

The Comeback - Film Treatment

THE COMEBACK

A Feature Film Treatment

By

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SEQUENCE NO. 1

The film opens with a series of shots showing Boston. Music is the Title song "Something's Wrong" which is up tempo. Titles roll. Several scenes of Boston's high society are shown at parties and artists' openings. Interjected are shots of a minority ghetto and drug use. A shot of City Hall appears as the music fades. When the music and titles end the opening scene is the main character, CHUCK HICKS, is sitting at his desk in City Hall.

Chuck, who is City Administrator of Boston, is a highly- regarded manager of the City who a liberal is most concerned with human services. He wants to make the city a better place to live for everyone who lives there. In opening series of scenes he tries to deal with indigent, unwed mothers, welfare mothers, daycare centers, disabled veterans and other social service locations. During this sequence in a major scene he delivers a major speech to a civic group ready to go on the civil rights front.

Chuck is in his late thirties, has dark hair and a beard and relatively long hair. He is somewhat overweight and his clothes show that he thinks he is younger than he is, although he is expensively dressed. He is an empathetic person. His buttons on his shirt are pulling and his conversation is somewhat dated. He acts like a down-to-earth, high-society type. He appears to be satisfied with his life.

Chuck drives home that night in a Jaguar to a large and very beautiful home. He eats dinner with his wife MARGUERITE and children daughter CHRISTINE and son JOHN. They are served by a butler and maid. They sit at dinner and make plans to have a celebration for Christine's 12th birthday with friends and family over. John is sixteen. During dinner there is small talk some of which revolves around Marguerite's father who is a rich and powerful Bostonian. From the conversation we are led to understand that Chuck, who is from moderate wealth in his own right, owes a good part of his success to Marguerite's father. Chuck is reflective and appears to be happy and sad at the same time. Marguerite pauses and reflects when she sees Chuck's reactions looking a little worried.

The next morning Chuck drives to work. He is seen walking into the City Hall. Once in his office he is confronted by a councilman, Dave Dubence, who is pushing for a new racetrack for horses in his district. Dubence is a man who looks like a typical pimp. He says that Chuck can get some serious support for his social welfare programs by meeting with some important people that Dave knows. Particularly the "Baby Program." In return Dave wants support for his racetrack proposal. Chuck agrees to talk, but says there will be no compromising his position. He is only in favor of gambling if it addresses a social need directly and only for a limited term. Lotteries can be shut off...racetracks cannot. Chuck agrees to meet with the Dave's people the next night.

Chuck walks into his kitchen looking for Marguerite who is checking on the cook's recipes for that evening's meal. Chuck tells her that he will be out meeting with important people the next night. Marguerite tells him to do whatever he thinks is good to do for the family. She reminds him that "daddy" will be coming to dinner next week. He clearly reflects on things. Their relationship comes across as superficial and utilitarian.

Early in the evening Chuck knocks on his son's door obviously respecting John's privacy. John is reading about world history. He asks how John's doing and John tells him that he's having a little trouble with his history teacher. Chuck tells him that its all politics. They chat warmly for a while then they both wink at each other then nod. It is a ritual they both share. Chuck says good night and kisses John on the forehead. John smiles securely, they embrace and Chuck leaves the room. John smiles, turn the light off and prepares to go to sleep.

In their bedroom that night, which is lavish and decorated in a colonial style, we see that Chuck and Marguerite have a strained sexual relationship. Chuck earnestly tries to make a pass at her and she makes an obviously routine excuse to avoid it. Chuck is frustrated and decides to go to sleep, but he looks convinced that some relief should happen. She rolls over, but we can see a tear in her eye. After Marguerite appears to go to sleep Chuck wanders the house looking in the refrigerator and turns on the TV, but he is bored. He turns off the TV and puts on a song from a compact disc on a sophisticated stereo. We see a few AUDIOPHILE magazines. Chuck does a short airguitar routine during an instrumental passage.

Chuck begins to talk to himself asking what he can do about his marriage. He begins lies on the couch on the couch and he becomes emotional, a tear in his eye. His wife knocks quietly on the door and walks in. She smiles at him with warm concern. "You and your stereos. Do you want to come up to bed?" He says he wants to listen to some music for a while. She nods and leaves, but clearly feels uncomfortable. He starts nodding off and decides to go to sleep. He walks upstairs and goes to bed.

In the next scene Chuck and Dave are in a luxurious cocktail lounge waiting for their quests. Feeling like he is with a friend, Chuck in a desperate state tells Dave that he is really beginning to wonder about his marriage, but there will be no cheating, that he loves his wife and would never compromise. Chuck asks out loud "Is love enough??" Dave says that Chuck's crazy, that the modern world works on a different level. Chuck

is straining to believe it and appears to accept Dave's advice in the course of conversation. Chuck is clearly confused.

The guests they are waiting for walk into the bar and all are introduced. These people look expensively dressed and very cautious. The leader is Sean Clancey and he is with two other associates who appear to be bodyguards. They decide to sit down and have dinner right away. At dinner Clancey says that they are willing to assure Chuck of the votes he needs for several of his social programs in exchange for support on the horse track. They welcome regulation, but think the area deserves another track. Clancey argues that competition is good, the cornerstone of American enterprise. Dave also throws in comments favorable to the deal. At the end of dinner Clancey invites Dave and Chuck to his apartment for a drink. Chuck initially objects, but Dave presses him using Chuck's "Baby Program" so they all agree to go and talk more.

