

WHODUNIT?

Written By

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FADE IN:

INT. THE DRAWING ROOM - NIGHT (1945)

A still shot of the Hope Diamond as it nestles in a black pedestal.

THE TITLE OF THE FILM RIPPLES ACROSS THE SCREEN IN THE SAME MANNER AS "THE MALTESE FALCON" TITLE: "WHODUNIT?"

OPENING CREDITS APPEAR IN THE SAME MANNER AS "THE MALTESE FALCON" as a DRAMATIC MUSIC COMPOSITION PLAYS.

END CREDITS.

FADE TO BLACK.

INT. THE DRAWING ROOM - NIGHT

The film's plot as well as the McGuffin are both introduced. It is a satirical version of the introduction that opened the movie "The Maltese Falcon".

"The year is 1945 and the infamous Hope Diamond has made its way into the home of an extremely rich family.

The jewel is believed to have originated in India, where the original or larger stone was purchased in 1666 by the French gem merchant Jean-Baptiste Tavernier as the Tavernier Blue.

The Tavernier Blue was cut and yielded the French Blue or Le bleu de France which Tavernier sold to King Louis XIV in 1668. Stolen in 1791, it was recut, with the largest section acquiring its "Hope" name when it appeared in the catalogue of a gem collection owned by a London banking family called Hope in 1839.

According to legend, bad luck will befall anyone who possesses this rare and expensive jewel.

Gee, we wonder which poor soul is going to meet a hellish death while possessing this godforsaken diamond."

FADE TO BLACK.

EXT./ESTAB. A BUILDING IN LOS ANGELES - DAY (1945)

TRAFFIC SOUNDS are heard while people walk along the sidewalk.

SUPER: "LOS ANGELES - 1945"

A 1940s sedan drives along the street.

MAN (V.O.)

The place: Los Angeles. The year:
1945. The year World War II ended.
The year Roosevelt is inaugurated
for his fourth term as president.
The year that that Nazi bastard
Hitler committed suicide.

A HORN HONKS TWICE and another 1940s sedan drives along the street and it SHATTERS the location and the year, which sat in the middle of the street, into a million pieces.

INT. THE OUTER OFFICE - DAY

VIOLET BLOOMFIELD, 30, a sexy young woman, a Lee Patrick type, washed with beauty and cuteness. She sits in her chair with her feet propped up on it. She files the fingernails of her right hand with an emery board.

MAN (V.O.)

This is my secretary, Violet
Bloomfield. She is deeply
infatuated with me. She'd do
anything to date me and I do mean
anything.

REX MARSHALL, 45, a Humphrey Bogart type, washed with a tough and bold persona. He is a handsome private investigator.

He stands next to a TEEN BOY, 17, a bold young male, washed with youthful vim and vigor. Rex tells the Teen Boy his life story.

REX

And I'm Rex Marshall, Private
Investigator. I solve cases other
private investigators turn down.

TEEN BOY

Wow, Rex. That was really amazin'.

REX

My story?

TEEN BOY

No. Your secretary has a great pair of boobs.

REX

I didn't mention that.

TEEN BOY

I know. I noticed 'em when I came in.

REX

Well, kid. I gotta get back to work.

Rex and the Teen Boy walk toward the outer office door.

REX (CONT'D)

Now, be careful. It's really dangerous out there.

TEEN BOY

I'll be okay, Rex. Trust me. Ain't nothin' gonna happen to me.

Rex and the Teen Boy smile at each other and then, Rex pats his visitor on his hat clad head and then, Rex leaves the Teen Boy as he OPENS the outer office door, enters the hall and CLOSES the door behind him.

Violet and Rex are together at the desk and Violet still has her feet propped up on her desk and she still files her fingernails with her emery board.

Rex, on the other hand, stands on the right side of the desk.

A MACHINE GUN FIRES and the Teen Boy SCREAMS out in the hall and neither Violet nor Rex pay attention to the noise and then, deep silence permeates throughout the entire outer office.

REX

Violet, did I get any calls?

Violet ceases her nail care and looks up at Rex. When she stands up, the pair of feet are still propped up on her desk. It is obvious that the feet are not hers.

VIOLET
(in a New York accent)
You got a few calls from your ex-
wife.

Rex rolls his eyes in complete unhappiness.

REX
Well, let me have them.

VIOLET
Okay.

She OPENS a drawer to her desk and takes out a big stack of papers and as Rex puts his hands out, she puts the stack of papers in his hands.

REX
Is this it?

VIOLET
Yeah. That's it.

REX
Thanks.

VIOLET
No problem.

Rex walks past Violet's desk and she watches him leave with a big grin on her face and then, a DOOR OPENS and CLOSES and then, Violet sits back down in her chair behind her desk and she continues to file her fingernails with her emery board.

INT. REX'S OFFICE - DAY

Rex is seated in his chair behind his desk and there is an empty chair in front of it. Rex has a frown on his face as he looks at the big stack of papers next to him on the desk.

He takes the stack of papers off his desk and puts them on the floor near it and then, he folds his hands on top of it and he is silent.

REX (V.O.)
Marcie Marshall was a great dame
and we were married for five great
years. Yeah, good ol' Marcie
Marshall. You know, when we were
married, she had flirted six times
a day.

He sneers as he twiddles his thumbs.

REX (V.O.) (CONT'D)

Too bad those times were never with me. The men she flirted with treated her like she was a Betty Grable poster. That woman was nothin' but a two dollar share crop.

(his sneer turns into a small frown)

I really hate the shit out of her.

INT. THE HALLWAY - DAY

DEBBIE BELLO, 30, a sexy young woman. A Mary Astor type, washed with the type of beauty that defines her sexiness. She sits on the couch.

The Teen Boy, who got shot earlier, is also on the left side of the couch next to Debbie as one arm and one leg hangs off of it.

The head is on the left arm of the couch and the chest has multiple bullet holes in it and it is saturated in blood.

Debbie stands up, walks ahead and leaves the corpse on the couch and as she walks toward the door:

The glass in the door has the name and job description (sort of) on it. It reads: "REX MARSHALL - ETAVIRP ROTAGITSEVNI". Debbie stops and stands in front of it.

INT. THE OUTER OFFICE - DAY

Violet still sits behind her desk and a series of KNOCKS on the outer office door are heard. Violet looks toward it.

VIOLET

Come on in. Door's unlocked.

The door slowly OPENS, a LONG, LOUD CONTINUOUS CREAK is heard and when the door is halfway open, the LONG, LOUD CONTINUOUS CREAK CONTINUES.

Debbie walks into the outer office and she looks at the door and she looks toward Violet with deep concern.

Violet continues to look toward the door and Debbie and she gets up from her seat and walks over to the both of them.

VIOLET (CONT'D)

Don't worry about the door, hon. It
does this from time to time. Here.
I'll take care of it.

Violet grabs the doorknob with one hand and POUNDS the side of the door with the palm of her free hand and now, the outer office is filled with deafening silence.

The two women look at each other as Violet CLOSES the door and walks in front of Debbie.

DEBBIE

Uh, I'm here to see Rex Marshall.
Is he here?

VIOLET

Yes, he is. Follow me. I'll take
you to his office door.

The two women walk through the outer office and they walk toward Rex's office door and as Violet OPENS the first door, she and Debbie walk through it.

The same is done with a second and third door and then, the two women stop in front of the fourth door, which happens to be the actual door to Rex's office. Violet faces Debbie.

She takes a wrapped piece of bubble gum out of her exposed cleavage, unwraps it and then, she pops the bubble gum into her mouth and chews it.

VIOLET (CONT'D)

Here we are. He's in his office.

INT. REX'S OFFICE - DAY

Rex still sits behind his desk and looks at his twiddling thumbs on top of the desk.

Then, a series of KNOCKS are heard on the door. Rex looks up from his twiddling thumbs and goes back to folding his hands.

REX

Who is it?

Violet talks to Rex on the other side of the closed door.

VIOLET (O.S.)
It's me, Rex. Violet. I've got a
client for yuh.

REX
Come on in. Door's open.

Violet OPENS it and enters Rex's office slipping sideways
through the door behind her. She still chews her bubble gum.

REX (CONT'D)
Where's the client?

VIOLET
She's outside in the hall. Um, Rex?

REX
Yes? What is it?

Violet walks toward Rex's desk in a sensual manner.

VIOLET
We've been workin' together for
what, uh, ten years now, right?

She stops and stands right in front of Rex's desk and she
smiles at him and rests her palms on his desktop.

Rex looks at Violet with a calm look on his face and Violet
looks at Rex with a look of deep seduction.

REX
Right.

VIOLET
Let's hop in your barouche and go
to a fifth avenue frolic pad and
have a ball. Just you and me. What
duh yuh say?

Violet seduces Rex with her exposed cleavage and then, she
continues to rest her palms on Rex's desktop and she
continues the seduction.

VIOLET (CONT'D)
You may think that I'm one of those
dames who are really fifth avenue
and yuh may think that I think
you're an ol' fuddy-duddy, but I
like sweet men such as yourself.

Violet flutters her eyes in a sensual manner.

Rex looks at Violet in shock and a LOUD GULP is heard as he swallows the saliva that had accumulated in his mouth.

Rex has a nervous grin on his face and Violet smiles at Rex with a seductive smile.

VIOLET (CONT'D)

I ain't gonna bore yuh with no dull gobbledygook. I'm gonna give it to yuh straight: You're a niftic city slicka and I feel kinda cozy bein' here with yuh.

(a brief pause)

You ain't like one of those creeps who gives a dame a corny monologue tuh get her tuh notice him. Oh, I ain't wearin' no underwear.

REX

You're not?

VIOLET

Nope.

REX

Hmmm.

Rex looks down at the drawers behind his desk and he OPENS one.

Inside it a box reads: "POP UP PANTIES".

The contents in the box are black. Rex's hand pulls out a single pair and then, his hand CLOSES the drawer.

Rex extends his hand with the panties in it toward Violet.

REX (CONT'D)

Here. Put these on. A nice duchess like you shouldn't go around half-ginned up.

Violet scoffs.

VIOLET

Oh, Rex.

She scoffs again as she takes the panties from Rex and then, she turns to the office door and leaves Rex's desk and his office and then, the door OPENS and CLOSES.

Seconds later, another series of KNOCKS on the door are heard.

Rex looks at the door with a serious look on his face.

REX

Come in. The door's still open.

It OPENS and Debbie's red high heel clad feet and black stocking clad legs enter the office and a SOULFUL SAXOPHONE SOLO PLAYS.

Rex looks ahead with a shocked look on his face.

Debbie's feet and legs are seen.

Now, her clad chest is seen.

Rex clears his throat.

REX (CONT'D)

May I help you, Dollface?

She answers Rex's question.

DEBBIE (O.S.)

Are you Rex Marshall, Etavirp Rotagitsevni?

REX

Yes, I am. Uh, do you have something to tell me?

DEBBIE (O.S.)

Yes, but uh, unfortunately, I can't.

REX

Why not?

DEBBIE (O.S.)

The cameraman has the camera focused on my chest.

He breaks the fourth wall.

REX

Hey, Larry. Could you put the camera on the dame's face?

She breaks the fourth wall and she sports a gigantic smile.

Rex looks at Debbie in silence.

She continues to break the fourth wall as she smiles.

DEBBIE

Thank you, Larry.

She winks as she continues to smile.

LARRY, 45, a husky man who operates the camera. The Boom Operator stands next to him and the Lighting Director stands next to the Boom Operator on the left.

On the right, the director, the Second Assistant Director, the Script Supervisor and the Sound Guy are seen.

Everyone looks at Larry in silent unison. He peeks at Debbie from behind the camera.

LARRY

You're welcome, Debbie. I'm sorry.

She continues to break the fourth wall as she continues to smile.

DEBBIE

That's okay, sweetie. Let's just continue with the movie.

Everyone still looks at Larry in silent unison as Larry continues to look at Debbie from behind the camera.

LARRY

Sure thing.

Larry looks back into the camera and the rest of the production staff go back to doing their jobs, as well.

She looks at Rex as she speaks.

DEBBIE

Yes, Rex. I do have something to tell you. Two things, as a matter of fact.

REX

Yes? What do you want to tell me?

Debbie CLOSES the door behind her and she continues to look at Rex as the SOULFUL SAXOPHONE SOLO PLAYS.

DEBBIE

First: The occupation description on the glass of your outer office door is spelled backwards.

REX

Oh. Well...the guy who painted the occupation description on the glass of the outer door was dyslexic. Uh...what was the second thing you wanted to tell me?

He stands behind Debbie and he is dressed in black drape, dark glasses and black stompers. He PLAYS the SOULFUL SAXOPHONE SOLO on it.

Debbie walks toward Rex's desk in a seductive manner and the saxophone player walks behind her as he plays the soulful saxophone solo.

She stops in front of the desk and then, she puts both of her open palms on top of the desk and takes a seat in the chair in front of it.

The saxophone player continues to stand behind her as he continues to play the saxophone.

DEBBIE

I need you. I want you. I've got to have you.

Rex sits behind his desk and behind him, a man with big muscles, flexes them. Rex, on the other hand, still looks at Debbie with a smile on his face.

DEBBIE (O.S.) (CONT'D)

I hear that you are the greatest man in the entire United States.

Rex takes in the sweet compliment as he smiles at Debbie.

REX

Aw, geez. I'm really flattered, but my divorce isn't finalized yet and as for me being the greatest man in the entire United States, I'm just a simple and modest private investigator.

Debbie looks at Rex with concern.

DEBBIE

Hmmm? What? I-I'm sorry. What did you say?

Rex looks at Debbie with a look of concern and then, he looks at her with a serious look.

REX

Never mind. Who are you and how may I help you?

Rex and Debbie look at each other with serious looks on their faces.

DEBBIE

My name is Debbie Bello. I'm the daughter of Harold T. Bello, the richest man in all of Los Angeles. He's going to announce the next owner of the infamous Hope Diamond at our mansion tonight at six.

(re: Rex listens to Debbie in silence)

I'd like to hire you to act as a security guard and a witness when my father makes his announcement tonight.

REX

The Hope Diamond. Isn't that the diamond that's worth over six billion dollars?

DEBBIE

Yes. Actually, it's worth...
(in one breath)

...six billion, six hundred and sixty-six million, six hundred sixty-six thousand, six hundred sixty-six dollars and sixty-six cents.

(deeply inhales and then, she exhales)

Plus tax.

Rex is shocked about the diamond's worth.

REX

Wow! That's amazin'.

He puts a rolled cigarette in his mouth and a hand, with a lit match in it, reaches up and then, Rex leans forward and lights the cigarette.

Seconds later, Rex takes the cigarette out of his mouth and he blows the match out and as he leans back in his chair, the hand that holds the match goes back down behind Rex's desk.

Rex takes a puff of his cigarette and he takes it out of his mouth and blows out the smoke.

