

Rev. 7/27/92(Blue)
8/3/92 (Pink)

WILD PALMS

Fifth Hour

"Hungry Ghosts"

Written by

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June 18, 1992

WILD PALMS

"Hungry Ghosts"

ACT ONE

FADE IN:

1 EXT. WILD PALMS - DAY (SECOND UNIT?) 1 *

ESTABLISHING SHOT. The palms, blown by winds.

2 WILD PALMS COURTYARD 2

An orchestra. PAIGE, in wedding dress, and the SENATOR, in Edwardian tux, dance to "You Are the Sunshine of My Life." COTY, also in tux, films them with an odd-looking little camera. The Senator is exuberant; Paige smiles emptyily.

Among those watching: HARRY, JOSIE and TABBA. As the dancing couple sweeps by applauding guests, Paige catches Harry's eye. He smiles back flatly, exits.

3 ZEN GARDEN AREA - POOL 3

Harry gets himself a drink at the bar. He's approached by a cop -- LIEUTENANT ROBERT GRINDROD.

LIEUTENANT GRINDROD

Heard from your wife, Harry?

HARRY

Who are you?

LIEUTENANT GRINDROD

(almost ingenuous)

I'm sorry -- poor habit of mine.

(extends hand)

Lieutenant Bob Grindrod.

HARRY

(doesn't take the hand)

Working the wedding beat?

LIEUTENANT GRINDROD

(laughs)

The Senator and I are old friends.

Just where do you think she is,

Harry? You must have thought

about it -- maybe even hired

someone to track her down.

HARRY

Grace's in Japan. Soon as I know where, I'll go over.

(CONTINUED)

3 CONTINUED:

3

LIEUTENANT GRINDROD

I think she's with her daddy. I think Eli Levitt's done a real number on her -- Patty Hearst-style. Dangerous man. And not a great situation for the little girl -- Deirdre. That's her name, isn't it, Harry?

4 COURTYARD

4

Many couples on dance floor now. We TRACK WITH Paige and the Senator as they waltz. He caresses the mark left on her neck by Tully Woiwode's blade.

SENATOR

The audacity of Tully Woiwode! Holding my lovely bride-to-be hostage with a stiletto, like so much terrorist-fodder. You were a hostage, weren't you, darling?

PAIGE

What's that supposed to mean?

SENATOR

It's all just too horrible to think of! There was poor Tully, back in the catbird seat, heart revving furiously as he imagined carving up the gorgeous neck of his beloved sister's assassin, yet ... something held him back. What do you think that was, Paige?

PAIGE

Tully's never been a killer. Besides, he always respected you -- it's Josie he hates.

Josie cuts in, holds the Senator in dance position.

JOSIE

All right, Paige: you've had him long enough!

SENATOR

Fred and Ginger time.

JOSIE

(to Coty)

Mr. DeMille? I'm ready for my closeup!

Josie and the Senator dance off, Paige watching.

POOL/ZEN GARDEN AREA

Harry and the Lieutenant wander away from the bar. We sense that Harry would like to shake this asshole.

LIEUTENANT GRINDROD
I've had a helluva time keeping you out of the press.

HARRY
I didn't know you cared.

LIEUTENANT GRINDROD
Mimecom's about to go public: your various affiliations don't exactly make you employee-of-the-month material!

HARRY
Can I share something with you, Grindrod? I'm feeling a definite urge to seriously slap you around. Why don't you climb out of my life and back to whatever wet hole you call home?

He exits.

LIEUTENANT GRINDROD
(after him)
The Senator's the best friend you got, Harry! Anyone else would have thrown you to the dogs a long time ago!

Harry arfs at Grindrod from O.S. -- the Lieutenant stares after him.

OFF COURTYARD

Paige smokes a cigarette in the night air. Harry approaches, agitated -- almost out of control.

PAIGE
I was looking for you...

HARRY
He knows where they are --

PAIGE
What are you talking about?

(CONTINUED)

HARRY

Deirdre and Grace -- that sonofabitchin' lieutenant knows! He was playing with me; watching me squirm! He's probably holding them somewhere right here on the grounds -- like they did Chickie!

PAIGE

Harry, calm down --

HARRY

(laughs; near hysteria)

Calm down! The woman who just married the antichrist tells me to calm down!

PAIGE

I don't think they've been hurt -- I'm trying to find out what happened...

HARRY

Why hasn't Tommy gotten a hold of me? Why hasn't someone called?

PAIGE

It'll be all right!

HARRY

(baffled)

If they knew Grace and Deirdre were waiting for me back at the house -- if they knew that much, they must have known I was involved! They'll be coming after me next --

PAIGE

Harry, stop it!

HARRY

Are you with them, Paige? You killed for them -- how many, Paige?

She tries to exit; he grabs her.

HARRY

Am I next? Why don't you just do me right here?

PAIGE

Harry, please!

(CONTINUED)

6 CONTINUED: (2)

6

HARRY

(laughs)

I'm really freaking -- it's all starting to hit me.

(serious)

Gotta do something... maybe kill the Senator --

PAIGE

Don't get crazy! Let it settle, or you'll lose everything!

7 COURTYARD

7

The Senator, with Coty beside him, talks over the band's mike; he holds the odd-looking camera Coty had earlier.

SENATOR

I want to play a little something for you we just taped with the new MimeCam --

COTY

I taped it!

SENATOR

He taped it.

(laughter)

It's portable; cost about the same as a black-market pancreas.

(laughter)

We'll have it on the market sometime in the fall -- ladies and gentlemen, forget about instant replay: welcome to instant relive!

Suddenly the Senator and Paige appear, in holosynth, doing wedding dance that Coty taped at top of act. Eerie and beautiful; the crowd roars its approval. An aide bends over, his ear to the Senator.

SENATOR

(sotto)

Where's Paige?

We see Coty set the MimeCam down on table with its camera case, then runs mischievous circles around the holosynth couple.

*
*

8 OFF COURTYARD

8

Harry and Paige watch the ghostly dance.

(CONTINUED)

8 CONTINUED:

8

PAIGE

I've got to go back in.

She squeezes his arm, exits. We HOLD ON him a beat, disconsolate.

9 COURTYARD

9

Lieutenant Grindrod whispers into the Senator's ear. The Senator stands, exits. The holo couple continue their dance. In the half-darkness, Coty goes back to table to retrieve MimeCam -- it's gone.

10 BUILDING OF CAPTIVE - DAY

10 *

The Senator and Lieutenant ENTER FRAME. A mud-spattered RANGE ROVER with black-tinted windows IDLES there.

SENATOR

What do you have?

LIEUTENANT GRINDROD

Gavin Whitehope's kid -- picked him up in Barstow, on his way to the Wilderzone. He helped kill Chap Starfall -- we think he's the one who leaked Chickie's move to the motel.

*
*
*

The Senator walks to the car; the back window rolls down a few inches. He addresses the person in the car.

SENATOR

Bury him.

REVERSE SHOT

TOBIAS SCHENKL nods, then signals the driver. The car pulls away, into the night.

