

INTO THE NIGHT

by

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26 INT. ED'S BEDROOM - NIGHT

26

Within the shadows we can distinguish two people asleep in bed. No, only the Woman sleeps. The Man is on his back, eyes open. He sits up slowly. He rubs his face. His name is ED OKIN. All his life he's done what was expected, what was right -- college, marriage, job, responsibility... He ignored the '60's -- got a degree in Electrical Engineering. Now he's an aerospace engineer working on satellite circuitry. He played it straight. Now he's stuck in Culver City -- 35 thousand a year and strapped -- stuck... This wasn't supposed to happen. How did he become a prisoner, a stranger in his own life? Crazy thoughts torment his brain at all hours -- terrible fears, regrets, fantasies... Now he can't even sleep! Ed Okin has become an insomniac -- the final insult.

27 CAMERA MOVES IN TIGHT ON his face, ON his eyes. They are wide open -- staring into the darkness. He closes his eyes, then opens them again.

27

ED  
(quietly, to himself)  
Please. Please go to sleep.

DISSOLVE TO:

28 INT. BEDROOM - MORNING

28

Ed lies there, staring up at the ceiling. His wife, ELLEN, stirs. Half-asleep, she reaches for him, amorously. He doesn't move.

ELLEN  
(half-awake)  
You didn't sleep...

ED  
(flat)  
...No.

ELLEN  
...at all?

ED  
I don't think so...

He pulls himself up. She releases him.

CONTINUED

CONTINUED

ELLEN  
(puzzled)

Ed...

CUT TO:

29

29 INT. BATHROOM - MORNING

Ed Okin looks at his reflection in the bathroom mirror. He looks dazed -- like a man who's been clubbed repeatedly but refuses to go unconscious. He's dressed for work -- open-neck shirt, corduroy jacket, khaki pants. From the kitchen we HEAR:

ELLEN  
(O.S.)  
You want some coffee?

ED (calls out)  
Just a minute.

CUT TO:

30

30 INT. KITCHEN - DAY

Ed enters. Ellen sits reading the newspaper. Eggs and toast wait for him on the table.

ED  
What'd you say?

ELLEN  
(looks up from her paper)  
Do you want me to make  
some coffee?

ED  
No thanks.

He sits and pokes at his eggs. Ellen regards him carefully.

ELLEN  
Aren't you hungry?

ED (distracted)  
Oh yeah, sure.

He eats some toast.

CONTINUED

ELLEN

What's the matter Ed?  
Why aren't you sleeping?

ED

I don't know.

ELLEN

What can I do?

ED

Just love me, okay?

O.S. a Horn Honks.

ELLEN

That's Stan.

She rises and quickly puts the dishes into the sink.  
She puts on her coat, picks up her briefcase and  
goes to Ed.

ELLEN

You'll be late. Herb's  
probably berserk by now.

ED

Herb can wait.

ELLEN

(kisses Ed on the top  
of his head)  
Got to go. Have a nice day.

Ellen rushes out. Ed gets up and looks out the  
window.

CUT TO:

31 Ed's P.O.V. - Ellen gets into Stan's Cadillac. They  
talk for a moment before they drive off.

31

CUT TO:

32 INT. KITCHEN - DAY

32

Ed, watches the car drive off.

ED

Have a nice day.

CUT TO:

33 EXT. HERB'S HOUSE - DAY 33

HERB: Ed's age, dressed like Ed. Ed's Toyota pulls up. Herb jumps in.

CUT TO:

34 INT. TOYOTA - DAY 34

HERB

You're late.

ED

Good morning Herb.

HERB

You look like shit. Still not sleeping?

ED

(wearily)

Still not sleeping.

CUT TO:

35 EXT. SAN DIEGO FREEWAY - MORNING 35

A horrendous morning rush-hour traffic jam. Cars creep along transporting the work force to their jobs, inch by inch...CAMERA TRACKS PAST car after car CATCHING GLIMPSES OF motorists dealing with boredom and frustration: A man shaves; a woman applies makeup; newspaper readers; coffee drinkers; laughers; singers; screamers. Some are content to simply pound the steering wheel and curse. But what we mainly SEE is a lot of people in semi-hypnotic states.

36 CLOSEUP - ED 36

He's driving his 1977 Toyota. The car radio is blasting Aretha Franklin's "RESPECT". Ed and Herb sing along the way people in cars sing along. The song is interrupted.

RADIO

This just in from the  
KRTH News Room...

Ed snaps off the radio.

CONTINUED

HERB

Don't you want to know what happened?

ED

No, not really.

HERB

Yeah. If it's important I guess we'll hear about it anyway.

Ed smiles.

HERB

Ah-ha! A smile! Now we're talking. Okay Mr. No Sleep; what is three miles long and has an I.Q. of 165?

ED

A St. Patrick's Day Parade.

HERB

(disappointed)

Actually, it's a Cinco de Mayo Parade.

ED

I can't sleep anymore Herb. My job is a dead end. I feel weird, like I'm from another planet or something. Ellen kissed me on the top of my head this morning and said "Have a nice day." Can you believe that? "Have a nice day" for Christ's sake!

HERB

What's wrong with that?

ED

Bank tellers say "have a nice day." The cashier at the supermarket says "have a nice day." I don't know. I just think that somehow your wife should say something to you better than "have a nice day"!

CONTINUED

36 CONTINUED

36

HERB

You're losing your mind Ed.  
How long have you had  
insomnia?

ED

My last good night's sleep?

HERB

The full eight hours.

ED

Seems like 1980, yeah the  
summer of 1980.

Herb laughs.

CUT TO:

37 EXT. TECHTRON SYSTEMS - DAY

37

A large Aero-Space Electronics firm. A vast parking  
lot, modern glass buildings. Ed's Toyota pulls into  
the gate.

CUT TO:

38 EXT. PARKING LOT

38

Ed and Herb walk across the parking lot toward the  
Space and Communications Building. As they walk,  
other technocrats of all ages fall into step, ahead  
and behind.

HERB

(to Ed)

You know what you need?

ED

About twenty-four hours  
sleep...

HERB

(shakes head)

Get up and go to the airport...

Ed looks at him, waiting for the punch line.

HERB

Catch the midnight flight to  
Vegas -- nobody sleeps there...

ED

Very funny, Herb...

CONTINUED

38 CONTINUED

HERB  
(in earnest)  
Listen, what you need is some  
action...

ED  
I'm not a gambler.

HERB  
Don't gamble. Have a few drinks,  
see a show, get loose, get  
laid...

ED  
Wonderful. I'm sure Ellen would  
love it.

HERB  
You'll be home before she wakes  
up...

ED  
Sex isn't the problem.

HERB  
When was the last time you  
fucked your wife?

ED  
You're a classy guy Herb.

Herb shoots him a knowing look as they enter the  
building.

39 INT. SPACE AND COMMUNICATIONS BUILDING

Ed and Herb display their ID at the reception desk  
and are buzzed through a security door. We FOLLOW  
as they move through a labyrinth of corridors.  
Occasionally an open door REVEALS a man at work in a  
tiny office. Inside glass cubicles we see men at  
computer terminals.

HERB  
Up in Vegas there's a beautiful  
young girl named Melissa. She'll  
do anything you want for a hundred  
bucks an hour.

CONTINUED

39 CONTINUED

ED  
A hundred bucks!?!)

HERB  
(smiling)  
Anything you want...

ED  
For example?

HERB  
Anything! If you want,  
she'll dress up like Santa  
Claus!

ED  
Would she bring me a pony?

HERB  
You're having trouble with  
this concept. I'm talking  
about a universe of infinite  
possibility...

ED  
No such thing.

HERB  
The only limits are money and  
imagination.

ED  
(darkly)  
Sorry, I'm a little short on  
both. How much would I have  
to pay one of these women  
for some sympathy?

HERB  
Sympathy? Very kinky, Ed.  
See you at lunch...

Herb disappears around a corner. Ed enters his  
office.

CUT TO:

40 INT. ED'S OFFICE - DAY

40

A small comfortable work space. Ed sits at his drafting table and looks at the complex charts and diagrams in front of him. He begins to NOD OFF, waking immediately with a swift JERK of his head. He shakes his head, trying to clear it.

CUT TO:

41 AN EXTREMELY COMPLEX FLOW CHART

41

It FILLS the SCREEN. The chart depicts satellite subsystem circuitry. A pointer ENTERS FRAME.

VOICE

(o.s.)

...They're claiming we've got a synchronization problem.

(snorts)

Naturally, it has nothing to do with their God-awful carrier tracking loop...

Murmurs of agreement.

42 ANGLE ON DIMLY LIT MEETING ROOM

42

A project group of EIGHTEEN ENGINEERS sit at tables, intently studying the chart projected on the wall. Some consult computer readouts, others poke at pocket calculators. Among them is Ed, trying hard to concentrate. The GROUP SUPERVISOR, a tall, gangly, arrogant young Ph.D., stands at the front of the room. The chart, and the men, represent one subsystem of a larger subsystem in a satellite system. Ed is responsible for one component in this sub-subsystem. It is called the radio frequency signal sensor.

GROUP SUPERVISOR

(dead serious)

They want fault tolerance checks on all buffers, sensors and corresponding transducers.

Low moans.

ENGINEER #1

(holding a long strip with several rows of squiggles)

The scanners seem to check out. They're on the strip charts that were sent over.

CONTINUED

GROUP SUPERVISOR  
Only on the up-link. The problem's  
down-link...

Ed sits transfixed by the big flow chart.

GROUP SUPERVISOR  
Ed, have you got the signal-to-  
noise ratio on the down-link?

Ed doesn't respond. He's somewhere else.

GROUP SUPERVISOR  
...Ed?

ED  
(coming alive)  
...Yeah?

GROUP SUPERVISOR  
Have you got it?

ED  
What's that?

An awkward moment.

GROUP SUPERVISOR  
(sarcastic)  
Yep, we're having synchronization  
problems...

Nervous laughter. Ed looks around.

GROUP SUPERVISOR  
(to Ed)  
I need the signal-to-noise  
ratio on the down-link.

ED  
(rattled)  
Signal to noise? Right...

The group waits as Ed shuffles furiously through a  
pile of graphs.

CONTINUED

42 CONTINUED

42

ED  
 ...I've got it here, I was just...  
 (finds the right  
 sheet)  
 Signal to noise...five point  
 three db.

ENGINEER #2  
 (puzzled)  
 Five point three? What modulation  
 scheme?

ED  
 Uh, BPSK...

GROUP SUPERVISOR  
BPSK?

ED  
 (tentatively)  
 Isn't that correct?

Silence. The Group Supervisor looks gravely disturbed.

GROUP SUPERVISOR  
 ...We switched to QPSK two weeks  
 ago.

ED  
 (stunned)  
QPSK?

Those in proximity to him shift nervously in their  
 seats -- as if Ed was contagious.

CUT TO:

43 OMIT

44 INT. COMPANY CAFETERIA - NOON

Ed wanders through the big, crowded lunchroom. The  
 NOISE of animated conversation and clattering silver-  
 ware is deafening. He spots his friend, Herb, sitting  
 with several engineers from the project group meeting.  
 Ed approaches the table, conversation stops. He nods  
 hello to the others, then leans over Herb's shoulder.

CONTINUED

44 CONTINUED

44

ED  
 (quietly, to Herb)  
 I'm going home and try to take  
 a nap. If I don't come back,  
 can you get another ride?

HERB  
 Sure, don't worry about it.  
 Get some sleep.

ED  
 Yeah...

Ed nods goodbye to the others and quickly leaves.  
 Those at the table exchange curious looks.

CUT TO:

45 EXT. STREET - CULVER CITY - DAY

45

Ed's car rounds the corner and heads down his block.

46 INT. CAR

46

As Ed nears his home, he slows, starts to turn into  
 the driveway, then abruptly stops in the middle of  
 the street. There's a look of confusion on his face.

47 ED'S P.O.V.

47

Parked in the driveway to Ed's house is Stan's  
 Cadillac.

48 EXT. STREET

48

Ed pulls over to the curb and climbs out. With a look  
 of dread, he starts up the front walk. When he  
 reaches the front door, he hesitates, then turns and  
 slowly crosses the front yard. He walks around to the  
 side of the house -- to the spot just under the bedroom  
 window. The window is closed, the curtains are drawn,  
 but he can HEAR the SOUNDS of people inside -- grunting,  
 squealing, fucking like there was no tomorrow. Ed

CONTINUED

48 CONTINUED

48

just stands there, dumbfounded -- not only by Ellen's betrayal, but by her choice of lover. He doesn't know he's being watched until he turns and SEES an eye retreating behind frilly kitchen curtains in the house next door. He has no idea what to do, and no real desire to do anything -- except climb into his bed and sleep. He goes back to his car.

CUT TO:

49 INT. ED'S OFFICE - AFTERNOON

49

Ed sits in his windowless 10 by 8 cubicle. Behind him is a blackboard covered with rough sketches and equations. On his desk is the schematic diagram of a component. He leans over the diagram and attempts to lose himself in the maze of circuits. He's having FOCUS PROBLEMS. At one moment the grids LOOK THREE-DIMENSIONAL, the next, a painful BLUR. He lays his head on the desk -- for a nap.

50 SHOCK CUT

50

Ellen and Stan, slamming against each other with grotesque abandon.

51 ED

51

He jolts upright -- eyes wide.

CUT TO:

52 C.U. TELEVISION SCREEN - NIGHT

52

An idyllic beer commercial offers a "toast to good friends".

CUT TO:

53 INT. ED'S LIVING ROOM - NIGHT

53

Ed sits on the couch staring at the TV, Ellen enters from the kitchen eating a bowl of ice cream.

ELLEN  
You sure you don't want any ice cream?

CONTINUED

53 CONTINUED

53

ED  
No, no thanks.

Ellen sits next to him on the couch.

ELLEN  
(flirting)  
It's awfully good. Haagen Daz  
strawberry. Delicious and good  
for you.

ED  
(serious)  
How was work today?

ELLEN  
Same as always. How was  
your day?

ED  
(after a beat)  
Not too good.

Ellen snuggles up to Ed and puts her arms around  
him.

ELLEN  
I'm sorry sweetheart. Is there  
anything I can do?

CUT TO:

54 INT. ED'S BEDROOM - 11:30 P.M.

54

The lights are out. Ed lies in bed, wide awake.  
Ellen is half-asleep. Ed looks over at her. Ellen  
buries her head in her pillow and is gone. Ed waits  
several BEATS, then climbs out of bed. Quietly, he  
starts to get dressed as if he was going to work --  
khaki slacks, corduroy jacket...Rummaging through his  
sock drawer, he pulls out a roll of emergency cash  
hidden in a pair of socks. Ed takes one last look at  
his wife, now softly snoring, and slips out of the room  
like a thief.

CUT TO:

- 55 EXT. ED'S HOUSE - DRIVEWAY - NIGHT 55
- As the neighborhood sleeps, Ed gets into his car and turns the ignition. It doesn't catch immediately -- needs a tune-up. After a few tries, he finally gets it going and slowly disappears down the street -- into the night.
- CUT TO:
- 56 QUICK DISSOLVES - TRAVELING SHOTS 56
- Hurtling down dark, deserted streets, as if falling through a black hole into another world.
- CUT TO:
- 57 EXT. STREET - AT A STOPLIGHT 57
- As Ed waits for the light to change, a Police Car pulls up alongside of him. The Cops check him out. Ed stares straight ahead, trying not to look as guilty as he feels. The light turns green. Ed drives off.
- 58 THROUGH the mist, LOOMING in the DISTANCE, we SEE the 58  
futuristic arches of the Los Angeles International Airport.
- CUT TO:
- 59 EXT. AIRPORT PARKING STRUCTURE - NIGHT 59
- Ed's car pulls into the multilevel parking structure.
- 60 INT. PARKING STRUCTURE 60
- Dim orange light. Shadows. The structure is full of cars but devoid of people -- a perfect place for a mugging or a rape. Ed's car ascends the ramps to the third level. There he finds a space. He parks. the atmosphere is definitely ominous, unnerving silence broken by indistinguishable SOUNDS.
- 61 INT. ED'S CAR 6
- He just sits in the car. 'What is he doing here?' Lost and defeated, he rests his weary head on the steering wheel.

