

Howard Smith

H A W A I I F I V E - O

"BORED, SHE HUNG HERSELF"

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"BORED, SHE HUNG HERSELF"

TEASER

FADE IN:

1. EXT. BEACH - DAY 1.

EYDIE PARKER, a nymph of nineteen, comes plunging out of the surf--a vision in a bikini.

2. ANOTHER ANGLE - FEATURE WARREN PARKER 2.

Early fifty, handsome, distinguished and eminent psychiatrist. Also, a distraught father. He sits on the beach, watches Eydie run toward him. He gets up, holding a huge beach towel for her.

EYDIE

It's okay. The sun'll dry me.

PARKER

(drying her)

There's a chill breeze.

EYDIE

You know you're an old lady?

PARKER

Eydie, come home with me?

EYDIE

No.

PARKER

I promise not to interfere with your..

(irony)

'life style.'

(pause)

Within reason, that is.

EYDIE

Yes, dear father. And therein lies the problem.

PARKER

(suddenly flaring)

Eydie, he'll destroy you.

CONTINUED

2. CONTINUED

2.

Eydie starts away, towards the beach house. Parker follows her.

PARKER (CONT'D)

Alright--forgive the melodrama.
He's a cesspool of bad habits.
A mixed up, fixed up neurotic....
(grabs her, whirls
her to face him)
Eydie, listen to me!

EYDIE

(flaring)
I'm not one of your kookie patients!

3. PARKER

3.

Badly stung by this. He releases her.

4. EYDIE AND PARKER

4.

EYDIE

(contrite)
You know I didn't mean that.

PARKER

Sure..

5. FEATURE EYDIE

5.

Impulsively she stands on tiptoes to kiss him on the forehead.

EYDIE

You're a beautiful psychiatrist.
Anyone hung up--anyone---I'd send
them to you. Without qualification.
Anyone but me, Papa.

6. TWO SHOT - FEATURE PARKER

6.

And he is all but destroyed by this.

PARKER

Whatever I've done, baby...let me
make it up to you.

EYDIE

You haven't done anything. You're
just you. And I'm me. Can't we
leave it at that. And still be pals?

CONTINUED

6. CONTINUED 6.

A long moment. He embraces her...kisses her cheek.
Then releases her.

PARKER
Okay..'pal.'

He starts away..she watches him. He turns.

PARKER (CONT'D)
Eydie..take care of yourself?

She nods...blows him a kiss. HOLD until he disappears
behind the cottage..Then Eydie starts into the cottage,
via an open patio door. SOUND OFF OF ENGINE REVVING
and car starting away.

7. INT. DON'S COTTAGE - DAY 7.

As Eydie enters the LIVING ROOM.

EYDIE
Don--?

8. CLOSE - EYDIE 8.

She stops cold--as she sees:

9. POV SHOT - DON 9.

His back to us, feet dangling in mid air, he is hanging
from a noose, rope flung over a beam in the ceiling.
The swaying body finally turns until Don is FACING
CAMERA.

10. CLOSE - DON 10.

As he looks down.

DON
How'd it go..?

11. ANOTHER ANGLE 11.

As he slips the noose and jumps athletically down to
face Eydie.

EYDIE
(small irritation)
What now--? The walk on red
coals--a hot half hour of advanced
'karate--?

CONTINUED

11. CONTINUED

11.

DON

He got to you, didn't he.

EYDIE

Don't start on him.

DON

I know. He's a productive pillar
of the establishment.

EYDIE

He functions. He earns a living.
He even helps a few people--

DON

At fifty bucks an hour.

EYDIE

Don't knock it. What have you
done to earn your keep lately?

Don shakes his head, a beatific smile. He turns his
back on her, crosses to sit yoga fashion in a corner
of the room.

EYDIE (CONT'D)

Don, if you start praying so
help me I'll kick you right in
the--

DON

Peace, sister. Peace.

He begins chanting...

DON (CONT'D)

Hari Krishna- Hari Hari- Hari
rama- Rama Rama--

EYDIE

I asked you not to do that.

Don stops instantly.

DON

(tightly)
Okay.

CONTINUED

11. CONTINUED (2)

11.

EYDIE

You want to know why? Because I'm getting sick of it. The whole mystic bit. The prayers, the incense, stopping your heartbeat, hanging yourself-- sick sick sick!

He starts away..she crosses to block his path.

EYDIE (CONT'D)

Where are you going--!

DON

To read.

EYDIE

He says you're destructive. I wish you were. I wish you were something.

And she slaps him, hard--back and forth across his face. Just as quickly, impulsively, he returns the slap. A long, stunned moment.

DON

My God..what are we doing to each other.

He steps toward her--to hold her--to beg forgiveness. She recoils.

EYDIE

Don't touch me.

And this is more than a slap across the face. This crucifies him. He wheels and starts out the front door.

12. EYDIE

12.

She is as destroyed as he is. We sense a deep impulse to run to the door--to call to him. But she cannot move--she remains rooted until we HEAR the sound of a motor bike REVVING. This jolts Eydie.

EYDIE

Don--Don--?

She propels herself to the door and out.

13. EXT. BEACH COTTAGE - DAY 13.

A deserted stretch along Diamond Head. With Eydie as she reaches the road.

EYDIE

Don---!

And she stops, looks forlornly down the road.

14. POV SHOT 14.

Don, on his motor bike--a good distance away by now.

15. EYDIE 15.

After a moment, she turns and slowly crosses back inside the beach house.