11 EXT. DESERT (AGOURA HILLS) - DAY

11 *

A billboard reads: WHO SAID "ALMOST" DOESN'T COUNT? MIMCOM -- LEADERS IN TELEPRESENCE.

*

Three kids on bikes. They pedal furiously, toward something stuck in the sand in b.g. Spokes turning. Panting. The curious kids get closer.

(CONTINUED)

11 CONTINUED: 11

CAMERA is BEHIND the buried thing as the kids approach, slowing down. We hear the BUZZ of FLIES. The kids stop 15 feet from it, stare. CAMERA DOLLIES AROUND to reveal rhinoceros head, lifelike, yet clearly made from papier mache. It is stuck over whatever is buried there. Fresh dirt is packed down around it; the immediate soil is darkly stained. The ROAR now, of FLIES. One of the braver kids moves closer. His hand reaches for the edge of the head, and starts to push it off...

12 OMITTED 12
&
13 13

14 EXT. DEL-MAR THEATRE - DAY 14

Harry pulls up in his Vette, parks. He holds up a Map to the Stars -- scrawled on it is the message, "MEET ME -- THURS. MATINEE." He gets out of the car, takes in the double-bill marquee: REBEL WITHOUT A CAUSE and KWAIDAN. He goes to ticket booth.

15 INT. DEL-MAR THEATRE - DAY 15

Harry's eyes adjust to the light as he fumbles to seat.

Onscreen, is the sequence where Sal Mineo, James Dean and Natalie Wood are at a deserted mansion: Mineo leads them by candlelight into the large, empty swimming pool -- a familiar image.

PETER leans over from seat behind, startling him a moment; still, Harry doesn't have to look to know who it is.

PETER

This is my favorite part -- I always think they're gonna go down underneath the pool, like the Friends!

HARRY

Do you know where my wife and daughter are?

PETER

No one watches movies anymore -- only T.V. Look at how happy Plato is -- he thinks Natlie Wood and James Dean are his mom and dad!

HARRY

Peter... are they still alive?

(CONTINUED)

15

CONTINUED

15

PETER

Deirdre's with the Fathers,
somewhere in the desert.

HARRY

And Grace?

PETER

The Wilderzone -- Toshiba Park.

HARRY

Take me to her.

As they exit, Natalie Wood and James Dean cover up the
sleeping Sal Mineo -- like covering up the dead.

16

OMITTED

16

17

EXT. SUBWAY - DAY

17

The dispossessed, furtive and impoveished, seem to stare
Harry down. Peter carries his backpack -- the one with
the MimeCam in it. A dity sandaled hippie with guitar
stands to the end of the entrance and sings: "Small
Circle of Friends."

*

A Kreutzer campaign billboard is visable.

*

18

EXT. WILDERZONE - HUNGRY GHOST - DAY

18

Cacophonous street sounds, MUSIC, and a yellowish over-
lay of toxic smog: a bar called the Hungry Ghost. A banner
above it reads: WE HAVE HOLO-KARAOKE!

19

EXT. WILDERZONE - HUNGRY GHOST - DAY

19

Peter and Harry enter. Seedy bar. A few freaks at the
bar, including a young girl, NIKO, and the bartender,
CHOKO. Peter pulls the stolen MimeCam from his backpack,
records goings-on. TULLY WOIWODE calls to them from
booth -- he wears stylish glasses with metallic lenses.
Peter exits.

WOIWODE

Harold!

HARRY

Tully?

(CONTINUED)

WOIWODE

Come on down!

HARRY

Can you see?

WOIWODE

I do all right.

(indicates glasses)

They're hardwired into the cortex.

Sit down -- you look awful!

HARRY

Where's Grace?

WOIWODE

Eli doesn't want to take the chance.

HARRY

Dammit, Tully, where is she!

WOIWODE

Maybe in a week --

HARRY

Is Grace all right?

WOIWODE

She's fine.

(shouts)

Choko, can we get some Scotch here?

HARRY

What happened that night?

WOIWODE

They took Deirdre; left Grace for dead at the old bathhouse. We patched her up like new. So stop worrying.

(looks around)

How do you like the club? -

HARRY

(deadpan)

Fabulous.

WOIWODE

The Wilderzone has its own laws -- cops stay away. Easy for a blind artist and his fugitive friends to blend in.

(CONTINUED)

19 CONTINUED: (2)

19

HARRY

Look: I know what Grace was going through -- why she was cracking up. I can't sit by anymore --

WOIWODE

What do you want to do, Harry?
Throw molotovs?
(shouts)

Hey, Choko! Sumimasen!

Woiwode laughs as TOMMY enters. Tommy trembles. He looks macabre, as if he hasn't slept in a week; a forced jauntiness makes the effect even worse. During following, CHOKO -- obese and taciturn -- enters with drinks, exits.

TOMMY

Look who's here -- stranger in a strange land!

He embraces Harry.

HARRY

(warm)
I didn't think I'd see you again.
(concerned)
You okay?

TOMMY

Never better.

WOIWODE

He's been partying.

TOMMY

Partying is such sweet sorrow.
Not exactly your part of the neighborhood, Harry -- welcome to the Fourth World!

Tommy dabs his nose with a white handkerchief -- blue fluid leaves its mark.

TOMMY

Hey, Choko, I'm starving. Cook me up something, woman!
(to Harry)

Good to see you, Harry. Stick around -- the place'll grow on you! Choko!

(Some Japanese!) As quickly as he appeared, Tommy reels away.

(CONTINUED)

19

CONTINUED: (3)

19

HARRY

What's the matter with him?

WOIWODE

Mimezine sickness -- he's not responding to the antigens.

(ironic)

Pretty soon, he'll be ringing the bell at Notre Dame.

HARRY

(frustrated)

So, what am I s'posed to do, Tully? Get drunk and go bowling?

WOIWODE

Business as usual, Harry...

HARRY

At least let me talk to Eli --

WOIWODE

The General ain't around.

HARRY

Then let me join the Friends. I want to do something --

WOIWODE

Stay close to the Senator -- tell us everything on his sick little mind. You want to be a samurai, Harry? Now's your chance.

20

EXT. SALMAN RUSHDIE MEMORIAL LIBRARY - NIGHT

20 *

ESTABLISHING SHOT of the defunct old library. It is missing a few of its letters.

21

INT. RUSHDIE MEMORIAL LIBRARY - GRACE'S ROOM - NIGHT

21 *

Japanese-style; sliding screens and tatami. GRACE lays in bed, bruised from her ordeal. She seems depressed. Her FATHER sits beside her, stroking her hair.

ELI (FATHER)

How are you?

GRACE

Why didn't they just kill me?

ELI

Josie must have intervened.

(CONTINUED)

21 CONTINUED:

21

GRACE

(smirks)

If it was up to Josie, I'd be
buried somewhere under the
Hollywood sign.

(beat)

I miss my baby.

ELI

I know.

GRACE

Do you think she's safe?

ELI

Yes. We'll get her back.

GRACE

Like we got Chickie?

(beat)

Why did you take my tapes away?

ELI

I don't want you watching them.
Torturing yourself...

GRACE

Don't you like seeing your little
granddaughter?

