

# PUSHING DAISIES

"Window Dressed to Kill"

Episode #3T7062

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**FINAL DRAFT** 

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ACT ONE

FADE IN:

INT. YOUNG OLIVE'S HOUSE - LIVING ROOM - NIGHT - FLASHBACK

A PARTY in FULL SWING. MOM and DAD SNOOK mingle amongst the ADULT GUESTS. CAMERA FINDS YOUNG OLIVE standing in the doorway wearing A PARTY DRESS, her HAIR twisted into perfect RINGLETS.

**NARRATOR**

*At this very moment, Young Olive Snook was 9 years, 39 weeks, 19 hours, 59 minutes old and dressed to the nines. Though she looked the picture of perfection, Young Olive felt the very picture of neglect-ion.*

CAMERA PUSHES IN ON OLIVE.

**NARRATOR (CONT'D)**

*The party in full swing was the cause of her parents' current distraction...*

She TUGS on her MOM'S DRESS. Mom and Dad pay her no mind. Dejected, Young Olive gives up and walks away.

**NARRATOR (CONT'D)**

*...but Young Olive learned a lesson long ago. She learned her mother and father did not need a diversion to be distracted from their daughter.*

EXT. YOUNG OLIVE'S HOUSE - PORCH - NIGHT - FLASHBACK

Young Olive exits the house and sits down on the PORCH SWING.

**NARRATOR**

*Young Olive dreamed of a life where she was actively loved and only occasionally ignored.*

She picks up her JOCKEY HELMET, puts it on atop her curls. We PUSH IN as Young Olive moves her JOCKEY GOGGLES over her eyes.

**NARRATOR (CONT'D)**

*As happens often with Olive Snook, her dreams came true... just not quite how she intended.*

INT. CAR - NIGHT - FLASHBACK

TWO MEN, JERRY AND BUSTER, get into the front seat.

**NARRATOR**

*According to her parents' testimony, Young Olive Snook had been stolen away in a stolen vehicle by dangerous car thieves and kidnappers, Jerry Holmes and Roy "Buster" Bustamante.*

CONTINUED:

Jerry HOT-WIRES THE CAR and drives away when Buster turns, spots Olive. Buster turns back. PUSH IN as he (MOS) talks to Jerry.

A SERIES OF QUICK POPS:

-- Young Olive sits in the backseat of the moving car, her eyes locked with Buster's very serious (and menacing) gaze.

-- Young Olive sits on a couch in a DARK MOTEL ROOM. Jerry and Buster, a PHONE RECEIVER held between them, are arguing b.g.

**NARRATOR**

*Their daughter was held for 1 day, 1 hour and 11 minutes before Jerry and Buster made their first ransom call. Distraught and heartbroken, Olive's parents agreed to pay the undisclosed sum and contacted the police.*

EXT. YOUNG OLIVE'S HOUSE - DAY - FLASHBACK

Olive walks slowly toward the door, glances back at Jerry and Buster, who follow a few steps behind.

**NARRATOR**

*The police, then, set a trap.*

ANOTHER ANGLE - LOOKING UP finds Olive watching from a window.

**NARRATOR (CONT'D)**

*The little girl, slash future jockey, slash pie waitress to-be, watched as her abductors walked into the trap.*

OLIVE'S POV - The kidnappers ARE HANDCUFFED, PUT INTO COP CARS.

**NARRATOR (CONT'D)**

*Jerry Holmes and Buster Bustamante, convicted in a court of law after a quick and speedy trial, were sentenced to 25 years to life.*

RESUME - OLIVE IN THE WINDOW. Mom and Dad appear on either side.

**NARRATOR (CONT'D)**

*And Olive Snook learned a valuable lesson: "You don't know what you've got till it's gone."*

EXT. FIELD - NIGHT

A tranquil country setting -- a FIELD OF FRESHLY-FALLEN SNOW.

**NARRATOR**

*26 years, 10 weeks, 3 days, 15 hours and 4 minutes -- or 8,264 hash marks on a wall -- later...*

CAMERA WIDENS TO REVEAL we are actually just outside the fence of a PRISON that looms in the deep b.g. A beat, then, à la "Raising Arizona," Jerry, then Buster, BURST THROUGH THE SNOW FROM UNDERGROUND.

**NARRATOR (CONT'D)**

*...Jerry Holmes and Buster Bustamante busted out of the Big House with only one person on their mind: Olive Snook...*

As they set off on foot...

EXT. CLIFF - DAY (RE-USE FROM EPISODE 210, "THE NORWEGIANS")

Ned and Olive cling to a wispy branch on the side of the cliff.

**NARRATOR**

*...who was, at this very moment, hanging from the Pie-Maker she loved who could never love her, or so she thought.*

**OLIVE**

I'm sorry you never saw me the way you see Chuck.

She looks up at him. He looks at her, hesitates, then:

**NED**

I wouldn't say "never."

**NARRATOR**

*Confused, not by the particulars, but by this particular usage...*

INT. PIE HOLE - KITCHEN - DAY

PUSH IN ON OLIVE. She has several of Chuck's books on LINGUISTICS and currently pores over one titled: "The Double Negative: What You Shouldn't Not Know."

**NARRATOR**

*...Olive read about sentence structure and the use of the double negative...*

NED holds up a forkful of food for Olive to sample.

**NARRATOR (CONT'D)**

*...and with passive-aggressive panache, broached the subject with the Pie-Maker.*

**OLIVE**

I definitely don't hate it.

**NED**

What does that mean?

OLIVE  
Just what I said.

NED  
It means you like it?

OLIVE  
You tell me.

NED  
Well, you said it wasn't less tasty than the Kick in the Kumquat, but more unfulfilling than the Rock Me Amade-Quince.

(then)  
I don't like giving the pies funny names. Does that not seem disrespectful?

OLIVE  
There you go! You did it again.

NED  
What did I do again? Are you okay? You've been acting a little unusual all day.

OLIVE  
I think maybe I've got the post-traumatic stress from the cliff dive that almost turned us into canyon patties.

NED  
We're safe now, Olive.

OLIVE  
Yeah, but the whole thing keeps repeating on me over and over, like a broken record or Mexican food.

Olive gets an idea. As she CLIMBS UP ON A CHAIR...

OLIVE (CONT'D)  
You know, they say the more you face the trauma, the less power it has over you. It's called Cognitive Behavioral Therapy.

She kneels on the counter and REACHES UP and GRABS the BASE OF A HYPERION LAMP HANGING FROM THE CEILING.

OLIVE (CONT'D)  
Okay. So there we were, about to die and taking what we're sure will be our very last breaths here on God's green earth...

NED  
Olive, get down from there. You're going to hurt yourself.

CONTINUED: (2)

OLIVE

(in the moment)

That's right, Ned. Oh, no. I'm slipping. I can't hold on much longer. If there's anything you wanna say to me before we meet the Big Man at the Pearly Gates and check into the Hotel Hereafter, now would be the time. And if you could speak in the declarative only, with affirmative or comparative modifiers, it'd make things a lot easier for everybody.

CHUCK and EMERSON enter and Olive gets down and moves off. Emerson and Chuck approach.

EMERSON

Ding dong, Daddy--

Emerson's cut off by the FORKFUL OF PIE Ned sticks in his mouth.

EMERSON (CONT'D)

(savoring the pie)

Ding dong. That. Is heaven.

NED

Pear-way to Heaven. It's new. You know, now that I'm out of the dead-waking and back to just pie-baking and I don't touch dead fruit anymore, I can eat my own pies.

(takes a bite of pie)

Mmmm. I'm gonna get fat, aren't I?

Ned considers that a moment, shrugs, takes another bite.

EMERSON

While you're getting fat, there's a dead lady getting fished outta the Papen County Fountain and I got a good feeling about it. Ambulance siren's blarin' and I got my chasin' shoes on.

CHUCK

Are you sure you don't want to untie your apron strings and lace up your chasing laces?

NED

I'm sure. Ned is no longer waking the dead. My apron is staying on, strings tied securely in a double figure-eight follow through knot.

CHUCK

Then I, for one...

(pointedly, to Emerson)

-- and you should be, for two -- am supportive of your decision. Because that's what friends are. Supportive.

EMERSON

Looky-here. Yes, the zappity-zap nearly turned everything into crappity-crap with Dead Girl and her digging-up-Dead-Daddy ways.

CHUCK

I apologized for that.

NED

"No" means "no." I wanna lead a normal life as a guy who just makes pie. Who wants to be Superman? Not me. I say "no" to "Super" and "yes" to "man." From now on, I'm Clark Kent.

EMERSON

Well, that's downright crap-tastic, Clark. I now have an abnormally-large amount of work to do since nobody's waking up dead ladies anymore so I can ask who killed 'em.