16. INT. DON'S COTTAGE - DAY 16.

She looks around for something to do, stands for a long beat staring at:

17. CLOSE SHOT - HER P.O.V. 17.

The rope--and noose slung over the beam.

SLOW DISSOLVE THRU:

18. EXT. DON'S COTTAGE - DAY 18.

HANK WEATHERLY, ten, wheels his bike to a skidding stop in front of the cottage.

19. FEATURE HANK 19.

As he hops off the bike, sprints to ring the doorbell. No answer. Tentatively he tries the front door, it opens. He peeks in.

20. INT. FOYER OF COTTAGE - DAY 20.

As Hank enters, leaving the door ajar.

HANK

Hey Don..Eydie..you guys in there?

21. CLOSE - HANK 21.

He starts to call out again but his jaw drops open--and stays open as he gapes at:

22. HANK'S POV - INTO LIVING ROOM

22.

A pair of shapely legs dangle in space. CAMERA PANS UP as Hank's eyes would PAN..and we know, from the bikini, the legs belong to Eydie.

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

23. EXT. DON'S COTTAGE - DAY 23.

McGarrett's car wheels into FRAME just as the body, on a gurney, is being wheeled onto the ambulance.

24. MCGARRETT 24.

Slides out of car, pauses for a beat as the ambulance pulls away. McGarrett now starts into the cottage.

25. INT. DON'S COTTAGE - DAY 25.

ANGLING at HPD LIEUTENANT GARY GRAYSON, forties, who watches as the fingerprint man finishes his dusting chore, the police photog snaps off the last of his pictures. McGarrett crosses INTO FRAME.

26. MCGARRETT AND GRAYSON 26.

MCGARRETT

How does it look?

GRAYSON

At the moment like suicide. Where does Five-O figure?

MCGARRETT

The girl was Warren Parker's daughter.

GRAYSON

The psychiatrist? Hasn't he worked with you on a couple of cases?

MCGARRETT

Yeah. Find anything interesting?

GRAYSON

Not much.

He takes out a handkerchief, unfolds it to reveal a couple of capsules--a marijuana roach.

GRAYSON (CONT'D)

A couple of uppers--and downers-- couple of marijuana butts. What do they call them? Roaches?

MCGARRETT

That's what I hear.

CONTINUED

26. CONTINUED

26.

GRAYSON

Kids. I tell you...wouldn't you think a girl whose father is one of the top head shrinkers on the Island...

(shakes his head
ironically)

I tell you...

They start out..

27. EXT. DON'S COTTAGE - DAY

27.

ANGLING down road as a foreign sports car ZOOMS AT CAMERA.

28. WITH MCGARRETT AND GRAYSON

28.

As they exit cottage, start to peel off toward their respective cars.

29. FEATURE MCGARRETT

29.

He pauses as a foreign sports car WHEELS INTO FRAME and skids to a stop near McGarrett's car. The look in McGarrett's eyes is compassionate as he crosses to Parker's car. Parker quickly slides out the door.

30. MCGARRETT AND PARKER

30.

PARKER

Is she still in there--?

McGarrett just shakes his head.

PARKER (CONT'D)

(long beat)

Steve, did you see her?

MCGARRETT

No.

PARKER

Then how can they be sure it's...

31. ANOTHER ANGLE - INCLUDE GRAYSON

31.

Who steps forward.

CONTINUED

31. CONTINUED

31.

GRAYSON

We can be sure. And so can you.
The boy who discovered the body--
the boy's mother--both identified
her.

Parker turns away in his grief.

32. GRAYSON AND MCGARRETT

32.

Grayson shrugs, looks with compassion at Parker.
Grayson then turns and crosses OUT OF FRAME.

33. MCGARRETT AND PARKER

33.

As Parker, finally under control, turns to McGarrett.

PARKER

You knew I had a daughter.

MCGARRETT

I knew. I think I met her once
at the club.

PARKER

She was beautiful, Steve. Inside
and out. Beautiful.

MCGARRETT

She'd have to be.

And Parker is deeply grateful for the sentiment.

PARKER

She was all I had. Since Anne
died...all I had. And I loved her
more than anything else in the world.

(beat)

The Lieutenant...does he think it
was suicide?

MCGARRETT

It looks that way.

PARKER

Then it's not the way it looks!
She had so much...so much to live
for. Unless Don...unless he'd so
twisted her up...so destroyed her...

CONTINUED

33. CONTINUED

33.

McGARRETT

Don...?

PARKER

The boy...

(so hard to say)

The boy Eydie was living with.

(grief and hatred

intertwined)

He couldn't go out and find a job--couldn't wear shoes--couldn't comb that mop of hair. But he taught himself to hang. And he was teaching Eydie--teaching her to kill herself...

34. ANOTHER ANGLE

34.

Grayson--at McGarrett's beckoning nod--comes back INTO FRAME over:

PARKER

He's responsible, Steve..He killed her--murdered my little girl...

McGARRETT

Gary, put out an all points bulletin for...

(to Parker, gently)

Warren..?

35. FEATURE PARKER

35.

Destroyed..but he manages to pull himself together.

PARKER

Don Miller. About six feet-- blonde--bearded...rides a motor bike. Probably registered--you can get a license number.

SMASH CUT TO:

36. EXT. WAIKIKI BEACH - DAY

36.

ANGLING at a motor bike parked on a strip of lawn. Beyond--the beach.

37. ANOTHER ANGLE - CURB

37.

As Kono's car pulls up sharply. Kono spills out. Looks at:

38. KONO'S POV - THE BIKE 38.

As he zeroes in on the license number.

