I'll help you!

Hidesato wields a scary-looking metal device; Harry eyes it with horror.

USHIO

"Let me go." Everybody wants to go - especially Senator Kreutzer. He is the Go-Master... And Josie's the go-go girl!

Harry breaks away, SOCKING Hidesato in the jaw; Ushio is thrilled. A few of the men chase after him - he puts up a good fight, PUNCHING a few out before he's subdued and dragged back.

OKARU

This time hold him, dammit!

HARRY

What are you going to do?

Okaru SWABS one of Harry's hands with alcohol.

HIRO

Don't fight them!

OKARU

NOW IT'S DARK AND I'M ALONE...

USHIO

"In my room." (TO HARRY) The whole world's a tiny little room now, don't you think, Harry?

Hidesato has his menacing device again; Harry eyes it, terrified.

HIDESATO
Time for your wake-up call!

USHIO
Not to worry; it's only the go-stone
- the ghost in the machine! Or is it
the machine in the ghost?

HARRY
No!

OKARU
BUT I WON'T BE AFRAID --

USHIO
Everything must Go!

HIDESATO
Cyclone!

HARRY
Oh, God!

USHIO AND OKARU
IN MY ROOM...

Ushio giggles weirdly as they bear down on Harry with his "instrument," isolating a swabbed hand. Hidesato brings the machine down...

EXTERIOR. GATE OF BUDDHIST TEMPLE. NIGHT.

The wind jostles lanterns on empty streets. Harry SCREAMS.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INTERIOR. WYCKOFF HOUSE. ENTRANCE/LIVING ROOM. DAY.

Beth answers the door in her robe - it's Gavin Whitehall's widow, Eileen. She's very drunk. Her son, the Cop, watches anxiously from near curb.

EILEEN

Hi there.

BETH

Eileen --

EILEEN

Sorry about dropping in like this.
(SHEEPISH) I've been drinking.

BETH

(WARM) Come in.

EILEEN

(ENTERS) You look great. How are the
kids?

BETH

Fine. Deirdre's had a cold...

EILEEN

Our little one's just five; he
doesn't know what happened to his
daddy.

BETH

I'm so sorry, Eileen --

EILEEN

It's okay.

BETH

Do you want to go upstairs and lay
down awhile?

EILEEN

No - I don't think I could make it!

BETH

I'll get some coffee...

EILEEN

You know, they showed me pictures -
of Gavin. I don't know why they did
that. (SMILES) That's how we first

met. Snapshots. A friend fixed us up. Showed me his picture - the cutest guy. We started exchanging pictures; it got pretty risque! (BEAT) The police showed me pictures, too - of what was done to my poor Gavin...

BETH

They said it was Recusants --

EILEEN

A lie! Gavin knew those people! I'm not supposed to say it, but what difference does it make? I can say it to you, because I'm drunk and you're my friend. He was naive, my Gavin - a dilettante with a big heart. Loved the underdog. (IRONIC) Not going to turn me in to Channel One, are you Beth? Hey: almost forgot. I brought you something...

She takes a little black rhino from her pocket and hands it to Beth, who seems to recognize it.

BETH

Where did you get this?

EILEEN

Gavin had it in his pocket when they found him. I thought it belonged to one of the kids, then I remembered: The night we had dinner, Coty showed us his proud collection of sweet little rhinoceri. Why would Gavin steal something from a child?

She stands, goes to door.

EILEEN (CONT'D)

You know, Timmy - he's our youngest - Timmy sings a song Gavin taught him... WHAT IS THAT CLIMBING UP MY STAIR? IT'S NOT A BOAR, IT'S NOT A BEAR! AND ON IT'S SNOUT IT HAS A HORN, AS ODD AS ANY UNICORN --

Beth opens the door for her. Eileen's son EXITS car, walks to f.g.

EILEEN (CONT'D)

Know what I wish, Beth? That they made one of those tapes of Gavin before he died, so I could... see

him again. Like you could see Coty,
if anything ever happened. (HER SON
HELPS HER DOWN WALKWAY) God forbid.

BETH

Goodbye...

EILEEN

BUT WAIT! THERE MUST BE THREE OR
FOUR WHO'VE WOBBLLED THROUGH MY
KITCHEN DOOR. AND THOUGH IT SEEMS
PREPOSTEROUS...

Beth closes door, examines the disturbing plastic creature.

EXTERIOR. RONALD REAGAN ELEMENTARY. DAY.

Beth parks, walks to playground fence; a few Kids playing
handball.

BETH

Do you know where Coty Wyckoff is?

KID

He went to the mall.

INTERIOR. MALL. DAY.

In a leafy area between stores, Coty surrounds himself with a
mischievous crew of Kids, including a Young Girl; a Married
Couple passes by.