## 62 ANGLE SHOOTING PAST ED - TOWARD THE ELEVATOR

ACROSS the parking lot we SEE a striking couple step off the elevator. The WOMAN is young and very pretty, sleek sensuous body, she is dressed beautifully. MAN who escorts her looks vaguely middle-eastern -- casually but richly attired. He carries her suitcase as he guides her by the elbow...

Suddenly Two Men slip out of the shadows and attack them from behind. Simultaneously, a silver Mercedes 450 SEL PULLS INTO FRAME, BLOCKING OUR VIEW. Two more men jump out of the car.

## 63-66 CLOSER SHOTS

- A. A VIOLENT STRUGGLE  
The faces of the attackers are obscured by shadows.
- B. THE WOMAN  
a hand clamped over her mouth, is brutally shoved toward the waiting car.
- C. HER ESCORT  
attempts to escape. A blade flashes -- he is deftly ripped open, then thrown into the trunk of the Mercedes along with the woman's fur coat and suitcase.
- D. THE WOMAN  
fights for her life. She manages to land a solid kick to the kneecap of her attacker and breaks away. As she runs, cutting through a row of parked cars -- one terrible SCREAM echoes through the parking structure. Her assailants momentarily freeze, then take off in pursuit.

## 67 INT. ED'S CAR

He is jolted alert. He looks around, HEARS running feet, then sees:

## 68 ED'S P.O.V.

The Woman dashes madly across a parking lane, scrambling over and around parked cars, using them to gain distance from the Four Men who pursue her. Suddenly, she seems to fall and DISAPPEAR FROM VIEW. The Four Men separate, so as to trap her. Is it a rape?...Is it a dream?

- 69 INT. ED'S CAR 69  
His mind's racing -- what to do? Get out? Get help? Get involved? Get killed? his hand on the ignition, he hesitates, realizing that if the engine doesn't catch, he'll be revealed. Maybe they already know he's there...Maybe the Men are police, and the Woman, a fugitive...or lunatic.
- 70 ANGLE ON THE WOMAN 70  
crawling frantically on her belly, under a row of cars.
- 71 HER P.O.V. 71  
the feet of one of her attackers, some distance away but coming toward her.
- 72 INT. ED'S CAR 72  
He hits the ignition. The engine turns over and dies... He tries again -- again, no luck.
- 73 ANGLE ON THE WOMAN 73  
Still on her belly, she turns toward the sound of Ed's car. It's not far away -- up ahead and maybe in the next row...She quickly checks back on her pursuers.
- 74 HER P.O.V. 74  
The approaching feet have momentarily stopped. They turn slightly, as if also searching out the source of the car engine.
- 75 INT. ED'S CAR 75  
He's sweating and praying. He tries again -- squeezing every last volt from his battery. The engine of the old Toyota CATCHES with an uncharacteristic ROAR. He throws it into gear.

76 ANGLE ON THE WOMAN

76

She sees Ed's car start to move -- backing out of the adjacent row. She picks herself up and runs for it, as he swings into the parking lane. Her pursuers now spot her and move quickly. They appear to be middle-eastern.

77 INT. ED'S CAR

77

he SEES the Four Men coming toward him from opposite sides -- but he doesn't see the Woman. He starts to take off when she appears on his blind side. His car door is flung open. Suddenly, she is inside his car.

WOMAN  
(screaming, to Ed)

Go!

Ed steps on the gas.

78 INT. PARKING STRUCTURE

78

One of the attackers pulls a gun. He takes aim at Ed's car. His accomplice shouts in a foreign tongue. The gun is holstered and together they run toward the approaching Mercedes.

Ed's Toyota squeals around the parking lot toward the exit ramp.

The Mercedes takes off after him.

Ed disappears down the ramp, and turns onto the second level.

The Mercedes follows, racing the wrong way down a parking lane -- then hastily slams on its brakes as it collides with a van, pulling out, blocking the way.

79 INT. ED'S CAR

79

Ed grips the wheel. He seems too intent to be fully terrified, or perhaps too terrified to fully comprehend. The woman seems about to jump out of her skin. Ed keeps honking his horn.

CONTINUED

79 CONTINUED

79

ED  
...Where's a cop!?

WOMAN  
(looking over her  
shoulder)  
-- Just get us out!...Just get us  
out!

80 EXT. PARKING STRUCTURE - ED'S P.O.V. - TOLLBOOTH - NIGHT

80

He's out of the parking structure. Up ahead, an airport police car is parked beside the tollbooth. Inside the booth, a hefty AIRPORT POLICEWOMAN is joking with the PARKING ATTENDANT, a slight Filipino boy. At the gate, a driver waits for his change. Ed races up, HONKING.

81 INT. ED'S CAR

81

Ed and the Woman shoot frantic looks back at the parking structure.

ED  
(hollering out the  
window)

Hey!

WOMAN  
(clutching his arm)  
No, no don't...

The car ahead of them drives off as the gate is raised and lowered. Ed screeches up to the booth.

WOMAN  
Just get me out -- don't stop!

ED  
(reassuring)  
It's okay, now...

ATTENDANT  
Ticket?

ED  
Officer!

CONTINUED

POLICEWOMAN  
(stepping forward)  
What?

Ed starts to climb out of the car.

WOMAN  
(clutching at him,  
pulling him back  
in)  
No! Please, just...

ED  
(to Policewoman)  
This woman was attacked...

WOMAN  
Get me out of here!

ED  
All right, take it easy. It's  
all over.

WOMAN  
Now!

The lady cop looks in at the Woman. Her face and  
clothes are covered with grime.

POLICEWOMAN  
What happened!

ED  
A silver mercedes -- they must  
still be inside...

WOMAN  
(to Policewoman,  
emphatically)  
Nothing happened...

CONTINUED

81 CONTINUED

81

ED

What?!

WOMAN

It was my fault -- all they  
did was chase me, that's all,  
really...

ED

Wait a minute...

A car pulls up behind them -- HONKS impatiently.

POLICEWOMAN

Look, I'm off duty. Unless you  
want to file a complaint...

WOMAN

I do not...NO.

ED

(incredulous)

But...

WOMAN

(to Ed)

Please...just get me home.

The Policewoman turns to the Parking Attendant with a  
pained look.

ATTENDANT

(to Ed)

Ticket?

Ed, bewildered, starts fumbling around for the parking  
ticket. The Woman, hands trembling, opens her bag.  
She reaches across Ed, gives the Attendant a twenty  
dollar bill and motions to keep it. The gate swings up.

WOMAN

(pleading)

Now, go...

Ed nods uncertainly and drives off.

CUT TO:

82 EXT. AIRPORT ACCESS ROAD - NIGHT

82

Ed's car speeds away from the Airport, DISAPPEARING INTO the amber light of the Sepulveda Boulevard Tunnel.

CUT TO:

83 INT. ED'S CAR - TRAVELING THROUGH THE TUNNEL

83

Silence. Ed drives, wondering what he's gotten himself into. The Woman takes out a box of European cigarettes. Her hands are shaking. She can't manage to strike a match. Ed offers her the glowing auto lighter.

WOMAN

(tense)

Thanks...

She lights up, takes a few nervous puffs and glances out the rear window.

ED

We've lost them.

WOMAN

(fighting for  
composure)

Thank you. Would you like  
a cigarette?

ED

Those things kill you.

She tosses the cigarette out of the window.

WOMAN

(half smiles,  
agitated)

Yeah. Nothing turns out  
the way you plan, does  
it?

ED

(nods)

That's for sure.

CONTINUED

WOMAN  
(scattered)  
If you hadn't come along -- I  
don't know what...  
(shakes head)  
Just take me home. Okay?

ED  
Where do you live?

A pause -- as if she's not sure.

ED  
Where do we go?

WOMAN  
(thinks, then decides)  
The Marina.

CUT TO:

84 EXT. STREETS - NIGHT

Ed's car travels down dark industrial side streets  
near the Airport. A fog is moving in.

CUT TO:

85 INT. ED'S CAR - TRAVELING

The Woman appears to have settled down. Ed is now  
beginning to wonder all sorts of things.

ED  
My name is Ed. Ed Okin.

WOMAN  
Listen Ed, if there's any way I  
can thank you...

ED  
I'm still not sure what happened...

WOMAN  
Neither am I.

ED  
Why didn't you want to go to the  
police?

No response.

CONTINUED

85 CONTINUED

WOMAN  
...Pull over.

ED  
Huh?

WOMAN  
Pull over!

ED  
Here?!

WOMAN  
(nods)  
I'm gonna be sick...

Ed slams on the brakes. The Woman jumps out of the car. HOLD ON Ed as he sits there wondering if it was something he said.

CUT TO:

86 EXT. MARINA - NIGHT

The Toyota drives into the fancy development. Boats line the docks. Cabin cruisers, sailboats, all pleasure craft.

CUT TO:

87 INT. ED'S CAR - TRAVELING

She rests her head against the window.

ED  
Are you okay?

She nods. Ed studies the Woman carefully.

ED  
Did you know those guys?

WOMAN  
No.

ED  
Did they take anything?

She shakes her head.

CONTINUED

87 CONTINUED

87

ED  
...No suitcase?

WOMAN  
(disturbed)  
Please, don't ask me anything  
now, okay?

ED  
Mind if I ask your name?

WOMAN  
(quietly)  
...Diana. Like Princess Diana.

CUT TO:

88 EXT. DOCK - NIGHT

88

The Toyota pulls up alongside an incredible yacht,  
more like a private ocean liner.

DIANA  
I'll just be a second.

ED  
Is that your boat?

DIANA  
It belongs to a friend.

Ed watches Diana walk over to the ship. Who is this  
girl? What has he gotten into?

CUT TO:

89 EXT. BOAT - NIGHT

89

Diana crosses the gang plank.

DIANA  
(calls out)  
Larry? Anyone aboard?

An enormous man in a yachtsman's uniform appears on  
the upper deck.

CONTINUED

89 CONTINUED

LARRY

Diana, you know you're not supposed to come here anymore.

Diana looks up, takes a step forward.

DIANA

Larry, I'm sort of in trouble. Let me just stay here tonight. Jack won't know about it, I promise.

LARRY

No way. You no longer have the use of this boat.

DIANA

I must still have some clothes on board. Just let me shower and change. Please Larry.

LARRY

The Man says you no longer exist.

DIANA (pleads)

I'm in trouble.

LARRY

Diana, I've seen too many broads come and go to risk my job for you.

DIANA

You're a pig Larry.

LARRY

Good night Diana.

CUT TO:

90 INT. TOYOTA - NIGHT

Ed watches Diana walk back to the car. She gets in.

ED

Everything all right?

Diana turns to Ed.

CONTINUED

90 CONTINUED

90

DIANA  
 Could you take me to West  
 Hollywood?

Ed studies her carefully.

DIANA  
 Look, I'm sort of in trouble.  
 Just a ride to West Hollywood.  
 Okay?

ED  
 (considers, then shrugs)  
 I've got nowhere else to go.

For the first time Diana really looks at Ed.

CUT TO:

91 INT. BOAT - NIGHT

9

The cabin is extremely luxurious. Larry is at the bar pouring two glasses of Jack Daniels.

GIRL (o.s.)  
 Can I come out now?

LARRY  
 All clear.

A pretty GIRL, no more than nineteen, enters through an inside door. She's wearing very short shorts and a T-shirt.

GIRL  
 Who was it?

Larry hands her a drink.

LARRY  
 Don't worry about it. During  
 the week this is my boat.

She grins and downs her drink.

GIRL  
 Take off your shirt.

CONTINUED

91

CONTINUED

91

Larry sips his drink then puts it down. He slips his shirt off. He is a real muscle man. He playfully flexes for her.

LARRY

Now take off your shirt.

The Girl grins and peels off her T-shirt.

GIRL

Take off your pants.

Larry kicks off his shoes and begins removing his pants. Suddenly, the cabin door BURSTS OPEN and the FOUR MEN from the garage step in slowly. Two of them hold revolvers. They take in the scene and smile. They speak to one another in Farsi.

CUT TO:

92

EXT. CAR AND STREET - WEST HOLLYWOOD SIDE STREET - NIGHT

92

Three-story, stucco and stone apartment buildings line the street. Only a few old "Hollywood Classics" remain. We FOLLOW as Ed turns into an alley running behind the buildings. The trash bins are overflowing with all manner of refuse waiting to be collected. In one of the bins, we SEE an Old Woman standing waist-deep in trash. She's tossing choice pieces of junk into a shopping cart.

93

INT. ED'S CAR - TRAVELING DOWN THE ALLEY

93

DIANA

(pointing)

It's that pink one. You can park anywhere along here.

He pulls over.

ED

(indicating "No  
Parking" sign)

What about that sign?

CONTINUED

93 CONTINUED

DIANA  
Everybody parks in the alley,  
it's fine. Would you walk me up?  
I'm kind of nervous...

ED  
(more statement  
than question)  
Why not?

Ed parks. They head for the back door to a three-story stucco. She unlocks it. We FOLLOW as they move THROUGH a dark, cluttered storage room and DOWN some steps TO the underground garage.

94 INT. UNDERGROUND GARAGE

They hurry toward the elevator. Suddenly she stops.

DIANA  
(looking around)  
...Oh, shit.

ED  
What?

DIANA  
My car's not here.

ED  
You think it was stolen?

DIANA  
(pissed off)  
I think it was borrowed...  
(muttering)  
That fuck.

They proceed to the elevator. She's starting to act very jumpy.

95 INT. BOAT - NIGHT

Larry and the Girl, both half dressed, sit on the couch. One of the Men holds a gun to Larry's head. The other three Men are ripping the place apart. They are looking for something and their search is violent and ruthlessly destructive.

The Man holding the gun reaches over and gently fondles one of the Girl's breasts. Larry rises to object but is smashed hard in the face with the gun. Larry falls to the floor. The Man sits next to the Girl and pats her leg reassuringly.

CUT TO:

96 INT. APARTMENT BUILDING - HALLWAY - NIGHT

96

A long stretch of garish pink wallpaper and worn gray carpet. She stops at one of the many doors.

DIANA  
(unlocking the door)  
Come in.

ED  
(hesitating)  
I'd better get going.

DIANA  
(insistent)  
No, not yet. Please, just for  
a minute.

ED  
I've got to go home and try to  
get some sleep.

DIANA  
(pleading)  
Just let me get the light on,  
huh? I'm, uh, I guess I'm still  
a little freaked out.

Ed shrugs and enters the dark apartment.

CUT TO:

97 INT. APARTMENT - LIVING ROOM - NIGHT

9

The lights are switched on. She immediately locks  
the door and chains it.

DIANA  
Make yourself at home.

She disappears into the bedroom. Ed surveys the living  
room. The decor is Neo-Spanish Inquisition -- heavy  
wood, wrought iron and leather. On the walls are  
paintings and posters of Elvis Presley. Elvis souvenirs  
are all over.

98 INT. THE BEDROOM

Diana has discovered all of her clothes and belongings piled in the corner of the room. She checks the closet. It is full of men's clothing. She starts to angrily rummage through her things, then remembers Ed in the living room.

99 INT. THE LIVING ROOM

Ed studies the Elvis memorabilia, fascinated. Diana enters frenetically, turns on the stereo.

ED

Is this your apartment?

DIANA

Well, no, actually, it's my brother's place. I'm just here temporarily. Did you check the refrigerator?

ED

(bowing out)

No, I really should be...

DIANA

Wait, please. I really don't want to be alone. Let me make a call, get myself organized.

ED

(uncomfortably)

Ah, yeah. Sure, okay.

DIANA

(smiles)

Thanks.

She exits into the bedroom then into the bathroom closing its door. Ed fidgets, then sits on the sofa. On the coffee table are magazines and a large leather portfolio. We HEAR the water running in the sink o.s. Ed opens the portfolio. On the first page is a stunning photograph of Diana on a sand dune modeling a radical string bikini. Ed is taken aback. He turns the pages slowly looking at the erotic pictures of Diana in various stages of undress. Album covers, liquor ads all featuring a sexy Diana parade before him. Diana as a blonde, a brunette, a red head. With long hair, short hair, curly and straight. Who is this girl?

CUT TO:

100 INT. BATHROOM - DAY

Diana strips off her clothes and raises one leg up onto the toilet. She is removing something from her vagina but we can not see what it is. She carefully rinses it in the sink and lays it on the counter. She begins vigorously washing her face.

CUT TO:

101 INT. THE LIVING ROOM

Ed sits entranced. He turns another page of the portfolio.