39. INSERT 39.

License number.

40. FEATURE KONO 40.

Looks around. Spots:

41. LONG POV SHOT - TO BEACH 41.

Sitting--yoga style on a deserted stretch of beach--
a boy. Don.

42. KONO 42.

He starts crossing toward Don.

43. DON 43.

His eyes are open, hands together in attitude of prayer.
He seems in a trance, a transcendent state.

44. ANOTHER ANGLE 44.

As Kono ENTERS FRAME. Stands for a beat.

KONO

Don Miller?

Don is in another world...doesn't seem to hear.

KONO (CONT'D)

Okay...let's go, pal.

Kono moves to help Don to his feet when suddenly Don
nimble leaps to his feet and faces Kono. Don in
classic Karate position--hands ready to chop.

KONO (CONT'D)

You better be damn good.

45. DON 45.

Nods tightly. He is damned good.

46. THE FIGHT 46.

Don, lighter and more agile. A karate expert.

CONTINUED

46. CONTINUED

46.

Kono, a judo expert. It is swift--savage. And would be a stand-off save that Kono's job is to bring Don in. Not to prove himself a better fighter.

Kono uses his bulk to try to pin Don but Don wriggles free--a savage karate chop sends Kono to his knees. Don tries to chop Kono's head off but Kono sends Don sailing.

47. DON

47.

Groggy--gets up--starts back to the fray...stops cold.

48. KONO

48.

Behind the business end of a revolver.

KONO

Call it a draw, brudda--?

49. WIDE ANGLE

49.

To see the tableau--Don sloughing thru the sand..Kono behind him--a gun at Don's back.

DISSOLVE TO:

50. INT. MCGARRETT'S OFFICE - DAY

50.

McGarrett stands waiting as the door opens and a very much subdued Don walks in followed by Kono. Cuts, bumps and bruises on both parties quickly tell McGarrett the story even as he asks.

MCGARRETT

A little trouble?

KONO

(wryly)

A little.

51. ANOTHER ANGLE

51.

We see Danny in the room.

52. FEATURE MCGARRETT AND DON

52.

MCGARRETT

(nods at Don)

Sit down.

(as Don sits)

Do you know your Constitutional rights?

52. CONTINUED

52.

KONO

I gave him his Constitutionals.

McGARRETT

You have anything to say?

A long moment. Don says nothing.

McGARRETT (CONT'D)

Okay. That's your privilege.

(to Kono)

Book him, Kono.

53. FEATURE DON

53.

This gets a rise out of him.

DON

Book me for what?

McGARRETT

Your girl friend was found dangling
from the end of a rope.

DON

I know. I heard it on the radio
this morning.

(pause)

I flipped out. Just got on my
cycle and....

(turns to Kono)

I didn't mean to take it out on
you.

KONO

(irony)

But you were beside yourself with
grief.

DON

(straight, simple)

That's right. I didn't care whether
I lived or died.

KONO

For a guy who didn't care you put
up a pretty good fight.

DON

Maybe I was hoping you'd bust my
head open.

54. MCGARRETT

54.

Intently watching and listening. Trying to gauge Don.

MCGARRETT
(casually)
Eydie's father thinks you killed
her.

DON
He thinks it. I know it.

55. QUICKLY PAN MCGARRETT - DANNY - KONO

55.

Stunned at the 'confession.'

56. FEATURE DON

56.

MCGARRETT
You've been informed about your
rights. This is for the record
now.
(flicks on tape
recorder)
The following is freely volunteered--

DON
(breaking)
-I just want to get it off my
chest. I have to. I killed her--
just like I'd knocked her cold--
strung her up there...I killed her.

MCGARRETT
Is that how you did it? Knocked
her cold--

57. CLOSE - DON

57.

A puzzled look in his face...turns to McGarrett.

DON
I loved her...

MCGARRETT
You said you killed her. Let's
go back to that.

DON
We'd argued...I know what that
does to her...she can't live with
tension.

(MORE)

CONTINUED

57. CONTINUED

57.

DON (CONT'D)

It spooks her. I left...but I shouldn't have gone. I should have known she'd do something... wild.

McGARRETT

Are you saying now she hung herself?

DON

She was like that--up and down like a crazy elevator. One minute she'd like to carve me up into little pieces. The next minute ... you know. So beautiful.

(shakes his head)

Yeah...that's what happened. I left her hung up. She came down hard--and I wasn't there to cushion the ride. So...to punish me....she hung herself.

DANNY

(ironic)

Suicide...Case closed. Thanks for wrapping it up for us.

But Don is totally unaware of Danny's irony. Don is in his own world.

DON

One of the reasons I blame myself... I was trying to teach her how to do it.

McGARRETT

You were teaching her to hang herself--?

DON

Nothing to it. Given a certain state of Karma--but she wasn't nearly ready. Not nearly.

McGARRETT

Interesting theory. We'll see if the coroner agrees.

58. CLOSE - DON

58.

A moment--then it sinks in. And he reacts, stunned suprise. Or is he acting?

DON

You can't believe somebody might have killed her?

59. DON PANS OUR TRIO 59.
Who stare deadpanned at him.
60. ANOTHER ANGLE - FEATURE DON 60.
DON
That's wild. She was a beautiful
person. Nobody could want to hurt
her.
(grief)
Nobody but herself.
(beat)
You believe me, don't you?
61. McGARRETT 61.
A long long beat..
McGARRETT
Book him.
62. ANOTHER ANGLE 62.
DON
For what?
McGARRETT
Resisting arrest.
63. DON 63.
A savage look in his eyes...his body tenses. For a
moment we think he might go into his karate stance.
And then just as suddenly...he slackens.
DON
Okay...I buy it. You got a job
to do.
DANNY
(irony)
Thanks..
- Kono starts leading Don out. At the door, Don turns.
DON
I can't take being locked up.
When you find out what happens...

