

PUSHING DAISIES

"Dummy"

Episode #3T6501

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FINAL DRAFT 
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ACT ONE

FADE IN:

EXT. BOARDING SCHOOL

YOUNG NED, blazer, white shirt and tie, stands alone, looking up at the façade of a brick and ivy prep school building.

NARRATOR

At this very moment, in the town of North Thrush, Young Ned was 9 years, 33 weeks, 6 days, 20 hours and 34 minutes old.

Another BOY, books in hand, (the same school uniform) runs past toward the building, late for class, bumping him.

NARRATOR (CONT'D)

He stood on the exact spot where, 4 weeks and 2 days previously...

The GHOSTLY IMAGE of several suitcases and a steamer trunk appear beside Ned...

NARRATOR (CONT'D)

...his father had deposited him at the Longborough School for boys.

CLOSE ON NED

The hand of his FATHER (whose face we do not see) pats his shoulder, brushes the hair from Young Ned's eyes...

NARRATOR

As Young Ned's mother had died recently, there was reassuring physical contact and parting words.

TIGHT on Dad's LIPS that mouth:

NARRATOR (CONT'D)

"I'll be back," he lied.

We WIDEN as the father, suit coat, workingman's felt fedora, turns and walks away. As Ned looks back at school, Dad and the bags FADE AWAY... PULL BACK and we are...

INT. SCHOOL SCIENCE CLASSROOM

FIND Young Ned at a lab table, as several other UNIFORMED BOYS talk and wrestle around him. A TOUGH classmate slides a note down the lab table in front of Young Ned. It reads "your dead" [sic].

NARRATOR

The sadness and dread which the boy felt were not so much a product of the Longborough School...

INT. YOUNG NED'S KITCHEN (PILOT)

MOM drops.

NARRATOR

Or even the passing of his mother.

BACK TO CLASSROOM

The SCIENCE TEACHER, male, 50s, SLAPS a ruler on his desk, returning order to the room. He begins writing on the blackboard...

NARRATOR

Young Ned's acute discomfort came from the knowledge that when he touched a dead thing, it came back to life.

With a flourish, the teacher underlines and we REVEAL: "FROG DISSECTION." Young Ned looks anxious.

A crumpled paper ball hits Ned in the head. He turns to see a group of mean BOYS at another table laughing and pointing. SLOW PUSH IN on Young Ned, growing angry...

NARRATOR (CONT'D)

The other boys assumed his introverted nature was a product of weakness and coddling.

ANGLE - DISSECTION TRAY

A splayed-out dead frog, held on its back to the tray with colored ball-ended pushpins.

NARRATOR (CONT'D)

Thinking of revenge, and also not thinking at all, Young Ned volunteered to assist with that day's science project.

YOUNG NED

Moves down the center aisle, sets one tray down at each table, careful to brush each frog casually with a finger as he does...

EXTREME CLOSE-UP

As his finger touches frog belly: the small SPARK.

BACK WIDE

As he continues setting down the trays, one to a table...

NARRATOR (CONT'D)

Young Ned's secret gift was governed by three simple rules:

OUR TOUGH

Greedily pulls his tray toward him, picks up a scalpel...

TIGHT ON THE FROG

As the knife approaches its belly... the frog's EYES SNAP OPEN with a look of surprise.

NARRATOR (CONT'D)

Touch a dead thing once: alive.

TIGHT ON THE WEBBED FRONT FROG LEG

As the leg struggles, then POPS out the PIN holding it down.

WIDE ON THE CLASSROOM

The other frogs do the same, LEAPING now from their trays. The room ERUPTS in YELLING and PANIC. Young Ned drops to his hands and knees to crawl out of the chaos.

ON THE FLOOR

With Young Ned, surrounded by the melee of legs and flying papers. A FROG with PINS still in its flippers lands in his path. He GRABS it with both hands and we see the FLASH from a SPARK within. He opens his hands, the frog is DEAD again.

NARRATOR (CONT'D)

Touch a dead thing again: dead forever.

EXT. BOARDING SCHOOL

The doors burst open. Young Ned races out to a large nearby--

TREE

He hides behind it, slides down to sit at the base. A FROG (from the classroom) jumps in the grass next to him...

NARRATOR

Keep a dead thing alive for more than a minute, and something else has to die.

SIX DEAD BIRDS fall out of the tree. The frog hops away. Ned is horrified.

BACK TO TREE

The science teacher approaches...

NARRATOR (CONT'D)

His gift had once again brought him great distress in place of great joy. He vowed to keep the strange details of his strange life secret from the world forever.

The teacher looks from the dead birds to Young Ned with a growing look of shock and disgust.

TEACHER

Are you responsible for this?

NARRATOR

So Young Ned did what his father had done to him only 31 days before...

YOUNG NED

No!

NARRATOR

He lied.

The teacher scrutinizes him a moment, then turns and walks away.
PUSH IN...

NARRATOR (CONT'D)

For the next 19 years, 29 weeks and 2 days, keeping secrets worked beautifully.

As the mouth STRETCHES into the bigger, more mature smile of ADULT NED, who SMILES, REVEAL we are--

INT. NED'S APARTMENT - BEDROOM - MORNING

Ned lies in bed.

NARRATOR

The boy became the Pie-Maker and the Pie-Maker deceived with ease.

REVEAL Ned lies in bed next to CHUCK. They are both dressed.

CHUCK

This is strange. Is this strange?

NARRATOR

Until Chuck.

NED

This is not strange. Unusual maybe.
Eccentric in a quaint way. Like a dessert
spoon.

CAMERA MOVES to REVEAL they are not next to each other, but in
twin beds on opposite sides of the room.

NARRATOR

*Charlotte Charles had been alive for 28 years,
24 weeks, 3 days, 11 hours and 51 minutes...*

EXT. CRUISE SHIP - FLASHBACK POPS (PILOT)

The KILLER puts the bag over Chuck's head.

NARRATOR

*...before she was murdered and her body dumped
at sea.*

Her body splashes into the water.

BACK TO NED'S APARTMENT

NARRATOR

*Revived by the Pie-Maker and given a second
chance at life, she had many questions.*

CHUCK

I have so many questions. My mind wanders.

NED

You need to feed it warm milk and a turkey
sandwich. Let it curl up in a sunny spot and
take a nap.

He smiles, hoping this sounds normal.

CHUCK

I miss my aunts.

NED

Of course. You miss them a lot?

CHUCK

(reassuring)
A little.

NED

All the time?

CHUCK

Now and then.

NARRATOR

As Chuck spoke, she realized her secrets were "really a lot," and "every minute," in that order.

INT. NED'S APARTMENT - KITCHEN

NOTE: Ned has strung Christmas tree lights down the middle of the walkways in the apartment, creating "lanes" so that he and Chuck do not accidentally touch. They politely warn each other when they are about to cross each other's path. Chuck, at the stove, scrambles tofu. Ned sets the table for two.

CHUCK

How many other people have you touched?

NED

People or animals?

(warning)

Crossing.

CHUCK

Digby doesn't count.

NED

Digby does count. No one has been through as much with me as Digby.

Ned smiles at DIGBY across the room, who wags his tail.

CHUCK

How many other people have you brought back to life?

NED

It's not like I walk around reviving childhood sweethearts willy-nilly.

Chuck crosses, passing Ned--

CHUCK

Coming through.

(then)

What about with Emerson? You touch lots of people with Emerson.

NED

For work.

CHUCK

Just because you kill them again as soon as you get what you need, doesn't make it any different.

As they sit to eat...

NED

Yes it does. And can we not say "kill"? I touch them again is all. They snap right back to where they're supposed to be.

Chuck looks at him...

CHUCK

Am I the rubber band that broke?

NED

Chuck, you are the only human being I have ever made alive-again to stay.

NARRATOR

In fact, the Pie-Maker had kept one other person alive for longer than a minute.

INT. YOUNG NED'S KITCHEN (PILOT)

His mother gets up off the floor. We see CHUCK'S DAD watering the lawn in the b.g.

NARRATOR

Using the gift to temporarily revive his own mother, the unintended effect on Chuck's father had been more permanent.

Chuck's father drops dead.

NARRATOR (CONT'D)

The Pie-Maker often asked himself if he would ever be able to tell Chuck this secret.

BACK TO NED'S APARTMENT

CHUCK

Why are you shaking your head?