HUSBAND

(TO WIFE) Honey - it's the kid from
"Church Windows" --

COTY

(TO HUSBAND) No autographs, please.

The Kids LAUGH; the Married Couple EXITS FRAME. The Young
Girl squints her eyes at Coty, like a challenge.

YOUNG GIRL

Is it really you?

COTY

Touch me.

FIRST KID

Go ahead, Samantha - touch him!

She moves her finger toward him, touching his shoulder. Coty
goes "Boo!" and she SCREAMS, ALL LAUGH. Beth ENTERS FRAME,
rushes over. Coty sees her, winces.

BETH

Coty!

COTY

What do you want?

BETH

What happened to Gavin Whitehall?

COTY

Are you drunk?

BETH

(YANKING HIM AWAY) Did you hurt
Gavin? Talk to me!

COTY

Get away!

FIRST KID

Who's the crazy lady?

BETH

Was Grammie with you? Did she make
you? Did Grammie make you, Coty?
Baby, answer me!

COTY

(HALF-TEARFUL, HALF-DEFIANT) I did
it myself!

BETH

(UNHINGED) Oh God! What am I going
to do? You're still my baby...

COTY

Let me go! (SHE RELEASES HIM)

YOUNG GIRL

Is she your mother?

COTY

No...

SECOND KID

She's crazy.

COTY

Come on!

All run off, leaving Beth stranded.

BETH

(SHATTERED; TO SELF) You're just a
boy... I won't let them hurt you --

INTERIOR. THERAPIST'S OFFICE. DAY.

Harry on the couch, unburdening himself to the benevolent Dr. Schenk. He traces his thumb over the small dirty bandage that covers the wound between thumb and forefinger.

HARRY

I thought they were going to kill me
- one thing went through my mind,
over and over: "I'm going to die in
a temple in Kyoto."

TOBIAS

(RE: WOUND) Have you seen a doctor?

HARRY

(SHAKES HEAD) I'm okay. I still
don't know how I got back from the
temple. Paige found me the next
morning, outside the house...

INSERT. EXTERIOR. HOUSE IN KYOTO. MORNING.

Rain. Paige helps a dazed Harry off street outside house in Kyoto. She notes his wound.

HARRY (V.O.)

It was drizzling - the perfect
picture of a floating world.

INSERTS. EXTERIOR. STREETS/WYCKOFF HOUSE. DAY.

Harry and Paige cruise palm-lined streets of L.A. in limo; Harry's dropped outside home - he doesn't say goodbye to Paige. She watches him a BEAT, then the limo takes off. Beth waits at front door, expressionless.

HARRY (V.O.)

An hour later we were in the air, on
our way back to L.A. The city looked
like a parody - David Hockney's
Guernica. Still, I was glad to be
home. I didn't feel like a samurai -
or a geisha - anymore.

BACK TO THERAPIST'S OFFICE.

TOBIAS

Did you try to find your friend?

HARRY

Chickie? (NODS) He was out at Wild
Palms - like I thought.

TOBIAS

And... what did he say?

HARRY

That the old man I met in Kyoto was a trickster, who had stolen his ideas - exactly what Paige said. It seemed like he was telling the truth. No one else was around - he could have told me anything.

TOBIAS

What else did he say?

HARRY

He said that he was... running to Paradise.

INTERIOR. WYCKOFF HOUSE. ENTRANCE. NIGHT.

Harry home from work; Tambor anxiously approaches, talks in hushed tones.

TAMBOR

Harry - it's Beth!

HARRY

What is it?

TAMBOR

She's been upstairs for hours, watching holotapes of Coty - there's something creepy...

HARRY

Has she taken anything?

TAMBOR

I don't know - I don't think so.

HARRY

(CLIMBING STAIRS) Thanks, Tambor.

MASTER BEDROOM.

Harry ENTERS the darkened room. Coty's HOLOSYNTH moves in eerie SLOW-MOTION - like a drugged ghost.

Beth is in bed, passed out. On the bed, atop her BLACK JIGSAW puzzle, are dozens of UNSENT LETTERS. He examines one - it begins, "Saul - " Looks at another: this one reads "Dearest Father." The envelope is addressed to "No. 32254, STATE PERCEPTORY, INDIAN WELLS."

EXTERIOR. THE RESORT. DAY.

Establishing shot - STATE PERCEPTORY.

INTERIOR. INFIRMARY. DAY.

Harry is led down a row of beds by smiling Nurse. A pale Saul Stein lays in one of them, listening to portable radio.

NURSE

(ADMONISHING) Not too long, now - he has a fever.

HARRY

Hello.

SAUL

I like listening to the radio - safer than the damn Television.

HARRY

(SMILES) I know what you mean.

SAUL

Visitors aren't usually allowed here - guess you got juice.

HARRY

You have a flu?

SAUL

A small case of mood poisoning; must be something I hate.