ELI

It isn't her: it's a trick,
Grace! They just want to get to
you. They dump those tapes on the
black market -- new ones, every
few days...

GRACE

But what if it isn't a trick?

ELI

She talks, Grace! Why would
Deirdre suddenly talk -- on tape,
and for strangers? It's not her.

Grace is crying.

ELI

I'm sorry. Get some rest now. I
love you.

He kisses her, exits. She waits a beat, then takes a
cassette that's been hidden beneath her pillow. She puts
it into machine, settles back.

22 OUTSIDE SCREEN- NIGHT

22 *

Hiro approaches sliding screen, trailed discreetly by Peter. Hiro starts to enter Grace's room; stops as cassette begins to play.

We see Grace's silhouette projected onto screen; then a smaller silhouette -- a little girl's. ("Deirdre remains unseen -- seen only as silhouette, through screen)

DEIRDRE_(V.O.)

Mommy? It's Deirdre.

(softly crying)

I miss you! Why won't you come
rescue me? They're hurting me,
Mommy! Why won't you come?

Grace sobs convulsively -- her silhouette heaves -- and Hiro retreats (without seeing Peter), embarrassed to be privy to such bizarre and desperate intimacies...

23 CLOSE ON GRACE - NIGHT

23 *

sobbing. Trying not to look at this counterfeit image of her daughter, an image she wants so much to be real...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24 EXT. WYCKOFF HOUSE - BACK YARD - NIGHT 24

Winds blow the palms, rippling the pool's dirty water. The house has fallen a little to seed since Grace's been gone.

25 INT. WYCKOFF HOUSE - MASTER BEDROOM - NIGHT 25

Shadows of the trees fall across Harry's face as he sleeps. He winces, as if in pain; still asleep, he scratches one hand with the other. He awakens, scratching some more. He turns on light, looks at hand and gasps.

26 OMITTED 26
&
27 27

CLOSE ON HAND

The part with palm tattoo is grossly inflamed.

The WIND blows OPEN a WINDOW, startling him.

28 INT. MEDICAL BUILDING - EXAMINING ROOM - DAY 28

Harry's hand is being bandaged by Dr. Arnold Klein, a wavy-haired physician in his fifties.

HARRY

What was it?

DOCTOR KLEIN

A cyst.

(hands him pills)

I want you to take these for a week.

HARRY

Antibiotics?

DOCTOR KLEIN

You've got an infection. Who gave you the tattoo, Harry?

HARRY

Guy on Hollywood Boulevard somewhere -- I was drunk.

DOCTOR KLEIN

Midlife crisis?

(CONTINUED)

28

CONTINUED:

28

HARRY

Lighten up, will you, Doc?

DOCTOR KLEIN

Do you have an hour? You're due for a physical; it's been a couple of years.

HARRY

I can't -- I have to go to the desert to meet the Senator.

DOCTOR KLEIN

Are they going to get him on the ballots?

HARRY

That's the idea.

He starts to exit.

DOCTOR KLEIN

(patting Harry's
shoulder)

By the way, I'm sorry about Grace.
Hope it all works out.

Harry exits. Dr. Klein immediately gets on the phone.
Klein's underlined dialogue is in subtitled Japanese.

DOCTOR KLEIN

It's Klein. He was here -- I
removed the chip

29

EXT. WILD PALMS - POOL - DAY

29

*

Coty snorkels underwater: surfaces. Standing at edge of pool - in his face -- is Peter. Peter wears his backpack; Coty takes off face mask.

PETER

Looking for someone? It's so much easier if you drain the pool first...

COTY

The prodigal son returns!

(CONTINUED)

29

CONTINUED:

29

*

PETER

With a message: leave Grace alone.

Coty lifts himself out of pool.

COTY

(mocking)

And so demanding...

PETER

Don't you feel anything? She was a mother to you!

COTY

(toweling off)

There are no mothers -- only fathers! and you're trespassing --

PETER

They're using you, Coty. Soon you'll be too famous -- you'll be dangerous to them...

COTY

You're pathetic -- why don't you go sell a map?

PETER

Do you think Josie's going to let you have any real power?

COTY

You better get outta here --

PETER

She'll have you killed, and no one'll even know. When the ratings drop, they'll sell your image like an old video game. You'll be a relic, a Milton Berle -- Mr. Virtual Television.

COTY

(menacing)

Little freak I'll put you in that pool -- and your dirty friends won't be waiting under the drain --

29

CONTINUED:

29

Coty grabs Peter, hauls off and belts him, sending him reeling. Before Peter can get up, Coty throws himself on him, pummeling. Peter manages to throw Coty off -- he leans him over the balcony, hands around Coty's throat. (NOTE: This fight should be down and dirty and indistinguishable from a classic "grown-up" brawl -- the boys should fight with an awesome, strange precociousness.)

Peter has the upper hand: the squirming Coty is pinned.

PETER

Leave my mother alone!

He delivers a final blow, then exits. Coty stands shakily, rubbing his jaw -- the lip bleeds.

COTY

(malevolently)

You're too late, little punk!
We made sure she was in church
early -- she's praying right now

Peter reacts, then turns and bolts.

INT. WILD PALMS - STUDY - DAY

30

Harry is led inside by a servant. The Senator is sitting on a couch, with BILLIE WHEATON, a Diane Sawyer/Barbara Walters-type:

WHEATON

We're talking with Presential aspirant Senator Tony Kreutzer-- the man who dragged us, for better or for worse, into the age of virtual telepresence. Let's talk about Synthiotics --

SENATOR

Been talking about it for thirty years, Billie.

(CONTINUED)

30

CONTINUED

30

WHEATON

One social critic defined the quasi-religious movement as, and I quote, 'a dangerous cult of techno-shaminists whose members worship it's billionaire founder whose proselytizing dark visions of brave new realism.' Just what are the goals of Synthiotics, Senator, and what role will the group play if you're elected?

Cody appears by the door in trucks and towel. He watches Harry. *

SENATOR

Billie, you forgot Time magazine: they called us the 'riptide for reality surfers --

WHEATON

If we could strike an at least tentative agreement that you'll answer the questions poised --

SENATOR

There's a saying we have at Synthiotics: ' What a difference an 'A' makes -- with the tiny letter a, you can change a worrier to a warrior...

BILLIE

Let's leapfrog the homilies for a moment, if we may --

Cody exits at the same time the Senator enters; pointing the remote and turning off the image. *

SENATOR

Powerful stuff, don't you think?

HARRY

Very effective.

SENATOR

After the Billie Wheaton show, I jumped 18 points in the polls.

PAIGE

(entering)

Hello, Harry.

HARRY

Paige.

(CONTINUED)

30 CONTINUED: (2)

30

SENATOR

What happened to your hand?

HARRY

A cyst.

SENATOR

Come out to the garden, Harry.

I want to talk to you.

(to Paige;
while exiting)Your old boyfriend and I are
going to compare notes.

PAIGE

Very funny.

The Senator exits; Harry follows. Before he can leave
the room, Paige buttonholes him; she's aggitated.

PAIGE

Something's wrong...

HARRY

Tell me --

PAIGE

They killed Ushio last night...

