

ALIEN NATION

"EYEWITNESS NEWS"

Participating Writers:

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&

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&

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SECOND REVISED FINAL  
December 1, 1989

6W14 Directed by: Lyndon Chubbuck

CAST

MATTHEW SIKES  
GEORGE FRANCISCO\*

SUSAN FRANCISCO\*  
BUCK FRANCISCO\*  
EMILY FRANCISCO\*

CATHY\*  
GRAZER

VIRGINIA HAMM\*  
LAURA LANE  
ROGER ROSE  
ARVIN KAUFMAN  
ERNIE DENTON  
LOUIS DENTON  
MRS. DENTON  
JOHN  
JOE

FEMALE EXEC  
MALE EXEC  
BAILEY  
CAMERAMAN  
GUARD

(X)

\*denotes a Newcomer character

SETS

INTERIORS

CORPORATE CONFERENCE ROOM - DAY  
WAREHOUSE - DAY  
HOTEL BEDROOM SET - DAY & NIGHT  
FRANCISCO HOME - DAY & NIGHT  
KITCHEN - DAY  
DINING ROOM - NIGHT  
POLICE STATION - DAY & NIGHT  
SQUAD ROOM - DAY & NIGHT  
BOOKING AREA - DAY  
CORRIDOR - DAY  
N.D. LOCATION - LIVING ROOM - NIGHT  
KAUFMAN MANSION - DAY & NIGHT  
ERNIE DENTON'S GARAGE - DAY  
SIKES' APARTMENT - NIGHT  
HALLWAY - NIGHT  
LAUNDRY ROOM - NIGHT

EXTERIORS

N.D. WAREHOUSE - DAY  
KAUFMAN MANSION  
KAUFMAN WAREHOUSE - DAY & NIGHT (X)  
GUARD GATE - NIGHT (X)  
ERNIE DENTON'S HOUSE - DAY  
PORN DISTRICT CITY STREET - DAY

ALIEN NATION  
"Eyewitness News"

Act One

FADE IN:

1 INT. CORPORATE CONFERENCE ROOM - DAY #1 1

A few FEMALE EXECUTIVES sit at a conference table under a giant wall screen. They have coffee, note pads and charts scattered before them. A MALE EXEC at the head of the table has the floor. He punches at the buttons of a phone console.

MALE EXEC  
(into phone)  
Helen? How are we doing on that uplink  
to Osaka?

As the wall screen behind them comes to life with a phone company logo,

MALE EXEC  
(into phone)  
It's coming up now, thanks.

The video image of VIRGINIA HAMM, a sexy Newcomer female, appears on a hotel room bed in a negligee.

2 ANGLE SCREEN 2

VIRGINIA  
Didn't know there would be so many of  
you. Hi. I'm Virginia. I got your  
fantasy phone order. I'm going to do  
everything I can to make you feel good.

Sexily she lowers the strap of her negligee off her shoulders...

3 WIDE 3

All the executives react with great surprise.

MALE EXEC  
What the hell is this?

FEMALE EXEC  
It's one of those videophone sex lines.  
You place an order for what you want  
to see and they perform it for you.  
We must've crossed lines with another  
call.

The male executive punches at the console.

(CONTINUED)

3 CONTINUED:

3

MALE EXEC

Helen! God, I hope they're not getting  
this in Osaka.

The female executive chuckles.

VIRGINIA

Mmm. I hope you're enjoying this as  
much as I am.

A ski-masked figure bursts through the hotel room door behind Virginia with a burp gun. She turns in horror. She shields herself with the bedclothes. The figure raises the gun at Virginia.

4 OMITTED

4

4A ANGLE - EXECUTIVES

4A

VIRGINIA (O.S.)

Please, please no!

They react to the GUN SHOTS we hear on the videophone with horror.

5 ANGLE - TO INCLUDE SCREEN

5

The shadowed figure faces the camera, pointing the burp gun at it.

SHADOWED FIGURE

Perverts!

He then fires, and on a muzzle flash the screen goes to snow, the executives silent with shock.

6 INT. FRANCISCO HOME - KITCHEN - DAY #1

6

START ON TV (NU MENU COMMERCIAL PLAYS). PULL BACK, we see a few empty beer cans, then Susan inhaling over a pan of boiling beer near the stove, as an excited Emily runs into the room and over to the TV. She then runs to the door way and hollers.

EMILY

Dad! Hurry up!

GEORGE (O.S.)

I'm coming.

Buck enters, passing Emily.

(CONTINUED)

6 CONTINUED:

6

BUCK

(re: TV)

Yeah, wouldn't want to miss the freak show.

SUSAN

Buck, this is something to be proud of.

EMILY

It's not every day your Dad becomes a star.

BUCK

Yeah, like Spuds MacKenzie.

Just then George, wearing a light suit and a light tie, enters. He hums the back of Susan's neck.

SUSAN

Morning.

GEORGE

(re fumes)

Good idea, the pod was rumbling all night.

SUSAN

I'm hoping the barley fumes will calm it.

(afterthought)

Some fumes wouldn't hurt you, either. We were both tossing and turning.

(X)

GEORGE

I guess I just had some things on my mind.

EMILY

(excited)

Like signing autographs? After today, everyone's going to want yours.

GEORGE

I am just your father--

EMILY

But after tonight you'll be a celebrity.

(re tv)

Here it is.

Emily turns up the sound.

7 ANGLE - TV

7

A morning news anchor, LAURA LANE, attractive, Holly Hunter "Broadcast News" type, is promoting that night's news.

LAURA

...and every night this week we'll present part of our continuing Alien Anniversary series featuring George Francisco...

A still of George, first one in his patrolman's uniform, then (X) a more recent suit shot, covers the screen, Emily smiles proudly, Susan hugs her husband, George grins and Buck rolls his eyes.

LAURA

...L.A.P.D.'s first Newcomer Detective - one year later. We'll investigate the investigator. On the job and at home. Starting tonight.

8 RESUME

8

George kills the sound.

BUCK

They may as well put you in a cage at the zoo for a week.

SUSAN

Buck, your father has an opportunity to break down some stereotypes. This is a good way to show everyone who we really are and how we live.

EMILY

You'll be great, Dad.

GEORGE

(nervous)

I won't, as far as I'm concerned, it's just another day at the office.

(pats the pod)

{Love to the little one.} Roni ot see maya sing. (X)

He touches her temple and exits.

9 INT. POLICE STATION - SQUAD ROOM - DAY #1

9

A spiffy Grazer paces, rubbing his hands, looking at his watch, as Sikes enters wearing an uncharacteristically nice shirt and (X) sweater.

GRAZER

A new shirt? A new sweater?

(X)

(CONTINUED)

9 CONTINUED:

9

SIKES

No wonder you made captain, you're very observant, Bry.

Sikes passes, Grazer follows.

GRAZER

(X)

You're not fooling me, Sikes. You can dress it up, but you can't take it out. I know that underneath those new threads is a guy who likes to spit, burp and scratch himself. So I'm only going to say this once, this is good behavior week. I don't want you doing anything that could embarrass the department while that camera's around.

Sikes pinches Grazer's cheek affectionately.

SIKES

I'll be an angel, angel.

Grazer slaps the hand away.

GRAZER

Look, you just finish the interviews with the witnesses on that Vegas junket bus mugging.

(X)

A commotion in the booking area gets their attention. Grazer straightens his jacket.

GRAZER

(to Sikes)

Okay, everybody, this is it -- best behavior!

A reluctant Sikes pastes on a smile.

10 ANGLE - THE SWINGING DOOR

10

As the camera bursts through lights flood the squad room, and a CAMERAMAN and Laura Lane lead in the obviously nervous George.

GEORGE

What would you like me to do?

LAURA

Just do what you normally do.



11 POV - HAND-HELD NEWS CAMERA

11

George nods, then crosses the squad room, various officers awkwardly avoid the camera. Sikes sits up and smiles while Grazer primps. All are overly aware of the camera. (X)

GEORGE  
Good morning, Matthew.

SIKES (X)  
Hey, morning, George.

Grazer pipes up, very clipped and professional, stiff in front of the camera.

GRAZER  
Where are we on the Vegas bus muggings?

GEORGE  
We still have several dozen witnesses to interview, Captain.

GRAZER  
Let's be thorough -- but efficient.

Grazer smiles nervously, then looks into the camera.

GRAZER  
I'm sorry, I was searching for the right word and I blew it. Can we do that over?

Laura looks to the cameraman,

LAURA  
Kill it.

She starts for Grazer, but Sikes cuts her off at the pass, chumming up to her. (X)

SIKES (X)  
Miss Lane, I'm Matt Sikes, George's partner.  
(confidential)  
Look, uh, don't be too hard on Captain Grazer. He hasn't had a lot of experience at this sort of thing.

LAURA (X)  
(playing along)  
And you have?

SIKES (X)  
Well, no -- but I don't take this stuff as seriously as he does either.

(CONTINUED)

11 CONTINUED:

11

LAURA  
Thank you, Detective.

(X)

SIKES  
Don't mention it.