Ned, thinking, is shaking his head "no"...

NED

Am I?

Chuck opens the refrigerator.

CHUCK

This is such a small cheese box.

INT. CHUCK'S AUNTS' KITCHEN (ONE WALL) - FLASHBACK

YOUNGER (early 20s) CHUCK steps up to the older-model refrigerator with a large wheel of cheese. Balancing it in one hand, she opens the door to REVEAL a very full and well-organized (labels on every shelf) fridge full of many different cheeses.

NARRATOR

The aunts who had raised Chuck had taught her to believe that the large white appliance in the kitchen had a fairly narrow purpose.

YOUNGER CHUCK (ANNA)

(calls out)

Aunt Lily, is it okay to freeze the Camembert? I'd rather not wedge it between the Edam and the Paneer. Or I could air out the Gouda.

As Chuck starts to make room...

NARRATOR

In fact, Young Chuck did not refer to a refrigerator as anything but a "cheese box" until she was seventeen.

BACK TO PRESENT-DAY CHUCK

As we start to pull back OUT THE WINDOW...

NARRATOR

As Chuck considered the life she could never go back to...

EXT. OLIVE'S APARTMENT

OLIVE has climbed out her open window and hangs off horse-pattern drapes, stretching to spy into Ned's apartment with a mirror on a stick.

NARRATOR

Olive Snook considered the changes in her own life. Foremost, the mysterious brunette encroaching on the man she herself loved. From her perch, the jealous-yet-agile neighbor was able to confirm only one pleasing detail.

OLIVE

There is a surprising lack of physical contact.

Olive loses her footing and swings into the wall, dropping the mirror. It smashes on the pavement below.

NARRATOR

One mile to the West...

INT. EMERSON'S OFFICE (TWO WALL SET)

The classic gumshoe frosted glass door: "Emerson Cod - Private Investigator." SLOW PUSH IN on the SILHOUETTE of EMERSON, knitting as fast as he can...

NARRATOR

Emerson Cod was also not thrilled at the arrival of the dead girl who was not dead. Keeping busy had always helped to put his mind at ease. He found the stockinette stitch to be especially relaxing.

His PHONE RINGS, we watch him answer--

EMERSON

Emerson Cod.

NARRATOR

But no stitch was a substitute for a good murder case.

EMERSON

Got it.

He hangs up, DIALS AGAIN.

EMERSON (CONT'D)

Meet me at the morgue in fifteen minutes.

He hangs up again, returns to knitting--

NARRATOR

As he finished purling the row, he wished aloud:

EMERSON

She better not come.

INT. NED'S CAR / EXT. MORGUE - DAY

Emerson waits on the sidewalk as the car pulls up. Chuck gets out of the backseat, wearing her sunglasses/kerchief disguise.

CHUCK

Hi.

Not missing a beat, Emerson steps past her into the front seat.

INT. NED'S CAR - CONTINUOUS

Emerson shuts the door, locks the doors before Ned can get out.
Chuck bangs on the window--

CHUCK
(muffled)
Hey!

Emerson holds up a finger to her ("one moment"), turns to Ned.

EMERSON
What she doing here?

NED
Said she didn't climb out of a coffin for me
to keep her in a box.

EMERSON
She the boss of you?

NED
I am the boss of me.

EMERSON
Dead girl's gotta go.

NED
Could a dead girl do that?

Ned gestures behind Emerson. REVEAL Chuck has written with
lipstick "open the [smudged expletive] door!"

EMERSON
You don't know nothing 'bout her, 'side from
she had soft lips when she was ten.

NED
That should be enough.

EMERSON
I don't like it.

Emerson unlocks the doors, gets out. In a flash, Chuck gets in
the back, slams, locks the doors. Emerson bangs on the window.

EMERSON (CONT'D)
(muffled)
Hey!

Chuck holds up the same "one moment" finger to Emerson. He
reacts, turns and heads toward the morgue.

CHUCK

What'd you guys talk about?

NED

I'd really like to get out of this car soon.

CHUCK

Emerson's not upset you brought your childhood sweetheart back to life?

NED

He barely knows you're here.

INT. EMERSON'S OFFICE

Emerson faces us, as if looking into the mirror. He wears a KNITTED SWEATER-VEST.

NARRATOR

In fact, Emerson had finished knitting a sweater-vest and two handgun cosies in the week since Chuck's return.

Like a gunslinger, he reaches down and pulls up TWO HANDGUNS in KNITTED "cosies," points them at camera, smiles.

BACK TO NED'S CAR

CHUCK

Do I really have to sit in back from now on?

NED

It's for your own safety.

CHUCK

You sound like my dad.

NED

If my hand brushed yours or our heads bonked, you'd be dead.

CHUCK

He never said that.

They share a smile... She UNLOCKS her door. He LOCKS them again.

NED

So, it's probably better if you stay in the car for these morgue visits. Someone might recognize you. You really can't come in.

INT. MORGUE OFFICE - DAY

Ned, Chuck and Emerson stand before the CORONER.

NED

(honest mistake)

Did I say *can*? Because I swallow my
consonants sometimes. *N't. N't. Can't* come
in.

EMERSON

You got the hit-and-run?

NED

(off the coroner's look)

We're from the government safety place?

EMERSON

Was that a question?

NED

(correcting)

Government safety place.

CORONER

Mnnn.

NARRATOR

The facts were these: One Bernard Slaybeck.

SLOW PUSH IN ON A PHOTOGRAPH:

A smiling group of three men and two women in white lab coats,
holding clipboards. Bernard is in the middle.

NARRATOR (CONT'D)

*An unmarried automotive safety specialist, 35
years, 10 weeks, 7 hours and 3 minutes old,
was found dead by the side of the road...*

EXT. RURAL ROAD

A BRIGHT YELLOW "DEER CROSSING" SIGN spattered with blood. FIND
BERNARD, lying nearby.

NARRATOR

*...the apparent victim of a hit-and-run
driver. As there were no witnesses, the
police are offering a reward for information
leading to the arrest of the killer.*

INT. MORGUE - DAY

The sheet-covered body is slid out.

EMERSON

I'll wait over there.

CHUCK

You don't like dead bodies, do you?

EMERSON

Not when they sit up and talk.

He looks at her, moves away. Ned pulls back the sheet.

BERNARD

His face has been FLATTENED, like Play-Doh against a window.

CHUCK

The poor man.

EMERSON

Just touch it.

NED

I'm starting the watch.

Ned STARTS HIS WATCH, touches Bernard, who sits up, looks around.

BERNARD

Hey.

NED

Hey.

BERNARD

Why's everything so blurry?

NED

Probably because your eyeballs are flat.

EMERSON

Ask the question.

NED

Mr. Slaybeck, do you--

Chuck cuts in front--

CHUCK

Do you have any last requests? Unfinished business from this life we can help with?

EMERSON

Don't let her do this.

BERNARD

Is this Heaven?

CHUCK

Could be.

EMERSON

No, it's *not*.

BERNARD

(re: Emerson)

Is that God?

NED

No, it's *not*.

BERNARD

I'm just a little confused because I'm a Buddhist.

CHUCK

Buddhism is fascinating. Did it help you in your final moments?

EMERSON

She's wasting my minute.

CHUCK

What is with this "minute"? And since when is it *your* minute?

EMERSON

Sure as hell ain't *yours*.

NED

HEY. It's everybody's minute.

(checks)

Or, you know, twenty-two seconds.

BERNARD

(to Chuck)

Can you get a message to Earth? Can you tell Jeanine from Promotions that I loved her?

CHUCK

Of course.

NED

(checks, very quickly:)

Oh, boy. Mr. Slaybeck, if you could just tell us who was driving the hit-and-run vehicle that killed you, I think we can get you some justice.

BERNARD

What hit-and-run? I was murdered by a crash
test dummy.

Ned touches Bernard and he slumps back onto the table. Off our
confused Mod Squad--

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. PIE HOLE - BOOTH

Ned, Chuck and Emerson enter...

EMERSON

I'm not God. But if I was, I would be an angry God.

NED

We gave it our best shot. So a crash test dummy killed Bernard.

EMERSON

Bernard was delusional.

CHUCK

Still a clue.

EMERSON

It's a dead end. And not the kind of dead end you can un-dead and then re-dead again.

(pointed)

Like you're supposed to.

CHUCK

It's my fault?