HARRY

The guy who gave me the tattoo?

(she nods)

Where? In Kyoto?

PAIGE

No -- here in L.A.! The Wilderzone --

HARRY

What's it all about?

PAIGE

Harry, I'm scared...

HARRY

It's all right.

PAIGE

Be careful!

31
thru
34

OMITTED

31
thru
34

EXT. WILD PALMS - POOL/ZEN GARDEN - DAY

Harry and the Senator beside the pool. They sit down on chaise lounges; there's a table with fruit, etc. The Senator nibbles.

SENATOR

Hungry, Harry?

HARRY

No -- I grabbed something on the way.

SENATOR

Everybody's hungry.

(beat)

Everybody's a hungry ghost...

HARRY

(reacts to reference;
then cool)

What do you mean?

SENATOR

It's a Buddhist thing, like our hell -- hungry ghosts are souls doomed to wander the earth in torment and insatiable desire.

HARRY

Should I develop that?

The Senator is nonplussed.

HARRY

Sounds like a Channel Three sitcom.

The Senator laughs explosively.

SENATOR

Do you play the ponies, Harry?

HARRY

Once in awhile. I like the exactas.

SENATOR

Santa Anita -- lovely track. They used it during the Second World War. Called it an 'assembly center.'

HARRY

For the camps?

(CONTINUED)

35

CONTINUED:

35

SENATOR

(nods)

Moved 'em out from there: Heart Mountain, Manzanar... people have forgotten all that. Did you know my father was a preacher, Harry? Met Mama at a revival, settled on Bunker Hill. That's where I was born -- a stone's throw from Angel's Flight.

(beat)

You could take a trolley to the sea back then. I still remember it; gallingly blue. Pearl Harbor changed everything -- for Mama.

HARRY

(puzzled)

Your mother was Japanese?

SENATOR

Just a drop -- enough to satisfy executive order 9066. They sent her to Manzanar.

HARRY

Jesus.

SENATOR

He never took us to see her, not once. Crazy-drunk all the time. 'Mama was in the desert,' he said, 'helping government agents bury children who were bad -- so we'd better stay away!' She died a few weeks before the camps were liberated.

HARRY

And your father?

SENATOR

Cirrhosis -- thank God. I still think of him wandering this earth, speaking in tongues... the original Hungry Ghost.

Suddenly he reaches over and tears off Harry's bandage; the Senator's demeanor changes from reflective, to wild-eyed. Harry stands.

*

HARRY

What the hell are you doing?

(CONTINUED)

35

CONTINUED: (2)

35

SENATOR

What did they give you in Kyoto?

HARRY

What are you talking about?

SENATOR

Was it the 'go' chip, Harry?

HARRY

No --

SENATOR

Ushio gave it to you, he said so!
Why would he lie?

HARRY

I don't know --

SENATOR

Does Woiwode have it?

HARRY

I don't know --

SENATOR

Would you betray me, Harry?

HARRY

No!

SENATOR

Would you keep me from eternity?
Why did you go to the doctor?

HARRY

I had a cyst removed --

SENATOR

Is that what eternity is? A cyst?

The Senator grabs Harry and kisses him, Godfather-style.
The kiss of death. Men in suits appear.

SENATOR

My son!

Harry exits, leery and unsteady -- thoroughly tweaked.
He's expecting the men in suits to come after him, but
they don't... so far.

*

36
&
37

OMITTED

36
&
37

36
THRU
41

OMITTED

36
THRU *
41

42

INT. CHURCH OF SYNTHIOTICS - DAY

42

Grace enters. She looks around for the subject of her rendezvous.

GRACE

Deirdre? Mama's here. I came
baby, just like you told me to !
Are you here?

Silence.

(CONTINUED)

GRACE

Josie? I want to see my baby...

Peter slips in noiselessly. He's out of breath. Grace looks toward where he's come in, then hears a voice from the other direction, inside the church:

DEIRDRE (V.O.)

Mommy, I miss you! --

Grace runs toward the voice -- Deirdre stands there, arms outstretched.

GRACE

Baby!

Grace runs to her, throwing arms around her -- then crashes "through" her daughter to the floor; Deirdre's holosynth keeps TALKING, on a "loop."

DEIRDRE (V.O.)

I miss you! Why won't you come
rescue me? They're hurting me,
Mommy! Why won't you --

ANGLE ON PETER

hidden in a niche. He takes the MimeCam from backpack and begins to film.

ANGLE ON GRACE

While Deirdre (holosynth) REPEATS herself, Grace, still on floor; begins to weep, head hanging down. We HEAR the ECHO of APPROACHING FOOTSTEPS. Grace looks up to see -- her mouth and eyes widen with fear.

ANGLE ON GLOVED HAND

pressing STOP on remote control -- Deirdre's holosynth vanishes.

CLOSE ON PETER AND MIMECAM

A fat tear rolls down Peter's cheek as he records the oncoming events.

43

INT. MEDICAL BUILDING - DR. KLEIN'S OFFICE - DAY

43

Ransacked, CAMERA TRACKS PAST MAN IN SUIT on phone, over littered floor to Klein's desk.

MAN IN SUIT

It's not here, Senator. We're too late.

Dr. Arnold Klein sits in chair, neck stretched back, mouth wide open.

CLOSE ON MOUTH

Inside is stuffed a small plastic rhino -- like the one belonging to Coty that was found on the body of Gavin Whitehope.

44/45

INT. ST. JAMES CLUB BAR/WILD PALMS STUDY - DAY

44/45*

INTERCUT Harry and Paige on phones.

We SLOWLY REVEAL that Tobias Schenkl sits close to Paige as she talks, while the Senator stares out a window, musing. The winds blow the palms wildly. It should be obvious that Paige is in a terrible bind -- she has to play out the scene without revealing her ties to Harry.

HARRY

Paige? It's me...

PAIGE

Where are you?

HARRY

A restaurant. Listen --

PAIGE

Are you okay?

HARRY

Yeah -- sort of...

PAIGE

What's going on?

HARRY

(looks at bandaged hand)

I can't go home --

(laughs)

-- wherever that is! Paige, I think they're gonna kill me...

Paige turns away from Tobias, so he can't see a tear zoom down her cheek.

(CONTINUED)

44/45 CONTINUED:

44/45

PAIGE

I'll come get you --

HARRY

No! I'm going down to the Wilderzone. I don't know when I'll be able to --

A hand hangs up the phone -- LIEUTENANT GRINDROD.

LT. GRINDROD

Hello, Harry.

HARRY

Well, well -- old Ma Grindrod. That was rude.

LT. GRINDROD

Don't give me any crap. Let's go...

Harry's grabbed by men in suits.

HARRY

Get offa me!

A fight ensues -- Harry gets off a few punches, but is overpowered.

LT. GRINDROD

You're under arrest!

HARRY

(out of breath)
For what, you sonofabitch?

Grindrod pads him down, removes gun from Harry's coat pocket.

LT. GRINDROD

The murder of Grace Wyckoff...

