

LESS THAN A WHISPER

by

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FADE IN

EXT. DARK ALLEY - MOVIE STUDIO BACK LOT - NIGHT

In the 1950s criminals used Hollywood as a scapegoat to surmise their devious plans to control the wealth of the motion picture industry.

Blood splatters against a filthy brick wall. Two badly beaten faces fill the frame. WILLIAM ANDREWS SR., 54 years old Hollywood executive bad guy, is trading deadly blows with JOHN SUTTON, 52-year old, famous Movie Director, while William Andrew's 10-year-old son William Jr. watches intently from the shadows. Each man STRUGGLES to catch his breath and administer the next hopefully fatal blow. BLOOD SOAKED clothing sticks to their asphalt oily skin, swollen eyes struggle to see.

WILLIAM

What the hell is wrong with you?
You want to die? You know I mean
business.

Attempting to straighten out John's clothing.

WILLIAM (Continued)

Why sever a great friendship.

John delivers a swift kick to William's groin.

JOHN

I wouldn't think of it. We've been
friends to long. What could
possibly come between us?

William hits John in the head with a trash can.

WILLIAM

If I kill you now, who's gonna
raise that little princes of yours
and what's gonna happen to her when
she grows up?

JOHN

No worries, I taught her to keep
away from Hollywood - shysters like
you so, she'll be just fine.

John spitting blood and slowly attempting to get up for
retaliation

WILLIAM

Get smart and play by my rules.

Unable to see through his blood soaked eyes, John manages to pick up a moldy piece of 2 X 4, he swings it, a rusty nail penetrates William's forehead. With the board now dangling from his head, William snatches it out and examines the gray matter from his own brain now stuck to the tip of the nail. Smiling, he tosses it against the alley wall.

JOHN

Hope that's not what was left of your memory? Rules, you wouldn't know the difference between a rule and a stupid decision. I'll be damned if I'll give in to some two bit hoodlum who gets his kicks pushing innocent people around.

William manages to slam John to the ground.

WILLIAM

Now who's stupid? Why don't you save yourself some pain, just tell me where you hid the papers.

William drags John to the exhaust pipe of a running car and attempts to put John's lips against it. Inhaling toxic fumes, in a last ditch effort, John is able to over power William and force his head against the tail pipe. Smoke emitting from his burning temple. William recovers and takes back control.

WILLIAM (Continued)

I'm getting tired of your nursery rhymes. What did you do with the damn papers?

JOHN

Sorry old friend but what's done is done. When the time is right, this will all come out to smack you in the face and you'll be useless just like the rest of your little Hollywood puppets.

(laughing)

I guess that gives me Director's cut.

William extracts a knife from his ankle.

WILLIAM

You're absolutely right, but I'm the one who's doing the cutting.

William thrusts the knife into John's body.

A huge shadow against the blood stained wall shows the image of John falling back into a pile of trash cans. John's tattooed arm falls limply to the ground.

JOHN (O.S.)
 (whisper)
 I love you Baby Cakes!

William drags his motionless body into the back seat of the car. William and his son hop in, the car exits the alley revealing the facade of a movie set. Traveling out of the imitation city the tail lights disappear in the darkness.

EXT. MULHOLLAND DRIVE - CLIFF - NIGHT

William and William Jr. push the car over a cliff.

The next day in the morning news hits the stands.

A 1950s newspaper spins to a stop. The headlines read "Hollywood Director's Body Found near Mulholland Drive". People gather to the store front to hear the latest news.

NEWS CASTER (V.O.)
 In today's top stories tragedy near Mulholland Drive, a vehicle plummeted over the embankment causing a small hillside fire after exploding into flames. Police have identified the driver's remains as that of Hollywood Director John Sutton. Investigators conclude that this was an accident due to a faulty break mechanism. In other news world famous mobster Al Capon dies at age 47...

PRESENT DAY

EXT. CEMETERY - ESTABLISHING - MORNING

EXT. CEMETERY - JOHN SUTTON'S HEADSTONE - MORNING

DELORES SUTTON age 48, Computer Editor for the Walter Warren Movie Studio is kneeled at John's grave site. She places a rose on the tombstone which reads 'John Sutton beloved father and husband'. She wipes away her tears and heads for home.

EXT. DELORES' APARTMENT - ESTABLISHING - MORNING

INT. DELORES' APARTMENT - LIVING ROOM FLOOR - MORNING

Delores is turning pages of a photo album traditionally reminiscing on old newspaper clippings of her father's death

dated 1959. Her favorite old time movie is playing in the b.g.

BAD GUY (O.S.)

You're gonna tell or, you're gonna die?

GOOD GUY (O.S.)

You can't kill me, not till I say you can, besides, kill me and you'll never find out the truth.

Delores stops to look up at the TV.

GOOD GUY (O.S.) (Continued)

Besides, you don't even know what you're looking for, do you? Cut me loose and I'll tell you what you want to know.

BAD GUY

Then I guess you'll have to take your secret to the grave won't you? Because you'll never sing again.

GOOD GUY

I'll find a way. I'll come back from the dead if I have to. I'll tell everybody about you're diabolical plan.

BAD GUY

Yeah! Who's gonna listen to you in hell.

The bad guy pulls a gun from his waist.

BAD GUY (Continued)

By the way, say hello to my mother when you get there.

A SHOT is fired. Delores' head falls onto the picture album. Fast asleep the sad tradition is on hold until next year.

EXT. HOLLYWOOD STREETS - TRAFFIC - ESTABLISHING - MORNING

EXT. WALTER WARREN MOVIE STUDIOS - MAIN GATE - MORNING

A DELIVERY VAN pulls up to the Walter Warren Studios MAIN GATE ENTRANCE. The driver EDWIN REGIS, 26 years old, movie editing hobbyist and delivery man for Jot's Delivery Service has a package addressed to Delores Sutton.

He is so caught up in the moment that he pays little attention to the commands of the security guard RICHARD early 50s very serious about his security job, somewhat overweight, a want-to-be-cop is requesting identification.

RICHARD
D.O. and D.L. please sir.

Edwin, not paying attention.

RICHARD (Continued)
Sir your delivery order and drivers license please.

EDWIN
Sorry, here ya go bro.

Richard inspects the DOCUMENTS.

RICHARD
Okay just head down this street until you get to sound stage number thirty-six. Turn left look for the ADR Production Studio sign, see the guard inside. Remember the speed limit is 5 miles per hour!

EDWIN
Thank you!

As Edwin drives away another security guard approaches Richard.

SECURITY GUARD #1
Rich! Time to switch posts.

EXT. MOVIE STUDIO - MAIN STREET - DAY

Edwin continues as instructed but slows down as he passes the huge open stage doors in an attempt to catch a glimpse of any movie making activity in progress. Activating the hands free option on his CELL PHONE he makes a call to his roommate.

TELEPHONE (V.O.)
Voice command activated, whom do you wish to call?

EDWIN
Asshole!

TELEPHONE (V.O.)
Calling asshole.

EXT. EDWIN AND RYAN'S HOUSE - ESTABLISHING - MORNING

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - MORNING

RYAN DANIELS, 28 years old, Audio Specialist, in the field of Ornithology (study of birds), computer nerd much more mature than Edwin his roommate. At his editing bay, he is interrupted by his cell phone ring of Jimmy Hendrick's 'Purple Haze'. Frustrated, he removes his HEADPHONES and answers.

RYAN

Reap what you sow!

EDWIN (V.O.)

Dude! You will not believe where I am right now. Take a wild guess.

RYAN

Humor me.

EDWIN (V.O.)

Warren Studios dude! I'm on the back lot of freaking Walter Warren Studios.

RYAN

You interrupted my opportunity to experience the spring chirp of the pink mahogany yellow back to tell me some coca mime story about your fairy tale visit to Hollywood. You gotta give up the anchovies dude, the salt is liquefying your brain, chow.

Ryan hangs up and goes back to his sound recordings.

EXT. MOVIE STUDIO - MAIN STREET - DAY

EDWIN

No... No... Don't hang... Why do you always do that?

EXT. POST PRODUCTION FACILITY- MORNING

Edwin arrives at his delivery point. With his SIGN-IN MODULE in hand, he removes a PACKAGE from the rear of his van. He heads up the stairs to the entrance.

INT. POST PRODUCTION - SECURITY DESK - MORNING

The security guard CHARLEY OTIS, 60 years old, African American, easily frustrated and very adamant about keeping his SIGN IN BOOK neat and clean, is hard at work polishing his sign in book with water repellent leather polish and other chemicals.

CHARLEY

Good morning sir how may I help you today?

EDWIN

I'm with JOTS delivery service; I have a delivery for a Ms. Delores Sutton.

CHARLEY

She'll be in office number thirty-two zero four, just up these stairs to the right, three doors down and on the left side. Sign in on line three. Please keep your lettering within the perimeter of the upper and lower lines. This page shall...

EDWIN

Self destruct?

CHARLEY

Remain open until all ink residue has properly dried.

INT. POST PRODUCTION FACILITY- ADR - MORNING

Inside, Edwin first passes the ADR Production Studio as an ADR folly session is in progress. DOUG is giving instructions to his Foley Artist crew over the intercom.

DOUG

Let's try it again Chuck only give me a little more huff sounds on the horse this time. Stand by! Roll tape! On cue! Action!

An old western movie comes up on the screen. Edwin is frozen, mummified with intrigue. Doug stops the action and turns to Edwin to challenge his presence.

DOUG (Continued)

Cut! Cut! Excuse me sir may I help you?

EDWIN

Oh! JOTS delivery service, I have a delivery for Delores Sutton.

DOUG

One door down to the left.

(MORE)

DOUG (Continued)
 (turning to his crew)
 All right folks, lets try the fight
 scene, remember to put plenty of
 crunch in the punch, let's go.
 Stand by! Roll Tape!

Edwin, slowly backing out to absorb a final moment of
 fascination. Doug addresses him a second time.

DOUG (Continued)
 Cut! Cuuuuuut! Was there
 something else sir?

EDWIN
 Aah, next door down right?

DOUG
 Next door, left!

INT. POST PRODUCTION FACILITY - HALL - MORNING

Edwin finally arrives at his destination point. He KNOCKS
 on the frame of Delores's office as the door is already
 open. Delores, is on the PHONE.

INT. - DELORES'S OFFICE - MORNING

DELORES
 Yes Mr. Andrews I...

Delores motions Edwin to come in and mimics how her caller
 yaps his unnecessary instructions. Edwin enters and
 observes shelves displaying an array of awards and placks
 acknowledging Delores' editing skills.

DELORES (Continued)
 I haven't opened my e-mail yet.
 Let me just take a moment here -
 I'll take a look at it. It's up on
 my screen right now. Okay let me
 transfer it over to my time line.

Edwin is able to view her screen from his position. Playing
 on the time line a killer approaches a woman from behind
 with a knife. The killer raises the knife to stab her but,
 in the next cut she's already been stabbed and laying on the
 table.

Edwin decides to check in with his delivery dispatcher only
 to find his cell phone battery is dead. He gestures
 permission to use Delores' phone. She points to the cell
 phone on her desk. He turns it on and dials.

EDWIN

Hello Dave, Ed. Sutton's package to Walter Warren Motion Picture Studios delivered at 10:02 A.M. later dude.

Edwin turns her phone off and replaces it on her desk.

DELORES

(holding back laughter)
I don't know how that got passed me. That sequence is perfectly unacceptable. It will just take a moment to figure it out I promise to send you the rough as soon as I'm done. I'm sure everything can be worked out. (Pause) Yes sir, I certainly will.

She hangs up the phone and gives her full attention to Edwin.

DELORES (Continued)

Sorry to keep you waiting. What may I do for you?

EDWIN

JOTS delivery service, I have a package for ah..

She snatches the package from his arms and starts looking for an object to open it with she finds her letter opener. Edwin attempts to hand her the delivery log to sign but Delores is too preoccupied.

DELORES

Thank God this must be my new hard drive, Delores Sutton right? The package! I'm Delores Sutton.

Delores balances the pen to sign the delivery log and signs.

DELORES (Continued)

Thank you for being so prompt. That's Johnson's delivery service?

EDWIN

JOTS, we deliver every jot and title.

Delores opens the box displaying a new hard drive machine.

DELORES

You gotta to admit that is a very unusual name. Your boss' name is Mr. Jot I suppose?

EDWIN

No ya see, JOTS stands for Johnny on the spot! J.O.T.S. - That's us.

DELORES

How cute. Listen...

Reading his name tag.

DELORES (Continued)

Edwin, thank you, I'll be sure to remember to use your service again in the future.

Edwin backs out checking the signature, he can't seem to keep his eyes off the sequence he witnessed on her editing screen.

EDWIN

I'll be looking forward to serving you again, ma'am. Remember, we deliver every jot and...

DELORES

Tittle! Got it.

Turning around.

EDWIN

Listen I couldn't help but notice that scene on your screen, your subjective POV is missing.

DELORES

My what? Point of view something?

EDWIN

There's a shot missing, probably hidden some where in the raw footage. Maybe in here.

Edwin makes a mad dash for her computer but Delores catches him before he touches the keyboard.

DELORES

Excuse me, please don't touch that. I think it's time for you to leave.

Delores is herding Edwin out of her office with Edwin still talking...

EDWIN

I only meant - somebody dropped a shot. There should have been a shot of the camera looking at the guy with the knife then a close up of the girl's face then the stabbing then the guy looking down at the body on the table. When you do a subjective POV you really should first establish from whence it came.

DELORES

Oh, the WIC I suppose, whence it came. Listen, thank you for the enlightening editing lesson but I really have to get back to work.

EDWIN

Of course, I didn't mean to cause any problems you see I find it amusing to re-edit films, you know, make 'em say whatever I want. I'm a dedicated cutter.

With the letter opener still in hand she closes the door promptly.

EDWIN (O.S.) (Continued)

Sorry if I... Caused any confusion.
Just trying to help!

Contemplating what Edwin just explained she puts the package and letter opener down. She goes to her computer and moves some scenes around on the time-line. Suddenly it all falls into place, the scene flows smoothly.

DELORES

Damn, he was right.

She leans back in her chair and sips her coffee.

INT. JOTS VAN - MAIN STREET - MORNING

Driving towards the exit gate, Edwin's frustration comes to a climax. A tour tram parks in front of a sound stage.

EDWIN

Today must be, who cares what Edwin says day. Edwin's roommate thinks Edwin is having a bad pizza dream. The movie star editor doesn't care about Edwin's POV. Edwin need proof.

Edwin notices a tour tram parking in front of one of the sound stages and about to unload passengers for a walk-through tour.

EDWIN (Continued)
Edwin got idea! Edwin get proof,
make everyone believe.

He parks the van under a sign that says "NO CAMERAS OR RECORDING DEVICES ALLOWED". He reaches into his backpack and pulls out a small pocket size VIDEO CAMERA.

EDWIN (Continued)
Okay asshole, lets see your pink
butt pomegranate flat-footed
twaddler beat this.

Edwin uses a BOX CUTTER RAZOR BLADE to cut a small hole in his shirt pocket carefully positioning the lens of the camera to face the hole. Checking the camera intensely.

FLASHBACK:

INT. EDWIN AND RYAN'S HOUSE - NIGHT

Ryan enters Edwin's room to find Edwin hard at work wearing a surgeons smock performing an operation on his video camera.

RYAN
If what you say that camera will do
is right, your ugly mug may one day
be on the front page of fortune
magazine. The worlds smallest 3-D
recording device by Edwin Regis.

EDWIN
You're just trying to get in good
for when the dough starts flowing
in. Flattery will get you
everywhere.

RYAN
What's the principle for changing
the guts around in that thing
anyway?

EDWIN
A crystal here, an extra chip or
two there, increase the voltage
and...

Suddenly the circuit shorts and the camera sizzles and emits a puff of smoke in the air.

RYAN

Alllll righty then! Back to the old
drawing board!

Ryan rushes out laughing to tears.

BACK TO SCENE

INT. JOTS VAN - MAIN STREET - MORNING

Edwin activates the camera to the record mode and hops out of the van just in time to join the tour.

EXT. SOUND STAGE 27 - ESTABLISHING - MORNING

The tour guide, MONICA EVANS, 29-year-old, African American very pleasant, film history knowledgeable and pleased to expose the secrets of the Hollywood studios, doesn't notice her new guest.

INT. SOUND STAGE 27 - MORNING

Monica leads her small group of VIPs to the center of the empty sound stage floor. Edwin checks to make sure the camera is still activated and positioned correctly.

MONICA

This is sound stage twenty-seven,
lord if only these walls could
talk. Originally built in 1935,
this sound stage was the birth
place for feature films such as
'Kick Me From Behind', 'Portraits
Of The Wild West' and the world
renowned 'What You Say Won't Fly'
starring George Thomas.

As Monica continues with her tour the RED RECORDING LIGHT is glowing from inside Edwin's pocket. Edwin TURNS slowly to record the entire event. He's robot like and out of place.

INT. - SECURITY OFFICE - MORNING

Richard the security guard is viewing the live feed from the sound stage twenty-seven. He notices something suspicious.

RICHARD

Well, I'll be, just what do you
think your doing mister?