(X)

12 OMITTED

12

12A RESUME SCENE

12A

LAURA  
Look, Captain, this isn't a movie.  
Just carry on like we're not even here.  
Ignore us, be yourself.

(X)

(then)  
Now, Francisco and Sikes were on the  
bus mugging, huh.

(ponders this)  
Well, we have some other shots we can  
get around the building while they're  
doing that. We'll just --

A suddenly worried Grazer interrupts.

(X)

GRAZER  
No, no, no need for that.  
(thinking)  
We just got a call in about a video  
sex homicide. I'd like to send  
Francisco and Sikes on that. How would  
that be?

LAURA  
Perfect.

(X)

13 EXT. WAREHOUSE - DAY #1

13

Sikes confers with two officers, then joins George who seems  
lost in his thoughts. We see Laura and cameraman in b.g.

(X)

SIKES  
Loosen up, George, you look like you  
swallowed starch.

GEORGE  
No, I haven't had starch in days.

Sikes shoots him a queer look, then,

(CONTINUED)

SIKES

Cheer up, this week is off to a great start. They'll probably buy our lunch all week, we got out of the Vegas junket mugging, we're center stage, and we got a case with ratings.

GEORGE

It's the ratings I'm afraid of.

SIKES

You lost me.

GEORGE

This news feature, everyone thinks it's great. I'm just afraid that I might, well, blow it.

SIKES

And if you blow it on TV, you'll blow it for Newcomers everywhere.

GEORGE

Yes. Exactly.

SIKES

Look, it's just another day in the pits. You're a good cop, and I'll be there to back you up. Routine.

As they start toward the entrance, Laura and cameraman join them...

SIKES

Let's go.

LAURA

Excuse me, Detective Sikes, I know we didn't get much of a chance to talk but I want you to know your cooperation and involvement is very important. For a novice, you're very natural on camera. (X)

SIKES

(truly flattered)  
Thanks. (X)

LAURA

Keep it up. (X)

(then)

Oh, by the way, it seems dumb I know, but would you mind if Detective Francisco went in first?

(CONTINUED)

13 CONTINUED: (2)

13

SIKES  
 (team player)  
 Oh, right, sure -- he is the star.

(X)

Sikes lets George go in, followed by the cameraman and Laura.

LAURA  
 Thanks.

14  
 thru  
 16A  
 17

OMITTED

14  
 thru  
 16A  
 17 (X)

INT. WAREHOUSE/FANTASY SET - POV HAND HELD NEWS CAMERA

Sikes and George walk amid the shadows.

LAURA (O.S.)  
 Give us the situation, Detective  
 Francisco.

(X)

GEORGE  
 Some shots fired, called in by  
 neighbors at approximately the same  
 time executives reported witnessing  
 a murder on a teleconferencing phone  
 link up. Officers answered the shots  
 fired. Call and the scene matched the  
 description given by the executives.  
 I'll warn you now, it may not be very  
 pretty in there.

18 RESUME SCENE

18

The place is empty except for what is obviously a bedroom 'set'  
 - the same set we saw the teleconference sex emanate from. But  
 the walls are now splattered with blood as are the bed sheets.  
 Sikes and George take in the weirdness.

SIKES  
 They said it was bizarre -- but a set?

Laura directs the cameraman who performs the camera moves as  
 she describes them...

LAURA  
 (to cameraman)  
 Start on the bed so we don't know what  
 we're looking at, then pan to the  
 bloody wall, the bullet holes, then  
 up and pull back to see it's a set.  
 (then)  
 Did you get it?

The cameraman nods.

(CONTINUED)

18 CONTINUED:

18

GEORGE  
 (taking in scene)  
 What kind of a sick mind would do this?

SIKES  
 It's beyond me.

George inspects the Newcomer blood stains.

GEORGE  
 Maybe there weren't any victims.

SIKES  
 You thinking what I'm thinking?

GEORGE  
 (sniffing blood sample)  
 This wasn't a murder -- it's a hoax.

LAURA  
 A hoax?

SIKES  
 Stage blood.  
 (re: videophone  
 camera/screen)  
 Yeah, it's all make believe.

(X)

Just then a disturbance gains their attention as Virginia Hamm, the sexy Newcomer from the opening scene, and a human, ROGER ROSE, are ushered in by the two uniformed officers.

VIRGINIA  
 I'm telling you, this is my place.

Sikes and George share a look. George waves them over.

SIKES  
 You got names?

VIRGINIA  
 The name's Virginia Hamm. This is Roger Rose. Look, we can explain this.  
 (realizing; to George)  
 Didn't I see you on TV this morning?  
 It's Francisco, right?

GEORGE  
 (re: cameras, humble)  
 Well, yes, they're doing a segment for the news.

(CONTINUED)

18 CONTINUED: (2)

18

VIRGINIA

Glad to see they're showing Newcomers  
in a positive light.

GEORGE

If you'd like the camera turned off?...

VIRGINIA

Nah, cameras don't bother me.

ROGER

Yeah, Maury Povich was here  
interviewing us last week.

SIKES

What the hell's going on here?

VIRGINIA

Look, I'm sorry about the noise, but  
I'm afraid it's all a big mistake.

She indicates the videophone camera and monitor.

(X)

VIRGINIA (Cont'd)

It's a young industry -- we're still  
working the kinks out.

She hands George a business card.

19 POV - HAND HELD NEWS CAMERA

19

GEORGE

(reading)

'Voyeur Vision'?

SIKES

A pay-per-view video sex line.

(X)

GEORGE

(to Sikes)

Do you use that?

SIKES

(to camera;  
self-conscious)

No!

VIRGINIA

(proud)

Try it, you'll like it. We're taking  
phone sex to a whole new level - and  
it's legal.

(X)

(more)

(CONTINUED)

19 CONTINUED:

19

VIRGINIA (Cont'd)  
 (handing over permits)  
 Our permits. The shots you heard and  
 all of this was part of a fantasy  
 sequence requested by a viewer.

SIKES  
 (putting it together)  
 What, some sicko wants to see a  
 Newcomer girl dance dirty then get  
 blown away?

VIRGINIA  
 It takes all kinds.

GEORGE  
 Well, some executives saw your  
 'fantasy' by mistake and thought there  
 was a murder.

VIRGINIA  
 (chuckles)  
 You should have seen their faces.

SIKES  
 You can see them?

VIRGINIA  
 When the conference room freaked out  
 we realized the phone company screwed  
 up and got their teleconference crossed  
 up with our voyeur. So if you want  
 to arrest someone, cuff the phone  
 company. (X)

ROGER  
 Now if you don't have any other  
 questions, or a warrant, we need to  
 clean up -- we do have another client  
 tonight.

SIKES  
 Yeah, right, the show must go on.

20 INT. FRANCISCO HOUSE - NIGHT OF DAY #1 20

Start CLOSE on a T.V. screen where Laura, on the eleven o'clock  
 news, narrates.

21 T.V. SCREEN - INSERT 21

We see the video footage of the blood stained walls, etc. but  
 quickly realize it has been edited for a maximum of excitement  
 and promotability to George.

(CONTINUED)

21 CONTINUED:

21

LAURA'S VOICE

(very dramatic)

Gun shots echo through the night,  
 summoning police to where blood  
 spattered walls tell a macabre tale  
 of agony and death. Who is responsible  
 for such a heinous crime?

An out-of-context shot of Sikes on Screen.

SIKES

It's beyond me.

LAURA'S VOICE

That response is not surprising from  
 an average detective. All the signs  
 say cults or crazed killer. But not  
 to L.A.'s first Newcomer Detective,  
 who uses his superior instincts and  
 senses to cut through police obstacles  
 mere mortal detectives need computers  
 for. It took him mere seconds to  
 realize...

Shot of George.

GEORGE

This wasn't a murder. It's a hoax.

22 ANGLE - THE FRANCISCO FAMILY ALL WATCHING

22

Susan is at her art table working on an ad layout.

LAURA

Not a murder at all but a staged show  
 of bizarre bi-special video voyeurism.  
 And Det. Francisco saw right through  
 it...

BUCK

(impressed)

Dad, maybe I was wrong. I mean, that  
 was pretty clever.

GEORGE

Well, that's not exactly how it  
 happened. Matthew --

EMILY

(interrupting)

I'm so proud of you, everyone at school  
 will want to talk to me tomorrow.

(CONTINUED)



22 CONTINUED:

22

SUSAN

But, you know, George, you look washed out. Maybe a darker suit and a brighter tie would be more flattering, accent your spots.

GEORGE

My spots?

SUSAN

You're selling yourself.

GEORGE

I'm not selling anything.

SUSAN

Sure you are.

(then)

My job at the ad agency has taught me alot about presenting the best possible image in the shortest amount of time. We're selling the Newcomer ideal and so are you.

(shows him ad)

See how I've designed this -- a dark suit and bright tie convey competence and warmth -- like Ronald Reagan used to do.

GEORGE

Well --

SUSAN

I'll help you with it in the morning.

(to kid)

Okay, you two, time for bed.

