

CHARLIE'S ANGELS

"LITTLE ANGELS OF THE NIGHT"

FORMERLY:
"THE PLAY FOR PAY GIRLS"

Written by

Mickey Rose

Producer: Ed Lakso

A
Spelling/Goldberg
Production

FINAL DRAFT

October 19, 1977

CHARLIE'S ANGELS

"The Play For Pay Girls"

CAST LIST

SABRINA DUNCAN..... KATE JACKSON
KELLY GARRETT..... JACLYN SMITH
KRIS MUNROE..... CHERYL LADD
JOHN BOSLEY..... DAVID DOYLE
CHARLIE..... ?

ROMAN VAIL

MARY THOMAS

FREDDIE

CHEF

MRS. SMITH

CAROL

BONNIE

ANGELA ROBBINS

*

LT. MATTHEWS

JIM WALKER

OLD WOMAN #1

WOMAN #2

TERRY JONES

*

DR. EGGARS

*

CHARLIE'S ANGELS

"The Play For Pay Girls"

SET LIST

EXTERIORS:

- * VAIL'S RESTAURANT
- * REAR ALLEY VAIL'S RESTAURANT
- APARTMENT BUILDING
- RANCHO PARK
- VARIOUS CARS
- * POLICE STATION
- * TOWNSEND INVESTIGATIONS

INTERIORS:

- VAIL'S RESTAURANT: *
- MAIN ROOM
- KITCHEN
- BACK EXIT
- FREDDIE'S ROOM *
- APARTMENT BUILDING:
- HALLWAY
- STAIRWELL
- ANGELA'S APARTMENT
- ANGELS' APARTMENT
- APARTMENT 1D - BATHROOM
- APARTMENT 4F
- TERRY'S APARTMENT *

GARAGE

DR. EGGARS' OFFICE

CHARLIE'S OFFICE

CHARLIE'S DEN

CHARLIE'S ANGELS

LITTLE ANGELS OF THE NIGHT

43

When the female tenants of an apartment building, inhabited mostly by ladies of the evening, are terrorized by a deranged killer with a penchant for blondes the Angels jump into the case ready for action in "Little Angels of the Night" on the Channel _____ series "Charlie's Angels" (day/date/time).

The Angels soon learn that the killer is restaurant owner Roman Vail, who strangles young women who bear a resemblance to his ex-wife.

PROGRAM HIGHLIGHT

When the female tenants of an apartment building, inhabited mostly by hookers are terrorized by a deranged killer, the Angels jump into action as ladies of the evening to track down the culprit.

GUEST CAST

Roman Vail PAUL CAVONIS
Freddie JEFFRY DRUCE
Bonnie DENISE GALIK
Mary Thomas TARA TYSON
Mrs. Dolly Smith GRAYCE SPENCE
Melanie KUTÉE
Dr. Eggars ROD COLBIN
Lt. Mathews MIKE WARREN
Jim Walker JAMES MITCHELL
Carol JOY GARRETT
Terry SHAUNA SULLIVAN

PRODUCER

EDWARD J. LAKSO

DIRECTOR

GEORG S. BROWN

ASST. DIRECTOR

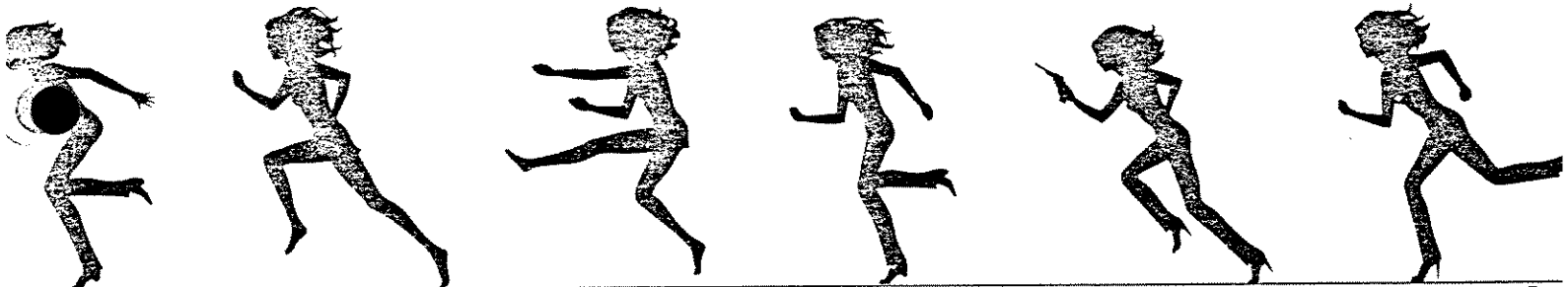
KIM MANNERS

WRITER

MICKEY ROSE

FILM EDITOR

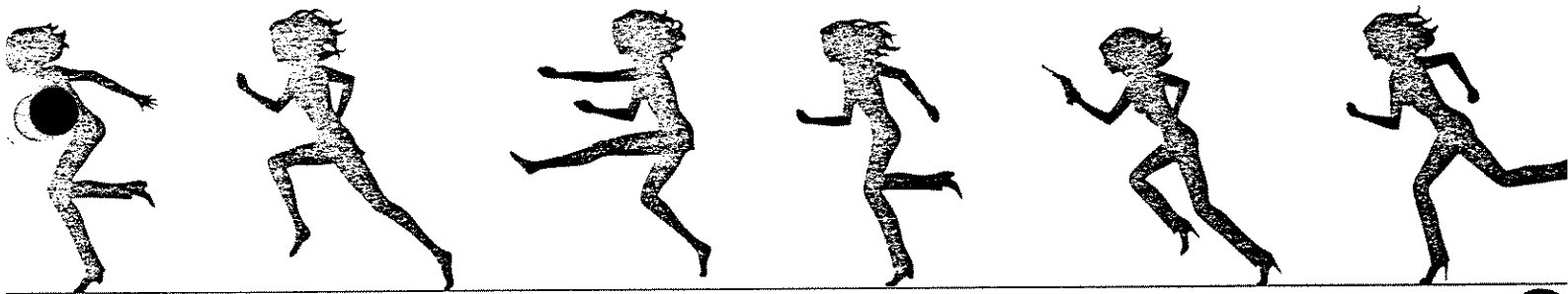
JACK HARNISH



CHARLIE'S ANGELS

CAST (Second Season)

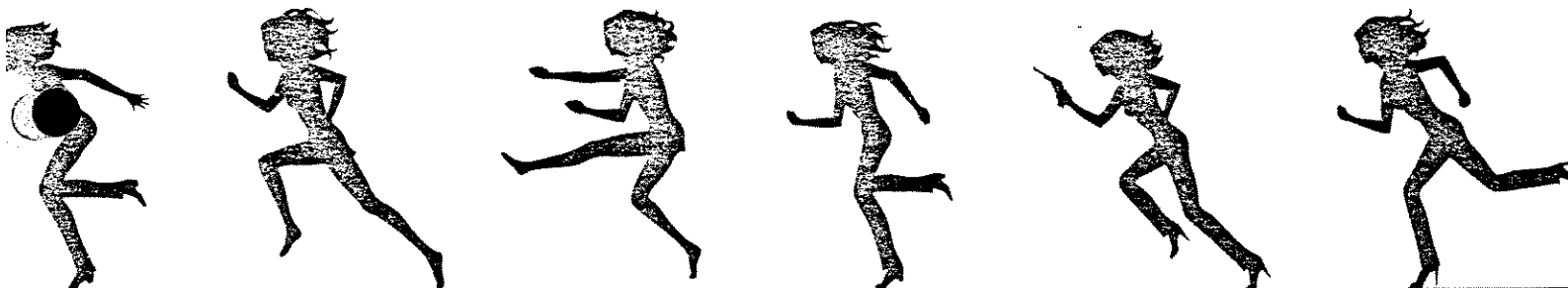
Sabrina Duncan KATE JACKSON
Kelly Garrett JACLYN SMITH
Kris Munroe CHERYL LADD
John Bosley DAVID DOYLE
Charlie VOICE OF JOHN FORSYTHE



CHARLIE'S ANGELS

CREDITS (Second Season)

Executive Producers	AARON SPELLING LEONARD GOLDBERG
Associate Producer	SHELLEY HULL
Created by	IVAN GOFF BEN ROBERTS
Story Editor	EDWARD J. LAKSO
Music	JACK ELLIOTT ALLYN FERGUSON
Executive Production Manager	NORMAN HENRY
Director of Photography	RICHARD RAWLINGS
Art Director	LESTER GREEN
Supervising Production Manager	AL KRAUS
Supervising Art Director	PAUL SYLOS
Supervising Construction Coordinator	GORDON KIRSCHBAUM
Production Manager	MEL A. BISHOP
Assistant to the Producer	ELAINE RICH
Casting Supervisor	MELINDA GARTZMAN
Script Supervisor	DORIS CHISHOLM
Music Supervisor	ROCKY MORIANA
Post Production Supervisor	DICK REILLY
Set Decorator	ROBERT SIGNORELLI
Property Master	JERRY MC FARLAND
Costumes	RAY PHELPS CAROLINA EWART GERI HAYWARD
Construction Coordinator	SAM CAPELLO
Sound Engineer	TOMMY THOMPSON
Make-up	MEL BERNS, JR. FRED BLAU DON L. CASH (Episodes 30-46)
Hair Stylists	DIONE TAYLOR GAE BUTLER (Episodes 24-26) NORMA LEE (Episodes 27-46) JO MC CARTHY (Episodes 38-46)
Special Effects	BILL FERRIER
Stunt Coordinator	RICHARD ZIKER
Sound Editors	BILL JACKSON
Automobiles Furnished by	FORD MOTOR COMPANY



CHARLIE'S ANGELS

"The Play For Pay Girls"

ACT ONE

FADE IN:

1 EXT. VAIL'S RESTAURANT - ESTABLISHING SHOT - DAY 1 *

A small Italian restaurant with a take-out business.