EMERSON

When you get all jabberwocky in my minute, it's hard to follow up on "the dummy did it." I gotta get some real leads now.

CHUCK

Isn't that what a P.I.'s supposed to do? Investigate? Isn't that the fun part?

EMERSON

Fun part's counting my money in the bubble bath.

Chuck exits for the kitchen. Ned follows.

OLIVE

Watches him join Chuck in the kitchen, sides up to Emerson at his booth--

OLIVE

So what's the poop?

EMERSON

"The poop"?

OLIVE

The poop. The scoop, the skinny, the haps, the dealio, the four-one-one.

(then)

P.I. lingo.

EMERSON

Rhubarb.

OLIVE

What's that mean?

EMERSON

P.I. secret code for "bring me a damn slice of rhubarb."

OLIVE

You know this isn't Pies-R-Us, or Pie City, or Thousands-of-Pies-in-One-Place. This is a bells-on-the-door, pies baking, Mom-'n'-Poppy place. We chitchat here. Chit.

She holds his gaze with her smile, waiting...

EMERSON

Chat?

OLIVE

You got it. Who's the funny girl stuck to Ned?

EMERSON

Childhood sweetheart.

OLIVE

It still sweet? His heart?

EMERSON

You want the truth?

NARRATOR

Olive Snook did not want the truth. But her heart was so full that it reached up and nodded her head.

She nods.

EMERSON

He digs her in a way he definitely doesn't dig you.

She collapses on the inside.

OLIVE
I'll go get your pie.
(turns back)
Do they touch much?

EMERSON
Wish they would.

Olive looks back to the--

INT. PIE HOLE - KITCHEN

Ned watches Chuck try to roll out pie dough.

CHUCK
I was just trying to help Bernard. Emerson
thinks I'm useless.

Ned takes over, careful not to touch her.

NED
Useless is an empty soap dispenser in a
restroom. Standing around reminding people
what you could be doing but doing nothing at
all. You are not useless. More flour.

Chuck sifts more flour onto the counter.

CHUCK
I can't be alive-again for no reason. I
suppose I could be, but I can't be because I
can't bear that. So maybe I'm alive-again to
help someone like Bernard.

NED
We'll find the killer. Emerson's good at what
he does.

CHUCK
All Emerson cares about is the reward.

NED
Maybe that's enough.

CHUCK
(re: Bernard)
It's not enough.

NED
Enough flour.

Chuck stops sifting.

CHUCK

What about Jeanine?

NED

From Promotions?

CHUCK

We should visit where Bernard worked. Jeanine needs to know Bernard loved her. It was his dying wish.

NED

It's so sad.

CHUCK

We'll cushion the blow.

NED

Not a big fan of the blow.

CHUCK

We'll bring pie. Someone dies, you bring food. It's what you do.

NARRATOR

As the Pie-Maker secretly thought he might enjoy a little more adventure in his life...

Ned smiles, blows off the excess flour, BLOWING OUR SCREEN to--

INT. PIE HOLE - DINING AREA

OLIVE

Pets Digby as she watches Chuck (carrying a pie in a box) and Ned exit happily from the kitchen and out the front door.

NARRATOR

Olive secretly felt a very large lump rise in her throat. She calmed herself by imagining she was a speck of space dust floating in the cosmos.

TRACK OLIVE as she walks back toward the counter, the b.g. behind her slowly becoming a MOVING STAR FIELD in--

EXT. DEEP SPACE

As floating Olive recedes into the distance, we PAN off to REVEAL the EARTH, also floating in space. COMMERCIAL MUSIC begins...

FEMALE NARRATOR

The Earth is our only home. If we don't take care of it...

The Earth morphs into a DANDELION (a sphere of spores).

FEMALE NARRATOR (CONT'D)

Who will?

A WIND blows the spores away, and we FOLLOW ONE as the sky behind becomes blue and the spore morphs into a DANDY LION CAR.

EXT. RURAL ROAD - DAY

The car dives by--

FEMALE NARRATOR

Imagine a vehicle so revolutionary, it produces almost no emissions...

ANOTHER ANGLE

FEMALE NARRATOR (CONT'D)

...because it runs, not on gasoline or ethanol, but on an extraordinary new fuel derived from a renewable plant found everywhere.

A SMILING LITTLE GIRL

Watches the car zoom by. She bends and picks a dandelion.

FEMALE NARRATOR (CONT'D)

...the dandelion.

THE DANDY LION SX CAR

Spins in space.

FEMALE NARRATOR

Introducing the Dandy Lion SX. It'll blow you away.

PULL OFF the image to find it is on SEVERAL MONITORS in--

INT. DANDY LION CAR COMPANY SHOWROOM - DAY

A real DANDY LION CAR turns on a platform in the center of the dandelion-themed room. TWO MODELS, dressed as sleek dandelion flowers, with flower headdresses, stand on either side of the car, gesturing to its various features. OTHER FLOWER MODELS circulate.

The room is full of PEOPLE who gawk at the car, talk with SUITED REPRESENTATIVES who wear big flower-shaped buttons reading "THE REVOLUTION IS BLOOMING!" Chuck, with pie box, and Ned watch the monitor. As the commercial starts to repeat--

CHUCK

A car that runs on dandelions. Isn't that neat?

NED

Let's find Jeanine.

A well-dressed executive, MARK CHASE, mid-30s, tall, fit, handsome, ALL SMILES, leads a DOZEN JAPANESE BUSINESSMEN and BUSINESSWOMEN on a tour.

MARK CHASE

This way, people. Over here.

(in Japanese)

I want to show you what you've been waiting for. The Dandy Lion SX.

The Japanese businesspeople nod and gasp with excitement, looking at the rotating car...

MARK CHASE (CONT'D)

(in Japanese)

I remind you that the car you see before you runs on a new fuel made from the dandelion weed. Please inspect the car at your leisure for the next few minutes.

Mark backs off to let the group get close, Chuck approaches.

CHUCK

(also in Japanese)

I like your car very much.

MARK CHASE

(in Japanese)

I am Mark Chase, President of Dandy Lion Worldwide Industries.

As they speak, several of the Japanese businesspeople take note of the two Caucasians speaking their language, watching the conversation like a tennis match.

CHUCK

(in Japanese)

It is nice to meet you. I was sorry to hear about your employee, Bernard Slaybeck.

MARK CHASE
(in Japanese)
Did you know Bernard?

CHUCK
(in Japanese)
He was an old friend.

REVEAL NED

Watching the "tennis match" from the REVERSE ANGLE, just as surprised and impressed.

MARK CHASE
(in Japanese)
How can I be of assistance?

CHUCK
(in Japanese)
I need to see...
(in English)
Jeanine from Promotions? It is a personal matter.

MARK CHASE
(in English)
Second flower from the left.

He gestures to the flower models on the rotating turntable.

CHUCK
Thanks.

MARK CHASE
Have a nice day.

Mark notices the group surrounding another Dandy Lion SX--

MARK CHASE (CONT'D)
Please don't touch, people. No smudge-des.

As Mark cuts through the group, removes a cloth from his pocket and begins wiping down the car's surface...

MARK CHASE (CONT'D)
(in English)
Who would like to see all the colors available for the Dandy Lion SX?

The group all eagerly raise their hands. As Chuck and Ned approach the turntable...

NED
You speak Japanese?

CHUCK

"Hai." When you take care of shut-ins your whole life, there's plenty of time to read. Don't you have any hidden talents or hobbies?
(off his look)
Like, regular ones?

Ned shrugs, unable to answer...

NARRATOR

Chuck's love of language had begun upon the discovery of a portable cassette tape player and several boxes of language courses.

INT. CHUCK'S AUNTS' LIVING ROOM (ONE WALL) - DAY - FLASHBACK

YOUNGER CHUCK (Anna) sits at the kitchen table, wearing a Walkman and big headphones, looking at a big slice of cheese.

YOUNGER CHUCK

(in French)
The Jarlsberg is on the table.
(in German)
The Jarlsberg is on the table.
(in Swedish)
The Jarlsberg is on the table.
(in Chinese)
The Jarlsberg is on the table.

INT. DANDY LION CAR COMPANY SHOWROOM

Chuck and Ned have reached JEANINE on the TURNTABLE...

JEANINE

Hi! Flex your Flower Power!

She hands them each a promotional foot-long PLASTIC FLOWER from a big bunch...