REX (CONT'D)

I wanna let you know, Dollface. I don't work for peanuts.

DEBBIE (O.S.)

I know.

Debbie holds up a bag of unopened cashews and shows it to Rex.

DEBBIE (CONT'D)

That's why I brought you cashews.

Rex continues to look at Debbie as she puts the bag of cashews on top of Rex's desk.

DEBBIE (CONT'D)

I'll pay you double your fee.

REX

My fee is five hundred dollars...plus expenses.

DEBBIE

Okay. That can be arranged.

She raises her dress a little and a wad of cash is in the black garter belt around her leg.

She takes the ten one hundred dollar bills out of the garter belt and she lowers her dress.

Debbie as she shows Rex the lettuce.

DEBBIE (CONT'D)

Here's your fee plus expenses...plus a little money for your troubles.

He puts his lit cigarette in an ashtray on his desk and then, he takes the money from Debbie and he inspects it and now, he looks at Debbie with a look of shock.

REX

This is some crisp lettuce. Where did you get this?

DEBBIE

You forget. I come from a very rich family. We Bellos are always financially secure. So...will you take the case?

Rex stares at Debbie with a big grin. He is deep in thought and he admires Debbie and imagines that he and Debbie are in love.

He places both balled up fists on the sides of his face. He still sports a big grin as he continues to stare at Debbie.

DEBBIE (O.S.) (CONT'D)

Rex. Rex. Yoo-hoo, Rex. Rex. Rex. Yoo-hoo, Rex. Hey, Rex. Rex. Yoo-hoo, Rex.

Rex continues to stare at Debbie with love in his eyes and a big grin.

DEBBIE (O.S.) (CONT'D)

Rex. Rex. Rex.

They continue to look at each other. Rex grins at Debbie while she looks at him with concern.

DEBBIE (CONT'D)

Rex. Rex! Are you listenin' to me?

Debbie snaps her fingers on her right hand in front of Rex's face.

DEBBIE (O.S.) (CONT'D)

Rex!

In a quick motion, Rex comes back to Earth.

REX

Oh, I'm sorry. Uh, what were we talkin' about?

Debbie looks at Rex, a little annoyed.

DEBBIE

My case. Are you going to take it
or not?

REX

Yes. Yes. I'll take the case.

Debbie looks at Rex with a look of surprise.

DEBBIE

Rex! You were thinking about making
wild, passionate love to me,
weren't you?

REX (O.S.)

Uh, how could you tell?

DEBBIE

Guilt is written all over your
face.

Rex looks at Debbie with concern and the word "GUILT" is
written all over his face ad infinitum.

REX

It is?

DEBBIE (O.S.)

Yes, it is.

Rex and Debbie sit in their chairs and Debbie looks at Rex in
absolute calm.

DEBBIE (CONT'D)

Rex, I would appreciate it if you
could be at my parents' mansion
later tonight...around six.

Rex still has the word "GUILT" written all over his face and
he looks at Debbie with absolute calm.

REX

All right, Dollface. Consider me
there. Where do you live?

DEBBIE

I live on 4156 Highsex Drive. It's
right on the corner of S and M
Avenue.

DEBBIE (CONT'D)

(they both get up out of
their seats)

Thank you, Rex. I want to save you
the gobbledygook and give it to you
straight: We Bellos are not a
hincty family.

(a brief pause)

We are a fifth avenue family.

(she sports a big grin)

It would be great if you came to
our mansion at six to be there for
the really big announcement of the
new owner of the Hope Diamond.

The couple walks over to the office door together.

REX

You got it, Angel. I'll be there.

INT. THE OUTER OFFICE - DAY

The sounds of three DOORS BEING CLOSED is heard.

The OUTER OFFICE DOOR OPENS and Debbie and Rex enter the
outer office and Rex CLOSES the door behind him.

Debbie and Rex walk over to the front of Violet's desk and
then, they stop in front of it and continue to talk about the
case.

Behind them, Violet tries to put on the panties Rex had given
her earlier.

DEBBIE

I'd like to thank you again for
taking my case, Rex.

REX

It's my pleasure, Angel. I'm always
willing to help out an in distress
B.Y.T. such as yourself.

DEBBIE

Thank you once again, Rex.
Remember: Come to the mansion at
six o' clock.

(sports a big grin)

You are one niftic guy. You're a
guy who wears the best threads and
you're quite handsome and cozy to
be around.

Behind them, Violet continues to try and put on the panties, but she is not successful.

Violet moves backward toward her chair behind her desk and she trips over it and the chair and Violet herself fall to the floor with a LOUD THUD.

Rex checks the time on the watch on his right wrist.

REX

Thanks. It's four thirty. That means I have an hour and a half to kill.

Behind them, Violet gets up and pulls up her panties.

This time, she is successful and then, she puts her dress down and brushes herself off and picks up her chair from off the floor and stands on the right side of it.

REX (CONT'D)

I'll be at your mansion at six on the dot. I promise you that.

DEBBIE

Thank you, Rex. I'll see you there.

Debbie leaves Rex and the sound of the outer office door OPENS and CLOSES.

Violet walks over to Rex in a funny way. The reason: Her panties are too tight. She stands on Rex's right side.

REX

Violet, I've just landed a case.

VIOLET

Does it have anything to do with the dame that just left our outta office?

REX

Yes, it does. She told me to come to her mansion and watch as she and her family get down to business.

At this point, Violet looks at Rex with a surprised look on her face.

VIOLET

Oh really?

REX

Yes. She hired me to be the witness
when her father announces the new
owner of the Hope Diamond.

Now, Violet's look of surprise turns into a slow frown. She
looks at Rex with concern.

VIOLET

Is that the diamond that's worth...
(in one breath)
...six billion, six hundred sixty-
six million, six hundred sixty-six
thousand, six hundred sixty-six
dollars and sixty-six cents?
(deeply inhales then,
exhales)
Plus tax?

REX

Yep. That's the diamond, all right.

VIOLET

Oh. Well...before you go, do me a
big favor, will ya, Rex?

REX

What's that, Violet?

Violet's frown turns into a slow grin and then, it turns into
a big smile.

VIOLET

Wash your face, will ya? You've got
guilt written all over it.

She walks back to her chair behind her desk in the same funny
way.

Rex looks ahead and the word "GUILT" is still written all
over his face as he puts his left hand on his chin and rests
his elbow in his right hand.

DISSOLVE TO:

EXT. THE STREETS - NIGHT

A sign on a street corner is seen. The sign has the street
names. One part of the sign reads: HIGHSEX DRIVE and the
other part reads: S AND M AVENUE.

EXT. REX'S CAR - NIGHT

A 1940s sedan drives down the street via Highsex Drive.

Rex is in the car in the driver's seat with his hands on the steering wheel as he drives his car to the Bello Family's mansion. His face is clean now.

REX (V.O.)

The Hope Diamond is known as the most precious diamond in the entire world.

(a brief pause)

It also has quite a controversy: The person who possesses it somehow ends up dead. I sure hope that doesn't happen tonight.

The car continues to drive down the street.

EXT./ESTAB. THE BELLO'S MANSION - NIGHT

Rex's car stops in front of the Bello Family's mansion right behind the limousine. The MOTOR SHUTS off and Rex OPENS his car door, gets out of the car and CLOSES the car door.

Rex walks over to the steps of the mansion and walks up the steps and stands on the porch.

The front door has a gold knocker on it. It is a woman with big breasts.

Rex faces the door in silence.

REX (V.O.)

I've always had a thing for big knockers.

Rex's hand grabs hold of the big breasts on the knocker and he KNOCKS on the door four times and waits. No one answers.

Once again, Rex's hand takes hold of the knocker's big breasts and KNOCKS on the door another four times and waits. The door is still closed.

Rex continues to face the door in silence.

It is still closed and as it OPENS and a CREAK is heard, PETER FINNLEY, 45, a Henry Fonda type and looks quite handsome, comes face to face with Rex.

He has black hair and he is dressed in a butler's outfit from head to toe and has white gloves on his hands. He looks at Rex and vice versa.

PETER
(in a British accent)
May I help you?

REX
Yes. I'm here to do business with
the Bello Family.

Peter looks at Rex perturbed, but he still remains calm and then, his face looks calm.

PETER
I'm sorry, but the Bello Family
aren't the active duties and the
share crops you're making them out
to be.
(clears throat)
There's a brothel down the street
if you are into that sort of thing.

Rex looks at Peter with silent concern and he explains the reason why he is at the mansion.

REX
No. I'm here because Debbie Bello
hired me to be the witness to the
announcement of the new owner of
the Hope Diamond.

PETER
Are you Rex Marshall, Etavirp
Rotagitsevni, by any chance?

REX
Yes, I am.

PETER
The Bello Family has been expecting
you. Please come inside.

INT. THE HALLWAY - NIGHT

Peter opens the door wider and invites Rex inside and Rex enters the hallway and the mansion itself and Peter CLOSES the door and he stands right in front of Rex and faces Rex.

PETER

Walk this way, if you please.

Peter turns to the left and he walks in a funny way and, seconds later, Rex does the same.

The two men walk through the hall in the same funny way.

They walk toward the entrance to the dining room. When they stop at the entrance, they look up at the top of the stairs...

...where DOMINIQUE RISQUE, 30, stands. She looks down at them.

She is a sexy Lana Turner type and has more curves than a Los Angeles highway. She wears a tight French maid's outfit that shows a lot of cleavage. She looks down at Peter and Rex.

DOMINIQUE

(in a French accent)

Who is zees?

Peter stands next to Rex as Rex answers Dominique's question.

REX

I'm Rex Marshall. I've been brought here on official business involving the Bello Family and the Hope Diamond.

Dominique introduces herself to Rex as she continues to look down at him and Peter.

DOMINIQUE

Pleased to meet you, Monsieur Marshall. I'm Dominique Risque.

She begins to walk down the stairs in a slow manner and as she begins to fall:

Rex and Peter react to Dominique as she falls down the stairs as a series of LOUD THUDS are heard. The men look down on the floor because that is where Dominique has ended up.

Dominique is now seen on the floor with her black stocking clad legs and black high heel clad feet on the second step going up.

Peter and Rex help Dominique get up and when she stands up straight, she brushes herself off.

REX

Are you okay, Dominique?

DOMINIQUE

I'm fine, Monsieur Marshall. I've
landed on my chest.

She puts her hands under her big breasts and pushes them up
once.

PETER

Well, let's go into the dining room
and prepare for the announcement.

The three characters walk toward the dining room entrance in
single file, with Dominique going in first, then Peter and
last, but not least, Rex.

INT. THE DINING ROOM - NIGHT

Dominique and Peter take their seats at the table as Rex
walks over to the big window.

HAROLD BELLO, 60, a Sydney Greenstreet type, is a husky man
and he is also Debbie's father.

He is three hundred pounds and he stands at the head of the
table. Rex stands next to the big window behind Harold.

The Hope Diamond nestles in the black pedestal in the middle
of the table.

DANNY BELLO, 30, a Peter Lorre type, who is handsome. He is
Harold's son and Debbie's twin brother. He is older than
Debbie by eleven minutes. He sits at his place at the table.

DANNY

(in a Peter Lorre type
voice)

Come on, Dad. The viewers and I are
getting restless. We want to know
who's going to be the new owner of
the Hope Diamond.

HAROLD

(looks calmly at his son
and speaks in a Sydney
Greenstreet voice)

Be patient, Danny. It's not six o'
clock yet. It's--

A COOKING TIMER RINGS ONCE.

HOURS, MINUTES AND SECONDS APPEAR IN THE LOWER RIGHT HAND SIDE OF THE SCREEN: "5:59:55 P.M."

Harold looks at the time. The last five seconds add up and stops at exactly six o' clock.

HAROLD (CONT'D)

Six o' clock.

(looks back at Danny)

I had better get started with the announcement.

(he clears his throat and begins to speak to everyone in the room)

Now, as you all know, I've asked you all here to announce who will be the new owner of my beloved gem the Hope Diamond.

(he introduces Rex, who is behind him, with his right hand)

My lovely daughter, Debbie, has hired the services of Rex Marshall to this meeting. The one who won't be with us tonight is...

INT. THE DRAWING ROOM - NIGHT

An oil painting of Sarah Bello is hung over the fireplace. She has brunette hair and ruby red lips. She is Danny and Debbie's mother and Harold's wife.

HAROLD (O.S.)

...Sarah Bello. Wife, mother, an absolute share crop, had passed away ten years ago. She will surely be missed and remembered.

INT. THE DINING ROOM - NIGHT

Harold continues to speak.

HAROLD

And now...the moment you and the viewers have been waiting for.

(clears throat)

The new owner...

Debbie looks at her father with her fingers crossed on both hands.

HAROLD (O.S.) (CONT'D)
...of the Hope Diamond...

Danny looks at his father with an absolute calm demeanor and he also looks serious, as well.

HAROLD (O.S.) (CONT'D)
...will be...

Dominique looks toward Harold as the sweat runs down her face like Niagra Falls. She has her hands folded on top of the table.

She raises her right hand and wipes the sweat from off her forehead, but the sweat continues to run down her face. She folds her hands on the table again.

HAROLD (O.S.) (CONT'D)
...none other...

Peter sits in his seat in silence as he looks toward Harold with a grin and he holds up a thought balloon that is seen in comic books.

Inside it, the following words are written in it: "I HOPE IT'S ME!!"

HAROLD (O.S.) (CONT'D)
...than...

Everyone is in their places at the table in the dining room when...

...the lights mysteriously go out! Then, FOUR LOUD GUNSHOTS are heard and Debbie and Dominique SCREAM.

REX (O.S.)
Don't panic, everyone! The lights just went out.

DOMINIQUE (O.S.)
It's okay, Monsieur Marshall. I've got my hands on your shoulders.

DEBBIE (O.S.)
(unhappy)
I'm not Rex and those aren't my shoulders.

DANNY (O.S.)
Is everyone okay?

DEBBIE (O.S.)
Yes, we are, Danny. Are you okay?

DANNY
Yes, I'm okay.

All of a sudden, the lights mysteriously come back on!

DOMINIQUE
What zee hell was zat?

DANNY
The lights went out, Dominique.
(to Harold)
Dad, are you okay?

Harold sports a big grin.

HAROLD
No, not really, Danny.

DANNY
What do you mean?

HAROLD
I've just been shot. That's what I
mean.

VOICES OF RELATIVE CONCERN are heard from the others;
including Rex himself and then, Harold opens up his suit
coat.

It has four bullet holes in it and blood comes out of every
single one of them. His once white dress shirt is saturated
with blood.

Harold closes his suit coat and passes out on the carpeted
floor with a LOUD THUD.

Rex and the others run toward Harold on the floor and crowd
around him and Debbie gets down on her knees, lifts her
father's head off the floor and puts it on her lap.

DANNY
I can't believe this. My father's
dead.