They gag him, drag him from restaurant past dining couple who curiously watch the scene -- we HOLD ON them as they coolly go back to menus. The WAITRESS ENTERS FRAME. *

WAITRESS *

Let me start with the specials:
We've got mesquite-grilled mahi-mahi, a pasta puttanesca, and a paillard of chicken with lemon and dill --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

46 INT. RESORT - CORRIDORS - DAY 46 *

Harry, gagged, heavily restrained -- and now blindfolded -- thrashes as he's wheeled on gurney through corridor. The gurney crashes through doors marked: THE PHARM.

47 INFIRMARY - DAY 47 *

Harry's eyes widen with hope when he sees Tobias Schenk. Tobias removes his gag as several Attendants retreat to b.g. (NOTE: Following should be played with machine-gun speed.)

HARRY

Tobias! Where am I?

TOBIAS

The Perceptory. I don't know where the order came from --

HARRY

Grindrod... I thought he was going to kill me! He said Grace was --

TOBIAS

She's dead.

HARRY

Oh, God! Tobias, they killed her!

TOBIAS

You're in trouble, Harry! Where did you get the gun?

HARRY

The gun...

TOBIAS

It's the same that killed Mazie Woiwode --

HARRY

They set me up! The Senator's insane -- he killed Grace! He's holding my daughter!

TOBIAS

Listen, Harry, you've got to tell them everything --

(CONTINUED)

47

CONTINUED:

47

HARRY
(confused)
Everything...

TOBIAS
You don't know what you're up
against! Listen to me: the
Senator only wants the chip.
Where is it, Harry? Tell them or
you'll never get out of here!

*
*

HARRY
Tobias, I don't know!

TOBIAS
(turns to Nurse;
cold)
Mimezine -- a thousand units.

Harry's in shock at Tobias' betrayal. He screams; as Tobias talks, they gag him again. The Nurse quickly injects him, as Tobias pulls a pair of "eiglasses" from his pocket.

TOBIAS
I scream, you scream -- we all
scream for ice cream...

He gently slides them onto Harry's face.

48

OMITTED

48

49

INT. WYCKOFF HOUSE - KITCHEN - DAY

49

Harry enters tentatively as Grace works the cappuccino machine -- we've come full circle again. Grace walks to banquette, pouring him a cup. He stands there gaping at her -- she blushes.

GRACE
What's the matter?

HARRY
They... they told me you died.

(CONTINUED)

GRACE

(smiling)

Have you been having one of your
crazy dreams?

He notices a spot of blood near her heart.

HARRY

What's that?

GRACE

Just a flesh wound. How do you
want your eggs?

Harry sits in banquette, unable to assess what's happening
to him. Grace sits down beside him, solicitous.

HARRY

(smiles strangely)

Something's weird -- what is it,
Grace? What's the matter with
me?

GRACE

Working too hard, I guess.

(kisses him)

Love me?

HARRY

(connecting for the
first time)

Yes...

(emotional)

I'm so sorry, Grace -- about
everything that's happened.
Maybe we can start over!

GRACE

We can! Once you tell them where
they can find the 'Go' chip,
we'll leave this place forever.

Harry's confused by what she says.

COTY (O.S.)

Daddy, come look!

He stands, exits. Grace stops him as he goes out door.

GRACE

Don't forget your briefcase.

She hands him a samurai sword. He takes it from her;
slips it into sheath on his side.

50 EXT. WYCKOFF HOUSE - BACKYARD - DAY

50

The palms shimmy in the wind. Harry emerges from house.

HARRY

Coty?

Coty is nowhere to be seen. As if compelled, Harry descends stairs into basin. He's focussed on drain at deep end. By the time Harry reaches it, there's a foot or so of water. He searches fruitlessly for the trapdoor drain -- gone. Grace exits onto patio; she is bleeding more now. Throughout her speech, Harry walks toward her, into shallow end.

GRACE

You've got to break with Tommy and Tully -- they're the ones who got you into all of this! I'd never have been killed if it wasn't for those terrible men! You've got to tell the Senator what you know about the Go chip!

HARRY

I already told them, Grace -- I don't know anything!

GRACE

Do you know what it's like to be shot, Harry? Don't you even love us? You care more about a bunch of terrorists than you do your own flesh and blood!

Suddenly, Harry senses something behind him and turns -- it's his father Dex. He's water-soaked and wears a tie-dyed T-shirt that reads, DEX WYCKOFF - b. 1943 d. 1972. Dex manages to speak with absolute clarity:

HARRY

Father?

DEX WYCKOFF

Tell Daddy what you know!

He violently butts Harry's head with his own, bloodying it.

DEX WYCKOFF

Talk, or Daddy'll beat the brains out of that fat freaking head!

Dex starts to butt him again.

51 INT. RESORT - INFIRMARY - DAY 51

Harry screams as one of the ATTENDANTS removes "eiglasses."

NURSE (ATTENDANT)

He's going into shock!

TOBIAS

(cool)

He doesn't know anything; he would have talked. Give him the antigen -- then get him the hell outta here.

CLOSE ON Harry, eyes opened -- horror and deep tremors.

52 EXT. RUSHDIE MEMORIAL LIBRARY - DAY 52 *

ESTABLISHING SHOT.

53 INT. RUSHDIE MEMORIAL LIBRARY - COMMUNAL AREA - DAY 53 *

The incongruously elegant interior: Japanese screens and vases of orchids. ELI, TULLY and HIRO sit in darkness.

ELI

How's the boy?

HIRO

He won't eat.

WOIWODE

Won't talk either.

HIRO

They charged Harry with Grace's murder. He's at the Resort.

ELI

I thought he was our salvation -- could I have been so wrong... about everything? *

WOIWODE

I stopped looking for answers a long time ago, Eli. It's all like bad haiku.

ELI

I want a War Meeting -- at MacArthur Park. Put that out on the street. Where's Tommy?

HIRO

At the bazaar -- the black market stalls.

(CONTINUED)

53 CONTINUED:

53

ELI

Mimezine? He's gotta stop using it; we have to get him to Dr. Weiss. Hiro -- pick him up.

WOIWODE

I'll go with -- I know where to find him.

Hiro and Woiwode exit.

54 OMITTED

54

55 EXT. WILDERZONE - BAZAAR - DAY

55

A wasted-looking Tommy among the smoke and clamor of the stalls: a throng of gawkers and illicit traders, where black marketeers commingle with shadowy hawkers of roasted animals on sticks, erotica/exotica, wholesale high tech goodies and illegal unmentionables. Tommy fights his way against the current until he reaches the PURVEYOR -- an ageless, obese woman.

PURVEYOR

Hey, Dream Boy! Back for more?

TOMMY

I only have enough for a gram...

PURVEYOR

Whatchoo doin' with the stuff, Dream Boy? Can't be taking it all yourself --

TOMMY

(acerbic)

It's for my mother.

Tommy hands her cash, but Purveyor withholds the tiny lidded cup of Mimezine for a beat as she hawks her wares.

PURVEYOR

How 'bout some holotapes to get you through the night?

(looks through cassettes)

Got some travel tapes... some sex stuff -- very hot... how 'bout Casablanca -- play it again, Dream Boy!

(CONTINUED)

55

CONTINUED:

55

TOMMY

Just gimme the Mimezine!