As the camera PUSHES in on George...

GEORGE

Competence and warmth?

(X)

Go to TV. See George's picture.

23 INT. SIKES' APT. - NIGHT #1

23

Sikes stares at the TV, mild disgust on his face. He moves to the door, hearing a knock, revealing Cathy.

CATHY

Did you see George's feature?

SIKES

I saw it.

(CONTINUED)

23 CONTINUED:

23

He waves her in.

CATHY

It made George look good.

SIKES

Yeah, and it made me look like a part  
of the K-9 corps -- the one on a leash.

24 ANGLE - TV - TEST PATTERN

24

TV ANNOUNCER VOICE

For the next sixty seconds there will  
be a test of the emergency broadcast  
system. Remember, this is only a test.

(X)

The familiar HIGH-PITCHED WHINE is heard.

25 RESUME

25

Cathy gives a little gasp to this tone in a strange way.

SIKES

But I guess George is the focus of  
this thing, huh?

(then, off Cathy's look)

Cathy?

Cathy hasn't heard a word he's said as she smiles at the TV --  
it's as if she's being sexually aroused by the tone.

SIKES

(as if she's sick)

What is it?

He grabs her thinking she's sick, she clutches tightly onto him.  
She points to the screen, her arousal increasing.

SIKES

It's only a test!

As the test tone ends, she relaxes.

(X)

CATHY

I don't know how your FCC got that  
particular tone, but it's extremely  
-- arousing.

Sikes, realizing, slowly breaks away.

SIKES

What?

(CONTINUED)

25 CONTINUED:

CATHY

That tone, high C above F sharp, it's very sexually stimulating.

SIKES

Sorry, I didn't know that about you people.

CATHY

There's a lot you don't know about us.

We go out on her smile and his perplexity.

26 INT. WAREHOUSE/FANTASY SET/N.D. LOCATION (INTERCUT) - NIGHT #1 26

We see mystery hands activate a phone that is connected to a T.V. set and the screen comes to life.

On the screen we see the same "set" we saw on the teleconference screen in the first scene. We also see Virginia Hamm in a sexy teddy. Roger Rose is lying in bed.

Virginia wearing a teddy purrs to the screen.

27 ANGLE - SCREEN

27

We see a figure sitting in the shadows, watching.

VIRGINIA

(very sexy)

I'm sorry for last night's mix-up, but we got your fantasy order for tonight so sit back and enjoy -- I'm gonna make this fantasy worth twice what you paid.

As Virginia begins her sexy act,

27A ANGLE - VIRGINIA'S LEGS

27A

Her teddy slides down to the floor.

27B CU - VIRGINIA

27B

VIRGINIA (Cont'd)

I hope this pleases you. I hope you like what you see.

In extreme FG, Virginia moves out of frame to the bed. The mystery figure giggles, as a b.g. figure on the video screen, wearing a distorting clear plastic mask, moves in with a baseball bat. Before Virginia or Roger know what's going on, the figure rushes in and raises the bat at Roger...

27C VIRGINIA

27C (X

screams as an O.S. THUD is heard.

VIRGINIA (Cont'd)  
(into camera)  
Help! Please, call the police!

27D RESUME

27D (X

Virginia backs away from the assailant.

VIRGINIA (Cont'd)  
(panic)  
This isn't an act!

As she screams we...

FADE OUT

END OF ACT ONE

## ACT TWO

FADE IN:

28 INT. WAREHOUSE/FANTASY SET - DAY #2

28

Sikes is on the same bedroom set as before - other COPS mill about as George and Laura and the Cameraman arrive. George wears a dark suit and a bright tie, the cops shake his hand, George signs a piece of paper.

GEORGE

(proud)

He asked for my autograph.

SIKES

Glad you could make it.

GEORGE

(re: crew)

Laura surprised us early - wanted to cover me eating an alien breakfast.

SIKES

(sarcastic)

A plate of French toads?

GEORGE

So, did you see the show last night?

SIKES

Uh, no, I got stuck doing some errands.

(then, noticing)

Why the new threads?

(X)

GEORGE

Rather natty, aren't they? Susan felt the darkness of the suit, contrasting with the brightness of the tie would leave an impression of strength with accessibility.

(afterthought)

Maybe I should try a sweater vest.

The cameraman fires up his lights, the camera now in their faces. They straighten up, become self-conscious, turn to business.

GEORGE

So, Matt, what went down here?

29 POV - HAND HELD NEWS CAMERA

29

SIKES

Last night around midnight Virginia Hamm and Roger Rose are putting on a show for another sicko voyeur. Well, no sooner than they yelled -Lights, camera, action - did some nut with a Louisville slugger come in here and start bouncing it off Roger's head. He's in intensive now, they're having trouble waking him up.

GEORGE

And Virginia Hamm?

SIKES

She bolted, either out of fear or out of guilt. But we did trace the owner of Video Voyeurs. Name's Arvin Kaufman.

30 EXT. KAUFMAN WAREHOUSE - GUARD GATE - DAY #2

30

Sikes and George stand at a security phone near an electronically controlled gate. A GUARD observes them. Sikes (X) is on the phone while Laura and crew are in a van nearby.

GEORGE

(X)

(to Sikes)

Kaufman has been exploiting Newcomers since the day the ship landed. From his cheap tours of Little Tencton to his shabby Newcomer flesh magazines.

(ponders)

This human preoccupation with nude women, nude people, sometimes many nude people performing, I just don't understand it. I mean, does this pornography turn you on, Matthew?

SIKES

(X)

(uncomfortable)

Oh, well, I ---

(then, into phone)

Oh, he'll call his lawyer if we don't leave? Well, I'll be calling his undertaker if he doesn't let us in, lady!

Sikes and George are politely nudged aside as Laura takes the phone.

LAURA

(to Sikes)

May I?

(CONTINUED)

30 CONTINUED:

SIKES  
(smirks)  
Knock yourself out.

LAURA  
Hello, this is Laura Lane, KDAV News,  
may I speak with Mr. Kaufman please...

Sikes rolls his eyes.

LAURA  
Yes, Mr. Kaufman, I'm doing an  
exclusive on the first Newcomer...  
(smiles)  
Oh, you've seen it... Thank you, we'll  
be right in.

George smiles, impressed, but Sikes isn't.

31 INT. KAUFMAN WAREHOUSE - DAY #2

31

We see a photo session going on, a few lights, silks, etc., simple. Two SEXY NEWCOMER WOMEN are being photographed by a human male. Another area is a shrine to exploitation -- a "Put your face in the hole and become a Newcomer" cut-out, sexy 555-HUMM posters and other pictures of scantily-clad Newcomer women adorn the walls. Laura has George stand near the cut-out.

LAURA (Cont'd)  
(to Cameraman)  
Get us an establishing shot of the  
room, then pan over to me here -- it'll  
give them an idea about who Arvin  
Kaufman is.

She sticks her face in the cut-out. Sikes, bored with this, moves away to the far wall and observes the sexy photo session in progress...

32 SIKES POV

32

the gorgeous Newcomer girls with big breasts and a small bikinis posing for the cameras.

ARVIN'S VOICE  
Wonder what they're like?

33 RESUME SCENE

33

Arvin Kaufman appears, next to Sikes, startling him. He holds a clipboard.

(CONTINUED)

33 CONTINUED:

33

ARVIN (Cont'd)

I wondered, too, when I first saw them.  
Then I wondered if everyone else  
wondered.

(beat)

Yep, five years ago I was a mope, going  
no where, then they came.

SIKES

Pennies from heaven, huh?

ARVIN

Krugerands. You must be curious,  
Detective. It's only natural to be.  
That's why kids play doctor. I'm sure  
my girls would let you give them a  
physical.

The photo girls smile sexily at Sikes.

(X)

SIKES

Sorry, not interested. Why don't you  
go let them listen to a test pattern?

ARVIN

So you do know something about them?  
Been playing a little doctor on the  
side?

George, followed by Laura and cameraman, approaches before Sikes  
can answer. Kaufman perks up at the sight of Laura.

34 POV - HAND HELD NEWS CAMERA

34

ARVIN

Welcome, Miss Lane, Detective. I've  
been watching your reports.

(X)

He then positions himself where a strategically placed sign: (X)  
LET VOYEUR VISION FULFILL YOUR FANTASY, is clearly behind him  
on camera the whole time.

GEORGE

We're investigating an assault that  
happened to one of your Voyeur Vision  
employees named Roger Rose.

ARVIN

(to camera)

At Voyeur Vision we're a family. When  
one of us hurts, we all hurt.

(X)

(CONTINUED)



34 CONTINUED:

34

GEORGE

He was last seen with a Newcomer woman named Virginia Hamm. Have you seen her?

ARVIN

No, I haven't, I'm very worried.

SIKES

She mentioned she had a client scheduled last night and we need to know who it was, they may have seen something.

Arving hits a few keys on the mini-computer clipboard. (X)

ARVIN

(re: computer)

I know she had a client last night. (X)

(then, to camera)

At Voyeur Vision we do everything we can to fulfill the customer's fantasy. We're also protective of the customer's confidentiality. I'm sorry but I can't give that information out. That's all I'm willing to say on camera.