And with that, Emerson heads for the door.

INT. PIE HOLE - DINING AREA

Chuck catches up with Emerson at the door:

CHUCK

What about me?

EMERSON

No conversation I ever wanna have begins with those three words. I got work to do.

CHUCK

Work you don't have to do alone. I know I'm no Superman, but I'm smart and I'm helpful. Maybe I could be your sidekick. I could be the Alive-Again Avenger, who came back from the dead to solve her own murder and stayed back from the dead to bring justice to murder victims everywhere with the help of a crusty and unflappable street-wise gumshoe.

EMERSON

That'd make me the sidekick.

CHUCK

I'm good either way.

EMERSON

Okay, sidekick Avenger, without Superman's super finger, this is a whole different ball game. This game's all about the hustle.

CHUCK  
I love the hustle!

EXT. PAPEN COUNTY FOUNTAIN - DAY

Emerson talks with a BEAT COP in the b.g., slips him some CASH, then ducks under the CRIME SCENE TAPE and joins Chuck, who stands not far from THE FOUNTAIN. A WOMAN'S BODY is half-in, half-out. The CORONER, and a COUPLE HELPERS, stand with BLOW-DRYERS, doing their best to melt the ice and extract the woman.

EMERSON  
Body's been identified off an employee ID card for Dicker's Department Store as Erin Embry.

EMERSON AND CHUCK'S POV - A HUGE, BRUISED BUMP is visible on ERIN'S FOREHEAD.

CHUCK  
(wrinkling her nose)  
What's that smell? It reminds me of Aunt Lily on Sundays. I mean, my mother on Sundays.

EMERSON  
Single-malt Scotch. Reminds me of something I could use a snifter of right now. Cops are saying this was an accident. Lady still in the holiday spirit guzzles too many spirits, pulls a Gene Kelly 'round the rosy, slips, bonks her noggin and falls into the fountain.

CHUCK  
Which froze when the temperatures dipped overnight. How awful.

EMERSON  
What's awful is this was a big, fat waste of my time. There's no case here.

CHUCK  
Aw. But I'm not done doing the Hustle.

EMERSON  
Then you gonna be dancing by yourself.

OMIT

EXT. STREET - NIGHT

Ned and Chuck hold hands (it's winter, they wear gloves!) while they walk PIGBY and DIGBY. Ned holds up Chuck's hand in his as she pulls him along, trailing close behind her.

**NARRATOR**

*But instead of dancing by herself, Chuck found another partner for the Hustle.*

NED

(re: them holding hands)  
Winter is my new best friend. We should move to the South Pole. Although, I don't know if there's much need for pie at the South Pole and that would put a wrinkle in my newly-starched life as a normal guy who makes pie. I'd give it up, though, if it meant holding your hand every day.

CHUCK

The pie or the normal?

NED

Either, though I'd prefer to have my pie and normal it, too. Where are we going?

CHUCK

Dicker's Department Store. Erin Embry, that poor woman who was murdered in the fountain, she worked at Dicker's.

NED

"Murdered"? Thought her death was an accident.

CHUCK

It was *dismissed* as an accident. Murders are dismissed as accidents everyday. My murder coulda' been dismissed as an accident. Coulda' said I slipped and fell overboard when really I was strangled and thrown overboard. I bet Erin Embry was dead before she hit the water.

NED

Just like you.

CHUCK

Just like me. I knew it!

NED

What? What did you know?

Chuck indicates THE WINDOW DISPLAY: A replica of the Papen County Fountain. A FEMALE MANNEQUIN holding A GLASS OF CHAMPAGNE is tossing JEWELS into the fountain while making a wish. Chuck studies it.

CHUCK

This looks like the fountain where Erin died.

NED

The Papen Fountain's a pretty popular spot.

CHUCK

But does everyone who goes there to make a wish wear the same exact outfit?

(re: the window)

This is the scene of the crime!

NED

Yay for the Alive-Again Avenger!

NED / CHUCK

Yay!

CHUCK

Let's go find Emerson and tell him that Erin Embry's murder is on display in a Dicker's Department Store window.

NED

But I'm not an avenger. I'm a pie-maker. I don't wanna pretend to be something I'm not. It's stressful. So I'm gonna go back to the Pie Hole and make my moniker proud.

CHUCK

Then I'm going to go avenge, and make my moniker proud.

NED

Who needs Superman? You're my hero.

Chuck kisses her glove and holds Ned's cheek a moment, leaving a lipstick mark as if she kissed him herself.

**NARRATOR**

*While the Pie-Maker lingered on his Alive-Again Avenger...*

INT. PIE HOLE - NIGHT

TING-A-LING! RANDY MANN ENTERS carrying a TAXIDERMY SCULPTURE of FRED & GINGER (the Great Herrmann's doves from Episode 206) FLYING OUT of a MAGICIAN'S TOP HAT. Randy sits at the counter.

**NARRATOR**

*...Randy Mann, a taxidermist who once paid for friends until the Pie-Maker befriended him for free, came to the Pie Hole bearing a gift, but said gift wasn't the first priority of his visit.*

RANDY

Hey, ho, pie-bro.

CONTINUED:

Olive stands behind the counter.

OLIVE

Who you calling "ho"? Oh. Randy Mann.

**NARRATOR**

*That priority was Olive Snook.*

RANDY

Miss Olive. Meant no offense by that "ho." Intent was to be jolly, not derogatory. Is the Pie-Maker present? No? I'll wait.

OLIVE

Can I get you a slice of pie?

RANDY

As a supportive friend, I'd like to try them all. One slice of everything, please. Starting with your favorite of the day.

OLIVE

I'm not sure eating that much fruit is wise.

RANDY

I'll pace myself... and may be here awhile.

OLIVE

Dandy. Are those the birds Ned had you stuff?

RANDY

Birthday gift for his magician brothers.

(stares at Olive, then)

What do you think? Magical enough?

OLIVE

Wow.

RANDY

"Wow's" good, right? "Wow" means you like it?

OLIVE

I'm gonna say yes. Declaratively. Boy, you sure turned these birds around fast.

RANDY

All in a few days' sleepless work. When you're starting a new business venture, it's important not to keep the customer waiting.

**NARRATOR**

*More important to Randy Mann than keeping the customer from waiting, was keeping himself from waiting to see Olive Snook.*

CONTINUED: (2)

TING-A-LING! In walk Jerry and Buster. They spot Olive.

*NARRATOR (CONT'D)*

*And he wasn't the only person who couldn't wait to see Olive Snook...*

OLIVE

Jiminy convicts!! Those are the guys who kidnapped me when I was a little girl.

JERRY / BUSTER

SNOOK!

As Randy stands, ready to defend Olive at any cost...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. PIE HOLE - NIGHT

Ned ENTERS to see three men sitting at the counter, their backs to him, Olive behind the counter.

**NARRATOR**

*Olive Snook had closed early, but not due to a lackadaisical work ethic or lack of patrons.*

As Jerry, Buster and Randy spin around, Ned notices the ICE PACK to Randy's face, which he drops, revealing a BLACK EYE.

NED

Oh my God. Randy! Olive! Did you hit him?  
Did she hit you?

RANDY

(gestures to Jerry)  
He did it. I have a low platelet count. And zero percent body fat. That's a one-two punch for bruising. Ha -- that would be funny if I hadn't been the one who got punched.

OLIVE

I told you not to. I told him not to.

RANDY

Sucker punch.  
(in Jerry's face)  
Sucker punch!

Buster claps Randy on the back.

BUSTER

Take it easy, tough guy. Coulda' been a whole lot worse had we not seen you attempting to shank us with chivalrous intention.

NED

Olive, who are these guys?

OLIVE

Who are any of us, really?

RANDY

They're her childhood kidnappers.

OLIVE

They weren't exactly "kidnappers."

CONTINUED:

**NARRATOR**

*What they were, exactly, was this:*

INT. CAR - NIGHT - FLASHBACK

Young Jerry and Young Buster climb into the front seat of the car. Jerry reaches under the dash and begins to hot-wire the car. The ENGINE IGNITES and they throw the car into gear.

**NARRATOR**

*Jerry and Buster were petty thieves, but they were not kidnapers. They were in the wrong car at the wrong time and were not alone.*

THE BACKSEAT:

Young Olive sits in the backseat next to a SUITCASE, unbeknownst to either Jerry or Buster.

**NARRATOR (CONT'D)**

*Young Olive Snook had stowed away in their recently-stolen car. Hoping the old adage, "Absence makes the heart grow fonder," would prove true, she wanted to teach her neglectful parents a lesson.*

Buster glances over his shoulder into the backseat and sees Young Olive for the first time. He taps Jerry on the shoulder.

**NARRATOR (CONT'D)**

*Jerry and Buster wanted to return the little girl to her parents right away...*

**JERRY**

What's your name, pickle?