CONTINUED

63. CONTINUED

63.

McGARRETT

You'll be the first to know.
Either way.

And Don and Kono exit. Danny shakes his head.

DANNY

It's a put on, Steve. A big
fat put on.

McGARRETT

Right now we've got a suicide.
After the coroner's report, it
may be important to know whether
Don's a mystic. A phoney.

64. CAMERA PUSHES IN - CLOSE - McGARRETT

64.

McGARRETT

Or a murderer.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

65. EXT. WEATHERLY HOUSE - DAY 65.

A well appointed pad. Danny's car spins into the circular driveway, pulls up, parks. Danny spills out and starts into the house.

66. INT. WEATHERLY LIVING ROOM - DAY 66.

CLOSE ON PAULA WEATHERLY, a well preserved matron in her forties.

PAULA

When Mr. Larson left for Europe
and Don turned up our neighbor...
well you remember what I said,
Charles.

CAMERA ANGLE WIDENS to include Danny and CHARLES WEATHERLY, late forties, greying, well preserved stock broker. He is dressed casually but expensively, sporting a black cashmere sweater.

67. FEATURE DANNY 67.

PAULA

(virtually no pause)
I said that hippie spells trouble.
That's exactly what I said. And
then Eydie--that lovely, sweet girl
turned up with him. I still can't
imagine what she saw in him.

DANNY

Their cottage is less than fifty
yards down the beach. I know
you're not the kind to pry, but--

PAULA

Well, to begin with, they played
that music so loud it would have
taken an atomic bomb-

WEATHERLY

I think my wife's trying to say
that aside from the loud music,
Don and Eydie gave us absolutely
no trouble.

CONTINUED

57. CONTINUED

57.

PAULA

With Hank running over there every five minutes--you know we were both worried they'd turn Hank into a dope fiend.

WEATHERLY

That did give us some concern. But basically...kids like Don and Eydie are groping to find some answers. You've got to admire them.

DANNY

You said your son Hank spent a lot of time over there.

WEATHERLY

He was very fond of both of them. And they seemed to...dig Hank. You know, of course, Hank discovered her there...

DANNY

(nods)

I'd like to talk to him, if I may.

WEATHERLY

I know we can trust you to be very gentle. You can understand what a trauma this has been for the boy.

(crosses to study-off)

Hank--? Can you come in here--?

HANK'S VOICE

Just a sec.

SOUND OF TV HORSE OPERA is tuned out. Hank, not looking a bit traumatized, trots into the room. Hank is about thirteen.

PAULA

Hank, this is a Police officer.

HANK

You want to talk about Don and Eydie? Groovey. Ask me anything you want. You know how it happened?

CONTINUED

57. CONTINUED (2)

57.

DANNY

No...do you?

HANK

Eydie was gettin' ripped all the time. Don didn't dig it. It was drivin' him up the wall.

DANNY

Do you know for a fact that Eydie was using drugs?

HANK

I heard Don bawlin' her out a hundred times. You shouldn't take that stuff. Don's a health kook. He don't believe in stuffin' nothin' in your gut less it's organic.

DANNY

So you think Eydie was high on something and hung herself?

HANK

I was talkin' to Boswell about it once--

DANNY

Boswell--?

HANK

He's a writer. A homosexual. Not that he ever made a pass at me-- anyways Bos says heavy drugs make you crazy. Not pot though. That's groovey.

WEATHERLY

Hank--

PAULA

I can assure you he's just showing off.

(bitterly)

Would you believe that before they moved in the only thing that interested Hank was Willy May's batting average?

CONTINUED

67. CONTINUED (3)

67.

DANNY

Hank--before you discovered Eydie's body--when was the last time you saw either Eydie or Don?

HANK

Lemme think...I was on the beach rappin' with Don that morning...

DANNY

What did you rap about?

HANK

Oh, things...politics...Vietnam... Buddhism. Don's a fiend about Buddhism. You oughtta see the things he can do--wild.

DANNY

He's pretty good at karate, too, isn't he?

HANK

Pretty good? Black belt, man--

DANNY

I'd hate to be around when Don loses his temper--

HANK

You better believe it. Once Eydie was kinda makin' eyes at this beach boy...and Don picked the dude up--chopped him in the gut--
(cuts himself off)
The only thing you gotta know is Don's non-violent.

DANNY

Except when he's angry--

HANK

That can't happen anymore. Something gets him up tight he just sits down and prays. HARI Hari- Hari Krishna... it like cleans out your soul and makes you pure...dig?

CONTINUED

57. CONTINUED (4)

57.

DANNY

Dig. So the last time you talked to Don was the morning before you discovered Eydie?

HANK

(nods)

That was the last time I talked to him.

DANNY

I guess that'll be all for now. Thank you.

58. FEATURE HANK

58.

Watching as Paula and Weatherly walk Danny toward the door.

HANK

I seen Don last night--just for a second, though--

59. DANNY

59.

He turns...slowly. Interested.

DANNY

About what time last night--?

70. FEATURE HANK

70.

HANK

Few minutes after nine. I was on my bike--rushing like crazy to get home. I get in late--whomp--my old man let's me have it--

DANNY

Did you talk to Don--?