2 INT. RESTAURANT - DAY 2 *

Small, quaint, with atmosphere. The cash register and counter is by the entrance. There are several tables, a kitchen in back. ROMAN VAIL, the proprietor, in his late forties, neat, well groomed, a pencil thin moustache, pinkish complexion, greying at the temples, a certain stiffness in his bearing is talking with a customer seated at a table. She is MARY THOMAS, a lady executive in her mid-thirties, wearing a tailored suit, shoulder length blonde hair and appears easy going and relaxed in contrast with Vail's apparent formality.

FREDDIE, a twenty year old street kid is bussing tables in b.g. He's swarthy in appearance, wears faded denims, a bracelet, and a SHARK'S TOOTH PENDANT around his neck. He is good-looking and into the macho bit, girls, etc. In a corner table we also see a male customer, about fifty, very well dressed who seems to be observing his surroundings more than paying attention to his food or the newspaper he holds up to his face. This is JIM WALKER whom we will see more of later.

VAIL

Everything all right? *

MISS THOMAS

Roman, I always said you made
the best fettucine -- *

Miss Thomas rises, taking money out of her purse but Vail waves it off.

VAIL

Your money's no good here. *

MISS THOMAS

(smiles) *

That's very dear, Roman.

(CONTINUED)

She puts her money back into the purse and starts walking towards the exit. Vail escorts her.

VAIL

Listen, could we meet later and talk?

MISS THOMAS

That's a lovely thought, Roman.
But...

*

Freddie in the b.g. has lifted a tray which he let slip, accidentally dropping some dishes on the floor, which shatter. This jars Vail who explodes.

VAIL

What the devil's wrong with you!?

*

FREDDIE

There's nothing wrong with me,
man, it was an accident! An
accident, dig?

*

Vail registers extreme frustration. Freddie storms off into the kitchen. Miss Thomas heads out the door.

MISS THOMAS

Never a dull moment. Have a nice
night, Roman...

VAIL

Mary!...

But she is out the door. Vail looks out the window.

*

2A POV - MISS THOMAS

2A *

gets into a car and drives away.

2B VAIL'S POV

2B *

PANS to a Mercedes sports convertible which pulls up to an apartment building. The male driver kisses the girl beside him before she lets herself out. She is an obvious "hooker" type, wearing boots, short white pants, etc. Her name is TERRY JONES. She lingers at the side of the car continuing her conversation with the driver. A bell RINGS o.s. from the kitchen signifying that an order is ready.

2C CLOSE - VAIL

2C *

Vail turns his attention away from the window and walks to the kitchen.

3 ANGLE - CHEF

3

The kitchen is separated from the main room by a partition, but otherwise is open. Vail passes through, sees the CHEF putting a just ready pizza into a box.

VAIL

Where is he?

The cook jerks his head to the rear area. Behind the kitchen to one side is a door which leads to a room that Freddie lives in. Vail approaches, opens it without knocking. *

4 INT. FREDDIE'S ROOM - MED. SHOT - DAY

4 *

The room is mostly a storeroom that's been converted to crude living quarters. Freddie lying on a cot reading a "girlie" magazine. *

FREDDIE

Hey, man, don't you believe in knocking?

VAIL

There's an order ready.

Freddie rises grudgingly, walks out of the room, as Vail follows continuing his reprimand. *

4A BACK TO KITCHEN AREA

4A *

VAIL

(continuing)

Let me tell you the facts of life, Freddie. I took you off the streets, gave you a job and a bed. So if you find work disagreeable, you can always go back to what you had -- which was nothing. *

Freddie picks up the pizza box, heads into the restaurant again. *

4B INT. RESTAURANT AGAIN

4B *

As Vail follows Freddie through the main room, we notice the mysterious customer JIM WALKER at the cash register, leaving his check along with the exact change. Freddie exits with the man behind him. Vail pauses at the window, looks out. *

4C VAIL'S POV

4C *

Freddie crosses the street heading for the apartment building. The Girl is still talking with the man in the convertible.

4D ANGLE - VAIL

4D *

Vail turns away and goes behind the cash register and rings up the sale.

CUT TO:

5 EXT. STREET - APARTMENT BUILDING SIDE - ANGLE ON TERRY - DAY

5

as she finally finishes her conversation, waves goodbye to the man who drives off. She then goes into the apartment building.

6 INT. TERRY'S APARTMENT - DAY

6

We see Terry enter her apartment, kick off her shoes and remove her jacket. At the SOUND of a knock, Terry pauses, goes to the door.

*

TERRY

Just a minute.

She gets to the door and, standing aside, opens it slightly.

TERRY

(continuing)

That you, Carol?

7 REVERSE ANGLE

7

as the door is opening slightly, we see her face react in fright as the figure of a man forces his way in, clamping a hand over her mouth. We only see the figure from the back. The room is dark with the curtains drawn, and we sense Terry's struggle without actually seeing her attacker. When it's over, Terry's body slumps to the floor. We HEAR the footsteps of the intruder make his way out of the apartment and into the hallway.

*

*

FADE OUT.

FADE IN:

8

INT. CHARLIE'S OFFICE - DAY

8

The ANGELS, BOSLEY and a MRS. SMITH. Mrs. Smith is a well preserved woman in her sixties. She speaks with a concerned urgency in her voice.

MRS. SMITH

Terry Jones is my second tenant in a month to have been murdered in my building. I'm deeply concerned. And the girls are living under constant fear.

SABRINA

Mrs. Smith... the girls in your building. Are they all -- prostitutes?

MRS. SMITH

Miss Duncan. I, as well as the girls, prefer the term 'call girl.' 'Prostitute' sounds too -- common.

SABRINA

(nods, smiles)

I see --

MRS. SMITH

But, to answer your question, no, of course not. Mine is an equal opportunity building, and my tenants are from all walks of life.

BOSLEY

Yet, both the murdered victims were pro --

(catches himself)

'Call girls.'

MRS. SMITH

Yes...

KRIS

So, the person who's doing the killings is being 'selective' himself.

KELLY

Do all the girls... do their 'entertaining' in their apartments?

MRS. SMITH

No, they conduct all their business on the outside. I insist on it. My building is their home. The only home those girls have really ever known...

(MORE)

(CONTINUED)

8

CONTINUED:

8

MRS. SMITH (cont'd)

... And their lives aren't as glamorous
as people may think.

(with a wry
smile)

Believe me, I know.

SABRINA

What have the police said about
all this?

CHARLIE (v.o.)

The police, as you can imagine,
Angels --

9

TO CHARLIE'S DEN

9

We SEE CHARLIE playing backgammon with a fourteen-
year-old boy genius type. The kid wears a bow tie,
velvet suit, thick glasses, etc.

CHARLIE

-- have conducted a thorough
investigation. But so far, they
have no clues, no leads.

*

10

TO CHARLIE'S OFFICE

10

MRS. SMITH

Which is why I have hired Charlie,
not only to continue the investigation,
but to provide protection and security
for the girls in my building. Right,
Charlie?

CHARLIE (v.o.)

That's right, Dolly.

They exchange a puzzled look.

SABRINA

Dolly?

KELLY

Do you two know each other --
personally?

CHARLIE (v.o.)

Suffice to say, Mrs. Smith and I
go back a long time.

(CONTINUED)

KRIS
 (to Mrs. Smith)
 Then you know what Charlie looks
 like?

MRS. SMITH
 When I last saw your boss, it was
 many years ago. And then he was
 a --

11 ANGLE ON PHONE BOX

11

CHARLIE (v.o.)
 I'm afraid there's no time for
 reminiscences, Dolly.
 (back to business)
 Angels, I've...

12 TO CHARLIE'S DEN

12

CHARLIE
 ... made arrangements for you to
 take up residence in Mrs. Smith's
 building and work undercover --

13 TO CHARLIE'S OFFICE - ANGLE ON ANGELS

13

as they listen.