102 INSERT - A PROVOCATIVE PRINT AD FOR MEN'S COLOGNE

Diana, stretched across rumpled satin sheets, dreamily caressing the bottle.

CUT TO:

103 INT. BATHROOM - DAY

Diana brushes her hair quickly and begins to expertly apply her makeup.

CUT TO:

104 INT. LIVING ROOM

Ed turning to a sequence of Helmut Newton-type photos of Diana. They are at once decadent, erotic and surreal. Startling sexual fantasies and nightmares.

CUT TO:

105 ANGLE - THROUGH THE BEDROOM DOOR

The bathroom door opens. Diana, completely naked, enters the bedroom and grabbing clothes from the pile on the floor begins to get dressed. Ed tries not to stare through the open door. As she dresses, she picks up the phone and punches a number. She holds the telephone receiver to her ear. We HEAR the phone RINGING (filtered) at the other end.

WOMAN'S VOICE

(o.s.; filtered)

Hello.

CONTINUED

105 CONTINUED

105

DIANA  
Is Jack there?

WOMAN'S VOICE  
(o.s.; filtered;  
angry)  
Who is this?

DIANA  
Tell him it's Diana. I have to  
talk to him. It's important...

WOMAN'S VOICE  
(o.s.; filtered)  
Do you have any idea what time  
it is?

DIANA  
I'm sorry, but it's very important.

CLICK. Diana looks puzzled and scared. She quickly  
dials another number.

CUT TO:

106 INSERT - STRAIGHT-ON HEAD SHOT IN HIGH CONTRAST B & W 100

Without makeup, Diana is posed against a black background.  
She looks very solitary and vulnerable.

107 INT. THE BEDROOM 100

Diana dials another number.

DIANA  
(into phone)  
Yes, yes I'll wait.

108 INT. LIVING ROOM 100

Ed looks from photograph to Diana in the bedroom. He  
is fascinated.

BACK TO SCENE

Now Diana enters, holding the phone to her ear. Ed  
looks up, tries not to stare. She is fully dressed  
and looks terrific.

CONTINUED

108 CONTINUED

DIANA  
 (covering the  
 mouthpiece)  
 Don't go away. I'll be right  
 out...  
 (into the phone)  
 Yes -- it's an emergency. Do  
 you know where she can be reached?

She disappears into the bedroom.

CUT TO:

109 INT. BEDROOM

Diana sits on the bed, holding the phone.

CHRISTY  
 (o.s.; filtered)  
 Hello?

DIANA  
 Christy!

CHRISTY  
 (o.s.)  
 Di! What's happening? Where  
 have you been?

DIANA  
 (distracted)  
 Listen -- I'm kind of in the  
 middle of a real bad situation...

CHRISTY  
 (o.s.)  
 Me too, we're gonna be here all  
 night.

DIANA  
 Can I come over?

CHRISTY  
 (o.s.)  
 Now? Uh, let me check with Bud...

DIANA  
 (serious)  
 Chris, I need a friend. It's  
 serious.

CONTINUED

109 CONTINUED

109

CHRISTY

(o.s.)

Come on over. I'll leave a  
drive-on for you.

DIANA

Thanks.

She hangs up and re-enters the bathroom.

CUT TO:

110 INT. LIVING ROOM

110

Ed turning to the last page of the portfolio. It is  
blank. He stares at it. Who is this woman? Suddenly,  
he hears a key turning in the front door lock. The  
door jolts against the safety chain.

MAN'S VOICE

(o.s.)

...Open the fuckin' door!

The door is repeatedly banged against the safety  
chain.

111 INT. THE LIVING ROOM

111

Diana enters the living room as Ed is heading into  
the bedroom.

MAN'S VOICE

(o.s.)

Open up, you bitch!

She goes to the door.

ED (worried)

A friend of yours?

MAN'S VOICE

(o.s.; yelling)

Who's in there? Diana?!

She opens the door.

Standing in the doorway are two young men. Diana's brother CHARLIE, is wearing a white, sequined jumpsuit with a high collar. His hair is dyed jet black and styled exactly like Elvis Presley's. Otherwise, he bears no resemblance at all. Standing behind him is his friend named DON. They enter, upset but keeping their distance from Ed.

CHARLIE

(to Diana)

Who's this? He looks like a narc.

DIANA

He's a friend.

CHARLIE

(to Don)

She makes friends so easily.

DIANA

(to Charlie)

What's wrong with you?

CHARLIE

Hey, I work for my money and so does he. Nobody gives me a fuckin' thing -- and I pay my bills.

Charlie paces around the room.

ED

(to Charlie)

Are you her brother?

CHARLIE

Yeah. So what?

DIANA

(angry)

What happened to my clothes?

DON

(mumbling)

I tried to be careful.

ED

(to Charlie)

Look, she had a terrible experience...

CONTINUED

112 CONTINUED

CHARLIE

She is a terrible experience.  
(to Diana)

You fly off to Europe like you're hot shit. You promise, you promise -- but you don't pay the rent. They finally turned off the phone -- you know what the bill was? You know how much I had to come up with? I had to borrow money from Don to pay the fucking rent!

Don crosses to the window, pauses to look outside.

DIANA

I'll pay you back. No problem...

CHARLIE

Right, no problem. Don moved in -- you're moving out.

DIANA

Come on, Charlie, lighten up...

CHARLIE

You've been gone for three weeks and you didn't even call me!

DIANA

Fine. Give me my car keys.

CHARLIE

I rented it to Artie.

DIANA

Artie! You get it back, now.

Don at the window, staring with detachment at something down below.

DON

He took it up to San Francisco.

DIANA

That's a thirty-five-thousand-dollar car!

CONTINUED

112 CONTINUED

CHARLIE  
(spiteful)  
Jack gave it to you. It  
didn't cost you anything.

DIANA  
(hurt)  
Oh Charlie...

ED  
Hey, you just can't kick her  
out on the street.

CHARLIE  
She's always got you.  
(turning to leave)  
We're goin' out. Don't  
be here when we get back.

As Charlie and Don exit:

DIANA  
Elvis wouldn't do what you're  
doing -- and I knew him.

CHARLIE  
You didn't know him -- you  
fucked him maybe, but you didn't  
know him.

She slams the door. After a beat, the door opens and  
Don sticks his head in.

DON  
(to Ed)  
You drive a little blue Toyota?

ED  
Yes.

DON  
(nods)  
I thought so.

The door shuts.

CUT TO:

113 INT. APARTMENT BUILDING - STORAGE ROOM AND BACK DOOR

113

As Ed and Diana open the back door to the alley, they find a garbage truck blocking the doorway. When it chugs off, Ed discovers his car is gone.

ED

My car...?

He runs after the garbage truck. A black TRASH COLLECTOR is riding on the rear platform.

ED

(running and  
yelling)

Wait! Did you see a blue  
Toyota?

TRASH COLLECTOR

(nodding)

Couldn't get through. Sorry 'bout  
that...

ED

Where is it?

TRASH COLLECTOR

Police towed it...

Ed is having trouble keeping up with the truck.

ED

Where?

TRASH COLLECTOR

(shrugs)

Downtown, somewhere...

The truck picks up speed leaving Ed standing in the middle of the alley. A wave of anger and frustration sweeps over his frayed nerves.

ED

(yelling)

...Goddamn it!

Diana runs toward him. He turns and strides past her.

DIANA

Where're you going?

CONTINUED

113 CONTINUED

113

ED

To get a taxi, I've had enough...

DIANA

(following him)

This is Los Angeles, there aren't any taxis...

ED

I'll call one, I'll call one for you too.

He turns into a narrow walkway between buildings, which leads to the street. She follows.

DIANA

There's no time. I'm in a lot of trouble...

ED

I'm the one who's in trouble now!

DIANA

Look, I can get a car. They're still after me!

ED

Who? Who's after you? Do you know those guys?

DIANA

Believe me -- I need to get to a safe place, fast. I need to make some calls, try to straighten things out...

ED

Look, I need to find my car.

As Ed nears the front of the building and street, she drops back into the shadows.

DIANA

(desperate)

Please stay with me for a while longer...I don't want to go out alone.

CONTINUED

113 CONTINUED

11

ED  
 (turning to her)  
 This is too weird for me.

DIANA  
 Whatever you want. What do  
 you want? I'll pay you.

ED  
 I'm too tired for all this.  
 My wife is screwing a jerk and  
 I can't tell what I'm feeling  
 about it. All right? I don't  
 need any more shit in my life  
 right now!

CUT TO:

114 ED'S P.O.V.

1

The Mercedes is parked in the driveway of the building.  
 The driver waits in the car, while the other three  
 hurry up the front steps.

115 ANGLE ON ED

1

Heart pumping, he slowly backs into the walkway,  
 into the shadows.

ED  
 (stunned)  
 They're out in front.

Panicked, Diana starts to run toward the alley.  
 Ed catches her.

ED  
 Not on foot. Where can  
 we get this car?

DIANA  
 Come on...

They hurry to the back of the building.

CUT TO:

116 INT. APARTMENT BUILDING - UNDERGROUND GARAGE 116  
 Diana lifts the hood of a perfectly restored 1962 Cadillac convertible. She finds a magnetic key case and pulls out a set of keys.

CUT TO:

117 INT. CAR 117  
 Ed slips behind the wheel. Diana curls up under the dashboard. He starts the car.

118 INT. UNDERGROUND GARAGE 118  
 As the Cadillac heads out, on the side of the car we SEE painted in large letters: "The King Lives". The electric security gate opens. Ed and Diana accelerate up the driveway.

119 EXT. DRIVEWAY AND STREET - NIGHT 119  
 The Mercedes is blocking the driveway. As Ed approaches he has no choice but to honk. Diana hides, ducking down low.

DIANA  
 (scared)  
 What are you doing!

Ed hushes her through clenched teeth. The Mercedes does not move. The driver stares at Ed. Ed stares back. The man looks middle-eastern and quite mean. For a moment, it's a standoff. Ed does not avert his eyes. The drivers makes a decision. Slowly, the Mercedes backs up allowing Ed and Diana to pass.

CUT TO:

120 EXT. CAR AND STREET - SUNSET STRIP - NIGHT 120  
 Preposterous billboards promote a world of entertainment. Teenage hookers congregate in front of a strip joint -- "the Body Shop".

121 INT. CAR - TRAVELING

ED  
(shaking head)  
Who are those men?

DIANA  
I don't know who they are,  
exactly.

ED  
What does that mean?

DIANA  
I was in Europe -- and I brought  
something back. That's what they  
want. Somehow, they found out...

ED  
(fearful)  
Drugs?

DIANA  
No, I swear to God.

Ed pulls the car over and stops near the Body Shop.

ED  
I'm getting out...This is  
just too weird for me.

DIANA  
(desperate)  
No! Listen to me! I've  
got something they want.  
It's worth a great deal of  
money.

There is a sharp KNOCK on the window. They both  
jump. It is a young man. In one hand he holds a  
cross, in the other some pamphlets.

JESUS FREAK  
Have you accepted Jesus into your  
hearts?

DIANA  
(to Ed in earnest)  
I don't know...I don't know who  
those men are. If you want to  
get out here, go ahead. I've got  
to get moving...

CONTINUED

121 CONTINUED

121

JESUS FREAK  
 Eternal damnation, hell fire.  
 These are not abstract concepts!

Ed takes a deep breath and drives off.

CUT TO:

122 EXT. TWENTIETH CENTURY-FOX - DOLLY STREET - NIGHT

122

Ed and Diana drive up the studio street.

ED  
 I've lived in Southern California  
 18 years and this is the first time  
 I've ever been inside a movie studio.

They pull up to the guard house.

GUARD  
 Can I help you folks?

CUT TO:

123 EXT. NIGHTCLUB - NIGHT

123

The front of the club has signs proclaiming that the "Miss Galaxy Beauty Pageant" is taking place inside. Suddenly the doors crash open and a crowd comes stampeding out in mass hysteria. Gunshots are fired. Among the crowd are Beauty Contestants in bikinis with sashes proclaiming "Miss Asia", "Miss Europe", "Miss Africa", etc. As the crowd scatters, a wild-eyed PSYCHOPATH emerges from the auditorium. He has taken a hostage -- "Miss North America". A gun is held to the beauty contestant's head.

PSYCHOPATH  
 Get back! Everybody!

MISS NORTH AMERICA  
 Let me go!

PSYCHOPATH  
 I want to see Detective Kalikak!  
 and I mean now!

DIRECTOR  
 (offstage)  
 And cut!

CUT TO:

124 ED AND DIANA

12

watching the film crew preparing the next set up. A wardrobe girl brings Miss North America a Down Coat. The DIRECTOR engages her in conversation.

ED

Do they need all of these people just to film a TV show?

DIANA

(distracted)

I appreciate all your help Ed. I'll get you to a phone and you can call a taxi. I'm fine now.

The DIRECTOR leaves Miss North America, Diana sees that she is alone for the moment.

DIANA

Thanks, really.

125 ANGLE - DIANA

12

She rushes over to the hostage/beauty contestant. They hug. This is her girlfriend CHRISTY -- a statuesque blonde.

126 ANGLE ED

1

He is taken aback by Diana's brusqueness. He slowly follows her onto the set.

CHRISTY

(laughing)

I've got three more lines --  
'Don't -- pleeease, don't...'  
(noticing Diana's  
distress)

What's the matter Di?

DIANA

I've got to talk to you.

CHRISTY

Sure.

(to A.D.)

How long, David?

A.D.

We'll be at least a half. Go get warm.

CONTINUED

126 CONTINUED

1

ED  
(stepping up)  
Excuse me.

DIANA  
Oh Christy, this is Ed.

CHRISTY  
Hi...

ED  
Hello.

DIANA  
You'll find a phone somewhere  
around here, Ed.

Christy and Diana go off into Christy's trailer. Ed feels very out of place on the busy set. He spies a pay phone on a telephone pole and crosses over to it. He puts in a dime and is dialing when Two Grips approach.

FIRST GRIP  
Very funny.

SECOND GRIP  
Excuse us.

They lift up the phone, pole and all. Ed is startled by the prop fooling him so completely. He walks over to Christy's trailer and hesitates, deciding to wait. Ed leans on a brick wall which promptly splits from his weight, it too is false. Ed jumps back hoping nobody has seen.

BUD  
Can I help you?

Bud is a middleaged producer with a \$60 haircut. He is Christy's current lover.

ED  
Uh, no thanks.  
(indicating wall)  
Amazing stuff.

BUD  
What are you doing here?

ED  
I'm waiting for a friend, she's  
in there.

CONTINUED

126 CONTINUED

BUD  
(suspicious)  
You know Christy?

ED  
No, not really, we just met.

BUD  
Uh huh.

He walks into Christy's trailer without knocking.

CUT TO:

127 INT. TRAILER

127

Christy sits in front of a makeup mirror. Diana leans on the counter. Bud doesn't look at Diana once during the following.

BUD  
Hi Di -- Christy who's the clown hanging around your trailer?

DIANA  
He's with me, Bud.

BUD  
(relieved)  
Oh. Oh fine. Hey Christy, remember to act scared. This guy has a gun to your head.

DIANA  
I know the feeling.

BUD  
What?

DIANA  
Nothing.

Bud kisses Christy on the top of her head.

BUD  
You look beautiful, honey.

CONTINUED

CHRISTY

Thank you Bud.

BUD

(insincere)

Good to see you, Diana...

Bud exits. Christy stands and removes her coat. She puts some body makeup on her tummy during the following.

DIANA

You won't even ask him?

CHRISTY

(awkward)

Di, I'd like to help you, I really would, but, you know, it's Bud's house...

DIANA

You live there, too.

Christy turns to Diana, she has something important to say.

CHRISTY

I think I can get Bud to marry me.

DIANA

(surprised)

Christy!

CHRISTY

I know what you're thinking, but he's not that bad a guy. I can't afford to blow it this time. He's got two series on the air now and seven in development. All three networks Di! He's talking to HBO.

DIANA

(serious)

Christy, would you keep something safe for me?

CHRISTY

What is it? No coke, no smack.

CONTINUED

127 CONTINUED

DIANA

I'm serious.

CHRISTY

I'm serious too. Bud's on probation now and if...

DIANA

(interrupts her)

Christy, it's not drugs.

Diana reaches into her bra and removes a small leather pouch.

DIANA

Stones, jewels. Just hold on to this for a day or two for me.