**NARRATOR**

*...but, despite their attempts, she refused to tell them her name.*

Young Olive just stares with an excited smile.

OMIT

INT. MOTEL ROOM - NIGHT - FLASHBACK

Young Olive sits on a couch in the DARK ROOM. Jerry and Buster, a PHONE RECEIVER held to their ears, are arguing in the b.g.

**NARRATOR**

*Their argument was hushed so Young Olive would not hear that repeated calls to her parents had gone unanswered...*

ANGLE ON YOUNG OLIVE, who we REVEAL is WATCHING CARTOONS on TV.

CONTINUED:

**NARRATOR (CONT'D)**

*...and so as not to disturb Olive's love of cartoons.*

Jerry and Buster join Olive on the couch with a BIG BOWL OF POPCORN. As the three watch and laugh, enjoying the show.

EXT. YOUNG OLIVE'S HOUSE - DAY - FLASHBACK

Young Olive walks slowly to the front door, glances back...

**NARRATOR**

*The 2 days, 12 hours and 19 minutes Young Olive Snook spent with Jerry Holmes and Buster Bustamante were the best 2 days, 12 hours and 19 minutes of her young life.*

Jerry and Buster follow a few steps behind. They both smile.

**NARRATOR (CONT'D)**

*It was also the best of theirs.*

INT. YOUNG OLIVE'S HOUSE - LIVING ROOM - DAY - FLASHBACK

Jerry and Buster stand talking to Mom and Dad Snook.

**NARRATOR**

*After explaining the situation, the two men realized Young Olive's parents hadn't even known she was gone.*

Jerry and Buster scold Mom and Dad Snook.

**NARRATOR (CONT'D)**

*They confronted the Snooks on their derelict parenting skills. Mom and Dad Snook took umbrage and called the authorities.*

EXT. YOUNG OLIVE'S HOUSE - DAY - FLASHBACK

LOOKING UP. Young Olive stands in her bedroom window looking down, Mom and Dad on either side.

**NARRATOR**

*As it was their word against the word of two petty thieves, the now-accused kidnapers were sent away for the maximum the law would allow.*

YOUNG OLIVE'S POV - JERRY AND BUSTER ARE HANDCUFFED.

**NARRATOR (CONT'D)**

*Knowing what she'd lost the minute they were gone, Young Olive vowed to keep in touch.*

CONTINUED:

RESUME ON THE WINDOW. Mom and Dad lead Olive away. A beat, then she reappears, smiles and waves to Jerry and Buster below.

**NARRATOR (CONT'D)**

*She wrote them every week and never forgot.  
And they, in turn, never forgot her.*

Jerry and Buster wave back before being put into the COP CAR.

INT. PIE HOLE - NIGHT

Ned, Olive, Randy, Jerry and Buster, as before.

NED

Did you just get out?

JERRY

Just.

RANDY

Escaped. The word following that "just" should've been "escaped."

JERRY

He's holding a grudge over the shiner.

(to Randy)

A grudge-holder, huh? I like you.

OLIVE

How wonderful that you came to see me.

NED

(sotto, to Olive)

It won't be wonderful when the police show up looking for ex-cons and happen upon other sorts of ex-people we'd rather they didn't happen upon.

BUSTER

Which is why we need our Snook, here, to help get us across the border. If she's amenable.

OLIVE

It's the least I can do. You never should've gone to jail, but no one would believe me that I ran away.

BUSTER

Done and done, Snookerdoodle. What do we always say about the past?

OLIVE

It makes an ass out of you and me.

BUSTER

That's my girl.

NED

Can we go back to "escaped from prison," or am I the only one that finds that troubling?

JERRY

Who's the worrywart?

RANDY

That's Ned. He owns the place.

JERRY

The Pie-Maker?

BUSTER

The Pie-Maker?

OLIVE

Um... Boys...

JERRY

If this don't make tunneling through three miles of prison sewage worth every single gag.

(to Randy)

Nudge your grudge off-a' that stool, crankypants, so I can get a good look at the baker man who's gonna marry our little girl!

Randy reluctantly gets up as Jerry HUGS a bewildered Ned. Ned tries to catch Olive's eye, but she won't look at him.

JERRY (CONT'D)

Her weekly letters were the one bright light in our single-bulb cell, ain't that the almighty truth, Buster?

BUSTER

Sent like a message from the Big Man himself.

Randy's confused, looks to Ned.

RANDY

But I thought you were--

NED

Um. Actually. Olive. And me. Me and Olive--

Olive looks at Ned, unable to say a word.

**NARRATOR**

*The Pie-Maker considered how the truth would humiliate Olive and devastate the two sweet men whose only happiness, after being wrongfully imprisoned for a crime they didn't commit, came from knowing the little girl they loved most was loved most by the Pie-Maker. So he said:*

CONTINUED: (2)

NED

Me and Olive... love each other very much.

Ned takes her hand in his. Olive, confused, looks at Ned, then clasps her fingers around his and returns the smile.

**NARRATOR**

*And once again, Olive's dream came true...  
just not quite how she intended.*

OMIT

EXT. DICKER'S DEPARTMENT STORE - THE NEXT MORNING

A GROUP set up a VIGIL honoring Erin Embry: FLOWERS, CANDLES, PICTURES, etc. Emerson and Chuck study the vigil-holders.

CHUCK

Olive told me all about Jerry and Buster. During our late-night girl-talks, we mostly talk about Olive 'cause, well, I'm an all-or-nothing girl and I really can't tell her the--

Emerson closes his eyes and begins to SNORE, then:

EMERSON

Pee-Wee mention she was tellin' Papa 1 and Papa 2 that your man isn't your man, he's hers?

CHUCK

No, she didn't. And now that she's borrowed him from my lending library of significant others, I'm a little peeved.

EMERSON

Lending pie-boyfriend to your bestie who's in love with him so she can pull the wool over her fake pops' peepers is the sort of idea that gives a bad idea the will to live.

CHUCK

That's why I'm peeved! I can't avenge when I'm peeved. It splits my focus.

EMERSON

You're no good to me focusing on lady peeves. Focus on--

CHUCK

Now Ned and Olive are on a romantic run for the border to champion the wrongfully accused and... oh, I don't know what I'm upset about. It's just for one day. I'm being ridiculous.

CONTINUED:

EMERSON

Mmm-hmm. A lot can happen in one day.  
(re: the window)  
This the last repose of Erin Embry?

Chuck's still thinking about that "a lot can happen" comment.

CHUCK

That's my theory.

EMERSON

Nice hustle, sidekick Avenger. Tummy's telling me Erin Embry wasn't just some spritzer girl annoying people with perfume.

A MAN, WENDELL FEATHERSTONE, overhears them and responds:

WENDELL

Erin wasn't annoying people, she was dazzling them with fantastic worlds created within the proscenium arch of the Dicker's window frame.

CHUCK

Erin Embry dressed this window?

WENDELL

With her partner, Coco Juniper. Although it was common knowledge that Erin was the one with the true talent. Erin could do things with her mannequin Coco could never do.

CHUCK

What sort of things could Olive do that--?

Chuck gasps as she realizes what just came out of her mouth.

WENDELL

You saw their holiday window? "Christmas in Bangkok." The detail. Erin dressed *tuk-tuk* drivers in platinum Santa hats. And do you have any idea how long it takes to cut a string of dolls representing the population of Bangkok? Out of fur? Coarse fur? Erin did.

EMERSON

Who are you people?

WENDELL

We're devotees. Fans of Erin's and, to a lesser extent, Coco's, but we prefer the term "devotee."

Emerson pulls Chuck aside.

CONTINUED: (2)

EMERSON

Any of these devotees seem overly devoted?

CHUCK

Appropriately devoted. And overly devastated by Erin's death, which is about to be avenged. Hey, if the Alive-Again Avenger hustles this case to fruition, am I still the sidekick?

EMERSON

Yes. And if the Alive-Again Avenger really wants to hustle, she'd get me paid.

Chuck scans the crowd, then approaches one of the fans, who we will call DEVOTEE, and whispers:

CHUCK

It can't be true! Erin was murdered?

DEVOTEE

"Murdered"?

CHUCK

That's what someone just said. Isn't that Emerson Cod, the private investigator?

(they all look, nod)

Why would he be here... if there wasn't some kind of foul play?

(murmurs among the fans,

Chuck pops up elsewhere)

I would give my very last nickel to that man to find out what really happened to Erin and bring the killer to justice.

Chuck bobs behind the crowd and pokes her head up between two FANS several feet away from where she was standing.

CHUCK (CONT'D)

So would I.

EMERSON

(throwing his voice)

Me, too!

CHUCK

(in a new spot)

Me, too!

DEVOTEE

We all would!