CHARLIE (v.o.)
 -- as three of her girls.

They exchange a startled glance.

SABRINA
 Charlie --

CHARLIE (v.o.)
 In name only, Sabrina.

BOSLEY
 This case is beginning to interest
 me. I hope my cover is equally
 'provocative' --

CHARLIE (v.o.)
 I think you'll find it an interesting
 change of pace, Bosley.
 (beat)
 Good luck, Angels.

CUT TO:

14 EXT. APARTMENT BUILDING - MED. SHOT - DAY

14*

Bosley, in janitor's coveralls, is rolling a garbage can from sidewalk to the building's storage bin by the service entrance.

A taxi pulls up in front of the building.

15 ANGLE ON TAXI

15

The Angels get out, carrying pieces of luggage. Bosley approaches them.

BOSLEY

(putting them on)

Hi. New girls in town?

SABRINA

(nods)

How do we look?

BOSLEY

Like a million bucks.

KELLY

(amused)

The price is right.

(nods to luggage)

Would you mind?

The Angels go into the building as Bosley attempts to carry all their luggage at once.

16 INT. APARTMENT BUILDING - HALLWAY - DAY

16

Mrs. Smith is leading the way, followed by the Angels, who, in turn, are followed by Bosley, who is struggling with the luggage, dropping one, losing his balance, etc. Two attractive girls pass by, heading in the opposite direction. *

MRS. SMITH

I'm sure you'll be very comfortable here. It's a quiet building, very well constructed.

The girls pass by Bosley. *

BOSLEY

(aside)

The tenants, too.

Bosley, with his head turned towards the passing girls, walks into a wall, drops the luggage. Kris moves to him.*

(CONTINUED)

KRIS

Nice man, Bosley. *

BOSLEY

(recovering
his dignity)I did it on purpose. Joke, ha, ha...

MRS. SMITH

Here's your apartment.

Mrs. Smith stops at what will be the Angels' apartment, unlocks the door.

17 INT. ANGELS' APARTMENT - DAY

17

Mrs. Smith, the Angels enter. A spacious two bedroom apartment.

MRS. SMITH

This was Terry Jones' apartment.

KRIS

The last victim.

MRS. SMITH

That's right. At Charlie's request, we're leaving the phone and her phone number as it was. *

Sabrina, over at the window, pulls the blinds.

SABRINA

Great view. May I ask what rent she was paying?

MRS. SMITH

This has two bedrooms., and it rented for \$725 a month.

The Angels exchange a glance. A lot of money.

MRS. SMITH

(continuing)

She was very good at her job.

Bosley draws attention as he struggles into the room carrying all the suitcases, puffing and panting, drops them. Sabrina hands him a dollar bill.

SABRINA

Here's a little something for you, my good man. *

(CONTINUED)

17 CONTINUED:

17

MRS. SMITH

You better get over to 2G and
repair that faucet. I laid off the
regular janitor... like Charlie said. *

BOSLEY

Yes, ma'am.

(under his breath)

Good old Charlie.

Bosley exits. With the door open, we SEE two girls
looking into the apartment. They are CAROL and BONNIE,
two call girls who live on the floor.

MRS. SMITH

Ah, girls, come in and meet your
new neighbors.

Carol and Bonnie enter. Carol is in her early thirties,
very attractive and with a caustic sense of humor. *
Bonnie is beautiful, young, new to the business, fresh
off a farm in Nebraska.

MRS. SMITH

(continuing)

Kris, Kelly, Sabrina. This is
Carol and Bonnie. Carol's in the
apartment right next to you.

The girls AD LIB greetings, "Hi," "How do you do,"
"Nice to meet you," etc.

MRS. SMITH

(continuing; to
Carol and Bonnie)

They're all 'working girls' and
are aware of the problem we've
been having in the building. *

CAROL

Welcome to Bleak House.

MRS. SMITH

I have work to do, so I better
get back. If there's anything
you need, just call me.

SABRINA

Thanks for your help. *

Mrs. Smith exits. Girls AD LIB "good-byes", etc.

CAROL

You girls from L.A.?

(CONTINUED)

KRIS
We just got in from Chicago.

CAROL
Oh, well -- any time you want to borrow a cup of sugar, all you have to do is knock on the wall.

BONNIE
I'm down the hallway around the corridor. Apartment 3A.

KRIS
Have you lived in L.A. long, Bonnie?

BONNIE
About four months. This is all very new to me.

CAROL
And when Bonnie says all, she means all. Fresh out of Omaha for the first time in her life.

KELLY
Omaha?

BONNIE
Nebraska.

KELLY
I know.

SABRINA
(helpfully)
Kelly's very up on geography.

BONNIE
To tell you the truth, I'm pretty scared from what's been going on.

CAROL
I wouldn't encourage her, or she'll take the first bus out of here. Say, are any of you girls free in about an hour?

KRIS
Depends.

CAROL
I've got a couple of 'johns' looking for a party. Bonnie's busy, and no one else is available.

KRIS

Oh, I'm, er... I'm exhausted...
We had the wildest plane ride
you can imagine.

SABRINA

I'm just getting over a bad back...
I have to spend some time off my
feet... or rather, on my feet.

CAROL

What about you, Kelly?

KELLY

Me? There's something I had to
do... Oh, I know! I have to go
back to the airport!

SABRINA

Back to the airport?

KELLY

Yes. Remember, one of my suit-
cases got lost. I have to pick
it up.

CAROL

Too bad. These guys look like a
lot of fun.

SABRINA

(unenthusiastic)

Darn --

They react to a KNOCK, turn to the still open door,
SEE Freddie, who has a couple of pizzas.

CAROL

Hi, Freddie...

FREDDIE

I rang your doorbell, but you
weren't there.

CAROL

Girls, this is Freddie, my pizza
pusher. He works across the
street at Vail's.

*

Carol hands Freddie some money. Freddie gives the
Angels a studied look.

FREDDIE

New talent?

*

(CONTINUED)

CAROL
Kris, Kelly, Sabrina, meet Freddie.

FREDDIE
Hi.

Angels all AD LIB, "Hi," etc. Freddie puts the pizza down.

FREDDIE
(continuing)
If there's anything I can do for you, girls, don't be bashful.

CAROL
Your other delivery is getting cold, Freddie. Say good-bye.

FREDDIE
Just trying to be friendly.
(to Angels)
I can deliver more than just pizza if any of you are interested.

KRIS
Sorry, we do a strictly cash business.

As Carol ushers him out the door, Freddie exits.

SABRINA
(dryly)
Brash young fellow...

CAROL
Little macho problem -- but he's harmless.
(indicates pizza)
Like anchovies?

KRIS
I'm watching my weight.

CAROL
Yeah -- me, too --

Carol earnestly starts eating the pizza anyway. The Angels exchange an amused look.

going down the stairwell to the floor below.

19 INT. HALLWAY - ANGLE - FLOOR BELOW 19

Freddie comes out of the stairwell door, goes to an apartment door. *

20 INT. ANGELA'S APARTMENT - DAY 20

Outside the door, Freddie RINGS the BELL. A voice answers from within.

ANGELA (o.s.)
Who is it?

FREDDIE
Pizza.

21 TO INSIDE ANGELA'S APARTMENT 21

ANGELA, another hooker, opens the door slightly. She's the lean, nervous type.

ANGELA
Just a minute.

She goes back into the room to get her money.
Freddie takes a couple of steps into the apartment.

FREDDIE
It's two eighty-five.

ANGELA
(annoyed)
Would you mind waiting outside?

FREDDIE
Relax, I'm not going to bite you. *

ANGELA
All the same, I'd appreciate it if you waited outside.

FREDDIE
Anybody ever tell you, you got great eyes?

Angela brings him the money, reaches for the pizza, but Freddie holds it back.

FREDDIE
(continuing)
Don't get nervous. I just paid you a compliment.

(CONTINUED)

21 CONTINUED:

21

ANGELA
 Would you please just give me the
 pizza and leave my apartment!

*

Freddie sees how angry she is.

FREDDIE
 Sure. Take it...

He holds it higher.

ANGELA
 (screams)
 Would you get out of here, please!!

FREDDIE
 Anything you say, lady.

Freddie purposely drops the pizza onto the table from
 a height at eye level and goes. Angela slams the door
 after him.

22 ANGLE ON FREDDIE IN HALLWAY

22

FREDDIE
 Dumb broad!

ANGEL WIPE TO:

23 EXT. VAIL'S RESTAURANT - ESTABLISHING SHOT - DAY

23

24 INT. VAIL'S RESTAURANT - DAY

24

It is the next day, and again we SEE Miss Mary Thomas
 in the b.g.; this time not alone but with a male
 companion.

24A ANGLE

24A *

In another corner, we also SEE the mysterious stranger,
 JIM WALKER.

Vail comes out from the kitchen with a pizza order and
 goes to Freddie, who is bussing a table.

25 ANGLE - ON VAIL

25

as he stares at Miss Thomas, then breaks and
 addresses Freddie.