CHRISTY

What happened with you and that guy Hasi?

There's a KNOCK at the door.

A.D. (o.s.)

We're ready for you Christy.

CHRISTY

(calling out)

Be right there!

She puts on her Down Coat.

DIANA (earnestly)

It's real important to me.

CHRISTY

(relents)

Sure.

She takes the pouch and opens her down coat. There is a secret velcro flap inside the lining which hides a zippered pocket. Christy slips the pouch into the pocket, zips it shut and closes the velcro flap.

CONTINUED

127 CONTINUED

DIANA  
Thank you Chris.

CHRISTY  
For what?

DIANA  
Is there a phone I can use?

CHRISTY  
(quickly checking  
herself in the  
mirror)  
Use Bud's office. He's on the  
set -- I don't think he'll  
mind. Know where it is?

CUT TO:

128 EXT. TRAILER - NIGHT

Christy exits the trailer and sees Ed.

CHRISTY  
Nice to meet you Ed.

Before he has a chance to reply she's gone and Diana  
appears.

DIANA  
Did you call for a taxi?

ED  
I tried...

Diana studies his face.

DIANA  
Come with me...

129 INT. BUD HERMAN'S OFFICE

A very "Interior Decorated" office -- Ed waits  
while Diana uses the phone. We HEAR ringing  
(filtered) on the other end of the line.

DIANA  
(aside, to Ed)  
This won't take long...

CONTINUED

129 CONTINUED

WOMAN'S VOICE  
(o.s.; filtered)  
...Hello.

DIANA  
I'm sorry, I must speak to  
Jack -- tell him it's Diana.  
It's an emergency!

WOMAN'S VOICE  
(o.s.; filtered)  
Listen, Diana, whoever you are...

DIANA  
I'm a friend of Jack's.

WOMAN'S VOICE  
(o.s.; filtered)  
I don't give a good goddamn.  
If you call here again...

DIANA  
Whoever you are, you'd be  
smart not to hang up.

WOMAN'S VOICE  
(o.s.; filtered)  
This is his wife. Don't call  
back -- ever.

CLICK. Diana looks bewildered as she hangs up the  
phone.

DIANA  
...His wife? What's she doing  
there?

ED  
His wife? She probably lives  
there.

DIANA  
Not for years -- they barely  
speak...  
(shakes her head)  
Bizarre...  
(handing him the  
phone)  
Go ahead...

CONTINUED

129 CONTINUED

As Ed takes the phone, Dave the A.D. enters the office.

A.D.  
You folks'll have to leave.

DIANA  
We're friends of Bud Herman's...

A.D.  
Mr. Herman sent me over. He  
wants you to leave, now.

DIANA  
(crushed)  
Right...we're going...

ED  
(still holding  
the phone)  
What about my cab?

DIANA  
I'll take you to your car.  
Let's get out of here.

Ed reluctantly hangs up the phone.

CUT TO:

130 EXT. FOX LOT - NIGHT

Ed and Diana walk to the car. He checks his watch.  
In the B.G., we SEE a continuation of the scene on  
the auditorium steps.

ED  
Do you know where it is, down-  
town -- where they take the  
cars?

DIANA  
(to herself)  
I've got to talk to Monir.  
Shit!

ED  
(losing patience)  
Do you know where to go?

CONTINUED

130 CONTINUED

130

DIANA

No...I don't know where to go. I don't know what I'm doing...

ED

We're going to find my car.

DIANA

(turning to him)

...Would you help me, please -- just a little more?

ED

(adamant)

No! I've got to get home!  
No more...I've got problems of my own to deal with.

DIANA

How do you think I feel? You're all I've got!

ED

That's hard to believe.

DIANA

You're telling me...

Her lips start to tremble.

131 ANGLE - SIDE STREET

11

They turn a corner. Now they are on a dark, timeless New York side street. The car is parked at the end of this street. Her pace quickens. Ed hangs back.

ED

Goddamnit, if you want any more help from me, I want to know what's going on.

She stops -- just stands there staring at the pavement, then walks over to the stoop of an old brownstone and sits down. Ed stands over her.

CONTINUED

131 CONTINUED

1

DIANA  
(quietly)  
...They killed him.

ED  
Killed who?!

DIANA  
...Hasi.

ED  
Hasi?

DIANA  
...In the parking lot. I was  
with him -- he was waiting  
for me. The stones were his...

Her tears break loose. Ed tries to remain calm.

DIANA  
It's all coming down on  
me...

ED  
(firmly)  
We have to get the police.

DIANA  
No! I can't ...I smuggled  
them in.

ED  
What stones?

DIANA  
Six perfect emeralds.  
They're priceless.

ED  
They killed this guy for six  
emeralds? How did you get  
involved in all this?

DIANA  
(takes a deep  
breath)  
The stones are from the septre  
of an ancient Persian king. When  
the Shah fell and the Royal Family

CONTINUED

131 CONTINUED

131

DIANA (CONT'D)  
fled Iran the treasury was looted. Somebody got out with a good part of the Crown Jewels. Hasi was somebody's cousin. He was going to give me \$25,000. I went to Zurich, I went to a vault. Everything went fine. Hasi met me at the airport.

ED  
Who killed Hasi?

DIANA  
They want the stones. If I lose the stones I'm dead for sure. The police can't help me. I'm one of the bad guys.

ED  
Who were those men chasing you?

DIANA  
I don't know. I've got to make some kind of deal with them.

ED  
With who?

DIANA  
That's what I have to find out. I know they're all Iranians or Persians, or something...If they're on visas, they don't want trouble.

ED  
Uh, this is kind of outside my field.

DIANA  
I can't get in touch with Jack. He would help me.

CONTINUED

131 CONTINUED

ED  
Who's Jack?

DIANA  
A friend of mine.

ED  
Is he involved in this?

DIANA  
(laughs)  
Jack? He doesn't need any  
more money. I guess he doesn't  
need me anymore either.

ED  
Look, maybe if you explained  
to the police...

DIANA  
That I'm a smuggler? No  
way.

ED  
So now what?

DIANA  
I know someone else who could  
help me. Would you help  
me get to him?

Ed sits beside her, speechless.

DIANA  
It's my only way out of this.

Ed shakes his head no.

DIANA  
You did it before -- at the  
airport.

ED  
I'm not sure what I did at  
the airport.

CONTINUED

131 CONTINUED

131

DIANA

You saved my life. They don't know who you are. Right now, they don't know where I am... Just stay with me a little longer?

Ed wrestles with it for a long moment.

ED

...How do you know you can trust me?

DIANA

(straight on)

...Because, I know men.

The trace of a frightened, fatalistic smile passes across Ed's face.

CUT TO:

132 EXT. WILSHIRE BOULEVARD - NIGHT

132

The street is nearly empty. They drive east in the shadows of office buildings and department stores. Now they turn into the center drive-through of the Beverly Wilshire Hotel -- and stop. An attendant takes the car.

133 INT. BEVERLY WILSHIRE HOTEL - NIGHT

133

Ed and Diana walk down the rear entrance corridor to the lobby.

DIANA

His name is Monir Bandar.

ED (repeats it)

Monir Bandar. How do you know you can trust him?

DIANA

He's Hasi's best friend. Jack has already sold him half of Ventura County, he doesn't need any more money. He knows me.

CONTINUED

133 CONTINUED

Ed suddenly stops.

ED

What am I doing?! This is  
insane...

DIANA

I'd do it myself, but I don't  
know who's there...I promise,  
I won't ask anything else...

Ed stands there staring at her.

DIANA

What? What are you looking  
at? Something on my face?

CUT TO:

134 INT. BIJAN - NIGHT

13

The elegant men's clothing store on Rodeo Drive.  
Two of the Four Killers are there with two Beautiful  
Girls. The men sip espresso, the Girls drink wine.  
One of the Men is having a suit fitted, he stands in  
front of a mirror as the Tailor works busily. The  
atmosphere is relaxed. The Girls giggle, they appear  
stoned. The other Man is playing with a pocket  
sized computer game.

CUT TO:

135 EXT. BEVERLY WILSHIRE HOTEL - NIGHT

1

Ed and Diana stand in front of Tiffany's. Diana  
hands Ed a scrap of paper.

DIANA

This is the number of the pay  
phone in the Ladies Room. Give  
it to only Monir.

ED

It's just straight up Rodeo?

DIANA

Wait...

CONTINUED

135 CONTINUED

13

She goes to her bag and takes out a credit card case.

DIANA  
(handing him  
card)

It's private. You'll have  
to show this at the door.

ED  
(reading card)  
...Jack Caper? Is he the one  
with the wife?

DIANA  
He's the one I can't reach.

ED  
Was that his boat?

DIANA  
Yes. Now go on; after I  
talk to Monir I'll meet you  
right here.

Ed pauses, he rubs his face.

DIANA  
Are you alright?

ED  
Just tired.

Ed crosses the street, Diana turns and enters the  
hotel.

136 ED'S P.O.V. - MOVING UP RODEO - IMAGES FLASHING BY  
JARRING, ASSAULTING, SENSUAL, SEDUCTIVE.

1

137 A. HIS REFLECTION  
in mirrors; through glass; on stainless steel.

138 B. GLEAMING TOYS AND TREASURES  
Things of gold, furs, leathers and jewels.

139 C. FREAKISH WINDOW MANNEQUINS  
 draped in ultrafashion: mocking, leering, bald-headed humanoids poised ready to break through the plate glass; cat women frozen in narcissistic moments, bare-breasted, nipples erect...

140 EXT. GRIFFIN'S - RODEO DRIVE - NIGHT

A parking attendant helps an elegant couple into a Rolls, Ed stands in front of a polished mahogany door with brass fittings. A small brass plaque reads: "GRIFFIN'S -- Members Only." Ed pushes the door open and steps inside.

141 INT. GRIFFIN'S - RECEPTION AREA

Ed enters and looks around. The decor of the Club is French Regency. We HEAR music in the b.g. At the far end of the room is a beautiful, young girl behind a reception desk. Beyond the reception area, members and guests can be SEEN passing from room to room. A few glance out at Ed. He suddenly feels completely out of place. Everything about himself -- his clothes, his haircut, his job, his name -- feel wrong.

As he approaches the RECEPTIONIST, his way is blocked by a Tarzan-like "HOST" in an Armani suit.

HOST  
 (coldly courteous)  
 Good evening; can I help you?

ED  
 Yes, I'm looking for somebody.

HOST  
 I'm sorry, but this is a private club...

ED  
 (searching for the card)  
 A friend of mine is a member...

CONTINUED

141 CONTINUED

14

Ed fishes out the membership card. The Host inspects it.

HOST  
(cordially)  
Oh, you're a guest of Mr.  
Caper's...

ED  
I'm looking for Monir Bandar.

RECEPTIONIST  
He should be in the backgammon  
room.

HOST  
(to Ed)  
If you'll sign in, I'll take  
you through.

Ed steps forward and signs the reception book.

RECEPTIONIST  
If you'd like late supper, the  
buffet is open.  
(reading his  
signature)  
...Mr. Kissinger?

ED  
(nods)  
Thanks.

HOST  
Right this way, Mr. Kissinger.

We FOLLOW as Ed is taken THROUGH the club...PAST a dramatically lit disco room filled with international couples. THROUGH an intimate dining room-den, where a long buffet table offers delicacies prepared as works of art, half-destroyed. Eating, drinking, socializing -- the club members and their guests bear a spooky resemblance to the mannequins in the store windows. As Ed PASSES, some appear to react in ways that might confirm his worst fears of not belonging.

142

INT. GRIFFIN'S - BACKGAMMON ROOM

The atmosphere in the backgammon room is different -- hushed, serious, predominant. Ceiling spotlights illuminate the rows of tables through a layer of smoke. Many of the spectators look Mediterranean or Middle-Eastern. Women are well-behaved and predominantly young. When Ed and the Host enter, nothing changes except eyes.

HOST

(leaving)

Have a good time...

ED

Which one is Mr. Bandar?

HOST

(surprised)

You don't know him?

ED

No.

HOST

(nervous)

...Wait here, just a moment, please.

The Host walks to a game table in the far end of the room. He confers briefly with one of the spectators -- a stocky Chicano wearing a suit of Italian sport clothes. Now the two men

HOST

(to Ed)

This is Mr. Escarcega -- Mr. Bandar's personal assistant.

The Host quickly disappears. ESCARCEGA looks at Ed the way it's done on the street.

ESCARCEGA

What can I do for you, Mr. Kissinger?

141 CONTINUE

Ed fishes  
it.

Ed sta

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dran  
coup  
a lo  
worl  
soc  
a s  
win  
the

142 CONTINUED

14

ED

I have a very urgent message for  
Monir Bandar.

ESCARCEGA

I'll be glad to pass it on.

ED

I have to speak to him personally.

ESCARCEGA

No way, he's not here right now.

ED

They just said he was.

ESCARCEGA

He just left.

ED

(not buying it)

...Look, it's from a friend of  
his, a close friend.

ESCARCEGA

From Jack Caper?

ED

No...

(thinking)

Well, indirectly...

ESCARCEGA

Talk to me straight, or get your  
ass out of here.

ED

I can tell you it's a matter of  
life and death. I'll tell the  
rest to Mr. Bandar.

ESCARCEGA

(pissed off)

Follow me.

Eyes follow them as he leads Ed to the men's room.  
Escarcega steps aside allowing Ed to enter first.

143 INT. MEN'S ROOM

14

The room is done in black-and-white marble with gold fixtures. Ed enters, Escarcega follows. As the door closes, Escarcega shoves him across the room and pins him against the wall.'

ED  
(stunned)  
Hey wait...

Escarcega leans into Ed and starts to frisk him.

ESCARCEGA  
You're no cop -- I know that...

The door to one of the stalls opens. A man and two women rush out wiping their noses, zipping their clothes. Escarcega releases Ed, cautions him not to move, then checks the other stalls.

ESCARCEGA  
Man, who the fuck are you? What do you want?

ED  
(shaken up, angry)  
I'm just trying to help somebody...  
I don't need this shit. Tell Mr. Bandar, wherever he is, that one of his friends is in deep trouble...  
I'm going now.

ESCARCEGA  
("reading" him)  
...Hold on, I'll get him.

CUT TO:

144 CLOSEUP - MONIR BANDAR

1

Escarcega whispers in his ear. He is a handsome Iranian in his late 20's. At this moment, his eyes reflect deep concern, deeper suspicions.

CUT TO:

145 INT. LADIES ROOM - NIGHT

Diana waits anxiously by the pay phone.

CUT TO:

146 INT. MEN'S ROOM

Ed and Escarcega stand beside Monir at the marble wash basin in the men's room.

MONIR

(to Ed)

Can you tell me...? How did this happen? Why?

ED

I don't know.

(handing him the  
scrap of paper)

Right now, she's waiting for  
your call at this number.

MONIR takes the paper.

ED

All I know is she needs your help.

MONIR

I'll do whatever is possible...

They exit the men's room.

147 INT. BACKGAMMON ROOM

Ed, Monir and Escarcega emerge from the men's room. Eyes are again watching as the three men move down the hall to the phone booth.

148 INT. HALLWAY

Monir steps into the phone booth. Escarcega stands by the door, motioning to Ed to wait. Ed waits. Monir dials the number.

CUT TO:

149 INT. LADIES ROOM - NIGHT

Diana is nervously waiting. The phone RINGS, she grabs it.

DIANA  
Monir? Thank God.

CUT TO:

150 INT. HALLWAY - GRIFFINS - NIGHT

Escarcega turns to Ed as Monir talks on the phone.

ESCARCEGA  
Good night Mr. Kissinger.

CUT TO:

151 INT. BIJAN - NIGHT

One of the killers is playing his pocket computer game as his girl friend passionately kisses his neck. The other girl is asleep. The other Man removes his pants and hands them to the Tailor. In the mirror he SEES Ed pass by outside. He shouts to his companion, grabs his coat and pulls out his gun. In his underwear he runs to the front door; it is locked. Cursing in Farsi, he shouts for the tailor who runs over and fumbles with the keys. Finally the Tailor gets the door open and the two Men run out into the street.

CUT TO:

152 EXT. RODEO - NIGHT

Ed is nowhere to be seen. The Man in his underwear is furious.

CUT TO:

153 INT. BIJAN - NIGHT

The sleeping Girl wakes up.

GIRL  
(groggily)  
Mohammed?