OFF that...

INT. DICKER'S DEPARTMENT STORE - MOMENTS LATER

Chuck and Emerson (who is counting his cash) approach storeowner DICK DICKER, a congenial man, complete with signature bow tie.

DICK DICKER

Welcome to Dicker's! I'm Dick Dicker, owner and proprietor. What can I help you fine folks find today? A new frilly frock for the misses? A bespoke pinstripe from the B&T section for you, sir? Pocket square, mayhaps?

EMERSON

Hello, Dick. My name is Emerson Cod, private investigator. My associate and I have been hired to look into Erin Embry's death.

DICK DICKER

Walk with me, please.

As they walk, Dick is constantly doing things -- adjusting a perfume bottle, straightening a mannequin's hat, etc.

DICK DICKER (CONT'D)

I'm confused. Why would you be hired to look into what the police have already decided was an accident? A tragic one at that.

EMERSON

It still may very well be, Mr. Dicker. That's what we plan on finding out. Was Erin unhappy about anything? Boyfriend trouble? Money trouble? She doing well here at Dicker's?

DICK DICKER

Erin was doing very well at Dicker's and Dicker's was doing very well because of Erin.

(then)

And, to a lesser extent, Coco.

CHUCK

Coco Juniper?

DICK DICKER

Yes. Erin and Coco's perfectly-dressed windows created congestion in pedestrian traffic, which created a looky-loo gridlock zone at our front door, which created an overflow of potential purchasers funneling through that door, which created retail sales. Their work here meant everything to Dicker's.

EMERSON

Any idea if that collaboration was copacetic?

CONTINUED:

DICK DICKER

Forgive me for being overly protective of my staff, but Dicker's is a family store. Erin was a part of that family. This store, its employees and those people outside are in mourning. No one more so than Coco Juniper.

INT. DICKER'S DEPARTMENT STORE - MANNEQUIN ROOM

Window Design HQ: HAIR and MAKEUP STATIONS, RACKS of CLOTHES, PROPS and ROWS AND ROWS of SEWING MACHINES. Emerson and Chuck follow COCO JUNIPER, 30s, impeccable, as she surveys projects.

She approaches a DRESSED MANNEQUIN. Circling with her, carrying a CUP OF COFFEE and a BOOK/PLANNER (in which he constantly writes, and refers to), is apprentice, DENNY DOWNS.

COCO

Hmm... Hmm... Uh-huh... Well. It's so, so, so... hmmm... wrong. No, "wrong" isn't right. "Wrong" would be relative, as if you had in some way gotten within the realm of what could be considered right. Are you wincing?

DENNY

No.

COCO

(back to Emerson &amp; Chuck)

Erin Embry was my partner. Didn't know until she was gone that she was also my inspiration and my light. When she was alive, I couldn't wait for her to go away so I could finally make my own mark. But now I just want her back. Without Erin Embry, I'm left with...

She indicates Denny, who is trying not to be offended.

CHUCK

And yourself. So what if Erin could do things with a mannequin you can never do. What Erin could do has no bearing on what you can do, which is its own beautiful, wonderful thing.

COCO

Who said Erin could do things with a mannequin I could never do? Who's saying these things?

DENNY

(off Coco's look)

I have never said that. Ever.

COCO

Despite what you may have heard, I carried Erin. I was just being gracious before.

EMERSON

You are aware Erin died in a scenario exactly like the one depicted in your window of the Papen Fountain? That does make you a suspect.

COCO

Along with hundreds of people who've walked past that window since it was unveiled days ago, not to mention everyone in this room. Denny, did you kill Erin?

DENNY

No, Coco.

COCO

Neither did I.  
(re: sculpted escalator prop)  
What's this?

DENNY

It's for the memorial window. I think it's chic as hell. Or, it's going to be. Why are you looking at me like that?

COCO

Denny, if this is what you think is "chic as hell," please go back to pairing bobby socks and training bras in the Juniors Department.  
(to Emerson & Chuck)  
We're unveiling Erin Embry Memorial Window tonight. It's my unveiling, too. My first window as a solo artist. And everyone will see once and for all who can do what.

Emerson and Chuck step away to confer privately.

CHUCK

Maybe Coco went *con loco* and killed Erin to get her first window as a solo artist.

EMERSON

We're gonna be at that unveiling tonight just in case Coco did go *con loco*, fo'-sho... co.

**NARRATOR**

***What Emerson and Chuck did not know, was as they took a long, hard look at the main suspect they had...***

Coco turns and takes a long, hard look at Emerson and Chuck.

**NARRATOR (CONT'D)**

***...the killer was taking a long, hard look at them.***

CONTINUED: (2)

CAMERA WHIPS PAST Coco to find Dick Dicker entering, also taking a long, hard look at Emerson and Chuck. CAMERA WHIPS PAST Dick to find Denny, also taking a long, hard look. CAMERA WHIPS PAST Denny to find Wendell, watching through a crack in the door. OFF Emerson and Chuck, wondering which one may be Coco's killer...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. RANDY'S TRUCK - NIGHT

Randy's driving, Ned next to him, then Olive, Jerry and Buster -- all scrunched together on the BENCH SEAT of his CUBE TRUCK.

**NARRATOR**

*At this very moment, Randy Mann was confused.*

Randy whispers to Olive and Ned:

RANDY

I'm confused. I thought you and Chu--

NED

(a whisper back)

Not a good time, Randy.

**NARRATOR**

*Because the Pie-Maker was pretending to be something he's not and finding it stressful.*

RANDY

(to Jerry and Buster)

Sorry about the cramped quarters. I've got a new account at the zoo. There's a very lucrative after-market for exotic animals.

(re: mass under tarp)

Aloisius back there is going to a major retail outlet to promote "big savings." If I'd known when you asked for a ride, "ride" actually meant "fugitive border run," I woulda' unloaded first.

JERRY

Solitary confinement was less confining.

OLIVE

That's "thank you" in Grumpy Old Man.

RANDY

(to Olive)

Anyways, sorry you're squished.

BUSTER

Hop up onto your guy's lap there, okay? My jingles gotta have a little room to jangle.

OLIVE

Oh, I...

Without thinking, Ned picks Olive up and puts her on his lap. Randy looks on, still confused, and now a little bit envious.

OLIVE (CONT'D)

Okay, then.

JERRY

Say, Grudgey, were you around to taxidermy any of those fish swimming in the Pie Hole when the river backed up and flooded the streets?

NED

(to Olive)

You told them about that, too?

RANDY

Fish are the only animal I won't work on. When they die, they lose all the color in their skin. An animal's colors are like its personality. Your personality shouldn't be painted on and stretched over Styrofoam.

OLIVE

That's sweet.

Olive smiles at Randy, who's pleased with himself as well.

NED

What else did you tell them about that?

BUSTER

She told us when the water started rushing in, you got to grabbing pies like you birthed 'em and bolted for higher ground.

JERRY

I think he grabbed something else, too.

NED

They say in times of crisis, people grab the things that are most important to them.

(to Olive)

So that's what I grabbed.

Ned and Olive share a laugh.

OLIVE

He hurled me over his shoulder and carried me out piggyback-style, two pies in each arm.

**NARRATOR**

*At that very moment, the Pie-Maker realized he wasn't stressed. He was enjoying himself. He didn't enjoy pretending to be something he's not, but he did enjoy pretending to be normal.*

The truck HITS A BUMP. Olive BONKS HER HEAD ON THE CAB ROOF.

OLIVE  
Holy pothole!

BUSTER  
Make like a human seatbelt, Ned. You're holding precious cargo.

**NARRATOR**  
*And while their couple-dom was a fallacy...*

Ned wraps his arms around Olive's waist, securing her.

**NARRATOR (CONT'D)**  
*...being able to touch his faux-intended was not.*

OLIVE  
Oh, crap.

THEIR POV - A POLICE ROADBLOCK is seen in the distance. Then, RESUME ON THE GROUP in the truck.

OLIVE (CONT'D)  
Road trip interruptus.

RANDY  
What do we do now?

INT. CHUCK'S AUNTS' HOUSE - LIVING ROOM - NIGHT

Ned, Olive and Randy sit with VIVIAN and LILY. Jerry and Buster stand quietly by the door, hats in hands.

VIVIAN  
We haven't had this many visitors since our most recent home invasion.

OLIVE  
We need your help.

RANDY  
And your taxidermy kit. I had to take mine out of my van to make room for passengers.

LILY  
Who's dead?

NED  
Nobody's dead. What a silly thing to suggest.  
(clears his throat)  
We were thinking more along the lines of disguise, so we can get past the roadblocks.

Randy holds up a handful of small pelts of various colors.

RANDY

We're gonna fashion these all-purpose patch pelts into mutton chops and the such.

OLIVE

And they could use a change of wardrobe.