PURVEYOR

(hands it to him)

You're one 'gimme-gimme'-Dream
Boy.

(after him)

You know where to find me!

We TRACK WITH Tommy as he leaves bazaar. Suddenly, blue fluid from his nose and the DEAFENING RING of CHURCH BELLS (that no one else can hear). He reels from street, to back alley, hands over ears in agony.

56

TOMMY'S POV

56

He cowers beside imaginary cathedral (CF. END OF 4TH HOUR).

57

BACK TO SCENE

57

He manages to take the lid off the cup of Mimezine and swig it down. He waits for RINGING to subside.

58

OMITTED

58 *

EXT. JOSIE'S CONDO - POOL - DAY

59 *

Josie lays on chaise longue, holding silver sun-screen to her face. Coty, impeccably dressed in a Synthiotics maritime-style uniform, approaches from aft.

JOSIE

Ahoy, Captain. Don't you look
grand.

COTY

Deirdre's been cooped up too
long -- it isn't healthy.

JOSIE

Has she complained?

(ironic)

I haven't heard a word.

COTY

(sits beside her;
pensive)

Grandma... what's going to happen
after 'Church Windows?' You know --
when people get tired of watching.

(CONTINUED)

JOSIE

They'll never get tired --

COTY

Don't lie to me. In a year, I could be history.

JOSIE

(smiles)

What's got into you?

COTY

Are there other shows being developed?

JOSIE

Of course there are.

COTY

For me?

JOSIE

Yes. Don't be silly!

COTY

What are they?

JOSIE

(back to sunning)

Well, I don't know, darling. That's the programmers' domain...

COTY

I want the details -- now.

JOSIE

You're acting like a child --

He grabs the sunscreen, hurling it into sea. Josie sits up, startled. Coty quickly slaps her, leans menacingly into her face.

COTY

Don't ever say that! And don't you underestimate me! When you killed your daughter, your pulse never rose above normal -- we're alike that way. But my crimes will be grander, I assure you: one day, I'll put out the sun -- and make bare every womb there ever was.

Josie trembles at his words.

60
thru
63

OMITTED

60
thru
63

64

EXT. WILD PALMS - NIGHT

64

ESTABLISHING SHOT.

65

INT. WILD PALMS - TERRACE/LIVING ROOM - NIGHT

65

SINATRA (or STARFALL) on the STEREO. The Senator is looking through the telescope at the stars. He wears one of his grandiose silk robes. He walks to living room, where Paige sits on floor, smoking; she drinks from a large snifter while doing jigsaw puzzle -- an all black one, like Grace's.

SENATOR

I had the dream again -- the buried children.

PAIGE

There's too much pressure. Why don't you drop the campaign?

SENATOR

Fix me a drink, will you?
(she stands; goes to wet-bar)
Tobias really botched it with Harry.

PAIGE

What happened?

SENATOR

Just when he was going to tell us all about the Go chip, Harry had a big old scary heart attack.

*

He impishly watches Paige's reaction.

SENATOR

Just kidding -- but, very good!
You hardly flinched!
(as Paige abruptly stands, exits; he goes after her)
Where are you going?

PAIGE

(angry)
I think I'll ep in town tonight -- i / own bed --

(CONTINUED)

65

CONTINUED:

65

SENATOR

(grabs her arm)

Oh, no you're not. You're going for a drive -- I want you to pick up Harry at the Resort and take him to the Wilderzone.

PAIGE

How -- ?

SENATOR

In half an hour, Channel Three will announce that the arrest of attorney Harry Wyckoff was an error; police have picked up the real killer -- in Toshiba Park.

PAIGE

I don't understand --

SENATOR

I need him out of jail -- we made a deal with someone...

PAIGE

How can I take Harry anywhere? I'm known; I'll be recognized.

SENATOR

Not in the Wilderzone.

PAIGE

What am I supposed to do?

SENATOR

Eli has the 'Go' chip. If I go after him in force, he'll destroy it out of sheer spite. I want you to set up an exchange: the chip -- for Deirdre.

66

EXT. PORNO THEATRE (LOCATION TBA) - NIGHT

66

*

An Avanti-patrol car and several unmarked police cars await. Lieutenant Grindrod and Tobias Schenkl sit in the back of unmarked sedan. The air is tense -- Grindrod champs at the bit.

*

*

LIEUTENANT GRINDROD

Let's take him -- now.

(CONTINUED)

TOBIAS

No! He said 9:30 -- he'll come.
Remember: this was his idea.

LIEUTENANT GRINDROD

That's what bothers me. Has to
be one of Levitt's tricks --

TOBIAS

He'll be here. He's making the
supreme sacrifice for his first
love -- very Japanese.

(looks O.S.)

There he is...

Grindrod and Tobias exit car while police stiffen in combat stance, weapon-ready.

A figure has emerged from sushi bar. The figure stands a few dramatic beats in the shadows, then steps into light: it's Hiro. The underlined is in Japanese:

HIRO

(to self; sotto)

It's better this way, Grace --
Harry will be with the children.
And I will be with you... my love.

He smiles abstractly, begins to laugh. Then, loudly:

HIRO

Beat me up, Scotty!

As the police descend on Hiro, we PAN TO the impassive Tobias Schenkl.

EXT. RESORT - NIGHT

Harry and Paige tear out in Corvette, speeding onto dark ribbon of highway. Paige at the wheel; Harry shivers.

PAIGE

Are you all right?

She grabs blanket from backseat, pushing it on him. He mutters.

PAIGE

Here -- cover yourself.

HARRY

(muttering)

Bring 'em, Paige... Paige? Bring
'em... bring --

(CONTINUED)

67 CONTINUED:

67

PAIGE

What? Harry -- ?

HARRY

... gonna bring 'em, Paige --
bring 'em... I'm -- bring --

A slow purposeful smile spreads across his face as Paige looks over, trying to understand. Harry's eyes are clear, hard, resolute -- almost serene.

HARRY

I'm gonna bring 'em down.

They rocket past row of swirling palms.

We STAY ON PALMS as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

68	OMITTED	68
thru		thru
70		70
71	EXT. HUNGRY GHOST - ESTABLISHING SHOT - DAY	71
72	INT. HUNGRY GHOST - DAY	72

Harry and Paige at the bar -- the young girl Niko sits a few stools away, nervously watching. Choko is hostile as Harry confronts her.

HARRY

I'm looking for Tommy -- or
Woiwode, the blind man. I'm their
friend...

Choko fires off a salvo of unsubtitled Japanese; exits.
Niko slides over. Her lips are bluish.

NIKO

I know where Tommy is. I need
money -- for images. A thousand
dollars and I'll tell you where he
is...

HARRY

You know Tommy?

NIKO

The Malaysian albino -- everybody
knows him --

HARRY

Get outta here!

Niko exits.

PAIGE

(looks around)
It's a long way from Malibu,
isn't it, Harry?

HARRY

(downs shot;
examines bandaged
hand)
I want to know what they gave me
in Kyoto.

PAIGE

Are you sure?

(CONTINUED)

HARRY

(sardonic)

Naw, you're right -- they're only trying to kill me. It's much more fun being in the dark.