CUT TO:

154 EXT. TIFFANY'S - NIGHT

154

Ed is waiting on the sidewalk on Wilshire Boulevard just as he was instructed. He is exhausted, he leans up against the wall and closes his eyes.

VOICE (O.S.)

(A very British accent)

You're very good.

Ed wakes with a start. A MAN in a rumpled suit stands next to him.

ENGLISHMAN

You're really very good. I'm amazed we've never met before.

ED

I beg your pardon?

ENGLISHMAN

I've been watching you since you left Caper's yacht. Very impressive.

ED

I am?

ENGLISHMAN

You can stop performing now Ed, if that is your name.

ED

What are you talking about?

ENGLISHMAN

I represent Monsieur Melville. I can assure you that he can be far more reasonable than the Savak.

ED

The Savak?

ENGLISHMAN

The Shah's Secret Police. The Death Squad, Iranian Gestapo. Shahraz's boys.

ED

(completely confused)

Shahraz's boys?

ENGLISHMAN

(laughs)

I do like you Ed. You're very good.

CONTINUED

154 CONTINUED

The Englishman casually pulls a gun from his pocket and puts the barrel into Ed's mouth.

ENGLISHMAN

Where are the stones?

Ed has difficulty speaking with a gun in his mouth.

ED

(muffled)

I can't help you.

ENGLISHMAN

We do understand one another.  
Don't we?

He cocks the hammer with his thumb.

ED

(mouthful of gun)

I don't know.

The Englishman sees something beyond Ed and quickly pockets his gun.

ENGLISHMAN

Very good. Really splendid.  
I'm sure we'll chat again soon.

He walks briskly away leaving Ed dumbfounded. A Beverly Hills Police Car pulls up to the curb. The COP calls to Ed.

COP

Can I help you sir?

ED

(realizes what  
happened)

I think you just did.

COP

Are you a guest at the  
hotel?

CONTINUED

154 CONTINUED

ED

No. No, I'm waiting for  
someone to pick me up.

COP

Who would that be?

ED

Uh, my wife.

COP

Your "wife". Are you aware  
sir that it's almost three  
thirty in the morning?

ED

Really? Is it that late?

COP

May I see some identification?

Diana pulls up in her brother's Caddy.

DIANA

(her most winning  
smile)

Is my husband causing any  
trouble officer?

CUT TO:

155 INT. CAR - NIGHT

Diana is driving.

DIANA

Monsieur Melville? Are you sure  
he was English?

ED

This guy was like something  
out of a Graham Greene novel.

DIANA

Graham Greene?

CONTINUED

155 CONTINUED

15

ED

Diana, this guy put a gun  
in my mouth! Who is the  
Frenchman? Where are the  
stones?

DIANA

I've never heard of the  
Frenchman. But it's okay  
now, the stones are safe.

ED

"The stones are safe"! What  
about us? Are we safe?

DIANA

Monir promised to handle  
everything. It's okay now.

CUT TO:

156 EXT. CENTURY TOWERS APARTMENTS - NIGHT

16

They pull into the circular drive of these luxury  
high-rise condominiums. The DOORMAN, a weathered  
black hipster, approaches the car.

157 INT. CAR

17

Diana rolls down the window.

DIANA

(calling out)

Hi Jimmy...

DOORMAN

Hey, beautiful lady, what's  
happenin'?

DIANA

Mr. Bandar come in?

DOORMAN

Yeah, the man's expecting you.

CONTINUED

157 CONTINUED

DIANA  
Great, I'll be right up.  
(turns to Ed)  
Go home, go to sleep.

ED  
Oh, I gave that up, recently...

DIANA  
Take the car...

He shakes his head.

DIANA  
Then Jimmy'll get you a cab.

ED  
You're going up there alone?

DIANA  
It's okay, now.

ED  
You sure you don't want me to  
go with you?

DIANA  
No, really -- Don't worry...

ED  
Well...Good luck.

DIANA  
Ed, I don't know what to say...

ED  
It's been -- an experience.

DIANA  
I can't even give you a number,  
I don't know where I'll be.

ED  
It's probably better, the less  
I know...

CONTINUED

157 CONTINUED

15

DIANA

Don't say a word to anyone.

ED

Nobody would believe it, anyway.

DIANA

(going into her bag)

I've got some cash and some Swiss francs. It's not that much...

ED

No.

DIANA

Please, take it.

ED

No, absolutely not...

She throws her arms around him in a deeply grateful embrace.

DIANA

Thank you.

ED

Be careful, okay?

DIANA

(kisses him tenderly)

Good-bye, Ed.

158 EXT. CENTURY TOWERS APARTMENTS - NIGHT

15

She slides out of the car. The Doorman activates the automatic security door to the lobby. As it swings open, she hesitates and turns back toward Ed. He waves a final good-bye. She smiles and steps inside the building. The door swings shut.

159 ANGLE ON ED

15

He sits in the car trying to absorb all that's happened, and wondering what next.

160 INT. CENTURY APARTMENTS

160

Ed climbs out of the car and approaches the Doorman's kiosk.

ED

(to Doorman)

Think I can get a cab at this hour?

DOORMAN

You got it.

(picking up the  
telephone)

Immediately, if not sooner.  
Cabs, women, just like every-  
thing else. Don't matter how  
good lookin' you are, you got to  
have the juice.

ED

Well, I hope you've got the  
juice.

DOORMAN

(dialing)

At least when it comes to cabs,  
I do.

Ed waits while the Doorman talks on the phone.

DOORMAN

(into phone)

Hey, this is Jimmy at the Century  
Towers. Got a very important  
man here, you might know him --  
goes by the name Mr. Big Tip...  
Well, as soon as you can, do what  
you can huh?

(hangs up, looking  
embarrassed; to Ed)

...Twenty-five minutes.

ED

Terrific.

DOORMAN

...That one you were with -- she's  
a real nice girl. Always says hello,  
always got a smile for you...

CONTINUED

160 CONTINUED

ED  
(thinking)  
...Yeah.

DOORMAN  
You oughta see some of the stuck-up  
trash comin' through here -- coked-  
up, smoked-out, on the nod, half-  
naked, bisexual, trisexual -- and all  
actin' like royalty.

ED  
What about Mr. Bandar?

DOORMAN  
Gotta be all kinds of crazy shit  
goin' on up there. I don't believe  
what he lets inside...  
(slyly)  
You know he wears a "toup"?

ED  
He does?

DOORMAN  
(chuckling)  
That's right -- a Persian rug!

ED  
(concerned)  
I hope she'll be okay...

DOORMAN  
Something wrong?

ED  
(worried)  
Yeah, I forgot to give her something.

DOORMAN  
You can leave it with me.

ED  
No, I think I should give it  
to her myself.

DOORMAN  
(getting the message)  
Right...

CUT TO:

161 AUTOMATIC SECURITY DOOR

It swings open. Ed steps inside the building. The  
door swings shut.

162 INT. CENTURY APARTMENTS - FOYER 162  
Ed steps into the elevator and presses the button for the penthouse.

163 INT. ELEVATOR 163  
As he ascends, MUZAK plays. Ed fidgets. He's not sure he should be doing this...

CUT TO:

164 INT. CENTURY APARTMENTS - PENTHOUSE FLOOR - HALLWAY 164  
Ed exits the elevator and walks down the hall. We HEAR muffled music. As he rounds a corner, the music gets LOUDER. He stops in front of an ornate double door. The music is coming from within. He rings the bell and waits... He knocks on the door trying to make his presence known over the music. Then he tries the handle -- it's unlocked. He opens the door and reluctantly enters the penthouse. We FOLLOW as he steps into a vast living room decorated in Persian rococo. A large Advent video screen dominates the room. The "Archies" cartoon show is on, they're singing "Sugar Sugar".

165 INT. PENTHOUSE - LIVING ROOM 165  
Ed looks around. The rooms seems to be unoccupied.

ED  
(calling out over  
the music)  
...Hello!

No answer. He walks through a formal dining room and peers into the kitchen. Drinks and food have been prepared.

ED  
...Hello?

He turns and walks down a long hallway. He checks various rooms, all unoccupied. At the end of the hall, Ed comes to another set of double doors, closed -- the master bedroom. He knocks -- waits. No answer.

CONTINUED

165 CONTINUED

ED  
...Anybody home?

From inside the bedroom we HEAR what sounds like a sigh. He knocks again.

ED  
...Diana?

Not knowing what else to do, he hesitantly opens the door.

166 ED'S P.O.V.

The dimly lit bedroom is done in "white on white" and covered with blood. A massacre has taken place. The room is full of corpses -- Monir, Escarcega, a young Persian woman and two other Persian men. The glass doors to the terrace are open -- the curtains blow about.

167 ANGLE ON ED

He backs away in horror, then abruptly freezes...

168 ANGLE - TOWARD THE TERRACE

The lights of the city shimmer. The curtains billow in the breeze, then fall away, REVEALING the Englishman and Diana. The Englishman holds a blade diagonally across Diana's face. The Englishman breathes laboriously, sweat pours down his neck -- he has suffered a terrible stomach wound.

A moment of perfect stillness. Then...

169 A HAND

reaches up and clamps on Ed's leg.

170 ED

Before Ed can shake loose, he is brought to his knees -- as a bloody, half-dead Escarcega pulls himself up to his feet and, screaming obscenely, lurches toward the Englishman.

CONTINUED

170 CONTINUED

## THE ENGLISHMAN

stabs and slashes Escarcega, but the unarmed bodyguard keeps coming, oblivious to the wounds. Diana breaks away as the two men lock in a murderous embrace and then fall, crashing through the glass doors to the terrace. After a few BEATS, the horrible SOUNDS stop and everything is still again.

Diana stands there in shock.

ED

(taking her by  
the hand)

Come on...

We FOLLOW as they run out of the penthouse, slamming the door behind them.

CUT TO:

171 INT. ELEVATOR

Ed and Diana descend in silence, they are scared shitless. Now the elevator stops on a lower floor. As the door opens, a POODLE LUNGES in at them, barking ferociously, straining at the leash of the OLD MAN who fights to control the animal.

OLD MAN

(excitedly)

It's alright! It's alright! He  
won't hurt you...

Ed and Diana are out of the elevator and hurrying down the hall.

OLD MAN

(calling after them)

He's friendly...He's a nice dog!

CUT TO:

172 INT. STAIRWAY

They race down the stairs, flight after flight...

CUT TO:

173 EXT. CENTURY APARTMENTS - NIGHT

The Mercedes pulls up and parks. Two of the Savak (now we know who they are) exit and enter the building. The other two wait in the car. One plays with his digital watch, the other watches a Sony pocket size television.

CUT TO:

174 INT. CENTURY APARTMENTS - LOBBY - NIGHT

The two Savak wait for the elevator. The elevator doors open and the same POODLE lunges at them, barking like mad and startling the men. One pulls his gun and SHOOTs, killing the dog in cold blood. The Old Man recoils in horror. The other Savak nudges his partner and points.

CUT TO:

175 SAVAK P.O.V.

Ed and Diana are emerging from the stairway door and running out of the building.

CUT TO:

176 INT. CENTURY APARTMENTS - LOBBY - NIGHT

The two Men run to their car.

177 EXT. AVENUE OF THE STARS - NIGHT

Ed and Diana run north into Century City.

DIANA  
(breathlessly)  
Where are we going?

ED  
(glancing over his  
shoulder)  
Away from here!

In the BACKGROUND we can see the Mercedes pull out of the driveway.

CUT TO:

178 EXT. AVENUE OF THE STARS - FOUNTAIN - NIGHT

178

Ed and Diana are running in front of one of the lighted fountains on the Avenue when a beat-up blue Century City Cab approaches. Ed throws himself in front of the cab forcing it to stop. The Cab Driver has a thick Russian accent and wears a yarmulke.

DRIVER

What are you!?! A crazy man?

Ed throws Diana into the cab and jumps in after her.

ED

Go! Just go!

DRIVER

Mister, I have a fare already!

ED

I'm your fare!

Suddenly the Mercedes screeches to a halt along the cab. One of the Savak leaps out and shoves a gun through the window into the Driver's face.

DRIVER

Vey'smere!

179 ANGLE - AVENUE OF THE STARS

179

Suddenly the cab driver throws the cab into reverse and floors it -- knocking the gunman aside. The car speeds backwards, to the first break in the center divider, then spins around and heads down Constellation Boulevard.

180 ANGLE

180

The Mercedes makes a U-turn at the end of the street and takes off after them.

181 EXT. CONSTELLATION BOULEVARD - NIGHT

181

The cab unexpectedly turns into the Entertainment Center underground parking lot.

- 182 INT. CAB 182  
They skid down into the empty parking lot.
- ED  
(looking back)  
Where're you going?' They're  
after us!!
- DRIVER  
Just shut up! Be quiet!
- 183 INT. UNDERGROUND PARKING LOT - ENTRANCE 183  
The cab disappears down a curving ramp. After a few BEATS, the Mercedes comes tearing into the lot and down the ramp.
- 184 QUICK SHOTS - SPIRAL RAMP 184
- The cab sails down a winding circular ramp that seems to spiral into the bowels of Century City. At intervals we SEE entrances for descending levels.
  - The Mercedes careens against the concrete walls as it navigates the ramp. The turns are so sharp that neither car can see the other.
  - Both cars descend, faster and faster...
- 185 INT. MERCEDES 185  
The Persians drive in growing dismay, clearly out of their element.
- 186 INT. CAB 186  
Ed and Diana react as though swept away in an unending nightmare. The driver, however, seems oddly in control.
- DRIVER  
Hold on...
- 187 EXT. CAB 187  
It fishtails through the "D" level entrance-way.

188 EXT. MERCEDES 188  
It screeches past the "D" level and continues on down...

189 EXT. CAB 189  
It fishtails around the empty "D" level toward the exit ramp.

190 THE MERCEDES 190  
spiraling downward...

191 THE CAB 191  
now spiraling up...

192 THE MERCEDES 192  
It reaches the bottom level. Nowhere else to go -- no cab in sight.

CUT TO:

193 THE CAB 193  
Flying up the exit ramp, tires squealing -- now bursting out of a tunnel, delivered on Olympic Boulevard. The cab takes a screaming turn and roars off.

194 INT. CAB 194  
Ed and Diana are ashen, heads still spinning.

CUT TO:

195 EXT. OLYMPIC BOULEVARD - NIGHT 195  
The cab screeches to a halt. The Driver turns around.

DRIVER  
(furious)  
Get the fuck out mine cab!

CUT TO:

196 INT. SHIPS COFFEE SHOP - NIGHT

19

Ed and Diana sit at a booth in Ships on the corner of Olympic and Robertson. A WAITRESS sets down two gigantic hot fudge sundaes in front of them. Ed picks up his spoon.

ED  
This works huh?

DIANA  
It always has.

Ed takes a big bite.

ED  
You're right, I feel better.

Diana takes a bite of hers...then another. She laughs.

DIANA  
I think I'll need two.

ED  
What are you going to do now?

DIANA  
I don't know. Try to see Jack I guess.

ED  
Who is this guy Jack Caper anyway?

DIANA  
He's a very rich man. A very nice man. I was his mistress.

Ed chokes on this one.

DIANA  
Oh don't be such a schmuck.

ED  
Sorry, I've just never met a real "mistress" before.

DIANA  
(sighs)  
All right. I can't act, I never could. I did some modeling but I never would have made it. I met Jack at a party. He's an older man, very handsome, very charming. It just sort of evolved. He gave me an apartment in Westwood, credit cards, my Porsche. It was easy. It was nice.

CONTINUED

ED

How long?

DIANA

Five years.

ED

Five years! You must have been sixteen!

DIANA

I'm not as young as I look. About six months ago his lawyer called me. I had to move out. My credit cards were cancelled. He let me keep the Porsche.

ED

What happened?

DIANA

(softly)

I don't know. He won't talk to me.

ED

So Hasi offers you \$25,000 to bring in these emeralds and here we are.

DIANA

That's it.

Ed and Diana sit and fiddle with their sundaes.

DIANA

What about you?

ED

What about me?

DIANA

Your wife is having an affair?

ED

"An affair"? That makes it sound romantic.

DIANA

Maybe it is.

196 CONTINUED

196

ED

Thanks alot.

They sit deep in their own thoughts.

DIANA

I was in love with Jack.

ED

I was in love with my wife.

DIANA

(wistful)

I'm still in love with Jack.