VIVIAN

We have a trunk full of Charles Charles's old clothes, upstairs in the cheese room.

Lily stares at them incredulously for a moment, then:

LILY

You are so lucky I started drinking hours ago.

Jerry takes out a cigarette, is about to light it...

LILY (CONT'D)

The only thing that smokes in this house is the Gouda. You want a cancer-stick, you stick it outside on the porch.

Jerry puts the cigarette back in his pocket.

JERRY

(to Olive)

This ain't quite the engagement party we had in mind for you and the worrywart.

VIVIAN

"Engagement"? For Ned and Olive?

Ned and Olive exchange a look, then nod. Vivian HUGS them, tries to show happiness, but sadness leaks through. Olive locks eyes with Lily, gives her a silent "please don't say anything".

LILY

What the hell do ya' mean "engaged"? Since when?

NED

Since... we just love each other so much.

OLIVE

Yeah. What he said.

Olive and Ned turn to each other and, hesitantly, but doing their best to sell it, KISS. CAMERA PUSHES IN ON OLIVE:

OLIVE'S VOICE

(singing)

I'VE BEEN ALONE WITH YOU INSIDE MY MIND.

EXT. CHUCK'S AUNTS' HOUSE - PORCH - TIME CUT - NIGHT

Olive steps out onto the porch, shutting the door behind her.

OLIVE

(singing)

IN MY DREAMS I'VE KISSED YOUR LIPS A THOUSAND  
TIMES. / I SOMETIMES SEE YOU PASS OUTSIDE MY  
DOOR. / HELLO, IS IT ME YOU'RE LOOKING FOR?

She sits on the bench, watching the FALLING SNOW.

OLIVE (CONT'D)

(singing)

I CAN SEE IT IN YOUR EYES / I CAN SEE IT IN  
YOUR SMILE... / YOU'RE ALL I'VE EVER WANTED,  
MY ARMS ARE OPEN WIDE. / 'CAUSE YOU KNOW JUST  
WHAT TO SAY / AND YOU KNOW JUST WHAT TO DO--

She STOPS SINGING as Ned steps out onto the porch.

OLIVE (CONT'D)

Do you know just what you're doing?

NED

Not really. I just asked myself, "What would  
Olive want me to do?" and this was the answer.

OLIVE

You did exactly what I would want you to do,  
only I would also want you to mean it when you  
say you love me. Not that I'm ungrateful.

NED

I do mean it. In a friend way. And I'm kinda'  
having fun. I get to help you in a way that  
doesn't require being super. It just requires  
being normal. And a little dishonest. I know  
you have reasons for writing what you wrote in  
those letters to Buster and Jerry. And  
whatever your reasons are, I support them  
because I support you. That's what friends do.

Lily enters, cornering Ned and Olive on the porch.

LILY

I'm calling bull--

OLIVE

Lily. Keep your voice down.

LILY

You're not engaged. Where's the ring? What  
are you two up to with this Kabuki romance  
you're putting on for the convicts?

OLIVE

I'm officially filing a request that says, "I kept your secrets, now you keep mine."

LILY

Haven't met a secret I can't keep, don't you worry about that. What you do gotta worry about is Pie Man's in love with somebody else.  
(sotto, to Olive)  
Does he know he's why you joined a nunnery?

NED

I do, as a matter of fact.

LILY

And the Kabuki still seemed like a good plan?

NED

I'm not sure it ever seemed like "a good plan," but it was a plan we embraced. And we will continue embracing... until which time Buster and Jerry can get across the border.  
(to Olive)  
Right? Unless...?

OLIVE

No, right. Yes. That's the plan.

LILY

Then, by all means, Kabuki it up. Just see to it that one of you tells Vivian the whole thing's make-believe before she plots a wedding.

INT. CHUCK'S AUNTS' HOUSE - CHEESE ROOM - NIGHT

Vivian looks through a TRUNK OF CLOTHES...

**NARRATOR**

*But upstairs in the cheese room, Vivian's planning had already begun.*

...and picks up a WEDDING VEIL and smiles warmly.

EXT. DICKER'S DEPARTMENT STORE - NIGHT

Emerson and Chuck, the fans and store employees (including Denny), wait outside. A CANDLELIT VIGIL marks the unveiling, IN MEMORIAM of Erin. Dick makes his way to the window.

**NARRATOR**

*As Vivian planned, the Private Investigator and the Alive-Again Avenger returned to Dicker's Department Store for the unveiling of the Erin Embry Memorial Window, in hopes her killer would soon be unveiled, as well.*

DICK DICKER

The craft and beauty of Dicker's signature window displays has long been attributed to two women, one of whom, due to a tragic accident, is no longer with us. But both we celebrate tonight as we unveil the Erin Embry Memorial Window, designed by her longtime dressing companion, Coco Juniper. But first, a few words from Coco. Coco?

(no response)

Coco?

Denny clears his throat and approaches Dick:

DENNY

Coco wants to greet her guests and admirers at the cocktail memorial after the unveiling.

DICK DICKER

Oh. Well, then, without further ado.

Dick takes out a REMOTE CONTROL, LIFTS IT IN TRIBUTE.

DICK DICKER (CONT'D)

This is truly an honor.

Dick CLICKS THE REMOTE. THE SHADE COVERING THE WINDOW DROPS. IN THE WINDOW: AN ESCHER-ESQUE "ENDLESS STAIRCASE" display, featuring endless escalators. A FEMALE MANNEQUIN carrying DICKER'S SHOPPING BAGS ascends the main ESCALATOR. She looks back at her DRESS, CAUGHT IN THE STAIRS. The crowd CHEERS. CAMERA FINDS Wendell and Denny standing among the crowd.

DICK DICKER (CONT'D)

Please join Coco and myself inside for a cocktail memorial to honor Erin Embry.

WENDELL

It's an essay on the afterlife. Erin Embry's endless ascent into a spiritual maze. The steps of this mortal coil clinging to her garment as she forges her own path in death, as she did in life. Look at it. It's a bath. It's just a warm bath. I wanna soak in it.

A SCREAM is HEARD O.S., coming from inside the store...

INT. DICKER'S DEPARTMENT STORE - CONTINUOUS

Emerson and Chuck RUSH IN with Wendell, who covers his eyes:

WENDELL

Ohmygod!

ANGLE ON THE ESCALATOR, where, CAUGHT and STICKING OUT from the MIDDLE OF THE STAIRS, is a VERY-DEAD COCO, wearing the SAME DRESS (what we can see of it) as the mannequin in the window display.

WENDELL (CONT'D)

Every time I close my eyes, I'm gonna see that.

CHUCK

It's Coco. And she's wearing the same dress as the mannequin in the window display.

EMERSON

Say goodbye to Suspect Numero Uno.

CHUCK

And hello to Victim Numero Dos.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. DICKER'S DEPARTMENT STORE - NIGHT

The coroner rolls a GURNEY with A BODY BAG (rolled up and sealed with a CHIP CLIP) and a "HUMAN REMAINS" BUCKET past Emerson.

EMERSON

Any idea how long she's been dead?

CORONER

Oh, I'd say about fifty dollars.

He holds out his hand and Emerson PALMS HIM A FIFTY.

CORONER (CONT'D)

She's cold, but she ain't stiff. No more'n 30 minutes. Exact time'll take me a little conducting... and another twenty.

EMERSON

"30 minutes" is all I need, thank you.

CORONER

Oh, is that how it is? Well, then, I'll make a mental note of that.

EMERSON

Don't go making "mental notes" on me.

CORONER

At a crime scene, I make mental notes on whatever I feel needs note-makin'... mentally.

CAMERA FOLLOWS the coroner as he rolls the gurney past Chuck, who's with Denny and a very-distraught Wendell.

WENDELL

(quiet shock)

It was my dream to work with Erin and, to a lesser extent, Coco. The sidewalk was my lecture hall and they my professors in the graduate school of window design. Now, they're both gone and my dream to mine the creative minds that fed my creative soul will forever remain a fantasy.

DENNY

The windows fed your creative soul?

CHUCK

I'm so sorry, Denny. First Erin and now Coco. I can't imagine how you must feel.

DENNY

I feel... like a weight has been lifted.

Chuck turns to Emerson.

CHUCK

His honesty tilts a bit toward I-don't-care-they-died territory.

EMERSON

"Tilts"? That honestly falls into the I-killed-them-skanks side of things. Store was closed while Coco finished dressing the window, which means she was dead before the public saw it.

CHUCK

But not before "chic as hell" Denny saw it. And he knew Coco was inside waiting to be greeted at the memorial because "inside" was where he killed her.

EMERSON

Time to take another look at Erin and Coco's workspace and see what Denny's been up to.