Outside Chuck agrees to ride in Clancey's limo while the others go in a separate car. As Chuck begins to get into the limo he is shocked at the sight of a beautiful woman obviously waiting for him in the limo. He begins to get out of the car when Clancey comes up and suggests that its OK for Chuck to get in. He looks at her again and she touches his hand. Clancey says he'll ride in front and Chuck, in a confused state reluctantly says OK and gets in back.

Once inside Chuck and the girl start to talk. She kisses him, he hesitates then begins to kiss her passionately. He convulsively catches himself and pulls away. He starts to explain his confusion and she comforts him while rubbing his thighs. They talk about their personal lives. We see a small smudge of lipstick on his collar as she talks. The limo stops and they go to get out. Chuck stops her and apologizes. She says not to worry-he's a class act.

As they are getting out two cars with seedy characters are watching from an alley where they are parked in two nondescript cars. They give each other the high sign and begin to drive quickly at all of the people getting out of their cars to go into the apartment. They screech to a stop, jump out and begin shooting. Chuck struggles but is thrown to the ground. He looks up and in a blurred vision sees an execution of Clancey as one of the murderers says "so much for your track asshole!" They go on to murder Clancey's two associates and Dave. He sees the woman struggle, but then she is also shot. The murderer says "sorry honey, wrong place, wrong time." One of the thugs walks over and kicks Chuck in the head saying "Born rich! I hate your type." The blow causes Chuck to become unconscious.

While Chuck is unconscious the thug put his grabs Chuck's hair and puts his pistol to Chuck's head and is about to shoot. Suddenly the leader of the two hitmen, BRAD MURPHY, stops his accomplice from shooting Chuck. Brad is the hateful type who seems not to be so bright. He does, however, seem very ruthless and mean. His idea, borne out of arrogance, is to play a game and make it look like Chuck killed the others in a planned hit. "Stupid cops will never figure it out! And this society type will get his due!" They put the dead woman next to him, put the gun that killed her in his hand and

fire it to give powder burn evidence that he shot her. They wipe all fingerprints from the other gun and put it in his pocket. Then they jump into their cars and drive away as Brad laughs demoniacally. The scene fades to blackness.

Through Chuck's blurred eyes we see him come to. He sees red flashing lights, hears sirens and police are coming at him. He realizes that he is in a puddle of blood. He struggles to get up but can't. He starts to talk to the officer saying that there was a murder, but the officer says "sorry sir" and begins to read him his rights. A number of police show up and are investigating the bodies of the victims. Chuck is picked up and put in the back of a police car with handcuffs on. He is totally in shock.

SEQUENCE NO. 2

In the next scene Chuck is lying on a hospital bed in a room with his wife and lawyer sitting in chairs at the foot of the bed. Chuck is clearly hurt with bruises, a cast on his forearm and a black eye. Police guards are obvious in the room and the lawyer asks them to stand outside the room which they agree to do. The lawyer explains that the evidence and story against Chuck is very sensitive and hard to refute. That he was seen reportedly making a deal with Clancey on the racetrack; that the girl's lipstick was on his collar; and that he had powder burns on his hand from the same gun that killed the girl and Clancey.

The lawyer explains that the prosecution sees Chuck as of the beneficiary of new track through bribes. When the deal went sour and they threatened to go to the authorities, Chuck decided to set up the hit. The Judge who set bail seemed to buy the whole story and he is being assigned the case. Chuck pleads that he had nothing to do with the whole affair, but there is a look of doubt in his lawyer's eyes. Chuck's story is being viewed as the best thing he could make up given the circumstances. It is not very credible.

After the lawyer leaves Marguerite asks very sincerely whether he's telling the truth. He explains that he was doing nothing wrong and it is not clear that his wife believes him. When she asks what they are going to do he responds that he just doesn't know. Suddenly Marguerite's father walks in. He is old and distinguished. He aggressively attacks Chuck saying it was Chuck's experience in the National Guard that did it. If he really did service in the Vietnam War he'd be alright. He calls Chuck a coward and admonishes his daughter saying "I told you so, his family was never like ours!" He walks out and Marguerite begins to cry openly.

In the next scene Brad is sitting in a fancy restaurant with two other very well-dressed men. He is explaining to his boss that the hit went very well. That there would not be another racetrack now and his boss's track was safe from any competition. The boss is MIKE MACGLAUGLIN. Mike is in his early fifties with greying hair, a deep blue suit and an emerald lapel pin. Mike tells him that all that is well and good, but if Chuck gets off the hook and it becomes clear why the hit was made it would point right at him. Mike says he'll make sure the judge convicts Chuck because he already pays the judge, but if

it ever gets out what happened Brad will die. "I'm sure that you understand, its just business." Mike says that Brad should have just killed Chuck too, "but we all make mistakes." Brad looks dejected and a little scared as Mike and his bodyguard leave the restaurant.

In a series of shots we see that Chuck goes to trial and the papers tell of his sordid affair with his murdered mistress. Music starts song titled "What a Mess" which is a moderate rock/blues tune. The shots suggest that the media says there was probably a payoff for past favors and that Chuck should be found guilty. Brad is shown reading the papers and laughing as he calls a male reporter with more anonymous information about Chuck. The reporter is shown eating it up. Chuck is shown at home agonizing and his wife and children in a depression. Chuck's physical wounds are healing as time passes. An episode where a couple who are past friends snub Chuck and his wife in a department store.