He picks up his hand held radio.

Linda, 26 years old, over weight with an attitude is somewhere on the back lot, poking a soda can with a stick in

an effort to determine if its contents is explosive, Linda is alarmed by the incoming call.

RICHARD (Continued)
Foxtrot One to Blue Cat, are you there?

Stomping the empty can to it's death.

LINDA
Next time I drink out of you I'll kill... Yea, I'm here Rich, what's up?

RICHARD
We got a code "P" Paul, sound stage twenty-seven, check it out.

LINDA
Copy that, photo infraction in twenty-seven, in route code-3.

Linda takes off running, with the clatter of her many keys and squeaking sound of the leather holster pounding against her overweight body. The synchronization of her breasts help to catapult her through the air as she rushes to her emergency call.

LINDA (Continued)
Description? Rich what's the description of the suspect?

RICHARD
Male adult he's got a...

Static occurs. Linda is unable to understand the last part of the transmission.

LINDA
(under her breath)
Damn battery!

INT. SOUND STAGE 27 - MORNING

MONICA
There are no features being filmed here today that's why this stage is empty, but I just wanted you to see what a sound stage looks like before production. Next we will see one in full production...

The tour is interrupted by Linda bursting through the huge double doors. Out of breath but headed toward Edwin her voice rumbles against the empty chamber.

LINDA

Hey you! There are signs all over the place? 'No recording devices' - that includes cameras!

This brings Edwin to a chilling halt. As Linda quickly approaches, Edwin slowly reaches for his shirt pocket in an attempt to retrieve the hidden device. Just as he gets his finger on the stop button, Linda makes her attack.

LINDA (Continued)

I'm afraid I'll have to confiscate that equipment sir.

She grabs the shoulder of an Asian man standing right next to Edwin and removes the CAMERA from around the man's neck.

LINDA (Continued)

You can pick this up at the Security Office on your way out sir and let me remind you, you could be criminally prosecuted for this stunt. Do you understand?

The daughter of the man is close by and quickly comes to his defense.

MEECHIECO

Kind officer, so sorry but my father does not read or speak a word of English. I will explain everything to him. We greatly apologize.

Linda accepts the excuse, collects the evidence and exits sound stage twenty-seven.

MONICA

Ladies and gentlemen it's imperative that you follow the rules while on the premises. Now! As we leave the sound stage you'll notice a few props. You may remember this chandelier, we call it 'Big Bertha' recently she was featured in the motion picture 'Midnight And No Light'.

EXT. EDWIN AND RYAN'S HOUSE - ESTABLISHING - EVENING

INT. EDWIN AND RYAN'S HOUSE - LIVING ROOM - EVENING

Edwin comes bursting through the door grinning from ear to ear.

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - EVENING

Edwin approaches Ryan hard at work. Strange BIRD SOUNDS in the b.g.

EDWIN

In-credible! In-freaking-credible!

RYAN removes his headphones.

RYAN

Sounds like you had a very interesting day.

EDWIN

Interesting is not the word bro. When you finish looking at your bent winged pepperoni pink butt pumpernickels. Feast your eyes on this.

Edwin lays his video camera on Ryan's desk then goes to his room still mesmerized and mumbling to himself recollecting the days events.

EXT. MOVIE STUDIO - ADMINISTRATION BUILDING - ESTABLISHING - MORNING

INT. MOVIE STUDIO ADMIN - CONFERENCE ROOM - MORNING

WILLIAM ANDREWS JR. about 62 years old, heavy framed, cigar smoking superior attitude, self indulged begot, big shot motion picture executive is meeting with his staff to try and figure out how to handle a problem involving copyright infringement. Andrews is handed a report from his chief security officer Richard.

MR. ANDREWS

My studio seems to be of some interest to the Asian community. A man was arrested; hand cuffed on the spot and dragged off the lot for illegally taking pictures in sound stage twenty-seven. Then placed on back of the patrol bike kicking and screaming, delivered to authorities. Chalk one up for our illustrious security team. I may have to reconsider the notion of cut backs for the security department. But, what I really want to talk about is this.

Andrews holding up a shrink wrapped packaged DVD.

MR. ANDREWS (Continued)
 Could somebody please tell me how
 in the hell something like this--

Tossing the disk though the air, it lands in the center of
 the table. The disk reads 'PUPPETS ON THE LOOSE'.

MR. ANDREWS (Continued)
 --Could possibly happen? 'Puppets
 On The Loose' was released in
 theaters just two days ago and
 already ticket sales have plummeted
 to practically nothing, why?
 Because it's being mass duplicated
 and is now available for purchase
 at The Dummy Dubbers Bootleg Video
 store with, if I might add, a
 jacket that looks better than ours.

Pointing at the DVD package on the table.

MR. ANDREWS
 If any of you ever find out who
 forged that artwork please refer
 them Human Recourses for a job in
 our graphics department.

MR. DEVENS
 Mr. Andrews it's not necessarily a
 duplication problem we're
 experiencing here sir...

MISS COLLINS
 It's very difficult to control.
 Within hours after we release a
 film, it's on somebody's computer
 hard drive.

MR. ANDREWS
 So, let me get this straight. You
 mean to tell me, we can prevent
 people from taking pictures in our
 sound stages.

Holding up the security report.

MR. ANDREWS (Continued)
 But as soon as our film is all put
 together and ready to release we
 extend our loving arms and say
 "Here ya go world, we've done all
 the work now all you have to do is
 your own distribution.

(MORE)

MR.ANDREWS (Continued)

By the way, keep the millions of dollars in profit money as a token of our appreciation. 'Thank you for letting us make you a millionaire'. I may have to subsidize this dilemma through the use of cutbacks.

EVERYONE

Mr. Andrews. Please we...

ANDREWS

Look, I don't care if we have to laser beam our movies into the brains of each paying customer just as long as I get the money, not some greedy law breaking scoundrel off the street who happens to own a duplication machine. Now, somebody come up with a plan or else!

BLACK

INT. EDWIN AND RYAN'S HOUSE - EDWIN'S ROOM - EVENING

Edwin is editing a movie using every genre he can get his hands on building one monstrosity of a film. Ryan enters Edwin's room somewhat frustrated.

RYAN

Can you help me out? I'm trying to re-master the audio using sounds on this disk. Something is preventing me from making a decent burn, any ideas?

EDWIN

Hmm. Scotch guard.

RYAN

Scotch...?

EDWIN

A program, activated by play-back devices. When a disk is first being read scotch guard tells the computer not to read the initialization codes if there is other equipment attempting to record the signal. Kind of like a book, you can hold it in your hand but you can't get to the information unless you have the authority to open the cover.

RYAN

Can anything be done?

Edwin removes a BLACK FELT PEN from a CUP of PENS & PENCILS on his desk. With the disk spinning he outlines the inside border of the disk with the black felt pen and hands it back to Ryan.

EDWIN

Make the book think the cover is already open and pouf - vaulah all you need to do is turn the pages. I'll wash that black mark off after your done with your burn.

RYAN

It's that easy?

EDWIN

The laser can't read through the black mark. It thinks the disk is the original.

RYAN

You are a genius! Thanks bro. Oh and by the way, I guess I owe you an apology. You were in the spotlight yesterday, at the movie studio, sorry I didn't believe you.
(walking away)

The sound stage tour was way cool.

INT. RYAN'S ROOM - EVENING

Ryan walks back to his desk and sits at his computer.

INT. EDWIN'S ROOM - EVENING

EDWIN

Yes! Edwin takes the prize!

RYAN (O.S.)

(yelling across the hall)
It must have been hard for you to contain yourself watching an actual film being shot.

Edwin's eyes now pose serious questions.

RYAN (O.S.) (Continued)

I always wondered if anyone would ever redo Casablanca, that's one of my favorites. I had to do my magic to get the audio to play but, way cool.

Total confusion sets in forcing Edwin to get up and investigate Ryan's comments.

INT. RYAN'S ROOM - EVENING

Edwin approaches from the hall.

RYAN

By the way, you didn't happen to notice who was playing Bogart did you? Never mind, don't spoil it for me, I'll see it when it comes out.

Edwin enters Ryan's room.

INT. RYAN'S ROOM - NIGHT

Approaching Ryan.

EDWIN

Bogart? Filming? What are you talking about?

RYAN

On the video you took, you know,
(exaggerating)
Action! Lights, camera! You got to see it all happen, way cool.

Edwin pulls up a seat next to Ryan.

EDWIN

It was empty, that sound stage was empty, except for a few props but that's all. There was nothing there.

RYAN

Yeah! And Bogie isn't my favorite old school actor either. By the way, the bees swarming in the background. What was this all about?

Ryan hits the space bar and the sound of thousands of bees floods the room. Edwin moves closer to the monitor looking over Ryan's shoulder.

EDWIN

That's not from the camera I gave you, there was no bumblebees.

Looking intently at the monitor now filled with colors and inanimate objects.

EDWIN (Continued)

I never saw that before. You sure the connection is terminated properly, those images look somewhat transparent.

RYAN

Dude, what are you looking so freaky about? I almost believe you. I took the camera you gave me yesterday and digitized the footage. When I played it back this is what was on it.

(with hesitation)

You leave me no alternative Bro.
Bona...Companion.

Looking at the screen intensely Edwin answers.

EDWIN

Bona companion.

(Ryan looks Edwin straight into the eyes.)

RYAN

Bona comp...

EDWIN

Panion! Bona Companion.

Ryan quickly pulls his seat closer to the desk and scurries to turn the screen towards himself while Edwin maneuvers himself closer to the audio equipment so Ryan can work.

RYAN

There is something else. At first I thought I heard someone whispering then the bumblebees, a high pinched sound. It only comes up at certain times, seems to happen when a picture first begins. Why didn't you tell me this yesterday?

EDWIN

Tell you what?

RYAN

Tell me that you had filmed something you didn't know was not there. Here, right here, watch this.

On the computer monitor a motel being thrashed by a storm in a Bogart film.

Looking back and forth then to each other both become very confused.

RYAN (Continued)
I don't suppose you saw this?

Another image pops up.

EDWIN
No way dude.

RYAN
You're in for a supernatural
bombshell my friend. There's more.

Ryan back tracks the time-line then starts the video at the beginning. After turning a few knobs on the console, images appear from the moment Edwin first approaches the sound stage after leaving the van. An Asian man's equipment is confiscated. A different transformation occurs.

RYAN (Continued)
Annnnnnnnd... Action.

Images from all the great stars from histories past. Everyone who had ever worked under John Sutton in that studio suddenly appears. The grips the assistants they're all there being orchestrated by John Sutton.

Edwin sits dumbfounded gazing at the screen. Images of the past comes to life.

RYAN (Continued)
You hear that?

Ryan turns up the volume of the main speakers.

EDWIN
Wow dude! Your right. It almost
sounds like insects bashing each
other to death?

Ryan connects a few cables and turns a few more knobs.

RYAN
Turn that processor up a little
would ya. Let's try something.
Back to your open book theory. I
recorded that sound onto my reel-to-
reel to make it analog then back to
my hard drive to make it digital.
Now I have control over the speed.

Suddenly a word thunders through the room. The speakers bulge, what comes out frightens the cat Timothy enough to scurry across the room.

DIRECTOR (V.O.)

CUT! Bogie, we're all tired, pep it up a little. Let's try it again folks. Back to one, roll sound, roll camera - mark it! And ACTION!

Edwin and Ryan leap from their seats.

EDWIN

Holy schmolly, do you know what we're seeing? Dude, we are witness to the very day this scene was created over 50 years ago. We got the only behind the scene commentary to the Hollywood classics of yesteryear. Video Review will pay big time to be able to rent this stuff out. We'll make a killing over seas.

RYAN

Dude, someone must have heisted this footage, put it on a camera like yours then dropped it in your pocket, ESPIONAGE.

EDWIN

With intent to murder me for it later once I got it off the movie lot, but I lost em on the turnpike.
(laughing hysterically)
Even though I didn't have the camera with me when I made my delivery and it never left my sight.

Edwin and Ryan start dancing in the middle of the floor singing to the song Hooray for Hollywood. *'Hooray for Hollywood, I'd give a dollar to ya if I could, I have to buy red carpet silver stanchions inside my mansions, for everybody to see, the world is all about me. Hooray for Hollywood...'*

EXT. EDWIN AND RYAN'S HOUSE - NIGHT

Inside, silhouettes of Edwin and Ryan's celebration dance projects through the curtains forcing neighbors to stop and gaze while walking dogs at night.

EXT. SECURITY OFFICE - ESTABLISHING - MORNING

Inside, the security office, Richard is reviewing surveillance tapes when he recognizes Edwin on the screen.

RICHARD

Hey Linda, could you take a look at something for me?

LINDA

Sure what cha got?

RICHARD

Look familiar to you?

LINDA

If I had to guess I'd say that's stage number twenty-seven.

RICHARD

Not that, this guy.

Richard uses his PEN to circles the image of Edwin on the screen.

RICHARD (Continued)

Right here! This was my intended target but busting the Asian guy gave us leverage with Andrews.

LINDA

Wait a minute; your right, he was in the tour group with the the guy I took the camera from.

RICHARD

Yep! And I checked him in at the gate. The delivery van driver, he had a package for Ms Sutton.

LINDA

How convenient. Deliver your package and catch your VIP tour at the same time. What's wrong with that?

RICHARD

Well, that would be convenient except for the fact that if he had arranged for a tour, he would be wearing a VIP pass like everyone else.

Richard rewinds the tape to the place where the Asian man was approached by Linda.

RICHARD (Continued)

Look, this is curious. You make your approach, confiscate the camera, the driver guy! He's got something to hide.

(tapping on the screen)

Now either that's a guilty expression on his face or he's saying the pledge of allegiance.

Richard sits back in his chair staring at the screen.

RICHARD (Continued)

What were you hiding Mr. delivery man?

The video monitor is frozen showing Edwin with his hand over his heart.

INT. EDWIN AND RYAN'S HOUSE - LIVING ROOM - NIGHT

The conversation resumes from the night before. Edwin and Ryan just sitting mesmerized by the camera.

EDWIN

Word dude! This is my camera alright. I just don't get it. We can't be the first ones to come across this information. Surely, someone has taken pictures inside the sound stage before us. They would have seen the same thing. Maybe it's, an RF thing.

Still staring intently.

RYAN

Radio Frequencies? You mean like a low ban transmission or broadcast skip. That might answer for the audio but how do you explain the video?

EDWIN

Films are being made everyday in all those sound stages. Maybe transmission from one of the video assist being used in the area.

RYAN

A video assist signal would never transmit beyond those walls, they're built not to allow signals to escape. It's mostly a huge sound proof box.

EDWIN

Okay, so let's go out of the box.

(sarcastic)

Reminiscence of deceased actors
trapped inside the sound stage
atmosphere crying to get out using
our camera as a porthole from the
spirit world and into the here and
now. Woooh!

RYAN

Possible, but not probable. But I
think your getting warmer.

EDWINM

Infrared light images attracted to
the magnetic particles collected on
the memory chip.

RYAN

You'd need something to transmit
like an infra-red remote control
devise. See anybody in your tour
group with a remote control device?

EDWIN

My body temperature caused static
electricity sucking translucent
images from the supernatural past.

RYAN

Now that might not be to far off.
But the industry man, those cats
have brains just like us. If the
movie studios knew about this they
would have capitalized on it a long
time ago. This stuff would be on
sale at every video store in the
nation, if they knew.

EDWIN

They do know! That's why the signs
say no photography. They don't
want us taking the magic images
home and capitalizing on their
profits.

RYAN

You said they gave this guy's
camera back later, the Asian guy?
They would never allow him to take
home this captured phenomena.

EDWIN

So, they opened his camera and exposed the film insuring that he would never see it.

RYAN

Lets get one thing straight dude, face the facts. These images are coming at us on the one and only. Our only alternative is to recognize that they have something to say, and we're the only ones listening. There is only one-way to be sure. We've got to get back in there to get some more pictures dude. We have to find out what these images are trying to say, what they want us to hear.

Ryan hands Edwin a blank memory chip. Edwin takes it.

EDWIN

Or even more freighting, what they want us to do.

INT. POST PRODUCTION - DELORES'S OFFICE - DAY

Delores is on the phone with Mr. Andrews.

DELORES

I know exactly what you mean. I'll prep the project for post and forward a copy to artwork for a spec.

(total disgust)

I will sir.

She hangs up the phone. Her calendar shows a reminder to contact the delivery service for a thank you.

EXT./INT. JOTS DELIVERY SERVICE - DAY

The JOTS Dispatcher wipes the sugar glaze off his fingers and reaches over a box of stale donuts, wrinkled magazines and dried used coffee cups to answer the phone.

DISPATCHER

JOTS delivery service, we deliver every jot and tittle. How may I help you?

DELORES

Hello, I had a package delivered to me a few days ago and I just wanted
(MORE)

DELORES (Continued)
to personally thank the gentlemen
for his professional service. I
believe his name was Edward or
something like that.

DISPATCHER
Yes ma'am that would be Edwin.
He's one of our most dependable
drivers. It's his day off today
but I will leave an at-da boy in
his box. We always love to hear
from satisfied customers.