The camera dies.

34A RESUME SCENE

34A

SIKES

Yeah, sure, after you get yourself a free commercial.

ARVIN

I'm willing to pay, Detective, one hand washes the other.

Arvin refers to clipboard and copies the number off of it, handing it to Sikes. (X)

SIKES

(re: paper)

What happened to customer confidentiality?

ARVIN

If I would've given you the client's credit card number on camera that would've been bad for business. On the other hand, if this number helps you solve the crime, that's good for business.

(more)

(CONTINUED)

34A CONTINUED:

34A

ARVIN (Cont'd)  
And we all want what's good for  
business, don't we, detective?

SIKES  
And what is your business, Kaufman?

ARVIN  
Fulfilling fantasies, satisfying  
curiosities. Personally, Detective,  
I'm gonna work on fulfilling yours.

Sikes doesn't know what to make of this.

35 EXT. KAUFMAN'S WAREHOUSE - DAY

35 (X)

Sikes gets off the car radio as George approaches.

(X)

SIKES  
10-4. Over.  
(to George)  
I got a make on Virginia's voyeur.  
A guy named Ernie Denton. He may have  
seen something, let's roll.

GEORGE  
Uh, I'm afraid I can't.  
(off Sikes' look, proud)  
After watching last night's segment,  
the mayor invited me to lunch.

(X)

SIKES  
Just you?

GEORGE  
(awkward)  
I asked her, but, well you know...

SIKES  
What about the case?

George is uncomfortable with this.

GEORGE  
I'm sorry, Matt, but the mayor, she  
is important and -- talk to Denton and  
meet up with me later.

36 EXT. ERNIE DENTON'S HOUSE - DAY

36

Very normal, typical Americana. A family barbecue. LOUIS DENTON, 14, with the help of his cousin, JOE, 14, taunts TILLY DENTON, 8, by holding her doll over the barbecue grill. She's upset, all of which is not lost on MRS. DENTON, 36. (X)

(CONTINUED)

36 CONTINUED:

(note: both boys are wearing army type fatigue pants.)

MRS. DENTON

Louis, you and your cousin stop teasing  
Tilly.

Louis and Joe laugh, tossing the doll to the ground.

MRS. DENTON

(to self)

Adolescents.

36A ANOTHER ANGLE

36A

Sikes pulls up, alights and moves toward the house where JOHN,  
40, meets him.

SIKES

Ernie Denton?

JOHN

No, he's my brother-in-law. Who's  
asking?

SIKES

(flashes badge)

It's a private matter.

The kids share a look, then Louis turns to his mother.

LOUIS

Mom, guy's looking for dad.

MRS. DENTON

He's getting the cooler.

(beat, yells)

Ernie! Someone's looking for you.

ERNIE DENTON, middle-aged, small in stature, exits the garage,  
carrying a cooler.

DENTON

Ernie Denton.

SIKES

(flashes badge)

My name's Sikes. I need to ask you  
a few questions about Voyeur Vision.

Ernie freezes at this reference -- sharing a scared look with  
John.

37 INT. ERNIE DENTON'S GARAGE - DAY - LATER 37

Sikes and a nervous Ernie now stand behind Ernie's car. (X)

DENTON

Yeah, I've called Voyeur Vision a few times. But not in a long time. (X)

(then)

Please, don't mention this to the family, okay? They think it's about parking tickets.

SIKES

Your credit card record shows you've called this service alot over the last few weeks.

The shock registers on Denton's face.

DENTON (X)

Look, I lost my wallet at the supermarket.

SIKES

When?

DENTON

A couple weeks ago.

SIKES

And you didn't cancel your cards?

DENTON

I thought my wife canceled 'em.

SIKES

Look, I'm not accusing you of anything, but it's kinda coincidental that whoever took your wallet also called Voyeur Vision.

DENTON

(ashamed)

The number to Voyeur Vision was in the wallet. Look, I was only curious, but I'm not anymore.

Just then Sikes notices a Newcomer sexy bikini centerfold calendar sticking out from under a pile of magazines. He shoots a knowing look at Denton. Then Louis and John pop their heads in. (X)

JOHN

Everything okay?

(CONTINUED)

37 CONTINUED:

37

DENTON  
Everything's fine, John.

LOUIS  
The burgers are ready, Dad.

SIKES  
Go on. I wouldn't want to keep you  
from your family.

Sikes' exits.

38 INT. POLICE STATION - SQUAD ROOM - DAY

38

An irritated Sikes is on the phone.

SIKES  
No, Detective Francisco is not here.  
(beat)  
Yes, Ma'am, I'm glad you're enjoying  
the profiles...you're right, he's one  
of the hardest working cops in town,  
especially when he's here.

As Sikes hangs up the phone in disgust he accidentally knocks his pencil holder over. Ad libbing 'oh great' he bends down and starts picking up the mess when two gorgeous legs in a tight mini skirt stop next to him. It gets his attention.

VIRGINIA'S VOICE  
I heard you wanted me?

Follows the legs up past the curves to find the sexy face of Virginia Hamm.

SIKES  
Someone gets a base hit off ol' Roger's  
noggin, and Virginia's the one who  
runs? Or did some nutcase want to see  
you bash ol' Roger with a piece of  
pine?

She sits, becomes serious.

VIRGINIA  
We were performing for a client and  
suddenly this guy wearing a mask - I  
didn't get a look at him - he was all  
over Roger. I was panicked, I just  
ran.

(then)  
Jerk took my purse.

(CONTINUED)

38 CONTINUED:

SIKES  
Where've you been?

VIRGINIA  
I had a lot of thinking to do, I finally called Arvin and he said I should come in.

Sikes eyes her a beat, then,

SIKES  
Why do you let that sleazebucket exploit you?

VIRGINIA  
I'm not being exploited. I'm exploiting all the lonely people out there who are willing to pay to get their jollies.

(X)

(beat)  
I'm a business woman, I've made a hundred thousand in the last 6 months which I've invested in Japanese backed U.S. bail out bonds. At this rate I'll be SFL in two years.

SIKES  
SFL?

VIRGINIA  
Set for life.  
(beat)  
That's why I'm here, I want to help you get that creep off the streets as quick as possible, so I can get back to business.

Sikes is a bit taken aback by her bravado, but plunges ahead.

SIKES  
You have any idea who the man in the mask was?

VIRGINIA  
No but I have a feeling he's tied to the voyeur who ordered that fantasy.

SIKES  
Why?

VIRGINIA  
The voyeur's a real weirdo, always ordered a fantasy that started nice then turned violent.

(CONTINUED)

38 CONTINUED: (2)

SIKES

The voyeur ever give you a name?

VIRGINIA

Voyeur Vision is interactive -- a two way screen. But this guy always sits back in the shadows. I call him The Giggler, when things turn dark in the fantasy he starts to giggle.

SIKES

Sounds like a regular boy scout.

VIRGINIA

A video john's a video john. I've dealt with the obsession before, but until last night it usually isn't dangerous.

(then)

I should've seen it coming.

(off Sikes' look)

He usually asks for violence... last night's request was for something soft and romantic.

SIKES

Guess play acting wasn't enough, last night he supplied the violence.

VIRGINIA

He started giggling right before, the guy in the mask came in -- he knew it was gonna happen.

SIKES

Here's my card, if the guy calls back are you willing to set him up?

VIRGINIA

(standing)

The sooner the better - time's money.

She takes off one way as George sans the camera crew enters from the booking area. George proudly carries a plaque.

SIKES

Where's the camera crew?

GEORGE

They're setting up for a briefing.

SIKES

So how's her honor?

(CONTINUED)

38 CONTINUED: (3)

38

GEORGE

(X)

The mayor's fine and has a beautiful home. The greatest lawn I've ever seen -- and the driveway is a lovely herring bone pattern -- you should see it sometime.

SIKES

(X)

(sarcastic)

Yeah, I'll try to fit it her into my social calendar.

Sikes hands George a thick stack of phone messages.

SIKES

From your viewers, George.

This sinks in for George, who is pleased.

GEORGE

These are fan calls.

SIKES

Don't let it swell your head.

GEORGE

(touches temple)

Is my head swelling?

SIKES

It's an expression.

(re: plaque)

So what'd you get?

GEORGE

(proud)

The Abdul-Jabar 'standing tall' citizenship award. It's quite an honor.

SIKES

Well, I don't mean to rain on your cup cakes, but while you've been 'Standing Tall', I've been busting butt on our case? You do remember our case?

George puts the plaque down and sits, ready for business.

GEORGE

Of course, Matthew, I'm sorry, this news thing has sort of taken over.

But before Sikes can answer an excited Grazer comes up.

(CONTINUED)



38 CONTINUED: (4)

38

GRAZER

Francisco, what are you doing? I've been rubbing elbows with the brass. They have some ideas they want you to promote for the camreas. Let's go.