JEANINE (CONT'D)

Would you like a fact sheet on the Dandy Lion SX, the "spores car of tomorrow"? Get it? "Spores car"? I think it's cute.

NED

Are you Jeanine?

JEANINE

Am I in trouble for making up slogans? 'Cause I'll say the "blow you away" thing, but it seemed kind of redundant with the commercial playing all the time.

CHUCK

Actually, we're here on a more tragic matter.
About Bernard Slaybeck...

JEANINE

Maybe you got the wrong flower, but I didn't
know any Bernard.

NED

You're sure?

JEANINE

I know what I know. Is that pie?

Jeanine grabs the box, won't let go.

CHUCK

Actually, it was baked specifically for the
recipient of Bernard's message.

JEANINE

Well, it's silly to waste a perfectly good
pie. Man it smells good.

Ned reaches out and dabs the corner of her mouth with a tissue.

NED

You're drooling.

CHUCK

But Bernard--

JEANINE

Well, he's dead, right?

NED

Yeah. He's dead. Enjoy the pie.

SLOW PUSH IN ON JEANINE as she rotates away, smiling, gesturing
to the car...

NARRATOR

*The flower had a secret. But her training as
a display model allowed her to conceal any
trace.*

Ned and Chuck watch Jeanine rotate away from them. Across the
room, Mark Chase calls out:

MARK CHASE

(in English)

Time to move on to our next stop, people!
Next stop is the Crash Test Facility.

As the group "Oooohs"...

CHUCK

A "crash test facility" could mean...

NED

Dummies. Feel like taking a tour?

Chuck smiles, excited. As they blend into the tour group and head out of the room, we DISCOVER--

JEANINE

ROTATING AROUND to the back of the platform, IN TEARS, ravenously devouring the pie... She begins WALKING IN PLACE so as to stay hidden...

NARRATOR

Safely out of sight, the flower began to weep. Because, like the rich sugary dessert she binged on, her tears would remain with her for only the next ten to fifteen minutes, before they would be purged from her body, like they had never existed.

INT. CRASH TEST FACILITY - OUTER DOOR - DAY

Mark leads the tour group and Chuck and Ned to a large set of SECURITY DOORS. A SECURITY GUARD stands nearby.

MARK CHASE

Ladies and gentlemen, welcome to the Dandy Lion Worldwide Crash Test Facility...

With a FLOURISH, he swipes his ID BADGE through a SCANNER and the doors SLIDE OPEN with a WHOOSH, REVEALING--

INT. CRASH TEST FACILITY

A LARGE WAREHOUSE-SIZED SPACE, no windows. The prominent feature is a yellow line drawn down the middle of the floor, leading to a BRICK WALL.

A DANDY LION SX sits at the end of the yellow line, a group of LAB TECHNICIANS (from the first photo) surround the car, making notes and checking on two ROLLING COMPUTER STATIONS with cables connecting to the TWO CRASH TEST DUMMIES in the front seat of the car.

MARK CHASE

Science Guys, I'd like you to meet the newest Dandy Lion Dealers from a little territory I like to call Asia.

(MORE)

MARK CHASE (CONT'D)
(in Japanese)
Japan rules! Number one!

The businesspeople respond "Hai!" as a group.

MARK CHASE (CONT'D)
Tell them what happens in here, Science Guy.

The tour group turns, listens attentively as a TECHNICIAN steps forward, not accustomed to public speaking--

LAB TECNICIAN
Um, this is where we use electronic anthropomorphic units--

MARK CHASE
"Dummy-des..."

LAB TECNICIAN
...to test the Dandy Lion SX for structural integrity as well as the viability of all the restraint and impact-initiated safety systems.

MARK CHASE
(in English)
We crash things in here! Boom-des ka?!

A CHEER from the group. The technician steps back as A SECOND TECNICIAN pulls a BIG HOOK on a strong CABLE extending from a small hole in the brick wall (many meters away) and hooks it on the front of the test DANDY LION SX.

CHUCK
(re: the technicians)
Any of those technicians look disgruntled to you?

NED
If you're just "gruntled," is that the same as happy?

MARK CHASE
Who wants to pull the lever?

All hands SHOOT UP, including Chuck's. Ned indicates for her to put her hand down.

Mark picks a member of the group. The MAN steps forward and pulls the lever--

THE CABLE goes taught, pulling the car, faster and faster toward the brick wall where it CRASHES in a dramatic explosion of dust and sparks. The GROUP CHEERS.

NARRATOR

As the group thrilled to the sight of twisted metal and simulated loss of life and limb...

CHUCK

Has wandered to a curtained-off area on the side. Pokes her head through--

NARRATOR (CONT'D)

Chuck came upon an equally-chilling sight of her own...

She gestures for Ned to come see. Ned backs away from the group and joins her at the--

INT. CRASH TEST FACILITY - DUMMY HOLDING AREA

From the REVERSE, we see them poke their heads in together, very curious at what they see...

CHUCK

One of these dummies is not like the others.

REVEAL the REVERSE -- a crash test dummy storage area, MANY ROWS DEEP (DIGITAL EXTENSION?). SIX IDENTICAL CRASH TEST DUMMIES, hanging from hooks. One on the end is missing its ORANGE JUMPSUIT and PLASTIC FACE MASK, exposing its ELECTRONIC INNARDS.

NED

The mask is missing.

CHUCK

And the jumpsuit, too.

CHUCK AND NED

CHUCK (CONT'D)

Maybe Bernard wasn't crazy.

Smile, give each other a soft-"five" with the plastic flowers.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. PIE HOLE (STAGE) - NIGHT

WE PUSH IN, through a window to find--

INT. PIE HOLE - BOOTH

Chuck and Ned and Emerson, seated. Three OTHER CUSTOMERS, buying, eating. Olive behind the counter...

CHUCK

The dummy did it.

NED

Or at least someone in a dummy mask and orange jumpsuit.

(helping)

Chuck found the clue.

CHUCK

(smiles)

I found the clue.

EMERSON

Clue's a board game. "Professor did it in the parlor with a rubber mallet" -- that's a clue. We find *evidence*.

NED

You gotta admit this means something.

EMERSON

Could be a lead. Who'd have access?

CHUCK

Loopy dandelion models, angry technicians. Could be anybody.

EMERSON

I did some checking up on the car company. They got a lot riding on this Dandy Lion. Lotta angry competitors, too.

CHUCK

We gotta get back in there tonight.

NED

That's not how we do.

EMERSON

We gotta get back in there tonight.

Ned looks to Emerson--

EMERSON (CONT'D)

See if whoever took that dummy mask left
behind any evidence.

Chuck smiles, excited.

OLIVE

Watches the Mod Squad talk as Ned stands, approaches...

NED

Olive?

OLIVE

Hi ya!

NED

I'm going to be out late tonight. A frivolous
thing, hardly worth explaining.

OLIVE

Oh.

NED

Can you close up?

OLIVE

I think I just did.

NED

What?

OLIVE

See you in the morning.

Ned follows Chuck and Emerson out the door, holding it for Chuck
as they walk away into the night. Olive watches, turns around
the CLOSED sign, alone now.

Olive SINGS. A CAPELLA at first -- 'cause she likes to sing and
this isn't a musical. Greater minds than mine will choreograph
this well, but the point is that Olive belts it out when no
one's listening.

As she starts to put the chairs up on the tables--

OLIVE (CONT'D)

(sings)

GUESS MINE IS NOT THE FIRST HEART BROKEN, MY
EYES ARE NOT THE FIRST TO CRY, I'M NOT THE
FIRST TO KNOW, THERE'S JUST NO GETTIN' OVER
YOU. HELLO--

The BELLS JINGLE as a YOUNG COUPLE, all smiles, ENTER--

OLIVE (CONT'D)

Hello. We're closed.

They retreat, hand in hand, into the night. As the door shuts, music returns, Olive finds DIGBY now--

OLIVE (CONT'D)

(sings)

I'M JUST A FOOL WHO'S WILLING, TO SIT AROUND
AND WAIT FOR YOU, BUT BABY CAN'T YOU SEE,
THERE'S NOTHIN' ELSE FOR ME TO DO, I'M
HOPELESSLY DEVOTED TO YOU--

BELLS JINGLE as the door's unlocked. MANUEL, Latino, mid-50s cleaning guy enters, pulling a large floor polisher.

MANUEL

Hi, Olive.