Chuck goes out fishing with his son John. In the boat John asks him, "Did you do it, dad?" He tells John in a sincere way that he didn't, but he had no answer for what actually happened. He asks John to just trust him, it all will someday come out. John agrees.

Chuck is shown in the courtroom for the verdict. The jury foreman announces that they have found him innocent of first degree murder, but guilty of second degree murder and taking bribes. The judge decides that he can leave Chuck out on his own recognizance until sentencing. Mike, sitting in the back of the courtroom, smiles. The judge smile back.

On the way home in the limo Chuck breaks down and cries in his wife's arms. She tries to contain herself but cannot. They both weep together. As the limo drives away we see Marguerite looking doubtful and worried.

The beginning of the next scene is Chuck sitting in his study thinking and concentrating as hard as he can. In front of him is a newspaper with the headline "HICKS IS FORCED TO RESIGN- APPEAL UNCERTAIN". His wife interrupts him and asks if he wants to go out for something to eat. At first he says no, but she pleads that he's stopped eating and has to have something. He, his wife and two kids go out into the car.

They walk into a dinner. He is wearing sunglasses to keep from being recognized. As they are sitting and eating he sees Brad walking past the cash register. He goes into deep thought trying to remember where he has seen that man. He suddenly stops thinking and runs out into the parking lot. His wife runs after him where she finds him confronting Brad in his car. Brad, being very cocky, tells him that if he doesn't just get lost, when Chuck goes to prison he'll take care of Chuck's wife and kids. Chuck immediately backs off. His wife demands to hear why he confronted the man and he just says he won't talk about it. She shakes her head in doubt. "Chuck, I just don't know!!"

That night Chuck is again in his study in deep thought. He looks at family pictures and

his diplomas then sits down. He suddenly sits up, walks over to the window and says determinedly "Fuck it."

SEQUENCE NO. 3

In the next scene we see Chuck in sunglasses and a cowboy hat at dawn buying a newspaper at a newsstand. He goes into a diner and starts searching through the obituaries. He stops at one which reads "Gerald McCarthy- park security worker was killed in a car crash on Route 128 when he fell asleep and his car left the roadway. Mr. McCarthy was 42 years old. He was killed instantly. The funeral is scheduled for Thursday morning." He smiles when he reads it and says, "No open casket at this one I bet."

Chuck goes to a phonebooth, looks up a number, puts in a number of quarters and dials. The personnel department for the Parks Department answers. He says he is the executor McCarthy's estate and wanted to know a few details. He asks a number of questions about the job, McCarthy's pension and who McCarthy's doctor and dentist were. The person on the other end of the phone looks up the information and gives it to Chuck. He writes down the dentist's name. He hangs up, calls information and asks for the dentist's number and address.

That evening Chuck is at home when he gets up from the couch determinedly and says he must run an errand. We see his wife look at him worriedly. We see him drive up to a corner stop his car, get out and open the trunk. In the next scene we see Chuck at night dressed in dark clothing breaking into the dentist's office. He goes into the dentist's files and finds McCarthy's file. He tucks it into his bag and substitutes another file which he pulls from a waist pack. He slips out of the office.

The next morning he leaves home after saying to his wife that he is going to Washington to spend a couple of days in the Library of Congress's Law Library. He says he must get some real answers before he is sentenced. He says goodby in a very strained manner.

We see Chuck in the health club shaving off his beard. Next we see him walk into the morgue with his beard shaved off and thick glasses on. He tells the attendant that he is the person who called earlier with the highway department's insurance company. He jokes about indigent and druggies who are dead and stored here and the attendant laughs, makes a crack and motions to an area where they are kept. Then he brings Chuck to McCarthy's body. Chuck asks if he can have a few minute to examine the body. The attendant nods and goes back to his office where he continues on a crossword puzzle. He checks the toe tag and writes down the number. Chuck very quickly takes McCarthy's body, which is badly battered, out of the drawer and puts an indigent's body in its place. He then puts McCarthy's body into a laundry cart and wheels it to an exit sign where he opens the door and puts it outside.

He goes back into the attendant's office to ask a few questions. He asks if he can

review the files and the attendant, who obviously does not want to work, points at the file drawer. He looks for the toe tag number on the indigent's body from and notes the name, social security number and last address. The name of the dead indigent is WILLIAM SCOFIELD.

In the next scene Chuck is in for a visit with his dentist's receptionist. Through some friendly questions he finds out and notes where the files are kept. After that he goes to the bank and enters a safe deposit box. He takes out a pile of cash. "Sorry Darling, it was for our twentieth anniversary vacation." That night we see him breaking into the dentist's office and substituting McCarthy's dental records for his own. Later that night we see Chuck in a bus station waiting room studying a small aircraft flying instruction manual.

The next morning Chuck is in an airport hanger at a small airport trying to rent a small plane. The manager is challenging Chuck's inability to furnish a pilots license. Chuck is arguing that he has more experience than most airline pilots because he flew in Vietnam and needs to fly to Albany to see his dying mother. The manager asks him a few questions which he answers expertly and he gets the plane.