George shrugs to Sikes. Sikes is wearing thin.

39 INT. FRANCISCO HOME - NIGHT #2

39 (X)

We START CLOSE ON the family unit seated around the formally set dinning table. They all seem much more dressed than usual and their behavior is very stiff. Susan finishes a Tenctonese blessing. (X)

SUSAN

{With our thanks and prayers to Andarko and Celine.}

(X)

PULING BACK we see the Franciscos are fully lighted and being filmed for the eleven o'clock news. In unison the family touches their temples, then their hearts. There is a long, self-conscious silence until George tries spearheading conversation.

GEORGE (Cont'd)

Susan, this meal looks especially delicious this evening.

SUSAN

The lymph nodes were fresh.

Again, silence. Buck glances at the camera, then Emily. Each try to look non-chalant. Buck finally speaks up.

BUCK

So, Dad, you got an award from the mayor today.

GEORGE

Why, yes, she's a very nice person -- very sincere.

EMILY

Maybe she'd like to come to my birthday party next week.

(X)

Laura signals her cameraman to stop tape. We can sense the immediate relief from the family.

SUSAN

Were we eating too fast? We can slow down?

LAURA

Everything is just fine, but you mentioned Emily's birthday. I had a terrific idea. You see, our research tells us the viewers are most interested in your home life and rituals. What day is your birthday, Em?

EMILY

A week from Thursday.

SUSAN

At least that's when we always celebrate it. You see on the ship we were never completely sure of time.

GEORGE

When we landed we all chose the day closest to our birthdate and claimed it as our own.

LAURA

What a beautiful custom, just the sort that our viewers would be fascinated with.

(X)

(beat, playing them)

Too bad we can't use it.

GEORGE

Why not?

LAURA

Emily's birthday is next week, but we'll be finished with your series Friday and I don't really think she'd like to celebrate it tomorrow.

George obviously would like for her to celebrate it tomorrow.

GEORGE

Of course not,

(to Em)

would you, Em?

(baiting)

Think about it, your birthday on TV.

(X)

Emily isn't keen on this, but looks at George's hopeful expression.

(X)

(CONTINUED)

40 CONTINUED:

40

EMILY  
(reluctant)  
Okay, Dad.

(X)

41 INT. SIKES' APARTMENT HALLWAY - NIGHT

41

Sikes makes his way home, when Cathy emerges from her apartment holding a small brown package.

CATHY  
Oh, Matt. This was delivered for you today, but they needed a signature so I took it.

Sikes examines it, his face suddenly sags. He doesn't open it.

SIKES  
Thanks. See ya.

He starts to walk on, but he stops when,

CATHY  
I couldn't help but notice the Kaufman logo. Isn't he the man who produces those adult newcomer films?

SIKES  
Uh, yeah.  
(re;tape, covering)  
It's a case we're workin' on.  
Evidence. I'm sure I won't even watch it.

CATHY  
If it's evidence won't you have to watch it?

He's very uncomfortable.

SIKES  
Not if I can help it. I'll see ya.

She eyes him queerly as he vanishes into...

42 INT. SIKES' APARTMENT - NIGHT #2 - CONTINUOUS

42

He finds safety in this sanctuary. Without a second thought, he tosses the package into the trash and moves to open a beer. He stops and thinks twice, grabbing the tape out of the trash and slapping it onto the counter.

Taking off his jacket, we can tell he's trying hard not to think about the tape. He can't help himself, unwrapping the tape and reading the title...

43 INSERT - TAPE BOX: "A TABOO TOUCH OF TENCTON" 43

A sexy Newcomer female on the cover.

44 RESUME 44

He rolls his eyes, but then glances over at the TV set. Like a kid catching his first glimpse of a girlie magazine, he precariously locks his front door and then puts the tape into the VCR. Reluctantly he turns it on (we never see the screen but we hear a cheesy SOUNDTRACK).

CLOSE IN on Sikes who's expression is one of intense unease, yet still very curious. He tilts his head one way, then the next, as if trying to make visual sense of what he's watching.

Just then the phone RINGS, causing Sikes to jump, feeling very much like he's been caught in a forbidden zone. He gathers himself and answers.

SIKES

Sikes.

VIRGINIA'S VOICE

The Giggler called. It's all set for eight o' clock. He wants me alone.

Sikes cringes at what he sees on the screen, it has his full attention.

SIKES

Eight? That's less than a half hour!

VIRGINIA

I already said I'd do it, Sikes.

SIKES

(snapping out of it)  
Okay, I'll set it up.

He hangs up, looks at the screen, then cuts it off. He contemplates the sights he's just seen.

45 EXT. WAREHOUSE/INT. WAREHOUSE - NIGHT 45

Sikes sits in his unmarked sedan outside the warehouse where we saw them enter from before. He fidgets with an earplug/wire-tape recorder. He talks into walkie-talkie.

SIKES

Look, Bailey, I didn't have time to sweep the place clean, so stay on your toes.

45A EXT. WAREHOUSE - ANOTHER ANGLE 45A

BAILEY, a uniformed cop, stands look out in the shadows.

BAILEY

Right, Sikes.

46 VIRGINIA 46

inside the warehouse on the hotel room set, applying lipstick, preparing for the upcoming sex call.

VIRGINIA

Not that I'm a chicken or anything  
Sikes...

47 SIKES 47

listens...

VIRGINIA'S VOICE

(through earphone)

But if you hear anything, you get your  
cute little behind in here, got it?

Sikes smiles to himself, until who comes around the corner but the TV mini-van, depositing George who joins Sikes. Laura and her cameraman grab their equipment.

GEORGE

I got here as fast as I could. We were  
planning Em's birthday party.

SIKES

I thought it was next week.

GEORGE

Oh, it is, but we've arranged to cover  
it for tomorrow night's segment.

Laura and cameraman pile into the sedan.

LAURA

All set here.

George turns to camera.

48 POV - HAND HELD NEWS CAMERA 48

GEORGE

Detective Sikes has placed a tracer  
tap on the phone line we and are now  
maintaining protective surveillance  
-- in anticipation of whom we know not.

(CONTINUED)

48 CONTINUED:

48

VIRGINIA'S VOICE

Sikes? The phone is ringing -- I'm taking the call now.

49 MYSTERY FIGURE

49

Steps over the now unconscious Bailey who's been knocked out. He enters the warehouse. Stalking through the halls, nearing the hotel room set where we see Virginia, unaware of this intrusion, sexily dancing for the camera.

VIRGINIA

I'm glad you called back. I want to please you again.

The figure then pulls out a bat and begins moving toward her from behind.

50 SEDAN

50

Just then, Laura turns on her remote microphone. To test it, she taps it with her finger, causing feedback to sound in Sikes' ear temporarily.

SIKES

Can we have a little quiet, maybe?

We hear more bursts of static coming over Sikes' earphones. He taps it, but it continues, breaking up Virginia's voice like a bad car phone connection.

SIKES (Cont'd)

(to Laura)

This static's comin' from your mic.

(then)

It's gone dead. It's dead!

(realizing, to Laura)

Your mic, shut it off!

(X)

She does so, just in time for Sikes and George to hear Virginia's scream coming through the static on their earphones.

51 HOTEL SET

51

As the mystery figure begins dragging her out.

VIRGINIA

Damn it, Sikes, get in here!

The mystery figure panics finding her wire...

52 SEDAN

52

SIKES

Virginia!  
 (into walkie-talkie)  
 Bailey?

They alight with Laura and Cameraman at their heels and rush into...

53 INT. WAREHOUSE - POV HAND HELD NEWS CAMERA - CONTINUOUS

53 (X)

Guns drawn, Sikes and George burst in, spotting the mystery figure flee out a door on the other end. George gives chase, the camera follows...

54 RESUME FILM

54

Sikes arrives onto the hotel set, where Virginia lies shaken at the foot of the bed.

SIKES

You okay?

VIRGINIA

Where the hell were you, Sikes?

Sikes looks up at the video screen, in time to spot The Giggler reach from the shadows and disconnect the call. George then reappears with Laura. He shakes his head. (X)

GEORGE

He got away. (X)

55 POV - HAND HELD NEWS CAMERA

55

On Sikes and Virginia.

SIKES

Cut that damn thing off.

As the video fizzles off...

FADE OUT

END OF ACT TWO

## ACT THREE

FADE IN:

56 INT. POLICE STATION - BOOKING AREA - DAY #3

56 (X)

The media abounds, including Laura and her cameraman. The attention is focused on Arvin Kaufman, who paternally drapes his protective arm around Virginia's shoulder. She's not doing a bad job of acting herself -- the poor, tormented girl. George looks on.

ARVIN

(to cameras)

I feel I have to get involved when brutality like this is inflicted. I am personally seeing to it that Virginia has the best of everything during her physical and emotional recovery, which is why she will be convalescing at my estate.

VIRGINIA

I just want it to be known that I will never forget Arvin's generosity. It means a great deal.

Arvin squeezes her shoulder assuringly. As reporters raise their hands for the next question...

57 ANOTHER ANGLE

57

Sikes enters the police station, he takes in the scene.