OLIVE

Hi, Manuel.

He locks the door.

MANUEL

Can I do the floors?

OLIVE

Yeah, okay.

He puts on headphones, begins polishing the floor with the machine, safely in his own world and looking in the opposite direction. Now, finally, MUSIC UP as Olive continues, brave enough to move right behind him when necessary...

OLIVE (CONT'D)

(going BIG)

BUT NOW... THERE'S NOWHERE TO HIDE...

Digby starts to HOWL along with the singing (real howls).

OLIVE (CONT'D)

...SINCE YOU PUSHED MY LOVE ASIDE, I'M NOT IN
MY HEAD, HOPELESSLY DEVOTED TO YOU, HOPELESSLY
DEVOTED TO YOU.

Manuel pulls off his headphones, turns. Both Olive and Digby STOP--

MANUEL

You say something?

OLIVE

Nope.

He puts back on his headphones. Olive finishes quietly, wiping down the counter...

OLIVE (CONT'D)

HOPELESSLY DEVOTED...

(tears)

TO YOU.

Spent, Olive crumples with a SIGH. Digby walks over and licks her face.

NARRATOR

While Olive considered how much she loved Digby for paying attention to her when the Pie-Maker would not. And Digby considered how much he liked salt...

INT. DANDY LION CAR COMPANY SHOWROOM - NIGHT

Dark and spooky now. The car, headlights on, still rotates, giving an eerie effect. The monitors are freeze-framed on the company logo. Emerson, Ned and Chuck walk cautiously across the showroom floor.

NARRATOR

The Pie-Maker considered what the sentence would be for breaking and entering with no prior convictions.

CHUCK

Couldn't they turn this thing off at night?

NED

Maybe it runs on dandelions, too.

As they exit, we see the--

SHADOW OF A PERSON

Cast against the wall in the light from the turning car...

INT. CRASH TEST FACILITY - OUTER DOOR - NIGHT

They approach the high security doors which are locked shut. Emerson SNAP-PRODUCES an ID badge, holds it up--

NED

Where'd you get that?

EMERSON

Contacted the company that makes this door under false pretenses. They gave me a sample ID badge which I digitally altered with the magnetic code that matches up to the serial number of this machine.

(to Chuck)

That cheating?

CHUCK

I dunno. Is this?

Chuck SNAP-PRODUCES her own, faces off against Emerson--

CHUCK (CONT'D)

I gave the security guard a hug goodbye. My upper body distracted him while these things I call "hands" took this off his belt.

Chuck slides her card through the slot. The doors WHOOSH open. Chuck walks through. Ned looks at Emerson, who stews.

NARRATOR

At that moment, the Pie-Maker felt a mixture of happiness and guilt.

INT. CRASH TEST FACILITY - NIGHT

NED

(to himself)

Why is it always a mixture?

REVEAL he inspects a Dandy Lion SX with Chuck, a DUMMY between them.

NED AND CHUCK

CHUCK

What do you know about Emerson, besides he privately investigates?

NED

What is so great about knowing? You lift up a rock, do you find whipped cream? No, you find worms. I say no to knowing.

CHUCK

We haven't seen each other for twenty years. Don't you want to know about me? I want to know everything about you.

(re: Emerson)

You work with the guy every day.

NED

But we've all done things we're not proud of.
We all have secrets.

CHUCK

Secrets?

Before this can be pursued, Emerson leans in--

EMERSON

Skeletons in the closet.

NED

Exactly.
(rolling with it)
How long have you been listening?

EMERSON

(indicates the dummy room)
There are skeletons in the closet.

INT. CRASH TEST FACILITY - DUMMY HOLDING AREA

The curtain is pulled back as our Mod Squad looks in at us,
their BREATH IS VISIBLE...

NED

It's freezing in here.

CHUCK

Those aren't skeletons.

REVEAL the REVERSE

CREEPY SILHOUETTED FIGURES hang from the hooks now, HEAVY
PLASTIC SHEETS hanging between them. Chuck turns on the LIGHTS,
REVEALING--

NED

They're dead bodies.

Indeed, they are. Hung where the crash test dummies used to be
are rows (it's the front row that we see the best) of silver
leotard-wearing bodies.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CRASH TEST FACILITY - DUMMY HOLDING AREA

Ned, Chuck and Emerson stare at the hanging bodies, aghast. Emerson SHIVERS again.

Ned approaches a middle-aged man, RICK, touches his hand and we see the POP of ELECTRICITY as he comes to life, unfazed...

NED

Hi.

RICK

Hey.

(extends his hand)

Rick. Rick Page. Last thing I remember I was reading a sales forecast in the bath. Geez, those things are dull.

CHUCK

You ever hear of the Dandy Lion Car Company?

RICK

Nope. You wanna open the kimono on why I'm in a silver leotard, hanging from a hook?

CHUCK

Do you have any thoughts or last requests--

Emerson ROLLS his eyes, takes Ned's hand and re-deads Rick.

NED / CHUCK

Hey!

EMERSON

If I wanted to mingle with a bunch of geeks in leotards, I would have stayed in art school.

NED

You went to art school?

CHUCK

Didn't know that, did you?

In his surprise, Ned accidentally BRUSHES the hand of another hanging corpse, BETH, who awakes SCREAMING. Emerson SCREAMS, too. They both stop, Emerson shivers. Beth looks around curious, notices Ned and Chuck.

BETH

Hi.

CHUCK

What's up?

BETH

I was just riding the Ferris wheel at the State Fair and the teenager running it said I could stay an extra turn.

CHUCK

Have you ever heard of the Dandy Lion Car Company?

BETH

No.

EMERSON

Moving on.

BETH

Wait a sec. I did donate my body to science, and I checked a box that said I could be used to test automobile safety.

NED

Is that... legal?

BETH

Auto industry's been using crash test cadavers since the '60s.

CHUCK

Human crash test dummies?

BETH

Sounds scary, but you know, when you're dead, you're dead.

(a beat, pleasantly)

Am I dead?

SPARK! Ned re-deads her.

INT. CRASH TEST FACILITY - OUTER DOOR

The doors slide open and our Mod Squad burst out.

CHUCK

So there's nothing illegal about any of that?

NED

Why would Dandy Lion replace all of their crash test dummies with dead bodies?

INT. DANDY LION CAR COMPANY SHOWROOM - CONTINUOUS

They enter--

CHUCK

And what happened to all the real dummies?

Emerson smiles slyly, about to open his mouth--

NARRATOR

Before Emerson could reply with a clever, if slightly insulting, remark...

EMERSON

(stops short)

Shhh!

They all freeze, looking at the showroom.

EMERSON (CONT'D)

Did you see that?

CHUCK

What?

NED

There!

ANGLE - THE WALL

We see, in the sweep of the revolving Dandy Lion car's HEADLIGHTS, the huge shadow of a MENACING FLOWER. Chuck GASPS. Then:

JEANINE

Steps out of the shadows, holding her flower costume, looking scared.

CHUCK

Jeanine?

A WHOLE PIE

Ravenously attacked with a hungry fork. We are--

INT. PIE HOLE - BOOTH - NIGHT

Jeanine sits across from the Mod Squad, eating a pie.

JEANINE

(mouth full)

I coln't ell oo ing afoe coe ay er a-ting ee.

CHUCK

What?

Jeanine holds up a finger, chews some more, takes a big sip from a glass of milk, then:

JEANINE

I couldn't tell you anything before because they were watching me. I hid at work to make sure no one followed me home.

NARRATOR

And as Jeanine continued to eat her triple-berry pie, she told them the story of her love affair with Bernard Slaybeck.

INT. DANDY LION CAR COMPANY SHOWROOM - DAY

Mark Chase stands on the (NOT TURNING) turntable in front of a row of DANDELION MODELS (including Jeanine), gesturing gracefully to the Dandy Lion SX. They copy his move.

NARRATOR

They had met when the scientist had come to watch sales training on a long lunch.

Bernard sits out of the way, eating a BIG SANDWICH.

Jeanine is clearly distracted, keeps looking over at him (and the sandwich).

CAMERA PUSHES IN as Bernard, mid-bite, makes his first eye contact with Jeanine the Dandelion Model. She winks at him. He smiles.

LATER

SLOW PUSH IN as she steps up to Bernard and they begin to talk.