HANK

We was both movin' too fast--and goin' in opposite directions. Woosh--for a minute I thought he was gonna run me down--

DANNY

You were heading home--he was heading into town.

Right on.

71. CLOSE - DANNY 71.
Chewing on it.

DANNY
(pause)
Thanks, Hank.

SMASH CUT TO:

72. INT. CORONER'S OFFICE - DAY 72.
FEATURE McGarrett in the outer office. He looks thru the window at DOC, bent over a microscope--makes a few notes on what he sees. Then Doc looks up - AT CAMERA - shakes his head and exits the lab and into the outer office.

73. DOC AND McGARRETT 73.

DOC
Steve, you're rushing me.

McGARRETT
Give.

DOC
There was a severe hematoma--

McGARRETT
English, Doc.

DOC
Somebody put his or her fingers around the girl's throat and applied enough pressure to crush her larynx--voice box, if you will.

McGARRETT
I'm listening.

DOC
Also, she was criminally assaulted.

74. CLOSE - McGARRETT 74.
He nods slowly, gravely.

McGARRETT
Can you place it in sequence?

75. McGARRETT AND DOC 75.

DOC
Not definitively. But I'd wager the girl was already dead when she was strung up.

CONTINUED

75. CONTINUED

75.

McGARRETT

When did she die?

DOC

Somewhere between six and nine PM.

McGARRETT

I need a better fix than that.

DOC

Give me some time, you'll get it.

McGARRETT

Anything else?

DOC

She went down fighting. There was some stuff under her fingernails--- black hair--possibly a fabric. I sent it to Che Fong for analysis.

McGarrett starts out over:

McGARRETT

As fast as you can, Doc, establish her time of death. We're holding a guy now. I'd like to spring him-- or book him for murder.

SMASH CUT TO:

75. INT. JAIL CORRIDOR - NIGHT

75.

ANGLING AT HEAVY DOOR as a JAILER swings it open to admit McGarrett and Danny. As they walk down the corridor:

DON'S VOICE

There is one God, mighty Buddha, and one reality which is the blessed state of Nirvana. That which is born is, becomes, is created, is caused.

77. ANGLE IN FRONT OF JAIL CELL

77.

Jailer opens the cell.

78. ANGLE SHOOTING INTO CELL

78.

Don kneels and prays to a tiny statue of Buddha. A single candle burns.

79. DANNY AND McGARRETT

79.

They stand and wait for Don to finish his prayer.

80. FEATURE DON

80.

DON'S CHANT

The state of bliss reached by the saint cannot be reached by human knowledge and words which deal only with the knowable world. Nirvana is then a state of mind different from all things in the knowable world. And reachable only thru meditation. Help me, Buddha, transcend my worldly self and reach thee thru meditation.

Don sits a beat...then turns and reacts surprised. Waits.

McGARRETT

Eydie was murdered, Don.

DON

(long beat)

Murdered...

DANNY

Strangled. And raped.

McGARRETT

Or raped and strangled.

DANNY

Take your pick, Don.

81. DON

81.

He closes his eyes now, perhaps to hold back the tears. Or to avoid the hard fast questions being thrown at him.

82. FEATURE McGARRETT

82.

McGARRETT

We know you want to help us find who did it.

Don turns, quite composed now.

DON

I want to help. And I've got nothing to hide.

DANNY

Tell us about that night, Don.

DON

There's not much to tell. Eydie's old man--her father--paid her a visit. He left about...maybe five. After he took off--I took off.

McGARRETT

And came back..?

DON

Like I told you...I went into town...to a friend's pad. I didn't hear about Eydie until the following morning.

CONTINUED

82. CONTINUED

82.

DANNY

You're saying you never came back to the cottage?

DON

That's right.

McGARRETT

We're saying that's a lie, Don.

DANNY

The fact is you were at the beach house last night. At about nine PM.

McGARRETT

That is a fact, isn't it Don.

83. DON

83.

Wide eyed. Petrified.

84. FEATURE McGARRETT

84.

McGARRETT

It's also a fact that you tore out of there on your motor bike. Took off like a man running away from a murder.

DON

You think I killed her? Why would I kill her? I loved her.

85. DON PANS McGARRETT AND DANNY

85.

Impassive...saying nothing. And Don is impelled to rant on--to reach them.

DON

Alright, I lied. I admit I lied about coming back to the cottage last night. But the truth is I blocked it out of my mind. Blacked out when I saw her hanging...

(looks up at the ceiling)

There. I ran--in panic. I couldn't bear the thought she was dead. Tried to tell myself it was a nightmare.

McGARRETT

This friend's pad you visited last night. What's his name?

CONTINUED

85. CONTINUED

85.

DON
Wilson Boswell Jr.

SMASH CUT TO:

86. EXT. WAIKIKI BEACH - DAY

86.

(NOTE: The same stretch of beach where Kono apprehended Don.)

87. FEATURE CHIN HO AND BOSWELL

87.

Boswell wears bathing trunks. As continuing:

BOSWELL
Well, I simply loved them both.
Madly. When I heard about Eydie's
death...well, I simply went to
pieces. If you look closely you
can see the cracks.

Chin Ho does not spend much time looking.

CHIN HO
When did you last see them?

BOSWELL
Well, Don came over to my pad
the very day it happened.

CHIN HO
What time was that?

BOSWELL
Five, five-thirty. I'm not sure.

CHIN HO
How did he act?