We see Chuck taxiing the plane near a parking lot where his car is. Music starts a song called "Try Anything" which is a pop tune. He pulls a large package from his car which is McCarthy's body and puts it into the copilot's seat. We see Chuck, with the pilot flying manual on his lap acting very nervous, take the plane off in a shaky fashion.

Once in the air he flies while talking to himself indicating he really isn't sure of himself as a pilot. He flies to a desolate area and sets the plane on autopilot. He pulls the body into the pilot's seat and he puts a parachute on himself. Once he has that done he turns off the autopilot and aims the plane at a deserted mountaintop, summons up all of his courage and jumps out the door. He pulls the ripcord, the chute opens up and he is descending. He looks over and sees the plane hit the mountain and explode into a ball of fire.

SEQUENCE NO. 4

In the next scene we see Chuck dying his hair and eyebrows blonde. Music starts song called "Thinking of You" which is a ballad. He is in a cheap motel room somewhere in the Berkshire Mountains. He is listening to a radio new broadcast which carries the news that Chuck Hicks has committed suicide. That he took the plane up alone and purposefully crashed it into a mountainside. The charred remains were positively identified using dental records. He sits on the end of the bed and begins to cry and curse about the situation.

As the music continues, in a series of shots we see Chuck working out to lose weight. He is working on an exercise machine in his room and eating a liquid diet for meals. He watches his own funeral on TV, seeing his wife and children who issue no comments. He appears agonized and relieved at the same time. During a series of shots we see

him becoming thinner.

In the next scene several weeks have passed and Chuck is approaching a ticketing agent at the gate of an airport. He has blonde hair, no beard and is much more trim--actually athletic and is wearing a flower shirt and white pants. She calls him William Scofield and asks him to board. As he sits the flight attendant on a microphone welcomes the passengers to the flight to Los Angeles.

William walks out of Los Angeles airport after arrival with one small bag and hails a taxi. He gets in and starts a conversation with the cabby. After a while he asks where he might go to find a short term job. After a bit of conversation the cabby realizes that Chuck, now William, is trying to hide out. The cabby brings him to the Venice Beach bus station. William puts his bags in a locker and starts to walk around. Music starts song called "New Life" which is a disco/dance tune. In a series of shots he ends up at a marina where he sees a for sale sign on an old wooden boat about 35 feet long. He inquires and finds an old man who must give up the boat where he has lived for thirty years. They get along well and William buys the boat.

In the next scene we see William on the boat, moved in and relaxing. He counts his remaining money and he decides he has to get a job. He inquires at several places in town and has no luck. He is looking depressed and notices he is in front of a stereo store. He goes in and through a conversation with the manager, demonstrating that he is an audiophile, ends up being offered a job as a salesman. He takes it.

In the next scene we see William selling an expensive system to a young, upwardly mobile couple. The manager is looking on. When he closes the sale and begins to write it up the manager directs another salesman to complete the paperwork. He takes William aside and tells him that he's been doing very well and is getting a raise and asks if he'd be interested in managing another store. William, getting paranoid, declines the offer calling himself an unsuccessful manager. "I'll just stick here."

That night at home we see William with a small caliber pistol nervously checking the action then loading it while reading the instruction manual. He asks himself why he must endure this??? He has a bottle of scotch and a cocktail glass which he is drinking out of straight up. He passes out in the chair he is sitting in. His cat crawls into his lap and falls asleep with him.

SEQUENCE NO. 5

William is in the stereo store working and a very good looking, but not so bright girl walks in. She looks at several low end items and notices William. She walks over to him and asks for assistance. He begins to talk to her and she is clearly intrigued and interested in him. As he is demonstrating how to use a CD storage rack she is looking closely at his body which has become thin and attractive because of his diet and exercise.

He notices her interest in him and doesn't know what to do so he asks another salesman to take over and goes to the employees lounge. He reaches in his pocket and cocks and uncocks the hammer in a nervous way. He goes back to his boat that night and drinks heavily to fall asleep.

The next day at work William is very hung over. The same girl comes in and approaches him. He tries to turn the sale over again, but she stops him. She wants him to help her. William says he has to take care of something else. She stops him and tells him that she is bartending that night at HARRIETT's on the beach. He says he won't come and thanks her anyway. She looks into his eyes and blatantly asks him to come there. William says he can't, turns uncomfortably and walks away. She walks away and mutters under her breath "Goddam fagots!!"

That night he is drinking on his boat again and suddenly decides to go to the bar. HARRIETT's is a shot and beer bar with a live band where she is bartending. The band plays a song called "Keepin' a Secret" which is a C&W pop song. She sees him come in and instructs a waitress to seat him at the bar near the service section. She asks him a bunch of question about where he's from and so on. He is very evasive. The bar is closing and he is starting to fall asleep on the bar.

She asks a coworker to take over and gently wakes him up. She asks where he lives and he tells her the name of the marina. She gets a cab and they both go there. She brings him in an undresses him. He begins to talk to her about all the things he wanted to accomplish in his life. He is talking as Chuck not realizing in his drunken stupor that she knows him a William. She takes a great interest in his drunken exposition about life and love and what can happen to you. A great deal of what he says which betrays his real identity goes over her head. He passes out, she tries to wake him to have sex with him, but leaves disappointedly. She leaves her bracelet by mistake.