NARRATOR

These are the things she came to know first: the scientist was kind. The scientist was lonely. The scientist came alive when he told her about his hobby of catching butterflies. When he admitted that he always set them free, she felt dizzy and giggled for no reason.

INT. DANDY LION CAR COMPANY SHOWROOM - NIGHT

The fogged-up bulb of a (ever-so-slightly rocking) Dandy Lion SX as it ROTATES in the empty room.

NARRATOR

The waif and the scientist fell deeply in love, hiding their affair from the world like a trade secret.

A SWEATY HAND entwined in a DANDELION LEAFY HAND smears against the inside window à la "Titanic"...

INT. DANDY LION CAR COMPANY SHOWROOM - ANOTHER LATE NIGHT

Jeanine waves goodbye to the OTHER MODELS, checks her watch as they leave. No sign of Bernard.

NARRATOR

But Jeanine from Promotions felt a chasm growing between them.

INT. CRASH TEST FACILITY - OUTER DOOR

Jeanine waits outside the closed doors. The security guard reads the paper. The doors open, her face brightens, but TWO OTHER SCIENTISTS exit past her, the doors closing behind them.

NARRATOR

As the launch of the flower car grew closer, Bernard's hours grew longer. He became distant and hard to reach.

INT. DANDY LION SX (STAGE) - NIGHT

Jeanine eats a fast-food burger as she follows a car on an empty road (all we see are the taillights).

NARRATOR

Suspecting her Safety Scientist of stepping out on her, she began to spy. But there was no other flower, only mysterious trips into the darkness.

RESUME - PIE HOLE - BOOTH

Jeanine's gone, an empty plate at her seat. Emerson sits down across with a slice of pie.

EMERSON

Where'd she go?

Jeanine enters from the back, popping a mint into her mouth, offering up the mints as she sits again.

JEANINE

Sorry. Restroom. Mint, anyone?

Chuck eyes her knowingly...

CHUCK

No thanks.

NED

Where was Slaybeck going on these night drives?

JEANINE

I dunno. I could never see. And when I confronted him about it, he wouldn't tell me anything. I thought he was being paranoid, till he turned up dead.

(to Emerson)

You gonna finish that?

EMERSON

Yes.

CHUCK

I wish we knew what he was doing.

JEANINE

Oh, I figured it out.

They look at her. She looks at Emerson's pie. Ned SLIDES it across to her--

EXT. PIE HOLE - MOMENTS LATER

Jeanine gets into her Dandy Lion SX.

JEANINE

It's easier if I show you. Follow me.

As Jeanine pulls away, and Ned gets into his Mercedes parked just behind--

CHUCK

Shotgun.

NED

Chuck...

CHUCK

C'mon. I really hate the back.

NED

Dead. Again. Forever.

CHUCK

Fine.

Emerson shoots her a smile as she gets in--

EXT. RURAL ROAD - NIGHT

Ned's vintage Mercedes tails the Dandy Lion SX.

CHUCK

She's not going very fast.

NED

That car can't have a very big engine.

EMERSON

Maybe she ate it.

Ned giggles.

CHUCK

It's not funny. She obviously has a very serious disorder.

NED

Whadya mean?

CHUCK

Seriously? That girl's got a whole secret life in the bathroom.

(then)

And I know exactly how she feels.

EMERSON

So do I.

CHUCK

You know what I mean. I hate having secrets, and now I am one. These disguises, hiding in your apartment all the time...

NED

I hate secrets, too.

CHUCK

You *love* secrets. You want to marry secrets and have little half-secret, half-human children.

Emerson enjoys this.

CHUCK (CONT'D)

Well, I have a secret, too: I *do* miss my aunts, and if I can't have them back, then all I have is you. Which is great. But I don't know anything about you since you were nine.

NED

It's pretty much I bake pies and wake the dead. I live a very sheltered life.

Chuck smiles at the sweetness...

CHUCK

I already lived a sheltered life, once.
(then)

But I wasn't as sheltered as you think. Aunt Lily had a very extensive collection of historic erotica hidden in the milk cellar.

NED

The "milk cellar"?

CHUCK

Whatever. The cheese-floor. The spooky place under the house.

EMERSON

I will pay you not to have this conversation in front of me.

CHUCK

Except it's not in front of you, is it? It's to the side and *behind* you.

NED

You can't sit in front, Chuck.

Before she can reply--

KA-BOOM!

OUT THE WINDOW

The Dandy Lion SX EXPLODES into a ball of fire.

Ned SLAMS on the brakes as FLAMING CAR PARTS rain down on them. A SIDE MIRROR... A HUBCAP... A CHARRED DAISY HEADDRESS.

Beat. And then--

A BURNING BOX OF LAXATIVES drops onto the windshield.

Emerson and Ned look on in stunned silence as Chuck leans INTO FRAME from the backseat.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. HOSPITAL - NIGHT

Jeanine, her head and body completely WRAPPED IN BANDAGES, lies in a hospital bed.

As a show of support, Chuck draws beautifully-arched EYEBROWS on the bandages over Jeanine's eyes with a BLACK SHARPIE.

CHUCK

There you go. Just like new.

Chuck steps back to admire her work, revealing she's already drawn a set of LARGE, RUBY-RED LIPS around Jeanine's bandaged mouth with the RED SHARPIE in her other hand.

JEANINE

Do I look okay?

Ned and Emerson stand at the foot of the bed, trying to remain positive.

NED

Runway ready.

JEANINE

Really? You don't think these bandages make me look fat?

NED

Not at all.

Jeanine turns to Chuck.

JEANINE

That's so sweet. Is he always this sweet?

CHUCK

I wouldn't know.

Chuck and Ned share a look.

EMERSON

Look, some crazy car bomber went to a lot of trouble to stop you from showing us whatever it is you were going to show us.

Chuck takes Jeanine's hand.

CHUCK

Jeanine, what didn't they want you to show us?

JEANINE

The bodies.

NED

What bodies? The dead bodies? We already--

JEANINE

No. The ones in the big hole.

EXT. FIELD/DITCH - NIGHT

Emerson, Ned and Chuck stand with their backs TO CAMERA -- their shapes SILHOUETTED against the night sky.

CHUCK

How sad.

NED

Why would somebody do this?

CAMERA POPS IN CLOSE on the threesome as Emerson shrugs his shoulders.

EMERSON

Only one way to find out.

Taking a step forward, Emerson DROPS OUT OF FRAME. Ned and Chuck leap after him. CAMERA PANS DOWN TO REVEAL they are all standing in--

AN ENORMOUS DITCH

Fifteen-feet long and eight-feet deep and FILLED WITH CRASH TEST DUMMIES.

CHUCK

Dummies.

Suddenly, a NONDESCRIPT SHAPE in the foreground of the frame moves, blocking our view. CAMERA RACK FOCUSES TO REVEAL the nondescript shape is a MAN'S TORSO (shoulder to waist). Our heroes are not alone.

IN THE DITCH

Ned and Chuck join Emerson, who is kneeling over a crash test dummy with its HEAD COMPUTER INNARDS exposed, and various computer parts and cables scattered among the dummies. Chuck kneels next to Emerson, staring at the dummy's circuitry in awe.

CHUCK (CONT'D)

What is all that?

EMERSON

Each one of these guys is fitted with a computer hard drive to record all the crash data. You bury the dummies, you bury data.

NED

Couldn't they just erase it?

EMERSON

Never completely erase anything.

CHUCK

Why are there dead people on hooks and plastic dummies in a grave?

EMERSON

The company must've switched to using cadavers so there'd be no permanent record of the crash test results. 'Cause dead people don't talk. Usually.

Ned points OFF CAMERA.

NED

Look!

Everyone swings around to see--

A FIGURE

Standing on the ridge above them. He steps from the shadows to REVEAL he's wearing a CRASH TEST DUMMY JUMPSUIT and MASK.

BACK IN THE DITCH

Chuck inches back, terrified.

CHUCK

Ned?

NED

Emerson?

EMERSON

Run!

As Emerson turns to run, the crash test dummy points two TASER GUNS at them and FIRES.

ZAP! ZAP! ZAP! Emerson, Ned and Chuck are hit by the Taser's BARBS and fall to the ground, ELECTRICAL CHARGE CRACKLING. SMASH TO BLACK.

INT. OLIVE'S APARTMENT - NIGHT

"Brady Bunch" faux darkness as Olive spoons on her horse-themed sheets with Digby.