ED

(resigned)

Yeah, I'm still in love with  
my wife.

CUT TO:

197 EXT. PACIFIC COAST HIGHWAY - DAWN

197

A fire-engine red Corvette Sting Ray (California license plate BUD) pulls into the driveway of a large modern Malibu beachhouse. Bud and Christy climb out, Christy is wearing her down coat.

BUD

Let's fuck on the beach.

CHRISTY

Bud, please, it's cold.

Bud punches his security code and they enter the house.

CUT TO:

198 INT. MALIBU HOUSE - DAY

19

Christy throws off her coat. She's still in wardrobe; bikini, high heels and Miss North America Banner.

CHRISTY

I feel so stupid in this outfit.

Bud puts his hands on her waist.

CONTINUED

198 CONTINUED

198

BUD

You may feel stupid but you look sensational.

CHRISTY

Do I have to wear this dumb sash?

BUD

Indulge me.

Christy puts her arms around him.

CHRISTY

You're so silly sometimes.

They kiss. There is a knock at the door.

BUD

(annoyed)

It's six o'clock in the morning for Christ's sake!

Bud goes and opens the front door. The Four Savak stand there.

BUD

Who the hell are you?

One of the Men puts a gun to Bud's chest.

BUD

Won't you come in?

CUT TO:

199 INT. CHARLIE'S APARTMENT - DAY

1

Diana and Ed enter her brother's apartment. It has been ransacked, everything breakable has been broken.

ED

Holy shit.

DIANA (calls out)

Charlie? Is anyone here?

CONTINUED

199 CONTINUED

Diana rushes to the bedroom. Ed bends down and picks up one of the photographs of Diana from the portfolio. It has been torn in half.

CUT TO:

200 INT. BEDROOM - DAY

Diana sits on the bed, her pile of clothes have been ripped to shreds. Ed enters.

DIANA (frightened)  
I hope Charlie's not hurt.

MELVILLE (V.O., very French)  
Your brother is well.

Ed and Diana are startled by the Frenchman's sudden appearance. Two large BLACK MEN stand behind him, they only speak French. Monsieur Melville holds a gun.

DIANA  
Where's my brother?

MELVILLE  
Strange fellow, thinks he's Elvis Presley. He's not here, he fled. Now if you'll come with us?

ED  
Do we have a choice?

MELVILLE  
Very droll, very amusing. Allons!

CUT TO:

201 INT. BUD'S BEACH HOUSE - DAY

Bud is trussed up tightly, he is gagged and blindfolded. Christy stands by the door to the beach, she watches the Savak. They are tearing the place apart. When she sees her chance, she runs out the door slamming it behind her. The Savak run after her, the door is locked. They SHOOT it open.

CUT TO:

202 EXT. BEACH - DAY

202

Christy jumps off the porch to the beach followed closely by the Savak. She is terrified, they block her way. She can only run towards the surf.

CUT TO:

203 INT. NEIGHBOR'S BEACH HOUSE - DAY

203

A MAN sits at his breakfast table in a robe reading a weekly Variety. He glances up and sees Christy and the four Men on the beach.

MAN

(amused)

Hey Kathy, get a load of this!

CUT TO:

204 EXT. BEACH - DAY

20

Christy runs into the waves and begins swimming frantically. The Savak take off their shoes and socks and put them on the sand. They then remove their wallets, guns and jewelry and carefully put them into their shoes before wading into the water fully dressed, catching the exhausted Christy easily. They hold her underneath the water, she struggles desperately.

CUT TO:

205 INT. NEIGHBOR'S BEACH HOUSE - DAY

20

The Man has been joined by a WOMAN. They see what's happening.

WOMAN

(horrified)

Oh my god.

MAN

We better call the police!

CUT TO:

206 EXT. PACIFIC COAST HIGHWAY - DAY

A stretch Lincoln limo heads north on the coast.

CUT TO:

207 INT. LIMO - DAY

The two Black Men sit in the front, the one driving wears a chauffeur's cap. In the back seat are Ed and Diana. Melville sits facing them in one of the drop seats, he holds a gun.

MELVILLE

Colin was a superb man. He told me that you were also very good.

DIANA

Colin?

ED

The Englishman?

MELVILLE

Yes, the Englishman.

ED

He worked for you?

MELVILLE

Colin was... for hire. Yes.

DIANA

When I give you the stones you will let us go?

MELVILLE

I hardly think so. I'll need you to appease Shahrax. She'll want blood and yours will do.

The man driving notices something ahead.

CUT TO:

208 DRIVER'S P.O.V. - EXT. BEACH HOUSE - DAY

Three Malibu Sheriff's cars are parked out front, lights flashing.

CUT TO:

209 INT. LIMO - DAY

The Driver informs Melville (in French) of what's happening. They pull over opposite the house and park. Melville studies the scene carefully.

CONTINUED

209 CONTINUED

DIANA

If you're not going to let  
us go, why should I help you?

Melville leans forward and puts the gun in Ed's face.

MELVILLE

You're fond of Ed, yes?

CUT TO:

210 EXT. BEACH HOUSE - DAY

Two Sheriffs are stationed at the front door. Diana  
walks up to them.

DIANA

Hi, is something wrong?

CUT TO:

211 INT. LIMO - DAY

All those inside watch as Diana enters the house.

CUT TO:

212 INT. BEACH HOUSE - DAY

Policemen are examining, measuring and photographing  
the wreckage. Bud sits on a chair distraught. Two  
DETECTIVES sit across from him.

DETECTIVE #1

Do you have any idea what they  
were looking for Mr. Herman?

BUD (head in hands)

No.

DETECTIVE #2

And you never saw these men before?

BUD

I've said no five times already!  
I don't know what they were  
after and I've never seen them  
before! For Christ's sake!

A Sheriff brings Diana over.

CONTINUED

212 CONTINUED

SHERIFF

Sir? This woman says she came to pick up a coat from Mrs. Herman.

BUD

We weren't married! Jesus Christ!

DIANA

Bud, what happened? Where's Christy?

BUD (upset)

She's not here. Okay?

Diana SEES the coat laying on the floor amidst the rubble.

DETECTIVE #2

Are you a friend of Mr. Herman's?

DIANA

What's going on? I'm just here to pick up my coat.

BUD

What coat?

DIANA

My big down coat. I loaned it to Christy. She told me to pick it up today.

She pretends to notice it for the first time.

DIANA

Oh there it is. Over there.

BUD (to cops)

Will you get her out of here?

The Sheriff picks up the coat and goes to hand it to Diana.

DETECTIVE #1

Wait a second.

CONTINUED

212 CONTINUED

212

BUD

(angry)

What the fuck are you clowns  
going to do about this? Huh?

Detective #2 gestures for the Sheriff to escort Diana  
out.

DIANA

(concerned)

Bud?

The Sheriff takes her by the arm, they exit.

DETECTIVE #2

Alright Mr. Herman. We know that  
you sir are presently on probation  
for possession of cocaine. Now  
I'll ask you again. Do you know  
what they were looking for?

BUD

(scared)

I don't fuckin' believe this!  
I want to call my lawyer.

CUT TO:

213 EXT. BEACH HOUSE - DAY

21

The sheriff hands Diana the coat.

SHERIFF

I'm afraid I'll have to get some  
information from you before I  
let you go.

DIANA

(her best smile)

No problem. Would you just walk  
me to my car?

CUT TO:

214. INT. LIMO - DAY

21

Melville watches Diana and the Sheriff approaching.

CONTINUED

214 CONTINUED

214

MELVILLE  
(in French)  
She's very smart.

CUT TO:

215 EXT. LIMO - DAY

215

Diana opens the front door.

DIANA  
Sean, Jeff, out of the car.  
Let's go.

The two Black Men look to Melville, he nods. They get out.

DIANA  
(to Sheriff)  
These men work for me.

They nod politely to the Sheriff.

DIANA  
Ed? Pierre? Come on out and meet Sheriff...

SHERIFF  
Peterson.

DIANA  
Sheriff Peterson.

Ed and Melville climb out.

DIANA  
Sheriff Peterson, this is my husband, Ed and our friend Pierre from Paris.

ED  
(shaking his hand)  
I can't tell you how pleased I am to meet you.

Melville is about to speak, Ed cuts him off.

ED  
Pierre doesn't speak English.

CONTINUED

215 CONTINUED

DIANA  
He's such a good cook,  
who cares?

Ed and Diana chuckle, Melville glares.

SHERIFF  
Nice to meet you all.  
Now if you'll just...

DIANA  
Oh, I am sorry. My name is  
Mrs. Ed Cohen. I live at  
1234 Malibu Canyon Road, Malibu,  
California. And our number is  
456-2199.

The Sheriff jots all this down.

SHERIFF  
Fine. We'll most likely be  
in touch within the next two  
days or so.

ED  
(looks at his watch)  
My God, look at the time!

Ed quickly jumps in the driver's seat of the limo.

ED  
Honey, we're going to be  
really late...

DIANA  
You're right! Thank you so  
much Sheriff Peterson.

As Melville and His two Men move to get into the back  
of the limo.

DIANA  
Oh! Sean, Jeff - would you  
walk Pierre over to the  
Roberts' house? We're so  
late as it is - and it's  
only a block from here.

Diana jumps into the car.

CONTINUED

215 CONTINUED

215

ED  
See you later Pierre!

DIANA  
Bye Sheriff!

They drive off quickly. Melville and his henchmen are livid. The Sheriff turns to Melville and smiles.

SHERIFF  
(slowly)  
Are you having a nice time  
in America?

CUT TO:

216 EXT. BEL AIR GATE - DAY

216

The limo drives into the main gate of Bel-Air.

CUT TO:

217 INT. LIMO - DAY

217

Ed is driving up Bel-Air Road.

ED  
A stretch Lincoln Continental limousine is a pretty conspicuous thing to ditch.

DIANA  
A limo in Bel-Air is hardly conspicuous. We'll walk from here.  
(pointing)  
Pull over and park over there.

CUT TO:

218 EXT. BEL-AIR DAY

21

Diana and Ed walk along past the enormous mansions of Bel-Air.

ED  
Who lives in these homes?

CONTINUED

218 CONTINUED

DIANA

The wealthy, the rich and powerful.

ED

Nice work if you can get it.

DIANA

This way.

They come to an ivy-covered wall. They begin to tramp through the dense underbrush along the stone wall.

DIANA

I think it's somewhere around here...

ED

...Somewhere?

DIANA

I had to use it once...

They are scratched and snagged as they make their way through the bramble.

DIANA

I ruined a silk blouse.

ED

(sardonic)

Must've been awful for you.

DIANA

...There it is.

Hidden behind overgrown vegetation, we SEE the mouth of a large drainage duct leading through the wall into the side of the hill. It is nearly tall enough to walk through. Without hesitating, she slips through the vines and enters the tunnel.

CUT TO:

219 INT. TUNNEL

They move through the darkness, ankle deep in dead leaves and debris.

CONTINUED

219 CONTINUED

2

DIANA

The only thing I can't handle is snakes...

ED

At this point a snake would be reassuring.

They reach the end of the drainage duct. It is covered by a rusty iron grill. Beyond it, we SEE a path winding up an ivy slope.

ED

Now what?

DIANA

The grounds are crawling with servants during the day. We'll wait here 'til dark.

ED

(disbelief)

You're kidding! It's only noon.

Diana sits and leans against the wall of the tunnel.

DIANA

Try to rest. Get some sleep. I'm going to try to grab a nap.

ED

Sleep? Here? Diana. Diana?

She's fast asleep. Ed looks around, he looks at Diana. Her face is peaceful, at rest. He sighs heavily.

DISSOLVE:

220 C.U. DIANA - NIGHT

A hand clamps over her mouth, she wakes with a start, eyes wide in fear.

CUT TO:

220 WIDER OF SAME SCENE:

It is Ed's hand, he removes it when she relaxes seeing who it is. Ed looks terrible.

DIANA

You scared me.

ED

It's dark. I've been sitting here watching you sleep for nine hours. Can we go now?

DIANA

(stretches  
luxuriously)

I needed that rest. I feel much better.

ED

(sarcastic)

That's nice.

Ed pushes at the grill. It won't budge.

ED

(pushing again)

If this thing's locked...

DIANA

No, it comes off.

ED

(pushing harder)

Maybe it did, once.

She lends a hand. The grill moves.

ED

You must be stronger than you look...

They push again, together. The grill falls away.

221 EXT. SLOPE AND PATH - NIGHT

221

They emerge from the tunnel and proceed up the path. The slope is terraced and landscaped with exotic plants and flowers.

CONTINUED

221 CONTINUED

221

ED  
What about guard dogs?

DIANA  
They'd kill the peacocks.

Ed and Diana climb the stone steps at the end of the path.

222 ANGLE AT THE TOP OF THE STAIRS

222

They arrive at a broad stone terrace which commands a 180-degree view of the city.

The terrace is adjacent to the rear of the house. Through a tall glass door we can SEE a light inside the house. They cross the terrace. Diana approaches the glass door and peers inside.

223 HER P.O.V.

223

A silver-haired man is propped up in a hospital bed, surrounded by medical equipment. He is awake and focused on a TV across the room. He's watching an old movie. This handsome, once-vital man is JACK CAPER -- a dying Titan.

Diana knocks softly on the glass. Jack turns his head and squints out the window. He gazes at her, then raises an arm attached to an I.V. unit, pushes a button by his bed and the glass door slides open.

224 INT. BEDROOM

224

Diana enters. Ed hangs back, standing just outside the door. Jack Caper is having a blood transfusion.

DIANA  
Jack...

JACK  
(smiling)  
For a minute, I wasn't sure I was awake.

CONTINUED

224 CONTINUED

DIANA

(upset)

Jack, what's happened to you?

JACK

...They say my blood's gone bad on me. I'm buying it by the case, like champagne...Probably do me more good.

DIANA

Are you in pain?

JACK

(shakes head)

Can't even get any interesting drugs. It's good to see you, Peach...

DIANA

I couldn't figure out what Joan was doing here. I had no idea...

JACK

(wryly)

Oh, she came to take care of me -- and to make sure all the trusts are in order, all necessary documents executed. It's hilarious...After years of compulsive spending she's suddenly taken an interest in estate planning.

DIANA

Did she tell you I called?

JACK

She tried to control her disgust. Even tried to act jealous.

Now Ed steps into the room.

JACK

Who's this?

DIANA

Ed Okin. He's...

JACK

Okin? Doesn't ring a bell...

CONTINUED

224 CONTINUED

224

DIANA

Jack, I really got myself into some trouble. He's the only one I've been able to count on...

225 ANOTHER ANGLE

225

The bedroom door opens. A NURSE enters.

JACK

(to Nurse)

Go away.

NURSE

(dismayed)

Mr. Caper...

JACK

Get out!

NURSE

Who are these people? How did they get in...?

JACK

Out!

NURSE

(to Ed and Diana,  
angrily)

I don't know what you're doing here but you'll have to leave. He's very ill...

(to Jack)

Do you know what time it is?

JACK

Not late enough for you to be rude to me or my guests. You're fired!

NURSE

Fine.

The Nurse checks his I.V. and then storms out of the room.

JACK

(to Diana)

The furies are about to be unleashed. Hurry up and tell me the problem.

CONTINUED

DIANA

Hasi's dead...

JACK

No...!

DIANA

Monir, too...

JACK

...How?!

DIANA

Hasi sent me to Zurich -- to get some stones out of a safety box. They were left to him...

JACK

Yeah, yeah -- he needed money quickly. And he used you to get them into the country. That little shit.

DIANA

People have been trying to kill me too.

JACK

Larry told me about the men on the boat. Must be Shahraz. Jesus, Diana how did you get into this?

226

The bedroom door flies open. Larry, his face swollen, black and blue, enters. His jaw is wired shut and he's wearing a neck brace. He's not happy seeing Diana. The Nurse follows. They step aside for JOAN, Jack's wife. Joan has that pinched, drawn, anorexic look -- the badge of a wealthy older woman with extensive cosmetic surgery.

JOAN

(indignant)

What is this?!

JACK

An orgy. What took you so long?

JOAN

(to Ed and Diana)

You're trespassing.

(to Larry)

Get them out. Call the police...

CONTINUED

226 CONTINUED

226

JACK  
(to Larry)  
Larry, disregard that.

LARRY  
(through clenched  
teeth)  
Mr. Caper...

JACK  
(to the intruders)  
Clear out, all of you!