ARVIN

(answering)

Legal action is not our plan at this time...

(playing to cameras)

But the community should know about the police department's exploitation of Virginia in last night's failed arrest attempt. She walked the tightrope -- but where were they with the net? Thank you, that's all.

Sikes is visibly irritated at this. He spots George across the way being whisked into the squad room by Laura and the camera crew.

He grits his teeth at this, then turns his steel eyes toward the departing Arvin and Virginia, plowing through the press to reach them.

(CONTINUED)



57 CONTINUED:

57

SIKES  
 (smiling)  
 Exploitation? The king of the gutter  
 is barfing out accusations of  
 exploitation?! (X)

ARVIN  
 (smiles)  
 You call it exploitation. I call it  
 seizing the moment.

SIKES (X)  
 How 'bout sleazing the moment?

Sikes shoots a look at Virginia, then spins to leave. He stops  
 when...

ARVIN  
 (pushing buttons)  
 Sikes? Did you watch the tape I sent? (X)  
 Did you like it?

Sikes looks away, ashamed, but tries to cover.

SIKES  
 No.

ARVIN  
 'No' you didn't like it, or 'no' you  
 didn't watch it?

SIKES  
 (lying badly)  
 Didn't watch it.

ARVIN  
 (smirks)  
 Funny, nobody ever does.

He departs with Virginia, leaving Sikes simmering. He swallows  
 as much of his anger as possible, turns and plows into...

58 INT. POLICE STATION - SQUAD ROOM - DAY - CONTINUOUS

58

Sikes looks around, spotting George at his desk, the camera  
 light tells us George is 'on'. Sikes walks right up into camera  
 shot, interrupting George. Laura is irked, George confused.

GEORGE  
 It is a departmental matter --

SIKES  
 We need to talk.

(CONTINUED)

58 CONTINUED:

58

LAURA  
(irritated)  
Kill it.

GEORGE  
Matt -- we were filming.

SIKES  
Oh, hey, sorry...  
(pointedly to Laura)  
I just hate it when people get in the  
way.  
(then; to George)  
C'mon.

Sikes walks off. George stands.

59 INT. POLICE STATION - CORRIDOR - DAY

59

Sikes is the pacing tiger, George, his prey, enters.

SIKES  
Hope I'm not interrupting your shooting  
schedule, George.

GEORGE  
They decided to shoot some inserts.

SIKES  
Inserts? You into porno, too?

GEORGE  
Don't be absurd, an insert is a  
close-up of a phone or a badge. Laura  
simply wanted to --

SIKES  
(interrupting)  
Oh it's 'Laura', now?

GEORGE  
Well, yes, we've been working closely  
and---

SIKES  
Oh, don't I know it.  
(mimes marquee)  
George Francisco -- Newcomer detective,  
all around saint.

GEORGE  
Oh, so that's it, you're mean with  
envy.

(CONTINUED)

59 CONTINUED:

SIKES

The word is green, George.

GEORGE

(patronizing)

If it's lack of exposure, Matthew, then I'll put in a good word for you with Laura, get you some coverage.

SIKES

George, I'm not ticked cause I'm not on a Wheaties box. I'm ticked cause she screwed up our stake out.

GEORGE

An electronic malfunction like that could happen to anyone.

SIKES

I got your malfunction.

GEORGE

You're just mad about my scheduling conflicts you've had to deal with. All in all I would say that is a small price to pay for a higher objective.

SIKES

And what would that be, a new wardrobe for you?

GEORGE

(peeved)

Exposure, a small piece of recognition for my species that says 'slags' are people, too.

SIKES

You know damn well I got nothing against that. But we're partners and I'm tired of dancing solo.

GEORGE

(hint of guilt)

Matthew, I --

But before he can go on they are interrupted by an urgent Grazer who has his own hostilities to bear.

GRAZER

Damn it, the Commissioner's chewing my ass red! You didn't even trace the call?

(CONTINUED)

59 CONTINUED: (2)

SIKES

It wasn't long enough.

GRAZER

What about the apprehension?

SIKES

Bailey got cold cocked and...

(looking at George,  
answering Grazer)

Let's just say there were a few malfunctions in our way that we didn't count on.

GRAZER

No, let's just say that you blew it.

SIKES

We, blew it.

GRAZER

A little touchy are we, Sikes?

(then, off his look)

Allright, I'm sorry. You have been spearheading this case but it isn't like Francisco hasn't been filling other commitments.

(to George)

I saw last night's installment and you came off like a pro.

GEORGE

I thought your segment was very compelling, Captain.

Sikes bites his tongue, he stands.

SIKES

If the mutual admiration society doesn't mind, I got dirt to till.

(off Grazer's look)

I'm gonna get Denton's telephone records.

GRAZER

(hands over paper)

Good, cause the credit card number used last night was just verified.

SIKES

Denton. I think I'll keep an eye on him, see where he spits.

(more)

(CONTINUED)

59 CONTINUED: (3)

59

SIKES (Cont'd)  
 (to George)  
 Feel up to a house call, George, or  
 do you have a make-up call?

GRAZER  
 Francisco's giving a tour of the  
 academy this morning -- if that's okay  
 with you.

Sikes looks at George who feels awkward avoids his eyes.

GRAZER  
 (to Sikes)  
 Keep me informed.

SIKES  
 Sure, Bri -- film at eleven.

- 60 EXT. DENTON HOUSE - DAY 60  
 Ernie, John and their two sons Louis and Joe pile into Ernie's  
 N.D. sedan...
- 61 ANOTHER ANGLE 61  
 Sikes pulls up the street and stops his sedan, noticing the  
 Denton car pulling out and away. He decides to follow...
- 62 EXT. CITY STREET - DAY 62  
 Sike's sedan pulls over in this busy business area, some  
 legitimate, some not. He observes...
- 63 SIKES POV 63  
 The Denton car stops near a theater that's next to a video (X)  
 arcade. The boys alight and head into the arcade as the  
 father's drive off.  
 But as the fathers pull away Sikes sees the kids, being kids, (X)  
 not going into the arcade but, instead, into the theater. The  
 marquee of which reads: PSYCHO SLASHER II.  
 Sikes rolls on, following Ernie and John. (X)
- 63A ANGLE 63A (X)  
 Ernie's car stops and after a beat, John and Ernie enter an (X)  
 adult bookstore.
- 64 RESUME - SIKES 64  
 Heaves a sigh of disgust at this.

65 INT. FRANCISCO HOUSE - KITCHEN AREA - DAY

65

Festive Tenctonese PARTY MUSIC plays, but it is music with a distinct children's flavor to it. Streamers and a banner: HAPPY BIRTHDAY AMELIA FRANCISCO, adorn the walls, an overly ornate birthday cake sits on the dining room table, while George and a queasy-looking Susan are at the center of a group of excited, anxious youngsters, getting ready to beat a hanging pinata. We see the camera crew is present as is Laura Lane.

LAURA

The party's wonderful, George, you and Susan are coming off very well.

SUSAN

I wish I felt that way.

GEORGE

More pre-podial amino regurgitation?

Susan nods, she's looking very ill.

SUSAN

I believe I'll go lie down.

GEORGE

Are you sure, Suse, it would be wonderful if you could be a part of the pinata bashing.

LAURA

It would look better -- if you're up to it?

SUSAN

(she's not)

The show must go on...

LAURA

Great.

66 ANOTHER ANGLE

66

Emily sits, moping, out of harm's way, obviously having a bad time. Buck joins her.

BUCK

You okay, Emily?

EMILY

(re; banner)

Don't you mean Amelia? Some guest of honor, the woman can't even get my name right.

(CONTINUED)

66 CONTINUED:

66

BUCK  
 (trying to cheer her)  
 It's not that bad -- let's grab some  
 cake.

EMILY  
 Laura said nobody but the caterer can  
 cut it -- something about being union.

BUCK  
 Well, at least you hit the jackpot with  
 all the presents.

EMILY  
 They're all empty, Laura brought them.

BUCK  
 Aw c'mon, your friends must've brought  
 presents.

EMILY  
 Buck, look around, only one of my  
 friends is here - and she didn't bring  
 a present 'cause my real party is next  
 week.

67 ANGLE

67

The kids are now playing bash the pinata and having a great  
 time. George and Laura approach.

GEORGE  
 Emily! Come on and have a turn,  
 birthday girl.

68 POV - HAND HELD NEWS CAMERA

68

Emily reluctantly joins her parents near the pinata. Laura  
 hands her the stick and positions her for the best camera angle.  
 The camera light comes on. All the kids are excited except  
 Emily.

LAURA  
 Big smile now, Emily - be happy -it's  
 your happy day.

Laura leaves frame -

EMILY  
 I don't believe you. I don't think  
 you care at all.

(CONTINUED)

68 CONTINUED:

68

GEORGE (Cont'd)  
 (sotto, firm, to Em)  
 Emily you've been moping all day, now  
 is that any way to act at your party?

EMILY  
 I didn't want this party.