NARRATOR

As the Pie-Maker's brain crackled with 10,000 volts of electricity and then lost consciousness, Olive would have no such luck.

OLIVE

Digby? You awake?

He is.

OLIVE (CONT'D)

I can't sleep either.

She takes a breath and closes her eyes again.

INT. FANTASY BATHROOM - DAY

Camera MOVES across rose petals scattered on a tile floor to FIND--

A CLAW-FOOTED BATHTUB in which we find Chuck and Ned sharing a BUBBLE BATH (plenty of bubbles to hide the naughty bits and the lack of actual water). Red velvet surrounds the Hallmark-card-romance-novel vision, as our two lovers feed each other chocolate-dipped strawberries, giggling, as SOAP BUBBLES float down in the air around them.

NARRATOR

Closing her eyes only made her visions of the Pie-Maker's late-night date with the perky brunette from nowhere more vivid and uncensored.

The feeding is as far as they get before we RETURN TO--

BACK TO SCENE

Olive's eyes pop open and she sits up, shivering with disgust...

OLIVE

Oooohh. Yuch.

NARRATOR

Olive decided she was done lying down about this.

OLIVE

(to Digby)

We are up. We are walking.

As Digby happily hops off the bed--

CLOSE UP ON NED

He wakes, trying to get his bearings.

NED'S POV - FOGGY AND DISTORTED

Chuck is staring at him -- just inches from his face. He pulls away from her in a panic.

ON NED - BEHIND THE WHEEL OF A DANDY LION SX

Sitting up straight inside a CLEAR PLASTIC BODY BAG. CAMERA POPS WIDE TO REVEAL--

INT. CRASH TEST FACILITY - NIGHT

Emerson (backseat) and Chuck (passenger seat) are also seat-belted into a Dandy Lion SX. And like Ned, they too are cocooned in CLEAR PLASTIC BODY BAGS, their HANDS TIED. From the backseat, Emerson nudges Ned.

Ned spins around to see Emerson gesturing frantically to the front windshield. He turns back to see--

THE CRASH TEST DUMMY KILLER

Lugging the crash test cable toward them, he stops in front of the car. BAM! With a villainous flourish, he drops the cable's heavy steel hook on the hood and lets it slowly scrape down the front of the car.

SCCCCRREEEEEEEECH.

INT. DANDY LION SX - NIGHT

CAMERA PUSHES IN on our heroes. As they grimace, we...

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

INT. CRASH TEST FACILITY - NIGHT

Strapped in the Dandy Lion, our heroes stare at the BRICK WALL looming before them at the end of the long yellow line. The dummy, hook in hand, pauses to admire his handiwork. He whips off his mask -- it's Mark Chase.

MARK CHASE

Automobile manufacturing is a dirty business.

He notices that a SPLOTCH of GREASE has gotten on his hand. He withdraws a nicely-pressed HANDKERCHIEF from his pocket...

MARK CHASE (CONT'D)

Luckily the body bags keep things nice and neat.

As he dabs at the grease splotch on his hand with the handkerchief, CAMERA PUSHES IN CLOSE.

NARRATOR

Murder was not new for Mark Chase. The facts were these:

INT. CRASH TEST FACILITY - NIGHT - FLASHBACK

Bernard Slaybeck struggles to pull a badly-burned crash test dummy (still SMOKING) out of a post-crash-test Dandy Lion SX. He lays the dummy on a table and examines it with tender concern.

NARRATOR

Through a series of crash test experiments, Bernard Slaybeck had learned...

CAMERA PULLS BACK REVEALING five more crash test dummies -- all similarly burned and destroyed. Off Bernard's horror:

NARRATOR (CONT'D)

...that the Dandy Lion was a deadly dud.

INT. CRASH TEST FACILITY - DAY - FLASHBACK

Bernard shows Mark a mangled and burned crash test dummy.

NARRATOR

Bernard begged the president to cancel the car's launch. But Mark Chase had other plans...

Mark Chase offers Bernard a wad of cash to buy his silence. Bernard rejects the bribe with a flourish and storms away.

NARRATOR (CONT'D)

Like a smoking gun, the smoking dummies would have to be buried.

Left alone, Mark Chase studies Bernard's mangled crash test dummy. Slowly, he reaches down to its chin and RIPS OFF ITS MASK.

NARRATOR (CONT'D)

The company had invested millions in the Dandy Lion and he knew that keeping this terrible secret would still be cheaper than halting production of the car.

CAMERA PUSHES IN on Mark Chase holding the dummy's mask up to his face.

INT. CRASH TEST FACILITY - OUTER DOOR - LATE NIGHT - FLASHBACK

Bernard approaches the security doors. The security guard's chair is empty.

NARRATOR

And so Mark Chase, big dreamer and secret-keeper, perfected his stain-free slaughter style on Bernard Slaybeck, erstwhile lover of models and automotive safety.

Bernard swipes his card in the scanner. The doors don't open. He tries again and again. He hears a NOISE and turns and stares as the "crash test dummy" takes out a TASER and ZAPS him. Bernard crumples to the ground.

INT. CRASH TEST FACILITY - NIGHT - FLASHBACK

Bernard is body bagged in the driver's seat of a crash test Dandy Lion. The dummy pulls the lever and the car is pulled by the cable into the brick wall.

NARRATOR

The Dandy Lion SX would bloom on time...

EXT. RURAL ROAD - NIGHT - FLASHBACK

CLOSE ON a handkerchief dabbing a different stain off Mark's hand. This stain is BLOOD.

NARRATOR

...and no one would stop him.

CAMERA PULLS OUT TO REVEAL Mark Chase, dressed as the crash test dummy, standing at the side of the road (with the "DEER CROSSING" sign). At his feet is a body bag holding a body.

As he unzips the bag and dumps Bernard's BODY onto the road.

RESUME - CRASH TEST FACILITY - AS BEFORE

Mark Chase continues his villainous rant:

MARK CHASE

We will launch this car and no one will stop me. Not Bernard Slaybeck, not some dandelion model and certainly not...

INT. DANDY LION SX - CONTINUOUS

OUR HEROES' POV

Mark Chase gesticulates wildly as he rants, MUFFLED and UNINTELLIGIBLE.

Off our heroes' befuddled expressions:

NARRATOR

As Mark Chase continued his monologue, unaware that it was completely inaudible from within the sealed body bags within the car...

Resigned to her fate, Chuck looks at Ned, who still struggles to get free...

NARRATOR (CONT'D)

Chuck pondered why it was she always seemed to die just as things were starting to get good.

She turns forward with a sigh. We see through the bag--

CHUCK

(M.O.S.)

Son of a bitch.

Ned gives up, looks over at Chuck...

NARRATOR

And though he couldn't hear her, Ned suddenly wanted to tell her everything: pet peeves and favorite foods, his fears, his dreams and all the pure joy she had brought into his life.

Ned gazes at Chuck, still unable to voice his feelings.

INT. CRASH TEST FACILITY - NIGHT

Mark crescendoes to the end of his crazy rant:

MARK CHASE

...so there, you see, it's very simple.
Sayonara!

He waves the hook threateningly at our heroes, then crouches to attach it to the car's underside.

INT. DANDY LION SX - NIGHT

Seeing the end is near, Chuck and Ned look at each other.

CHUCK

(mouths)
Goodbye.

They lean in for a LONG, DEEP KISS through their body bags.

BACKSEAT

Behind them, Emerson struggles with tied hands to pull something from his pocket. Finally, his fingertips inch out the KNITTING NEEDLES. Seizing them, he JABS them through his body bag as...

INT. CRASH TEST FACILITY - NIGHT

Mark Chase struggles to attach the crash test hook to the car. It slips from his hand to the ground.

INT. DANDY LION SX - NIGHT

Emerson, hands freed, unzips Ned...

EMERSON

Drive!

Ned reaches for the KEYS in the ignition as Emerson unzips Chuck. She smiles, happy to see him--

CHUCK

Thank you.

INT. CRASH TEST FACILITY - NIGHT

Mark Chase, still crouched in front of the car, hears the REV of the engine. With a YELP, he jumps out of the way as the car PEELS OUT.

INT. DANDY LION SX - NIGHT

Ned turns hard, accelerating toward a TUNNEL ENTRANCE.

EXT. DANDY LION CAR COMPANY - NIGHT

Our heroes hurtle out a driveway onto the street. Behind them, Mark Chase runs out and gets in HIS OWN (very big) CAR to give chase.