SEQUENCE NO. 6

William wakes up on his boat in a stupor. He looks at the clock and realizes he is an hour late for work. He goes out the phone booth and calls in sick. The boss believingly says he hopes William feels better and says he should start taking it easier. William agrees and hangs up.

He walks back to his boat and as he gets on he notices that the main hatch he closed on his way out has been opened. He immediately assumes that the mob has found him and he nervously sneaks up to the entrance. He reaches into his pocket for his gun and pulls it out. Holding the gun with both hands he braces himself and barges into the cabin ready to shoot when he finds the bartender there. He startles and scares her. She holds up the bracelet she left and says "I was only getting this, it's mine!"

He begins to explain that she should never do that. She gets up, tells him off and walks out. He sits down in his empty boat, puts the gun down, yells out a profanity and breaths a deep sigh of relief.

SEQUENCE NO. 7

In the main newsroom of a newspaper a cub news reporter for the Boston Globe who is assigned to do a story on Chuck Hicks. The reporter is ROBERTA LANE. She is in her early twenties, blonde and very attractive. Her instructions are to try to understand why he committed suicide and if he was in fact innocent. His case is still obviously controversial. The Editor, MR. WEMBLY, gives her a pep talk on what a good story might mean to her career and her future. She looks confident and excited. She goes to the research library and pulls everything on Chuck Hicks. She reviews the police reports and news stories.

In another scene we see Marguerite being married to a large man with a beard. Her father proudly gives her away. We learn from the wedding scene that he is an owner of a fishing business on Cape Cod. Roberta is there discretely asking questions. Someone is asking how she got in.

Roberta is seen late at night sitting at her desk questioning what she's found. We see her reading about the racetrack controversy. She has a hard time believing certain things. Why did the judge feel he took bribes? He certainly didn't live like someone taking bribes. Why did the evidence show nothing concrete, yet he was convicted? Why would a human and civil rights advocate get caught up in a mob racetrack conflict? Nothing made much sense. Her editor walks in obviously working late also and asks how things are going. She replies simply "something's wrong."

SEQUENCE NO. 8

Late afternoon William walks into Harriett's and sits in the bartender's service area. He asks to talk to her. She tells him to get lost. She starts to get a bouncer to throw him out. He insists that he was wrong and begs her to give him a chance. She slowly acquiesces telling the bouncer when he gets there that every thing is alright. He asks if she's sure and she nods. We see that if she were more mistrusting that she would not go for him, but she decides to try. He asks her name which is MARGOT HEMMER. They decide to go out after she gets off at 7 pm.

In the next scene they are walking down a beach in Venice Beach. She describes her background as an orphan of a never married couple, raised in a convent for orphans. She obviously got where she got entirely on her own. They stop and he looks at her saying that being born with it all can be really bad. Actually, even though she may not know it, she's lucky. Music starts song called "God Bless the Child" (Billy Holiday) which is a traditional blues tune. In a series of shots we see that they are getting more and more romantic. They finally go back to his boat where they have a romantic conversation then go to bed and make love.

SEQUENCE NO. 9

Roberta decides that it would be a good idea to write a series of stories on the life and times of Chuck Hicks. She decides that interviews with people he grew up with and worked with would make good press. It also might get her a full-time job on the paper. She check with her editor who likes the idea. He is also clearly beginning to suspect something is wrong in the Chuck Hicks death.

Music starts song called "Checking It Out" which is a pop/rock tune. In a series of shot we see Roberta interviewing a school teacher, a priest, a college professor, a softball team and others. The mannerisms of the people interviewed conveys a likeable image of Chuck and disbelief about the murder and suicide. We see her working in an empty newsroom after hours trying to piece together evidence.

The next afternoon Roberta pulls up in front of a large house on Cape Cod where Marguerite and her new husband live. She goes in and begins an interview with Marguerite. In the interview she appears convinced from the wife's comments that Chuck Hicks could not have done what he was convicted of. She loves him and blames his suicide on what the press made of his predicament. She confesses that she never really knew what a good person he was until after he was gone. "God I miss him." Her new husband comes into the room and introduces himself. This is ISAAC HARPER.

Isaac says that Marguerite has been through so much and that she, the kids and him are now fine. The look on Marguerite's face belies this statement. He says that the fish business is doing well and that he feels that while Chuck did nothing wrong, he did "cop out" on his commitment to his family. Marguerite looks at Isaac painfully as he says these things. Roberta gives both of them her business card and thanks them for the time. She would like to stay, but its obvious Issac wants her to leave.

As Roberta is leaving she is confronted by John. He asks what she thinks and being confronted by a teenager she avoids his questions. He stops her and says "He's innocent. I know it." She ignores John and gets into her car. As she drives away he yells again that Chuck is innocent. She intensely senses that something does not make sense. She leaves the interview very perplexed. As she drives she says "something's wrong." We see Marguerite walking out on a dock in the early evening looking out over the water and missing Chuck.

SEQUENCE NO. 10

Brad is with his mob boss and bodyguards in an expensive restaurant. The boss is calling Brad on the carpet for another operation he screwed up. He mentions the Clancey hit as another problem. He talks about how Brad has messed up many things and that if he doesn't get it together, he'll be "history." Brad walks out very concerned and angry. He stares into the street very nervously.