REX

I can't believe it, either. He was a good man. He was also a nice guy.

PETER

He was really a great person. He hired me when he came to England in 1923.

DOMINIQUE

He was a sweet person. He hired me as a maid when he came to France in 1935.

DEBBIE

When I was sixteen, I was taught how to French kiss.

REX

Debbie, what does that have to do with your father being murdered?

Debbie looks up at Rex with a sad look on her face and in her voice.

DEBBIE

My father was the best teacher I ever had.

Rex has a puzzled look on his face as he looks at Debbie.

DOMINIQUE

Who could have done zees?

REX

I'm not sure, Dominique, but I'm gonna solve this case if it takes all right.

Peter looks toward the table.

PETER

I hate to interrupt the pleasurable conversation, but I've got some bad news to tell all of you.

DEBBIE

What is it, Peter?

He looks toward Rex and the others.

PETER
The Hope Diamond has been stolen!

DOMINIQUE/REX/DEBBIE/DANNY
What?

PETER
(a little louder)
I said, "The Hope Diamond has been
stolen!"

The pedestal where Hope Diamond was has been stolen! Then, a
SHORT, DRAMATIC MUSIC STING PLAYS and then...

Debbie looks toward the table in complete and utter shock.

DEBBIE
Oh my God! The Hope Diamond has
been stolen!

REX
I thought you were sad about your
father's untimely death.

DEBBIE
Fuck him! Our diamond has been
stolen!

Debbie gets up off the floor in a quick manner and her
father's head hits the floor with a LOUD THUD.

Dominique, Debbie, Danny and Rex crowd around Peter at the
table and look at the empty pedestal on the table in shock.

REX (V.O.)
The Hope Diamond's been stolen and
the richest man in Los Angeles has
been murdered.
(a brief pause)
I bet you're asking yourselves "Who
could've done this?"

Danny and Peter look at the pedestal on the table in silent
shock.

REX (V.O.) (CONT'D)
I know that Danny and Peter are
asking themselves that question.

Debbie and Dominique also look at the pedestal on the table
in silent shock.

REX (V.O.) (CONT'D)
 I know that Debbie and Dominique
 are asking themselves that
 question.

INT. THE WARNER BROTHERS' STUDIO - DAY (PRESENT)

The staff at the studio sit around a table as they watch the
 movie on a television also in silent shock.

REX (V.O.)
 And...I know that the folks at
 Warner Brothers are asking
 themselves that question.

INT. THE DRAWING ROOM - NIGHT (1945)

Rex also looks at the pedestal on the table in silent shock.

REX (V.O.)
 Now, all I have to do is find the
 answer.

REX
 Does anyone have any idea who would
 want to kill Harold and steal the
 Hope Diamond?

PETER/DANNY/DOMINIQUE/DEBBIE
 No.

REX
 Well, I guess it's up to me to
 figure out this mystery.

He walks around the house and looks for clues and then, he
 looks on the window sill.

INSERT - THE WINDOW SILL

A small pool of blood on the window sill is seen. The blood
 looks fresh.

REX (O.S.) (CONT'D)
 Holy shit! There's blood on the
 window sill!

Questions are heard from the others in the room.

Peter, Danny, Dominique and Debbie walk over to the window
 where Rex is and now, the room is filled with deafening
 silence.

The small pool of blood is still on it and it drips onto the carpeted floor.

DEBBIE (O.S.)

Oh my goodness! That blood looks fresh!

DOMINIQUE (O.S.)

Sacred bleu! Where did zat blood come from?

PETER (O.S.)

Who knows? It's disgusting, though.

DANNY (O.S.)

Maybe it came from the person responsible for the shooting. Or maybe it came from Master Harold when he got shot.

Everyone looks at each other deeply puzzled and then:

REX

You could be right, Danny.

(to everyone)

Well, if that's the case, the blood probably did come from either someone who shot Harold and stole the Hope Diamond or Harold when he got shot, but we don't know who done it.

Rex walks over toward the calendar on the wall. When he walks toward it, he looks at it in shock.

REX (CONT'D)

Wow! This is crazy!

On the calendar, the month of April 1945 is on it and the first is circled with red marker.

He continues to look at the calendar with deep interest.

Danny looks toward Rex and then, he and the others walk over to Rex, who continues to look at the calendar.

Danny looks at Rex with concern.

DANNY

What's the matter, Rex?

Rex turns and faces the others as he answers Danny's question.

REX

Nothing's wrong. I was just lookin' at the calendar.

DEBBIE

The calendar. What is it?

REX

It's a chart that shows the months and days of the year.

(re: everyone)

Did anyone know that the first of April is circled in red marker?

DEBBIE

Today is April twentieth. Why would the first be circled in red?

DANNY

Remember, Sis. The first of April was when Dad had bought the Hope Diamond.

(re: Debbie as she listens to her brother)

He circled the first of April in red to remind him to pick it up when he flew to New York.

DEBBIE

Wait. Didn't Mom die on the first of April? In 1935?

DANNY

That's what Dad told us. She had died in a horrible car accident on April first of that year.

REX

I only have one question: Why would your father want to give the Hope Diamond to someone else nineteen days after he bought it?

DANNY

You forget, Rex. Our father is a very rich man. Or should I say he was a very rich man.

Debbie is truly sad at this point.

DEBBIE

Rex, do you know who killed our father and stole the Hope Diamond?

REX

I'm not sure, Dollface, but I'm gonna to find out sooner or later. So far, we've got two clues, but no suspects.

DOMINIQUE

Gee, I wonder what's going to happen next.

The PAPERBOY, 15, who has a small paunch, enters the dining room and holds up an unfolded newspaper in his right hand and a bag of rolled up newspapers are strapped on his right shoulder.

PAPERBOY

Extra! Extra! Read all about it!
World's richest man dead! The Hope
Diamond stolen!

Debbie signals him to come over to where she is.

DEBBIE

Paperboy, let me get a paper.

He walks over to where Debbie is as the others walk away and then, he stands on Debbie's right side.

PAPERBOY

That'll be fifty cents, ma'am.

Debbie gives him a dollar and he gives her a rolled up newspaper from inside his bag.

DEBBIE

Keep the change.

The Paperboy is happy as he looks at the dollar bill in his hand.

PAPERBOY

Thanks.

She takes the rubber band off the newspaper, unrolls it and turns it to the front page.

Then, the sneaky Paperboy pinches Debbie's rear end and she reacts to it as he leaves.

DEBBIE

Hey! Watch it, you little fuddy-
duddy!

She reads the paper to herself in silence and then:

DEBBIE (CONT'D)

Hey, everyone. Listen to this.
(looks back at the paper)
World's richest man is dead and the
Hope Diamond has been stolen.

DEBBIE (CONT'D)

Harold T. Bello, a man with a net
worth of over six trillion dollars,
was murdered in his home this
evening. He was shot by a creep who
had it in for him.

Danny looks toward his sister with a look of absolute surprise.

DANNY

Wow! That's weird. The newspaper
wrote a story about Dad's murder.

She continues to read the newspaper's story.

DEBBIE

Hold on, Danny. There's more to
this story.

(clears her throat)

The Bello Family is really upset
about the patriarch's murder and
they have no clue as to who killed
him.

(re: everyone)

Daniel J. Bello was surprised when
he noticed the reporters wrote a
story about the senior Bello's
murder and Deborah A. Bello is also
surprised about the murder.

(re: Debbie - she clears
her throat again and
continues to read the
story aloud)

Dominique Risque, the Bello
Family's maid, is nervous about
Bello's murder.

Dominique sits in her seat at the table. She is nervous and she bites her fingernails and spits them out in front of her.

A big pile of fingernails that have been bitten off are on the table and Dominique continues to bite them off and spit them out in front of her.

She continues to read the story in the newspaper.

DEBBIE (CONT'D)

Danny and Rex Marshall, Etavirp
Rotagitsevni, the detective Deborah
hired, are playing a game of poker.

Danny and Rex sit on opposite sides of the table. They are both involved in a game of poker and there is a pile of chips on the table between them.

There is also a pile of stacked poker chips in front of them.

They each hold five cards in one hand and the rest of the deck is next to Danny.

REX

All right, Danny. I see your five
hundred...

(he picks up the amount in
chips and tosses it in the
pile)

...and I'll raise you one grand
more.

He picks up the amount in chips and tosses it in the pile seconds after he tossed the first amount in the pile.

She reads more of the story from the paper aloud.

DEBBIE

And Peter Finnley, the Bello
Family's butler, is doing a
crossword puzzle.

Peter sits in his seat at the table with a crossword book in one hand and a pen in the other. He tries to figure out the last word in the puzzle.

PETER (V.O.)

Four letter word. Begins with "S".
Clue: Word following "Holy" and
"Oh". What is the word? Hmmm.

DEBBIE (O.S.)

Shit!

Peter grins as he writes the word in the book.

PETER (V.O.)

It fits! I've finished the
crossword puzzle! All right!

She has a shocked look on her face as she looks at the newspaper.

DEBBIE

Hey, everyone. Listen to this.
Police are investigating the murder
and they think that someone at 4156
Highsex Drive had killed Bello.

Debbie looks up from the newspaper in her hands and straight ahead at the others at the table.

A DRAMATIC MUSIC STING PLAYS as each character is seen.

SERIES OF SHOTS - THE CHARACTERS AT THE TABLE

- Dominique has a shocked look on her face.
- Danny has a shocked look on his face.
- Peter has a shocked look on his face.
- Rex has a shocked look on his face.

DANNY

(to everyone)

Oh my goodness! How can those
reporters say that one of us killed
Dad?

PETER

Master Daniel, I have something to
say: How did the reporters report
the story on your father's murder
when they didn't even come to the
mansion?

DOMINIQUE

Peter is right, Monsieur Danny. No
reporters came to zee house.

Debbie looks on the floor in shock.

DEBBIE
 (to everyone)
 Here's something else that may
 shock all of you.

DANNY
 What is it, Sis?

DEBBIE
 Dad's body is no longer in the
 dining room.

Harold's body is no longer on it. Where did it go? There are
 blood stains on the floor where Harold's body was.

She looks up from the floor and she looks quite
 concerned...and a little afraid.

DEBBIE (CONT'D)
 What's going on here, Rex?

REX
 I'm not sure, Dollface, but Peter
 is right.
 (re: everyone)
 It is strange that the reporters
 wrote the story on your father's
 murder when they didn't even come
 to the mansion.

Rex gets up from his seat at the table.

DOMINIQUE
 Where are you going, Monsieur Rex?

REX
 I've go to hit the silk and collect
 my thoughts so I can focus on
 solving this gruesome murder.
 (to everyone)
 I'll see you all tomorrow.

Rex walks toward the dining room's entrance and exits the
 dining room.

DISSOLVE TO:

EXT./ESTAB. THE CLUB SIXTY-NINE - NIGHT

The neon sign reads: "The Club Sixty-Nine". It blinks on and
 off in relaxed repetition. It is in cursive.

People are seen as they walk past the night club and cars on the street are parked in front of and/or drive past the nightclub.

INT. THE CLUB SIXTY-NINE - NIGHT

A plethora of tables and hep cats and hep kittens as they sit at the tables. They sit and wait for the musical entertainment to begin and they are about to enjoy their drinks in the meantime.

CONVERSATIONS are heard throughout the club.

The dame has a drink on the table in front of her and the man has a wine glass filled with water and a goldfish that swims around in it in front of him. The couple talks MOS.

Rex is seen at an adjacent table. He sits by himself as he smokes a rolled cigarette.

REX (V.O.)

The Club Sixty-Nine is the frolic pad where all the fifth avenue hep cats and hep kittens come to get a drink or watch the entertainment.

(a brief pause)

Me? I've come to do both.

A woman stands in front of Rex and she just happens to be:

CHRISTINA MASON, a young Rita Hayworth type washed with the type of beauty that could stop a clock. She is one of the many waitresses at the club.

She holds up a round tray in her left hand. She is curvy and she has shoulder-length brunette hair and wears a choker around her neck.

She smiles at Rex with love in her heart as well as lust and like Violet, she has a small crush on him.

CHRISTINA

Good evenin', Rex.

He puts his cigarette out in the ashtray on his table as he looks up at Christina as she continues to smile at him.

REX (V.O.)

This dame you're lookin' at is Christina Mason. She's a real fifth avenue dame.

(a brief pause)

Whenever I come here, she always bends over backward to wait on me.

(lets out a sigh)

There are also times when she will bend over forward when she faces me.

(another brief pause)

She also bends over when she turns her back toward me.

CHRISTINA

What's buzzin', cousin'?

REX

I'm fine. I just got a big case that involves the murder of Harold Bello and theft of the Hope Diamond.

The entire club. The waitresses and patrons go silent and GASP IN SHOCK look toward Christina and Rex and they all look at Rex and Christina.

The club is silent as Rex and Christina look at everyone looking at them.

REX (CONT'D)

I was also told that the Hope Diamond was worth over six billion dollars.

The entire club The waitresses and patrons continue to look toward Rex and Christina and they GASP IN SHOCK again, this time, it's about the cost of the Hope Diamond.

CLUB PATRONS/WAITRESSES

Holy shit!

He is angry at this point and he reaches into his suit coat pocket and takes out a gun, COCKS the hammer and points it up in the air.

REX

All right! If all of you don't go back to mindin' your own business, I'm gonna have a ball showin' you people some off-time jive and kill everyone in this club!

The patrons and the waitresses all go back to what they were doing without any hesitation.

Rex lowers the gun, COCKS the hammer back toward the gun and puts it back inside his suit coat pocket and then, he and Christina both look at each other in silence and then:

CHRISTINA

That was not in the groove, Rex.

REX

That's okay, Christina. There weren't any bullets in the gun.

Christina looks at Rex with concern and then, she shakes it off.

CHRISTINA

Do yuh want anything tuh drink?

REX

Yes. I would like a scotch on the rocks.

CHRISTINA

You got it.

REX

Do me a favor, will yuh, Precious?
(a brief pause)
Make sure you put ice in it this time.

CHRISTINA

Gotcha, Rex. One scotch on the rocks comin' up.

REX

Thanks, Christina. You're a sweet angel.

CHRISTINA

Thanks for the compliment, Rex.

She smiles and winks at Rex and then, she leaves his table and gets his drink.

CLUB ANNOUNCER (O.S.)

We here at the Club Sixty-Nine would like to introduce you to The Club Sixty-Nine Orchestra and the sensual voice of Miss Tanya Williams.

The AUDIENCE APPLAUDS and then, Rex joins in and he applauds, as well.

The entire club, including Rex himself, are all seen as their applause is heard. The curtain rises and:

A woman's feet are seen in white high heel kicks and the woman in them stands behind a long microphone stand.

The applause stops and the club's orchestra plays the instrumental swing introduction to the classic song "Blue Moon".