(CONTINUED)

VAIL

Take this delivery and come right back.

FREDDIE

Where's it go?

VAIL

Across the street.

FREDDIE

I don't like that place. I'm getting fed up dealing with those creeps that live there.

VAIL

(taunting)

Freddie, I thought you liked the ladies.

FREDDIE

Not those kind. Some of 'em get under my skin.

Freddie grabs the box with a grunt. We see it has a note on it, designating it's destination. Freddie then walks out the door as Vail then turns his attention back to Miss Thomas. Jim Walker takes in the scene. He then rises to leave.

26 INT. ANGELS' APARTMENT - KRIS, KELLY AND BONNIE - DAY 26

BONNIE

Too bad you couldn't make that trick with Carol yesterday. Very heavy tippers.

KELLY

Can I ask you something?

BONNIE

Sure.

KELLY

What made you decide to get into -- the business?

BONNIE

(shrugs)

About the only other thing I can do it type. But I'm a lousy speller.

(MORE)

(CONTINUED)

26 CONTINUED:

26

BONNIE (cont'd)

(beat)

Listen, if you need anything...
I'm in three A.

(moves to door)

See ya...

KRIS

'Bye.

Bonnie exits.

27 INT. CORRIDOR - DAY

27

Bonnie walks down the hallway towards her apartment
around the corner.

28 INT. STAIRWELL - DAY

28

A hand reaches up and unscrews the bulb, leaving the
stairwell in darkness.

29 ANGLE - BONNIE

29

turning the corridor heading for her apartment.
Bonnie reaches her door. She's about to insert her
key when she is grabbed from behind, an arm around
her throat, one hand over her mouth. She tries to
scream. The figure drags her into the darkened
stairwell. She manages to twist free for a moment and
scream.

30 BACK TO ANGELS' APARTMENT

30

Kris and Kelly are just starting to exit their apart-
ment. They HEAR the scream, exchange a glance, run
down the hallway towards Bonnie's apartment.

*

31 ANGLE - STAIRWELL

31

We see the struggle but it is too dark to make out
anything. Suddenly there is quiet.

32 ANGLE - CORRIDOR

32

Kris and Kelly turn the corridor.

33 ANGLE - KRIS AND KELLY'S POV

33

They see the stairwell door open and Bonnie's body partially visible in the hallway. *

KRIS

Bonnie!

They reach Bonnie, kneel, examine her.

KELLY

She's alive! You stay with her
-- okay? *

KRIS

Be careful!

Kris tends to Bonnie who comes around, as we watch Kelly open the door to the darkened stairwell.

34 INT. STAIRWELL

34

Kelly tries to listen to any footsteps or noise, not knowing whether to pursue up or down the stairs. After a beat her attention is turned to the floor above her as it suddenly is plunged into darkness, the attacker obviously having unscrewed another lightbulb. The tension mounts.

Kelly slowly makes her way up the stairs. The CAMERA FOLLOWS her up slowly. All is silent. There is a sudden noise of an object that approaches Kelly as it comes hurtling down the stairs from the landing above. At the same time a figure hurtles past her as the object, an empty metal trash can hits her in the side knocking her to the stairs. *

35 ANGLE - KRIS

35

tending Bonnie who is recovered and shaken, still lying on the floor. She HEARS Kelly's cry of pain -- and the footsteps of the fleeing attacker making his way down the stairwell.

Kris opens the stairwell door. She peers down but the footsteps have stopped. Kelly manages to come back down to the landing with the trash can rolling before her.

KRIS

Kelly, what happened?

(CONTINUED)

35 CONTINUED:

35

KELLY

Where do I report a hit and run?

They exchange a look of frustration as we:

*

FADE OUT.

END OF ACT ONE

[Handwritten notes in cursive script, partially illegible]

ACT TWO

FADE IN:

36 EXT. THE TOWNSEND BUILDING - ESTABLISHING SHOT - DAY 36

37 INT. CHARLIE'S OFFICE - DAY 37

The Angels are busily pouring over police reports and photos of the previous victims. *

SABRINA

Well, there's certainly not much to go on here. These police reports aren't much help. *

KELLY

Let's keep looking. Maybe some kind of pattern will develop that could help us. *

Kris picks up two glossy photographs, hands them to Sabrina.

KRIS

As far as I can see, the fact that both the murdered girls were prostitutes doesn't necessarily make for any pattern. It could be just coincidence.

They shift their attention to Bosley as he enters.

38 SHOT - SCENE 38

BOSLEY

Any luck?

KELLY

Nothing yet. How's Bonnie?

BOSLEY

She's still making a statement to the police. She's in tough shape.

39 CLOSE - SABRINA 39

studying the photographs.

SABRINA

Wait a minute --!

KELLY

What is it, Bree?

SABRINA

Do you notice anything about these two girls that were killed?

Kris and Kelly and Bosley look at the pictures.

KRIS

What are you getting at?

SABRINA

They're both blondes.

KELLY

(intrigued)

And so is Bonnie!

They all consider this a moment, then:

BOSLEY

Now that could be significant... or just coincidence...

SABRINA

How could we be sure which?

KRIS

I suggest we pay a little visit to our old friend, Dr. Eggars.

KELLY

The police psychiatrist?

BOSLEY

Good idea. And, while we're there I may try and get myself analyzed as well. It's not easy for a man in my position to be able to adjust to being a janitor you know...

*

FLIP TO:

Angels, Bosley with DR. EGGARS seated behind his desk. Eggars is in his mid-fifties, attractive, a pipe smoker.

(CONTINUED)

KRIS

Then you're saying there could be something to it?

DR. EGGARS

A possibility. The fact the victims were all prostitutes indicates that we're dealing with a "Jack the Ripper" personality. And all being blonde prostitutes suggests a possible case of "displaced aggression".

KELLY

Displaced aggression?

DR. EGGARS

A psychological condition whereby a person, in this case a man, has developed a hatred for a particular woman. But he's not able to carry out his aggression due to some psychological inhibition. So he chooses a substitute and kills that person instead.

SABRINA

But wouldn't it be enough if he just killed one? Why would he go on killing?

DR. EGGARS

Because even though he kills the substitute, the original object of his hatred still remains alive.

KRIS

Is there any possibility that such a person would eventually get it out of his system and just stop his killing?

DR. EGGARS

Unlikely. A psychopathic personality such as this at the same time harbors great guilt and a desire to be punished. They usually go on committing their attacks until they are caught.

KRIS

Suddenly I have this strong desire to go out and have my hair dyed black.

They all consider this silently.

44 INT. ANGELS APARTMENT - DAY

44

Kris, Kelly, Sabrina, Bonnie and Angela. The atmosphere is uneasy. Bonnie is pacing, still shaken. Sabrina, Kris, Kelly and Angela are there.

BONNIE

I don't remember anything. All I can think of is getting out of here...

ANGELA

I don't blame her. I'm scared stiff myself.

KRIS

I know it's tough, Bonnie. But we need your help.

KELLY

You're the only one who's had any contact with the killer and lived to tell about it.

SABRINA

I think it's important you stay, Bonnie. Not just for yourself, but for the others as well.

BONNIE

I want to help -- but I -- can't...

Bonnie is confused, upset and begins to sob. Kelly comforts her. Kris brings her a drink she's been mixing. Bonnie takes the drink.

BONNIE

(continuing)

I'm sorry... I'm so confused... First the attack... now I find out you girls are really detectives...

KRIS

You have to understand, it was important we operate under cover... It still is... for everybody's sake.

KELLY

Is there anything you can tell us that you didn't tell the police?

The phone RINGS.

Kris

I'll get it.

Kris goes to the other end of the room to get the phone.

(CONTINUED)

ANGELA

If you ask me, you should question that creep who works across the street. That Freddie.

SABRINA

The one who delivers the pizza?

KELLY

What about him?

ANGELA

I don't know. He just looks the type. He's always skulking around the building -- and I don't trust him.

SABRINA

Bonnie. I know this may be painful, but it's important. Can you give any physical description of your attacker? Do you recall how tall he was?

BONNIE

I was grabbed from behind. I don't know anything.

Sabrina comes around her.

SABRINA

Okay, bear with me. He reached around you...

Sabrina behind Bonnie reaches around her. She is trying to recreate the event.

SABRINA

(continuing)

When he pulled you into him did you feel your head touch his chest, or his face?

BONNIE

He had his arm around my throat... and I...

SABRINA

Go on...

BONNIE

I felt him pressing down...

SABRINA

Good. Did you notice anything else...?

*

(CONTINUED)

BONNIE

I'm trying to think... there was an odor...

KELLY

An after shave? Cologne?

BONNIE

This may sound crazy... but there was... I don't know how to describe it... There was this odor that reminded me of -- of cooking... like a restaurant smell...

ANGELA

It's Freddie I tell you! He works at Wall's and I even heard he lives there.

Kris has finished her phone call and returns.

