ALIEN NATION

"EYEWITNESS NEWS"

Participating Writers:
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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
CAMBRAMAN
GUARD

*denotes a Newcomer character
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

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

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

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)
CONTINUED:

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.

OMITTED

4A ANGLE - EXECUTIVES

VIRGINIA (O.S.)
Please, please no!

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

5 ANGLE - TO INCLUDE SCREEN

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

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)
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.
ANGLE - TV

A morning news anchor, LAURA LANE, attractive, Holly Hunter "Broadcast News" type, is promoing that nights' 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.

RESUME

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.

INT. POLICE STATION - SQUAD ROOM - DAY #1

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?

(CONTINUED)
CONTINUED:

SIKES
No wonder you made captain, you’re very observant, Bry.

Sikes passes, Grazer follows.

GRAZER
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.

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.

ANGLE - THE SWINGING DOOR

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.
POV - HAND-HELD NEWS CAMERA

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.

GEORGE
Good morning, Matthew.

SIKES
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.

SIKES
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
(Playing along)
And you have?

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

(Continued)
LAURA
Thank you, Detective.

SIKES
Don't mention it.

OMITTED

RESUME SCENE

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

(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.

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.

EXT. WAREHOUSE - DAY #1

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

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.

SIKES
(truly flattered)

Thanks.

LAURA
Keep it up.

(then)

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

(Continued)
CONTINUED: (2)

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

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

Thanks.

Sikes and George walk amid the shadows.

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

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.

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.

The cameraman nods.

(CONTINUED)
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. (X)
(re: videophone
camera/screen)
Yeah, it's all make believe.

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)

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

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. (more)

(CONTINUED)
VIRGINIA (Cont'd)
(handling 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
Start CLOSE on a T.V. screen where Laura, on the eleven o'clock news, narrates.

21 T.V. SCREEN - INSERT
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)
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.

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)
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

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)
CONTINUED:

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.

ANGLE - TV - TEST PATTERN

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

The familiar HIGH-PITCHED WHINE is heard.

RESUME

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.

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)
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.

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

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.

ANGLE - SCREEN

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,

ANGLE - VIRGINIA'S LEGS

Her teddy slides down to the floor.

CU - VIRGINIA

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

screams as an O.S. THUD is heard.

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

27D  RESUME

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

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?

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?
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

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
(to Sikes)
Kaufman has been exploiting Newcomers since the day the ship landed. From his cheap tours of Little Tenciton 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
(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)
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.

INT. KAUFMAN WAREHOUSE - DAY #2

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...

SIKES POV

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

ARVIN'S VOICE
Wonder what they're like?

RESUME SCENE

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

(CONTINUED)
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.

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.

POV - HAND HELD NEWS CAMERA

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

He then positions himself where a strategically placed sign: 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.

(CONTINUED)
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.

ARVIN
(re: computer)
I know she had a client last night.
(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

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.

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)
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
Sikes gets off the car radio as George approaches.

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.

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
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.

(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

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.
INT. ERNIE DENTON’S GARAGE - DAY - LATER

Sikes and a nervous Ernie now stand behind Ernie’s car.

DENTON
Yeah, I’ve called Voyeur Vision a few times. But not in a long time.

(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
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.

JOHN
Everything okay?

(CONTINUED)
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.

INT. POLICE STATION - SQUAD ROOM - DAY

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)
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.

(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)
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)
GEORGE
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
(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)
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.

INT. FRANCISCO HOME - NIGHT #2

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

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

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.

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.

(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.

Emily isn’t keen on this, but looks at George’s hopeful expression.
EMILY
(reluctant)
Okay, Dad.

INT. SIKES' APARTMENT HALLWAY - NIGHT

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...

INT. SIKES' APARTMENT - NIGHT #2 - CONTINUOUS

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

A sexy Newcomer female on the cover.

RESUME

He rolls his eyes, but then glances over at the TV set. Like a kid catching his first glimpse of a girlie magazine, he cautiously 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.

EXT. WAREHOUSE/INT. WAREHOUSE - NIGHT

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.
EXT. WAREHOUSE - ANOTHER ANGLE

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

BAILEY
Right, Sikes.

VIRGINIA
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...

SIKES
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.

POV - HAND HELD NEWS CAMERA

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)
CONTINUED:

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

MYSTERY FIGURE

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.

SEDAN

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.

HOTEL SET

As the mystery figure begins dragging her out.

VIRGINIA
Damn it, Sikes, get in here!

The mystery figure panics finding her wire...
SEDAN

SIKES

Virginia!

(into walkie-talkie)

Bailey?

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

INT. WAREHOUSE - POV HAND HELD NEWS CAMERA - CONTINUOUS

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...

RESUME FILM

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.

GEORGE

(X)

He got away.

POV - HAND HELD NEWS CAMERA

On Sikes and Virginia.

SIKES

Cut that damn thing off.

As the video fizzes off...

FADE OUT

END OF ACT TWO
ACT THREE

FADE IN:

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

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

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

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

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

SIKES
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? 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...

INT. POLICE STATION - SQUAD ROOM - DAY - CONTINUOUS

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)
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.

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)
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?
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)
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.

EXT. DENTON HOUSE - DAY
Ernie, John and their two sons Louis and Joe pile into Ernie's
N.D. sedan...

ANOTHER ANGLE
Sikes pulls up the street and stops his sedan, noticing the
Denton car pulling out and away. He decides to follow...

EXT. CITY STREET - DAY
Sike's sedan pulls over in this busy business area, some
legitimate, some not. He observes...

SIKES POV
The Denton car stops near a theater that's next to a video
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, 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.

ANGLE
Ernie's car stops and after a beat, John and Ernie enter an
adult bookstore.

RESUME - SIKES
Heaves a sigh of disgust at this.
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.

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)
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.

ANGLE
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.

POV - HAND HELD NEWS CAMERA
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.
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.

RESUME SCENE

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.

INT. FRANCISCO HOUSE - STAIRCASE - DAY - CONTINUOUS

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.

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.
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)
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

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)
CONTINUED: (3)

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.

INT. DENTON'S GARAGE - DAY

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.

INSERT - VIRGINIA HAMM' DRIVERS LICENSE

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.

(CONTINUED)
CONTINUED:

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

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

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

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

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

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.
EXT. KAUFMAN ESTATE - NIGHT - CONTINUOUS

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.

ANGLE - OTHER SIDE OF WALL

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

SIKES
Nice boost, George.

(beat)
Let's move.

EXT. KAUFMAN ESTATE - NIGHT - CONTINUOUS

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)
CONTINUED:

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...

A GUN

comes into frame near his ear and cocks...

WIDEN

to include, Sikes and George.

SIKES

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

DENTON

(desparate)

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

(X)

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

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...

INT. KAUFMAN ESTATE - NIGHT CONTINUOUS

Sikes and George run in.

ANOTHER ANGLE

Sikes and George take police stances outside the office door.

(CONTINUED)
CONTINUED:

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...

INT. KAUFMAN'S OFFICE - NIGHT - CONTINUOUS

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
(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.
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)
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.

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
=cuting 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.

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.
(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.

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

They share a look, then Arvin looks to Virginia. (CONTINUED)
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.

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)
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.

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.

INT. SIKES' APARTMENT - NIGHT

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)
CONTINUED:

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.

INT. SIKES' APARTMENT HALLWAY - NIGHT - CONTINUOUS

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

FADE OUT

THE END