DELORES
Thank you and let him know his POV
was much appreciated.

DISPATCHER
POV?

DELORES
He'll understand.

DISPATCHER
I certainly will ma'am, and whom
shall I tell him is paying the
compliment?
(Dial tone)

INT. EDWIN AND RYAN'S HOUSE - MORNING

EDWIN
Delores - Delores Sutton. Real
straight cutter, man. She just
asked me for a little help with her
POV shots in an up coming film.

RYAN
Do you think we can talk to her?

EDWIN
Of course, she's way cool. Her
head seems pretty straight, not
caught up in all that Hollywood
mumbo-jumbo...

RYAN
I mean do you think we can bring
her in? Make her a partner; we
need someone on the inside.

EDWIN
Dude!
(MORE)

EDWIN (Continued)

We wouldn't be doing anything to get her in trouble would we?

RYAN

No more than we're normally use to.

INT. MR. ANDREWS OFFICE - MID DAY

Mr. Andrews is at work at his desk. His receptionist announces an unexpected visitor. AGENT JENKINS, 39 years old, Agent of the Copyright Infringement Investigations Division for the FBI, is in the waiting room.

MOLINA

Mr. Andrews, I'm sorry to bother you sir but there is an Agent Jenkins here he says it's urgent that he speak with you but he will not tell me why.

MR. ANDREWS

I don't have time for guessing games have him escorted out.

A few moments later, Molina interrupts again.

MOLINA

I'm sorry Mr. Andrews but, he insists I tell you he can 'help with your copyright problem' and that you would want to see him.

MR. ANDREWS

Why didn't you say so? Send him right in, and hold all my calls and appointments.

MOLINA

Right away sir.

Molina holds the door for Agent Jenkins. Agent Jenkins approaches the huge desk and holds out his hand to shake.

MR. ANDREWS

Agent Jenkins, I'm glad to meet you. You obviously heard about our little dilemma. Someone from my staff undoubtedly believes you can lend us a hand.

AGENT JENKINS

Absolutely, glad to be of assistance.

(MORE)

AGENT JENKINS (Continued)

Though most companies don't take kindly to people in my profession snooping around. They seem to have a problem allowing me access to a lot of confidential information but it's imperative in my line of work.

Jenkins hands Andrews his badge and I.D. for inspection.

MR. ANDREWS

I would like to think that someone in your line of work would be given cart blanche to investigate any and all aspects of an organization. Quite frankly I'm appalled at anyone who would steal information from the innocent and try to profit by it.

AGENT JENKINS

Well I'm glad you feel that way, my investigations are more thorough when there's no friction to contend with.

MR. ANDREWS

(Looking at the I.D.)
FBI infringement Division aha?

AGENT JENKINS

I specialize in the tampering of legal documentation. Let me make it plain Mr. Andrews. We locate, renovate, identify and crucify anyone who attempts to alter, rejuvenate transmit or recuperate information without the expressed authorization of the original owner.

MR. ANDREWS

I like your style!

AGENT JENKINS

One question I always ask my clients before I begin an investigation is. Would there be anyone within your establishment that you may already suspect of foul play?

INT. POST PRODUCTION - DELORES'S OFFICE - MID DAY

Delores is at her desk working on a project when she gets a phone call from Edwin on his lunch break at home.

DELORES

Delores Sutton, Post Production how may I help you?

EDWIN (O.S.)

Ms Sutton this is Edwin I delivered a package to you the other day.

DELORES

Of course, the POV man who works for the company with the funny name. You got my message thanking you for your help with that POV.

EDWIN (O.S.)

Aha yeah! I'm glad it worked out. I appreciate the vote of thanks.

DELORES

So what's on your mind? How did you get my number?

EDWIN (O.S.)

I didn't mean to intrude but I made a copy of the delivery note. Anyway, well I'm not sure how to explain this but something has come up that I think you might be interested in.

DELORES

Using a customers phone number for your own personal use?

EDWIN (O.S.)

I guess I did take a big risk calling you like this. But I figured maybe by me taking such a chance you will understand how important it is that I speak with you. What I'm about to tell you is somewhat strange and unusual but you're the only one who might understand.

DELORES

My time is valuable Mr. Evan so please make it brief.

EDWIN (O.S.)

Edwin, of course, I'll try. Well, I might as well start from the beginning.

DELORES

Brief right?

EDWIN (O.S.)

Oh yes brief. You see, as I told you the other day, I like to cut film. I re-cut movies and figure out different ways to put them back together...

DELORES

Can you say copyright infringement, go ahead.

EDWIN (O.S.)

After I left your office I took the liberty of joining a tour in progress. I know it was wrong to just jump in without paying and all but I had to prove... I was so interested in seeing what goes on behind the scene.

DELORES

So is this conversation about you confessing that you shimmied us for the price of a tour ticket? Nonetheless trespassing and theft to your rap sheet?

EDWIN (O.S.)

In a way I guess but it gets worse. I photographed the inside of one of the sound stages with a hidden camera; but the stage was empty.

DELORES

Edwin! Are we going somewhere with this because so far you're setting yourself up for a major lawsuit and you could probably lose your job over this.

EDWIN (O.S.)

Believe me I would never give you so much information unless I thought it would be of some interest to you. Just one more moment, please just listen.

(MORE)

EDWIN (O.S.) (Continued)
When we viewed the footage I shot,
something was recorded...

DELORES
Daaa! Now that's unusual for a
video recording. Tell me do you
have a problem with wings on
airplanes to help keep them in the
sky? Because if you do...

EDWIN (O.S.)
Images that were not there at the
time I took the original pictures.
Like I said, this all must sound
very strange to you but please
believe me...

DELORES
Let me try to understand something
Edwin. You're saying that
something appeared that wasn't
there originally. Were they ghosts
and goblins in the picture? I'm
sorry, maybe an image from the
flare off your lens, it could have
been anything?

EDWIN (O.S.)
I'm telling you, these images could
never be reproduced by just
anything, and there's something
else.

DELORES
Times up, this is just too far
fetched to...

EDWIN (O.S.)
Wait! Just listen to this.

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - MID DAY

Edwin cues Ryan to start the sequence on the time-line.
Edwin holds the phone near the speaker for Delores to hear.

JOHN (V.O.)
Cut, cut, cut. Bogie, if we're
going to pull this off under budget
I need you to pick up the pace a
little. Let's try it from the
second mark. Ready roll camera...
mark it! And ACTION!

INT. DELORES' OFFICE - MID DAY

The voice she hears leaves her breathless and unable to speak.

EDWIN (O.S.)

You see Ms Sutton, inside the sound stage, there was no one speaking except the tour guide, the only filming that was going on was mine, in fact it was...

DELORES

I'd like to see this video.

EDWIN (O.S.)

What?

DELORES

Send me a copy, I'll give you my e-mail address.

EDWIN (O.S.)

Ms Sutton, with all due respect, this is not something I would chance splattering all over the world wide web.

DELORES

Wait just a minute! You're the one who called me right!

EDWIN

I was just hoping you might take a look at it in person. It would mean a great deal if you could maybe help figure out how this could happen. Your expertise would be greatly appreciated.

DELORES

Does anyone else know about this besides you and me?

EDWIN (O.S.)

No, we don't want to let this out until we understand it better.

DELORES

We? So there is someone else involved.

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - MID DAY

EDWIN

Yes, just my roommate Ryan, he's the one who figured out there's a problem in the first place.

Edwin, glancing at the computer monitor notices the images are a little fainter than before.

EDWIN (Continued)

But we need to meet soon, these images seem to start to decompose after playbacks. Listen, I know I must sound like a freak but...

DELORES (O.S.)

I'm free tomorrow from 12 to 1 pm. And let me remind you Mr. Edwin, I can spot a fake a mile away. If I smell a rat, I walk away!

EDWIN

You walk away. I wouldn't have it any other way. Thank you!

DELORES (O.S.)

Here's my e-mail address.

EDWIN

I'll use the e-mail address on your delivery receipt to send you a map to my place. 13349 Pepper Tree Lane. There is a mail box on the street shaped like a joint, just park in front...

EXT. EDWIN AND RYAN'S HOUSE - ESTABLISHING - AFTERNOON

Delores pulls up to Edwin's and Ryan's house. Inquisitive but cautiously she approaches the front door and knocks, Edwin answers.

EXT. EDWIN AND RYAN'S HOUSE - FRONT PORCH - AFTERNOON

EDWIN

Delores, so glad you could make it, please come in.

INT. EDWIN AND RYAN'S HOUSE - LIVING ROOM - AFTERNOON

EDWIN

Delores this is my roommate Ryan, Ryan, Delores Sutton, with Walter Warren Studios.

RYAN

Pleased to meet you. I'm real excited that you could help us out.

INT. EDWIN AND RYAN'S HOUSE - HALLWAY - AFTERNOON

Ryan directs Delores towards his room. Delores reaches into her purse for the mace.

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - AFTERNOON

EDWIN

Well, lets get to the point. Sit right here Delores you should feel right at home in front of an editing bay.

Delores takes a cautious seat in front of Ryan's editing equipment. She glances around at all the knobs and gadgets. Ryan explains his technology while adjusting some processing equipment.

RYAN

Now I've had to make some minor adjustments to the original material, but only to the audio portion of the recording. There was this strange...

EDWIN

High pitched squeak squeeeeeel coming from the area I was filming, but it wasn't really there. I mean...

RYAN

A 60 cycles per second hum is what it was. Unintelligible at first, so we slowed it down several times until it evolved into something quite surprising, it seems that...

DELORES

Just a minute, the audio recorded played back at a different frequency then the video... itself?

RYAN

You could say that. There's something else, when played back at first, the image shows nothing unusual, but when a time base corrector is introduced some strange things happen.

(MORE)

RYAN (Continued)

This is the sound track we played
for you over the phone.

The playback is noisier than the previous.

JOHN

Bogie, if we're going to pull this
off under budget I need you to pick
up the pace a little...

RYAN

Now, I've synced it up to the
visual as close as I could figure
but I still don't understand how
the mismatch in audio modulation
occurs. Anyway, here goes.

Ryan presses the space bar and a scene from a classic film
appears. The audio begin with static, then becomes clear.
The image of a woman slowly removing a gun from a dresser
drawer, the image comes to a stop then the a VOICE is HEARD.

JOHN (V.O.)

That's it, that's it pick it up a
little, right about now you are
getting very angry. That's a good
girl, now let it all out, set those
tears free.

DELORES

STOP! This can't be.

RYAN

Oh but it is. It's the past, the
day this scene was filmed. Don't
ask me how but this is...

DELORES

My father. That's my father, he
use to take me to the studio with
him. I use to sit in his
director's chair. I felt like I
was a queen. And all my royal
subjects were there. When daddy
would call action I use to put my
finger to my...

The finger of the little girl in the video goes to her lips
unmistakably saying 'Quiet on the set'.

EDWIN

The little girl, is you!

DELORES

Telling everyone to be quite cause
my daddy is directing.

JOHN (V.O.)

And... Cut - beautiful Ms. Davis
just beautiful. Key grip - bring
me my cigar this calls for a
celebration. That's a wrap for
today folks see you in the
morning...

The words "see you in the morning" echoes in Delores's head,
her eyes are blurred with tears. Delores is obviously
shaken by the exposition.

Delores bursts into a frenzy and demands answers from the
two.

DELORES

Who are you! What do you want from
me, what are you trying to do?

Barely able, she stands to her feet.

DELORES (Continued)

Why are you doing this to me?

The boys attempt to comfort her.

EDWIN

Delores, believe me we would never
do anything...

DELORES

Who put you up to this? Andrews?
It was Andrews wasn't it?

RYAN

Who the hell is Andrews? Put us up
to what? If you feel that way
about it just walk away that was
(to Edwin)
part of the deal wasn't it?

Edwin and Ryan tussle a bit, Delores with her head in her
hands confused, everything out of control.

EDWIN

Hold on a minute. You think this
is some sort of gimmick. I broke
the rules, I put everything on the
line contacting you about this.
The day we met something about you
said you could be trusted.

RYAN

(to Edwin)

We made a mistake trying to involve her.

(to Delores)

We'll handle everything ourselves, just give us a little time before you turn us in.

EDWIN

We didn't plan all this, and we do need your help, we have to get to the bottom of this. We needed somebody on the inside.

RYAN

Just let her go man.

DELORES

Why does this involve me and my father?

RYAN

There is something going on and the answers may be hidden within the walls of that sound stage. We're sorry if all this upsets you but we want answers, too.

Delores composes herself enough to speak.

DELORES

My father was a Director at the studio. I read someplace there was talk about new ownership. Unfortunately, he was killed in a car accident before anything could be settled.

EDWIN

I'm about maxed out with confusion dude.

DELORES

John Sutton. He directed that movie.

EDWIN

Believe me, we had no idea.

DELORES

I guess that's how I got the bug for the industry.

(touching the screen)

What can I do to help?

Edwin and Ryan looking at each other.

RYAN

We may be able to understand things better if we go back in. If I had to guess, my gut of the box instincts tells me that, your father is trying to say something. What ever it is, it's going to take all three of us to listen.

(to Delores)

Details, about your father's accident, how did it happen?

DELORES

All I know is that it happened on Mulholland Drive. His car went over the embankment. The investigation hardly makes any sense. I've thought about it for years.

RYAN

I think I have an idea, it just may involve jeopardizing your jobs though.

Delores' face reflects off of Ryan's computer screen.

INT. POST PRODUCTION - DELORES'S OFFICE - MORNING

Delores' face looking into her own computer screen at her office. She is distracted from her editing by a phone call.

DELORES

Delores Sutton, Post Production.
May I help you?

RICHARD

Ms Sutton, you have a delivery at the front gate, shall I send it through?

DELORES

Yes, yes of course I've been expecting something.

EXT. MOVIE STUDIO - GATE - MORNING

Richard turns his suspicious face toward Edwin and Ryan.

RICHARD

You know your way around?

EDWIN

Could you refresh my memory please?

RICHARD

Straight down make a left at the subway tracks. Hey, listen you wouldn't happen to be the same guy who was on a tour...

Edwin drives off.

EDWIN

Thank you sir.

Richard uses his cell phone to call the number displayed on the side of the van.

RICHARD

Yes ah, this is security at the Walter Warren Studios. We're expecting a package for the Post Productions building. I was wondering about what time you think it might arrive.

DISPATCHER (O.S.)

I'm sorry sir I don't show any deliveries scheduled for your facility today. I could check again...

RICHARD

No! That won't be necessary.

The guard watches as Edwin's van slowly fades out of sight.

RICHARD (Continued)

I gonna get cha Mr. Delivery man.

INT. MR. ANDREW'S OFFICE - MORNING

A meeting is being held with Agent Jenkins.

MR. ANDREWS

I hope everyone has cooperated with you thus far Agent Jenkins, I understand you've been spending a lot of time reviewing internal computer stuff e-mails and all.

AGENT JENKINS

Things are going as protocol. I appreciate you giving me full reign to do my investigation.

MR. ANDREWS

Anything to get the job done.

AGENT JENKINS

Exactly, the worst case scenarios are usually found in those from within, the ones who know all the loopholes, the ways to sneak things in and out.

MR. ANDREWS

Which is exactly why you have full access. To make sure that doesn't happen.

AGENT JENKINS

I just hope I'm not too late. I may have an edge on part of your copyright infringement problem. Now, this is considered an on going investigation and is strictly confidential. You mustn't utter a word of what I'm about to discuss.

MR. ANDREWS

You have my solemn word.

AGENT JENKINS

I've become very interested in a particular computer terminal.

MR. ANDREWS

Oh! Which terminal?

AGENT JENKINS

Who is assigned to terminal 8952

Mr. Andrews pulls a note pad from his desk. After examining it he locates a name connected to that computer terminal.

MR. ANDREWS

Why, that's Delores Sutton's terminal, our most trusted employee.

(snatching back his grin)

Surely she doesn't have anything to do with...

AGENT JENKINS

You said it yourself Mr. Andrews, those you least expect. I guess this changes your feelings about certain people doesn't it?

INT. POST PRODUCTION - MORNING

Edwin and Ryan arrive at Delores building as scheduled.

INT. SECURITY DESK - MORNING

As they enter they find Charley is asleep on the job. They knock on Delores office door, Delores quickly opens and closes the door behind them.

DELORES

I feel like I'm busting someone out of prison. How did everything go?

EDWIN

Cool, the guard in the hall was asleep he didn't even notice us come in. All we need now is a miracle to get us inside the sound stage.

The Telephone rings.

DELORES

This may be your miracle, hello!

BEVERLY

Hey girl - I'm about ready to go betta bust a move I'm pulling out in 5 minutes. Give me some names?

DELORES

Edwin and Ryan. Stokes?

BEVERLY

I'm printing two name tags as we speak.

DELORES

Beverly, thank you!

BEVERLY

You know I got your back, but you owe me one visit to church girl.

DELORES

Beverly, everybody on this lot owes you a visit for one thing or another.

BEVERLY

Gotta skedaddle hurry!

DELORES

Thank you, and you can hang this
one in your closet for me - bye
now.

Delores hangs up the phone and heads for the door.

EDWIN

Closet?