The woman continues to stand behind the microphone stand. She has magnificent curves and she wears a red evening gown. It is none other than...

...TANYA WILLIAMS, the torch singer, 30, a Judy Garland type, washed with beauty and sex appeal.

She has shoulder-length red hair and a yellow flower on the left side of her head and then, she sings the lyrics to her song into the microphone in front of her.

TANYA

BLUE MOON/YOU SAW ME STANDIN'
ALONE/WITHOUT A DREAM IN MY
HEART/WITHOUT A LOVE OF MY OWN.

Tanya walks toward the audience.

They watch the show and Tanya walks over to them and stands on the man's right side.

Tanya flirts with the man and it is obvious the man is turned on by her beauty.

His wife, on the other hand, is not too happy. Tanya continues to sing as she flirts with the woman's husband.

TANYA (CONT'D)

BLUE MOON/YOU KNEW JUST WHAT I WAS
THERE FOR/YOU HEARD ME SAYIN' A
PRAYER FOR/SOMEONE I REALLY COULD
CARE FOR./AND THEN, THERE SUDDENLY
APPEARED BEFORE ME/THE ONLY ONE MY
ARMS WILL EVER HOLD/I HEARD
SOMEBODY WHISPER, "PLEASE ADORE
ME."/AND WHEN I LOOKED, THE MOOD
HAD TURNED TO GOLD.

The man turns to his wife and tries to take the ring off his wife's left ring finger and when he does so, he offers it to Tanya.

The wife, who has had enough and is mad at this point, snatches the ring from her husband.

When the man faces her, she gives him a straight forward punch across her husband's face, causing him to fall on the floor with a LOUD THUD.

The wife shakes the pain out of her hand and she and Tanya look down at the man on the floor.

Then, Tanya walks through the audience once again as she sings.

TANYA (CONT'D)
 BLUE MOON/NOW, I'M NO LONGER
 ALONE./WITHOUT A DREAM IN MY
 HEART./WITHOUT A LOVE OF MY OWN.

The conductor continues to conduct the club's orchestra.

The saxophone player plays the first two verses of the song as the orchestra accompanies him.

She continues to walk through the audience.

A WINE BOTTLE HUSBAND and his wife have wine glasses and an open bottle of wine on the table in front of them.

Tanya walks over to the couple's table and she stands on the Wine Bottle Husband's right side and she flirts with him and he flirts with her.

The wife watches the situation and the Wine Bottle Husband takes the bottle of wine off the table and as the wife picks up her glass and holds it toward her husband.

He continues to watch Tanya, the wife's husband pours the wine on his wife's lap and then, the wife looks at her lap and she is shocked at where the poured wine has ended up.

Tanya walks away from the couple and their table, the wife hits her husband's arm to get his attention.

When she does, the Wine Bottle Husband looks toward his wife. Then, he looks at her lap as he puts the bottle back on the table and as the wife puts her glass back on the table:

WINE BOTTLE HUSBAND

Wow, Mildred. You really need to see a doctor about your bladder problem.

His wife hits him on his arm once again in anger.

Tanya continues to walk through the audience.

Rex watches Tanya's performance and then, she walks toward his table and she takes a seat on his lap as she continues to sing the rest of her song.

TANYA

THEN, THERE SUDDENLY APPEARED
BEFORE ME/THE ONLY ONE MY ARMS WILL
EVER HOLD/I HEARD SOMEBODY WHISPER,
"PLEASE ADORE ME."/AND WHEN I
LOOKED, THE MOOD HAD TURNED TO
GOLD.

She continues to sit on Rex's lap, she and Rex smile at each other as she continues to sing and then, she rubs his nose with hers.

TANYA (CONT'D)

BLUE MOON/NOW, I'M NO LONGER
ALONE./WITHOUT A DREAM IN MY
HEART./WITHOUT A LOVE OF MY OWN.

Tanya gives Rex an air kiss, gets off his lap and walks through the audience and goes back to her microphone stand, which is in front of the club's orchestra, and stands behind it.

Somewhat turned on by his encounter with Tanya, Rex still sits in his seat. Then, Christina walks toward his table with his drink on the tray that she holds with one hand.

She takes the drink off the tray and puts it on the table in front of Rex and as she leaves, he picks up his drink and throws it in his face to "cool off".

Tanya continues to stand behind her microphone and the orchestra continues to play the same song.

This time, they play the song from the beginning in the next octave and Tanya sings the song again in the same octave as the music.

TANYA (CONT'D)
 BLUE MOON/YOU SAW ME STANDIN'
 ALONE/WITHOUT A DREAM IN MY
 HEART/WITHOUT A LOVE OF MY
 OWN./BLUE MOON/YOU KNEW JUST WHAT I
 WAS THERE FOR/YOU HEARD ME SAYIN' A
 PRAYER FOR/SOMEONE I REALLY COULD
 CARE FOR.

A pause

TANYA (CONT'D)
 AND THEN, THERE SUDDENLY APPEARED
 BEFORE ME/THE ONLY ONE MY ARMS WILL
 EVER HOLD/I HEARD SOMEBODY WHISPER,
 "PLEASE ADORE ME."/AND WHEN I
 LOOKED, THE MOOD HAD TURNED TO
 GOLD./BLUE MOON/NOW, I'M NO LONGER
 ALONE./WITHOUT A DREAM IN MY
 HEART...

She extends her arms as she finishes the song.

TANYA (CONT'D)
 ...WITHOUT A LOVE...

The MUSIC STOPS and then:

TANYA (CONT'D)
 ...OF MY OWN.

The orchestra plays the last of the music and the song itself as Tanya continues to stand behind the microphone stand. When the MUSIC ENDS:

The audience APPLAUDS Tanya's performance. The applause permeates the entire interior of the club.

Rex joins the rest of the audience and applauds Tanya's performance.

Tanya does a series of curtsies and she blows a bunch of kisses to the audience as they continue their applause.

DISSOLVE TO:

INT. THE CLUB'S HALLWAY - NIGHT

Rex walks down the hall and as he stops at a specific door and it happens to be:

Tanya's dressing room door. It has a small black and white nameplate bears her first and last name and there is a big gold star underneath it.

A handwritten sign underneath the gold star reads: "REX, COME ON IN. I'VE BEEN EXPECTING YOU."

Rex takes a hold of the doorknob, OPENS the door and goes inside.

INT. TANYA'S DRESSING ROOM - NIGHT

He is inside and he CLOSES the door and faces it in silence. He turns around in a slow manner and looks toward Tanya's couch.

TANYA (O.S.)
Wow, Rex. I didn't think you were gonna show up.

Tanya lays on it in a sexy manner as she faces Rex with a big grin on her face.

He looks at Tanya, also with a big grin.

REX (V.O.)
You know, that's what I like about Tanya. She's a red headed beauty. She's a hep kitten and I always come to the Club Sixty-Nine to hear her sing her pretty little heart out.

Rex walks over to the couch as Tanya gets up and sits on her couch.

REX
The note on your door told me to meet you here and I couldn't refuse the written invite. By the way, your performance tonight was fantastic.

Shocked, Tanya stands up from her seat on the couch and looks at Rex with the same expression.

TANYA
Hey! My performance is nobody's business but mine and the man I'm dating at the moment.
(lets out a sad sigh and at the same time, she confuses Rex)
(MORE)

TANYA (CONT'D)

Now, even though I ain't got a man
to call my own, I still think my
performance is nobody's business
but mine and his.

Concerned, Rex looks at Tanya in silence and then, he
explains what he meant.

REX

Whoa, Angel. I was talkin' about
your singin' performance.

At this point, Tanya realizes the fact that she jumped to the
wrong conclusion,

TANYA

Oh.

(she lets out a short
giggle)

I had misunderstood what you had
said. Sorry about that.

REX

(in a kind tone)

Don't worry about it, Angel. It's
all right.

The two stand next to each other and:

REX (CONT'D)

By the way, where'd you learn to
sing so well?

TANYA

I've been singin' ever since I was
six years old in 1921.

The scene goes into the FLASHBACK mode and:

Rex is surprised as this goes on. Tanya, on the other hand,
is calm.

REX

Hey, what's goin' on here?

TANYA

Don't worry, Rex. This always
happens when someone in a major
motion picture talks about someone
or something from his or her past.

EXT./ESTAB. THE WILLIAMS' MANSION - DAY (FLASHBACK)

A limousine is parked in front of it and the year 1921 is SUPERIMPOSED across the shot of the mansion.

TANYA (V.O.)

I lived with my parents in one of the many affluent neighborhoods in Los Angeles and let me tell you something, Rex. My first love was the piano.

A small rock gets thrown at the year, which is painted on a clear pane of glass and the rock SHATTERS a small hole in the glass.

Two men pick up the clear pane of glass with the year and the small hole on it and they take it out of the shot and they COMPLAIN IN ANGER about the condition the glass is in.

INT. THE WILLIAMS' DRAWING ROOM - DAY

FRANKLIN WILLIAMS, a bold young man. A Paul Henreid type. He is a handsome man and he holds a lit pipe in his right hand.

PENNY WILLIAMS, a Joy Page type. She is a young, beautiful woman. She has long, shoulder-length red hair and she also wears a red dress and black high heel kicks.

FRANKLIN

Okay, Tanya. Play the piano for us.

YOUNG TANYA, a cute young girl, 6, who is a Shirley Temple type and she has a head of curly red hair.

She wears a black dress and a pair of Mary Jane shoes and she sits on a piano bench which is in front of the piano. She faces her parents with a big smile on her face.

YOUNG TANYA

Okay, Daddy.

She turns and faces the piano and she plays "Minute Waltz" by Chopin.

SERIES OF SHOTS - YOUNG TANYA'S PARENTS AND YOUNG TANYA PLAYING THE PIANO

After the MUSIC ENDS:

Young Tanya turns and faces her parents again with a smile on her face.

Pleased, Franklin puts his pipe in his mouth and he and Penny APPLAUD their daughter's piano solo.

They stop and Franklin takes a puff of his pipe, takes it out of his mouth with his right hand and blows the smoke out of his mouth.

FRANKLIN

Well done, Tanya. Well done.

(to Penny)

Shall we take her to Coney Island
for a job well done?

PENNY

Yes, Franklin. We should...and we
should also--

Penny leans in toward her husband and WHISPERS into his ear.

Young Tanya looks at her parents with concern.

After Penny finishes what she had whispered to her husband, she grins as she looks toward him as he continues to stare ahead with a shocked grin.

She looks at her parents even more concerned than she was before.

YOUNG TANYA

Are you all right, Daddy?

He comes back to Earth and he and Penny look at their daughter in unison.

FRANKLIN

I'm all right, Tanya.

(to Penny)

Sweetie, let's go to our room
and...retire.

Penny smiles and agrees in silence and then, the couple does that and leave their young daughter alone in the drawing room.

She sits on her piano bench in total silence and the room is so quiet, you could hear a pin drop.

TANYA (V.O.)

I knew when my parents said "Let's retire", I knew that they were gonna go to their bedroom and screw each other's brains out

Young Tanya gets up off her piano bench and goes to her room.

TANYA (V.O.) (CONT'D)

So, I went to my room and turned my radio on to the swing station and I turned the volume way up, because I didn't want to hear the noises that my parents made when they were making love.

Now, the drawing room is empty...and not a sound is heard within it.

INT. TANYA'S DRESSING ROOM - NIGHT (1945)

Rex is still together with Tanya in her dressing room.

TANYA

So, you see, Rex, I loved the piano, but my parents wanted me to try singin' in nightclubs around the world and I've been singin' in 'em ever since.

REX

Where have you been doin' your singin'?

TANYA

All around the world. London. Paris. Greece. Tokyo. The Virgin Islands and the Caribbean.

REX

Did you like singin' there?

Tanya smiles at Rex as she answers his question in a sweet and calm voice.

TANYA

Let's just say that I went there a virgin...and I came back a Caribbean.

Tanya walks over to Rex in a seductive manner and as she stops, she stands on Rex's right side.

TANYA (CONT'D)

Rex, I have an idea. Why don't we do something together? It involves two or more people and a whole lot of strategy and whomever is good at it, they will be ridin' on top for a really long time.

(she puts her left elbow on Rex's right shoulder)

Come on, Rex. Let's do it. What do yuh say?

Rex casts an eyeball around the dressing room and then, he walks to the left and Tanya falls on the floor with a LOUD THUD. Rex ignores this as he responds to Tanya's question.

REX

Tanya, you're a sweet dame. You're really sexy, as well, but I can't have a relationship with you.

(he clears his throat)

You're a real cute duchess of a high caliber and you're fantastic.

(he folds his arms across his chest)

Besides, this is 1945. If we were in a relationship and we flipped our wigs, Warner Brothers and the Production Code Administration would be all over this scene.

Tanya gets up off the floor and rubs her forehead because it is in pain. Rex is still oblivious to her.

TANYA

I know that, Rex. I wasn't lookin' for a relationship with you, either.

Rex faces her as she takes her hand off her forehead and puts it down at her side.

REX

You weren't?

Tanya signals Rex to follow her toward her coffee table and then, the two walk over to it.

TANYA

No...

Rex looks down at the coffee table and Tanya makes an introduction with her right hand.

A board game is all set up on the coffee table as Rex and Tanya stand behind it.

TANYA (O.S.) (CONT'D)

...I was gonna invite you to play a game of Monopoly with me.

Rex is shocked as he continues to look at the board game on the coffee table.

REX

Oh. I see.

(he looks toward Tanya)

Uh, listen, Tanya. I gotta go to the Bello's mansion to solve the theft of the Hope Diamond and the murder of Harold T. Bello.

TANYA

Oh. Okay.

They grin and face each other.

REX

Listen, Tanya. You're a fifth avenue dame and with a singin' voice like yours, you could really go places.

TANYA

Thanks, Rex.

Rex gives Tanya a small punch on her cheek as Tanya continues to grin at him.

REX (O.S.)

Take care, Dollface.

Rex walks toward the dressing room door, OPENS it and he leaves and CLOSES the door. The grin on her face turns into a look of concern, because she feels something in her mouth and as she turns to the front, she SPITS out a series of teeth and they HIT the coffee table.

DISSOLVE TO:

INT. THE HALL OF THE OFFICE BUILDING - NIGHT

The Teen Boy's dead body is still seen on the couch and it has rotted a little. FLIES BUZZING is heard.

Rex walks toward his outer office door and when he gets to it, he OPENS the door and he goes inside.

When he CLOSES the door, the glass reads: "REX MARSHALL - PRIVATE DICK" and underneath that, in parenthesis, the words read: "BUT SOMETIMES HE CAN BE A PUBLIC ASSHOLE!"

INT. THE OUTER OFFICE - NIGHT

Inside, it is as dark as the city. When Rex CLICKS on the lights, he looks toward Violet's desk and lets out a gasp of shock because...

VIOLET IS DEAD!