KRIS

We may have something.

SABRINA

Who was it?

KRIS

A man named Jim Walker. Said he was a friend of Terry Jones.

KELLY

The girl who had this apartment. What did he want?

KRIS

A date. And he specifically asked if I was a blonde.

ANGELA

Jim Walker. I don't remember Terry even mentioning that name... and she talked about all her "Johns".

Kris grabs a coat to exit.

KRIS

Well, wish me luck.

SABRINA

You're not meeting him alone, are you?

Handwritten notes:
Dad
Freddie
*
Jim Walker
Terry Jones
Johns

(CONTINUED)

KRIS

I'll be all right. We're having our tete-a-tete in Rancho Park. There'll be plenty of people around.

KELLY

If he is our man... or just a "john" looking for action... why would he want to meet you in a public place?

KRIS

Because, I insisted. See ya!

Kris exits.

ANGELA

I still think it's that Freddie character.

Kelly starts to go out.

KELLY

Okay -- let's try that on for size.

SABRINA

Where are you going?

KELLY

Check out the restaurant. Try and find out some more about this "Freddie character", as Angela calls him.

ANGELA

Be careful. He's got a personality like a snake.

KELLY

Got you.

And Kelly exits. Sabrina notices Angela frowning.

SABRINA

Don't worry about Kelly. Among the three of us, she's the only one who's not afraid of snakes.

CUT TO:

Vail is serving a customer. Miss Thomas is at another table in the b.g., dining with another male companion. We watch as Jim Walker rises from his table, goes to the cash register, leaving the money for his check, and exits. As he does, Kelly enters, takes a table. Kelly takes in the surroundings as Vail approaches her with a menu.

VAIL

Good afternoon.

KELLY

Hi...

VAIL

Will there be anyone joining you?

KELLY

No, I'm alone. I just moved into the building across the street and noticed your restaurant.

VAIL

We do a big "take out" business there.

KELLY

Oh, right. Freddie is the delivery boy who works for you?

VAIL

Yes. Why do you ask?

KELLY

Nothing important. I happened to have overheard one of the girls mention his name. There was some misunderstanding.

VAIL

Misunderstanding?

KELLY

She said he made a pass at her and then lost his temper.

VAIL

Yes, that's Freddie all right. Basically, he's a good kid, but he has a short fuse. I'll have a talk with him.

KELLY

I'm sure it wasn't anything serious.

(CONTINUED)

46 CONTINUED: (2)

46

VAIL

Probably not. But there have been other incidents, and I try to keep him in line. Have you decided?

KELLY

Yes. I'll try your salad with the house dressing and some ice tea.

VAIL

Very good.

Vail goes to the kitchen with the order. Kelly looks about the room studying the people, etc.

47 KELLY'S POV - ON MISS THOMAS' TABLE

47

across the room as Miss Thomas and her companion enjoy a good laugh. The man then gets up and goes to the men's room. Vail returns and, seeing Miss Thomas alone, goes to her, smiles.

48 NEW ANGLE - VAIL AND MISS THOMAS

48

VAIL

Who's the fellow?

MISS THOMAS

Just a friend...

49 CLOSE - KELLY

49

studying the scene, trying to pick up on Vail's conversation.

50 BACK TO VAIL AND MISS THOMAS

50

VAIL

(grins)

Dump him. Let's jump on a plane -- go to Vegas again.

MISS THOMAS

(amused)

Roman, do I detect the green-eyed master of jealousy?

VAIL

Maybe a little.

(CONTINUED)

50 CONTINUED:

50

MISS THOMAS
 Would it help if I told you, this
 is a business lunch I'm having?

VAIL
 It might...

MISS THOMAS
 Okay, it's a business lunch.

VAIL
 (shrugs)
 Doesn't help.

Miss Thomas smiles. Her male companion returns, and
 Vail goes back into his role as restaurateur.

VAIL
 (continuing)
 Would you care for dessert?

- 51 ANGLE - KELLY 51
 She considers this change of attitude, intrigued.
- 52 EXT. RANCHO PARK - ESTABLISHING SHOT - DAY 52
 We see people strolling, sunbathing. At the children's
 area, kids are on swings, slides, tots in sandbox, etc.
- 53 EXT. PARK BENCH - DAY 53
 Kris sitting near children's area awaiting her date.
 She appears anxious as she checks her watch.
- 54 ANGLE ON FIGURE IN DISTANCE 54
 We see it is Jim Walker. He is standing still, gazing
 towards Kris's direction.
- 55 ANGLE ON KRIS 55
 still waiting. She is looking towards one direction
 when we see Walker come up to her from the other. He
 startles her.

WALKER
 Miss Munroe?

(CONTINUED)

KRIS
(startled)

Oh! Yes?

WALKER

I'm Jim Walker.

KRIS

I'm sorry; you startled me.

WALKER

Did I? Please forgive me.

He sits down beside her. Kris is suddenly lost for words, so:

KRIS

Beautiful day, isn't it?

WALKER

Yes... I suppose it is... for most people.

KRIS

How do you mean that?

WALKER

I'm sure there might be some whose circumstances are such that a beautiful day as this has no meaning. All things being relative, don't you agree?

KRIS

(trying to measure
him up)

I... I suppose so. So! You're Mr. Walker.

WALKER

You can call me Jim.

KRIS

All right, Jim. So...
(awkward beat)

You say you were a friend of Terry's. Did you know her well?

WALKER .

No, not really. I did see her a few times on a business basis... It's a shame, the way she died. She was so full of life.

(CONTINUED)

KRIS

Yes, it all does seem so... so senseless.

Walker reaches out and takes Kris's hand. She's uneasy but goes along with it.

WALKER

You have lovely hands.

KRIS

Thank you.

WALKER

Don't get me wrong. I also love your eyes...

KRIS

(wondering where
this is going)

Mr. Walker... Jim...

WALKER

And you hair is smashing... so full... and blonde...

He strokes her hair. She becomes very uneasy.

KRIS

Tell me something about yourself. What do you do for a living?

WALKER

Nothing, I'm afraid; it's not as glamorous as your profession. I own an export-import business. Electronic equipment.

KRIS

That sound very interesting.

WALKER

(laughing)

You'd make a wonderful liar.

KRIS

No, I mean it.

A child's ball rolls up to the bench, stopping at Walker's feet. He reaches down and picks it up. A child runs into the picture and stops a few feet short. Kris looks at Walker, who studies the ball a moment.

57 CONTINUED:

57

WALKER

On the contrary. I'm very grateful. Perhaps I'll see you again. Good day.

He walks away, leaving Kris somewhat dumbfounded. She mutters after him.

KRIS

Have a nice day...

As she looks at the hundred dollar bill, shrugs, pockets it and walks off.

58 EXT. APARTMENT BUILDING - ESTABLISHING SHOT - DAY 58

59 INT. CAROL'S APARTMENT - HALLWAY - DAY 59

We see Carol come out of her apartment carrying a plastic garbage bag which she takes to the garbage bin. She stops as she thinks she heard something, then goes on. As she gets there, she is suddenly grabbed from behind, brought down to the ground and strangled by a figure we see from the back. When she is dead, the figure straightens up, and we see that it is Vail. As he stares down at Carol's lifeless body, he reaches into his pocket, takes out an object and drops it near her on the floor.

60 SHOT OF THE OBJECT 60

shows it to be a shark's tooth pendant and chain. The one we've seen worn earlier by Freddie. The CAMERA RESTS ON Vail's face as he seems to be in a crazed-like trance.

FADE OUT.

END OF ACT TWO

56 CLOSE SHOT - KRIS'S POV OF WALKER'S HANDS 56

tightening around the ball. He finally tosses it back to the boy, who catches it and runs back to his friends.

57 SHOT - SCENE 57

Walker seems to be momentarily lost in thought as Kris waits for the next move. Walker snaps out of his thoughtful moment and glances at his watch.

WALKER

It's getting late.

He reaches into his pocket, withdraws a bill and folding it, hands it to Kris.

WALKER

(continuing)

I'm afraid I must be leaving you now. I'm sorry I can't see you home, but this should cover your cab fare.

Kris looks at it.

KRIS

A hundred dollar bill?

WALKER

Yes. Isn't that the usual, uh...

KRIS

Oh, yes, of course. But haven't you left out a step? I mean, all we did was talk.

WALKER

And so consider that payment for your time.

KRIS

This is very generous of you.

WALKER

I can afford it. And spending time with a beautiful and charming girl such as yourself helps soothe the pain of a shrewish wife in a spiteful marriage.

KRIS

Oh... I'm sorry...

(CONTINUED)

ACT THREE

FADE IN:

61 EXT APARTMENT BUILDING - STREET - DAY

61

Outside the building is an ambulance, a couple of police squad cars, a crowd of onlookers, etc. Carol's body is brought out of the building and placed into the ambulance. CAMERA PANS to Bosley, Kelly, Sabrina and finally Kris.