DELORES

I wouldn't dare try to pull
anything like this off without the
help of a very dear friend, her
names Beverly.

RYAN

Can we trust her?

DELORES

I'd trust her before I'd trust
myself. Whenever there's a
personal issue, we take it to
Beverly. She puts the issue in her
prayer closet, as she calls it, and
everything seems to work out just
fine.

EDWIN

What is she a spiritualist?

DELORES

She's your guide.

EDWIN

Guide, to where?

DELORES

The next tour. Now quit asking so
many questions let's go.

The three take off down the hall pass Charley and out the
door.

INT. SECURITY DESK - MORNING

Charley is awakened by their presence. He screams as they
passes by his desk.

CHARLEY

Hey, you two gotta sign out
(looking at his book.)
In - out - in, how'd you get in
here anyway?

DELORES (O.S.)
They're with me Charley it's Okay.

CHARLEY
They still gotta... I got to keep
my books straight.

Everybody exits the door.

CHARLEY (Continued)
I swear they takes a dam long time
to deliver a package. They been
here sense yesterday.

EXT. MOVIE STUDIO LOT - MAIN STREET - MORNING

The golf cart speeds across the lot.

EXT./INT. TRAM - MORNING

BEVERLY
My name is Beverly you can call me
sista Bev. and your driver for
today is Winston. We're on our way
to visit the world of motion
pictures and have we got a surprise
for you.

EXT. CART - ESTABLISHING - MORNING

Delores drives a cart straight through the MILL SHOP.
Cutting in and out of flats being positioned for the next
film. She locates Beverly's tram.

DELORES
Hold on!

EXT. TRAM - ESTABLISHING - MORNING

The tram has stopped in front of sound stage 16 as Beverly
explains.

BEVERLY
It was in the early 1900s that four
brothers decided that this part of
the city would become a major
motion picture studio.

Edwin and Ryan hop on board Beverly's tram and catch their
breath. Delores throws a kiss to her faithful tour guide
friend then proceeds back to her office.

BEVERLY (Continued)

In fact, this is one of the first
of four sound stages ever built on
the lot.

Edwin looks up to see the number 16 on the side of the
building.

EDWIN

Stage Sixteen! What are we doing
here?

Edwin quickly raises his hand to catch the tour guides
attention.

BEVERLY

Yes sir, you in the back did you
have a question?

EDWIN

Ma'am, I thought the tour went to
stage twenty-seven.

BEVERLY

That's just one of our many sound
stages. Stage 27 is being prepped
for a new film. But don't worry;
if you've seen one sound stage
you've seen them all. Everybody
out!

As the group exits the tram, Beverly signals the two new
passengers to locate their passes now stuck to the seat
cushion. As Edwin and Ryan bend down to remove their name
tags, Richard passing by riding a bicycle and doesn't notice
them. Edwin and Ryan reappear to paste their name tags into
position.

EDWIN

Now what are we going to do? It's
not the same stage dude.

RYAN

It's all we've got. If anything,
we get a chance to test how the
equipment operates under different
conditions.

INT. SOUND STAGE 16 - MID DAY

Beverly takes her tour group inside.

BEVERLY

And here we are ladies and gentlemen stage 16 the most technologically advanced sound stage in the world. Why, Denzel Winningston filmed here and we're able, with the help of our special effects department to sink a car into 135,000 gallons of water, heated I might add, as many times as we like.

INT. POST PRODUCTION - DELORES'S OFFICE - MID DAY

In her office, Delores anxiously glances out the window waiting for her friends to return from the tour. Suddenly there is a knock at the door. Delores opens the door to find Mr. Andrews accompanied by a very serious looking stranger.

DELORES

Why, Mr. Andrews what a pleasant surprise.

MR. ANDREWS

We need to talk.

Entering Delores office

DELORES

Whuuu, sounds serious. And to what do I owe this honor gentlemen?

AGENT JENKINS

Ms Sutton, Delores Sutton?

DELORES

Yes.

AGENT JENKINS

Agent Jenkins - FBI Copy Right infringement Intelligence. You can start by showing us your computer.

EXT. MOVIE STUDIO LOT - MID DAY

Richard still searching on his bicycle happens to pass by Delores' office building. He sees Mr. Andrews' limo.

INT. SECURITY DESK - MID DAY

He hops off his bike and enters the front door where Charley is putting black shoe polish on his sign-in-book cover.

RICHARD

Hey Charley, what's all the commotion about? Have anything to do with that delivery man we been watching?

CHARLEY

I'm a tell you something man. I wouldn't use that Jitter delivery service if it was the last delivery service in the world. As long as it takes them to deliver a package I could'a done baked me a apple pie - from scratch!

RICHARD

They been in there for a while?

CHARLEY

Now how the hell you gonna make any money delivering one package a day like that. Then, like a bat out of hell - they left. That's some backward crap man. Your supposed to deliver fast and leave slow. They messed my books up. Something is going on that's for sure.

RICHARD

Mind if I take a look at your book Charley?

CHARLEY

Nah go right a head. It don't matter, Mr. Andrews and that suit didn't sign in either. Just don't get no smudges on it.

Richard spits on his hands grinding his fingers clean then drying them on his shirt.

CHARLEY (Continued)

Here I'll turn the pages for ya.

Charley turns the pages while Richard examines them.

CHARLEY (Continued)

You know they got a new thing out called an electronic signature. You can sign your name anywhere from around the world. Next thing you know you'll be able to order lunch using some small transport device. I seen it on Star Trek!

INT. SOUND STAGE 16 - MID DAY

A red beam emits from Edwin's pocket. Edwin is slowly walking and turning his body in an effort to film the entire area.

BEVERLY

These sets will remain here for the duration of the show. When things are positioned the way they want this will become what's called a Hot Set! That simply means don't touch anything. We have over 79 different departments on the lot. And it took forty-two of them just to get this set to look the way it does now. We'll head back to the tram now I'm gonna let you sneak a peek of history in our museum from the world of motion pictures. You two in the back, lets hurry along now.

INT. POST PRODUCTION - DELORES'S OFFICE - DAY

Delores is being asked a battery of questions.

DELORES

I don't know what you're talking about. I didn't nor have I ever duplicated our projects without specific orders or proper approval.

AGENT JENKINS

Then you wouldn't mind if I take a look.

Delores motions him to sit at her computer.

DELORES

(to Mr. Andrews)

This is ridicules, I can't believe you agreed to go along with this, it says a lot about what you think of my credibility.

Agent Jenkins makes a call on his cell phone.

AGENT JENKINS

Hello Joyce, Jenkins, I need to check a TCP/IP address? 14-3846-1329. Sure I'll hold.

Agent Jenkins takes out his pad and writes. Looking at Delores' computer screen as he writes.

DELORES
(to Jenkins)
What?

MR. ANDREWS
You know your father and my father
built this company together. They
were best friends. I just hope
nothings wrong because this
reflects on your entire family.

DELORES
What could be wrong?

AGENT JENKINS
Ms Sutton, have you corresponded
with any outside sources.

DELORES
Of course not.

AGENT JENKINS
Who do you know resides at 13349
Pepper Tree Lane? "Meeting with
Edwin, watch the video".

Delores' expression display guilt.

MR. ANDREWS
Now! What else have you lied about?
Universal, Paramount? How much did
you sell us out for? I... I just
don't know what to say. What would
your father have to say about all
this? I never would have thought
you, of all people. Have I ever
done anything to hurt you? We're
suppose to be on the same team.
Hell, your dad and my dad went to
school together.

AGENT JENKINS
I'm going to have to take this
computer for further investigation.
You shouldn't mind, if everything
is the way you say.

INT. POST PRODUCTION - SECURITY DESK - DAY

Charley is in the lobby talking to Richard. Andrews and
Jenkins exit Delores' office and come down the hallway with
Delores' computer equipment in hand.

RICHARD

Mr. Andrews is there something we should know about?

MR. ANDREWS

As you were officers, everything is under control, just cleaning a little rat infestation.

Richard takes a peep into Delores' office only to see her alone and in tears. He goes to Charley and inquires.

RICHARD

Charley, you said they been inside for three hours?

CHARLEY

Who?

RICHARD

Those delivery guys.

CHARLEY

They left out about a half hour before Mr. Andrews got here. They were headed toward the tram depot.

RICHARD

Why didn't you... Never mind.

EXT. MOVIE STUDIO LOT - DAY

RICHARD takes off running toward his bicycle parked outside.

CHARLEY

Now what the hell is everybody running for?

(looking at his books)

The wind from all this flying around is making my ink dry unevenly.

INT. MOVIE LOT MUSEUM - DAY

Ryan and Edwin are in the museum, their camera is rolling. Beverly rounds up the guests to conclude the tour.

RYAN

You think we got enough footage?

EDWIN

We don't know what we got until we see the video.

RYAN

Tell you what, Delores' office is right over there it's gotta be closer than the tram drop off point. Why don't we just walk?

EDWIN

Good idea, I can't wait to see what the computer reveals on the memory card.

EXT. MOVIE STUDIO MUSEUM - DAY

Ryan and Edwin leave the museum, walk over to the tram, remove their visitor VIP passes and stick them on the back of the seats. They head towards Delores' office.

EXT. TRAM - DAY

All other tour guests exits the museum and boards the tram.

BEVERLY

Next stop, reality. I hope you've enjoyed your tour today we want you to know you're invited back anytime.

INT. SECURITY DESK - DAY

At the front desk Charley is cleaning up his books when Ryan and Edwin walk in.

CHARLEY

Ohooo yeah! I got your asses now! You two in a heap a trouble. What the hell you mean flyin' outta here like a bat out of Tommy and you know good and well you didn't sign out. Now lets see, you took flight at about 3:15 pm yesterday. You put that down right here, print please!

After signing OUT the boys attempt to walk away to Delores' office.

CHARLEY (Continued)

Hold up! May I help you? What is the nature of your business please.

EDWIN

We're from Jots Delivery Service; you know us, we have a delivery for Delores Sutton.

Edwin removes the memory card from the camera.

CHARLEY

I'll check to see if she's in, one moment please. Hello Ms Sutton, this is Charley at the front desk. Are you expecting another delivery today, there are two gentlemen from Giblets Delivery Service out here. Yes ma'am I'll send them right in.

Edwin and Ryan start to walk away.

CHARLEY (Continued)

Hold it! Sign in please. What is the object in which to be delivered?

Ryan signs in Edwin exhibits the memory card.

EDWIN

And that's JOTS Delivery Service not...

Edwin signs in.

CHARLEY

Now ain't that cute. All this running around for that ity bity thing.

Charley examines the signatures.

RYAN

Look ah - We're in kind of a hurry.

CHARLEY

Oh now you're in a hurry, I was beginning to think you only hurry when leaving. Sign here; you know where the office is right.

INT. POST PRODUCTION - DELORES'S OFFICE - DAY

They knock on the door, Delores yells.

DELORES

Come in! How did everything go? Did you get what you needed?

EDWIN

We don't know yet. We need to use your system.

DELORES

There is no system. Andrews, thinks he's finally figured out a way to get rid of me.

EDWIN

What do you mean, what happened to all your stuff?

RYAN

Who's Andrews?

DELORES

Andrews is CEO don't ask me how he got there. He's the most diabolical self-centered egotistical chauvinistic bigot in the world. He and one of his hired hands claim I illegally cyber cast some of the studios confidential information. They came and took my computer so, until I hear the verdict, I guess I don't exist.

EDWIN

Does this have anything to do with our e-mail to each other? I'm sorry, I never should have...

DELORES

Don't worry about it, if it wasn't this it would be something. He's been looking to get rid of me for a long time.

RYAN

Why?

DELORES

All I know is that each year it tends to get a little more urgent that I find a new position, anywhere away from the studio lot. He claims his father and my father were very good friends. But my research proves other wise.

RYAN

It doesn't look like there's anything around here that I could use to create a system. We gotta go to the house.

EDWIN

Why don't you come with us Delores?

DELORES

Why not? What have I got to loose,
my job?

They walk out of the office.

INT. SECURITY DESK - DAY

They pick-up speed double timing towards the front door exit
past Charley.

CHARLEY

Ah, ah no - no you don't, you betta
sign my - got doggit. What the
hell is goin' on? I'm gonna sign
your asses out ma self. That's
what I'm a do, white people flying
pass me messing up my books. I
should'a thought of this earlier.
You fly I'll sign that way I could
keep everybody's signature exactly
the same height and ink color. No
more violations.

EXT. MOVIE STUDIO - MAIN STREET - DAY

Richard still in pursuit of Ryan and Edwin is closing in on
Beverly's tram people jerk as it's ordered to STOP.

RICHARD

Stop! Stop! Pull the tram over.
Pull over.

Out of breath and barely able to walk, Richard dismounts his
bicycle as if he's a motorcycle cop, he inspects each
passenger. Looking down at the back seat of the tram he
notices two name tags stuck to it. Richard gets on his radio
to contact Charley.

RICHARD (Continued)

Charley, I think those delivery
guys were hiding on a tour.

INT. SECURITY DESK - DAY

Charley monitors Richard on the radio.

RICHARD (O.S.)

They may still be on the lot...

CHARLEY

I don't think so Rich. They just
left.

RICHARD (O.S.)
Just... Wha... How long ago?

CHARLEY
You jusst missed em.

RICHARD (O.S.)
Which way did they go?

CHARLEY
(looking out)
The Jitter truck is gone. They
must've headed for the front gate.

EXT. MOVIE STUDIO - MAIN STREET - DAY

Richard turns around just in time to see the truck take off out of the lot.

INT. MR. ANDREWS OFFICE - DAY

Mr. Andrews is pacing in circles as Agent Jenkins connects Delores' computer to some specialized equipment.

MR. ANDREWS
Agent Jenkins, heaven forbid that you find that my most trusted employee has violated our code of ethics. What might be the penalty for the poor dear?

AGENT JENKINS
Well my guess is that my findings would prove to be a breach of confidential information. I'd say close to life in prison without the possibility for parole. This would leave little room to have anything to do with movies except for weekends with the inmates.

MR. ANDREWS
So you agree, the best way to handle this would be to prosecute to the fullest extent? No leniency despite her ah... their position with in the company, right?

AGENT JENKINS
I believe in people paying for the wrong they do. Listen I'm gonna need some more equipment.

(MORE)

AGENT JENKINS (Continued)

I need a computer to access the system simultaneously, a computer on the same hub I need to do a side by side.

MR. ANDREWS

Yes of course, you're welcome to use mine. It's yours as long as you like.

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - EVENING

Ryan, Delores and Edwin are gathered in front of Ryan's editing computer to view the images on the memory card.

RYAN

Well - here goes.

The room comes to life with lights reflecting off the walls and monitors displaying ghostly images from the past. Layers of classic films are recognized from a point of view few have ever seen.

EDWIN

Word dude! This time you were there. You saw what you didn't see didn't you, can you believe this?

RYAN

I was there and I still don't believe it.

DELORES

I wasn't there, and I believe.

RYAN

I just saw this film on the late night flicks last week. But it didn't look anything like this.

Delores, with her hand over her mouth, tears of joy begin to stream as a CAMERA DOLLY is in motion. A little girl with her hair blowing in the wind is seated in the camera man's chair. Several grips are pushing her through the studio.

EDWIN

It's freakin you again!

DELORES

My god - I remember daddy taking me to work with him that day. I had such a fun time on the set.

(MORE)

DELORES (Continued)

Zooming around in my own chariot
with all my friends pushing me.
Sometimes daddy would hold up
everything and just watch me have
fun. Then make excuses to the
producers as to why the film wasn't
ready on time. 'Baby cakes',
that's what he use to call me.

The picture is interrupted by a high pitched sound. Ryan gets busy on the equipment he is convinced that among the final image hidden deep within the subsonic decibels lies other clues.

RYAN

I hate to spoil this guys but,
we're not even close to finding out
how this is happening. We need to
get to work.

DELORES

What do we do?

RYAN

Well, first of all, we need to
decelerate that background noise,
let me switch places with you
Delores.

Ryan commences digitizing and turning knobs. The audio gets noisy. The image of a man in the movie picks up a phone and speaks, Delores instantly recognizes the voice.

MR. ANDREWS (V.O.)

(on the phone)

It's almost over, all the paper
work is done. I'll be taking it
down to the bank in the morning.

KILLER (V.O.)

And what about my pay to get rid of
the girl?

MR. ANDREWS (V.O.)

Don't worry about that, you know
I'm good for it. You take care of
Sutton and I'll take care of you as
soon as the papers are notarized.

EDWIN

Sutton? Is he talking about...

The sound deteriorates and disappears.

DELORES

That's Andrews voice, what's going on? Why does Andrews keep popping up?

The sound gets audible again.

MR. ANDREWS (V.O.)

Remove Sutton and we eliminate our problems once and for all. I'm sure you can be creative.

EDWIN

Listen to that. What's with the audio?

RYAN

Sampling frequency.

Delores' curious expression cues Ryan.

RYAN (Continued)

(to Delores)

The rate which sound is measured. The existing audio seems to be turning it's self into a digital signal.

EDWIN

And they didn't have digital back then.

RYAN

And there's nothing normal about what's been going on lately? I... What the! Am I seeing things?