GEORGE  
 The camera is on. Now will you please  
 try and have a good time? Play the  
 game.

EMILY  
 No!

LAURA  
 (to cameraman)  
 Kill it.

69 RESUME SCENE

69

EMILY  
 (exploding)  
 I-I-I don't want to play -- I don't  
 want this party!

She punctuates this with a hard whack of the stick to the pinata, disintegrating it with her Newcomer strength. The kids scatter to the floor for the candy inside, while Emily runs off. Susan suddenly looks the worse for wear, too.

LAURA  
 Oh, great, do we have another pinata?

SUSAN  
 (holds stomach, ill,  
 running off)  
 I can't hold this amino oozing any  
 more.

The party is falling apart at the seams and George is visibly peeved about it. Laura shakes her head at George disappointed. George exits.

70 INT. FRANCISCO HOUSE - STAIRCASE - DAY - CONTINUOUS

70

George catches Emily before she ascends the stairs.

GEORGE  
 I would think of all days, your  
 birthday, you could act your age.

(CONTINUED)



EMILY

But it isn't my birthday, remember?

GEORGE

You know what I mean.

EMILY

What's the matter? Laura can't use any of the party footage?

GEORGE

The news story has nothing to do with this, young lady.

EMILY

It does to me. Buck was right. We might as well be animals in the zoo.

GEORGE

Emily --

(X)

EMILY

I'm sorry, but I just couldn't act like I was having a good time -- act like you've been ever since you've been on the news.

This stops George in his tracks, his anger trails off. He sits.

GEORGE

Act?

EMILY

Yes. Every time Laura says smile, we smile. Well, I just couldn't smile anymore.

This hits hard. He looks inward, beginning to realize.

GEORGE (Cont'd)

I thought you liked the idea -- having your party on TV.

EMILY

I knew it was important to you but none of it was real.

(beat)

It's pretty hard to know what is real anymore.

George places his arm lovingly around her shoulder in a sign of togetherness. He ponders her words sincerely.

71 INT. SIKES' APARTMENT BUILDING - LAUNDRY ROOM - NIGHT #3

71

Sikes is folding his clothes, but his attention is focused on Cathy who is standing on a stool reaching up on a shelf, searching for something. It's a look of curiosity that gleams in his eye.

CATHY

I swear, it's an all night, all singles laundromat. People go there to find mates...

(she giggles)

For themselves and their socks.

Pleased with her joke, she turns, catching Sikes staring at her. He tries to hide the fact, but she recognizes it is much more than just a look. She climbs down having found the detergent.

CATHY

I don't mean to be blunt, Matt, but ever since I came down here to do my laundry, I've had the feeling that you've been, well --it's a term humans use -- 'undressing me with your eyes.'

He laughs, but just a little too loud.

SIKES

Me -- you? C'mon.

CATHY

Then you weren't?

SIKES

No.

(very uncomfortable)

I gotta go.

CATHY

I didn't mean to chase you off.

Sikes stops. He puts his basket back down and tries to speak, finally...

SIKES

And I didn't mean to lie.

(then)

I was doing -- what you said.

She stifles a smile, sensing she'd better be gentle.

CATHY

This wouldn't have anything to do with that video tape, would it?

(CONTINUED)

71 CONTINUED:

71

SIKES

No, no, it---

(beat)

Yeah, it uh, was pretty explicit.  
There were lots of Newcomer women  
and---

CATHY

You'd never seen that before.

He shakes his head, embarrassed like a kid caught reading girlie  
mags by his mother.

SIKES

Well, uh, now that my wash is clean,  
machines are all yours.

He starts out, she stops him.

CATHY

I get curious, too, Matt.

(then, confidential)

I've rented x-rated human movies for  
that very reason.

SIKES

You?

CATHY

I was curious about the human body.

(beat)

I've undressed you a couple of times.

SIKES

(taken aback)

You have?

She gives him a shy nod. They share eye contact and we sense  
that Sikes gives her the 'undressing' once over, once again,  
only to catch himself and become self-conscious.

SIKES

(uneasy)

Yeah, yeah, well, yeah.

He leaves, she smiles to herself and watches.

72 INT. POLICE STATION - SQUAD ROOM - DAY #4

72

START ON the clock which reads: 5:00. WIDEN to include the  
squad room where things seem to be winding down for the day --  
all except Sikes on the phone who seems to be wound up.

(CONTINUED)

SIKES (Cont'd)

(into phone)

Look, Piesman, I requested Denton's phone records yesterday and you're telling me they just came in? Oh, they've been on your desk sitting under your dry cleaning?

(mock nice)

Yeah, send 'em down.

(then)

And by the way, you're supposed to hang up dry cleaning -- kinda like I'm doing with this phone.

He firmly hangs up the phone and simmers, all of which is made worse as George enters, sheepishly sitting at his desk across from Sikes. We notice that George's clothes look more like the old George, without the flash.

SIKES

Well if it isn't the invisible man.

(then)

Where's your shadow?

GEORGE

Laura and the crew are in the booking area.

SIKES

And what'd you do today, George, get your star on Hollywood Boulevard?

GEORGE

The crew and I spent the day waiting in the police chief's anteroom. We never did get in to see him.

SIKES

Guess fame's a fickle woman.

George pauses, swallowing his pride.

GEORGE

Matt, I'm sorry for these last few days -- I've behaved badly.

Sikes eases off, sensing George's sincerity.

GEORGE (Cont'd)

Emily opened my eyes to that.

He starts to pace while he purges his guilt.

(CONTINUED)

GEORGE

I thought I could remain sensible about the attention I was getting. I convinced myself that I was doing this for a much higher good. But I've let myself be used at the price of my family, my work and you.

SIKES

(uncomfortable beat,  
then)

Look, George it coulda happened to anyone. It's a meat grinder, but who's to know who's using who? You were just seizing the moment, that's all.

(he hangs his head)

Oh god, I think I just quoted Arvin Kaufman.

George and Sikes share a smile. Just then a WORKER enters and hands Sikes some pages.

SIKES

About time.

GEORGE

Denton's phone records?

The worker nods and exits.

SIKES

(scanning them)

Bullseye.

George comes around and reads over Sike's shoulder.

SIKES (Cont'd)

Denton's been lying like a stiff in the morgue. Look at all these calls to the sex line.

GEORGE

(pointing)

Matt, this number is Arvin Kaufman's home phone.

SIKES

(figuring it out)

And there's several calls from Denton's house to Kaufman's. All in the last twenty four hours.

(CONTINUED)

72 CONTINUED: (3)

72

GEORGE

All since Virginia's been staying there.

SIKES

Sounds like someone is obsessed with Virginia and can't leave her alone.

GEORGE

I think we should go speak with Mr. Denton.

SIKES

(reluctant)

Okay, get the camera crew.

GEORGE

I thought we could slip out the back way.

Sikes smiles. The partners have reconnected. They move purposefully out the rear door.

73 INT. DENTON'S GARAGE - DAY

73

There is a feeling of urgency, as a visibly upset Mrs. Denton tries to explain to Sikes and George, who are sifting through some personal items they take from a box including a purse, on the work bench.

MRS. DENTON (upset)

Ernie was on the phone, yelling at his brother-in-law John. I don't know what about. He roared away when I came over but this box was on the work bench.

George finds an ID in the purse.

74 INSERT - VIRGINIA HAMM' DRIVERS LICENSE

74

GEORGE

Virginia's driver's license.

SIKES

He may be heading for her.

George studies a sales receipt.

GEORGE

If he is, we could have trouble.

(X)

(CONTINUED)

74 CONTINUED:

74

George opens a thin box which we can see is a gun case -- the (X) gun of which is gone. As shock registers all around we...

FADE OUT

END OF ACT THREE

## ACT FOUR

FADE IN:

- 75 EXT. KAUFMAN ESTATE - NIGHT #4 75
- Wind whips through the trees making shadows dance upon this incredible estate. Though dark, we can faintly make out a moving figure amid the tree line bordering the main house.
- 76 MYSTERY POV 76
- Poking around one of the trees near the house, this mystery figure slinks from shadow to shadow, ever closer to the window, where...
- The mystery figure peers inside the house. We see Virginia -dressed sexily. (X)
- The mystery figure moves away from the window, back into the shadows.
- 77 EXT. KAUFMAN ESTATE MAIN GATE - NIGHT - CONTINUOUS 77
- George and Sikes are at the main gate, Sikes holding what's left of the security phone -- the wires have been cut.
- SIKES  
This is useless.
- George tosses the car mic back onto the seat.
- GEORGE  
And all the phone lines are dead.
- SIKES  
We've got cause.  
(beat)  
Call for back up.
- 78 EXT. KAUFMAN ESTATE - NIGHT - CONTINUOUS 78
- A dark figure scampers around the corner to the rear of the house and comes to a stop near a gazebo. His attention is a sliding glass door.
- 79 ANGLE - OFFICE WINDOW 79
- Where we see Virginia move to the window. She is joined by Arvin who takes off her necklace, glances out into the darkness. He pulls the shade.