HARRY

I'm not sure exactly why I came here.

SAUL

Join the club.

HARRY

I saw friends of your son - in Kyoto.

SAUL

How is Chickie?

HARRY

Fine. You've spoken?

SAUL

Not in years.

HARRY

(BEAT) I know who you are.

SAUL

Beth told you?

HARRY

No. I had my suspicions.

SAUL

The world would be a terrible place without them.

HARRY

For awhile, I thought you were an old lover. (SAUL LAUGHS) Why was it a secret all these years?

SAUL

Shame, embarrassment - her mama did a pretty good number on her. The Friends have a nickname for Josie: "Hannya" - female demon. Why that woman's let me live all these years, I'll never know. Sexual obsession, I imagine.

HARRY

A friend of mine was arrested...

SAUL

Tommy Laszlo. (HARRY'S SURPRISED; SAUL LAUGHS, MUSES) There was a famous chemist, back in the Sixties. He was playing around with the fugu - puffer fish - ever heard of it? A delicacy in Japan. Secretes a toxin; careful if you're having it for dinner, the dose in a single fish can kill. A lesser amount gets you high, an old favorite among kabuki actors and sumo wrestlers. Mimetek grabbed it, tweaked it, and came up with something of their own - they call it Amazine.

HARRY

I've heard of that. What does this have to do with Tommy?

SAUL

Better images through chemistry. See, the "Pharm"'s trying to solve the force/touch/mass equation. The rising new science of synesthetic enhancers and proprioceptives... smashing the reality barrier. Is it

real or is it Mimetek? - impossible to tell. They run a privately funded program called Labyrinth - "a maze" - get it?

HARRY

Go on.

SAUL

Beware the mimetaur, Mr. Wyckoff: they want to fold the whole thing into television. Tommy knew that. Tommy knew a lot more...

HARRY

I don't understand --

SAUL

"Church Windows" is nothing: the fingerbowl for the entree. Amazing grace, how sweet the sound, that saved a wretch like me.

HARRY

What does it do?

SAUL

In large amounts? They say it's like being date-raped by God. (LAUGHS) That famous chemist I was talking about, the pioneer who started it all? His name was Dex Wyckoff. (HARRY REACTS) That's right - your daddy.

HARRY

(STUNNED) You knew my father?

SAUL

No. But the Senator did. (BEAT) They were partners.

EXTERIOR. WILSHIRE CORRIDOR HIGH-RISE. DAY.

Beth pulls up to Valet, EXITS hurriedly.

EXTERIOR. POOL AT HIGH-RISE. DAY.

Josie and a group of Japanese Businessmen are having lunch by the pool. The men are laughing at something she said, when Beth approaches from b.g. - thoroughly bent out of shape.

BETH

Mother?

JOSIE
Darling, what a surprise! (TO MEN)
This is my daughter, Beth --

BETH
(SHOUTS) What have you done to him!

JOSIE
(AWKWARD) What are you talking
about?

BETH
He's killing for you now!

JOSIE
My daughter's been ill. Would you
excuse?

She takes Beth by the hand and leads her around corner.

CABANA.

Once out of guests' sight, she viciously SLAPS Beth across
face - Beth reels into wall, bleeding. Then she slaps her
again.

JOSIE
You've got a hell of a mouth on you:
watch someone doesn't take a needle
and sew it up.

BETH
You leave that little boy alone!

JOSIE
Don't insult me by pretending you
don't know what's happening! You
knew from the beginning - weak dog!
Listen to me: we have come too far
to be terrorized by your prim
sensitivities - do I make myself
clear? (SLAPS HER AGAIN) Answer me!

BETH
Yes!

EXTERIOR. STREETS. DAY.

Beth drives, holding hand to cheek - bloodied and crying.
Suddenly, Peter rises up from the backseat, where he's been
hiding. Beth is startled.

BETH
What are you doing!

It's Peter...

She pulls over.

BETH
How did you get in the car --

PETER
Hiro's coming.

BETH
Hiro? When?

PETER
Soon.

BETH
Who are you?

He unbuttons his shirt, REVEALING TATTOOS. Mesmerized, she reaches out to touch them with her fingertips.

BETH
What... are they --

PETER
They're pictures. Pictures of the floating world.

INTERIOR. METROPOLITAN DETENTION CENTER. NIGHT.

A Nightwatch Guard walks past cells, peering into each. He pauses at Tommy's. The TV's on - Tommy sits on the edge of his bed, watching.

GUARD
What are you watching there? (NO ANSWER) Laszlo? (NO ANSWER) Laszlo - answer me when I talk to you.