PAIGE

The Senator was always obsessed with alchemy -- the Taoist quest for immortality.

HARRY

(sarcastic)

Is this gonna be a holy grail story, Paige?

(CONTINUED)

72

CONTINUED:

72

PAIGE

We'll leave the "holy" out of it.
His early novels -- all the Syn-
thotics stuff -- make it clear:
he is not planning on a traditional
burial.

*

HARRY

What's that supposed to mean?

PAIGE

Chickie and the Senator had
amazingly similar views --
both wanted to free the body,
but for different reasons.

*

HARRY

(smiles)

I'm really trying to hang in with
you, Paige --

Choko moves closer, eavesdropping with some intensity.

PAIGE

The Senator always talked about a
ghostly place -- the place where
holograms go when you turn off the
TV. Beyond the Net...

*

HARRY

And through the 'Church Windows'!
What about the thing in my hand?

PAIGE

A bio-- chip -- a computer that
crutches molecules instead of
numbers. Chickie called it a
trapeze for the Senator's soul;
something to grab onto when he
flies into space --

HARRY

Look: I don't care about trapezes
or go chips - All I want is Dierdre
back.

*

(CONTINUED)

72

CONTINUED: (2)

72

CHOKO

Your friend Tommy -- he's dying.

HARRY

Where?

CHOKO

I'll take you.

73

OMITTED

73

74

EXT. WALT WHITMAN PUBLIC LIBRARY ESTABLISHING SHOT - NIGHT 74

*

75

INT. WALT WHITMAN PUBLIC LIBRARY TOMMY'S ROOM/COMMUNAL AREA - NIGHT 75

*

Tommy shivers, laid out on a futon, in one of the spare, Japanese-style rooms; Eli tucks a blanket around him. Harry and Paige sit on tatami in half-darkness. He proffers a box; Harry takes it.

TOMMY

For you, old friend...

Harry opens the box: a menacing dagger is within -- the shape of a rhino horn. Eli Levitt nods at Harry and Paige to exit. They walk around screen to communal area.

HARRY

Is there any way to help him?

ELI

(shakes his head)

His system's been pickled in Mimezine; got too much of it in jail -- a thousand units all at once...

Precisely what happened to Harry; Harry and Paige exchange looks.

ELI

I gave him something. He'll sleep.

Eli pours them tea. Harry and Paige follow.

(CONTINUED)

ELI

The Senator's already made the ballots in 63 of the states. He's going to announce his running mate tonight, right after 'Church Windows' -- who will that be, Paige?

PAIGE

Josie.

ELI

Perfect.

HARRY

(to Eli)

Do you have a plan?

ELI

I've set a War Meeting -- I'll suggest we blow Channel Three all the way to hell.

HARRY

What will that do, Eli?

ELI

Put a serious crimp in Sweeps Week...

HARRY

The public'll turn on you. Besides, it'll barely slow them down; I know -- I worked there, remember?

ELI

(intense)

Channel Three is the beating heart of Wild Palms --

HARRY

You've been in prison too long! They have too many arms...

PAIGE

Eli, he's right --

ELI

(to Paige)

You stay out of this!

(CONTINUED)

HARRY

Even if you did some damage,
they'd reroute and broadcast from
the compound in the desert.

ELI

That will be our second target.

HARRY

Be subtle, to the point of
formlessness...

ELI

A little poetry, Harry?

HARRY

Sun Tzu -- The Art of War.

ELI

(biting)

Bravo! Harry Wyckoff --
television executive and weekend
warrior!

HARRY

Be mysterious, to the point of
soundlessness...

ELI

No more quotes! They took my
children from me!

HARRY

From all of us!

PAIGE

(after a beat)

The Senator wants a trade --
Deirdre, for the 'Go' chip.

ELI

Once he has the chip, we'll have
played our last card. He will
slaughter the Friends.

*
*

An aide enters, whispers in Eli's ear; bows, exits.

HARRY

We go against him with arms -- we
lose. There has to be another
way...

ELI

The boy wants to see you.

(CONTINUED)

75

CONTINUED: (3)

75

HARRY

The boy?

ELI

Peter.

76

GRACE'S ROOM - NIGHT

76 *

Harry enters. Peter turns in the bed, sees him; throws his arms around him in desperation. Harry's flustered. Peter is crying.

HARRY

It's all right! It's all right,
little man...

PETER

Don't go! Don't leave me, Daddy!

HARRY

(confused by "Daddy")

I won't. I'm here --

PETER

Did they tell you I was there
when Grace died?

HARRY

They told me.

PETER

I tried to save her! They held me!
They made me watch! They didn't know
about the camera --

*

Peter cries.

HARRY

Don't, Peter --

PETER

After they left, I went to her.
We talked. She knew who I was --
I know she did! She called me her
'wild child.' Then she --

HARRY

(fishing)

-- 'Knew' who you were?

(CONTINUED)

76 CONTINUED:

76

PETER

My foster parents always told me
I was switched with another baby
boy -- they made it a joke, but
it wasn't!

(cries again)

Why did they have to kill her?

HARRY

It's all right now...

He reaches under his pillow for the cassette.

PETER

I want you to have it.

HARRY

(takes it)

What is it?

PETER

I want to go home! Please, Daddy!
Take me home!

Harry rocks the boy in his arms -- and stares at
cassette.

77

INT. METROPOLITAN DETENTION CENTER - DAY

77

An INMATE holds mirror through bars to see adjacent cell.

INMATE

Hiro!

In adjacent cell, Hiro does the same.

HIRO

What's happening?

INMATE

Grapevine says you're being
transferred to the Resort.

HIRO

When?

INMATE

Sometime tonight. Beware the
Pharm, man! They play with your
head...

(CONTINUED)

77

CONTINUED:

77

HIRO

Don't worry, Chico. I come from
a long line of tough bastards --
my grandpa liberated Dachau! Let
them come.

INMATE

Deru kugi wa utareru.

(SUBTITLE: The nail that
sticks up gets pounded down)
Ciao, baby.

Hiro retreats to his cell. A small television flickers
in the ceiling corner. He lifts his mattress. From
underneath, he removes a silken sack; sits on floor,
empties it. Inside are the old black and white photo of
him and Grace, a red kerchief, and a "shank" made from a
spoon, with masking tape around handle. He ties kerchief
around his head and sets photo down before him. Then
Hiro takes the shank and aims it inward, toward his
stomach...

CAMERA PANS OFF him TO television.

ANCHORMAN (V.O.)

(on TV)

... amidst a gentle storm of
speculation, Independent
presidential candidate Senator
Tony Kreutzer will announce his
running mate tonight from Wild
Palms, his desert home. An A.B.C.
News poll showed the Senator
would garner 62 percent of the
vote in the three-way race with
incumbent...

78
thru
80

OMITTED

78
thru *
80

81

INT. CHANNEL THREE - ENTRANCE ATRIUM - NIGHT

81

Harry waves to puzzled NIGHTMAN, who unlocks the glass
door.

STEVE THE NIGHTMAN

Mr. Wyckoff?