KRIS
No witnesses? Nothing?

BOSLEY
Nothing.

KELLY
It happened right outside by the garbage bin. Nobody heard a thing.

KRIS
I guess this rules out Jim Walker.

SABRINA
The guy you met in the park?

BOSLEY
She must have put up a struggle. There were some skin fragments under her fingernails.

KRIS
Then whoever did it must be carrying some scratch marks.

BOSLEY
One other thing. The killer left something behind.

Bosley holds up Freddie's shark tooth pendant. Kris studies it.

62 CLOSE ON PENDANT

62

In Bosley's hand.

KRIS (o.s.)
Shark's tooth pendant.

BOSLEY (o.s.)
Yeah. Remember what it looks like. I'll have to give it to the police as evidence.

63 SHOT - SCENE

63

Bosley heads across the street toward the police cars,
etc.

KELLY

Careless of the killer - leaving
that behind.

SABRINA

Careless -- or deliberate?

KRIS

(puzzled)

What do you mean?

SABRINA

I don't know. Just a feeling...
like it's too 'easy'... finding
that.

They all consider this.

64 INT. APARTMENT - ANOTHER ANGLE - DAY

64

Bonnie is scared to death. Pacing the floor.

BONNIE

I've got to get out of here. I'm
sorry - I'm just to scared.

CAMERA WIDENS to reveal Kris, Kelly and Sabrina
studying her.

KRIS

You don't have to feel sorry. It's
perfectly natural to be scared...
But we may be making some progress...

BONNIE

What do you mean?

KRIS

We found... found something by
Carol's body. It was a shark's
tooth pendant.

BONNIE

A pendant...

SABRINA

Did you ever see anyone wearing
anything like that?

BONNIE

I have seen something like that.

(CONTINUED)

64 CONTINUED:

64

KELLY

On who --

BONNIE

Freddie...

KRIS

Freddie? Are you sure?

BONNIE

No - I'm not. I think so. But I
couldn't swear to it.

They all consider this as we:

FLIP TO:

65 INT. VAIL'S RESTAURANT - DAY

65

CAMERA PANS with Vail as he brings Kelly and Kris some wine, puts it down on their table. They drink it during the conversation.

VAIL

Enjoy.

KELLY

Thanks. I notice you don't seem
to have much in the way of help...
I mean, with all the business you
must do.

VAIL

Yes. I myself believe in taking a
firm hand in running my establishment.
And even though I have a chef it's
not unusual for me to prepare some
dishes as well.

KELLY

It's a great location too.

VAIL

Yes it is.

KRIS

I don't think there's a moment goes
by that I don't see your delivery
boy coming in or out of the building.

VAIL

Freddie? Yes, I keep him pretty
busy.

(CONTINUED)

KELLY

I notice he isn't around now. You didn't fire him by any chance?

VAIL

Fire him? Of course not. Why do you ask?

KELLY

Well, you remember the last time I was in here... I happened to mention something about an incident he had with one of the girls.

VAIL

Oh, that. I did have a talk with him. I'm sure he'll be on his best behavior.

Kris stares at Vail's tie clip. He reacts.

VAIL

You're staring.

KRIS

Oh. I was admiring your tie clip. Is it gold?

VAIL

Thank you. Yes, it's gold. Matches the cufflinks.

Vail shows her the cufflinks.

KELLY

The two of you seem to really go in for some heavy jewelry.

VAIL

The two of us?

KELLY

I mean you and Freddie. He's got those silver bracelets... and that pendant he wears around his neck...

VAIL

The shark's tooth?

KELLY

Yeah, do you happen to know where he bought it? I'd like to buy one just like it for my brother. His birthday's coming up.

(CONTINUED)

VAIL

No, I don't know where he bought that one, but I know he'll probably be getting another.

KELLY

Oh?

VAIL

Yes, he seems to have lost the one he was wearing.

KRIS

That's too bad. When did he lose it? *

VAIL

Yesterday, I think. It was before that other girl was killed.

KELLY

Do you know where he is now? My brothers's birthday is the day after tomorrow.

VAIL

He's out making a delivery.

KRIS

In our building?

VAIL

Yes. As a matter of fact, it's to that same girl you mentioned he had that... misunderstanding with.. Angela, wasn't it?

Kris and Kelly exchange a glance, pull to their feet. Kelly drops a bill on the table.

VAIL

More wine? On the house.

KELLY

Thanks. We'll take a rain check.

Kris and Kelly exit. CAMERA TIGHTENS on Vail - silent - wondering.

Freddie is outside the door holding the pizza. The door is opened slightly but with the chain lock still on. Angela is on the other side.

(CONTINUED)

66 CONTINUED:

66

FREDDIE

What's the matter, don't you trust yourself?

ANGELA

Look, here's your money. Just leave the pizza on the floor and go away.

FREDDIE

Why can't you be nice to me? *

ANGELA

I don't have to be nice to anyone if I don't want to, especially a delivery boy.

FREDDIE

You think you're too good for me, huh?

ANGELA

Would you just put the pizza down and get out of my life!

FREDDIE

You want the pizza? Here!

Freddie throws the pizza down and then puts his shoulder into the door. Angela screams. Freddie is in a rage.

FREDDIE

I'll teach you to talk to me like that.

Freddie tries to break the door down as Angela screams. Freddie stops a moment, as he hears FOOTSTEPS coming down the stairwell. He runs to the other direction and down the other stairwell.

Sabrina comes into the hallway and sees the door close down the other end. She goes to Angela's apartment and bangs on the door.

SABRINA

Angela, open up. It's me, Sabrina.

Angela, now hysterical, unlocks the chain. Sabrina goes into the apartment, comforts her.

67 INT. ANGELA'S APARTMENT - DAY

67

SABRINA

Angela, what happened? What's wrong...?

(CONTINUED)

67 CONTINUED:

67

ANGELA

Freddie. It was Freddie... He came
after me...

At this moment Kris arrives.

SABRINA

What do you mean?

ANGELA

He's crazy. He tried to break in.

KRIS

Where'd he go?

ANGELA

(points down
corridor)

That way I think. I tell you he's
crazy...

SABRINA

Stay here! Lock the door.

Kris and Sabrina exit into the hallway. Angela quietly
closes the door.

68 INT. HALLWAY - DAY 68

CAMERA TRUCKS quickly with Kris and Sabrina.

69 INT. CORRIDOR - DAY 69

Freddie comes around a corner, reacts to -

70 FREDDIE'S POV - KRIS AND SABRINA 70

Making their way towards him.

71 ANGLE 71

Freddie goes into the stairwell.

72 INT. STAIRWELL 72

Freddie stumbles blindly down the stairs. CAMERA PANS
back to pick up Sabrina and Kris as they enter the
stairwell area. They draw their weapons.

KRIS

Freddie...

ACT FOUR

FADE IN:

78 EXT. APARTMENT BUILDING - ESTABLISHING SHOT - DAY 78

79 INT. ANGELS' APARTMENT - DAY 79

The Angels, Bonnie, Angela, Mrs. Smith and LIEUTENANT MATHEWS. Mathews is tall, in his mid-thirties and attractive.

KRIS

And, then, after we lost him, we called you. Incidentally, that shark's tooth pendant we found near Carol's body may belong to Freddie, but we're not sure.

Mathews pulls the pendant from his pocket and studies it as he talks.

MATHEWS

You say you chased him down into the garage?

SABRINA

That's right, Lieutenant.

KELLY

Bosley and I were in the lobby when Kris and Bree came up from the garage, but we never saw Freddie anywhere.

MATHEWS

Bosley? Who's Bosley?

SABRINA

He works with us.

MATHEWS

Where is he now?

(CONTINUED)

73 SERIES OF SHOTS 73
- on Freddie running hysterically down the stairs.

74 ON KRIS AND SABRINA FOLLOWING 74

75 INT. SUBTERRANEAN GARAGE 75
Kris and Sabrina reach the garage, stop, study:

76 POV 76
- the area. No sign of Freddie.

77 TWO SHOT 77
Sabrina and Kris are exhausted.

SABRINA

We lost him.

KRIS

(nods)

And where do we start looking?

Sabrina has no answer as we:

FADE OUT.

END OF ACT THREE

79 CONTINUED:

79

KELLY

I don't know. I saw him a moment ago.

MRS. SMITH

He's in apartment 1D. In the Elmendorf's bathroom.

MATHEWS

What's he doing there?

MRS. SMITH

Their toilet backed up. He's fixing it.

MATHEWS

(puzzled)

He's fixing a toilet?

MRS. SMITH

Bosley's my handyman janitor.

SABRINA

His cover.

Lt. Mathews shrugs at that.

MRS. SMITH

(to Angels)

He's working out very well, you know. All the tenants like him.

MATHEWS

A detective janitor. Versatile fellow.

ANGELA

Lieutenant, I'm not going back to my apartment until that crazy Freddie is found.

BONNIE

Me, neither.