Edwin scoots Ryan and takes the computer seat.

EDWIN

The freakin' image is freakin' changing on the freakin' aspect ratio.

RYAN

(to Delores)

The width of the TV screen relative to height.

EDWIN

Did anybody catch that we're picking up phone transmissions now? I mean, the conversation we just heard didn't happen in a sound stage. It happened someplace else.

DELORES

Andrew's office, there's a phone line in his the desk drawer. I noticed him on it once, he hung up quickly and I never gave it another thought.

RYAN

A private line. Next stop, the penthouse. We're going to need more help on this one.

INT. MR. ANDREWS OFFICE - EVENING

Agent Jenkins is about finished testing Delores' computer and ready to give the verdict to Mr. Andrews.

AGENT JENKINS

Well I'm convinced. We can start focusing on Miss Sutton now.

MR. ANDREWS

We should make the bust ASAP, just a moment.

Mr. Andrews picks up the phone to make a call.

MR. ANDREWS

We don't want any unnecessary trouble.

Talking to Richard.

MR. ANDREWS (Continued)

Andrews here, listen we may have a little problem over at the Post Production facility. I need a couple of officers to meet me at Sutton's office, wait for us outside.

INT. SECURITY DESK - EVENING

Charley is sitting when the door flies open. Andrews, Jenkins, and officers Linda and Richard enter the lobby.

MR. ANDREWS

Charley follow us. Things might get messy.

CHARLEY

Yes sir.

They walk to Delores's office like a lynching mob. Standing at the door Mr. Andrews knocks but there is no answer.

RICHARD

If you don't mind me askin' Mr. Andrews, what's going on around here?

MR. ANDREWS

We're about to eliminate a very big problem. A thorn in our side you might say. We're going to show Ms Sutton the repercussion of treason.

Andrews tries the door knob, bumps into the door then knocks.

CHARLEY

Maybe we should come back when they return.

(Everybody looks at Charley.)

MR. ANDREWS

Are you insinuating that there is no one in this office?

CHARLEY

She and the delivery guys left about two hours ago.

MR. ANDREWS

You wouldn't just happen to know where they were headed would you?

CHARLEY

Why no sir.

AGENT JENKINS

I think I may have a very good notion, we'll need transportation.

Mr. Andrews picks up the security desk phone and calls his secretary.

MR. ANDREWS

Molina, have my car brought around to the Post Production Facility.

Agent Jenkins pulls out a small note pad from his pocket.

AGENT JENKINS

It seems Ms Sutton, made an outside contact, to this address.

Agent Jenkins shows the address to Andrews.

MR. ANDREWS

Well, go get them, you can use my car. Richard, I want you to go with Agent Jenkins and bring them all to my office. We'll call the police after we iron out all the details. We must make sure this case is solid. Lets not botch this up. Agent Jenkins I'm going to have her I.D. card deactivated.

AGENT JENKINS

Let's hold off on canceling that I.D. card Mr. Andrews. We need to know where she goes when she's on the lot. There could be another computer involved. Oh and I hope you don't mind, I took the liberty of contacting a few friends of my own in Washington, they'll be joining us in the next few days. I need you to give them temporary residency on the lot?

EXT. MR. ANDREWS LIMO - NIGHT

While everyone is piling into Mr. Andrews limo Agent Jenkins gives some instructions of his own.

AGENT JENKINS

We still have quite a bit of work to do but I think we're very close to solving a major infringement.

Mr. Andrews watches his limo pull away and gives a hardy thumbs up to Richard.

Another phone call to Molina.

MR. ANDREWS

Molina, contact key control, I want to be notified the instant Delores Sutton uses her key card on the premises.

EXT. DELORES'S APARTMENT - ESTABLISHING - NIGHT

INT. DELORES'S APARTMENT - BEDROOM - NIGHT

Chiffon drapes blowing softly in the window. Delores is in bed with a tear stained pillow. A phone call on her cell startles her.

DELORES

Hello.

EDWIN

Delores, it's Edwin. Are you Okay?

DELORES

I'll be okay I just - How did you
get my number?

(she sniffles)

EDWIN

When you let me use your cell
phone, in your office, your number
popped up. Are you really okay?

DELORES

No. This has been the worst day
ever.

EDWIN

Well listen, Ryan and I came up
with an idea, it's rather
complicated. In order for us to
find out what Mr. Andrews is up to
we need to record him, while he's
on the secret phone and we need
access to Andrews' office. Oh! and
one more thing, we have to meet
tonight.

Edwin hangs us to discuss the final details with Ryan.

RYAN

Sounds like were all set. By the
way - for security reasons, I think
it's time we throw a little party.

Edwin smirks with total agreement.

EXT. EDWIN & RYAN'S HOUSE - ESTABLISHING - NIGHT

A limo slowly pulls up to the front of Edwin & Ryan's house.
People can be seen moving around inside. Richard approaches
the front porch and attempts to peak in. He listens and
hears voices inside with music in the background.

INT. BEVERLY'S APARTMENT - ESTABLISHING - NIGHT

A meeting is taking place at Beverly's apartment. Beverly,
Thomas, Delores, Edwin and Ryan are discussing a plan.
Music plays in the b.g. upstairs.

BEVERLY

Sweetheart you remember when he
tried to fire you for not putting a
fresh trash bag in every can.

(MORE)

BEVERLY (Continued)

Even if it wasn't dirty. He was just looking for an excuse. And what about when my tram was 5 minutes late coming back to the depot. Andrews didn't care that a woman gave birth on board; he took me to labor relations.

THOMAS

I know, I know baby but if I get caught doing this he ain't gonna need no excuse to get rid of me.

BEVERLY

You know what ever happens, we're in this together. I got your back baby.

Beverly gets up and yells up stairs.

BEVERLY (Continued)

Tasha! Turn that music down!

THOMAS

I would like to do my job with out worrying about if the trash cans are facing the right direction or not. You guys sure this will work?

EDWIN

Well, it works on paper.

THOMAS

Alright - count me aha - us, in.
(to Beverly)
For better or worse?

EXT. EDWIN AND RYANS HOUSE - ESTABLISHING - NIGHT

Richard slowly approaches the side of the house. He pulls out his handcuffs and checks the swing ability. He spits on them for lubrication then comes back to the front and knocks on the door with his flashlight in hand.

INT. BEVERLY'S APARTMENT - NIGHT

THOMAS

(hearing a sound)
What was that?

BEVERLY

What?

THOMAS

I don't know thought I heard something.

EXT. EDWIN & RYAN'S HOUSE - PORCH - NIGHT

RICHARD

Hello. I know you're in there. Mr. Andrews would like to talk to all of you. He even let us use his limo to give you a free ride back to the studio.

He uses his bullhorn and orders everyone out. He knocks on the door louder.

RICHARD (Continued)

Alright look now I don't have all night. We'll bring all of you back after it's all said and done.

Richard backs up and goes to the side window to see a woman seated there. He sneaks up to tap on the window and notices it's unlatched.

RICHARD (Continued)

Excuse me! Sorry it's so late and all, but all of you gotta come back to the studio. Mr...

The person nearest the window won't respond.

INT. BEVERLY'S APARTMENT - NIGHT

The meeting is interrupted once again.

THOMAS

Shhhhhsh... Are you guys sure you don't hear something?

EXT. EDWIN AND RYAN'S HOUSE - NIGHT

RICHARD

Ms Sutton, let's not make this harder than it is. It's getting near supertime.

Richard grabs the window and forces it open. He reaches for the woman's shoulder.

RICHARD (Continued)

Now, I'm sorry I have to trespass but you just about got my last nerve.

He yanks an inflated doll filled with helium from the window. It bursts in a flurry forcing its gas into Richard's lungs. He jumps away from the window and makes a bee line to the car with the doll's wig planted on his head. In a panic Richard leaves his flashlight and handcuffs behind.

INT. BEVERLY'S APARTMENT - NIGHT

Thomas and the group still discussing the big plan.

THOMAS

You guys don't hear that?

The faint sound of voices coming from nearby.

BEVERLY

Wait a minute. It's coming from over here.

RYAN

Hold on a minute.

Ryan opens the lid to a trash can and pulls out the camera. It was inadvertently turned on when it fell from its holder into the trash can and began playing back. Everyone laughs after seeing where the sound was coming from.

RYAN (Continued)

Well then it's all set. Everybody know what to do?

Everyone agrees and goes home for the night.

EXT. MR ANDREWS LIMO - NIGHT

Richard, now half way stuck through the car window and doll's wig in place bullhorn he gives his report to the occupants in the limo.

AGENT JENKINS

You look like you saw a ghost.

RICHARD

(still shaking)

There ain't no body home lets go. Those people are totally off their rocker. Drive! Drive!

AGENT JENKINS

We'll have to let Mr. Andrews know what we discovered. We'll leave them alone for a while. Just watch the girl for a few days.

(MORE)

AGENT JENKINS (Continued)
Keep track of everything she does
and every one she contacts. But
under no conditions are you or your
officers to make contact with her
without me being present,
understand? I think I know how to
catch them in the act. No since in
going to Ms. Delores' house, my
guess is, their together.

EXT. EDWIN AND RYAN'S HOUSE - NIGHT

As the limo pulls around the corner the JOTS van pulls up.

Edwin, Ryan and Delores arrive. There is a naked doll
floating above the house, Delores notices it first.

DELORES
What is that?

EDWIN
Ah Gees...

Edwin sprints to the window Ryan heads for the front door.
Edwin quickly reels in the floating doll stuffing her back
into the window.

EDWIN (Continued)
We set a few of these dolls up to
make people think were home.

Ryan exits the house after investigating.

RYAN
There's a lot of expensive
equipment in there. We can't
afford to have it ripped off.
Edwin do these belong to you?

He holds up Richard's flashlight and handcuffs.

DELORES
(still laughing)
I should have known you two techno-
nerds could never do anything
normal like maybe get a burglar
alarm.

RYAN
We better say good night, we got a
big day a head of us tomorrow.

DELORES

Open the garage, I'll see you in the morning.

INT. SECURITY OFFICE - BRIEFING ROOM - MORNING

At roll call Richard has some very important information for his crew. All security officers are present. He smacks a stick against the white board with head shot photos of Delores, Edwin and Ryan.

RICHARD

We will search every nook and cranny to locate said suspects and maintain status quo of all actions. Remember, your objective is to observe and report any unusual activity. You will report to me and me only understood.

INT. POST PRODUCTION FACILITY- HALL - DAY

Charley and Richard are posted near Delores' office. Their attention is distracted by Thomas pushing his a trash can in their direction.

RICHARD

What's he doing here so early?

CHARLEY

He's headed in this direction.

RICHARD

He's not due here for another four hours.

CHARLEY

Maybe Delores ordered a priority trash pickup.

RICHARD

Must be important trash to pay Thomas overtime to come in.

CHARLEY

Maybe Delores gotta clean out her office. Think she got the ax?

RICHARD

Nah - They usually clean the office after the suspect employee is already gone. That's how you know it's permanent. She is in there isn't she?

CHARLEY

Oh yeah.

Their conversation is interrupted by Thomas entering the door approaches the desk. Whistling, he would have passed by the desk without saying a word if it wasn't for Richard's salutation.

RICHARD

Well! What a surprise. And to what do we owe this pleasure Thomas? You don't normally start work for another four hours.

THOMAS

Ah - big game tonight. Gotta take care of business early so I can get home to see it. Got a lot of money riding on this one.

CHARLEY

I don't remember any big games tonight. Whose playing?

THOMAS

Now that my friend, is the big question.

Thomas continues to Delores' office.

CHARLEY

I'll tell ya - there's some mighty strange things going on around here lately. I wonder how I can get in on that game?

INT. POST PRODUCTION - DELORES'S OFFICE - MORNING

A knock on the door and Dolores lets Thomas in. Once inside, the trash begins to shift and move, it explodes as Edwin stands straight up to reveal a hat made like a trash can lid. Snickers rappers to banana peels, everything is glued to his brim.

EDWIN

(to Thomas)

Don't you ever wash this thing, it smells like skunk bait. I'm gonna have to throw may clothes away. I feel flammable.

DELORES

It's just for a little while. You guys are a little late.

(MORE)

DELORES (Continued)

You'll have to watch that if we're going to pull this off.

THOMAS

Somethin' I got to tell you, a lot of people around here know I don't usually pick up Mr. Andrews trash 'till he's gone home.

DELORES

Which is precisely why we can't wait. We need him on the phone. He usually goes home before you come in.

INT. SECURITY DESK - DAY

Richard and Charley are just staring at Delores' office door.

RICHARD

Mr. Andrews says observe and report. We're not to make contact in anyway. Just observe and report.

CHARLEY

You think Thomas is in on whatever their in on?

RICHARD

Could be!

CHARLEY

If this keeps up we won't have no jobs. When Mr. Andrews gets to firing people there won't be anybody left to watch.

The sound of Delores's office door knob kicks the guards into gear. They instantly break out a deck of cards and start playing while standing. Thomas comes out pushing his trash barrel.

THOMAS

You have a good evening officers!

RICHARD

Make sure you get home early for the game.

THOMAS

Will do, got a lot of money riding on this one.

Thomas picks up speed. The barrel uncontrollably rolls down the handicap ramp and slams against the wall. Edwin cries out in pain but Thomas covers it up with a cough.

RICHARD

(to Charley)

You stay with her. Don't let her out of your sight. I'll follow him. Is your radio working?

A quick radio check and he's out the door.

CHARLEY

Testing 1...were good.

INT. ADMINISTRATION BUILDING - HALLWAY - DAY

Thomas takes his place near Mr. Andrews office door pretending to dust. Ryan stands outside checking packages in the van but in eyes view of Delores.

INT. POST PRODUCTION - DELORES'S OFFICE - DAY

Delores patiently watches out of the window observing Mr. Andrews in his office. Her phone indicates that he is using the company line.

Moments later, Mr. Andrews is on his private phone. Catching sight of Ryan at the van Delores starts flinging her arms wildly. Richard does a double take after observing her unusual behavior. Ryan acknowledges and hops from the van with clipboard in hand and heads toward the Administration Building to Mr. Andrews's office. Ryan signals Thomas, Thomas acknowledges the signal and raps a couple times on the side of the barrel for Edwin to start recording. Thomas pushes his trash can into Andrews's office and approaches Andrew's secretary Molina.

INT. MR. ANDREWS OFFICE - DAY

Molina is just hanging up when Thomas appears.

MOLINA

Thomas? What are you doing here?

THOMAS

Just wanted to get in a little early, got to catch the big game tonight.

Ryan enters the office.

RYAN

Excuse me ma'am, I'm with JOTS delivery service and I have a rather large box to deliver but the address seems to be faded. I would much rather verify that I'm at the right place prior to going through the trouble of bringing it in. May I bother you to please just take a quick look and check the address if you would be so kind?

MOLINA

Look - give me the receipt, maybe I can tell by what it says.

RYAN

That's just it. The information is in the box, I need a witness to verify the reason for me opening it.

THOMAS

Why don't you just go head Ms Molina I'll keep an eye on the place for ya.

MOLINA

Thomas you know all the buildings around here. Why don't you go down and check the package for me.

THOMAS

That would be fine with me!
(searching his pockets)
Ah can I borrow your glasses, Ms Molina?

MOLINA

I don't wear glasses.

THOMAS

(to Ryan)
May I borrow yours, sir.

MOLINA

Oh never mind, if any calls come in Thomas you just let it ring the message machine will pick it up. Mr. Andrews is not to be disturbed under any conditions.

THOMAS

Wouldn't think of it ma'am!

MOLINA

Hurry up now, I have work to do!

Molina heads out the door behind Ryan. When Molina is out of sight, Thomas quietly opens Mr. Andrews door. Mr. Andrews is on the phone. Thomas adjusts the peephole in position toward Mr. Andrews.

MR. ANDREWS

What the...

THOMAS

Oh my goodness! Mr. Andrews, You're not usually here when I do your office. What are you doing here so late? For heaven's sake, you scared the living life out of me sir.

(Mr. Andrews places his hands over the phone mouth piece.)

MR. ANDREWS

What in the hell are you doing here this time of day? How did you get in here? Where's Molina?

THOMAS

I'm so sorry Mr Andrews I plum forgot what time it was. I came in a little early to catch the big game tonight. Look I'm gonna finish up outside you just go right on with what you was doing and I'll just come back at a later time sorry to disturb you. Ms Molina went to pick up a package for you she'll be right back.

Thomas walks out of office.

EXT. JOTS DELIVERY TRUCK - DAY

Ryan is at the van with Molina. She is very insistent that he hurry.

RYAN

I know it's here! I just saw it! I hate when that happens. I spent all morning arranging these packages.

MOLINA

What about paper work, where is the paperwork?

(MORE)

MOLINA (Continued)

Do you remember the address on the package? I thought you said it was a big package. How could you lose it?

RYAN

Why I didn't think about that, let's check up front.

Richard, watches curiously as Ryan leads Molina around and around the van.

INT. MR. ANDREWS OFFICE - DAY

Mr. Andrews still on the phone.

MR. ANDREWS

I'll be sure and take care of that but listen if you... What the...

Andrews starts to stare at the trash can. He stops his conversation to investigate.