She sits behind her desk with her head slung over the back of her chair and a big red splotch, that appears to be blood, is seen on her blouse and some of the red substance is around her neck.

Shocked, he walks over to Violet's desk, stops behind it and stands to the right next to her dead body. He fans away the bad smell that emanates from her body.

Next, Rex picks up the receiver off the phone on the desk, DIALS a number and picks up the rest of the phone and puts the receiver to his ear and speaks into the rest of the phone.

REX

Get me the homicide division.

Violet, who is alive, picks up her head, looks toward Rex and he looks toward her and he is even more shocked than he was before.

REX (CONT'D)

(back on the phone)

Never mind.

Rex hangs up the phone and he puts it back down on the desk.

VIOLET

Hi-de-ho, Rex. Welcome back.

REX

Violet! What happened to you?

She stands up and she and Rex face each other.

VIOLET

Yuh mean why do I look and smell
like I've just been murdered?

(she extends her arms and
turns around in a full
circle)

Well, as yuh can see, I'm alive an'
kickin'. I'll tell yuh how I got
this way.

She breaks the fourth wall and smiles.

VIOLET (CONT'D)

Flashback!

She looks back toward Rex.

INT. THE OUTER OFFICE - DAY (FLASHBACK)

Violet sits behind her chair behind her desk and she writes a
letter with a pen.

VIOLET (V.O.)

I was sittin' in my chair writin' a
letta to my grandmutha in Flushing
in New Yawk.

She stops writing and as she looks at the pen's nib:

VIOLET (V.O.) (CONT'D)

And as luck would have it, my pen
ran outta ink.

She puts her pen down on the desk and picks up her inkwell
filled with red ink and tries to open it. She is not
successful at this.

She stands up as she continues to try and open her inkwell,
but once again, she is unsuccessful.

VIOLET (V.O.) (CONT'D)

I tried to open my inkwell, but...

Seconds later, she opens it with success, but the red ink
splatters all over her white blouse and on the front of her
neck. She is livid right now.

VIOLET (V.O.) (CONT'D)
 ...when I finally got it opened,
 the ink spilled all over my
 favorite blouse and on the front of
 my neck.

VIOLET
 Aw, damn it! I just got this blouse
 outta the cleaners!

Violet walks backward toward the open window in a slow
 manner.

VIOLET (V.O.)
 Then, without knowin' it, I walked
 back toward my open window behind
 my desk...

She falls out of it and lets out a LOUD SCREAM.

VIOLET (V.O.) (CONT'D)
 ...fell out of it...

EXT. A DARK ALLEY - NIGHT

Violet SCREAMS and she descends and lands in a giant dumpster
 filled with garbage with a LOUD THUD.

VIOLET (V.O.)
 ...and landed into a garbage-filled
 dumpsta in the alley. Thank
 goodness I had only fallen four
 stories.

Violet's hands grab onto the rim of the dumpster and she
 raises her head up from the garbage in it. She has a piece of
 garbage in her hair.

She takes the piece of garbage out of her hair, sniffs her
 arm and reacts to the bad smell.

VIOLET (V.O.) (CONT'D)
 An' brotha...did I smell awful.

She grabs the rim of the dumpster again.

DISSOLVE TO:

INT. THE OUTER OFFICE - NIGHT

The DOOR OPENS and Violet enters, CLOSES the door and walks back toward her desk and sits in her chair behind it.

Violet slings her head on the back of her chair and then, she falls asleep.

VIOLET (V.O.)

When I came back into the outer office. I went to my desk and took a nap.

END OF FLASHBACK

INT. THE OUTER OFFICE - NIGHT (1945)

Violet and Rex continue to stand together behind the desk. Violet walks over to the door of the outer office and as she stands at the door and faces Rex with a sensual smile:

VIOLET

An' that's when yuh came in and thought I was dead.

She walks over to the door of the outer office and as she stands at the door and faces Rex with a sensual smile:

VIOLET (CONT'D)

I'm gonna go home an' take a shower. You wanna join me? In the shower, that is.

Rex looks toward Violet with shock. He can't believe that Violet has suggested that type of offer. Deep silence among him and Violet are heard and then:

REX

Uh, no thanks, Violet. I'm gonna stay here and work on the Bello case a little bit more.

Calm, but unhappy, Violet rolls her eyes in response to Rex and his refusal of her offer and sighs.

VIOLET

All right. By the way, the police'll be comin' by here soon.

REX

Thanks for tellin' me.

VIOLET

You're welcome, Rex. Have a good night. See you tomorrow.

REX (O.S.)

Good night.

Violet gives Rex an air kiss and then, she OPENS the door, leaves the outer office and CLOSES the door behind her.

Rex walks toward the door that leads to his office.

INT. REX'S OFFICE - NIGHT

The three doors outside OPEN and CLOSE and the fourth door OPENS and Rex enters his office and he CLOSES it.

The ceiling fan is in motion.

The light is on and Rex walks toward his coat rack.

He takes off his fedora and hangs it on the rack and then, he takes off his suit coat and hangs it up. Next, Rex walks over to his closet and as he OPENS the door, a bed falls out of it and it is already made.

He sits on the bed, takes off his shoes and then, he gets under the covers and in a calm manner, he drifts off to sleep.

INT. REX AND MARCIE'S BEDROOM - DAY (FLASHBACK)

Rex and MARCIE MARSHALL, an Ingrid Bergman type who is beautiful. They both sleep in separate beds and a REPEATED TICK-TOCK is heard.

THE YEAR APPEARS IN THE LOWER CENTER OF THE SCREEN: "1942"

On the night table between the beds, an alarm clock is seen on top of it. The time on it is eleven o' clock.

The repeated TICK-TOCK is heard and:

The ALARM RINGS.

Rex turns off the alarm and then, he and Marcie sit up with the covers still on their bodies. They are both drowsy at this point.

MARCIE
Good morning, Rex.

REX
Good morning, Marcie.

MARCIE
Would you like for me to make you
some coffee?

REX
Yes, please.

MARCIE
Well, let's go downstairs to the
kitchen.

Rex and Marcie take the covers off their bodies and get up out of their beds and they are fully dressed.

Rex reaches down on the left side of his bed and picks up his fedora and puts it on his head and then, he and Marcie leave the bedroom one behind the other.

DISSOLVE TO:

INT. THE MARSHALL'S KITCHEN - DAY

Rex and Marcie sit together at the table and drink their mugs of coffee and then, after Rex finishes his, he gets up and puts his mug in the sink.

MARCIE
Rex.

REX
Yes.

Marcie gets up from her seat and puts her empty mug in the sink.

MARCIE
Do you love me?

REX
Of course I do. Why wouldn't I?

The couple walk toward the kitchen table and stand right next to it and face each other.

MARCIE

I've got a confession to make.

REX

A confession? What is it?

MARCIE

It's an admission of guilt,
especially to a priest or a loved
one to obtain absolution.

(a brief pause)

Uh, can we talk about it in the
Japanese garden?

REX (O.S.)

Sure...and remember...I really love
you.

He leans forward and gives Marcie a kiss on her forehead and
as he leaves from in front of her, she has a big lipstick
print on her forehead. Seconds later, she follows him.

EXT. THE MARSHALL'S BACKYARD - DAY

The back door OPENS and Rex and Marcie leave the kitchen and
enter the backyard and Marcie CLOSES the back door.

Rex and Marcie both walk toward the Japanese garden as they
have a conversation with each other.

REX

You said that you had a confession.
What is it?

Marcie is a little unhappy at this point, but she takes a
deep breath and tells Rex her confession.

MARCIE

I've been seeing another man.

The couple walks and Rex is shocked at this. Correction. He
is quite livid, but he ignores his true feelings toward the
situation and reacts with words.

REX

Oh my God!

The couple walks past a group of Japanese adults and kids as
they stand in big flower pots.

Rex and Marcie walk out of it and then, the JAPANESE MAN and a JAPANESE WOMAN speak to each other. The Japanese Man sneezes and:

JAPANESE WOMAN
 (in Japanese with English
 subtitles)
 Bless you, my sweet.

JAPANESE MAN
 (in Japanese with English
 subtitles)
 Thank you, my dear.

EXT. ANOTHER PART OF THE BACKYARD - DAY

A couple of marble statues are seen on a big platform. On the left, a male nude statue stands and on the right, a nude female statue sits with her legs wide open.

Rex and Marcie stand next to the statue opposite to their gender.

Next, they pick up a paper cup from off the platform and then, as they hold the paper cups under the statues' genitals:

They turn on the dials on the sides of the platform and two thin streams of yellow liquid flow out of the statues' genitals and into the cups as they fill up.

After the cups are full, the two thin streams of liquid cease as the couple turn off the dials and then, the couple drink the liquid from their cups and then, when they finish:

MARCIE/REX
 Ahhhhh.

MARCIE (CONT'D)
 That lemonade was delicious.

REX
 I'm not too thrilled with you,
 Marcie.

MARCIE
 I'm sorry, Rex. I didn't mean to
 cheat on you.

REX
 It doesn't matter. I don't want to
 be with you anymore.

Rex leaves Marcie alone by the statues as Marcie watches her husband go back to the house.

END OF FLASHBACK

INT. REX'S OFFICE - NIGHT

Rex wakes up and then, he takes the covers off his body and he sits up and puts on his shoes.

After Rex puts on his shoes, he stands up and he walks toward his bathroom door, OPENS it, goes inside and CLOSES it.

DISSOLVE TO:

INT. REX'S OFFICE - MOMENTS LATER

The door OPENS again and Rex comes out and then, he CLOSES the bathroom door and as he walks over to his bed:

A series of KNOCKS are heard on Rex's office door.

Rex walks over to his bed and puts it back into his closet and CLOSES the door.

He walks over to his office door and OPENS it and he comes face to face with:

LIEUTENANT JONATHAN HARRIS, a Barton MacLane type, who is tall and bold and DETECTIVE SERGEANT TED MILHAUS, a Ward Bond type, who is bold and handsome.

They both stand in the hall. Harris has a lit cigar in his mouth.

REX (V.O.)

These guys are Lieutenant Jonathan Harris and Detective Sergeant Ted Milhaus. They have been tryin' to get me out of the crime solvin' racket for a long time.

REX

What are you two doin' here?

They walk into Rex's office and as Harris takes his cigar out of his mouth as he and Milhaus stop in front of Rex:

HARRIS

We're here to talk to you about the Bello case. We just got wind of it earlier tonight.

REX

I'm sorry, boys, but I'm the one Miss Bello hired, so I'm gonna be the one who'll crack this case.

MILHAUS

Come on, Rex. How are we gonna solve the Bello case if you don't tell us whatcha know?

REX

I've been sworn to secrecy. I couldn't tell you two anything about it even if I wanted to.

Harris and Milhaus are not too happy with Rex's response. Harris is more unhappy than his fellow officer.

Correction. He is quite angry. He really wants Rex to tell him and Milhaus what he knows about the case, so he makes a threat.

HARRIS

(takes the cigar out of his mouth)

Look here, Marshall. If you don't tell us what you know about this case, I will see to it that your license gets revoked. And if that happens, you'll never work in Los Angeles again!

HARRIS (CONT'D)

(sports an evil grin)

On the other hand, maybe you coulda been the one who killed Bello to get to his diamond.

(a brief pause)

Tell me something: You that desperate to get the rent paid on this dump?

REX

Are you callin' me a murderer?

HARRIS

Just callin' 'em as I see 'em.

REX

Don't you two have better things to do than to come here and askin' a lot of ridiculous questions?

HARRIS

Yeah, but the thing is we keep gettin' a lotta fool answers.

REX

For your information, I have been a licensed private investigator for the past ten years and I have been solvin' cases you and the rest of your fellow fat-heads have failed to solve.

(sports an evil grin)

Maybe I should investigate the case of you cheatin' on your wife. Tell me somethin': Where were you on the night of March thirteenth?

At this point, Harris is angry. He makes a move toward Rex, but Milhaus, who is also angry, extends his arm and stops him.

MILHAUS

(to Harris)

Don't do it. He didn't mean it.

(to Rex)

Watch it, Rex. You went a little too far with that statement. Now, Rex, you listen to me and listen good. You--

Rex is angry at this point as he looks at Harris and Milhaus and vice versa.

REX

Now, look. You and the police have as much accused me of being mixed up in Bello's murder.

(brief pause)

I've had trouble with you before and as far as I can see, my best chance of clearing myself of the trouble you have for me is by bringing in the murderer all tied up.

(another brief pause)

The only chance I have of catching him and bringing the killer in is by staying away from you because you'd only gum up the works.

(MORE)

REX (CONT'D)
 (he looks to his left and
 seconds later, Harris and
 Milhaus do the same)
 You getting all of this, son, or am
 I going too fast?

A MALE STENOGRAPHER sits in a chair and he writes everything
 that Rex says to Harris and Milhaus.

MALE STENOGRAPHER
 (to Rex)
 No, sir. I'm getting it all right.

They continue to look at the Male Stenographer.

REX
 Good work.

Rex, Harris and Milhaus look back at each other with the same
 anger they had before and Rex continues to shout at them.

REX (CONT'D)
 Now, if you want to tell the board
 I'm obstructing justice and ask
 them to revoke my license, hop to
 it.

He emphasizes in a bold voice.

REX (CONT'D)
 You tried it once before and it
 didn't get you anything but a good
 laugh all around. I don't want any
 more informal talks.

REX (CONT'D)
 (a brief pause)
 I've nothing to say to you and I'm
 tired of being called things by
 every crackpot on the city payroll.

Rex walks toward his office door.

REX (CONT'D)
 I'll come down with my lawyer. I'll
 see you at the inquest, maybe.
 (he opens the door)
 Now, get out of my office.

Harris and Milhaus walk toward Rex and the open office door
 and then:

HARRIS

All right, Rex. You win this time,
but mark my words. You won't last
too long in this racket. Let's go,
Milhaus.

Harris puts his cigar back in his mouth and he and Milhaus
leave the office and Rex CLOSES the door.

Rex walks back to his closet, OPENS the door and the bed
falls out onto the floor. Rex sits on his bed, takes off his
shoes and climbs back into bed and goes back to sleep.

FADE TO BLACK.

INT. REX'S OFFICE - DAY

Rex wakes up, sits up and stretches and then, he takes the
covers off his body and gets out of his bed.

SUPER APPEARS IN THE LOWER CENTER OF THE SCREEN: "THE NEXT
DAY"

Rex walks toward his bathroom door and then, he OPENS it,
goes inside and CLOSES the door and then:

The door OPENS and Rex comes out in a clean three piece suit,
a new fedora and a clean black pair of dress socks. He is
also clean shaven.

He walks back toward his bed, sits on it and puts on his
shoes and ties them up. Next, he gets up, puts his bed back
into his closet and CLOSES the door and then:

Rex walks toward his office door.