(CONTINUED)

79 CONTINUED: (2)

79

Mathews measures Angela, uncertain.

MATHEWS

You're certain he was going to
kill you?

ANGELA

I'm telling you, if I didn't
scream as loud as I did, I
wouldn't be here now.

Mathews nods, moves aside to Kris, Kelly and Sabrina,
CAMERA ADJUSTING.

MATHEWS

I've put an APB out on Freddie.
You three got any ideas?

KELLY

Freddie's boss -- pizza place
across the street. He might be
able to give us a handle...

SABRINA

I think I'd better stay here with
Angela and Bonnie.

MATHEWS

(shrugs)

Why not. I like pizza...

CUT TO:

80 INT. APARTMENT - BATHROOM - 1D

80

Bosley in bathroom with plunger, flushes toilet as
tenant, an OLD WOMAN, watches.

OLD WOMAN

Is it fixed yet?

(CONTINUED)

80 CONTINUED:

80

BOSLEY

Lady, I'm trying my best.

OLD WOMAN

What kind of handyman are you?
Can't fix a toilet.

Bosley gives her a look.

BOSLEY

Lady, I don't have to do this for
a living, you know. I have an
independent income.

OLD WOMAN

I hope so for your sake. You do
this for a living, you'd starve to
death.

He gives her another of his "looks."

81 INT. VAIL'S RESTAURANT - DAY

81

We see Miss Thomas in the b.g. Vail goes to greet
Kris, Kelly and Lieutenant Mathews.

VAIL

Table for three?

Mathews flashes his badge.

MATHEWS

Just a business visit. You know
these ladies?

V Vail glances at Kris and Kelly. He appears cautious.

VAIL

Sure. They live in the building
across the street. I can vouch
for them.

MATHEWS

I'm sure you can.

VAIL

(to Kelly and Kris)
You're not in any trouble, are you?

KRIS

We're just helping Lieutenant
Mathews.

(CONTINUED)

KELLY

As witnesses.

MATHEWS

Is Freddie on the premises?

VAIL

Freddie? No. He went out earlier. He hasn't come back yet. Is anything wrong?

MATHEWS

He's wanted for questioning. It seems he tried to attack one of the girls about an hour ago?

VAIL

Freddie?

KRIS

Mr. Vail. Remember when I told you I overheard one of the girls talking about an incident the other day?

Vail is looking o.s. He seems annoyed, distracted.

VAIL

What? Oh, yes, vaguely...

Kris is puzzled by Vail's attitude.

KRIS

It was the same girl. Angela Robbins.

*

VAIL

And you say Freddie just tried to strangle her?

MATHEWS

No one said anything about strangling. I said he tried to attack her.

Again Vail throws a glance o.s.

VAIL

Oh, I assumed...

83 POV

83

- Miss Thomas, dining in a corner table with another male companion. They are holding hands, laughing.

KELLY (o.s.)
Assumed what, Mister Vail?

84 SHOT - SCENE FAVORING KRIS

84

She studies Vail curiously.

VAIL
I assumed since the other girl had been strangled...

KELLY
No... luckily it didn't get that far...

Lieutenant Mathews hands Vail a card.

MATHEWS
If you see or hear from him you can reach me at this number.

VAIL
Of course, Lieutenant.

Lieutenant Mathews and Kelly turn to go. Kris remains seated.

KELLY
Coming?

KRIS
I don't think so, I'm a little hungry. I might as well stay and have something to eat.

Kelly seems a little puzzled by this, but shrugs it off.

KELLY
Okay. See you later.

Kris watches as Vail sees them out the door.

85 ANGLE ON VAIL

85

Vail glances over to the corner table where Miss Thomas is dining with her male companion.

86 VAIL'S POV - MISS THOMAS AND COMPANION

86

She leans across the table, kisses him.

- 87 ANGLE ON KRIS 87
 She studies...
- 88 KRIS'S POV - ON VAIL 88
 His expression changes to a tense frown.
- 89 ANGLE ON KRIS 89
 She sees Vail's facial reaction, puzzles over the meaning of this interplay.
- 90 EXT. APARTMENT BUILDING - STREET - DAY 90
 Bosley is helping another old WOMAN TENANT with her groceries. He balances a few large bagsful, clutching them to his body trying not to drop any from the heavy weight. Kelly approaches, opens the lobby door for him.

KELLY

Working hard?

BOSLEY

Don't ask. As soon as I unload these I'm supposed to fix a leaky sink in 4F.

KELLY

You better hop to it.

BOSLEY

The only trouble is I can't get into apartment 4F.

KELLY

Don't you have a key?

BOSLEY

It's locked from the inside but I don't get an answer. Where's Kris?

KELLY

She's keeping an eye open at Vail's.

Bosley almost drops a bag but manages to clutch onto it.

WOMAN

Hey, be careful. I got eggs in there.

Bosley gives Kelly a look. Kelly smiles.

91 INT. ANGELS' APARTMENT - DAY

91

Sabrina, Mrs. Smith, Bonnie and Angela. Kelly enters.

SABRINA

No sign of Freddie?

KELLY

No. Lieutenant Mathews went back to the station. Kris's hanging in at the restaurant in case Freddie shows there. *

SABRINA

Where's Bosley?

KELLY

Downstairs. He's supposed to fix a leaky sink in 4F, except he can't even get into the apartment.

MRS. SMITH

He can't get into 4F?

KELLY

No. He says the door is chain locked from the inside, and no one answers.

MRS. SMITH

No one can answer. That's Peggy Phillips' apartment, and she's been out of town for a week.

SABRINA

Maybe she came back.

MRS. SMITH

I just spoke to her last night. She called me to say she'll be away for a month and will be late with the rent.

KELLY

Then how can the apartment be chain locked from the inside?

The Angels reflect on this. Sabrina and Kelly look at one another.

SABRINA

You don't suppose...?

KELLY *

Fredd...

FLIP TO:

- 92 INT. APARTMENT HALLWAY - APARTMENT 4F - DAY 92
- Kelly, Sabrina, Mrs. Smith. Outside the door Mrs. Smith takes out a key to the apartment as Kelly and Sabrina press their ears to the door, trying to pick up any sign of life from the inside. They all crouch slightly and stand to one side so they cannot be seen through the peep hole.
- KELLY
- Did you hear that?
- SABRINA
- Footsteps?
- Sabrina motions to Mrs. Smith to hand her the key and stand back. Sabrina takes the key and slowly inserts it into the lock. Kelly draws out her revolver. They both continue to crouch low and to one side of the door.
- 93 INT. APARTMENT 4F - DAY 93
- CAMERA PANS apartment. When it comes to rest at the door we see Freddie, looking out the peep hole, trying to see if anyone's there. Seeing no one, he then slowly releases the chain lock, preparing to open the door and go out.
- 94 CLOSE SHOT OF LOCK TURNING 94
- 95 ANGLE - FREDDIE 95
- He notices the lock turning and stands next to the door, panic touching him.
- 96 INT. HALLWAY - DAY 96
- Sabrina slowly turns the door knob, standing aside as Kelly is poised with her revolver. Sabrina begins to open the door very slowly.
- 97 INT. APARTMENT 4F - DAY 97
- Freddie stands poised against the wall as the door opens. He stands on the side where it will close on him. Kelly slowly enters the apartment with her revolver extended. As she enters, Freddie reveals himself, reaching out and knocking the gun out of Kelly's hand and runs out the door.

KELLY

Bree!

98 INT. HALLWAY - APARTMENT 4F - DAY 98

Freddie comes running out past Sabrina, knocking her down. Mrs. Smith screams as she stands aside. Freddie sees her and runs to the opposite direction. Kelly reappears with her gun.

KELLY

Freddie!

Freddie doesn't stop, but ducks into the stairwell. Kelly and Sabrina pursue him.

99 SERIES OF SHOTS - IN CORRIDOR 99

as Kelly and Sabrina pursue Freddie.

100 ANGLE - FREDDIE 100

He races around a corner, reacts to:

101 POV - A WOMAN 101

entering an apartment.

102 ANGLE - FREDDIE 102

runs towards her and forces his way in just as Kelly and Sabrina come onto this floor, see him:

SABRINA

Over there!!

103 ANGLE 103

They run to the apartment Freddie has just entered. As they run there, the door opens before they have a chance to reach it and see Freddie coming out with his hands up. The girls are puzzled for a moment, until they see:

104 POV - BOSLEY 104

coming out behind Freddie with his gun out.

BOSLEY

(pleased).

There are handymen, and there are handymen.

105 CLOSE - KELLY AND SABRINA

105

amused, pleased.

MATCH CUT TO:

106 INT. ANGELS' APARTMENT - DAY

106

Kelly, Sabrina, Bosley and Freddie. Freddie is seated in a chair, looking desolate.

FREDDIE

I didn't do it. I didn't kill anyone.

BOSLEY

Then, why did you run just now -- and why did you run from Angela's apartment yesterday?