HARRY

Hiya, Steve! Sorry to bust in on
you like this -- left some papers
in my office --

(CONTINUED)

81

CONTINUED:

81

STEVE THE NIGHTMAN

(confused)

I didn't think you had an office anymore...

HARRY

Don't you read the papers? They let me outta jail!

STEVE THE NIGHTMAN

I know that, but --

HARRY

It'll just take a second...

STEVE THE NIGHTMAN

Where's your access card?

HARRY

(laughs)

Demagnetized -- my son threw it in the pool --

STEVE THE NIGHTMAN

I can't let you in, Mr. Wyckoff.

HARRY

Okay. No problem. How 'bout letting me use the can?

Steve firmly shakes his head; Harry laughs, casually.

HARRY

(comical)

Steve, you're brutal!

With unexpected speed, Harry punches Steve out, drags him behind atrium desk, exits into building.

82

INT. WILD PALMS - STUDY - NIGHT

82

The Senator and Josie talk by the bar -- Josie examining herself in a mirror. In b.g., Paige and Coty sit on couch, waiting for show to begin.

JOSIE

(stretches facial skin until it's taut)

I look so old!

SENATOR

You couldn't look any younger.

(CONTINUED)

82

CONTINUED

82

JOSIE

Such a sweet brother. Are they here? All the press?

THE SENATOR

Waiting in the garden.

PAIGE

(Entering)

Eli has the chip. He'll make the exchange; he just needs a little time. Everything's fine.

THE SENATOR

Thank you, darling...

They join Coty at the couch. Coty's HOLO appears, with a BABYSITTER - Moon Zappa - beside him. *

MOON

So this horse walks into a bar and the bartender looks at the horse and says, "Why the long face? *

AUDIENCE LAUGHTER.

COTY'S CHARACTER

(Sulking)

I don't get it. *

MOON

I'm trying to entertain you, Ivan. Would you please stop being so Oedipal? *

COTY'S CHARACTER

I just don't think Mom should be dating, that's all. *

MOON

That's exactly what Norman Bates said. *

AUDIENCE LAUGHTER.

83 INT. WALT WHITMAN PUBLIC LIBRARY-COMMUNAL AREA - NIGHT 83 *

Peter and Eli watch the show. Through following, we SLOWLY PAN to trembling Tommy, in Tully Woiwode's arms-clearly dying.

MOON

Ivan, you're totally regressing.
You've got to snap out of it.

COTY'S CHARACTER

I guess you're right.

MOON

Of course I am. Besides, what's the worst that could happen? She meets someone she likes, and falls in love. Would that be so terrible?

After a BEAT, Coty begins to WEEP and WAIL. The audience MOANS, sympathetically as Moon goes to comfort him. We CUT AWAY.

84 OMITTED

84

85

INT. CHANNEL THREE - CONTROL ROOM - NIGHT

85

Harry nods at various technicians as he coolly makes his way to inner sanctum of control room, where he confronts ENGINEER.

HARRY

Hi.

ENGINEER

Who are you?

HARRY

Harry Wyckoff.

(hands him cassette)

I want you to put this on live feed.

ENGINEER

You crazy?

HARRY

("rhino" dagger to his throat)

Yeah. Now, do it.

ENGINEER

You want me to interrupt programming?

HARRY

Not exactly...

86

OMITTED

86

87

INT. WILD PALMS - STUDY/LIVING ROOM - NIGHT

87

*

Harry, Paige, Josie and Coty all watch.

COTY'S CHARACTER

I guess I haven't been acting very mature, huh.

MOON

Now, that's better.

COTY

Are you ever gonna get married, Judy?

(CONTINUED)

87

CONTINUED:

87

*

MOON

(Deadpan)

Married? Oh, I couldn't.
I could never do that to
Father.

AUDIENCE LAUGHTER

88

INT. WALT WHITMAN PUBLIC LIBRARY-CLOSE ON TOMMY -NIGHT 88

He's worse. We hear CHURCH BELLS BEGIN. Woiwode rocks
him in his arms.

(CONTINUED)

88

CONTINUED:

88

(THROUGHOUT rest of act, SCENES are ACCOMPANIED BY CHURCH BELLS; they begin soft and rhythmic, slowly crescendoing.)

TOMMY

Tully? I can hear them! I can hear the bells!

89

INT. CHANNEL THREE - CONTROL ROOM - NIGHT

89

The Engineer's fingers are poised over keyboard; Harry presses dagger to his throat.

HARRY

Do it.

The Engineer punches in numbers and the tapes begin to roll. Harry brains him with butt of dagger, calmly exits.

90

INT. WALT WHITMAN PUBLIC LIBRARY COMMUNAL AREA - NIGHT

90

In place of Moon & Coty's "Church Windows" characters, Grace (HOLO) appears, kneeling as she did on the day of her death -- captured by Peter and the MimeCam. Then Josie (HOLO) enters.

ANGLE ON ELI

He shuts Peter's eyes with his hand so he can't see; draws him near.

ANGLE ON WOIWODE

rousing the dying Tommy.

WOIWODE

Harry did it! Tommy, can you see?
Now all the world will know --

Tommy, bleeding blue from his nose, smiles weakly.

91

INT. WILD PALMS - STUDY - NIGHT

91

Shock and dismay. Josie stands, as if she's seeing ghosts -- she is.

JOSIE'S HOLO

Get up, dog! Weak dog! When I think I gave birth to you, I am seized by revulsion!

GRACE'S HOLO

You tricked me! Why, Mother?

(CONTINUED)

91

CONTINUED:

91

JOSIE'S HOLO

I used to think you were like your father, but now I know: you're not 'like' him -- you are him! Now, get up!

She pulls Grace up by the hair; Grace screams in pain.

GRACE'S HOLO

Mother, please! I want to see my daughter! I'm begging you! Let me see my baby!

JOSIE'S HOLO

You'll see her -- in hell!

Josie begins strangling Grace as the reporters gasp.

92

OMITTED

92

93

INT. RUSHDIE MEMORIAL LIBRARY - COMMUNAL AREA - NIGHT

93

*

Still covering Peter's eyes and holding the boy even closer to him, Eli Levitt weeps as he steals looks at the nightmarish scene before them: the killing of Grace.

Woiwode holds the dead Tommy in his arms -- a Pieta. Woiwode weeps, yet is strangely exultant.

WOIWODE

Don't leave me now, Tommy! Don't leave me! --

The BELLS are almost DEAFENING now...

94

INT. WILD PALMS - STUDY - CLOSE ON JOSIE - NIGHT

94

as she screams, in horror.

JOSIE

Turn it offffffffffffffffffff -----

95

OMITTED

95

*

96

EXT. CHANNEL THREE/STREETS - NIGHT

96

Harry BURNS RUBBER. Guards exit after him -- too late.

97

INT. CORVETTE - NIGHT

97

He throws dagger out C. as he ROCKETS into the night.

(CONTINUED)

97

CONTINUED:

97

HARRY

(emotional)

I'm sorry, Grace! I loved you so!

I always will! Good-bye, baby!

Good-bye! Good-bye! Good-bye --

The car is sucked up by darkness as we:

FADE OUT.

THE END