80 EXT. KAUFMAN ESTATE - NIGHT - CONTINUOUS

80

On another part of the grounds, we see Sikes and George come to a halt at the foot of a rather tall brick wall.

SIKES

(re; wall)

We gotta find another way, George.

GEORGE

There isn't time, we go over.

SIKES

(laughs)

You ever hear of the Berlin wall, George? You know, the one they bulldozed back in '90? It was half this tall -- how many people do you think just scampered over that?

George takes off his jacket, preparing to climb.

GEORGE

How many of those people were Newcomers?

Sikes thinks about this, he knows by now some of the amazing things Newcomers are capable of.

GEORGE

I'll give you a boost.

With one motion George, using his Newcomer strength, tosses Sikes clear over the wall.

SIKES

Whoa!!

George then he scales the wall with ease.

81 ANGLE - OTHER SIDE OF WALL

81

George lands softly next to Sikes who is shaking off the cobwebs.

SIKES

Nice boost, George.

(beat)

Let's move.

82 EXT. KAUFMAN ESTATE - NIGHT - CONTINUOUS

82

A shadowed figure arrives at a rear, darkened window of the estate. Very suspicious looking, the figure pulls out some small tools and begins jimmying the window.

(CONTINUED)

82 CONTINUED:

82

He stops, takes off his gloves and moves slightly into a shard of light... we can now see that this mystery figure is Ernie Denton. He continues working until...

83 A GUN

83

comes into frame near his ear and cocks...

84 WIDEN

84

to include, Sikes and George.

SIKES

Didn't know you were in the window screen business, Ernie ol' pal.

DENTON

(desperate)

It's not what you think.

SIKES

It never is, now spread 'em.

George handcuffs Ernie as Sikes frisks him.

GEORGE

Did you find his gun, Matthew?

SIKES

He's clean, must've dropped it.

DENTON

Damn it listen to me, I'm here to protect Virginia not hurt her. There isn't any time to---

(X)

But before he can continue, a FEMALE SCREAM rings out from inside the house.

DENTON (Cont'd)

Oh dear God.

Sikes and George quickly cuff him to a nearby pipe and take off toward the house...

85 INT. KAUFMAN ESTATE - NIGHT CONTINUOUS

85

Sikes and George run in.

86 ANOTHER ANGLE

86

Sikes and George take police stances outside the office door.

(CONTINUED)

86 CONTINUED:

86

GEORGE  
Miss Hamm?!

SIKES  
Virginia?!

Their only answer is another SCREAM. They exchange a look, cock their weapons and then Sikes kicks the door in...

87 INT. KAUFMAN'S OFFICE - NIGHT - CONTINUOUS

87

Sikes and George burst in, just in time to spot two hooded figures. One holds a gun on Kaufman, the other is cornering Virginia.

SIKES  
Freeze police!

GEORGE  
On the floor!

There is a moment of indecision.

GEORGE  
Now!

SIKES  
Drop it!

The figure drops the gun. George moves in, kicking the weapon (X) away, forcing one masked figure to the ground while Sikes forces the other up against the wall. Removing their hoods reveals the figures are Louis and Joe - Denton's teenaged son and nephew.

SIKES (Cont'd)  
Oh, wonderful.

Louis and Joe share nervous looks - their facade of being tough guys crumbling into the reality of their youth.

SIKES  
You're both under arrest.

GEORGE (X)  
(to the boys)  
You have the right to remain silent,  
anything you say can and will be used  
against you in a court of law. You  
have the right to have an attorney  
present during questioning...

As their rights are read the boys begin to cry.

(X)

88 INT. POLICE STATION - SQUAD ROOM - NIGHT

Kaufman and Virginia are at a separate desk with George as Sikes watches a juvenile officer lead John and his son Joe away. Sikes then moves to his desk where a tearful Mrs. Denton sits with her son, Louis. Ernie paces next to them.

MRS. DENTON

(tearful)

Louis, why? Why did you do these things? You hurt people.

Louis hangs his head.

LOUIS

I, I don't know, Mom.

MRS. DENTON

You took your father's gun. Were you going to hurt her?

LOUIS

I dunno. It's like she was teasing us and ... I dunno.

ERNIE

That's all you can say for yourself?

Louis has no response.

MRS. DENTON

Ernie, we should have seen this coming - as much trouble as he's been - picking fights in school, the way he teases his sister. I just don't know.

Just then an OFFICER enters to take Louis away. Mrs. Denton holds on to her son's arm -- it's emotionally difficult for her to let go. Gently, the officer takes Louis, who can't meet the gaze of his father, away. Ernie turns to Sikes.

ERNIE

You take your shot with kids, put a roof over their heads and hope they turn out.

(points to Kaufman)

Then guys like him pollute their minds.

SIKES

You know what they say about people in glass houses.

ERNIE

(defensive)

Hey, I gave my kid everything!

(CONTINUED)

88 CONTINUED:

88

SIKES

Yeah, nudie calendars, slasher movies,  
and Voyeur Vision over the old man's  
shoulder. Yeah, you gave him  
everything, alright. Everything but  
your time.

(X)

MRS. DENTON

Let's go home, Ernie.

ERNIE

(to Sikes)

You got all the answers, huh, cop?  
Well, it isn't like that.

MRS. DENTON

(cutting him off)

Let's go home, Ernie.

He stops, it's no use. With his wife, he exits. Kaufman  
watches them pass with interest. George stands from his desk  
where Kaufman and Virginia sit.

(X)

GEORGE

(to Sikes)

Their statements are complete.

SIKES

(to them)

You're free to go.

They stand.

KAUFMAN

You hit it right on the head, Sikes,  
and it's pitiful. Parents spend more  
time watching TV than talking to their  
kids. Then, when their kids aren't  
perfect, they point at me.

(X)

(sighs)

But I have a right to put it out there  
and they have a right not to watch.

Sikes takes the Kaufman video from his desk drawer and tosses  
it to Kaufman.

(X)

SIKES

I don't know what's right or wrong,  
but either way, what you do stinks.

(X)

They share a look, then Arvin looks to Virginia.

(X)

(CONTINUED)

88 CONTINUED: (2)

KAUFMAN

Let's go.

VIRGINIA

No, Arvin, SFL isn't worth what I  
saw tonight.

Shooting a look to Sikes, she exits one way, Arvin the other.

88A ANGLE

88A

Just then Laura and her cameraman (cameras off) barge in.  
She's got a head of steam and takes it to George's desk.

LAURA

Well, now you see him, now you don't.  
A nice piece of evasiveness, Detective  
Francisco.

GEORGE

Please understand, there was no time  
to bring you in tow.

LAURA

No time? The conclusion to the case  
we've been covering you on all week  
and you had 'no time'? I built you an  
image, made you a star to the people  
of L.A. and stuck half of Parker Center  
in your back pocket and this is the  
thanks I get?

GEORGE

Miss Lane.

LAURA

Forget the apology - I have to salvage  
something out of this.

(to cameraman)

Bernie, let's get a shot of the kids-

Sikes stands in front of the camera which is now on.

SIKES

No way - you're not gonna get the kids.

GEORGE

You can't film them. They're minors.

LAURA

It's news.

GEORGE

It's exploitive and you know it.

(CONTINUED)

88A CONTINUED:

88A

LAURA

Oh really?

GEORGE

I'm not defending what they did, but the blame isn't all theirs to take.

SIKES

Look, lady, just admit it - it's just a twisted mess of sex appeal and media images. Kaufman sells it, Virginia sells it and like it or not, Ms. 'Eyewitness News', in your own glossy way, you sell it, too.

(X)

LAURA

(to George)

He's comparing me to Virginia Hamm?

GEORGE

You both sell the same product. The only difference is, you don't sell it on your back.

Snickers emanate from the cameraman. She turns and shoots daggers to him.

89 INT. SIKES' APARTMENT - NIGHT

89

Sikes kills a beer and tosses it away when a knock comes on his door. He answers it, revealing Cathy holding a video tape.

CATHY

Hi.

SIKES

Hi. Come on in.

CATHY

No, no, I just wanted to give you this.

Sikes eyes the tape in her extended hand with trepidation.

SIKES

Not another Arvin Kaufman presents?

CATHY

No. This was produced at UCLA Med School.

He takes it and reads the label.

SIKES

Female newcomer sexuality?

(CONTINUED)

89 CONTINUED:

89

CATHY

It may not have the flash and flare  
of what Kaufman puts out, but I'll  
guarantee it's a lot more true to life.

SIKES

(embarrassed)

Great.

There is awkward silence.

CATHY

You'll probably want to watch it by  
yourself.

SIKES

Oh yeah, probably the best way to go.

CATHY

If you have any questions...

SIKES

Thanks.

They exchange a smile and he closes the door. He looks at the  
tape, then leans on the door with a smile, wondering about  
Cathy.

90 INT. SIKES' APARTMENT HALLWAY - NIGHT - CONTINUOUS

90

Cathy is on the other side of the door, smiling and wondering  
too about Sikes. On her wonderment, we...

FADE OUT

THE END