FREDDIE

Because, you people were chasing me. I'm funny that way. People chase me with guns, I run.

SABRINA

Can you explain why you were hiding in that apartment?

FREDDIE

I needed to be alone. Get my head together.

SABRINA

That's cute. Whenever you want to get your head together, you just break into someone's apartment and set up housekeeping.

KELLY

I notice you're not wearing your shark's tooth.

FREDDIE

I lost it.

KELLY

That's interesting.

FREDDIE

Yeah? Why?

KELLY

Because, it was found next to a girl's body who happened to have been strangled.

(CONTINUED)

FREDDIE

Look, I told you, I know nothing about those stranglings. Strangling's not my bag.

SABRINA

Oh, what is your bag, then? Just to threaten and make an attempt at murder?

FREDDIE

What's that supposed to mean?

SABRINA

Angela says, after you delivered her pizza, you tried to kill her as an encore.

FREDDIE

I never tried to kill anyone in my life.

Sabrina nods to Bosley, who goes to the door and opens it. Mrs. Smith enters with Angela. Sabrina and Kelly watch Freddie's reaction as Angela enters. He tenses up.

ANGELA

Well -- they finally nailed you -- you little creep.

FREDDIE

You're the creep! Why'd you tell them I tried to hurt you? I didn't do anything to you.

Angela turns to Sabrina, Kelly and Bosley.

ANGELA

Listen to him lie! I wouldn't open my door. He broke his way in and came after me.

FREDDIE

I didn't even touch you!

SABRINA

Are you saying she imagined it all?

FREDDIE

Okay, we had a few words, but that's all. I just don't like people treating me like dirt. So I lost my temper, so what?!

(CONTINUED)

ANGELA

So, you tried to strangle me like
the others.

Freddie starts to go after Angela, but is restrained
by Bosley.

BOSLEY

Take it easy. Take it easy.

SABRINA

(to Mrs. Smith)

You better take her back down until
the police arrive.

Mrs. Smith nods. Sabrina leads Mrs. Smith and Angela
out, closes the door, then stops short.

SABRINA

Wait a minute...

KELLY

What's wrong?

SABRINA

Angela's a brunette!

BOSLEY

So?

SABRINA

Don't you see? All the girls who
were attacked were blondes.
Angela breaks the pattern.

KELLY

Our displaced aggression theory!
(to Freddie)
Freddie. Does Vail know that you
lost your shark's tooth pendant?

FREDDIE

What's that got to do with anything?

KELLY

Does he know?!

FREDDIE

(bewildered)

I didn't tell him about it, if
that's what you mean.

KELLY

He said you did!

(CONTINUED)

106 CONTINUED: (3)

106

FREDDIE

Then he lied.

KELLY

Bree -- have we been chasing the
wrong one, who -- as Bonnie put
it -- smells like a restaurant?!

Kris
SABRINA

Will's
Will's still over there. *

KELLY

Come on.

They hurry out of the apartment.

CUT TO:

107 INT. VAIL'S RESTAURANT - DAY

107

Kris is having a salad as she watches Vail and Miss
Thomas at the door.

108 KRIS'S POV - VAIL AND MISS THOMAS

108

VAIL

Mary, listen to me!

He grabs her by the arm. She pulls away.

MISS THOMAS

Roman, let go of my arm.

VAIL

You're being unreasonable.

MISS THOMAS

My car is waiting.

Miss Thomas exits.

109 ANGLE - KRIS

109

Kris has watched the above, but couldn't quite make
out what was said.

110 ANGLE - VAIL

110

Vail watches as Miss Thomas:

- 111 POV - OUT WINDOW - MISS THOMAS 111
gets into the car driven by her male friend.
- 112 ANGLE - KRIS 112
She looks over towards Vail.
- 113 KRIS'S POV ON VAIL 113
He continues to stare out the window, his face tight with rage.
- 114 CLOSE - KRIS 114
curious.
- 115 ANGLE - VAIL 115
Vail locks the door. He then turns slowly around with a strange trance-like look. He slowly removes his jacket and lays it down on a table, then unloosens his tie as he approaches Jill.
- 116 ANGLE - KRIS 116
Kris senses the situation and rises slowly as if to keep Vail maintaining his slow approach.
- 117 ANGLE 117
Vail takes off his tie and wraps his hands around it.
- 118 ANGLE - KRIS 118
She reacts to:
- 119 POV 119
some large scratch marks on Vail's arm and this registers.
- 120 CLOSE - KRIS 120
KRIS
Look... I'll have the... check,
please...
- 121 SHOT - SCENE 121
Vail doesn't respond but continues to approach Kris, who backs away keeping distance between her and Vail.

121 CONTINUED:

121

KRIS

Mr. Vail. We can help you. You
don't have to do this...

122 ANGLE

122

Vail knocks over a chair in his path as he takes a direct approach to Kris. Kris picks up a tray and hurls it at Vail and it glances off the side of his body as he puts his arm up to protect his face. Vail then increases his speed coming at Kris faster.

123 ANGLE

123

Vail tries to grab Kris who eludes him by throwing a table in his path. She tries to run for the door but Vail cuts her off. Kris runs the other way but Vail catches up with her and wrestles her to the ground. Kris hits him with a karate chop and tries to run but he catches her by the ankle and trips her down onto the floor.

CUT TO:

124 EXT. RESTAURANT - STREET - DAY

124

We see Sabrina, Kelly, Bosley, trailed by Freddie running across the street heading towards the restaurant.

125 INT. RESTAURANT - VAIL

125

trying to strangle kris who is putting up a terrific fight. Kelly and Bosley are at the front door and try to break it in. Vail looks up and sees them. He lets go of Kris and runs through the kitchen hoping to make his getaway out the back way. Bosley and Kelly finally break into the restaurant and help Kris up, who seems to be okay.

KRIS

The back! He went out back!

They all run through the kitchen.

126 INT. BACK EXIT AT RESTAURANT

126

In the back exit we see Vail struggling to open the door. He can't do it.

(CONTINUED)

126 CONTINUED: 126

Bosley, Kris and Kelly come at him. Vail sees them and in desperation he dives through a window next to the door which leads to the back alley.

127 EXT. RESTAURANT REAR ALLEY - DAY 127

Vail comes flying out onto the ground. Outside the door Sabrina is with Freddie and as Vail lands on the ground she covers him with her revolver.

SABRINA

Far enough, Mr. Vail.

128 CLOSE - VAIL 128

He just sits there a moment, then, like a trapped animal, reacts to -

129 POV 129

Kris as she comes out, CAMERA TIGHTENS on her blonde hair.

130 CLOSE - VAIL 130

VAIL

Mary - I loved you - I always have.
We should have stayed married. You
know I always loved you. I always
will. Don't you understand, Mary.
Can't you see how it is...

131 CLOSE - KRIS 131

She almost feels pity as she plays along with Vail's fantasy.

KRIS

Yes, Roman... I see how it is.

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

132 INT. CHARLIE'S OFFICE - ON PHONE SPEAKER - DAY

132

CHARLIE (v.o.)

Well, Angels, how did it feel
being members of the world's
oldest profession?

CAMERA WIDENS TO A FULL SHOT TO reveal Kris, Bosley,
Kelly and Sabrina, around Bosley's desk.

SABRINA

Speaking for myself, Charlie, I'm
very happy to be out of that role.

KRIS

Bree's right. It seems that
profession can be much more
dangerous than the one we're in.

BOSLEY

At least they won't have to worry
about Vail anymore. That police
psychiatrist was right about his
displaced aggression theory.

CHARLIE (v.o.)

I imagine you were surprised to
find out Vail was married to Mary
Thomas?

KELLY

And still in love with her. So
when she rejected him, he took it
out on other blondes who looked
like her.

denb.
*what would
-iel would
den be coming
to see her*

133 TO CHARLIE'S DEN

133

Charlie is at his desk.

CHARLIE

You'll be happy to know that I've
heard from Mrs. Smith, and she
reports her building is back to
business as usual. Another job
well done, Angels.

134 TO OFFICE

134

KELLY

Thanks, Charlie.

(CONTINUED)

SABRINA

Charlie, we were wondering if we could take a couple of days off, to get some skiing in under our belts.

BOSLEY

I may make a stab at skiing myself, Charlie.

CHARLIE (v.o.)

Not so fast, Bosley. I'm afraid the Angels will have to make their little ski trip without you. Mrs. Smith has a little job for you.

BOSLEY

Mrs. Smith? Sounds kinky.

CHARLIE (v.o.)

It seems there's a plumbing problem in each apartment up and down the line. Mrs. Smith claims you caused it.

BOSLEY

Absurd.

CHARLIE (v.o.)

She's very upset, Bosley.

BOSLEY

What does she expect me to do?

CHARLIE (v.o.)

I don't know, Bosley -- but she said to wear your overalls.

(beat)

Happy skiing, Angels.

They AD LIB goodbyes to Charlie as Bosley glares and we:

FADE OUT.

THE END