JOAN  
(to Larry)  
They're endangering his life!

JACK  
(to Joan)  
You're endangering my sanity.  
Larry, throw her out.

The confused Larry looks from husband to wife.

JOAN  
(to Diana)  
Whoever you are, or think you are --  
he had a dozen like you...

JACK  
(to Joan)  
And thank God, only one of you...

Joan stares coldly at him, then turns and walks out.  
The others follow.

JACK  
(to Ed and Diana)  
A divorce at any price would  
have been a bargain.

DIANA  
I'm sorry, I didn't mean to...

JACK  
(motions her to be  
silent)  
...So poor Hasi's joined the  
rest of his family.

CONTINUED

226 CONTINUED

226

DIANA  
Someone must've known. Jack,  
they're after me.

JACK  
Where're the stones?

DIANA  
I've still got them.

JACK  
Oh, Christ...Diana, how could you?  
Why?

DIANA  
He promised me twenty-five thousand  
dollars.

JACK  
That's all?!

DIANA  
I needed the money.

JACK  
(softly)  
I understand. How do you fit  
into this Mr. Okin?

ED  
(shrugs)  
She jumped into my car at the airport.

Jack looks at him in disbelief.

DIANA  
He saved my life.

JACK  
(to Ed)  
Good Samaritans make me nervous.

ED  
(simply)  
She needed help...

CONTINUED

JACK

(studies Ed carefully)

So now Aunt Shahraz and her  
Savak friends are after you.  
A fine mess.

DIANA

Hasi's aunt?

JACK

Ever meet her?

She shakes her head.

JACK

...Like nails. She's got a  
deal in escrow -- major  
redevelopment downtown...  
Escrow closes this week.  
She's got to come up with  
a bundle, and I know she's  
spread too thin.

DIANA

Is it your property?

JACK

It was once -- wish I'd held  
onto it. She called me for  
a short-term loan, a big one.  
I didn't need the headache.  
She mentioned she might take  
Hasi as a partner, if he could  
come up with enough cash.  
Shahraz must've known about  
the stones.

ED

(astonished)

This is all about a real estate  
deal?

DIANA

She can have them. I'll keep  
my mouth shut -- Jack, can you  
help us?

JACK

(shakes his head)

Honey, you know enough to get  
them all locked up or deported,  
and the stones confiscated.  
Not to mention blackmail...It's  
not just the stones anymore.

ED

So now what happens?

JACK

(thinking)

Well, they're just as desperate  
as you are...

(to Diana)

Try to buy enough time to get  
out of the country. They can't  
follow you -- they'll risk their  
visas. And if Auntie Shahrz  
doesn't make escrow this week,  
she loses everything.

Diana takes Jack's hand, he gazes at her fondly.

JACK

God, what a beautiful woman.

(to Ed)

When I met her she thought a  
Ferrari was a pizza.

Jack holds out his arms, Diana sits next to him  
on the bed. He strokes her cheek.

JACK

I'm dying Peach. My family  
hates me almost as much as  
they loathe one another. I've  
been a rotten husband and a  
terrible father. They're  
circling like vultures waiting  
for me to die.

DIANA

Jack...

JACK

You know how vain I am Diana.  
I couldn't bear the thought  
of you seeing me like this.

CONTINUED

226 CONTINUED

Diana goes to kiss him, he turns away.

JACK

I'd rather you remember me as  
a strong son of a bitch than  
as a week dying old man.

There is a KNOCK at the door.

JACK

(shouts)

Not now!

227 DOCTOR ABRAMS enters. He's distinguished looking and angry. 2

DR. ABRAMS

What the hell are you trying  
to do Diana? Kill him?

ED

(to Diana)

We should go.

DR. ABRAMS

Who's this guy?

JACK

Sam, this is my good friend Ed.  
Ed, this is Dr. Abrams.

DR. ABRAMS

Look, I'm removing a spleen at  
six a.m. tomorrow. Joan calls  
me screaming about wild orgies  
and...

JACK

You're still performing operations?  
Who's looking after the shopping  
centers?

DR. ABRAMS

(to Ed and Diana)

Please, for his sake...Whether  
he knows it or not.

CONTINUED

227 CONTINUED

JACK

Okay, okay, you've done your bit. Go back to your dreams of slicing people up.

DR. ABRAMS

I'm serious, Jack...

JACK

Give us a few more minutes.

DR. ABRAMS

Three more minutes.

He exits.

JACK

You're going to have to negotiate with Shahraz.

ED

Negotiate?

JACK

Offer to sell her the stones. She'll understand that.

DIANA

What about the Frenchman?

JACK

What Frenchman?

ED

Someone else who wants to kill us.

JACK

Another player? Well, whoever he is, he couldn't possibly be as dangerous as Shahraz. Let her worry about him. You must deal directly with her.

CONTINUED

ED

What do we do?

JACK

(indicating across  
the terrace)Go around to my office. The  
number's on the rolodex...  
Shahraz Namorodi.

ED

Right...

Jack is now slowing down, growing visibly weary.

JACK

Remember, you just want to buy  
some time -- they stand to lose  
everything...Even if they're  
walking on eggs, they'll still  
try to screw you. For God's  
sake, be careful.

ED

We will.

JACK

Get out of the country. Start again.  
You know, this could be the best thing  
to ever happen to you Peach.

DIANA

You were the best thing to ever  
happen to me.

ED

(awkward)

I'll just wait outside.

He exits to the terrace..

JACK

Be good to yourself. You better...

DIANA

I will.

She kisses his forehead.

DIANA

I thought you hated me.

JACK  
 (tries to rise,  
 is too weak)  
 Diana, I...

She lays her head on his chest. A sad moment.

DIANA  
 (standing)  
 'Bye...I'll miss you.

JACK  
 Take care, Peach...

She starts to exit, then turns:

DIANA  
 Can we borrow a car?

JACK  
 Didn't I give you one?

Before she can try to explain:

JACK  
 (winking)  
 In the garage -- take whatever  
 you want. I'll tell Larry.

DIANA  
 (smiles)  
 Thanks.

JACK  
 You were always my favorite. You  
 know that, don't you?

DIANA  
 (nods)  
 ...I know.

She exits to the terrace. Jack reaches for the phone.

CUT TO:

228 INT. JACK'S OFFICE

Jack's office/den is situated at the end of the terrace. High windows offer a magnificent view from three sides of the room. On one wall is a large map of Los Angeles County. Ed sits behind the desk, Diana sits cross-legged on the desk, telephone to her ear.

CONTINUED

DIANA  
 (into phone)  
 Just a minute, please...  
 (to Ed)  
 There's an eleven thirty flight  
 to Mexico City...

Ed ponders.

DIANA  
 You can come back the next  
 day.

ED  
 (nods)  
 What the hell...

DIANA  
 (into phone)  
 Make that for two -- Mr. and  
 Mrs. D. Novaski -- N-O-V-A-S-K-I...  
 Thanks.

She hangs up the phone.

ED  
 Novaski?

DIANA  
 My real name. It's a secret.

ED  
 Let's see these emeralds.

229 INSERT - THE STONES

229

Diana reaches into her bra and hands him the pouch.  
 The six brilliant green stones sparkle as if lit  
 from within. He pockets three of the stones and puts  
 the other three back into the pouch which he returns  
 to Diana.

230 Ed punches out the phone number. Diana listens  
 on the extension. We HEAR ringing.

230

WOMAN'S VOICE  
 (O.S.; filtered;  
 slight foreign  
 accent)  
 ...Yes?

CONTINUED

ED

(clears his throat)  
I'd like to speak to Shahraz  
Namorodi...

WOMAN'S VOICE

(O.S.; filtered)  
Who is this?

ED

I'm a friend of Diana's...

Silence.

WOMAN'S VOICE

(O.S.; filtered)  
Yes?

ED

I have what you're looking for.  
I'd like to bring them to you.

WOMAN'S VOICE

(O.S.; filtered)  
...I'm sorry, I don't know what  
you mean?

ED

They're very beautiful stones.  
All six...

Silence...Ed and Diana exchange nervous looks.

WOMAN'S VOICE

(O.S.; filtered)  
...And in return?

ED

Her safety...and no more trouble --  
for you or for her.

Diana frantically motions him to ask for the money.

ED

...And the twenty five thousand  
dollars she was promised.

WOMAN'S VOICE

(O.S.; filtered)  
Let me speak to her...

CONTINUED

230 CONTINUED

ED  
Do you want them or not?

CUT TO:

231

231 INT. JACK'S GARAGE

The electric doors slide up, the lights go on. There are six cars in the garage -- all kinds, Mercedes stretchout to Bugatti. Ed and Diana enter with Larry.

LARRY  
(clenched teeth)  
Mr. Caper said take any car  
you want.

Ed admires an XKE.

LARRY  
(clenched teeth)  
The keys are inside.

Ed takes out his wallet, removes all ID cards and tosses them into the trash can. He gives Diana his cash. He climbs into the car -- gets the feel of it. He's marshaling his courage.

ED  
Never driven one of these.

DIANA  
Be careful.

ED  
See you at the airport.

He starts the car, gives a thumbs up to Diana.

ED  
(weakly)  
Banzai.

The XKE pulls out.

LARRY  
(clenched teeth)  
You've got to go. Mrs. Caper is  
really pissed off.

DIANA  
Which one is Mrs. Caper's car?

CUT TO:

232 EXT. LOMA VISTA DRIVE - NIGHT 232

The XKE enters Trousdale Estates, a Levittown for millionaires.

CUT TO:

233 INT. XKE - NIGHT 233

Ed double checks the address on a piece of paper.

CUT TO:

234 EXT. FREEWAY - NIGHT 234

Diana is driving towards downtown L.A. absently singing along with the radio. She's using Mrs. Caper's new Rolls.

CUT TO:

235 EXT. STREET - TROUSDALE - NIGHT 235

The XKE comes upon something resembling a Neo-Moorish palace/hotel. Ed pulls into the driveway and up to the house. There are several other expensive cars parked there. The Four Savak appear at once beside Ed's car.

CUT TO:

236 ED'S P.O.V. 236

Two figures stand on either side of the car -- only their torsos visible. Two guns are leveled at either window. A gun taps against the glass.

237 ANOTHER ANGLE 237

Ed unlocks the door and slowly opens it. Suddenly the door is thrown open and Ed is pulled out of the car.

ED

I'm not armed!

He is thrown against the hood. One Man holds a gun to his head. The other searches him. The Man finds the three stones.

ED

Those are not for you...

WOMAN'S VOICE

(O.S.; mocking)

Are they for me?

238 ED'S P.O.V.

A WOMAN stands silhouetted in the arched front doorway.

CUT TO:

239 INT. DIANA'S CAR - TRAVELING - NIGHT

She drives through a section of dark, dilapidated warehouses. Now she turns a corner onto a street with an unusual amount of truck traffic.

240 DIANA'S P.O.V.

up ahead, much activity under bright lights. Men are unloading trucks and pushing carts filled with every imaginable variety of flowers. This is a peak business hour at the L.A. Flower Market.

CUT TO:

241 INT. NAMORODI HOUSE - LIVING ROOM

The living room is the size of Ed's entire house. The decor is a mix of Persian rococo, French Regency and Caesar's Palace. SHAHRAZ NAMORODI sits on a velvet couch inspecting the gems. She is a striking woman in her mid-40's -- dark, strong, voluptuous, yet chillingly detached. She wears a silk gown. Ed sits opposite her, across the bronze table. In the b.g. at various points in the room, men can be SEEN sitting or passing in and out speaking softly in Farsi. Shahraz speaks with only a slight accent.

SHAHRAZ

(to Ed)

...But only three.

ED

(shaky)

For good faith.

SHAHRAZ

Whose good faith?

ED

Yours, and mine.

SHAHRAZ

(impatiently)

Where are the other three?

CONTINUED

241 CONTINUED

241

ED

Diana is hiding them as we speak.

SHAHRAZ

Hiding them? Where?

ED

I don't know.

SHAHRAZ

And I should believe that?

CUT TO:

242 INT. L.A. FLOWER MARKET - NIGHT

242

The place is a burst of activity and color. Diana walks through the many florist stalls.

CUT TO:

243 INT. YAKAMURA ROSES - NIGHT

243

Diana walks up to the Yakamura Rose Ranch Stall. An older ASIAN WOMAN mans the concession.

MRS. YAKAMURA

Can I help you?

CUT TO:

244 INT. NAMORODI LIVING ROOM

244

Shahraz leans forward, peering at Ed in disgust. He has regained some composure.

SHAHRAZ

Where are they?

ED

Do you think I'd actually walk in here with that information? I'm not that crazy.

SHAHRAZ

We'll see...

244 CONTINUED

244

ED

Wherever they are right now,  
it'll be somewhere they can be  
discovered by anyone -- or destroyed.  
We don't have much time...Do you have  
the money?

CUT TO:

245 INT. YAKAMURA ROSES - NIGHT

245

Diana watches a cart being piled high with huge bunches  
of fresh gorgeous long stemmed roses.

MRS. YAKAMURA

At this bulk Miss Bailey I can  
give you a very good price.

DIANA

Whatever it costs. You only  
get married once you know.

CUT TO:

246 INT. NAMORODI LIVING ROOM

246

Ed is speaking earnestly. Shahrzaz listens in cold  
arrogance.

ED

...Only when she's sure about her  
safety. She'll call -- she'll tell  
you where they can be found. You'll  
never hear from her again.

SHAHRAZ

Then you wait for the call with me --  
as long as it takes...

ED

No, she makes the call when we're  
reunited -- when I'm safe, too.

SHAHRAZ

(laughs)

You expect me to believe you won't  
take the other half?

CONTINUED

246 CONTINUED

ED

(indicates stones  
on the table)

Good faith...We could've taken  
them all.

SHAHRAZ

How do you know she hasn't already  
run away -- left you behind? With  
me...

ED

I don't. It's a risk we'll both  
have to take...

SHAHRAZ

(shakes her head)

This girl goes with anyone who takes  
care of her. She gives herself away  
like a fool. She has nothing of her  
own -- only what's given -- or what  
she takes. This is a foolish risk...

ED

(battling doubt)

Right now, there's really no choice...

SHAHRAZ

(ice-cold)

...For you, maybe.

CUT TO:

247 INT. YAKAMURA ROSES - NIGHT

Diana kneels to smell the roses, she surreptitiously  
ties the pouch to one of the bunches.

MRS. YAKAMURA

Aren't they beautiful?

Diana stands and hands Mrs. Yakamura a wad of cash.

DIANA

Mrs. Namorodi will come by to pick  
them up in a few hours. She's  
wonderful with flowers. The Levine  
Bar Mitzvah was absolutely gorgeous.  
She does all her own arranging. It's  
going to be a beautiful wedding.

MRS. YAKAMURA

And a very beautiful bride.

CONTINUED

DIANA  
(blushes)  
Why thank you.

CUT TO:

248 INT. NAMORODI LIVING ROOM

24

Ed can't seem to get through to her. He's trying to be straightforward. She's looking for the Byzantine. He's getting frustrated.

ED  
All she wants is the money and no more trouble.

SHAHRAZ  
Who are you?

ED  
That's all she wants...

SHAHRAZ  
What about you?

ED  
I'm just a friend...

She shakes her head, still probing for a weak spot.

SHAHRAZ  
A friend...of Jack Caper's, too?  
You drive his car. What do you want?

ED  
She said she'd split the money with me.

SHAHRAZ  
All this risk for twelve and a half thousand dollars? No -- please...

ED  
Of course not.

SHAHRAZ  
...Then why?

He honestly doesn't know how to reply.

ED  
(groping)  
...The last thing you'd believe is anything close to the truth. The truth is, I'm not sure I know. Somebody had to help her.

CONTINUED

248 CONTINUED

Shahraz responds with a nauseated look.

ED

(shrugs)

I just happened to be in the wrong place at the right time.

SHAHRAZ

How much did Melville offer you?

ED

The French guy? We rejected his offer.

SHAHRAZ

Twenty-five-thousand dollars is nothing. I do not understand.

ED

Okay. You give me the money, in cash, then when I see Diana we'll call and tell you the location of the other three stones. It's simple.

SHAHRAZ

Too simple.

ED

What is it? What's wrong with our plan?

SHAHRAZ

There has to be a catch. A trick. I do not trust your plan.

ED

Well I think it's a very good plan. Come on. Time's running out. Escrow's closing.