MR. ANDREWS (Continued)

Wait just a minute!

He slowly moves closer to the container. Looking directly into the lens of the camera he gives a swift kick to the can. The lens is centered in a bulls eye on a bumper sticker that reads 'Richardson for Mayor'.

MR. ANDREWS (Continued)

Richardson! He's a crook if I ever saw one.

He goes back to his chair and continues his conversation.

MR. ANDREWS (Continued)

Listen, you know what to do. I'll take care of my end you take care of yours.

Mr. Andrews hangs up the private phone.

EXT. POST PRODUCTION FACILITY - DAY

Delores exits the building with Charley hot on her trail.

EXT. DELIVERY TRUCK - DAY

Outside Delores signals Ryan to release Molina. Richard turns just in time to see her.

MOLINA

When you find the package just bring it in.

RYAN

Thank you ma'am, I just don't understand. I'll be on my way.

INT. ADMINISTRATION BUILDING - DAY

Molina storms back to the building, she enters her office to find Thomas dusting.

THOMAS

Oh hey, Ms Molina. How's your day going so far?

MOLINA

Okay, Thomas you can go now!

THOMAS

Well I...

MR. ANDREWS

MOLINAAAAAAAAA! Get this hell hole out of here. Who authorized my office to be cleaned early anyway?

Ejecting the barrel from his office, Thomas catches it before it falls.

MOLINA

I'm so sorry Mr. Andrews I only left for a moment. I certainly had nothing to do with this. Thomas get this thing out of here immediately.

Thomas grabs the barrel and pushes it out the door.

THOMAS

I'm real sorry I just wanted to get an early start. Got a lot riding on this game tonight.

MR. ANDREWS

My office smells to high heaven. My next appointments gonna think I let one loose!
(back to his office.)
Good grief!

EXT. DELIVERY TRUCK - DAY

Just outside the van Delores is waiting. The barrel comes to life as Edwin pops out and inhales like a baby's first

breath. All four get into the van. Richard and Charley left standing there scratching heads and dumbfounded.

INT. JOTS VAN - DAY

The van rocks with laughter.

EDWIN

I thought old man Andrews was going to crap his pants when he noticed that can in his office.

RYAN

Wouldn't have made much difference mixed with the smell of the can you were in.

DELORES

Speaking of smell. Roll down the window! Edwin you smell like a science project.

EDWIN

I just hope we got enough footage. Mr. Andrews wasn't on the phone very long.

RYAN

It doesn't matter. The images just need exposure to the situation.

INT. MR. ANDREWS OFFICE - DAY

Richard and Charley are in Mr. Andrews office informing him of what they saw.

RICHARD

I'm telling you Mr. Andrews; it was the weirdest thing I ever saw.

MR. ANDREWS

Well, explain what exactly happened?

CHARLEY

She was just a flapping her arms like she was doing the funky chicken. Only thing missing was the music, I mean she...

RICHARD

Out pops the delivery man from the trash can red as a beet gasping for air...

CHARLEY

The other delivery guy was waiting
at the van...

RICHARD

They all got in and drove away.

MR. ANDREWS

Wait, wait just a minute - where
were they coming from?

RICHARD/CHARLEY

Your office!

RICHARD

One other thing Mr. Andrews. I
could be mistaken but it looked
like the guy in the trash can had
something in his hand. It could
have been a recording devise.

MR. ANDREWS

You saw... why didn't you arrest
them as soon as you saw the
questionable behavior?

CHARLEY

Well hell, they came out of your
office, I figured you had to know
what was going on. You ordered us
to observe and report.

RICHARD

Observe and report.

Throwing his hands in the air Mr. Andrews leans back in his
chair totally disgusted.

MR. ANDREWS

I want a full report on my desk by
morning.

He motions for the two to get out while he picks up the
PHONE.

MR. ANDREWS (Continued)

Molina get me Agent Jenkins on the
line.

EXT. EDWIN AND RYAN'S HOUSE - DAY

The Jots van arrives at Edwin and Ryan's house. Beverly
comes from inside of their house to meet them.

THOMAS

Come on sweetie pie, I can still catch me a few hours sleep before starting my real shift.

BEVERLY

How you gonna explain going to work two times in one day.

THOMAS

I'll just tell em' I made a mistake. The game is not until tomorrow night. Hey you guys take care, hope we did some good. By the way drop my can off when you fix that hole in the side.

BEVERLY

When you get some time girl you gotta let me know what this one was all about.

DELORES

I will. Thank you, you're a real friend.

A quick hug and they're off.

INT. EDWIN AND RYAN'S HOUSE - RYAN'S ROOM - DAY

Ryan prepares the equipment to view the footage from Andrews' office.

RYAN

That should do it. Let's see what wealth our treasure hunt brings forth.

Ryan starts digitizing onto his computer hard drive. He turns a few knobs and hear Andrews in a slightly muffled voice. The top portion of his body in view from the peephole.

MR. ANDREWS

I need you to lay low for a while, Jenkins has some geek cops on the facility and we don't want to raise any suspicion.

CALLER (V.O.)

And the evidence?

MR. ANDREWS

I've totally erased my hard drive.
(MORE)

MR. ANDREWS (Continued)
I'll take care of my end, you just
hold off until the coast is clear.
Remember we still need to find the
originals to make her disappear.

The video goes blank.

DELORES
That's it?

RYAN
Yeah. I don't understand any of
that but that's it.

DELORES
All I know is that Andrews doesn't
want me to find out something.

EDWIN
That's why you're playing the
leading roll in this scene.

RYAN
Sure, twice already you've had two
cameo appearances. This whole
thing is about you.

DELORES
Andrews wants me out of the
picture. But why? what have I
done to deserve all this attention.

RYAN
Maybe it's not something you've
done. But you're definitely a
threat to him. There's information
somewhere.

EDWIN
(a mysterious grin)
In the old days, the butler was the
culprit. Today, the computer. His
hard drive, what we want to know is
on Andrews hard drive.

DELORES
He said he deleted every thing.

Ryan and Edwin look at each other with a diabolical smile.

RYAN
Isn't Thomas going to be on duty
tonight?

(MORE)

RYAN (Continued)

Maybe we should help our friend clean up? Why don't you give Beverly a call.

INT. ANDREWS HOUSE - ESTABLISHING - NIGHT

INT. ANDREWS HOUSE - BEDROOM - NIGHT

Mr. Andrews is awakened by a PHONE CALL.

MR. ANDREWS

Hello.

RICHARD

Mr. Andrews I'm sorry to disturb you sir but you wanted to be notified when Sutton used her key card. Well she just entered sector 11. She seems to be headed toward the administration building.

MR. ANDREWS

Very well, I'll be right down. Give me about 10 minutes then contact Agent Jenkins. He and some big wigs from Washington are staying on the lot. Tell him to meet me at the cafeteria loading dock. And keep me informed of any other activity I'll be on my cell.

RICHARD

Yes sir.

Andrews gets up from bed, puts on his clothes and heads out the door.

EXT. ADMINISTRATION BUILDING - MAIN ENTRANCE - NIGHT

Delores slides her I.D. card over the keypad and the door latch opens. She, Edwin and Ryan enter.

INT. SECURITY OFFICE - WATCH DESK - NIGHT

The detector alerts that a key card has been used at the administration door. On the monitor persons entering the building can be seen. Richard picks up the phone to alert Mr. Andrews again.

INT. MR ANDREWS LIMO - NIGHT

Mr. Andrews cell phone RINGS.

MR. ANDREWS

Hello!

RICHARD

Mr. Andrews cam 4 shows Delores and those delivery guys entering the main lobby of the administration building. You want me to give an all call. We can get them before they get any further.

MR. ANDREWS

No no, did you contact Jenkins?

RICHARD

Yes sir there on their way.

MR. ANDREWS

We'll let them handle this. I'll be there in a few minutes.

INT. ADMINISTRATION - ELEVATOR - NIGHT

Inside the elevator Delores, Edwin and Ryan watch the numbers of each floor count up to the Mr. Andrew's floor. They exit the elevator and find Thomas in the hallway.

DELORES

Thomas, you're right on time.

THOMAS

Bev called and said you wanted to get into the custodial business. Come on in, the rubbish is fine.

Thomas uses his master key to open Mr. Andrews office door.

RYAN

Maybe for you, you're the only one with a legitimate reason to be here.

THOMAS

What you want me to do?

RYAN

Stand here, if anyone comes, rattle your keys to give us a warning.

Thomas closes the door and begins polishing the woodwork outside the office.

EXT. LOADING DOCK - NIGHT

HEAD LIGHTS shut off as Mr. Andrews exits his car. A studio golf cart enters the area to meet him. Jenkins and his companions get out.

AGENT JENKINS

We got your message Mr. Andrews.
You think something is going down?

MR. ANDREWS

I most certainly do.
(His cell phone goes off)
Quiet on the set. Hello!

RICHARD

Mr. Andrews your computer terminal
has just been turned on. Are you
working on line?

MR. ANDREWS

Of course not dummy, you woke me up
remember. Get every available
officer on the lot to my office I
want plenty of backup.

AGENT JENKINS

What's the problem?

MR. ANDREWS

Somebody has turned on my computer.
Nobody has access to my computer.

AGENT JENKINS

You gave me access.

MR. ANDREWS

That's different.

AGENT JENKINS

Maybe you're over reacting a little
Mr. Andrews. We should check this
out first, maybe it's just a
glitch.

MR. ANDREWS

Glitch my niche, we got to get em,
we got to get em good.

AGENT JENKINS

You think we need to get the local
authorities in on this?

MR. ANDREWS

No no not at all. My men are qualified to handle it. I have a gut feeling my years of waiting are about to pay off. This way officers.

Mr. Andrews takes them through the rear entrance down the long hall way to the elevator.

INT. MR. ANDREWS OFFICE - NIGHT

Delores and Ryan watch intently as Edwin starts working on Mr. Andrews's computer.

DELORES

I'm still curious about this deleted hard drive thing.

Edwin removes a DISK from his pocket. He inserts it into the drive.

RYAN

A hard drive is never really deleted.

EDWIN

This disk contains codes that can restore deleted files as long as the deleted information has available room and hasn't been taken up by other data since the original time of deletion.

DELORES

Oh!

INT. ADMINISTRATION BUILDING - ELEVATOR - NIGHT

Andrew, Agent Jenkins and his crew enter the freight elevator. Mr. Andrews reaches to hit the button to the top floor but is interrupted by Mr. Jenkins' hand jester.

AGENT JENKINS

Let's get off on the floor below your office. We'll take the stairs the rest of the way.

Mr. Andrews smiles and hits the button below.

EXT. STUDIO LOT - NIGHT

Security guards from all over the lot are headed to the administration building.

INT. ADMINISTRATION BUILDING - ELEVATOR - NIGHT

The enunciator displays the floor below, everyone exits and heads for the stairway.

INT. STAIRWAY - NIGHT

Mr. Andrews and the team quietly open the stairwell door. They tip down the hall toward Mr. Andrews office.

INT. MR. ANDREWS OFFICE - NIGHT

The computer monitor shows the hard drive restoring files.

DELORES

Look at all those files, where do you start?

EDWIN

There's got to be a clue somewhere.
(reading)
Financial gains - tax reports -
loss and determination - proprietor
docs, hmm, that sounds interesting.

Edwin CLICKS the mouse and a document pops up. Ryan and Delores move closer.

DELORES

That's my father's signature. What is this?

INT. HALLWAY - NIGHT

Thomas is hard at work polishing the woodwork. He turns to see Mr. Andrews approaching.

MR. ANDREWS

I love an employee dedicated to his work.

THOMAS

(loud)
Mr. Andrews!

MR. ANDREWS

Hello Thomas.
(loud)
I especially love an employee who donates time by working a double shift. That's right Thomas, we know all about it.

Several security guards exit the elevator and head down the hall.

THOMAS

Ah! Here ya are Mr. Andrews? Let me get that door for you.

Thomas reaches for his keys to give warning but Andrews intervenes.

MR. ANDREWS

That won't be necessary Thomas. We'll let ourselves in. After all, this is my office.

Thomas drops the keys on the floor to warn the others.

AGENT JENKINS

I'd better go in first. In case we have to shoot.

Agent Jenkins enters the office. A quick search and the intruders are found hiding behind a glass shower door.

He motions for the intruders to follow him into the office.

AGENT JENKINS (Continued)

All clear!

MR. ANDREWS

So all this time. Now we know! Finally, no more excuses Ms Sutton. There is no explaining your way out of this one. How could you, after all I've done for you! Somebody is going away for a long, long time.

(to Jenkins)

Agent Jenkins!

Agent Jenkins is looking over the information on the computer screen.

AGENT JENKINS

I'm afraid your right Mr. Andrews, it's over. Breaking and entering, falsification of legal documents, corporate deception and possible security breaching, all class one felonies.

DELORES

Falsification what are you talking about?

EDWIN

Listen it was all my idea. I got her into this; if it weren't for me none of this would be happening.

AGENT JENKINS

Very noble of you but this is just the break we've been waiting for. By order of the court within the City of Los Angeles we here by arrest you for deliberately falsifying legal documents issued by the court.

DELORES

I haven't falsified anything.

AGENT JENKINS

That little stunt you pulled by sending that e-mail to your friends gave us all the excuse we needed to start a full fledge investigation. You're under arrest, agents!

Handcuffs come out and the officers approach Delores.

DELORES

What are you doing, I haven't...

The cuffs go on Mr. Andrews.

MR. ANDREWS

Wha... what's going on here?

AGENT JENKINS

Like I said you're under arrest.

Agent Jenkins points to the computer monitor.

MR. JENKINS

This is exactly what we were looking for. Sorry for the inconvenience Ms Sutton but our IT group was having problems finding these documents. But we just couldn't figure out how to legally get inside to do our investigation. That is until one day...

FLASH BACK

INT. AGENT JENKINS OFFICE - MORNING

Agent Jenkins receives a phone call from an anonymous caller.

INT. ANONYMOUS CALLER HOME - MORNING

Holding a phone exposing a tattooed arm.

INT. AGENT JENKINS OFFICE - MORNING

Agent Jenkins hangs up very puzzled.

BACK TO SCENE

INT. ADMINISTRATION - MR. ANDREW'S OFFICE - NIGHT

AGENT JENKINS

When you received that e-mail from your friends here, and Mr. Andrews' needing help with his copyright problem, well, that put us right where we needed to be. Sorry if we lead you astray but sometimes the best spy is the one who doesn't know he's a spy.

Agent Jenkins hits the print button.

Andrews screams at the top of his lungs.

MR. ANDREWS

What about breaking and entering!

AGENT JENKINS

Like you agreed a person who would do such a thing needs to be put away for long long time.

Andrews is taken out of the office.

AGENT JENKINS (Continued)

I had a problem trying to extract these files off this drive earlier. I figured I needed an expert.

(to Edwin)

Sorry, I tried to stall as long as I could, job well done. Theirs just one little matter. In order to keep Andrews behind bars for good, we need the original documents. Hopefully, time will tell. I guess you'll be handling things from here.

Tossing the keys to Delores, Jenkins and his men collect the evidence and everybody leaves the office.

THE NEXT DAY

EXT. DELORES' OFFICE - HALLWAY - MORNING

A yellow sticky note overlays Andrews name plate out side the door reads "DELORES SUTTON ACTING CEO".

INT. DELORES' OFFICE - PATIO - MID MORNING

Delores, Ryan and Edwin are seated on the patio of her new office celebrating the new position. The sun glistens through a glass of orange juice and a table of fruit for a continental breakfast setting.

DELORES

And to think, if I had never ordered more memory.

EDWIN

Which by the way I never received a tip for that delivery.

DELORES

I'll give you a tip. Come work with me. I just can't imagine running a movie studio with out you two.

EDWIN

That could be interesting?

DELORES

I can promise you state of the art equipment to do... What ever it is you do. I just think we make a great team and that's what this business is all about.

RYAN

I could use a new oscilloscope and wave form monitor.

EDWIN

Faster editing bay. Access to the entire library of stock footage and music?

DELORES

I'll have your offices built from scratch, that way you can determine the...

Their celebration is interrupted by the buzzing of the intercom.

MOLINA

Ms Sutton, you have a call on line four it sounds kind of urgent I could take a message but I thought you might want to take it.

DELORES

Please take a message I'll...

Edwin taps her on the shoulder.

RYAN

No more secrets.

EDWIN

Nothing to hide.

DELORES

Send it through, Molina.

Selecting the proper phone line Delores places the phone on speaker.

DELORES (Continued)

Hello this is Delores Sutton.

MR. BRODWICK (V.O.)

Hello, Ms Sutton. Hope I'm not calling at a bad time. My name is Andy Brodwick. I'm in charge of facilities at Universal Pictures back lot where, your father spent an awful lot of time.

DELORES

My father, I had no idea.

MR. BRODWICK (V.O.)

I do apologize for such late notice, but after I didn't get a response from my previous email to you, I decided to give you a call.

DELORES

Well I'm so glad you did, I've been having equipment problems lately.

MR. BRODWICK (V.O.)