OMIT

INT. CHUCK'S AUNTS' HOUSE - CHEESE ROOM - NIGHT

Vivian and Olive are looking through some TRUNKS of CLOTHES.

OLIVE

I can't believe you kept all of Charles Charles's old clothes.

VIVIAN

I was going to use the fabric to make a quilt for Charlotte, but Lily said that was morbid. I couldn't bring myself to throw them away.

OLIVE

I'm a pack rat of sorts myself. Of emotions. Not so much with actual things.

VIVIAN

Is that why you previously denied your relationship with Ned? Because you're an emotion-hoarder?

OLIVE

Oh. About that--

Vivian presents the WEDDING VEIL she found earlier to Olive.

CONTINUED:

VIVIAN

It's the veil I was to wear when Charles and I got married. The son of a bitch.

OLIVE

Holy matrimony.

VIVIAN

I had hoped Charlotte might wear it someday.

(then)

After the heartbreak of Charles Charles, and more recently Dwight Dixon, the news of your engagement has restored in me a faith that true love exists. For people who deserve it.

OLIVE

That's depressing.

VIVIAN

Not anymore. You've given me something to believe in. Like the likeness of the Virgin Mary found ingrained in the center of a potato or tortilla. Its presence means different things to different people. Right now, you and Ned are my tortilla.

**NARRATOR**

*Olive couldn't bring herself to disavow Vivian's restored belief in vows, so instead, she simply said:*

OLIVE

(re: the veil)

Thanks.

OMIT

INT. DICKER'S DEPARTMENT STORE - MANNEQUIN ROOM - NIGHT

The room is still as the LIGHTS CLICK OFF, then CAMERA ROCKETS AROUND THE ROOM and lands on TWO MANNEQUINS (they wear hats, obstructing their faces) that COME TO LIFE. REVEAL Emerson and Chuck were the posed objects. They step into the room and start snooping around. Emerson checks Coco's desk as Chuck checks Erin's. Both are EMPTY.

EMERSON

Nothing here. Not a pen, not a paper clip, no things at all. It looks like these two didn't do a damn thing for themselves.

CHUCK

They didn't have to. Not when they had somebody else to do it for them.

(MORE)

CONTINUED:

CHUCK (CONT'D)

(then)

I wonder what Olive's doing for Ned right now.

EMERSON

Mmm-mmm. You think you can pour a saucer of milk and get kitten to splash? That is not my milk and I am not dipping this paw.

CHUCK

I'm not being catty. I'm being concerned. You said, "A lot can happen in one day." And you know what you were doing when you said that?

EMERSON

I know. Dipping my paw.

CHUCK

What happens if Olive sits in his lap without a tarp? Or holds his hand without gloves? Or kisses him without plastic food wrap? He'll know what he's been missing with me.

EMERSON

If any of that happens, the only thing Pie-Man will be missing is you. He's always fretting that you're gonna get up and go, and here you are worrying that he got up and went. And I'm telling you, ain't nobody goin' nowhere.

Emerson has an idea, moves to Denny's desk, opens a drawer and FINDS THE BOOK he was always seen carrying.

EMERSON (CONT'D)

Boo-yah.

CHUCK

Denny's book. Look. Artistic renderings of all the windows Erin and Coco have done here at Dicker's. All of the drawings are signed by Denny. Erin and Coco didn't design those windows. "Chic as hell" Denny did.

EMERSON

People who have people to do everything for them ain't always the luckiest people in the world. Eventually, their peeps end up pissed and resenting their lazy-ass bosses. Erin and Coco's peep done gone postal, killed 'em both.

Chuck flips a few pages ahead, points something out to Emerson.

CHUCK

Peep this, playa'.

CONTINUED: (2)

EMERSON

(shakes his head)  
Don't do that.

CHUCK

Sorry.

ANGLE ON THE BOOK. A sketch of the SEWING MACHINES in the mannequin room. Each machine has a MANNEQUIN PART that HANGS ABOVE IT, SUSPENDED AND ENTWINED in the machine's STRING, ATTACHED TO THE SPOOLER. The HEAD has a BOW TIE AROUND ITS NECK.

CHUCK (CONT'D)

That looks an awful lot like Dick Dicker.

EMERSON

We gotta find Dick before this pissed-off peep pops him next.

INT. CHUCK'S AUNTS' HOUSE - FOYER/LIVING ROOM - NIGHT

Olive's coming down the stairs as Ned was heading up. They meet in the (camera-friendly) middle.

OLIVE

I never thought I'd say this, but we need to back off the PDA 'cause Vivian's Ps and Qs have gone AWOL and I can't take much more of what I just took before I'm DOA.

NED

Olive, use your words.

Olive holds up the wedding veil Vivian gave her.

NED (CONT'D)

Or your veil. Use your veil. Your wedding veil? You have a wedding veil. Why do you have a wedding veil? We're still just playing, right?

OLIVE

Vivian's jumped the bridal shark. And unless you're planning on actually saying "I do" at some point, we're gonna have enough explaining to do when we call it all off.

(beat)

I really appreciate you going along with all this...

NED

You don't have to thank me. I've been really curious about having a normal relationship. This one's been really interesting to try on.

Olive stares at him as it dawns on her...

CONTINUED:

OLIVE

"Try on"? You try on a sweater at the mall. You try on your best friend's bra and smile on the inside 'cause yours are bigger and better. You don't try on a PERSON!

NED

Clearly not the right choice of words.

OLIVE

Is that what "I wouldn't say 'never'" was all about? Were you "trying me on" in your head?

NED

Um... I... I don't know what words to choose now.

OLIVE

Oh, I do.

Olive turns, marches into the living room where Randy, Jerry, Buster, Lily and Vivian wait (Jerry wears a BLACK SKUNK WIG with a WHITE STRIPE, Buster a BEARD of WHITE RABBIT FUR), announces:

OLIVE (CONT'D)

Listen up, 'cause I'm only gonna say this once. First and foremost, I'm sorry. Both for what I'm about to tell you and the hysteria with which I'm about to tell it, which is in no way directed at any of you, nor is it related to a female issue of any kind. Ned is not my fiancé. He does not love me and we are not a couple -- never have been. I love him, but he never had feelings for me. Well... I wouldn't say NEVER!

(to Jerry and Buster)

I'm sorry.

BUSTER

I ain't mad at ya'. Not sure I understand the short-circuit in your noggin 'made ya' do what ya' did, but I ain't mad.

Olive looks to Jerry.

JERRY

Take "mad," add a "disappointed" and multiply that by a power of "pissed."

NED

Don't be mad and certainly not to a power of that degree. I do love Olive. As a friend.

OLIVE

It's probably best if you just go.

CONTINUED: (2)

NED

Olive, I want to help.

OLIVE

I don't need your kind of help. Try-on time's over. Fork's stuck in me. I'm done.

Ned looks to the group, then to Olive, who won't meet his eyes.

NED

I'm sorry.

He leaves. The front door SLAMS. The rest stand in silence a beat, then the door opens and Ned reappears.

NED (CONT'D)

I can't go.

They follow Ned to the window. He pulls the DRAPES TO REVEAL...

THE GROUP'S POV - OUTSIDE: TWO COP CARS are PARKED out front. COPS flank the cruisers, GUNS DRAWN and TRAINED ON THE HOUSE.

COP'S VOICE (O.S.)

(from outside)

Jerry Holmes and Buster Bustamante. We have you surrounded. Surrender and come out with your hands up.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. CHUCK'S AUNTS' HOUSE - CHEESE ROOM - NIGHT

Lily, Vivian, Jerry, Buster, Randy, Ned and Olive are holed-up, trying to figure out what to do. Jerry and Buster both REMOVE their FUR-PIECE DISGUISES. You can cut the awkwardness and tension (especially between Ned and Olive) with a knife.

VIVIAN

The newsman on the radio lauded the concerned neighbor who reported the two gentlemen, who matched the description of the recently-escaped prisoners, after seeing them on our porch smoking cigarettes.

They all look at Lily.

LILY

Well, it's a filthy habit.

BUSTER

(quietly, re: Jerry)  
He'd kick my butt up one side of this room and down the other if he knew I told ya' we was scared right now. We can't go back, Snook.

OLIVE

You're not going back. I promise.

JERRY

Fine mess we've gotten you into, huh?

OLIVE

I do my fair share of making messes, too.

JERRY

On the long rap sheet of things me and Buster are guilty of, being liars does not appear. I never took you for being one either, but I was wrong. Why would you go to all this hullabaloo just to keep a lie going? With us?

OLIVE

Everything I told you in those letters -- every story -- was the truth. In my heart. Just because it wasn't real doesn't mean it wasn't my reality. Okay, I lied.

JERRY

You're the same nine-year-old little girl that climbed into the backseat of our getaway car, doing ass-over-tea-kettle crazy things to get people to pay attention to you.