BOSWELL
Well, now I love Don. And I
wouldn't say a word--not a single
syllable to hurt him. But the
poor boy was simply a mass of
exposed nerve endings.

CHIN HO
Was that unusual?

CONTINUED

87. CONTINUED

87.

BOSWELL

If you're trying to suggest that he acted like a man who'd just murdered his mistress...?

CHIN HO

I never gave it a thought. It's interesting that you did.

BOSWELL

Well, as a writer, I'm inclined to a slight case of elephantiasis of the imagination.

(the perennial
gossip; a whisper)

But candidly, I did see a streak of the savage in Don. And Eydie-- that perpetual wanton--she could bring out the beast in the best or worst of us.

CHIN HO

What time did Don leave your place?

BOSWELL

Now, you're trying to place Don at the scene of the murder at the time of the murder, aren't you.

CHIN HO

Did he leave at seven--

BOSWELL

Later.

CHIN HO

Eight? Eight thirty--?

BOSWELL

I can tell you exactly when he left. I was expecting some guests at nine. I was bathing-- I'm a compulsive bather, you know. When I heard Don's motor bike revving--

CHIN HO

What time was that?

BOSWELL

I'm about to tell you. I looked at my watch. Now here I'd fed Don-- commiserated with him. Invited some guests to cheer him up. And he was running out on me a half hour before--

CONTINUED

87. CONTINUED (2)

87.

CHIN HO
That would make it about eight thirty.

BOSWELL
Exactly.

CHIN HO
And on a motor bike, your pad's
about a half hour from Diamond Head.

BOSWELL
As the crow flies.

CHIN HO
Thank you.

Chin Ho starts to leave.

BOSWELL
When you see Don, be sure to give
him my best.

CHIN HO
Your best.

SMASH CUT TO:

88. INT. MCGARRETT'S OFFICE - NIGHT

88.

McGarrett, Danny and Chin Ho.

DANNY
I say we've got enough to book
him, Steve.

MCGARRETT
Not yet.

McGarrett crosses to the phone, quickly dials.

MCGARRETT (CONT'D)
Doc...? I'm not trying to rush you.
--just one thing. When did she die?
(long pause)
You're sure about that...I see...
Thanks, Doc.

McGarrett hangs up. A long moment. SOUND OF KNOCK ON
DOOR. Chin Ho, closest to the door, opens it to admit
Parker. Parker is elated.

PARKER
I heard you picked Don up--

MCGARRETT
This afternoon.
(beat)
I was just about to order him
released.

89. PAN CHIN HO - DANNY

89.

Surprised.

90. STAY WITH PARKER

90.

Stunned. And slow, burning anger.

PARKER

You're going to release him?

91. McGARRETT

91.

McGARRETT

I just spoke to Doc. His autopsy report will place her time of death between six and eight PM.

PARKER

So--?

McGARRETT

Don didn't get back to the house until nine PM--we've got that documented. So Eydie was dead-- had been dead--for some time when Don got back.

PARKER

And like an innocent man he went to the police and reported it--

McGARRETT

No--

PARKER

He didn't report it then--didn't report it the following morning... you had to track him down.

(savage irony)

But I suppose he has some valid psychiatric explanation for his bizarre behavior...

McGARRETT

I didn't buy his story. I'm not buying it now. But the facts-- the medical facts--

PARKER

There are no medical facts. I'm a doctor, remember? And I tell you the business of pinning down time of death is nonsense. Too many variables.

McGARRETT

And I tell you the DA won't touch this case unless we can put Don on the premises somewhere between six and eight PM!

PARKER

There are factors that can cause rigor to set in faster than usual-- room temperature--the fact that that sun was shining thru the picture window--

CONTINUED

91. CONTINUED

91.

McGARRETT

And knowing Doc I know all that's been taken into account.
(trying to pacify)
Warren, we're not writing Don off. We'll recheck his alibi, recheck the autopsy report. But for now, we've got to face the facts as we know them--

PARKER

The facts, huh? It was a fact that Eydie committed suicide--all the physical evidence documented that fact, didn't it? But I said she was murdered. And I was right, wasn't I. And I tell you I'm right about Don, too. He had motive--he had access. He has a history of violence--

McGARRETT

We don't know that.

PARKER

Well, I know it! And I'll document it for you. Underneath the Buddhist robes--the monk shawl--the pious protest of non violence...underneath it lurks the killer.

McGARRETT

You document that, Warren. You give us some hard facts to take into court. We'll charge him. Until then...you let me do my job.

92. CLOSE - PARKER

92.

Boiling over...but controlling it.

93. PARKER AND McGARRETT

93.

PARKER

Then you do it. But do it soon McGarrett. That boy killed my daughter. He's got to be punished. If you can't do that, maybe it'll have to be done for you.

Parker wheels and exits. CAMERA HOLDS, then moves in for

94. CLOSE - McGARRETT

94.

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

95. INT. FIVE-O OFFICE - DAY 95.

FEATURE McGarrett, at the blackboard. PAN to see Kono, Danny and Chin Ho, listening.

McGARRETT

Alright, let's see what we've got.

96. INSERT: BLACKBOARD 96.

In large block letters 6PM - 8PM. A square labeled: DON'S COTTAGE. Adjoining this another square labeled: WEATHERLY'S.

97. McGARRETT 97.

McGARRETT

According to Doc she was killed between six and 8 PM.

98. ANOTHER ANGLE 98.

CHIN HO

Which rules out Don.

DANNY

If his alibi holds up.

McGARRETT

What about access to the cottage. And Eydie.