SEQUENCE NO. 11

Marguerite and Isaac are sitting at the breakfast table and she decides to ask him about the comments in the interview. He says he wanted to make it clear that he was the husband and father now. He beats her down emotionally and she runs to the bedroom crying. John walks in with his sister and offers their support. She embraces them both and John tells her that everything will be alright. He sits back and says "I know mom, I know it!" We see Issac strut out of the house proudly.

Marguerite, while alone, calls Roberta, who is sifting through photos on file of Chuck while he was in office, and says that something is wrong with the whole situation. Roberta listens to Marguerite who is hysterical. Roberta puts down the phone and reflects. Suddenly she says, "I'm going to figure this out, dammit!"

SEQUENCE NO. 12

Music starts song called "Love Me Like I Love You" which is a ballad. We see a series of shots where William and Margot are falling in love. They shop in a food market together, they go to a Lakers game, she plays a prank on him. They have obviously gotten into a relationship which they both enjoy. Margot begs William to come to a block meeting about a zoning issue. Margot is politically active, but not particularly bright about it. She wants Venice Beach to remain intact and developers not to be allowed to build everywhere. The old buildings are the charm of her hometown and she wants them preserved. This is an issue Chuck can get into so he reluctantly says OK.

That evening in an old school auditorium they sit in a public meeting of the municipal zoning board where the topic of discussion is the request for a zoning moratorium to allow development of an old section of Venice Beach. Several unimpressive antidevelopment individuals talk, but a pro- development speaker then gets up. He is skilled and has the upper hand on the constituents. The antidevelopment people begin to look discouraged and Margot looks desperately at William for help. She says she would do anything for his help because it looked almost over. "Please, please, I know how smart you are, please, for me?" she begs. He tries to resist, but finally gives in just when the Board begins to adjourn the meeting.

William slowly and hesitantly stands up. He asks a question and gets an answer and the crowd starts to light up at the exchange. William is hesitant, but begins using all his skills as a former politician. He is beginning to convincingly beat his opponent who starts to look discouraged. An older man at the meeting starts to look very closely at William. The older man is in his sixties with grey hair and glasses. He looks like a retired university professor. He is HAL GREY.

In the school hall after the meeting William is being congratulated by a number of

participants in the antidevelopment group. He has schizophrenic feeling of wanting the attention and needing to maintain a low profile. Hal comes over and asks William to his house. William gives a casual decline when Hal looks at him and quietly says "I know who you are! Please indulge me." William quickly agrees to go, but has a scared, suspicious look on his face.

In Hal's study William is sitting with his hand in his pocket. He has his hand on the pistol he carries. Hal reveals that he studied Boston's welfare program while at UCLA and got to understand it well. He studied the history of Chuck Hicks, his speeches, acumen and philosophies of a certain Chuck Hicks. No one is as bright, articulate and effective as Chuck Hicks. But his reign ended very mysteriously. His conclusion is that he is talking to Chuck Hicks.

William begins to cock the hammer on his gun. Hal then tells him that he doesn't believe for a moment that Chuck Hicks was guilty of anything. Hal says he kept track of everything that happened. William looks shocked,, then relieved, then uncocks the gun and then has an emotional breakdown. William hugs Hal.

SEQUENCE NO. 13

Roberta is shown sitting at her desk making phone calls. She gets an important piece of advice when she is told that there are no records of the death of Chuck Hicks involving any independent verification of the body except dental records. Roberta at this point is trying to assess the value of dental records as a means of identification. At Chuck's former dentist's office the files had been examined by police. She checks and finds that the police examiner just accepts the records the dentist provides with little or no independent evaluation.

Roberta goes to the dentist and is talking with him about Hicks when the police detectives show up. The police are shown, with Roberta present, interviewing the dentist concerning the lack of formal identification. He says that his records were confiscated and that if he had the records he could examine them. The police try to get rid of Roberta, but the dentist objects and asks that she stay. "Only if its off the record" the police reply. Roberta agrees. He is presented with the records which he looks at for 15 seconds when he looks up and says, "I cared for Chuck Hicks teeth for ten years, this is not Chuck Hicks." A look of total shock hits Roberta. The police walk out while she stands there in total disbelief, although somehow she knew this would happen.

SEQUENCE NO. 14

In the police department several detectives are sitting in a conference room. They look grim. A much younger detective in a suit walks in. This is RUBEN SCATLO. Ruben is a well-dressed detective who is new and in his mid-twenties. They ask why he's there, but before he can answer the chief of police walks in and sits at the head of the table.

The Chief, in a very bad mood says that Chuck Hicks is the guy who got him here. That

is now totally obvious from the reinvestigation that the first investigation was totally faulty. He's going to hang some heads. Why was the evidence presented at the trial allowed to be so scanty and one-sided? Why did the burglary reports at the dentists' offices go uncoordinated? What the hell is going on here???!!!

The chief appoints Ruben to figure it out. The chief says he can't trust the experienced guys anymore. He says to Ruben "do a good job or find another! Sorry for the pressure, but that's life." Ruben stares out the window in disbelief.

SEQUENCE NO. 15

We see Roberta in her office where she is becoming obsessed with the entire Chuck Hicks affair. She starts to accept that the death of Chuck Hicks was contrived. But why, especially a man who believed so deeply in the law. Maybe it was bribery money that got him to do what he did. She is confused, but committed to sift through all the details.