OLIVE

Is that what you really think?

JERRY

That's what I see.

**NARRATOR**

*While Olive pondered how everything had gone so wrong...*

Olive, devastated, looks over to where Ned sits with Randy.

**NARRATOR (CONT'D)**

*...the Pie-Maker tried to figure out how he could make it right.*

NED

I only did what I thought she'd want me to do. I thought I'd be helpful by pretending to be normal and not super. Clark Kent never had this much trouble with relationships.

RANDY

That's 'cause he didn't have any.

NED

Sure he did.

RANDY

No, he didn't. Superman did. No one gave a crap about Clark Kent -- he could disappear off the face of the Daily Planet and no one would even notice. I bet Clark woulda' spit spandex to find someone special enough to care about the man and not the cape.

NED'S POV - Looking at Olive.

**NARRATOR**

*The Pie-Maker looked at Olive, the person who cared for the man and knew nothing of the cape, and silently wished for spandex saliva.*

CONTINUED: (2)

RESUME NED AND RANDY.

RANDY

Now if Lois or Mr. White or Jimmy Olsen ever found out Clark and Superman were one in the same, then maybe Clark'd be more studly and cool, but on his own, he was just a super-tall, clumsy guy cramming himself into a phone booth.

NED

If you were Clark Kent, what would you do right now?

RANDY

I'd rip off my shirt and become Superman. Um, hello! People who have superpowers don't not want to use them.

Ned thinks a beat, then gets up, starts to move for the door.

RANDY (CONT'D)

Where are you going?

NED

To put on my cape.

OMIT

INT. DICK DICKER'S LIMO - DRIVING - NIGHT

Emerson and Chuck are with Dick Dicker.

**NARRATOR**

*Emerson Cod and his sidekick Chuck found Dick Dicker to forewarn him Denny Downs had gone demented.*

EMERSON

We believe Denny Downs has gone demented.

Dick's head drops as he looks down in disappointment, then:

DICK DICKER

Denny designed the windows? What have Erin and Coco been doing?

CHUCK

Taking credit. He got fed-up with doing all of the work, but getting none of the glory.

EMERSON

You're another boss he blames. Looks like you're meant to be his window-whacking finale.

DICK DICKER

Denny's been part of the Dicker's family for years. I can't believe what you're telling me. I need a drink. Would you like a drink?

EMERSON

I wouldn't say no to a snort. Scotch.

Dick reaches for one of the TWO CRYSTAL LIQUOR DECANTERS. He holds up one decanter and gestures to the other.

DICK DICKER

I'm out of Scotch. But I make the most divine pommegrani-tini that'll ever pass your lips.

CHUCK

("yum")  
Yum.

EMERSON

("yuck")  
Yum.

CHUCK

We've notified the authorities, but they haven't been able to locate Denny yet.

DICK DICKER

He's on the loose? I'll need a proper bodyguard. Samson, my driver, would human-shield me in a heartbeat if there was even the vaguest notion of threat. What do I do?

EMERSON

Get thee to a police station...

Casually, Emerson picks up one of the CRYSTAL DECANTERS, then:

EMERSON (CONT'D)

...and we will get we to the morgue for the coroner's report. See if the science from the dead backs up the theory from my head.

**NARRATOR**

*While the Private Investigator and Avenger advised Dick Dicker to seek the police...*

EXT. CHUCK'S AUNTS' HOUSE - NIGHT

POLICE CARS have Randy's truck (which is in the driveway) blocked in, the cops still with their guns trained on the house.

**NARRATOR**

*...the Pie-Maker was trying to avoid them.*

ANGLE ON NED, who has snuck out the back and now (on hands and knees) creeps up to the front of the truck. He stops, leans on the FRONT GRILL, then, stealthily gets inside.

CONTINUED:

THE COPS' POV - The truck SHAKES briefly.

RESUME ON THE COPS. Thinking the group has snuck inside, they approach the back door.

A BLUE FLASH (the FAMILIAR POP) is seen within the truck.

Then... BOOM!! The DOORS BURST OFF the rear of Randy's truck as a RHINOCEROS BARRELS OUT, then BUTTS BOTH CARS OUT OF THE WAY.

ANGLE ON RANDY, OLIVE, JERRY, BUSTER, VIVIAN AND LILY, at the front window looking out. [NOTE: ALL they see is the LIVE rhino.]

RANDY

Hey, ho, RHINO! I thought he was dead.

ANGLE FROM BEHIND - As Ned RISES UP INTO FRAME, looking out.

RESUME NED - He smiles at the rhino racing off into the night.

**NARRATOR**

*And the Pie-Maker was super again.*

NED

Faster than a speeding bullet.

Ned CHECKS HIS WATCH, then JUMPS OUT and CHASES after the rhino. The COPS scramble to their feet and follow.

ANGLE ON THE TRUCK - Now with a clear path as it REVERSES out of the driveway with Olive, Jerry and Buster -- Randy at the wheel -- and takes off.

ANGLE ON THE FRONT WINDOW - Vivian and Lily watch the whole parade, then:

LILY

I'm going to bed.

CUT TO BLACK.

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. STREET - NIGHT

Ned, exhausted, but beyond exhilarated, leans against the now-dead-again rhinoceros. As we PUSH IN ON NED...

**NARRATOR**

*The Pie-Maker helped his friends in need, not by pretending he was something he was not, but by embracing the very thing he always was. It gave him a feeling of joy he would later liken to leaping tall buildings in a single bound.*

OMIT

INT. MORGUE - LAB - NIGHT

Emerson pulls out the DRAWER with ERIN'S BODY, and Chuck PULLS BACK THE SHEET. They examine the BUMP on Erin's forehead.

**EMERSON**

The indentation of the dent in Erin's dome looks a helluva lot like the crystal liquor decanters in Dick's limo.

**CHUCK**

Nobody should go through that much Scotch when they're driving. Even if they're being driven.  
(then)  
You think Denny's trying to frame Dick Dicker?

**EMERSON**

Denny ain't the killer.

Just then, Ned BURSTS THROUGH THE DOOR.

**NED**

I'M SUPERMAN! I got a finger faster than a speeding bullet. Come on, who can I touch?

**CHUCK**

Ned! You're touching dead things again?

**NED**

No more pretending to be normal. The best way I can help anybody is being a pie-baking dead-waker. Pretending not to be is a recipe for disaster. I say yes to super and no to normal.

CONTINUED:

EMERSON

Save your swishy talk for later. If Caped Crusader is back in the super saddle, tap them Dicker dames and prove me right.

Ned touches Erin and Coco. The FAMILIAR POP OF ELECTRICITY.

NED

Hello. I'm very happy to tell you that me being a pie-baking dead-waker gives us exactly one minute to help you help us by confirming my partner's theory.

EMERSON

(to Erin)

Did Dick Dicker do you in when he brained you with the crystal stopper on his decanter?

ERIN

Yes. Poured me a Scotch, said my work was an inspiration and started beating me to death.

CHUCK

Since beatings don't usually follow praise, did he elaborate?

ERIN

He said the store going under was the only way to get out of the family business and still stay in the family. Being the true talent behind the windows, Dick said I had to die because I brought in all the customers.

COCO

You? If I had legs, I would kick your ass.

ERIN

Where are your legs?

COCO

Dick fed me to the escalator after ranting like a size 10 at a sample sale. He said he was wrong about you and it was actually my work that brought in all the customers.

EMERSON

Without both of y'all's' windows to bring business into the store, Dicker's would hit the skids.

The minute's up. Ned RE-DEADS both women with a ZAP, ZAP!

CONTINUED: (2)

CHUCK

Dick was willing to kill his designers to make sure the store would go down, but now he knows Denny was the real designer.

EMERSON

Means Denny's about to be damned with praise.

INT. DICKER'S DEPARTMENT STORE - MANNEQUIN ROOM - NIGHT

Dick, wearing a CLEAR BUTCHER'S SMOCK, is ranting at Denny, who is TIED UP in front of the SEWING MACHINES. Just as Dick's about to strike, the Mod Squad and COPS enter.

**NARRATOR**

*The facts were these:*

INT. DICKER'S DEPARTMENT STORE - DAY - FLASHBACK (RE-USE SC. 27)

CLOSE ON DICK DICKER.

**NARRATOR**

*Dick Dicker had a desperate desire to be rid of the family that owned the family store, but he did not want to be disowned.*

EXT. DICKER'S DEPARTMENT STORE - NIGHT - FLASHBACK

Dick stands in front of Erin's FOUNTAIN WINDOW DISPLAY. Dick's head falls as he looks to the ground in disappointment.

**NARRATOR**

*The fantastical windows created by Erin Embry and Coco Juniper brought customers in. So Dick decided to eliminate who he believed to be the talented member of the team.*

EXT. DICKER'S DEPARTMENT STORE - NIGHT - FLASHBACK

Dick's in front of Coco's ESCALATOR WINDOW. It is unveiled, then his head falls as he looks to the ground in disappointment.

**NARRATOR**

*Only to discover, once the deed was done, that Erin wasn't the one with talent.*

INT. DICK DICKER'S LIMO - NIGHT - FLASHBACK (RE-USE, SCENE 42)

Emerson and Chuck sit in the limo, talking to Dick. Dick's head falls as he looks to the ground in disappointment.

CONTINUED:

**NARRATOR**

*When Dick Dicker heard that Denny Downs was the true designer behind Dicker's windows, he realized he'd liquidated the wrong assets and called Denny into the store.*

OMIT

INT. DICKER'S - MANNEQUIN ROOM - NIGHT - FLASHBACK

Denny is TIED UP in front of the SEWING MACHINES. Dick PINS A NOTE TO HIM, then picks up A LARGE PAIR OF HEDGE CLIPPERS.

**NARRATOR**

*Dick penned a suicide note, claiming credit for the murders of Erin Embry and Coco Juniper, signed it "Denny Downs," and prepared to strike.*

A QUICK POP

-- Dick Dicker's mugshot is taken with a FLASH of a BULB.

OMIT

INT. DICKER'S DEPARTMENT STORE - MANNEQUIN ROOM - DAY

Denny enters, shakes hands with a woman, DEBBIE DICKER, then greets his very-happy DESIGN TEAM.

**NARRATOR**

*Debbie Dicker, sister to Dick, became the new proprietress of Dicker's Department Store and promoted Denny Downs to head window designer.*

Denny moves to his old desk, where Wendell now sits.

**NARRATOR (CONT'D)**

*Who, in turn, appointed Wendell Featherstone as his new apprentice.*

OMIT

INT. RANDY'S TRUCK - DRIVING - NIGHT

Randy's driving. Olive's in back next to Buster and Jerry.

**OLIVE**

Ned doesn't love me. He's with someone else he loves very much. It broke my heart, and it still hurts a little. That's another lie. It hurts a lot, but it seems to hurt a little less every day. That's the truth. From me.

Olive kisses him on the cheek, puts her hand over his. TIGHT ON THEIR HANDS, then JERRY CLOSES HIS HAND TIGHTLY AROUND HERS.

CONTINUED:

JERRY

Hear me and hear me good, little girl. The guy who loves you -- who really loves you -- you won't ever have to wonder how he feels about ya'. You will feel it with every inch of the fifty-nine ya' got and the minute you don't, you head straight for the hills.

OLIVE

I just feel like a fool. All those stories I wrote in those letters about me and Ned.

Buster gestures to Randy in the front.

BUSTER

The stories you were tellin' ain't the problem, it's the characters you're givin' all the action to. The Grudge up there has been truckin' our sorry situation from Plan A to Plan B without a peep of "what for" or "how come." And he ain't doing it for his health.

Olive nods, Jerry kisses her forehead, then she goes to the front.

OLIVE

Hiya. I'm real sorry about your rhinoceros.

RANDY

Can't go crying over spilled rhinoceros. Although, I am mortified Aloisius was still alive. That's not the kind of thing a taxidermist should ever overlook.

OLIVE

I've done some overlooking myself. I wanted to thank you, Randy Mann. You have been aiding and abetting like a gentleman.

RANDY

Aw, don't mention it, Miss Olive. I'd aid and abet you anytime. So I don't get confused again, you and pie-bro are or are not engaged?

OLIVE

Only thing we were engaged in was shenanigans. Shenanigans that are gonna put Buster and Jerry back in the Big House unless we get them across the border. But I don't know how.

RANDY

I'm not above prayer.

CONTINUED: (2)

OLIVE

When I was at the nunnery, Mother Superior said prayer was just reaching out your hands and knowing the Good Lord was reaching back.

RANDY

If you were back at the nunnery, who would Mother Superior tell you to reach out to now?

OFF Olive...

INT. PIE HOLE - COUNTER - THE NEXT MORNING

Olive's behind the counter, talking to TWO COPS.

OLIVE

I'm reaching out to you. Buster and Jerry served their time -- well, most of it anyway -- but they should have served none of it since they were wrongfully accused. Maybe we let these particular cons be bygones.

**NARRATOR**

*What Olive Snook and the officers all knew was that, short of a miracle, Jerry Holmes and Buster Bustamante were going back to prison and they would never leave again.*

MOTHER SUPERIOR (O.S.)

The wrongfully accused are not guilty in the eyes of the Lord.

ANGLE ON THE DOOR - TO REVEAL MOTHER SUPERIOR has just entered. SEVERAL NUNS in FULL NUN REGALIA are with her.

OLIVE

Praise be. Good morning, Sisters. What might I serve you while you serve the On High?

MOTHER SUPERIOR

We're not here for earthly delights. The sisters are here for salvation from their burdened bladders. I hoped they might use your restroom in this, their time of need.

OLIVE

I love the God-lovin', but our restrooms are for customers only. Oh, go ahead, girls.

The NUNS go to the restroom. Mother Superior stays.

MOTHER SUPERIOR

The Sisters of the Divine Magnatum and I are spreading the Good Word in the community. Of charity and helping those in need.

CONTINUED:

OLIVE

I pray the Good Word gets spread to the very edges of our country and spills over to other countries that may not be looking for the Good Word or recognize it when they see it.

MOTHER SUPERIOR

Or hear it.

OLIVE

Or hear it. Indeed. You've inspired me, Big Mama. I'd like to do my part to feed the Holy Forces of Holy on the path of righteousness.

Olive places a couple of pie boxes on the counter for Mother Superior as the NUNS return and head for the door.

OLIVE (CONT'D)

The pie and the pee-break's on me. In the name of charity and all. Peace be with you.

MOTHER SUPERIOR

And also with you, my child.

Mother Superior smiles, then exits. Before the last two nuns file out, they turn REVEALING they are JERRY AND BUSTER. Jerry winks at Olive, who smiles back. The cops are none the wiser.

**NARRATOR**

*With the aid of Mother Superior, who'd become a superior mother figure, Olive Snook had arranged for her father figures to cross the border dressed as nuns...*

INT. PIE HOLE - FRUIT STORAGE ROOM - MOMENTS LATER

Ned and Chuck are STOCKING THE SHELVES with ROTTEN FRUIT.

**NARRATOR**

*...while the Pie-Maker and a girl named Chuck rearranged the storage room to accommodate the ingredients a super Pie-Maker needs.*

NED

You'd think stocking dead fruit for baking while we wait for fresh fruit to die would be depressing, but I find it sort of cathartic.

CHUCK

There's a certain satisfaction in putting things back where they belong.

NED

A return to normal. Well, "normal" for us. I missed you on the bachelor party border run.

CONTINUED:

CHUCK

It's better I didn't go. I was peeved just thinking about it.

NED

"Peeved"?

CHUCK

Not about championing the wrongfully accused. About you out celebrating your relationship with Olive when all we've ever done is hide our relationship. So, yes, I was peeved.

NED

But I was celebrating a fake relationship. There were circumstances. And drama. I was evading the law. Are you jealous of Olive?

She sighs as if to deny, then says:

CHUCK

Of course I am. She's alive and everybody knows it. You can share romantic anecdotes without all the plot holes. And you don't have to wait until winter to hold her hand.

NED

The only hand I wanna hold is yours and I will wear winter gloves year-round to do it. So don't be jealous. Besides, after pretending to be her fiancé, Olive is finally over me. Even when I thought I was doing what she'd want me to do, I still ended up hurting her.

Ned grabs a BOWL OF PEACHES and ZAP, ZAP, ZAPS THEM TO LIFE and heads into...

**NARRATOR**

*The guilt the Pie-Maker felt over the hurt he'd caused was mixed with a tinge of something, but he did not know what.*

THE KITCHEN

Where, THROUGH THE ARCHWAY he sees Olive in slide into a booth opposite Randy as she sets down a plate of pie for him.

NED'S POV - MOS, Randy and Olive talk, share a laugh. Randy tentatively takes Olive's hand and places it in his. A beat, then Olive looks into Randy's eyes, smiles and...

CLOSE ON THEIR HANDS as Olive puts her other hand over the top.

RESUME ON NED, AS WE PUSH IN ON HIM.

CONTINUED:

**NARRATOR**

*The Pie-Maker watched Randy take Olive's hand and hold it in his. Then, without warning, he knew what that something was; the tinge he hadn't been able to identify just moments ago:*

Ned turns away. CLOSE ON NED, Olive and Randy can be seen b.g.

**NARRATOR (CONT'D)**

*Jealousy.*

FADE OUT.

END OF SHOW