The TV FLICKERS - as does Tommy. He immediately UNLOCKS cell door, ENTERS. The Guard stands before Tommy's flickering image, then turns to TV and lifts box sitting atop: it's a contraband, jerrybuilt Mimadaptor, held together with tape and screwdriver. Realizing what's happened, the Guard picks it up and hurls it against the wall - the HOLOSYNTH vanishes with the Mimadaptor's destruction.

EXTERIOR. WILD PALMS. GUEST HOUSE. NIGHT.

Two Guards smoke cigarettes at the house where Chickie is captive. The wind blows.

FIRST GUARD
He awake?

SECOND GUARD

Chap's in there with him.

FIRST GUARD

Are they visiting with "her"?

SECOND GUARD

The ghost girl? Yeah. Maybe they're having a menage a trois.

FIRST GUARD

It's loonie tunes.

SECOND GUARD

Don't knock it 'til you've tried it.

INTERIOR. WILD PALMS. GUEST HOUSE. NIGHT.

Chickie sweats in wheelchair; Chap directs a light on his subject.

CHICKIE

Terra doesn't know anything!

CHAP

She's more than just an innocent ballerina... That old man in Kyoto shouldn't have betrayed you, Chickie - you could've been back at the beach by now.

CHICKIE

Ushio didn't betray me!

CHAP

Ushio? He is the ballerina, can't you see that? Ushio is Terra --

CHICKIE

Liar!

CHAP

Talk to me, Chickie! Tell me about "Cyclone" - or Terra's gonna hurt, it's that simple. She's already in pain; don't make it worse. Tell me your secrets. Help the Senator, and Terra will be free...

CAMERA PANS TO EXTREME CLOSE-UP of Chickie's "eiglasses" on the bedside table: we see the COMPUTER-GENERATED TERRA in one of the LENSES, her mouth open in a SILENT SCREAM.

INTERIOR. WYCKOFF HOUSE. MASTER BEDROOM. NIGHT.

Beth "watches" TV from bed - in this new HOLOSYNTH twist on the old talkshow format, the short-skirted Tabba and her glib Host "sit" beside Beth; "in the bed"!

TALKSHOW HOST

I gotta tell you: I love that dress.
(TO O.S. "AUDIENCE") I mean, that is
hot. Do we love the dress, or what?
(HOOTS, WHISTLES AND APPLAUSE)

TABBA

Thank you... you're embarrassing me!

Harry ENTERS, loosening his tie; weary. He brightens a moment at the talkshow novelty.

HARRY

Hi, baby.

BETH

Tabba's making a complete ass of herself.

HARRY

I'm gonna take a shower.

BETH

She's publicity obsessed. (BEAT)
While you're in there, take the
bandaid off, will you?

HARRY

(COY) May - be...

BETH

Harry - this is really starting to
get pathological. You've had it on
for weeks...

HARRY

Okay, okay, I'll take it off - happy
now? (GOES TO KISS HER, THEN) Jesus,
what happened to your face? (NO
ANSWER) Beth? What happened?

BETH

I got mugged.

HARRY

You're kidding. Where?

BETH

Outside the store.

HARRY

Dammit. Are you okay? (TURNS DOWN TV SOUND - TABBA AND HOST REMAIN ON BED, M.O.S.) Did you go to the hospital?

BETH

(NODS) Nothing broken. Just contusions.

HARRY

And you talked to the police? (SHE NODS) Why didn't you tell me?

BETH

I didn't want you to worry.

HARRY

Poor baby - does it hurt?

BETH

I'm fine. Go take your shower.

HARRY

In front of the store. Jesus, I hate that. (EXITS; O.S.) I woulda killed them if I was there...

Beth opens bedside cabinet drawer; takes out plastic rhino Eileen gave her. She puts slippers on, EXITS room.

BATHROOM.

Harry steps into steamy shower.

HALLWAY.

Beth makes way to Coty's room. She hears his voice; stops outside Deirdre's door. Coty is singing softly to his sister:

COTY

WHAT IS THAT CLIMBING UP MY STAIR?
IT'S NOT A BOAR, IT'S NOT A BEAR!
AND ON ITS SNOUT IT HAS A HORN, AS
ODD AS ANY UNICORN --

Beth stares dumbly at the rhino in her hand.

BATHROOM.

Harry holds the hand with the dirty bandaid out from the spray of water; it's been there since the temple incident in Kyoto. He slowly peels it back - a look of horror.

HALLWAY.

Beth lingers at door as Coty continues to read.

HARRY (O.S.)

Beth? Beth!

She runs back toward room. They meet in hallway - Harry, in towel, dripping wet.

BETH

What is it?

Harry holds his hand out for her to see - it is the TATTOO of the Wild Palms. Coty comes out, holding Deirdre by hand.

BETH

(STARES AT TATTOO) No!

HARRY

(PANICKY) Beth, what is it?

BETH

(SCREAMS) No! No! No-o-o-o-o-o! --

FADE OUT:

END OF ACT FOUR