SHAHRAZ

Did Caper tell you that?

CONTINUED

248 CONTINUED

ED

Yes -- I'm Jack's son...

SHAHRAZ

(uncertain)

His son?

ED

Illegitimate -- but someday  
it'll all be mine. You and I  
might be doing business, going  
out to lunch...

She stares at him, disconcerted.

ED

All right. Okay. Fine. I'll  
tell you the truth. Diana is  
C.I.A., I'm on Her Majesty's  
Secret Service. We've got the  
place surrounded.

She blinks.

ED

I'm really from Immigration.  
We thought you might have some  
illegal aliens working around here.

SHAHRAZ

(confused)

What are you playing at?

ED

I apologize, I've been lying.  
I'm actually the Chairman of the  
Committee to Re-elect the President  
and I was hoping for a substantial  
contribution.

SHAHRAZ

You're mad!

CONTINUED

248 CONTINUED

248

ED  
 (smiles, looks  
 her in the eye)  
 Now, you don't know what to  
 believe, do you? Either you've  
 already lost everything, or you  
 have to take a chance on me. So  
 both of us don't have much to lose...

The phone RINGS. Shahraz makes a quick exit.

CUT TO:

249 EXT. GAS STATION - NIGHT

249

Diana stands at a pay phone.

DIANA  
 (into the phone)  
 ...If he's still there, you  
 better let him go -- before those  
 stones end up in the Pacific  
 Ocean.

She hangs up.

CUT TO:

250 INT. NAMORODI LIVING ROOM

250

Shahraz returns to the room flanked by two of her friends. She tosses 25 thousand dollars in hundred-dollar bills on the table. Shahraz watches, poker-faced, as Ed gathers up the money. Ed attempts to hide his surprise at her sudden turnabout. He quickly rises and moves toward the front door. He is not escorted. He stands in the entry hall, about to leave. Shahraz and her friends remain in the living room. They react to Ed's departure impassively, but their eyes reveal intimations of a "screw".

ED  
 ...I promise, if I'm followed I'll  
 go straight to the police. Besides,  
 it might take every one of you to  
 retrieve the stones -- they could be  
 scattered all over the city.

CONTINUED

250

250 CONTINUED

SHAHRAZ

When can we expect this call?

ED

When everyone's safe...

He opens the front door and walks out.

251 EXT. SHAHRAZ HOUSE - NIGHT

251

Ed steps out onto the drive-way. We can see the city lights stretching before him. He takes a deep breath then climbs in the XKE.

CUT TO:

252 INT. WESTERN AIRLINES TERMINAL - NIGHT

252

Diana walks through the airport holding her just purchased airline tickets in her hand.

ANNOUNCER (V.O.)

Western Airlines Flight 156 to Mexico City is now boarding at Gate 17.

Diana hurries up.

CUT TO:

253 EXT. SEPULVEDA - NIGHT

253

Ed's XKE turns into the airport, he has to stop for a red light.

CUT TO:

254 INT. GATE 17 - NIGHT

254

People are boarding, Diana checks her watch and searches for Ed.

CUT TO:

255 EXT. AIRPORT - NIGHT

Ed is running across the busy street, a car narrowly avoids running him over.

INT. GATE 17 - NIGHT

Diana's getting paranoid. Is everything all right?

GATE ATTENDANT (V.O.)

This will be your final boarding call for Western flight 156 to Mexico City. Flight 156, now ready for immediate departure.

Ed rushes up to her breathless.

Diana runs to a pay phone and begins dialing. Ed can't believe it.

ED

What are you doing?! We'll miss the plane!

DIANA

I've gotta make the call.

ED

Fuck 'em -- do it from Mexico!

DIANA

No, it has to be done now. I want it over!

ED

Are you crazy!?!

256 ANGLE AT DEPARTURE GATE

The Gate Attendants begin to close up the desk.

257 ANGLE ON DIANA

She's huddled in the phone booth.

CONTINUED

257 CONTINUED

DIANA  
 (into phone)  
 The Flower Market. Downtown.  
 Yakamura Roses, it's waiting  
 for you. It's in your name.

She hangs up. They run for the gate.

258 ANGLE AT DEPARTURE GATE

The Attendants set out to shut the doors of the plane.

ED  
 (yelling, waving  
 tickets)  
 ...Wait!

When they see Ed and Diana, the Attendants glance at each other in indecision -- then motion them onto the plane. Ed and Diana disappear through the gate.

CUT TO:

259 INT. PLANE

The Flight Attendants are checking seat belts, preparing for takeoff.

260 ANGLE ON ED AND DIANA

They sit quietly, each with their own thoughts -- each struck by a delayed, but now growing realization of what has taken place. They look at each other and exchange embarrassed, bewildered smiles. The whole thing seems utterly incomprehensible.

PILOT (V.O.)  
 Ladies and gentlemen, we're  
 experiencing some mechanical  
 difficulties...I'm afraid we'll  
 have to return to the terminal  
 and deplane. Hopefully, this delay  
 should be temporary...

CONTINUED

260

260 CONTINUED

Passengers grumble and whine. Ed and Diana look at each other -- this time, with the shock of recognition.

CUT TO:

261 INT. GATE 17 - NIGHT

261

The passengers begin to pour out of the Gate. The Four Savak watch the crowd carefully.

CUT TO:

262 INT. PLANE - NIGHT

262

Ed and Diana remain in their seats, they're the last people on board. A Stewardess approaches them.

STEWARDESS

I'm afraid all passengers have to get off the aircraft at this time.

ED

Gee, you think we could just wait it out in here? It's so much more comfortable than out there.

STEWARDESS

(smiles sweetly)

I'm very sorry sir. Rules are rules.

CUT TO:

263 INT. GATE 17 - NIGHT

2

Ed and Diana walk out of the Gate into the Terminal. The Four Savak smile and wave. There is no escape. Ed takes Diana's hand and walks her quickly toward the escalators. The Savak hurriedly follow close behind.

CUT TO:

264 INT. TERMINAL - NIGHT

The Savak split into two's; two Men step onto the down escalator directly behind Diana and Ed, while the other two rush down the adjoining stairs to wait for them at the bottom.

CUT TO:

265 INT. TERMINAL LONG HALLWAY - NIGHT

Ed and Diana walk sandwiched by the Savak.

DIANA  
Ed, I'm so sorry.

ED  
(whispers)  
Look.

CUT TO:

266

266 DIANA'S P.O.V.

Monsieur Melville and his two large friends are rapidly approaching.

267

267 BACK TO ED

ED  
Now what happens?

The Two Black Men slip behind the two Savak behind Ed and Diana. There is a flash of steel as they efficiently KNIFE the two Savak in their backs. One of the stabbed men CRIES OUT in Farsi as he falls. The two Savak in front quickly turn - A BEAT - Travelers come to the aid of the two fallen men.

26

268 ANGLE - A SKY CAP

steps from behind his baggage cart and raises a Magnum.

SKY CAP  
(booming)  
F.B.I.! Everybody down!! Down!!

269 QUICK SHOTS

All over the hallway, GUNS ARE DRAWN

270 PLAINCLOTHESMEN, brandishing weapons, swarm through the terminal.

271 Melville pulls out his gun - the Sky Cap BLOWS HIM AWAY

- 272 People screaming, dropping to the floor. 272
- 273 One of the Savak grabs Diana, he is SHOT in the leg by another Plainclothesman. He staggers, then puts his gun to Diana's head and begins to back up slowly. 273
- 274 The Two Black Men turn to run, one is SHOT; the other throws his hands into the air, as does the remaining Savak. They are surrounded by drawn weapons. They are forced to lay on the floor face down, guns to their heads as they are handcuffed. 274
- 275 Shouting men, crying women, there is total confusion. 275
- 276 The Savak drags Diana as fast as he can with a wounded leg. Ed follows them as close as he can, Plainclothesmen and uniformed officers circle them. 276

ED

Let her go!

The Man shouts in Farsi, his arm around her throat. The gun to her temple. He backs up against the wall. Twenty guns are aimed at him.

ED

(pleading)

Please. Please. Let her go.

The Man looks around frantically.

ED

There's no way out. Let her go.

The Man suddenly smiles, then quickly aims the gun into his own face and FIRES! Ed grabs Diana, blood spatters them both. Agents throw the two of them onto the floor.

Chaos.

277 ED AND DIANA

They remain flat on the ground. They don't move. Two Plainclothesmen kneel over them, holding guns to their heads.

CONTINUED

277 CONTINUED

ED  
(gasping)  
What...?

PLAINCLOTHESMAN  
Shut up. Not a word...

The bundle of cash is removed from Ed's pocket. Several more Plainclothesmen converge on the prone couple -- blocking them from view, lifting them to their feet and hustling them out of the terminal.

278 EXT. TERMINAL - STREET - DAY

Ringed by Plainclothesmen, Ed and Diana are deposited in the back seat of an unmarked car -- which now speeds off.

CUT TO:

279 INT. YAKAMURA ROSES - NIGHT

Shahraz and another Woman are tearing the roses to pieces.

MRS. YAKAMURA  
Stop! What are you doing?!

Shahraz finds the pouch. She laughs triumphantly.

CUT TO:

280 EXT. RAMADA INN - AIRPORT BOULEVARD - DAY

The unmarked car carrying Ed and Diana pulls up to the hotel. Several more unmarked vehicles follow.

CUT TO:

281 EXT. FLOWER MARKET - NIGHT

Shahraz's Rolls is parked on the street. As her Chauffeur starts the car, two L.A. Police cars, sirens wailing, block her exit. The Cops approach the Rolls. Shahraz rolls down her window.

CONTINUED

281 CONTINUED

SHAHRAZ

(regally)

And just what's happening here?

COP

I'm sorry Mrs. Namorodi,  
but you'll have to come with  
us.

CUT TO:

282 INT. RAMADA INN - HOTEL ROOM - NIGHT

28

Ed and Diana are ushered into the typically sterile  
hotel room.

ED

(frazzled)

Will somebody tell me what we're  
doing here?!

Without a word, the Plainclothesmen exit, closing the  
door behind them. Ed tries the door -- it's locked  
from the outside. Suddenly alone, Ed and Diana stand  
in the strange hotel room, frightened, bewildered --  
but alive.

DIANA

(after a BEAT)

At least we're not dead...

Ed sits down on the edge of the bed.

ED

(numb)

Maybe we are -- we just don't  
know it...

DIANA

(shakes her head)

When you die, you don't go to  
a Ramada Inn...

ED

(staring at her)

How do you know?

283 ANGLE

The door opens. A MAN enters. He wears a slightly ruffled ivy league suit, carries a briefcase. He's not young, but he's younger than he looks. All at once, his waspy features appear forthright, weary and slightly deranged.

MAN  
(pissed off)  
You want to hear something  
really funny?

ED  
(indignant)  
Are we under arrest, or what?!

MAN  
(to Ed, no-nonsense)  
I'd say you fall into the 'or  
what' category.

DIANA  
(demanding)  
Are you a policeman?

MAN  
(scoffing)  
No, I'm not a policeman. Want  
to see a policeman? Come  
here, I'll show you a policeman...

He leads her to the window and pulls back the curtains.

284 THEIR P.O.V. - THE PARKING LOT - NIGHT

Several floors below, we SEE what looks like ordinary activity in the parking lot -- people passing in and out, waiting for rides; cars pulling up, pulling out...

MAN (V.O.)  
That guy in front, eating the  
ice cream cone? He a policeman,  
okay? Those two in the grey car  
are Treasury. The panel truck's  
F.B.I...You want me to go on?  
We got full representation here...

285 BACK TO SCENE

He leads her back to the bed and sits her down next to Ed, who is looking ever more bewildered.

MAN

(to Diana)

I'm a Federal Agent. Feel better? Personally, I don't give a shit. I'm not here to make you feel better...

(opening his briefcase)

However, you can thank me for this...

He turns the briefcase upside down and dumps a pile of large denomination bills on the bed.

MAN

I'm not clear on what's going on and I don't want to know. All I know is that this money is clean and I'm supposed to give it to you.

ED

Why? For what?

MAN

For fucking up and knowing the right people! Somebody very important must like you.

DIANA

(realizing)

Jack!

MAN

That's three-hundred-thousand dollars. Right there.

ED

(incredulous)

All that money is for us?

The Man studies Ed and Diana carefully.

CONTINUED

285 CONTINUED

MAN

You two must be in some deep shit. There is some big muscle helping you. You're supposed to disappear.

The Man is thinking hard. He slowly picks up a handful of the money and stuffs his pockets with it.

MAN

Who you gonna tell?

Ed and Diana look at each other dumbfounded.

MAN

You get twenty four hours undisturbed. You are not to leave this room. After that you're on your own.

ED

Do we thank you or what?

The Man goes to the door.

MAN

I'd say I'm in the 'or what' category.

He exits.

CUT TO:

286 INT. HOTEL ROOM - DAY

Ed stands at the window looking out -- down at the parking lot. We HEAR the shower running. Ed sits down on the bed. In one motion, he sweeps the cash aside, swings his legs up and leans against the headboard. Very soon he slides down to the pillow. The pillow feels good -- everything does...He starts to drift off...when Diana enters from the bathroom.

287 ED'S P.O.V.

She is towel drying her hair. She smiles. She's wearing a towel around her. She moves to the side of the bed. She leans over him. As Ed's hand ENTERS FRAME, reaching for her -- she's already on the bed

CONTINUED

287 CONTINUED

287

kneeling over him. As she unbuckles his pants, she glances up at him. She looks startled. Then, she smiles a smile of tender compassion -- the kind a man dreams of...Ed has fallen asleep.

CUT TO:

288 INT. HOTEL ROOM - DAY

288

Suddenly, Ed wakes up. She's not there. He looks around the room. He's dressed, ruffled, groggy.

ED

...Diana?

He jumps out of bed, checks the bathroom. She's gone. He looks out the window.

289 ED'S P.O.V. - THE PARKING LOT - DAY

289

Everything seems to have returned to normal.

290 BACK TO SCENE

290

Ed looks around the room. The money's gone too. He puts on his coat, an envelope protrudes from his front pocket. It's Ramada Inn stationery, on it is written "Ed". He opens it, it is full of cash. That's all, no note.

CUT TO:

291 INT. RAMADA INN - HALLWAY - DAY

291

Ed comes out of his room. There is a "Do Not Disturb" sign on his door. He pauses, puzzled by it.

ANGLE - DOWN THE HALL

A SPANISH MAID stands by her linen cart. She watches Ed.

MAID

(to Ed, defensively,  
in broken English)

She said -- no disturb...

CONTINUED

291 CONTINUED

ED  
 (running up,  
 excitedly)  
Who said?

MAID  
 (worriedly)  
 The lady...

ED  
 (pointing to his  
 door)  
 The lady in that room? You  
 saw her?

The maid nods.

ED  
 (frantic)  
When?

MAID  
 ...Yesterday.

A BEAT.

ED  
 What...?

Ed checks his watch. It reads 7:05.

MAID  
 ...Clean the room, now?

Ed doesn't respond...At this moment, he could well be  
 the most profoundly disoriented man ever to set foot  
 in a Ramada Inn -- no small achievement.

CUT TO:

292 EXT. ED'S HOUSE - CULVER CITY - DAY

The Ramada Inn shuttle van pulls up in front of Ed's house.  
 Ed climbs out -- the van drives away. As Ed starts up  
 the front walk, Stan drives up in his Caddy.

ED  
 (to Stan)  
 She's not going to work today.

CONTINUED

292 CONTINUED

STAN  
(very uncomfortable)  
What's the matter?

ED  
You tell me.

STAN  
(flustered)  
Ed, I know what you're thinking...

ED  
No you don't.

STAN  
Tell Ellen I'll see her later  
at the office.

Stan gets the hell out of there. Ed turns back towards his house. Ellen stands at the door, dressed for work.

ELLEN  
(angry)  
Who the hell do you think you are!?!  
Where have you been!?!  
I was about to call the police!  
Well...say something dammit!

Ed walks up to her.

ED  
(quietly)  
Do you love me?

Ellen is angry, distressed, confused, scared.

ELLEN  
What?

ED  
I love you Ellen. Do you love me?

Ellen, overwhelmed, begins to cry. Ed takes her in his arms, she sobs. He holds her tight.

SONG: "Good Lovin" by the Young Rascals comes on the SOUNDTRACK. It continues over:

END CREDITS