She interviews a District Attorney who mistakenly reveals that they are reinvestigating the death of Chuck Hicks. The DA also reveals that Chuck Hicks was probably innocent. "Mob Hit over the racetrack, that's all."

She goes to the police department and is ultimately funneled to the young detective now in charge who is Ruben. He sits with her and confides off the record that Chuck was both innocent and probably still alive. They believe his name is probably the name assumed in a body trade at the morgue- William Scofield.

In the next scene Roberta is trying to convince her editor that the story is real. He holds back and then asks her for her proof. She begins to tell him that the evidence is becoming overwhelming, but it was given to her off the record. She speaks with him, sometimes aggressively through a series of shots. It is clear that the editor agrees with the story. "Print it! But nothing that was given to you off the record!" She looks at him with a wide grin, says "Thank you sir, thank you!" and runs out of her office yelling for copy.

SEQUENCE NO. 16

William is sitting on the bow of his boat reading a book when Hal comes running up to his slip. Morgot is not there. He says that there is something he must look at. William is so surprised to see him since he hasn't visited for a long time, that he sits up. Hal tells him of an article in the Boston Globe and shows it to William. The headline reads "HICKS NOT GUILTY- MAY BE STILL ALIVE." William sits back in his chair realizing that all of the past is coming at him again.

Brad is sitting in a car on a mob stakeout when he hears on the radio that "It has been reported in the Boston Globe that Chuck Hicks is not guilty, details at eleven." He sits back nervously and says to himself that he must kill off all ties starting with Chuck's family. He decides that he has to make sure he won't get in trouble with the boss. He

calls in on his phone and requests a meeting. They agree to meet and Brad drives off leaving his thugs behind to continue the stakeout.

William is packing his bags in the stateroom on his boat when Marguerite walks in. She confronts him about what's going on. He pleads that it has nothing to do with her, he's going to Cape Cod to visit his family. She argues that the Town Board is voting on the zoning moratorium and that he has to stay. Besides she loves him and can't bear the thought that he might not come back. He is aloof and finishes packing a small bag and kisses her promising to return before walking off the boat. She is unconvinced and confused.

Brad is meeting with the crime boss in a small restaurant. Brad is told that inside informants at the police department have found out that Chuck is still alive and living under an assumed name. The name is William Scofield. He has been located in Venice Beach, California and he is sending some men to his residence now to kill him. New people seem to be in charge at the police department, but he tells Brad's not to be too concerned and to establish a stakeout at Chuck's former wife's residence. Brad nods nervously. As Brad is driving he is obviously very nervous and obsessed.

SEQUENCE NO. 17

William is on a plane to Boston. He looks out the window obviously wishing the plane could get there faster. The flight attendant offers to get him dinner or a drink and he declines.

Margot is still on the boat sulking when several well dressed men come aboard the boat with weapons drawn. Margot jumps back, but they immediately say they are police and show fake FBI credentials. She says she is glad they came because she can't figure out what's going on. They agree to tell her the whole story if she cooperates. She suddenly becomes hesitant, but agrees. She says he went to Cape Cod and they say that she should go with them so they can catch up to him. They show her a picture and ask if this is him. She recognizes him, but says that he has changed his appearance. They say they are only trying to protect him from the mob and need her full cooperation to save him. She believes them. They are the mob. She goes into the front cabin to get a few things and leaves William a note that she is going with the FBI to find him and that she loves him more than anything. They all get into the cars and leave.

William gets off the plane in Boston and rents a car. He goes to the car where he pulls his gun from a bag and checks it to make sure it will work. He drives away in the rental car.

The LA Police, at Boston police's request, show up at William's boat only to find everyone gone. One of the police goes to the front of the boat and finds the note from Margot to William. They advise the department which calls Boston. Ruben takes the call and panics. He puts the whole story together when the LA police give descriptions of the men who showed up and said they were FBI. He recognizes them as the Boston

mob. He calls the chief who is out to dinner. He leaves several desperate messages with his answering service. Then he sits and waits. Then he calls Roberta.

Roberta gets the call. She says that he better do something!! But what he says. Get to his wife's house. She runs out to her car. The junior detective feeling all the pressure calls for the black and whites to show up at the wife's house. He leaves a message for the chief to go straight there. He swallows hard then runs out the door.

SEQUENCE NO. 18

William, who's beard is starting to grow, pulls his rental car up in front of Margaurite's house, shuts off the car and sits just watching. He sees the family through a picture window inside in the living room relaxing and smiles as his former wife and children are playing a board game. While he is watching he looks around and notices Brad sitting in a nearby car talking on a carphone and becomes very concerned. He looks around and sees several cars that are occupied. Brad hangs up the phone and starts walking toward the house.

William slips out of his car and sneaks toward the front door where Brad is headed. William hides in the shrubs as Brad pulls out his pistol and rings the doorbell. Issac answers the door and Brad asks to come in. Issac tells him to get lost, that he's had enough of this Chuck Hicks stuff. Brad, with a sinister look on his face puts his gun up and shoots Issac in the middle of the chest. Brad says "Oh yeah?" William sees this and falls down behind the tree in great distress.