CHIN HO

The road dead ends about fifty yards beyond the Weatherly property.

McGarrett notes this on the blackboard.

DANNY

With only the Weatherly's and the cottage on that stretch of private beach front.

McGARRETT

So chances are whoever killed her knew this area.

KONO

(irony)

That'd make about six thousand hippie friends of Don and Eydie.

CONTINUED

98. CONTINUED

98.

DANNY

Any number of tradesmen who work that area...

KONO

Anyone visiting the Weatherly's during the last six months...

McGARRETT

In other words, we start over again. From scratch.

SMASH CUT TO:

99. INT. WEATHERLY LIVING ROOM - DAY

99.

ANGLED at Charles Weatherly. He holds a drink in his hand, scratches his jaw contemplatively as he listens to McGarrett. Weatherly wears a cashmere sweater. McGarrett and Paula Weatherly are also in the room.

McGARRETT

Do you recall seeing anyone-- hearing any cars--any strange sounds that night--?

WEATHERLY

Between six and eight PM.

McGARRETT

Approximately.

WEATHERLY

I worked late that night. Didn't leave the office until a bit after eight--had a fast beer--it was eight thirty or eight forty-five by the time I wended my way home. It was quiet. Very quiet.

(irony)

Too quiet as it turned out.

McGARRETT

And you Mrs. Weatherly--?

PAULA WEATHERLY

Tuesday's my bridge night. I dropped Hank off at the Paulson's. Charles was to pick Hank up on the way home from the office.

McGarrett is consulting a small notebook--Danny's account of his first interview with the Weatherly's.

CONTINUED

99. CONTINUED

99.

McGARRETT

You drive right by the Paulson's
enroute home--is that right,
Mr. Weatherly?

WEATHERLY

Yes, that's right.

McGARRETT

You drove by about-eight thirty-
eight forty five...is that right?

WEATHERLY

If that's of any importance, yes.

McGARRETT

How come you didn't pick Hank up?

WEATHERLY

I did pick him up...didn't I?

McGARRETT

Hank told officer Williams he
rode home on his bicycle that night...
and was almost run down by Don's
motor bike about 9 PM...

WEATHERLY

Right...right. Actually, I
stopped at the Paulson's--faced
the inevitable stay-and-watch-TV-
just-another-half-hour...and
decided Hank could get home on
his own.

McGarrett nods...accepting.

WEATHERLY (CONT'D)

You seem to be placing a great
stress on time. Is that because
you've pinned down the time of
the murder--?

McGARRETT

Something like that.

(starts out)

Thanks again for your trouble.

WEATHERLY

Not at all. Passing that place
every day--knowing what happened
there---knowing whoever did it is
still free--

CONTINUED

99. CONTINUED (2)

99.

PAULA WEATHERLY
(without looking
up from her knitting)
Still free and still living
in that house.

100. FEATURE WEATHERLY

100.

Suddenly he wheels on his wife, livid with rage.

WEATHERLY
Shut up!

Paula almost stabs herself with her knitting needle,
stunned at the attack.

WEATHERLY (CONT'D)
(turns to McGarrett)
It's easy for us to blame someone
like Don. He doesn't share our
values--he's different. But that
doesn't make him a murderer. It's
not that easy.

101. MCGARRETT

101.

He looks at Weatherly with new respect.

MCGARRETT
No...it's not that easy.

SMASH CUT:

102. EXT. DON'S COTTAGE - DAY

102.

Parker's sport car wheels INTO FRAME. Parker hops out
of the car, crosses to the front door. He knocks. No
answer. Knocks again. Tries the door. It is locked.

103. CLOSER - PARKER

103.

A frown of concern. And quickly he trots around to the
back to enter via the open patio doors.

104. INT. DON'S COTTAGE - DAY

104.

ANGLING at Parker as he enters via the open patio doors.
Curtains or drapes must be pushed aside. The room is
dark--pitch black save for a flickering candle light.

105. CLOSE - PARKER 105.

He stands and stares at something.

106. DON - HIS P.O.V. 106.

sitting Yoga fashion, wearing only a loin cloth, in an attitude of prayer. We see and can almost smell the incense burning.

107. PARKER 107.

Don poses a pitiable picture. And for a brief moment Parker reacts his compassion. And then quickly compassion is replaced by the hard look of hate.

DON
(softly)
Don...?

108. ANOTHER ANGLE 108.

No response...Don continues mouthing the silent prayer and the gentle almost imperceptible rocking on his haunches. Parker crosses slowly to stand behind the statue of Buddha which Don prays to.

109. DON 109.

A flicker of recognition in his eyes.

DON
Mr. Parker...?

Don gets slowly to his feet. We sense he is weak--he looks emaciated...

DON (CONT'D)
(a sense of
elation)
You're here...it's really you,
isn't it.

Parker nods...tries a smile. Also tries very hard to mask what he is feeling. And to an extent, he succeeds.

PARKER
If it's not, we're both
hallucinating.

Don is almost overcome to the point of weeping with joy.

DON
It's so great of you to come
here--so great. Can I get you
something? A beer--coffee---
glass of milk--

109. CONTINUED

109.

PARKER

Get yourself something. You look as though you haven't eaten for days.

Don rummages thru the refrigerator, nibbles on a hunk of cheese thru the following:

DON

I passed by your pad, you know--

PARKER

I didn't know.

DON

Two three times. Once I got as far as the front door. But I couldn't make myself ring that doorbell. You dig?

PARKER

I dig.

DON

So your coming here...I mean man...that's so groovey.