I'm contacting you regarding your possibly attending a celebration being held on our back lot this after noon. You see, your father was very instrumental in establishing what is now considered to be our oldest sound stage. We're demolishing that old stage and building a new one in your father's name.

(MORE)

MR. BRODWICK (V.O.) (Continued)

Our publication people thought it would be a rather nice cover story if you could attend the ceremonies and maybe even, take a few pictures. You are aware of our location aren't you?

DELORES

Yes why yes of course, were on our way!

The threesome shoot out the door.

INT. ADMINISTRATION - SECURITY DESK - MID MORNING

Charley, at his new post is alerted by the sound of running footsteps approaching throughout the hallway.

CHARLEY

That you Ms Sutton? I sure do appreciate my promotion. I like this side of the lot. Ah no, ah ah, stop! You guys gotta sign...

They zoom past Charley, he grabs his SIGN IN BOOK and begins ripping pages out balling them up and throwing them at everything in the room.

CHARLEY (Continued)

To hell with this stupid book.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

The festivities are in progress with balloons and colored flags blowing in the wind. Delores and the guys show up with camera in hand. Not knowing who to contact they take a seat.

STUART

Hello - testing, testing.
(feedback)

Well welcome ladies and gentlemen it's a beautiful day in Hollywood and not just because we are dedicating a new facility to our back lot but, to acknowledge the success of the nations number one block buster taking us to the top box office 'Barn Butt Ben'.

A man wearing overalls holding a baby pig in his arms stands up and takes a bow.

STUART (Continued)

We'll be viewing a scene from Barn butt in just a moment - but first, to tell us a little more about today's festivities is our very own facilities coordinator Andy Brodwick.

DELORES

That's the guy! The guy who invited us.

MR. BRODWICK

Once again welcome ladies and gentlemen! We at Universal are so proud to celebrate the success of the new film and to dedicate this day to a man who was so beneficial in establishing our back lot sound stages. We're going to honor him by naming the new facility the "Sutton Sound Stage".

Edwin and Ryan cheer on the feet. Delores can hardly hold back the tears.

MR. BRODWICK (Continued)

I took it upon myself to contact a very special guest to join us today though I don't know if she was able to make it! Aha is there a Ms. Sutton in the audience by any chance?

Edwin and Ryan motion Delores to stand. All eyes go to her direction.

MR. BRODWICK (Continued)

Well, I guess it is a beautiful day. Ms. Sutton would you like to say anything?

Delores approaches the stage.

MR. BRODWICK (Continued)

Ladies and gentlemen please welcome the daughter of the man we are honoring today, Ms. Delores Sutton.

DELORES

I am so honored to be a part of this dedication and I'm sure my father would be absolutely pleased to see so many of you here to show
(MORE)

DELORES (Continued)
 your appreciation. I just want to
 say thank you for your support and
 I wish you the very best in motion
 pictures and in the future of
 technology thank you.

Everyone claps as she goes back to her seat. Edwin and Ryan
 give a swift thumbs up and high five.

MR. BRODWICK
 Thank you Ms Sutton, so now let the
 festivities begin. Out with the
 old in with the new. Enjoy
 yourselves ladies and gentlemen.
 In a little while we will be
 starting the count down that will
 make way for the future.

Mr. Brodwick exits the stage and makes his way to Delores.

MR. BRODWICK (Continued)
 Ms. Sutton I can't tell you how
 much I appreciate you being here.
 It adds an air of relevance to our
 celebration.

DELORES
 My pleasure Mr. Brodwick and thank
 you for inviting us. I'd like you
 to meet my colleagues this is Edwin
 and Ryan.

MR. BRODWICK
 Pleased to meet you gentlemen.
 Hopefully this quaint introduction
 will lend to a co-productiive
 friendship.

DELORES
 I'm sure.

MR. BRODWICK
 Well you're welcome to get those
 pictures we spoke about. Soon the
 past will not be available to you
 in a tangible form. Just remember
 to stay in the safe zone behind the
 yellow ribbons.

DELORES
 We understand!

MR. BRODWICK

Ms. Sutton I would really like to talk to you in the near future. Your father was my mentor, and friend. I'm sure I may have some interesting stories to tell you.

DELORES

I'll be looking forward to that Mr. Brodwick, and I will never forget this moment.

MR. BRODWICK

Don't mention it! We'll see you after the ceremony.

As Mr. Brodwick exits. The three have a chance to discuss their next plan of attack.

RYAN

We have to figure out a way to get in there.

EDWIN

We're running out of time fast. We gotta get past that guard, then I'll go in and film.

RYAN

Right, then we all look at the results from behind steel bars.

DELORES

I have to do it!

RYAN

What?

DELORES

Let me take the pictures.

EDWIN

And just how do you plan to get pass the guard.

DELORES

I'm a woman. I think I've still got it. Give me the camera.

Reluctantly, the camera is passed to her.

EDWIN

I don't guess there's any light in there so here, take this.

Edwin hands her a pocket flashlight.

DELORES

Anything in particular I need to know about how to use this thing?

EDWIN

Just keep an eye on this red LED. Make sure it's lit at all times.

RYAN

It doesn't seem to matter what you shoot, just point.

The man seated in the bulldozer is waiting for his signal.

EDWIN

You'd better hurry and the minute you hear the bulldozer engine start, times up, get out!

RYAN

And remember, it doesn't take long for the camera to collect all the information. Just let it roll from the moment you get in.

DELORES

Got it! Just don't forget to add my name in the credits.

Delores heads toward the guard posted at the demolition sight.

EDWIN

Can't wait to see what that old structure has to say.

RYAN

Believe me, it's no accident that we're here. I bet it's screaming with information.

EXT. DEMOLITION SITE - DAY

The security guard is gathering his things when he notices Delores approaching.

SECURITY GUARD #2

I'm sorry ma'am. This is a restricted area no one can come through I'm going to have to ask you to go back the other way.

DELORES

No problem, Listen you suppose I could get a quick picture of you with the old sound stage in the background?

SECURITY GUARD #2

Well I'm not very photogenic.

DELORES

Are you kidding me. I bet you've been asked many times to hop in front of the camera as an extra.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

Edwin and Ryan have Delores in sight from the bleachers.

EDWIN

What's she doing?

RYAN

That guy's not going to let her in. I hate to think we might miss the chance of a life time.

EDWIN

Maybe we should help her out.

EXT. DEMOLITION SITE - DAY

Delores still heavy in communication with the guard.

DELORES

Could you turn just a little more to the left. How about giving me a look that would detour anybody from crossing your path.

Suddenly the photo shoot is interrupted by fighting.

EDWIN

You asshole! That was my gig, we're suppose to be partners.

RYAN

I can't help it if you didn't get the part. They know what they were looking for.

EDWIN

What kind of fool takes food out of his best friend's mouth.

RYAN

The fact of the matter is, I got
the part and you didn't.

The two begin to tussle on the ground. The security guard
hurries over to intervene.

SECURITY GUARD #2

Hey! Hey! You guys are in a
restricted area you'll have to
leave.

Edwin and Ryan get up, notice that Delores has entered the
building. They head back to the bleachers.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

At the podium the master of ceremonies is giving final
instructions.

STUART

Ladies and gentlemen I bet you've
never seen a pig do that before.
We're about to get the show on the
road. Please take your seats.

EXT. DEMOLITION SITE - DAY

The security guard turns to see Delores is gone.

SECURITY GUARD #2

(yelling)
Hey did you guys see where that
lady went?

RYAN

(yelling)
Yeah! She went back toward the
bleachers. Over there.

The security guard gets a call on the radio.

DISPATCHER (V.O.)

Officer Philip! Philip ya there?

SECURITY GUARD #2

Yeah go ahead.

DISPATCHER (V.O.)

They're ready to get started. All
clear?

SECURITY GUARD #2

All clear sir.

DISPATCHER (V.O.)
Secure the premises, expand the
perimeter, move out.

SECURITY GUARD #2
Roger!

The security guard places a pad lock on the door, grabs his things and heads out.

INT. THE OLD SOUND STAGE - DAY

Delores is inside. The stale odor of the wood draws her deeper into the remanence of the past. She makes sure the camera is recording. With very little light emanating from the holes in the ceiling the flashlight illuminates the walls of splintered wood. Cob webs attach themselves to her arms and face as she explores the area.

EXT. BACK LOT - DAY

The commemorations begin. The signal is given for the bulldozer to take it's place.

STUART
This is it folks. Compliments of P.J.'s Demolition let the proceedings begin. We'll have the count down in just a moment but first a little excerpt from the past. It was June of 1939 when the very first sound stage for universal was erected. But there were elements that needed to be included to make absolutely sure that only the best pictures would be produced using the technology of that day. I guess that was before the word special effects was invented.

The construction foreman gives the signal to start the bulldozer.

INT. THE OLD SOUND STAGE - DAY

Still recording Delores hears the Bulldozer starting up. Realizing that it's time to go she turns and sees a rat facing her in the beam of the flashlight. Startled, she falls back against the wall.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

STUART (b.g.)

From conception to the aesthetics of the interior. It was John Sutton, who was called upon to offer his expertise in applying state of the art technology, of days gone by, to today's--

Unavailing the picture of the new facility.

STUART (b.g.) (Continued)

Hollywood Sound Stages across the industry. And now let the count down begin.

The bulldozer places a huge block of cement to the front entrance of the old sound stage then backs far away.

Edwin and Ryan get a little nervous about Delores still inside the structure.

EDWIN

Okay Delores cut and print, the show is over, time to wrap, get out of there now.

RYAN

What did he mean?

EDWIN

Evidently Delores's dad designed the thing.

RYAN

No! Count down, he said the count down will begin. It would take hours for a bulldozer to knock down that building. You wouldn't need a count down unless...

Ryan gets up and makes his way out of the stands to speak with a construction man near by.

RYAN (Continued)

Excuse me sir. Ah, just how long do you figure it will take to knock this building down?

CONSTRUCTION MAN

Oh about 30 seconds, we've got 14 tons of TNT wired inside that place ready to level it. I love this part.

RYAN

Well, what if there was someone still inside?

CONSTRUCTION MAN

We've got a green light son, impossible for anyone to enter that building now, it's all systems go. We've checked and double checked, ain't no body within 100 feet of that building.

RYAN

Who presses the button?

CONSTRUCTION MAN

Son, that man up there in that booth has full control of the situation and nobody can get to him once the count begins. You don't have to worry about a thing your perfectly safe.

Ryan takes off running back to Edwin.

INT. THE OLD SOUND STAGE - DAY

After a rather hard tumble Delores gets up and heads for the exit only to find it locked. She notices a beam of light projecting a round hole against the wall. In the fall her flashlight punctured a hole into the moldy dry wall. She turns to investigate with camera still recording. Sticking her finger in the hole she can easily remove the brittle drywall to make the hole bigger. Shining the flash light behind the rotted wood she begins digging frantically.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

The final commencement is taking place.

STUART

And in our present time, new technology, new endeavors replace the old to bring you the ultimate in motion picture production here at Universal Studios Hollywood.

Stuart gets a nod from the construction foreman to begin the count down.

STUART (Continued)

Keep your eyes on the demolition count down screen folks, soon you will be able join in as history

(MORE)

STUART (Continued)
makes way for the future. Until
then, Buford the clown will show
you his magic.

INT. THE OLD SOUND STAGE - DAY

A sweep of Delores' flash light exposes what's behind the wall. An old film editor barely identifiable due to the infestation of cob webs and dust; An old wooden desk with picture of her dad standing by a car; a very dusty whisky bottle and a scarf draped over the arm of a chair. Kicking and pulling her way she moves along the interior. Her motion stops when she recognizes the orange seat of the dolly, the very dolly she use to ride on as a child. Mesmerized she puts the camera down on the desk, as she continues to gut out more wall.

INT. DEMOLITION ROOM - DAY

The technician removes the safety pin from the ignition switch controlling the explosives.

INT. THE OLD SOUND STAGE - DAY

Delores doesn't notice in the corner of the room, a red LED on the explosive charge blinks indicating the trigger system has been activated.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

The crowd anticipates the count down as Buford the clown does his magic act. Ryan runs to Edwin who is confused and worried about Delores.

Ryan arrives to inform Edwin of Delores' eminent danger.

RYAN
Edwin! They're not going to
bulldoze it!

Somewhat relieved Edwin sits back down.

RYAN (Continued)
They're going to blow it up. We've
got to get her out of there!

Ryan runs toward the control booth to alert the operator, while Edwin heads toward the old sound stage to warn Delores.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

Buffo concludes his magic the audience applauds. Stuart takes center stage.

STUART

Wow! How did he do that?

Ryan makes his way to the control booth but is quickly stopped by security.

SECURITY GUARD #2

Hey, aren't you the guy who was fighting earlier? You can't come in here!

RYAN

The lady, the lady you were talking to earlier she's inside that building. You have to stop the countdown from starting.

SECURITY GUARD #2

You said she went back to the bleachers.

RYAN

I lied, you got stop the count down.

ENT. CONSTRUCTION SITE - DAY

Edwin is stopped by security before he can even reach the field. Ignoring the distance he yells towards the old sound stage.

EDWIN

Delores, Delores! you got to get out of there. Get out now!

SECURITY GUARD #3

Who are you yelling at sir, what's the problem.

EDWIN

Dude! There's someone inside that building. We gotta get her out of there before it's too late.

SECURITY GUARD #3

Sir, this area has already been cleared. There is no one in there.

EDWIN

Delores! Delores!

INT. THE OLD SOUND STAGE - DAY

Delores, hearing Edwin backs away from the wall, the flashlight is rolling on the ground the camera still

recording. She takes off in a mad dash to the front of the building but is unable to escape.

INT. DEMOLITION ROOM - DAY

The explosive operator turns the switch to the fire position.

INT. THE OLD SOUND STAGE - DAY

Another charge indicator inside the old sound stage is activated, this time the LED blinks in double time.

EXT. UNIVERSAL STUDIOS - BACK LOT - DAY

STUART

Let's help Buford make the building
magically disappear. Ready -
together everyone 20, 19,...

Seeing the commotion on the field with Edwin and the security guard the construction foreman comes to investigate.

CONSTRUCTION MAN

What is the problem here?

SECURITY GUARD #3

This man says there's someone
inside that building your about to
blow up.

EDWIN

You got to stop the count down, our
friends in there.

STUART

13, 12,...

CONSTRUCTION MAN

You want to explain yourself son.

EDWIN

I'd be glad to, take me to jail
anything but you got to stop the
count down.

STUART

5, 4, 3...

CONSTRUCTION MAN

You're telling me after all our
safety efforts and all our
preparations and searches that
there is still...

INT. THE OLD STUDIO - DAY

Delores frantically waves her fathers scarf out of a window at the front of the studio screaming at the top of her lungs.

DELORES

I'm in here! I'm in here!

The crowd gasps hearing her voice and seeing the waving scarf, they stand to their feet in dismay.

BYSTANDER

Look, there's someone in there!

RYAN

There, there she is.

CONSTRUCTION MAN

Geezzzzz!

He whips out his hand held radio to contact the control tower.

CONSTRUCTION MAN (Continued)

Harry! Harry! Stop the count
down, I repeat STOP! STOP! STOP!

INT. DEMOLITION ROOM - AFTERNOON

The counter displays ONE, indicating the end of the count down.

The operator presses the red button to ignite the explosive charges.

The entire section from the inside of the building smashes to the ground. Glass and soot escapes out of a window.

The equipment in the control booth reads 'SIGNAL DISCONNECT, CHECK POLARITY'.

EXT. UNIVERSAL STUDIOS - BACK LOT - AFTERNOON

Edwin and Ryan make there way passed the guards toward the old studio sound stage building, at a much faster pace than anyone else.

Andy orders the bulldozer to remove the cement blockade from in front of the stage door. The audience unites to roll the huge doors open.

All the contents once hidden behind the wall is revealed.

Edwin and Ryan enter the building first, frantically looking through the heavy dust for any sign of Delores. They find Delores untangling twisted demolition wires from her ankle. In her effort to examine the hidden room she disconnected the firing mechanism from the charge.

They run to her and cover her with arms of consolation. Tears of joy rolling down her soot covered face, Delores hugs her friends.

DELORES
(soot ridden face)
CUT!

Edwin and Ryan walk Delores to the door for fresh air. As the debris clears they see Andy, Buford the clown, people rushing towards the building from the bleachers, security guards and emergency fire equipment.

INT. THE OLD SOUND STAGE - DAY

Coughing and choking the rescue squad checks the building for more survivors. Rummaging through a file cabinet Edwin makes a discovery.

The construction foreman has a few words for his workers.

CONSTRUCTION MAN
(to his crew)
Check and double check, triple check. How many time do I have to tell you! That's what we do. How could you have missed this?

DELORES
It's all my fault sir. I did sneak in despite security's orders to vacate the premises, please don't blame anyone but me.

CONSTRUCTION MAN
Well alright but, I wish I knew where that extra room came from. It wasn't on the blue prints.

The air clears inside. Edwin is first to notice the treasure Delores uncovered.

Edwin and Ryan rush to the vintage equipment now exposed from the past. Ryan examines the movie dolly. Edwin cleans up an old dust infested movie editor.