EXT. CITY STREET - NIGHT

The Dandy Lion SX rounds the corner with Mark Chase's car on its tail.

INT. MARK CHASE'S CAR (STAGE) - NIGHT

Gripping the wheel tightly, Mark bears down on his prey.

INT. DANDY LION SX (STAGE)

Ned glances to his rearview mirror.

OMIT

INT. MARK CHASE'S CAR (STAGE) - NIGHT

MARK CHASE

Come on. Just a little faster...

EXT. STREET - NIGHT

--Camera very low to the ground, pushing forward as the Dandy Lion SX Car [DC], and then the Hummer close behind, race past the lens, going out of frame, right to left.

--Low tracking shot, the back half of the DC and the front half of the Hummer, as the Hummer comes up to the back bumper of the DC and gives it a tap [and hopefully we don't destroy the plastic car].

INT. DANDY LION SX (STAGE) - CONTINUOUS

--Camera outside the back window, pushing in toward Emerson, Chuck and Ned's back. The car gets bumped and they turn and react. (Play out a couple of different reactions.)

As they SPEED ALONG, they jolt and GRUNT as the Hummer bumps them. Yelling over the din of the chase:

EMERSON

Can't this thing go any faster?

CHUCK

("it sucks")

Some "car of the future" this is.

NED

I thought cars of the future were supposed to fly. What the hell happened to flying cars?

BANG! The Hummer BUMPS them. They YELL. THEN CUT HARD, BUMPED DOWN AN OVERGROWN HILLSIDE--

CHUCK / NED / EMERSON

AHHHHHHHHHHHHHHHHHH!

EXT. DANDY LION SX (LOCATION) - DRIVING

--Pulling the DC, wider, then seeing the entire front of the car (so we don't recognize the stunt doubles).

--The DANDY LION CAR is shoved by the HUMMER off the road and down a...

STEEP, TREED EMBANKMENT

We continue to pull as the Hummer comes toward the lens. The camera isn't dead center on the DC, but slightly out from the center, favoring the driver's side, so we see the Hummer in the b.g. Long lens to compress the two cars.

--Side of above action so we see the DC getting pushed away from lens into the woods, and the Hummer continuing through frame, R-to-L Camera Car.

--Static low shot in the woods. Trees in f.g. The DC turns off the road and goes by the lens. The Hummer, still on the road, drives by L-to-R [yes, we're switching screen direction].

INT. DANDY LION SX (STAGE) - DRIVING DOWNHILL

They YELL and GRUNT down the STEEP DESCENT through slapping branches and undergrowth...

NARRATOR

If only the Pie-Maker had heard the killer exclaim that the Dandy Lion SX was much more than the eco-friendly car of the future...

--Over Ned onto Chuck. Trees wowing by behind Chuck [see *Throw Momma from the Train* for reference].

--Raking single, Chuck. Trees going by behind her.

--Camera inside the DC, over Chuck onto Ned. Trees wowing by behind Ned.

--Raking single, Ned, trees going by behind him.

INT. DANDY LION SX (STAGE) - DRIVING

--Camera behind Chuck and Ned, looking out the window. Tree stuff wowing across the front windshield.

--Single raking Emerson from Ned's side of the car.

EXT. NEIGHBORHOOD STREET (LOT)

A row of trees created at a T-intersection on the lot. The Dandy Lion SX breaks through the trees, and comes toward us. We track back with the Dandy Lion, revealing buildings on either side of the road. The Dandy Lion overcomes us, exiting frame and we REVEAL, still pulling, the Hummer coming from camera right, turning toward us and coming to a stop because a POLICE CAR follows behind the Hummer.

INT. DANDY LION SX - NIGHT

The dashboard controls go haywire -- BLINKING and FLASHING as the RADIO CYCLES through static and stations.

NARRATOR

If only he'd heard it was also a deathtrap. A dandelion-fueled time bomb...

Ned, Chuck and Emerson look on in confusion.

ON THE DANDY LION'S SPEEDOMETER

Inching toward sixty-nine miles per hour.

NARRATOR

...that in the unlikely, but not impossible, event of reaching a speed of seventy miles per hour with the headlights on and the seat-warmers set to low, a short circuit in the radio would set off a cataclysmic chain reaction that would blow the car and its precious human cargo to smithereens. Jeanine had been the first unfortunate victim, and now--

CHUCK (O.S.)

LOOK OUT!

CAMERA POPS OUT WIDE to REVEAL Chuck frantically pointing to a FIGURE standing in the road in front of them. It's Olive walking Digby. Olive SCREAMS in the headlights.

The Mod Squad SCREAMS as Ned slams on the brakes.

EXT. PIE HOLE - NIGHT

OLIVE'S POV

As the car skids to a halt just inches away from her, Olive's gaze falls on Ned behind the wheel of the Dandy Lion.

ON OLIVE

Smiling dreamily, squinting into the headlights.

NARRATOR

Olive was pleased.

Ned leans out of the Dandy Lion--

NED

Are you okay?

Olive stares at them in their body bags...

OLIVE

I am now.

NARRATOR

Whatever the Pie-Maker had been doing that night did not seem especially romantic.

NED

Can you help us get out of these body bags?

As she smiles--

EXT. NEIGHBORHOOD STREET (LOT)

TWO POLICE OFFICERS get out of the police car and walk toward the Hummer. Long lens, the Hummer stacked up in the f.g. out of focus.

INT. MARK CHASE'S CAR

We hear a police SIREN burst and see the red and blue flashes from behind. Mark panics, tries to start his car. It won't start.

NARRATOR

His plan foiled, the carmaker tried to flee, only to discover he was out of gas.

ANGLE - FUEL GAGE: It's empty.

EXT. DANDY LION CAR COMPANY - DAY

The building FADES AWAY, replaced by a field of flowers.

NARRATOR

Unlike the Pie-Maker and his friends, the Dandy Lion Car Company did not survive once its dark secrets were revealed.

INT. POLICE MUG SHOT ROOM (ONE WALL) - DAY

Mark Chase holds up his PRISON NUMBER, squints for a FLASHBULB.

NARRATOR

Those responsible were punished for their wicked ways.

PULL OUT TO A NEWSPAPER--

Mark's MUG SHOT is front page news. Above it, the headline reads: "Dandy Liar Sentenced to Dandy Life Behind Bars." PULL OUT AGAIN to see--

INT. HOSPITAL - DAY

Jeanine, in her bed, now wearing a WIG (no bandages), reads the NEWSPAPER, a mostly-eaten plate of hospital food on a tray in front of her.

NARRATOR

Others, strengthened by the news that their loved ones had not died in vain...

Jeanine lowers the paper...

NARRATOR (CONT'D)

Reached out for the help they needed.

REVEAL the tough-looking NURSE who sits across from her, watching her. Jeanine smiles, sets down the paper, picks up an "EATING RIGHT, NOW!" magazine...

INT. EMERSON'S OFFICE - DAY

Emerson knits.

NARRATOR

And Emerson Cod realized he would not be not knitting anytime soon, as the dead girl who was not dead appeared to be staying put.

He finishes and stuffs a HUGE WAD of REWARD MONEY into the newly-knit sock, slides it into a hole in the wall.

EXT. PIE HOLE - DAY

Ned leads Chuck to his Mercedes.

NARRATOR

A fact the Pie-Maker celebrated.

NED

Get in. The front.

Chuck smiles and they both sit into--

INT. NED'S CAR - DAY

Ned has installed a PLEXIGLAS DIVIDER between the two front seats. There are air holes cut for communication and INCUBATOR GLOVES attached to the partition. Chuck seems surprised.

CHUCK

You did this?

NED

You can drive now, too, if you want.

(then)

But I kinda love driving.

CHUCK

(smiles)

Really. Didn't know that about you.

(re: the gloves)

What are these?

NED

They're for... uh, steering emergencies.

NARRATOR

He lied.

CHUCK

Perfect. That's what I thought.

NARRATOR

She lied, too.

Chuck uses her rubber incubator glove to take Ned's hand in hers. They smile. PULL BACK to REVEAL--

OLIVE

Watching them through the Pie Hole window, Digby next to her, also watching.

OLIVE

I'm not giving up, Digby.

NARRATOR

That was the truth.

FADE OUT.

END OF SHOW