INT. THE OUTER OFFICE - DAY

The door that leads to Rex's office is seen. The three doors
OPENING and CLOSING are heard and then:

The final door OPENS and Rex enters the outer office and he
CLOSES it and as he faces front, he is shocked as he sees...

...Marcie! She looks toward Rex in a state of relative calm
as she stands in front of the outer office door, which is
closed. She is dressed in black.

MARCIE

Good morning, Rex.

He is quite angry at the sight of Marcie, but he does his damn best to hold it back.

REX

Good morning, Marcie. What are you doing here?

She walks over to Violet's desk and she stands in front of it as she continues to look toward Rex.

MARCIE

I'm here because we need to talk.

Rex walks over to Violet's desk and he stands behind it and he and Marcie face each other with their facial expressions.

REX

Look, if you are here to talk about us getting back together, forget it. You broke my heart and I don't think that I can ever forgive you.

MARCIE

I'm sorry, Rex. I didn't mean to break your heart. I just couldn't help myself. I also want you to know that I broke up with him. I went to our lawyer at the offices of Goldwyn, Selznick and Mayer to get a restraining order to keep him away from me after I left him.

REX

What happened? Why'd you break up with him? Did he cheat on you?

MARCIE

Not exactly...He died of a heart attack. He went through an extreme bout of stress minutes after the break-up and seconds after he had gotten the restraining order. I came here right after the funeral.

Rex is shocked, because he didn't expect to hear that; especially from Marcie, but he continues to stick to how he feels about her adulterous affair that ended their relationship three years ago.

REX

Oh. Anyway, I don't want you back.
I also have a question to ask you.

MARCIE

What is it?

REX

A statement that involves a certain
level of uncertainty.

(re: the couple as they
look at each other)

It is spoken in conversation from a
person to gain knowledge within a
topic that the individual has no
understanding.

Marcie looks at Rex in silence. Her facial expression seems to ask "What the hell is he talking about?" She breaks the silence and says:

MARCIE

I meant, what is your question?

REX

Why are your clothes scattered all
over the floor?

They both look on the floor in unison and Marcie's clothes are indeed scattered all over it.

It also suggests that Marcie has been in the outer office at some time the night before, but Marcie makes up a lie to justify this.

MARCIE

You know...I don't know.

Rex and Marcie face each other again as they both continue to stand on opposite sides of the desk.

MARCIE (CONT'D)

Anyway, I want you to know if you
want to go out to breakfast with
me...as friends. I know it will
never be the same between us, but I
want us to at least be friends.

REX

I'm not sure that I want to be around you anymore. You broke my heart and I don't think I can ever forgive you.

(emphasizes angrily)

I gave you my love and my respect for you and you took them for granted.

A short, dramatic pause is heard and then:

REX (CONT'D)

Besides...the handwriting's on the wall. Your name was on that man's lips.

An actual wall is seen.

EXT. A BRICK WALL - DAY

On it, the following words are written in white spray paint: "REX LOVES MARCIE".

REX (O.S.)

Wrong wall, Larry.

Oops!

INT. THE OUTER OFFICE - DAY

Rex breaks the fourth wall and points to the right three times with his right pointer finger.

There is actual writing on that wall.

The words "YOUR NAME WAS ON THAT MAN'S LIPS" are written on it in white spray paint.

Marcie looks toward the wall with the writing on it and she realizes that Rex's words were true.

She looks back toward him with an unhappy look on her face and feels a deep sense of guilt.

MARCIE

I want you to know that I'm so
sorry.

(apologetically)

I know that I have taken you, your
love and respect for me for
granted, but I was swept up by love
from that man, but I didn't mean to
hurt you.

(a brief pause)

Trust me. You're the one I was born
to love, but I admit that I have
made a big mistake loving someone
else.

At this point, Rex doesn't buy Marcie's apology and he
continues to look at her with anger as Marcie looks at him
with continued unhappiness.

REX

(angry but calm)

You're damn right you made a big
mistake loving someone else. I
trusted you and you betrayed me.
Now, I've got something to tell
you: Get the hell out of my
office...

(he points to the outer
office door)

...and take your shit with you.

Rex puts his hand down as Marcie looks on the desktop, picks
up the word "SHIT", holds it up, looks at it in her hand as
Rex continues to look at her as she continues to look at the
word as she holds it up.

Marcie turns and walks toward the door of the outer office as
she holds the word in her right hand and then, she turns and
faces Rex as she stops at the door.

MARCIE

In the meantime, I'll call the
janitor and have him return my
clothes.

She OPENS the door with her free hand and she walks out into
the hall and CLOSES the door behind her.

Rex frowns and sneers as he looks toward the door in silence
and then:

REX
 (to himself in a low but
 audible voice)
 Of all the satires on all the
 screens in all the world, she walks
 into this one.

He continues to stand behind Violet's desk as he looks toward the outer office door and lets out a sigh of relief and then, he walks from behind the desk and walks toward the door.

INT. THE HALLWAY - DAY

The door OPENS and Rex enters the hall and he CLOSES the door behind him and as he stands in front of it and sports a small grin:

REX (V.O.)
 Well, now that Marcie is out of my
 life for good, it's time to go to
 the Club Sixty-Nine once again and
 catch another one of Tanya's shows.

Rex leaves from in front of the outer office door.

The corpse of the Teen Boy is still on the couch. The body has rotted a little more and FLIES BUZZING are still heard.

EXT. THE BELLO'S MANSION - DAY

The limousine is parked outside.

INT. THE DRAWING ROOM - DAY

Danny and Debbie are next to each other on the couch. They both look sad. Danny looks ahead and Debbie has an open bottle of wine in her right hand.

Danny turns his head and faces Debbie, who drinks the last of the wine from the bottle and it is pretty obvious that she is drunk.

DANNY
 Wow, Sis. Ever since Dad died and
 the Hope Diamond had been stolen,
 you've been drinking quite a lot.

Debbie faces her brother and she responds to him with slurred speech.

DEBBIE

Oh, come on, Danny.
 (she lets out a loud burp)
 I've only had one bottle.

A plethora of garbage cans filled with empty wine bottles surround it. Danny looks at them and realizes the visual contradiction.

Debbie, on the other hand, puts the now empty bottle in her hand into the garbage can on her right.

DANNY

One bottle?

The twins face each other.

DEBBIE

Danny, could you do me a favor?

DANNY

What is it?

DEBBIE

It's an act of kindness that a person does for another in the hopes of getting a similar act done for them in return in the future.
 (she lets out another loud burp)
 Could you help me upstairs to my bedroom? I wanna take a nap.

DANNY

Sure thing, Deb.

Danny obliges as he takes Debbie's hand and helps her stand up. They stand up in unison and the siblings walk toward the drawing room entrance at a slow pace.

DEBBIE

Danny, can we speed it up?

They walk a little faster.

INT. THE HALLWAY - DAY

Danny and Debbie enter the hall and they walk toward the flight of stairs and as they walk up each step:

DEBBIE

Thanks for helping me, Danny.

DANNY

You're welcome, Sis.

EXT./ESTAB. THE CLUB SIXTY-NINE - DAY

People walk past the club and the traffic on the street is seen and heard.

INT. THE CLUB SIXTY-NINE - DAY

The patrons sit at the tables as they wait for the entertainment to begin. LOUD CHATTER is heard among them as the waitresses make their rounds.

Rex is at his table as he waits for the entertainment to begin along with the patrons.

Christina walks over to Rex's table and she and Rex face each other.

Christina chews a piece of bubble gum as she and Rex sport big grins.

CHRISTINA

Good afternoon, Rex. Are you here to watch another one of Tanya's performances?

REX

Yes...and to get my mind off my ex-wife.

Christina leans in forward toward Rex and she speaks to him in a seductive manner.

CHRISTINA

You know, Rex...if we were together, I'd never let you go. I'd let you make love to me in any way possible.

Rex swallows the saliva that had accumulated in his mouth as a response to Christina's verbal seduction and then, he responds to her with his verbal response as Christina continues to lean forward.

REX

I'm happy to know that, Christina.
You're cute and you're also quite a
sexy duchess. You're gonna make
some man really happy someday.

They continue to look at each other with grins on their
faces, Christina continues to seduce Rex as she also
continues to chew her bubble gum.

CHRISTINA

I really like you, Rex and I would
love to go out with a handsome man
such as yourself.

She gives Rex a passionate kiss and at the same time, she
surprises him with her open display of affection and then, as
the kiss ends:

CHRISTINA (CONT'D)

I truly love you, Rex. I really do.
I also want you to know that I will
do anything for you.

(she smiles at Rex)

Do me a favor: Sit back and enjoy
the show, okay?

Rex smiles at Christina.

REX

Don't worry. I will.

CHRISTINA

(she winks)

Take care.

REX

I will. You too.

Christina stands up straight, she winks at him again and
then, she leaves his table.

REX (V.O.)

As Christina left my table, there
were three things that were
weighing heavy on my mind.

(brief pause)

One: Will I find the person who
shot Harold Bello? Two: Will I find
the missing Hope Diamond?

Now, Rex looks concerned as he feels something in his mouth with his tongue.

He opens his mouth and he takes out a chewed piece of bubble gum. He looks at it with even more concern. It is obvious that Christina gave him a French kiss.

REX (V.O.) (CONT'D)

And three: How the hell did this bubble gum get in my mouth?

Rex puts the chewed bubble gum in the ashtray on his table. The entire club is now silent as the Club Announcer speaks.

CLUB ANNOUNCER (O.S.)

Once again, the Club Sixty-Nine brings you the beautiful and sensual voice of that gorgeous woman of regal beauty Miss Tanya Williams.

The entire audience APPLAUDS.

Rex is at his table and he joins his fellow patrons in the applause.

The curtain rises and the orchestra plays the musical introduction to the song "You've Come Back To Me" in the classic swing style.

Tanya, who is in a black evening gown and black high heel kicks, stands behind the microphone stand in front of the orchestra and the conductor.

The conductor conducts the orchestra and as the applause stops, Tanya waits for her cue to sing and then:

TANYA

YOU'VE LEFT ME ALL ALONE/YOU'VE
LEFT ME BY MYSELF/I DON'T WANNA BE
ON MY OWN/I DON'T WANT ANYONE ELSE.

She begins to walk through the audience as she sings and she makes her way toward Rex's table.

TANYA (CONT'D)

BUT YOU'RE BY MY SIDE NOW/YOU'VE
FILLED ME FULL OF GLEE/I'VE PUT
AWAY MY PRIDE NOW/'CAUSE YOU'VE
COME BACK TO ME.

Rex watches Tanya make her way toward his table. When she does, she sits in the chair across from him.

She waits for her cue to sing the next verse and she looks at Rex with a grin and love in her eyes.

Rex looks at her with just a silent grin and then:

TANYA (CONT'D)

I'M SO GLAD YOU'RE BACK IN TOWN/I
HOPE YOU'LL STAY FOREVER/PLEASE, OH
PLEASE, DON'T LET ME DOWN/I WANT US
TO BE TOGETHER./BUT YOU'RE BY MY
SIDE NOW/YOU'VE FILLED ME FULL OF
GLEE/I'VE PUT AWAY MY PRIDE
NOW/'CAUSE YOU'VE COME BACK TO ME.

Tanya gets up from her seat and leaves Rex's table. His grin gets replaced with a look of relief and he lets out a silent sigh in the same manner.

He opens his suit coat collar with his right hand and steam comes out of it.

He stands up from his seat in the orchestra and PLAYS the first verse, the refrain, the second verse and the refrain again as the rest of the orchestra accompanies him.

He watches Tanya and as she walks toward his table and flirts with him, he grins and the music plays.

When Tanya caresses the man's right face cheek, the man opens his mouth and a long tongue unrolls and hangs out of it.

Tanya walks back to the microphone and stands behind it and in front of the conductor and the orchestra and as the coronet player finishes the second verse and the refrain, Tanya sings the third verse.

TANYA (CONT'D)

I REALLY LOVE YOU VERY MUCH/I'M SO
GLAD THAT YOU ARE HERE/I TRULY LOVE
YOUR MANLY TOUCH/I LOVE YOU 'CAUSE
YOU'RE NEAR./BUT YOU'RE HERE BY MY
SIDE NOW/YOU'VE FILLED ME FULL OF
GLEE/I'VE PUT AWAY MY PRIDE
NOW/'CAUSE YOU'VE COME BACK TO
ME./YES, YOU'RE HERE BY MY SIDE
NOW/YOU'VE FILLED ME FULL OF
GLEE/I'VE PUT AWAY MY PRIDE
NOW/'CAUSE YOU'VE COME BACK TO ME.

The song and the music ends and then, the AUDIENCE APPLAUDS Tanya's performance.

Rex also applauds along with the audience.

She stands behind the microphone and in front of the conductor and the orchestra and she blows a bunch of kisses to the audience as they continue to applaud.

DISSOLVE TO:

EXT./ESTAB. THE BELLO'S MANSION - MOMENTS LATER

The limousine is still parked in front of the mansion.

INT. THE HALLWAY - DAY

A BEDROOM DOOR OPENS and Dominique comes out with a feather duster in her hand. She walks to the beginning of the flight of stairs and stops at the top step.

She is deep in thought as she remembers what happened the last time she walked down the stairs and this time, she is quite concerned about how she is going to get to the bottom.

She looks to her left and...

...a list of different styles of stairs with a button next to each style is seen on the wall. The title on the list reads: "DIFFERENT STYLES OF STAIRS".

The choices, from top to bottom, read: "WASHINGTON MONUMENT", "ESCALATOR", "THE 39 STEPS".

Dominique's finger presses the "ESCALATOR" button and a LOUD BUZZ is heard.

Dominique is now seen standing at the top of an active escalator. She steps on the first step and goes down to the bottom without a problem and as she steps off it, she stands at the bottom and lets out a sigh of happiness and walks to the right.

DISSOLVE TO:

INT. THE DRAWING ROOM - LATER THAT DAY

Dominique dusts the painting of Sarah and the fireplace mantle with a feather duster while Danny sits on the couch and looks quite sad.

Dominique looks toward Danny and she is concerned and then, she stops what she is doing and walks over toward Danny and the couch and stands a few feet away from him.

DOMINIQUE

What's zee matter, Monsieur Danny?

DANNY

(emphasizes sadly)

Both my parents are dead, the Hope Diamond has been stolen and my twin sister has become a drunk.

(even more sadly)

I hope that Rex will find out who shot my father and recover the diamond.

Dominique takes a seat on the couch next to Danny while she still holds the feather duster in her hand.

DOMINIQUE

I'm sure he will.

DANNY

You know, my father was a great man. He always took care of me and Debbie when we were little.

(sports a big grin)

He was a great man and an even greater parent.

Dominique stares into space as she thinks about a memory that involved Danny's father...a memory of the sexual kind.

She smiles and inhales and her chest heaves as she grins and exhales through her nose.

DOMINIQUE

He sure was. He was also a great lover. He really made me feel like a woman.

Shocked, Danny looks toward Dominique and as she looks at him, she clears her throat and her mind as they both face forward.

DANNY

Anyway, I'm worried about Debbie. She managed to drink every bottle of liquor we had.

(a brief pause - re:

Dominique)

She said that she was okay, but I doubt it. She was so drunk, she asked me to help her go up to her room so she could sleep it off.

DOMINIQUE

Oh my goodness! Is she all right?

DANNY

Yes. She's in Dreamland now.

DOMINIQUE

(she wipes her forehead with her free hand)

Whew! Zat is a relief. For a minute zere, I thought zat Mademoiselle Deborah was going to end up like your father.

Danny starts to cry and Dominique realizes what she had said.

She reaches into her cleavage and pulls out a tissue and hands it to Danny and he takes it from her and as he wipes his tears:

DOMINIQUE (CONT'D)

Oh, I'm so sorry, Monsieur Danny. I didn't mean to say zat.

Danny leans toward Dominique as he continues to cry and she lets him rest the side of his head on her shoulder and she rubs his back with her free hand.

Danny stops crying and tears still come out of his eyes and he wipes his tears with the tissue again.

DOMINIQUE (CONT'D)

Zere, zere. It's gonna be all right. When Monsieur Rex gets here, I'm sure he will find out who killed your father and stole zee Hope Diamond.

DANNY

Are you sure?

DOMINIQUE

Oui, I'm sure.

Peter enters the room and holds a tray with a hot pot of coffee, a sugar bowl, a spoon, a small bottle of cream and an empty mug on it.

He walks over to the couch where Danny and Dominique are.

Danny still has the side of his head on Dominique's shoulder and she still rubs his back with her free hand and she holds the feather duster in the other.

PETER

Dominique, what's wrong with Master Daniel?

Dominique turns her head toward Peter and they look at each other and they are oblivious to Danny and then:

Danny lifts his head off Dominique's shoulder and takes another tissue out of her cleavage and then, he puts his head back on her shoulder and wipes his tears with it.

DOMINIQUE

He feels unhappy about his father's death and zee theft of zee Hope Diamond. I'm trying to make him feel better.

Dominique turns her attention toward Danny as she continues to rub his back:

DANNY

Dominique's right, Peter. I'm really sad.

Danny continues to wipe his tears with the tissues in his hand.

PETER

Don't feel too bad, Master Daniel. Master Rex will solve your father's murder and get the Hope Diamond back.

Dominique continues to comfort Danny and Peter continues to speak to him as he continues to hold the tray in his hands.

PETER (CONT'D)

That's right. Master Rex will find the bloody bastard who was responsible for turning your father into a human sponge.

Peter didn't realize that he spoke with insensitivity and Danny starts to cry again and bawls aloud.

Peter ignores him and continues to speak in the same manner as he did before. Dominique, on the other hand, continues to comfort him.

PETER (CONT'D)

Yes. Master Rex will find the person who turned your father into a blood-soaked corpse.

Danny bawls a little bit louder. Peter still ignores Danny as he bawls and Dominique continues to comfort him.

PETER (CONT'D)

(to Dominique)

Well, I'm going to take this coffee up to Miss Deborah and try to make her feel better.

Danny stops bawling, but tears still come out of his eyes and he still has the side of his head on Dominique's shoulder.

She continues to rub his back with her free hand and holds the feather duster in the other.

PETER (O.S.) (CONT'D)

Again, don't worry, Master Daniel. Everything will be all right.

Danny and Dominique continue to sit on the couch and Peter walks toward the drawing room entrance and enters the hallway.

INT. THE HALLWAY - DAY

Peter walks toward the flight of stairs while he holds the tray with both hands and then, he walks up the stairs at a slow and careful pace.

When he gets to the top, he walks toward Debbie's bedroom door.

INT. DEBBIE'S BEDROOM - DAY

Debbie lays on her bed fast asleep and fully clothed. She also lets out a series of soft snores.

A series of KNOCKS are heard on it.

She wakes up and sits up and both are done in a slow manner. She is now drowsy and she MOANS.

She puts a palm on her forehead, because she has a hell of a hangover.

Another series of KNOCKS are heard on it.

She looks toward her bedroom door.

DEBBIE
(in between moans)
Who is it?

PETER (O.S.)
It's me, Miss Deborah. Peter.

DEBBIE
Come on in.

It OPENS and Peter enters the bedroom as he holds the tray in his hands. He walks to the right side of Debbie's bed.

He sees her and she still has her palm on her forehead and MOANS in a low voice.

Peter is on the right side of the bed and he sets the tray on the wooden table that is next to the bed.

He remembers to speak in a low but audible voice so he won't make Debbie's headache from her hangover any worse than it already is.

PETER
How are you feeling, Miss Deborah?

DEBBIE
I feel like crap, Peter. I have a hangover that's the size of Los Angeles.

PETER

Well, seeing that you are in Los Angeles, it's only proper that your hangover is as big as the city itself.

(he sports a grin)

That was a little British humor to cheer you up.

Debbie still has her palm on her forehead and she still MOANS in a low but audible tone and then:

DEBBIE

Damn, this hangover is really killing me.

PETER

That is the brutal aftermath that happens whenever a person consumes alcoholic beverages in mass quantities.

DEBBIE

Was that more of your British humor?

PETER

No...that was a fact. Your brother said that you consumed every bottle of alcohol that was in the liquor cabinet.

(emphasizes calmly)

Of course, he is really feeling sad about your father's murder.

(a brief pause)

By the way, I've brought you some coffee to help nurse your hangover.

DEBBIE

Thanks, Peter. I really appreciate your help.

PETER

It was my pleasure, Miss Deborah. I hope you feel better.

Peter walks toward door, which is still wide open and he stops in front of it and as he turns and faces Debbie:

PETER (CONT'D)

Miss Deborah, try not to worry to much. Master Rex will be here soon and he will find out who killed your father and bring the Hope Diamond back to us.

After Debbie pours herself a mug of coffee, she turns and faces Peter.

DEBBIE

I certainly hope so. I miss the shit out of both of them.

He takes hold of the doorknob and OPENS the door.

PETER

So do I. Once again, I hope you feel better.

Peter enters the hall and CLOSES the door behind him.

She sits on her bed and takes a small sip of her coffee and then, she puts the palm of her free hand on her forehead and MOANS because of the pain from her headache from her hangover.

DISSOLVE TO:

INT. THE HALLWAY - DAY

SUPER APPEARS IN THE LOWER CENTER OF THE SCREEN: "A FEW MOMENTS LATER"

The door OPENS and Debbie comes out of her room, but she is doing it in a slow manner and when she is in the hall, she CLOSES the door behind her in the same manner.

Debbie walks to the right and she stops at another closed door and as she OPENS it and walks inside:

INT. THE BATHROOM - DAY

Debbie CLOSES the door and she walks over to the toilet and she stops and stands in front of it.

Debbie turns to the toilet, lifts up the lid, turns to the front, lifts up her dress, pulls down her panties and takes a seat on the toilet.

It is silent now. Seconds later, URINE HITS THE TOILET WATER and Debbie lets out a sigh of relief as she urinates.

DISSOLVE TO:

INT. THE BATHROOM - DAY

Debbie is still on the toilet and Debbie lets out another sigh of relief as she continues to urinate.

SUPER APPEARS IN THE LOWER CENTER OF THE SCREEN: "TWO HOURS LATER".

DISSOLVE TO:

INT. THE BATHROOM - DAY

Debbie is still on the toilet and the URINATION still continues and she reads a copy of "LIFE" magazine and as she reads it, she lets out another sigh of relief.

Debbie continues to read her magazine and as she lets out yet another sigh of relief as the URINATION continues and then, it stops and drops of urine HITS the toilet water and finally, the bathroom goes silent.

Debbie closes the magazine and as she looks to the right:

A newspaper and magazine rack is seen and a sign is above it and it reads: "THINGS TO READ WHEN YOU'RE ON THE TOILET FOR TWO HOURS".

Debbie's hand, with the magazine in it, puts it in the empty space.

She turns toward the toilet paper next to the toilet, rips some off the roll and then, she wipes herself with it and puts it in the toilet.

Next, she takes a hold of her panties and she stands up, she pulls them up under her dress and then, she straightens out her dress and FLUSHES the toilet and last but not least, she walks toward the bathroom door.

EXT. THE HALLWAY - DAY

The door OPENS and Debbie comes out of the bathroom and she CLOSES it behind her and then, in a slow manner, she walks toward the stairs.

INT. THE DRAWING ROOM - DAY

Debbie and Danny are seated on the couch next to each other.

DANNY

Debbie, when is Rex gonna get here?
We still haven't found out who
killed Dad and stole the Hope
Diamond.

DEBBIE

Don't worry, Danny. Rex will be
here soon.

Peter sits in an easy chair and reads a paperback novel titled "WHODUNIT?" In the right hand corner of the front cover, the caption reads: "SOON TO BE A MAJOR MOTION PICTURE FROM WARNER BROTHERS!"

FOUR LOUD KNOCKS on the front door are heard.

PETER (V.O.)

I'm sure this will be a great
motion picture.

Debbie looks to her left toward Peter.

DEBBIE

Peter, could you get the door,
please?

Peter looks up from his novel and looks toward Debbie.

PETER

Sure thing, Miss Deborah.

He puts a bookmark in his place in the book, closes it, stands up and tosses the book onto the chair and leaves the drawing room.

DEBBIE

That Peter sure is sweet.

INT. THE HALLWAY - DAY

Peter enters the hallway and walks toward the front door and when he gets to it and OPENS it, he sees that the person on the front porch is...

REX!

He stands on the porch and looks at Peter in a state of relative calm.

He is shocked to see Rex on the porch.

PETER

Master Rex, where have you been?

REX

I went to the Club Sixty-Nine. I went there to forget what was bothering me.

PETER

What was bothering you that you needed to go to the Club-Sixty-Nine?

He thinks for a few seconds and then:

REX

I don't know. I forgot.

He looks at Rex with concern and then, he looks at him with a calm look on his face.

PETER

Anyway, come on in. We've all been expecting you.

INT. THE HALLWAY - DAY

Peter opens the door wider and then, Rex enters the hallway. Peter CLOSES the door and next, he stands in front of Rex. Then, the two men face each other.

PETER

The family is in the drawing room, Master Rex. Walk this way.

Peter turns to the left and walks in another funny way and then, Rex follows him as he walks in the same funny manner as Peter.

Peter and Rex walk in the same funny way toward the entrance to the drawing room.

INT. THE DRAWING ROOM - DAY

Debbie, Danny and Dominique are still in their seats and when Peter and Rex enter the room and walk over to the group, Peter walks toward his chair, picks up his book and takes his seat on it.

DEBBIE

(she stands up)
Oh Rex! Welcome back.

REX

Thanks for havin' me back, Angel.
I'm here to finish working on the case.

DOMINIQUE

Zat's great, Monsieur Marshall. We all want to know who killed Monsieur Bello and stole zee Hope Diamond.

REX

That's why I'm here, Dominique.
(to everyone)
Okay, let's recap for those just tuning into the movie.

SERIES OF SHOTS - THE OTHER CHARACTERS

- Danny looks toward Rex with concern.
- Dominique looks toward Rex with concern.
- Debbie looks toward Rex with concern.
- Peter looks toward Rex with concern.

DANNY

Hold on a minute, Rex. Who would be crazy enough to tune into the movie now?

REX

You'd be surprised, Danny. Maybe some of the viewers left the theater to get some snacks during the scene with me and my ex-wife back at my office.

He thinks about what Rex had said and then, he looks back at Rex because he now sees that what Rex said might be true.

DANNY

Oh. I see. Well, let's get on with the rest of the movie.

Peter, Danny, Debbie and Dominique watch Rex as he walks around the room as he speaks.

REX

Okay, everyone.

(he stops and faces them)

We have three clues so far. One: The blood on the window sill in the dining room.

(holds up two fingers)

Two: The newspaper reporting Mr. Bello's death.

(holds up a third finger)

And three: The calendar in the dining room has the first of April circled in red ink.

(puts his fingers down)

And according to Danny, the first of April was the day Mr. Bello bought the Hope Diamond.

He has a calm look on his face, but then, he thinks for a moment and:

REX (CONT'D)

Say, this is a strange and odd kind of mystery.

Peter, Danny, Debbie and Dominique look toward Rex with absolute calm and:

PETER/DANNY/DOMINIQUE/DEBBIE

This is a strange and odd kind of mystery.

Rex looks at them with a look of concern and then, he goes back to the case.

REX

I'm gonna search this mansion for more clues...if there are any. First, I'll start in the dining room.

Rex walks toward the entrance of the dining room.

INT. THE DINING ROOM - DAY

Rex enters the dining room and stands on the right side of the window, which is partly opened and as he extends his left hand toward the window, a hand reaches in and puts a white handkerchief in his hand.

The hand goes back outside as Rex holds the handkerchief in his hand and he looks toward the head of the dining room table.

INT. THE DRAWING ROOM - DAY

Peter, Debbie, Danny and Dominique are still in their seats in the room together.

REX (O.S.)
Oh my goodness!

In a fit of surprise, everyone leaps out of their seats. Peter tosses his book in his seat and then, he and the others run into the dining room and join Rex.

INT. THE DINING ROOM - DAY

Everyone is in the dining room and Rex still stands next to the partly opened window and he has both of his hands behind his back.

DANNY
What is it, Rex? Did you find anything?

REX
Yes, I have, Danny. It might be another clue to this mystery.

DEBBIE
What is it, Rex?

Rex takes his hands from behind his back and he reveals a gun in the handkerchief and holds it in his right hand.

REX (O.S.)
This gun, Angel...and there's somethin' really strange about it.

Dominique is shocked at this point.

DOMINIQUE

What is so strange about zee gun,
Monsieur Marshall?
(a brief pause)
Zat is zee gun zat killed Monsieur
Bello, no?

He still holds the handkerchief with the gun in it in his
right hand.

REX

Yes, this is the gun that killed
Mr. Bello, but like I said before:
There's something strange about
this particular gun.

Danny is really interested in Rex's explanation about the
strange thing about the gun.

DANNY

If that's the gun that killed my
dad, what's so strange about it?

REX

I'll tell you, Danny. This gun was
made to hold only four bullets.

A DRAMATIC INSTRUMENTAL STING PLAYS:

SERIES OF SHOTS - THE OTHER CHARACTERS

- Danny looks toward Rex in shocked silence.
- Debbie looks toward Rex in shocked silence.
- Peter looks toward Rex in shocked silence.
- Dominique looks toward Rex in shocked silence.

He still holds the gun in the handkerchief and looks at
everyone in silence.

DANNY

Of course. If that was the gun that
killed my father and it only held
four bullets, then the bullets from
that gun were the same four bullets
that ended up in my father's body.

The DRAMATIC INSTRUMENTAL COMPOSITION PLAYS AND INCREASES A
LITTLE IN VOLUME.

DANNY (CONT'D)
 But the question is: Who the hell
 shot him?

The DRAMATIC INSTRUMENTAL STING CONTINUES throughout Danny's monologue.

DANNY (CONT'D)
 If we find the person who shot him,
 we'll find out who stole the Hope
 Diamond, as well. And--

He rolls his eyes in disgust and then, he looks to the left as the INSTRUMENTAL MUSIC COMPOSITION CONTINUES.

DANNY (CONT'D)
 (yells over the music)
 Hey, guys! Could you pipe down?

The conductor and the musicians stop the music and as the silence fills the room, they look toward Danny.

DANNY (O.S.) (CONT'D)
 We're trying to solve a mystery
 here.

The members of the orchestra get up from their seats and they leave with their instruments and the conductor leaves with them.

He looks back at the others with a sad face.

DANNY (CONT'D)
 I can't believe it. Both of my
 parents are dead.

Everyone stands in place in the dining room and again, four loud KNOCKS on the front door are heard.

PETER
 I'll get it.

Peter leaves his place.

INT. THE HALLWAY - DAY

Peter enters the hallway and he walks toward the front door and when he gets to the door and OPENS it, he sees:

TANYA AND CHRISTINA!

They are on the porch outside and are patient as they wait to be invited in.

TANYA

Peter, are Danny and Debbie home?

PETER

I'm sorry, Miss Tanya, but you have spoken incorrectly. What you should have asked was "Peter, is Danny and Debbie home?"

Tanya and Christina look at each other and then, they look back at Peter.

TANYA

Fine. Peter, is Danny and Debbie home?

He smiles at Tanya because she has spoken correctly.

PETER

Yes, they are. Master Rex is with them. Come on in.

INT. THE HALLWAY - DAY

Peter opens the door wider and Tanya and Christina enter the hallway and stand in place and then, Peter CLOSES the door and he stands in front of Tanya and Christina and they look at Peter.

PETER

I'll take you to them. Follow me.

Peter turns to the left and walks ahead and then, Tanya and Christina follow behind him.

The three characters walk in single file.

Peter's feet wears black stompers, Tanya's feet wears white high heel kicks and Christina's feet wears black stockings and a pair of black and white Converse sneakers as they walk.

They continue to walk toward the entrance of the drawing room.

INT. THE DRAWING ROOM - DAY

Rex and the others are in the room. Danny, Debbie and Dominique are seated on the couch and Rex, who still has the handkerchief with the gun in it, stands near the fireplace.

Peter, Tanya and Christina enter the drawing room.

TANYA
Miss Tanya Williams and Miss
Christina Mason.

Peter walks back to his easy chair.

Tanya and Christina both smile at Rex.

TANYA/CHRISTINA (CONT'D)
Hello, Rex.

Rex is surprised to see the ladies.

REX
Hello. What brings you here?

TANYA/CHRISTINA
A taxi.

Rex looks at them, rolls his eyes and continues to speak, but he speaks to them.

REX
I meant, what are you doin' here?

Tanya and Christina are silent and then, Christina is the first to answer.

CHRISTINA
After Tanya finished her
performance at the club, she
invited me to come here with her.

Rex looks toward Tanya and Christina.

Tanya gives her answer to Rex's question.

TANYA
And I came here to visit my
cousins.

Rex looks at Tanya with shock. He can't believe what she just said, but at the same time, he is concerned.

REX
Your cousins? Your cousins are
here?

TANYA
Yes, they are.

Rex looks toward Tanya as she and Christina stand next to
each other.

REX
Where are they?

Tanya points toward the couch.

TANYA
They're right over there.

Still concerned, Rex turns his head toward...

Danny and Debbie, who are together on the couch.

Rex looks at the twin siblings with a "Holy shit! I can't
believe it!" look on his face.

He turns back to Tanya and faces her.

REX
Danny and Debbie are your cousins?

TANYA
Yes.

REX
And their parents are your aunt and
uncle?

DANNY/DEBBIE/TANYA
Yes.

Tanya looks toward Rex.

TANYA (CONT'D)
What are you doin' here, Rex?

REX
I'm here to solve a mystery. Your
uncle has been murdered and someone
has stolen the Hope Diamond.

Tanya looks sad and then, she starts to cry.

TANYA

Oh my goodness! My uncle has been murdered? Aw, shit! First, my dog dies...

Rex feels Tanya's pain.

TANYA (O.S.) (CONT'D)

...then, ten years later, my aunt ends up dead and now, another ten years go by and my uncle dies.

She cries and an offstage hand that holds a box of tissues is given to Tanya, who is oblivious to it.

She takes out a single tissue out of the box and as the hand that holds the box leaves the shot, Tanya dries her eyes with it.

TANYA (CONT'D)

Do you know who killed my uncle, Rex?

REX

That's what I'm tryin' to find out, Angel. I found out that he died...

(he shows her the gun)

...by this gun.

(he covers the gun with the handkerchief with the gun in it inside his suit coat pocket)

You, Danny and Debbie say that Mrs. Bello died ten years ago. Is that true?

TANYA

Yes, that's correct. My uncle told us that she died in a horrible car accident. She got hit by a car in 1935.

Debbie looks toward Rex and adds to the conversation.

DEBBIE

And our father told us that she was cremated. We left her urn on the mantle above the fireplace.

Tanya is still sad as she faces Rex.

TANYA

And now, it's 1945 and my uncle is dead. Who could have killed him, Rex? Who?

REX

That's what I'm going to find out, Dollface.

(to everyone)

Now, does anyone remember me saying that the first of April was circled in red marker on the calendar back in the dining room?

Danny looks toward Rex.

DANNY

Yes, Rex, but what does that have to do with my father getting murdered?

Rex walks around the room as he speaks in a calm tone.

REX

It has a lot to do with your father getting murdered, Danny. He was murdered on the same month that your mother died...April.

(a brief pause)

The difference between your parents' deaths is the fact that they both died on the same day a decade and nineteen days apart.

Debbie looks toward Rex.

DEBBIE

How do you explain the lights mysteriously going out during the theft of the Hope Diamond and my father's murder?

Rex walks back toward the fireplace and stands in front of it.

REX

It all goes back to the calendar,
Angel. If you remember, April first
is also April Fools' Day.

(emphasizes calmly)

It's a day for practical jokes and
the gun that was used in your
father's murder had four bullets in
the chamber.

(a brief pause)

I think your father's murder was a
practical joke.

Danny thinks for a moment and then:

DANNY

So, if my father's murder was
planned on April Fool's Day and if
the murder itself was a practical
joke, does that mean that my father
is still alive?

Rex looks toward Danny.

REX

Yes...and so is your mother.

Just then, Harold and SARAH BELLO, a Gladys George type,
enter the room and they walk over to Christina and stand on
her right side.

Sarah is alive and well and her presence has shocked the hell
out of everyone...even Rex himself.

HAROLD

Did someone call us?

Harold is in the same clothes he has been in earlier...bloody
dress shirt and all.

Sarah is seen in a red dress, black stockings, red high heel
kicks and long white gloves. She also holds a cigarette
holder, with a lit cigarette in her right hand.

She takes a puff of the cigarette and she blows out the
smoke.

Danny and Debbie are shocked at the sight of their parents.

DANNY/DEBBIE

Mom? Dad?

Peter looks at them in shock.

PETER
Miss Sarah? Master Harold?

Dominique looks at them in shock.

DOMINIQUE
Mademoiselle et Monsieur Bello?

Tanya looks at them in shock.

TANYA
Aunt Sarah? Uncle Harold?

THE PRODUCTION STAFF
Sarah? Harold?

INT. THE WARNER BROTHERS' STUDIO - DAY (PRESENT)

The folks at the studio are shocked at this as they look at the television screen and they talk to each other about the "twist" in the scene on the set.

INT. THE DRAWING ROOM - DAY (1945)

Sarah looks at everyone with a big grin as she holds her cigarette holder with the lit cigarette in it.

SARAH
That's right. It's us.
(to Rex)
My husband and I would like to
thank you for solving this mystery.

DEBBIE
Mom, where were you? Dad told us
that you died ten years ago.

Sarah gives her daughter an answer to her question with absolute calm.

SARAH
I stayed at an expensive hotel
called The Closet.
(re: Debbie listens to her
mother with concern)
Your father gave me enough money to
stay there for an entire decade.

SARAH (CONT'D)

Whew! To be perfectly honest with you, after being there for an entire decade, I'm so glad that I had finally came out of The Closet.

Danny takes in what his mother said and has an "Oh my goodness! I can't believe she said that!" type of look on his face and then, he shakes it off and:

DANNY

Well Mom, if those aren't your ashes in the urn on the mantle above the fireplace, whose are they?

Sarah walks past Rex and she takes the urn off the mantle and puts her cigarette holder in her mouth and holds the end with her teeth:

SARAH

These aren't anyone's ashes, Danny. The ashes in this urn are cigarettes ashes.

Sarah puts the urn back on top of the mantle and takes the cigarette holder out of her mouth and then, she holds it between her pointer and ring fingers on her right hand.

Dominique looks toward Sarah and:

DOMINIQUE

If you don't mind me asking, Mademoiselle, where is zee Hope Diamond? It has been stolen during Monsieur Bello's faux murder.

Sarah looks toward Dominique and then, when she reaches into her exposed cleavage with her free hand, she pulls out the Hope Diamond.

INT. THE FOLEY ROOM AT THE WARNER BROTHERS' STUDIO - DAY
(PRESENT)

The Foley artists watch the film on a monitor and they prepare the sound effects for the scene as they watch it. The monitor shows Danny as he speaks to his mother.

DANNY

And I guess those loud gunshots we heard were courtesy of the Foley artists in the Foley room, huh?

SARAH
That's right, Danny.

INT. THE DRAWING ROOM - DAY (1945)

Tanya is concerned at this point and turns and faces her uncle.

TANYA
Uncle Harold, what was the reason behind you and Aunt Sarah playing this practical joke on us?

HAROLD
This practical joke was played to teach you, Danny and Debbie a lesson for all the practical jokes that you played on your aunt and me when you were kids.

SARAH
And seeing that this movie is a satire of film noir, your uncle and I...
(eyes swerve toward the camera - sports a small grin)
...with the cooperation of the good folks at Warner Brothers...
(she looks back toward Tanya)
...wanted to put a comedic spin on the familiar tropes that are found in those classic films.

Rex looks at the couple, quite puzzled and then, he takes the gun in the handkerchief out of his inside suit coat pocket and shows it to Harold.

REX
Where did you get this gun?

Harold takes the gun off the handkerchief that is still held in Rex's hand and then, as Rex puts it in his slacks pocket:

HAROLD
We got it from a novelty shop that caters to practical jokes.
(clears his throat)
That's where we also bought the fake blood and we had the newspaper factory print up a fake paper.

TANYA

I'm so glad that this mystery
wasn't real.

DEBBIE

So, Rex, what's going to happen to
my parents?

Rex walks past Harold, Tanya and Christina and then, he turns
and faces Debbie.

REX

Since this wasn't a real case, your
parents won't be charged.

(to everyone)

So long, everyone. It's been a
pleasure meeting all of you.

He grabs the tip of his fedora, tugs at it and lets it go.
Then, he walks toward the entrance to the drawing room and
leaves the others by themselves.

DISSOLVE TO:

INT. THE HALLWAY OF THE OFFICE BUILDING - DAY

A skeleton is seen sprawled across the couch. It happens to
be the skeleton of the Teen Boy.

The name and job description on the glass reads: "REX
MARSHALL - PRIVATE INVESTIGATOR".

REX (V.O.)

That does it. I'm gonna fire that
damn painter.

Rex walks toward the outer office door and as he stands in
front of it, he hears SENSUAL MOANS from inside the outer
office. He is shocked as he listens.

INT. THE OUTER OFFICE - DAY

Violet sits behind her desk and leans back in her chair and
she lets out a series of SENSUAL MOANS.

The outer office door OPENS and Rex enters. He is shocked to
see Violet at her desk as she continues to let out multiple
moans of pleasure.

He CLOSES the outer office door and he walks over to Violet's desk and then, he stands on her right side in silence.

He watches and listens to her and then, Violet turns her head toward him and as she opens her eyes, she stops her activity.

She puts a dildo on top of her desk, stands up and looks at Rex with a look of nervousness. He looks at her with a serious look. Rex begins the conversation.

REX

Violet, what were you doin'?

Violet tries to answer Rex's question. Her attempt to do so isn't too successful.

VIOLET

(between throat clearing)

I was...uh...bored and I...was feelin' a little frisky...and I needed to release every bit of ...sexual tension I was feelin'.

(changes the topic)

Hey, did yuh solve the Bello case?

REX

Actually, the case solved itself. It was all a practical joke.

VIOLET

Oh.

(she puts her hands on Rex's shoulders)

Listen, Rex. Why don't we go back tuh my place and make a few little private investigators of our own?

REX

(he and Violet grin at each other - he puts his hands on the sides of Violet's waist)

Violet, I'm no good at being noble, but it doesn't take much to see that the love of two little people don't amount to a hill of beans in this crazy world. Someday, you'll see that.

VIOLET

Oh, Rex. That was beautiful.

REX

I hope so. I just parodied Humphrey Bogart in "Casablanca". I hope I did his famous line justice.

VIOLET

Rex, do me a favor, will ya?

REX

What's that?

VIOLET

Shut up and kiss me.

REX

Will do, Angel.

They give each other a passionate kiss for a few seconds and then...

DIRECTOR (O.S.)

Cut...and print!

A BELL RINGS.

Rex and Violet stop their kiss and they both break the fourth wall in unison.

The production staff and the cast members are all together on the outer office set.

Among them, the DIRECTOR is in his chair.

DIRECTOR (CONT'D)

That's a wrap.

The production staff and the cast members walk onto the set and the director tells the cast and crew what a good job they have done on the movie.

The rest of the production staff takes the outer office set apart, starting with the prop master taking the props off the set as well as the director talking to the cast members and the members of the production crew M.O.S.

Everyone is active on the set and as all the activity goes on:

REX (V.O.)

Well, that's the story. The Bello case was nothin' but a practical joke.

(emphasizes in a calm manner)

As I've said before, the case had pretty much solved itself...and to be honest with yuh, I wouldn't've had it any other way. I'm just glad that this mystery is over.

(a brief pause)

Anyway...don't forget: If you have a real case that needs to be solved, make sure that you call Rex Marshall, Private Investigator. Ciao.

The words "THE END" are written across the screen in cursive letters.

The words FADE OUT and:

CREDITS ROLL AND THE SONG "BLUE MOON" PLAYS.

The scene FADES OUT and...

...the CREDITS and MUSIC CONTINUES and then:

FADE OUT.