Brad walks into the house and shouts that Marguerite and the two children should sit on the couch. They obey in sheer terror. Two other thugs who work for Brad walk in. Brad begins a winding monologue about how this whole affair has been a mistake, but he can make up for it right now. Sorry, he says, aiming the gun at Marguerite's head. Brad stops and suddenly has an interest in her which she plays along with stroking his arm.

William sees a Pizza delivery car coming down the road and flags it down. The driver is an old man who stops slowly. William opens his door and pulls him out. He says he is taking his car and hands him \$100. The old man sees his gun and tells him to go ahead. William asks the old man to call the police.

William walks up to the door of the house and rings the doorbell. By now Brad has her on her knees and has started his advance and asks Marguerite what it could be. She looks out and sees the pizza truck and says "that's an early dinner." Brad tells one of his men to go to the door and get rid of the pizza.

One of the men goes to the door and opens it. He says to get lost, but the pizza man insists. A back view of William shows that he has his pistol right behind the pizza box. It's the right address and they must pay, after all it's still warm!! William looks at his son John and winks then nods. John suddenly recognizes him and seems to know what to do.

William is being pushed out of the door when he suddenly shoots the thug in the chest then whirls around and shoots the other. He shoots at Brad, but only gets him in the arm. Brad takes aim at William, but John knocks the gun from his hand. Brad runs out the back door of the house to get help from the others on the stakeout.

Outside the other mob men jump from their car and run toward the house. One stays in the car and in a conversation with the mob boss who's in the car with Margot. He just says "you know what to do. I'll be right there."

The four of them run to the rear bedroom. The kids get under the bed with their mother. William steps out across the hall and waits. He hides behind a door while two of the mobsters sneak down the hall. They threaten Marguerite and the kids through the door. William, from his hiding position, shoots both of them. The last mobster runs out of the house not knowing where the shots came from. Brad admonishes him then shoots him.

William, still only known to his son, runs out of the house with Marguerite and both children. They jump into the car. He is trying to start it as more thugs approach the house. It is turning over, but not starting. The thugs look at each other outside the garage door and smile. Suddenly, not a moment too soon the car starts. As William drives it out shouting "get down" they shoot at the car exploding the back window.

Marguerite is in the front seat with William and the children are in the back. He looks in the rearview mirror and sees the thugs cars pulling out to pursue him. He yells to the kids to get down on the floor. When he uses their names Marguerite suddenly realizes who he is. She begins to freak out. He looks at her and is stoic as they speed along the road. Another shot comes through the rear window and he tells her that they're in a lot of trouble and to get her act together.

They all pass an entrance ramp to the interstate as they pass several police cars on the way to Marguerite's house. They turn around quickly and begin pursuit. Roberta and Ruben see the chase and speed across the island to pursue as well. The chief of police comes across the chase in his limo and orders his driver to give chase. He gets on the radio with Ruben who explains the circumstances. "Holy shit!" he says.

In the mob car Brad is holding his arm pushing the driver to drive faster. Brad seems to be losing blood and becoming irrational.

In the limo Margot is figuring out what's going on and starts objecting. McLaughlin tells her to shut up and smacks her across the face. She glares at him and begins to cry.

Roberta is pushing Ruben to drive faster, but he is scared. She says, "Drive faster or I drive...and that wouldn't look too good, would it?" Ruben looks frustrated then floors the car.

Marguerite says to William, "It's you isn't it?" He nods and tells her that "the whole thing

sucks. Look, I'm sorry!"

William is driving very fast and a slow car decides to change lanes right in front of him. He swerves to avoid the car and goes into the middle of the island between lanes. As he does he comes to a halt. The chase car with Brad in it pulls up past William. Ruben and Roberta pull up next to William and the limo with Mclaughlin in it pulls up next to Brad. The Chief's limo pulls up behind William and the black and whites behind him. Roberta is being held hostage by Mclaughlin's driver. There is a large moment of silence. All of the police and mobsters are aiming their guns at each other.

Mclaughlin yells out that he wants a deal. The Chief asks for what? Mclaughlin yells back that he didn't kill Dubence or any of them. He wants to go free or he'll kill the girl. Roberta suddenly yells out questions. "You mean Hicks is innocent? Who killed the others?" Ruben tries to shut her up, but it doesn't work. "Answer!" she yells. Marguerite recognizes Roberta.

"Yeah, He's innocent!" yells Mclaughlin, "and I'll give you who did it.". Brad turns and looks at him in disbelief realizing that his days are numbered. Suddenly Margot breaks free and starts running toward William. He starts to run out when Brad walks out from behind his car in a stupor holding his injured arm and opens fire toward Margot. "I'll show all of you!" Brad yells. Suddenly the cops all open fire felling Brad while the other mobsters fall down behind the carts and throw out their weapons.

One of Brad's bullets hits Margot in the back and she falls down. William keeps running and picks up her head as she lay on the ground. She tells him she loves him, but doesn't understand what's going on. He tries to comfort her telling her she'll be alright, but she is dying and he knows it. They say several touching things to each other about their love affair. He says he loves her and always will, she says she is getting very cold. He yells for help. She dies in his arms.

As the police are arresting Mclaughlin and the rest of his gang, several paramedics come over and take Margot's body. William/Chuck turns and faces Marguerite. They look into each others eyes then move slowly towards each other slowly embracing. John and Christine move up slowly and hug their parents.

The POV moves away from the whole scene into the air. The titles roll.

THE END.