EDWIN
Holy Smoly.
(MORE)

EDWIN (Continued)

Look at this, I've only seen one of these at the Hollywood Movie land Museum.

Edwin explores a file cabinet and removes a few documents. He brings papers for Delores to view.

EDWIN (Continued)

Take a gander guys! Bonds, stocks, title deeds, studio royalties what a find their all original.

(to Delores)

It all belongs to you Delores, compliments of your dad. He was smart enough to hide the papers off site. No wonder he liked coming here so often.

DELORES

(to Mr. Brodwick)

How long did you know my father?

Mr. Brodwick and Delores walk through all the commotion and talk.

MR. BRODWICK

John and I were in the service together. They had us documenting the front line action with 16mm movie equipment. I was his grip. Hollywood called on us to make movies because of our experience in the war.

The construction foreman interrupts the conversation.

CONSTRUCTION MAN

Excuse me folks, I'm sorry to interrupt you but according to regulations we can't reset the charges until we perform a detailed search, and that can't happen until tomorrow. I'm going to have to charge you for an extra day Mr. Brodwick.

MR. BRODWICK

(to everyone)

You know, I think what happened to day is fate. We've found the location of our new studio museum. We'll just patch up the ceiling, a little paint and she'll be old as new.

Everyone applauds.

CONSTRUCTION MAN (V.O.)
Alright guys this job is wrapped,
grab the explosives and lets go
home.

The construction crew follows orders and heads out.

DELORES
Mr. Brodwick we have so much to
talk about but I really must get my
friends home. I'm looking forward
to our next conversation.

MR. BRODWICK
As am I, don't worry about your
things, I'll have our restoration
department take care everything.

DELORES
Thank you!

MR. BRODWICK
Remember, you're always welcome
here and consider this your home
office should you have need to hide
something behind walls.

The guys head off towards the door with Delores hugging the
picture of her dad. Delores has just one more question.

DELORES
(pointing to the picture)
Oh! Mr. Brodwick, this car, what
ever happened to it?

MR. BRODWICK
Oh my dear girl, that's the car
that...

DELORES
I know, any idea where it is now?

MR. BRODWICK
I'm sure it's been demolished.
That was a very long time ago.

DELORES
What about the accident, who
handled the investigation?

MR. BRODWICK

Well, that would have been LAPD but
maybe it's better to leave well
enough alone.

DELORES

Thank you again, for everything.

An embrace reveals that Mr. Brodwick has the same tattoo
seen on the arm of John Sutton the night he was murdered and
on the arm of the anonymous caller reporting an infringement
to Agent Jenkins.

INT. EDWIN AND RYAN'S HOUSE - AFTERNOON

Delores, Edwin and Ryan are at the computer. Power up and
the monitors ignite the room.

RYAN

This should prove to be our
greatest masterpiece.

EDWIN

What did you film inside anyway
Delores?

DELORES

Well, at first an empty sound
stage, then I discovered that
secret room, behind a wall.
Pictures, the desk my dad used and
best of all..

A glow beckons their eyes to the screen and illuminate their
faces.

RYAN/EDWIN

Yeah!

DELORES

The dolly, with the orange seat.

RYAN

Here it comes!

EDWIN

Annnnnnnnd Action!

Just like Delores said, the sound stage is empty with very
little light coming from the battered ceiling.

RYAN

Since we already know what speed
works best.

Ryan hits a button and the images become clear.

Without warning - beautiful music is heard through the best audio system on the block, as we are witness to the orchestration of a 1940s Carnegie Hall performance, the day the music was composed for this particular film.

DELORES

That wasn't there when...

EDWIN

We know!

We've gone back in time. Two hundred people appear on a ballroom dance floor. Transparent and in beautiful attire. An array of tuxedos and ballroom dresses laced to the floor. A band leader with a full orchestra caters to the audience. Through the eye of the computer monitor they see choreography of steps and sways of debonair men and gorgeous women, then something else enters the picture.

JOHN (V.O.)

Very nice - very nice.

With a huge megaphone in hand, the Director slowly appears in the picture.

EDWIN

Let me guess, that's...

DELORES

My daddy!

JOHN (Continued)

Cliff, bring up the arms a little more. More hair in the face.

The Director of the orchestra lifts his arms, smiles and shakes his head causing his hair to fleeing all over his face - suddenly the sound of a CRASH and Delores screams. The pictures flips then goes black.

RYAN

That it?

EDWIN

Is that it? Is that what you...

DELORES

Wait a minute, no... no there's more. I fell against the wall, here.

At first a blur, then coming into focus, marquee posters of famous movies which opened in the 1940s.

Spider webs unable to hide the history of the time. A shaken but intentional pan to the right exposes a film editor. A young man is looking through the movieola.

TOMMY

I can't tell you how much I appreciate this break Mr. Sutton. Taking me on as an apprentice and all.

At his desk John takes a swig from his whisky bottle.

JOHN

Everybody deserves a break kid.

Delores can hardly contain herself. For the first time sense a young child she sees the genuine concern of her father.

TOMMY

Sir! I'm a little confused. The guy with the gun. He pulls it out of his right coat pocket, he points it at the girl - but he puts it back in his left coat pocket.

JOHN

Ah - that's Miller for ya. Great actor but - never considers continuity.

TOMMY

So now we have to re-shoot the whole scene?

JOHN

Remember kid - once the actors are off the lot and there's a problem with the scene ya look like a fool if you have to call 'em back.

TOMMY

What do we do sir?

John reaches above his head and searches several strips of film hanging on the wall.

JOHN

Just stick in a beautiful girl right after all the crap happens. It makes 'em think its her fault. Here take this.

John snatches a three foot piece of film off the wall. He hands it to Tommy.

JOHN (Continued)

Let Miller pull the gun out the first time. Put the dame in the middle, then flip the film of Miller and put it in reverse. Nobody will ever the difference.

Tommy makes a cut, splices ends together then plays the scene back.

TOMMY

WOW! That's the most amazing thing I've ever seen Mr. Sutton.

Delores, Ryan and Edwin give each other a high five to celebrate the success of the young editor. The picture focuses in on John's desk. John picks up the pen and begins writing in a black ledger book reading out loud.

JOHN (V.O.)

My darling baby cakes. A good Director flying by the seat of his pants knows when the scene has lost it's flavor. Only then can he survive by adding a little spice to satisfy the taste of the lens. I'm leaving you the colors of my past. It's all to help you through a life filled with darkness and pain.

Delores can barely focus through the tears in her eyes as she listens to her father. Then the shock intensifies and her eyes glow from the brightness of the screen. Her father looks straight into the camera, as if he knows she is watching.

JOHN (Continued)

Don't ever stop fighting for what you believe in. Don't take people for granted and - remember--

John turns to continue writing. He disappears but the pen is still in motion against the paper then falling to it's death against the page.

JOHN (O.S.) (Continued)

--In every scene of my life, you will always be my leading lady.

A hole in old splintered drywall appears. In the b.g. people are counting down from ten. The sounds of Delores' running to seek escape the demolition, the screen goes black.

DELORES (V.O.)
Wait I'm in here!!!!

Looking at the blank screen, Ryan turns the computer off.

EDWIN
Your dad! One hell of a guy.

RYAN
One hell of a Director.

Disappointed Delores glances over at the picture on the desk.

DELORES
Wait a minute!

She takes the picture and dusts off the glass over the car.

RYAN
You can't be thinking what I think
you are thinking.

EDWIN
What do you think she's thinking,
what are you thinking?

DELORES
Will it work?

RYAN
In all probability, I mean in
theory. If the camera is used to
photograph something somehow
connected to your father maybe...

DELORES
Time to do a little homework.

INT. PUBLIC LIBRARY - ESTABLISHING - EVENING

INT. PUBLIC LIBRARY - RESEARCH - EVENING

The three are searching through old news articles, Delores finds something, Ryan and Edwin rush to the microfiche machine.

DELORES
Here - here the day of the
accident.

EDWIN

(reading)

One of Hollywood's most accomplished film directors John Sutton dies in an automobile accident.

DELORES

I already have this one, I thought... maybe I could find something else.

RYAN

Like what?

DELORES

I don't know. A tow truck driver's name, officer in charge, I don't know.

Ryan examines closer, his nose practically touching the screen.

RYAN

How about this! Jack Malone - Police Photographer. Maybe he's still around. Or at least his photos.

Delores picks up her cell phone, searches and calls. She contacts the Los Angeles City Employee's Retirement Office.

REBECCA

LASERS City Retirement Rebecca speaking how may I help you.

DELORES

Hello Rebecca my name is Delores Sutton I'm...

REBECCA

The movie lady.

DELORES

Why yes, have we met?

REBECCA

Oh No! I just see your name on the sign off for City Film Permits. How may I be of assistance to you?

DELORES

Well Rebecca we're filming a period piece.

(MORE)

DELORES (Continued)

I found a couple of pictures I would like to use but it would be great to have the originals. The pictures were taken by a photographer by the name of Jack Malone. Would that name happen to be in your system as being retired. I would sure appreciate any information you could give me, without breaking any rules of course.

REBECCA

I don't recall the name but that doesn't mean anything, I've only been here ten years. I'm checking our data base. Oh... I'm sorry Delores it looks like Mr. Malone passed away just last year. But I'll tell you what. All photos taken by LAPD photographers are the property of the department. Why don't you try the photo lab, they may be able to help. I can transfer you over if you like.

DELORES

That would be wonderful, I'm sorry to hear about Mr. Malone.

REBECCA

Glad to be of service to you, see ya in the movies.

DELORES

ACTION!

Rebecca transfers to the lab.

BERKLEY

Photo Lab Berkley.

DELORES

Hello sir my name is Delores Sutton I'm with Walter Warren Studios and we're trying to track down an original photo that was taken about 45 years ago, we'd like to use it in one of our films. Is there an archive available.

BERKLEY

Yes ma'am there certainly is only we destroy any pictures over 20 years old unless they were used in a case file and in that case I couldn't help you.

DELORES

(to the guys)

Sooo any photos taken over 20 years ago would be destroyed by now.

BERKLEY

Yes ma'am I'm afraid so.

DELORES

Well...

BERKLEY

Unless of course the picture was worthy to be assigned to the museum archive, that would be a shot in the dark but...

DELORES

Well, I don't suppose you could transfer me could you?

BERKLEY

I'll sure give it a try, good luck to you.

Berkley transfers the call to the LAPD Museum. Delores gets a recording.

ALPHA (V.O.)

You have reached the Los Angeles Police Museum. Our hours are Monday thru Friday 11am to 4pm Saturdays from 10am to 2pm and closed on Sundays. We look forward to your visiting us during normal business hours. Thank you for calling the Los Angeles Police Museum.

DELORES

The museum will not be opened until tomorrow morning at 10am.

EDWIN

Hey - wouldn't that be a cool field trip. I wonder what all that cool stuff would have to say.

DELORES

Drop me off at the studio, meet me there at 9am in the morning, we'll have breakfast at the studio cafe before we leave.

BLACK

EXT. LAPD MUSEUM - ESTABLISHING - MORNING

INT. EDWIN'S VAN - MORNING

Edwin picking his teeth the van sitting outside the museum. The sign in the museum door changes from CLOSED to OPEN. Delores, Edwin and Ryan exit the van and enter the front door.

ALPHA

Good morning and welcome to the LAPD museum. Please sign our guest registration.

The smell of old wood and ancient artifacts fill the air in the small hallway. Pictures like something out of a Keystone Cops film plastered on the walls. A 1920s machine gun signed by Chief Parker himself in the display case.

DELORES

Thank you, it looks like a very interesting place. My name is Delores Sutton and this is Edwin and Ryan. I'm looking for a particular picture to use in a film. We're looking for an old photograph or negative from a long time ago. In particular, something like this.

Delores shows Alpha the photograph of her father standing next to his old 1949 Packard.

ALPHA

My my this was a long time ago. I don't know why but for some reason this picture does seem just a bit familiar.

DELORES

(pointing to picture)

This is my father. He was a movie director. You may have seen him on television or somewhere.

ALPHA

Yes of course, well, we rarely store negatives and I don't recall this picture anywhere.

DELORES

We just thought it was worth a visit thanks...

EDWIN

Would you mind if we took a look around?

ALPHA

Oh heavens no, that's what were here for. It's not required but a small donation would be greatly appreciated.

DELORES

Oh, of course.

Delores drops a \$20.00 in the glass jar.

ALPHA

Why thank you. That's More than we get in a week.

EDWIN

Ma'am, would you mind if we take a few pictures?

ALPHA

No not at all - take all the pictures you like. It's not like things are going to come to life now is it?

Delores, Edwin and Ryan head upstairs. A few moments later they come down all excited about what they may find in the video. They thank Alpha and heads out the door but before they can get away.

ALPHA (Continued)

Ms Sutton, Ms Sutton. Honey I'm so glad I caught you. I know why that picture looked so familiar to me. Do you have a moment, come back inside, I want to show you something.

Everyone re-enters the museum. They walk past the places they'd already been. They exit the rear of the museum and there in the parking lot sits a black 1949 Packard.

ALPHA (Continued)

This car looks just like the one in your picture, don't ya think? I think I might be able to find some information on this beauty. You take your time. I'll be right back.

They engulf the moment with this classic. Touching and smelling the car seems to have something to say.

Alpha inside, finds a card with the history of the car. The name of the owner matches the last name of one of the people who just signed in. It reveals Delores as the daughter of the man who was killed. Alpha enters the back lot very disappointed.

ALPHA (Continued)

Oh, Ms Sutton - I'm so sorry, sometimes I just can't keep my big mouth shut.

Alpha hands Delores the card.

ALPHA (Continued)

It was owned by your father.

DELORES

I knew the moment I saw it. But how, how did it end up here, in such good condition?

ALPHA

Well, it seems that one of the police garage tow truck drivers restored old cars as a hobby. Instead of getting rid of it like he was told to, he brought it here. He worked on it secretly for years. He passed on a while back. I think, by all rights you're the legal owner, take it if you want I'll have...

DELORES

I wouldn't think of it, this car belongs right where it is.

EDWIN

Delores - how about a picture of you standing by the car. Right where your dad stood. If that's okay?

Delores poses, remembering something her father once said.

FLASHBACK

EXT. GARAGE - EVENING

JOHN (V.O.)
How about baby cakes and daddy go
for a Sunday drive.

DELORES (V.O.)
I like Sunday drives daddy!

BACK TO SCENE

INT. MUSEUM - PARKING LOT - MORNING

After taking the pictures they anxiously head to the house.

INT. EDWIN AND RYAN'S HOUSE - MORNING

The computer is warming up. The memory card from the camera goes in. At first the familiar sound of swarming bees then...

FLASHBACK

ANDREWS
If I kill you now, who's gonna take
care of that little princes of
yours when she grows up?

JOHN
No worries, I taught her to keep
away from Hollywood - shysters like
you. She'll be just fine.

Noise - eerie images then John's silhouette on the alley wall.

JOHN (V.O.) (Continued)
I love you, baby cakes.

BACK TO SCENE

Delores, in tears watches as her father's motionless body is put into the back seat of the car. William and his young son pushes the car over a cliff. Just too much to bear Delores drops to her knees in the middle of the floor.

DELORES
That kid was Andrews, I'd know him
anywhere. All these years, looking
in his grumpy face, with him
knowing what really happened. That
beast! That...

RYAN

He's gonna get what he deserves.

DELORES

I don't suppose I could have copies of this for evidence?

RYAN

I don't see why not but we gotta do it quick. The images have a mind... of their own.

He rewinds the time line - nothing, fast forwards, nothing, then he puts in previous tapes from earlier recordings and still nothing, the tapes are empty.

DELORES

It's over isn't it?

RYAN

I'm afraid so.. All the images of the past are gone.

EDWIN

Forever? No Netflix royalties, VUDU, CNN nothing?

RYAN

I think those scenes were meant for you, Delores. In the most dramatic episode of your life. You played the leading lady.

EDWIN

Nobody is going to pay to see an empty studio!

DELORES

But now - I'll never have anything to prove what happened. No tangible evidence.

RYAN

The evidence is here.

Ryan places hand over his heart.

RYAN (Continued)

Where it should be. The greatest screening room ever. Life's experiences, projected from the heart.

Delores picks up the little video camera.

DELORES

I guess that's it. If it hadn't been for you two and this weird camera of yours I may never have known the truth. Anyone for a midnight snack?

Delores and Ryan exit the house, Edwin remains behind turning off lights. They turn to see what's taking him so long then Edwin rushes out. Approaching the sidewalk they hear a strange hissing sound coming from the house. They see one of the blow up dolls escape and hovering over the house.

There laughter breaks the ice and replaces the night's sadness.

EXT. EDWIN & RYANS FRONT YARD - VAN - EVENING

INT. VAN - EVENING

Once in the van Delores gets a phone call.

DELORES

Hello.

ALFRED (V.O.)

Miss Sutton, my name is Alfred Seymore, facilities manager for The Elk Heart Castle. Your father so enjoyed coming here to pass the time. I have located an envelope hidden inside one of your father's favorite books. Please contact me, to discuss it's contents and--

Noise - sound of bumble bees.

ALFRED (Continued)

--Bring that mysterious camera with you.

THE END

FADE OUT: