CHARLIE'S ANGELS

"LITTLE ANGELS OF THE NIGHT"
(Formerly: "THE PLAY FOR PAY GIRLS"

Written by
Mickey Rose

Producer: Ed Lakso

A Spelling/Goldberg Production

FINAL DRAFT
October 19, 1977
CHARLIE'S ANGELS
"The Play For Pay Girls"

CAST LIST

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

ROMAN VAIL
MARY THOMAS
FREDDIE
CHEF
MRS. SMITH
CAROL
BONNIE
ANGELA ROBBINS
LT. MATTHEWS
JIM WALKER
OLD WOMAN #1
WOMAN #2
TERRY JONES
DR. EGGBARS

*
CHARLIE'S ANGELS
"The Play For Pay Girls"

SET LIST

EXTERIORS:

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

INTERIORS:

VAIL'S RESTAURANT:
  MAIN ROOM
  KITCHEN
  BACK EXIT
  FREDDIE'S ROOM

APARTMENT BUILDING:
  HALLWAY
  STAIRWELL
  ANGELA'S APARTMENT
  ANGELS' APARTMENT
  APARTMENT 1D - BATHROOM
  APARTMENT 4F
  TERRY'S APARTMENT

* GARAGE
  DR. EGGARS' OFFICE
  CHARLIE'S OFFICE
  CHARLIE'S DEN
LITTLE ANGELS OF THE NIGHT

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

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

PROGRAM HIGHLIGHT

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

GUEST CAST

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

PRODUCER

EDWARD J. LAKSO

DIRECTOR

GEORG S. BROWN

ASST. DIRECTOR

KIM MANNERS

WRITER

MICKEY ROSE

FILM EDITOR

JACK HARNISH
CAST (Second Season)

Sabrina Duncan .................. KATE JACKSON
Kelly Garrett ..................... JACLYN SMITH
Kris Munroe ....................... CHERYL LADD
John Bosley ....................... DAVID DOYLE
Charlie ......................... VOICE OF JOHN FORSYTHE
# CHARLIE'S ANGELS

## CREDITS (Second Season)

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Producers</td>
<td>Aaron Spelling, Leonard Goldberg</td>
</tr>
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<td>Associate Producer</td>
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<td>Created by</td>
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<td>Story Editor</td>
<td>Edward J. Lakso</td>
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<td>Music</td>
<td>Jack Elliott, Allyn Ferguson</td>
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<td>Norman Henry</td>
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<td>Director of Photography</td>
<td>Richard Rawlings, Lester Green</td>
</tr>
<tr>
<td>Art Director</td>
<td>Al Kraus</td>
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<tr>
<td>Supervising Production Manager</td>
<td>Paul Sylos</td>
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<tr>
<td>Supervising Art Director</td>
<td>Gordon Kirschbaum</td>
</tr>
<tr>
<td>Supervising Construction Coordinator</td>
<td>Mel A. Bishop, Elaine Rich</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Richard Rawlings, Lester Green</td>
</tr>
<tr>
<td>Assistant to the Producer</td>
<td>Al Kraus</td>
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<tr>
<td>Casting Supervisor</td>
<td>Paul Sylos</td>
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<tr>
<td>Script Supervisor</td>
<td>Gordon Kirschbaum</td>
</tr>
<tr>
<td>Music Supervisor</td>
<td>Mel A. Bishop, Elaine Rich</td>
</tr>
<tr>
<td>Post Production Supervisor</td>
<td>Robert Signorelli, Jerry McFarland</td>
</tr>
<tr>
<td>Set Decorator</td>
<td>Ray Phelps, Carolina Ewart, Geri Hayward</td>
</tr>
<tr>
<td>Property Master</td>
<td>Sam Capello, Tommy Thompson</td>
</tr>
<tr>
<td>Costumes</td>
<td>MEL BERN, JR, FRED BLAU, DON L. CASH</td>
</tr>
<tr>
<td>Construction Coordinator</td>
<td>Dione Taylor, Gae Butler, Norma Lee, Joan</td>
</tr>
<tr>
<td>Sound Engineer</td>
<td>Mel Berns, Jr., Fred Blau, Don L. Cash</td>
</tr>
<tr>
<td>Make-up</td>
<td>Dione Taylor</td>
</tr>
<tr>
<td>Hair Stylists</td>
<td>Gae Butler, Episodes 24-26, Norma Lee,</td>
</tr>
<tr>
<td></td>
<td>Episodes 27-46, Jo Mc Carty, Episodes 38-46</td>
</tr>
<tr>
<td>Special Effects</td>
<td>Bill Ferrier</td>
</tr>
<tr>
<td>Stunt Coordinator</td>
<td>Richard Ziker, Bill Jackson</td>
</tr>
<tr>
<td>Sound Editors</td>
<td>Bill Jackson</td>
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<tr>
<td>Automobiles Furnished by</td>
<td>Ford Motor Company</td>
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</table>

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FADE IN:

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

A small Italian restaurant with a take-out business.

2 INT. RESTAURANT - DAY

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

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

VAIL
Everything all right?

MISS THOMAS
Roman, I always said you made
the best fettucine --

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

VAIL
Your money's no good here.

MISS THOMAS
(smiles)
That's very dear, Roman.

(CONTINUED)
CONTINUED:

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

VAIL
Listen, could we meet later and talk?

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

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

VAIL
What the devil's wrong with you!?

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

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

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

VAIL
Mary!...

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

2A
POV - MISS THOMAS
gets into a car and drives away.

2B
VAIL'S POV
PANS to a Mercedes sports convertible which pulls up to an apartment building. The male driver kisses the girl beside him before she lets herself out. She is an obvious "hooker" type, wearing boots, short white pants, etc. Her name is TERRY JONES. She lingers at the side of the car continuing her conversation with the driver. A bell RINGS o.s. from the kitchen signifying that an order is ready.

2C
CLOSE - VAIL
Vail turns his attention away from the window and walks to the kitchen.
The kitchen is separated from the main room by a partition, but otherwise is open. Vail passes through, sees the CHEF putting a just ready pizza into a box.

VAIL
Where is he?

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

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

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

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

VAIL
There's an order ready.

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

BACK TO KITCHEN AREA

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

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

INT. RESTAURANT AGAIN

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

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

ANGLE - VAIL

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

CUT TO:

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

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

INT. TERRY'S APARTMENT - DAY

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

TERRY

Just a minute.

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

TERRY

(continuing)

That you, Carol?

REVERSE ANGLE

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

FADE OUT.
FADE IN:

INT. CHARLIE'S OFFICE - DAY

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

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

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

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

SABRINA
(nods, smiles)
I see --

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

BOSLEY
Yet, both the murdered victims were pro --

(catches himself)
'Call girls.'

MRS. SMITH
Yes...

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

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

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

(MORE)
CONTINUED:

MRS. SMITH (cont'd)

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

(with a wry smile)

Believe me, I know.

SABRINA

What have the police said about all this?

CHARLIE (v.o.)

The police, as you can imagine, Angels --

TO CHARLIE'S DEN

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

CHARLIE

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

TO CHARLIE'S OFFICE

MRS. SMITH

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

CHARLIE (v.o.)

That's right, Dolly.

They exchange a puzzled look.

SABRINA

Dolly?

KELLY

Do you two know each other -- personally?

CHARLIE (v.o.)

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

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

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

11 ANGLE ON PHONE BOX

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

12 TO CHARLIE'S DEN

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

13 TO CHARLIE'S OFFICE - ANGLE ON ANGELS

as they listen.

Charlie (v.o.)
-- as three of her girls.
They exchange a startled glance.

Sabrina

Charlie --

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

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

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

CUT TO:
EXT. APARTMENT BUILDING - MED. SHOT - DAY

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

A taxi pulls up in front of the building.

ANGLE ON TAXI

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

BOSLEY
(putting them on)
Hi. New girls in town?

SABRINA
(nods)
How do we look?

BOSLEY
Like a million bucks.

KELLY
(amused)
The price is right.
(nods to luggage)
Would you mind?

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

INT. APARTMENT BUILDING - HALLWAY - DAY

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

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

The girls pass by Bosley.

BOSLEY
(aside)
The tenants, too.

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

(CONTINUED)
Kris

nice man, bosley.

Bosley

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

Mrs. Smith

Here's your apartment.

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

INT. ANGELS' APARTMENT - DAY

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

Mrs. Smith

This was Terry Jones' apartment.

Kris

The last victim.

Mrs. Smith

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

Sabrina, over at the window, pulls the blinds.

Sabrina

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

Mrs. Smith

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

The Angels exchange a glance. A lot of money.

Mrs. Smith

(continuing)
She was very good at her job.

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

Sabrina

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

(continued)
MRS. SMITH
You better get over to 2G and
repair that faucet. I laid off the
regular janitor... like Charlie said.

BOSLEY
Yes, ma'am.
(under his breath)
Good old Charlie.

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

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

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

MRS. SMITH
(continuing)
Kris, Kelly, Sabrina. This is
Carol and Bonnie. Carol's in the
apartment right next to you.

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

MRS. SMITH
(continuing; to
Carol and Bonnie)
They're all 'working girls' and
are aware of the problem we've
been having in the building.

CAROL
Welcome to Bleak House.

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

SABRINA
Thanks for your help.

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

CAROL
You girls from L.A.?

(CONTINUED)
Kris
We just got in from Chicago.

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

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

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

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

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

Kelly
Omaha?

Bonnie
Nebraska.

Kelly
I know.

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

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

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

Kris
Depends.

Carol
I've got a couple of 'johns' looking for a party. Bonnie's busy, and no one else is available.
...I'm exhausted...
I have to spend some time off my feet... or rather, on my feet.

Oh, I'm getting over a bad back...

I'm just glad you could get here. I've had the wildest plane ride you can imagine.

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

Yes. Remember, one of my suitcases got lost. I have to pick it up.

Back to the airport? What about you, Kelly?

Kelly? That's one of the guys. Too bad. They react to a knock, turn to the still open door.

Hi. Freddie... Freddie, who has a couple of pizzas.

Darn -- Enthusiastic

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

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

I rang your doorbell, but you weren't there.
CAROL
Kris, Kelly, Sabrina, meet Freddie.

FREDDIE
Hi.

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

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

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

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

KRIS
Sorry, we do a strictly cash business.

As Carol ushers him out the door, Freddie exits.

SABRINA
(dryly)
Brash young fellow...

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

KRIS
I'm watching my weight.

CAROL
Yeah -- me, too --

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

INT. HALLWAY - FREDDIE - DAY

going down the stairwell to the floor below.
INT. HALLWAY - ANGLE - FLOOR BELOW

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

INT. ANGELA'S APARTMENT - DAY

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

ANGELA (o.s.)

Who is it?

FREDDIE

Pizza.

TO INSIDE ANGELA'S APARTMENT

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

ANGELA

Just a minute.

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

FREDDIE

It's two eighty-five.

ANGELA (annoyed)

Would you mind waiting outside?

FREDDIE

Relax, I'm not going to bite you.

ANGELA

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

FREDDIE

Anybody ever tell you, you got great eyes?

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

FREDDIE (continuing)

Don't get nervous. I just paid you a compliment.

(CONTINUED)
CONTINUED:

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

Freddie sees how angry she is.

FREDDIE
Sure. Take it...

He holds it higher.

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

FREDDIE
Anything you say, lady.

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

ANGLE ON FREDDIE IN HALLWAY

FREDDIE
Dumb broad!

ANGELA WIPE TO:

EXT. VAIL'S RESTAURANT - ESTABLISHING SHOT - DAY

INT. VAIL'S RESTAURANT - DAY

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

ANGLE

24A

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

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

ANGLE - ON VAIL

as he stares at Miss Thomas, then breaks and addresses Freddie.
VAIL
Take this delivery and come right back.

FREDDIE
Where's it go?

VAIL
Across the street.

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

VAIL
(taunting)
Freddie, I thought you liked the ladies.

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

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

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

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

KELLY
Can I ask you something?

Sure.

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

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

(MORE)

(CONTINUED)
CONTINUED:

BONNIE (cont'd)

(beat)

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

(moves to door)

See ya...

Kris

'Bye.

Bonnie exits.

INT. CORRIDOR - DAY

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

INT. STAIRWELL - DAY

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

ANGLE - BONNIE

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

BACK TO ANGELS' APARTMENT

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

ANGLE - STAIRWELL

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

ANGLE - CORRIDOR

Kris and Kelly turn the corridor.
They see the stairwell door open and Bonnie's body partially visible in the hallway.

Kris

Bonnie!

They reach Bonnie, kneel, examine her.

Kelly

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

Kris

Be careful!

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

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

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

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

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

Kelly, what happened?

(CONTINUED)
CONTINUED:

KELLY
Where do I report a hit and run?

They exchange a look of frustration as we:

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

36 EXT. THE TOWNSEND BUILDING - ESTABLISHING SHOT - DAY

37 INT. CHARLIE'S OFFICE - DAY

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

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

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

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

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

They shift their attention to Bosley as he enters.

38 SHOT - SCENE

Bosley
Any luck?

KELLY
Nothing yet. How's Bonnie?

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

39 CLOSE - SABRINA

studying the photographs.

Sabrina
Wait a minute --!
KELLY
What is it, Bree?

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

Kris and Kelly and Bosley look at the pictures.

Kris
What are you getting at?

Sabrina
They're both blondes.

Kelly
(intrigued)
And so is Ronnie!

41

SHOT - SCENE

They all consider this a moment, then:

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

Sabrina
How could we be sure which?

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

Kelly
The police psychiatrist?

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

*Flip To:

42

EXT. POLICE STATION - ESTABLISHING SHOT - DAY

43

INT. DR. EGGARS' OFFICE - DAY

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

(continued)
KRIS
Then you're saying there could be something to it?

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

KELLY
Displaced aggression?

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

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

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

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

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

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

They all consider this silently.
Kris, Kelly, Sabrina, Bonnie and Angela. The atmosphere is uneasy. Bonnie is pacing, still shaken. Sabrina, Kris, Kelly and Angela are there.

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

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

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

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

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

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

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

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

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

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

The phone RINGS.

Kris
I'll get it.

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

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

SABRINA
The one who delivers the pizza?

KELLY
What about him?

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

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

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

Sabrina comes around her.

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

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

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

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

SABRINA
Go on...

BONNIE
I felt him pressing down...

SABRINA
Good. Did you notice anything else...?

(CONTINUED)
BONNIE
I'm trying to think... there was an odor...

KELLY
An after shave? Cologne?

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

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

Kris has finished her phone call and returns.

KRIS
We may have something.

SABRINA
Who was it?

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

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

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

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

Kris grabs a coat to exit.

KRIS
Well, wish me luck.

SABRINA
You're not meeting him alone, are you?

(CONTINUED)
Kris exits.

Angela
I still think it's that Freddie character.

Kelly starts to go out.

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

Sabrina
Where are you going?

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

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

Kelly
Got you.

And Kelly exits. Sabrina notices Angela frowning.

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

Cut to:

45 Ext. Vail's Restaurant - Establishing Shot - Day
INT. RESTAURANT - DAY

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

VAIL
Good afternoon.

KELLY
Hi...

VAIL
Will there by anyone joining you?

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

VAIL
We do a big "take out" business
there.

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

VAIL
Yes. Why do you ask?

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

VAIL
Misunderstanding?

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

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

KELLY
I'm sure it wasn't anything
serious.

(CONTINUED)
CONTINUED: (2)

VAIL

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

KELLY

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

VAIL

Very good.

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

KELLY'S POV - ON MISS THOMAS' TABLE

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

NEW ANGLE - VAIL AND MISS THOMAS

VAIL

Who's the fellow?

MISS THOMAS

Just a friend...

CLOSE - KELLY

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

BACK TO VAIL AND MISS THOMAS

VAIL

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

MISS THOMAS

(amused)
Roman, do I detect the green-eyed monster of jealousy?

VAIL

Maybe a little.

(continues)
CONTINUED:

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

VAIL
It might...

MISS THOMAS
Okay, it's a business lunch.

VAIL (shrugs)
 Doesn't help.

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

VAIL (continuing)
Would you care for dessert?

ANGLE - KELLY
She considers this change of attitude, intrigued.

EXT. RANCHO PARK - ESTABLISHING SHOT - DAY
We see people strolling, sunbathing. At the children's area, kids are on swings, slides, tots in sandbox, etc.

EXT. PARK BENCH - DAY
Kris sitting near children's area awaiting her date. She appears anxious as she checks her watch.

ANGLE ON FIGURE IN DISTANCE
We see it is Jim Walker. He is standing still, gazing towards Kris's direction.

ANGLE ON KRIS
still waiting. She is looking towards one direction when we see Walker come up to her from the other. He startles her.

WALKER
Miss Munroe?

(CONTINUED)
Kris is suddenly lost for words, so:

Kris
Beautiful day, isn't it?

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

Kris
How do you mean that?

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

Kris
(trying to measure him up)
I... I suppose so. So! You're Mr. Walker.

Walker
You can call me Jim.

Kris
All right, Jim. So...
(awkward beat)
You say you were a friend of Terry's. Did you know her well?

Walker
No, not really. I did see her a few times on a business basis... It's a shame, the way she died. She was so full of life.
Kris
Yes, it all does seem so... so senseless.

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

Walker
You have lovely hands.

Kris
Thank you.

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

Kris
(wondering where this is going)
Mr. Walker... Jim...

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

He strokes her hair. She becomes very uneasy.

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

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

Kris
That sound very interesting.

Walker
(laughing)
You'd make a wonderful liar.

Kris
No, I mean it.

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

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

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

KRIS
Have a nice day...

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

EXT. APARTMENT BUILDING - ESTABLISHING SHOT - DAY

INT. CAROL'S APARTMENT - HALLWAY - DAY

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

SHOT OF THE OBJECT

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

FADE OUT.

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

SHOT - SCENE

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

WALKER

It's getting late.

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

WALKER

(continuing)

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

Kris looks at it.

KRIS

A hundred dollar bill?

WALKER

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

KRIS

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

WALKER

And so consider that payment for your time.

KRIS

This is very generous of you.

WALKER

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

KRIS

Oh... I'm sorry...

(CONTINUED)
ACT THREE

FADE IN:

61  EXT APARTMENT BUILDING - STREET - DAY  61

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

Kris
No witnesses? Nothing?

Bosley
Nothing.

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

Kris
I guess this rules out Jim Walker.

Sabrina
The guy you met in the park?

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

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

Bosley
One other thing. The killer left something behind.

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

62  CLOSE ON PENDANT  62

In Bosley's hand.

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

Bosley (o.s.)
Yeah. Remember what it looks like. I'll have to give it to the police as evidence.
Bosley heads across the street toward the police cars, etc.

KELLY
Careless of the killer - leaving that behind.

SABRINA
Careless -- or deliberate?

KRI5
(puzzled)
What do you mean?

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

They all consider this.

INT. APARTMENT - ANOTHER ANGLE - DAY

Bonnie is scared to death. Pacing the floor.

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

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

KRI5
You don't have to feel sorry. It's perfectly natural to be scared...
But we may be making some progress...

BONNIE
What do you mean?

KRI5
We found... found something by Carol's body. It was a shark's
tooth pendant.

BONNIE
A pendant...

SABRINA
Did you ever see anyone wearing anything like that?

BONNIE
I have seen something like that.

(CONTINUED)
CONTINUED:

KELLY

On who --

BONNIE

Freddie...

Kris

Freddie? Are you sure?

BONNIE

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

They all consider this as we:

FLIP TO:

INT. VAIL'S RESTAURANT - DAY

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

VAIL

Enjoy.

KELLY

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

VAIL

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

KELLY

It's a great location too.

VAIL

Yes it is.

KRIS

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

VAIL

Freddie? Yes, I keep him pretty busy.

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

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

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

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

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

VAIL
You're staring.

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

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

Vail shows her the cufflinks.

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

VAIL
The two of us?

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

VAIL
The shark's tooth?

KELLY
Yeah, do you happen to know where he bought it? I'd like to buy one just like it for my brother. His birthday's coming up.
VAIL
No, I don't know where he bought that one, but I know he'll probably be getting another.

KELLY
Oh?

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

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

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

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

VAIL
He's out making a delivery.

KRIS
In our building?

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

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

VAIL

KELLY
Thanks. We'll take a rain check.

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

INT. ANGELA'S APARTMENT - HALLWAY - DAY

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

(CONtinued)
FREDDIE
What's the matter, don't you trust yourself?

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

FREDDIE
Why can't you be nice to me?

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

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

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

FREDDIE
You want the pizza? Here!

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

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

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

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

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

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

INT. ANGELA'S APARTMENT - DAY

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

(CONTINUED)
CONTINUED:

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

At this moment Kris arrives.

SABRINA
What do you mean?

ANGELA
He's crazy. He tried to break in.

KRIS
Where'd he go?

ANGELA
(points down corridor)
That way I think. I tell you he's crazy...

SABRINA
Stay here! Lock the door.

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

INT. HALLWAY - DAY
CAMERA TRUCKS quickly with Kris and Sabrina.

INT. CORRIDOR - DAY
Freddie comes around a corner, reacts to -

FREDDIE'S POV - KRIS AND SABRINA
Making their way towards him.

ANGLE
Freddie goes into the stairwell.

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

KRIS
Freddie...
ACT FOUR

FADE IN:

EXT. APARTMENT BUILDING - ESTABLISHING SHOT - DAY

INT. ANGELS' APARTMENT - DAY

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

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

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

MATHEWS
You say you chased him down into the garage?

SABRINA
That's right, Lieutenant.

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

MATHEWS
Bosley? Who's Bosley?

SABRINA
He works with us.

MATHEWS
Where is he now?

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

74 ON KRIS AND SABRINA FOLLOWING

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

76 POV
  - the area. No sign of Freddie.

77 TWO SHOT
Sabrina and Kris are exhausted.

  SABRINA
  We lost him.

  KRIS
  (nods)
  And where do we start looking?

Sabrina has no answer as we:

  FADE OUT.

END OF ACT THREE
KELLY
I don't know. I saw him a moment ago.

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

MATHews
What's he doing there?

MRS. SMITH
Their toilet backed up. He's fixing it.

MATHews
(puzzled)
He's fixing a toilet?

MRS. SMITH
Bosley's my handyman janitor.

SABRINA
His cover.

Lt. Mathews shrugs at that.

MRS. SMITH
(to Angels)
He's working out very well, you know. All the tenants like him.

MATHews
A detective janitor. Versatile fellow.

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

BONNIE
Me, neither.

(continued)
Mathews measures Angela, uncertain.

MATHews
You're certain he was going to
kill you?

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

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

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

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

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

MATHews
(shrugs)
Why not. I like pizza...

CUT TO:

80 INT. APARTMENT - BATHROOM - LD

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

OLD WOMAN
Is it fixed yet?

(CONTINUED)
CONTINUED:

BOSLEY
Lady, I'm trying my best.

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

Bosley gives her a look.

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

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

He gives her another of his "looks."

INT. VAIL'S RESTAURANT - DAY

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

VAIL
Table for three?

Mathews flashes his badge.

MATHews
Just a business visit. You know these ladies?

Vail glances at Kris and Kelly. He appears cautious.

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

MATHews
I'm sure you can.

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

Kris
We're just helping Lieutenant Mathews.

(CONTINUED)
CONTINUED:

KELLY

As witnesses.

MATHews

Is Freddie on the premises?

VAIL

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

MATHews

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

VAIL

Freddie?

Kris

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

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

VAIL

What? Oh, yes, vaguely...

Kris is puzzled by Vail's attitude.

Kris

It was the same girl. Angela Robbins.

VAIL

And you say Freddie just tried to strangle her?

MATHews

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

Again Vail throws a glance o.s.

VAIL

Oh, I assumed...

CLOSE - KRIs

puzzled by what Vail is looking at, she turns, sees:
POV

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

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

SHOT - SCENE FAVORING KRIS

She studies Vail curiously.

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

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

Lieutenant Mathews hands Vail a card.

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

VAIL
Of course, Lieutenant.

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

KELLY
Coming?

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

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

KELLY
Okay. See you later.

Kris watches as Vail sees them out the door.

ANGLE ON VAIL

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

VAIL'S POV - MISS THOMAS AND COMPANION

She leans across the table, kisses him.
ANGEL ON KIRIS

She studies...

KRIS’S POV - ON VAIL

His expression changes to a tense frown.

ANGEL ON KIRIS

She sees Vail's facial reaction, puzzles over the meaning of this interplay.

EXT. APARTMENT BUILDING - STREET - DAY

Bosley is helping another old WOMAN TENANT with her groceries. He balances a few large bagsful, clutching them to his body trying not to drop any from the heavy weight. Kelly approaches, opens the lobby door for him.

KELLY

Working hard?

BOSLEY

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

KELLY

You better hop to it.

BOSLEY

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

KELLY

Don't you have a key?

BOSLEY

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

KELLY

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

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

WOMAN

Hey, be careful. I got eggs in there.

Bosley gives Kelly a look. Kelly smiles.
Sabrina, Mrs. Smith, Bonnie and Angela. Kelly enters.

SABRINA

No sign of Freddie?

KELLY

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

SABRINA

Where's Bosley?

KELLY

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

MRS. SMITH

He can't get into 4F?

KELLY

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

MRS. SMITH

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

SABRINA

Maybe she came back.

MRS. SMITH

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

KELLY

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

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

SABRINA

You don't suppose...?

KELLY

Fredd...
INT. APARTMENT HALLWAY - APARTMENT 4F - DAY

Kelly, Sabrina, Mrs. Smith. Outside the door Mrs. Smith takes out a key to the apartment as Kelly and Sabrina press their ears to the door, trying to pick up any sign of life from the inside. They all crouch slightly and stand to one side so they cannot be seen through the peep hole.

KELLY

Did you hear that?

SABRINA

Footsteps?

Sabrina motions to Mrs. Smith to hand her the key and stand back. Sabrina takes the key and slowly inserts it into the lock. Kelly draws out her revolver. They both continue to crouch low and to one side of the door.

INT. APARTMENT 4F - DAY

CAMERA PANS apartment. When it comes to rest at the door we see Freddie, looking out the peep hole, trying to see if anyone's there. Seeing no one, he then slowly releases the chain lock, preparing to open the door and go out.

CLOSE SHOT OF LOCK TURNING

ANGLE - FREDDIE

He notices the lock turning and stands next to the door, panic touching him.

INT. HALLWAY - DAY

Sabrina slowly turns the door knob, standing aside as Kelly is poised with her revolver. Sabrina begins to open the door very slowly.

INT. APARTMENT 4F - DAY

Freddie stands poised against the wall as the door opens. He stands on the side where it will close on him. Kelly slowly enters the apartment with her revolver extended. As she enters, Freddie reveals himself, reaching out and knocking the gun out of Kelly's hand and runs out the door.

KELLY

Bree!
INT. HALLWAY - APARTMENT 4F - DAY

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

KELLY

Freddie!

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

SERIES OF SHOTS - IN CORRIDOR

as Kelly and Sabrina pursue Freddie.

ANGLE - FREDDIE

He races around a corner, reacts to:

POV - A WOMAN

entering an apartment.

ANGLE - FREDDIE

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

SABRINA

Over there!!

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

POV - BOSLEY

coming out behind Freddie with his gun out.

BOSLEY

(pleased).

There are handymen, and there are handymen.
amused, pleased.

MATCH CUT TO:

INT. ANGELS' APARTMENT - DAY

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

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

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

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

SABRINA
Can you explain why you were hiding in that apartment?

FREDDIE
I needed to be alone. Get my head together.

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

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

FREDDIE
I lost it.

KELLY
That's interesting.

FREDDIE
Yeah? Why?

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

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

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

FREDDIE
What's that supposed to mean?

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

FREDDIE
I never tried to kill anyone in my life.

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

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

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

Angela turns to Sabrina, Kelly and Bosley.

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

FREDDIE
I didn't even touch you!

SAERINA
Are you saying she imagined it all?

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

(Continued)
ANGELA
So, you tried to strangle me like
the others.

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

BOSLEY
Take it easy. Take it easy.

SABRINA
(to Mrs. Smith)
You better take her back down until
the police arrive.

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

SABRINA
Wait a minute...

KELLY
What's wrong?

SABRINA
Angela's a brunette!

BOSLEY
So?

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

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

FREDDIE
What's that got to do with anything?

KELLY
Does he know?!

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

KELLY
He said you did!

(CONTINUED)
Then he lied.

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

SABRINA
Jill's still over there.

KELLY
Come on.

They hurry out of the apartment.

CUT TO:

INT. VAIL'S RESTAURANT - DAY

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

KRIS'S POV - VAIL AND MISS THOMAS

VAIL
Mary, listen to me!

He grabs her by the arm. She pulls away.

MISS THOMAS
Roman, let go of my arm.

VAIL
You're being unreasonable.

MISS THOMAS
My car is waiting.

Miss Thomas exits.

ANGLE - KRIS

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

ANGLE - VAIL

Vail watches as Miss Thomas:
POV - OUT WINDOW - MISS THOMAS
gets into the car driven by her male friend.

ANGLE - KRIS
She looks over towards Vail.

KRIS'S POV ON VAIL
He continues to stare out the window, his face tight
with rage.

CLOSE - KRIS
curious.

ANGLE - VAIL
Vail locks the door. He then turns slowly around
with a strange trance-like look. He slowly removes
his jacket and lays it down on a table, then unloosens
his tie as he approaches Jill.

ANGLE - KRIS
Kris senses the situation and rises slowly as if to
keep Vail maintaining his slow approach.

ANGLE
Vail takes off his tie and wraps his hands around it.

ANGLE - KRIS
She reacts to:

POV
some large scratch marks on Vail's arm and this regis-
ters.

CLOSE - KRIS

KRIS
Look... I'll have the... check,
please...

SHOT - SCENE
Vail doesn't respond but continues to approach Kris,
who backs away keeping distance between her and Vail.
Kris
Mr. Vail. We can help you. You don't have to do this...

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

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

CUT TO:

EXT. RESTAURANT - STREET - DAY
We see Sabrina, Kelly, Bosley, trailed by Freddie running across the street heading towards the restaurant.

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

Kris
The back! He went out back!

They all run through the kitchen.

INT. BACK EXIT AT RESTAURANT
In the back exit we see Vail struggling to open the door. He can't do it.

(CONTINUED)
CONTINUED:

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

EXT. RESTAURANT REAR ALLEY - DAY

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

SABRINA
Far enough, Mr. Vail.

CLOSE - VAIL

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

POV

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

CLOSE - VAIL

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

CLOSE - KRIS

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

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

FADE OUT.

END OF ACT FOUR
FADE IN:

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

CHARLIE (v.o.)
Well, Angels, how did it feel
being members of the world's
oldest profession?

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

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

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

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

CHARLIE (v.o.)
I imagine you were surprised to
find out Vail was married to Mary
Thomas?

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

TO CHARLIE'S DEN

Charlie is at his desk.

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

TO OFFICE

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

BOSLEY
I may make a stab at skiing myself,
Charlie.

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

BOSLEY
Mrs. Smith? Sounds kinky.

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

BOSLEY
Absurd.

CHARLIE (v.o.)
She's very upset, Bosley.

BOSLEY
What does she expect me to do?

CHARLIE (v.o.)
I don't know, Bosley -- but she
said to wear your overalls.

(beat)
Happy skiing, Angels.

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

FADE OUT.

THE END