PARKER

Why was it so important to see me, Don.

DON

I just wanted to be sure you know how much I love--loved Eydie.

PARKER

I'm sure of that Don.

(pause)

I'm also sure you killed her.

110. CLOSE - DON

110.

And the joy, the youth, the life drains out of him. And his appetite, ravenous a second ago, is suddenly gone.

DON

No...no, sir. You're wrong about that.

111. DON AND PARKER

111.

PARKER

Oh, I don't think you meant to.
In fact I'd testify--on the
witness stand--that you were
temporarily insane--that you
had no control over your actions--

DON

I didn't kill her--I swear to you--

PARKER

No control over your hands--that
wanted to embrace Eydie--hold her
as you'd hold a child--

DON

I couldn't hurt her--I couldn't--!!

And Don turns...begins to weep. A long, long moment.

PARKER

No...you couldn't, Don. The
conscious you that wanted only
to love--and be loved. The non-
violent you--the transcendent
you...you couldn't hurt her.

(beat)

But she could hurt you, couldn't
she Don.

DON

Yes...yes, she could.

PARKER

As she hurt me. She could be
proud and willful. She could
tease you with her body--and then
withhold herself.

DON

Yes...

PARKER

And drugs...you wanted her off
drugs--as I did. You wanted her
to be pure...in mind and body...
you wanted her to join you in
Nirvana...but she laughed at that,
didn't she.

DON

Yes...yes, she put that down...put
me down...

CONTINUED

111. CONTINUED

111.

PARKER

You began to see her as the devil...tempting you from the path of righteousness. You began to see her standing between you and Nirvana...

DON

I just wanted her to stop using drugs. It just isn't necessary...

PARKER

I know...I know, Don. And you were right to try to stop her. But you couldn't, could you.

DON

No...no I couldn't.

PARKER

And so you began to waver in your own purpose, didn't you, Don. She was winning you over... turning you back to drugs...

DON

Well, nothing heavy. Even now-- I've popped a few pills but I'm not going back to anything heavy.

PARKER

The afternoon I tried to talk her out of leaving you...coming back home...with me...

DON

I know.

PARKER

After I left...it was about six-- you and Eydie argued, didn't you.

DON

We had some words...she did most of the talking. You'd shook her up some.

PARKER

And then you left.

CONTINUED

111. CONTINUED (2)

111.

DON

I left...she ordered me out...
I knew she didn't mean it. I
knew if I revved up my bike--
and stayed put--she'd come
running out...and it'd be alright.

PARKER

You'd kiss...and kiss. And it
would be alright. Better than
alright. It would be...nirvana.

112. ON DON

112.

Staring at Parker. Don is almost mesmerized by the
sing-song soothing tone in Parker's voice...the
flickering candlelight.

113. PARKER AND DON

113.

PARKER

That was the way it usually worked...
but this time you got on your bike
and split.

(beat)

But you didn't go far, did you--

DON

Go far--? No...no, I didn't go
far--

PARKER

Because you needed her. You
needed her love--needed her body
to affirm you--affirm your manhood...
you needed that, didn't you Don...

DON

I wanted her...always...

PARKER

So you turned round...and rode
back. And found Eydie alone in
the house--a different Eydie. An
Eydie who wasn't ready to let
bygones be bygones...wasn't ready
to accept your love making.

DON

No...no that's not true.

CONTINUED

113. CONTINUED

113.

PARKER

And somehow she was more desirable.
You needed her more than ever.

DON

No...please--no--!

PARKER

And you took her...and when it
was over...she lay still...quiet,
trusting.

114. CLOSEUP - PARKER'S FINGERS

114.

Reach out and flick on the portable tape recorder...

DON

Please...no more, please...

Don is weeping now...like a baby.

PARKER

Get it all out, son...You can't
live with it inside you--so get
it out--please, Don--for both of
us...get it out--

115. CLOSE - DON

115.

DON

Do you...think...I killed her--?

116. DON AND PARKER

116.

And Don is a man on the rack--a man in agony, a man
whose mind is about to split.

PARKER

(softly--but each
like a sledgehammer
blow)

You came back...

DON

Yes...yes I came back.

PARKER

And made love to her.

DON

I don't remember...so help me God...

PARKER

And when it was over she was dead...

DON

I don't remember...

117. INSERT - TAPE RECORDER

117.

PARKER

And you were a murderer. And you couldn't live with that. So you took her body in your arms--carried her to the waiting noose--and hung her there--

DON

My God...my dear sweet God...

PARKER

And then you left, rode around Waikiki for hours...

DON

I don't remember--

PARKER

Rode around until you'd half convinced yourself--

DON

Stop it! I tell you I don't remember--

PARKER

Half convinced yourself it was a nightmare. And so you rode back out here--that was about nine o'clock--

DON

I don't remember..!

PARKER

You didn't remember. But you remember it now, don't you, Don...

118. CLOSE - DON

118.

And SUPERIMPOSE OVER Don

1. A SWINGING NOOSE.

PARKER'S VOICE

You remember walking in that door-- walking into this room.

2. SUPERIMPOSE

A dreamlike Don stares.

DON'S VOICE

And she was hanging there...

CONTINUED

118. CONTINUED

118.

3. SUPERIMPOSE

Eydie, swaying gently, neck in a noose.

119. DON AND PARKER

119.

PARKER

Yes, Don. She was hanging there.
Just as you'd left her.

DON

...I didn't mean it...God as my
witness...I didn't mean it.

And Don breaks down...sobbing.

120. PARKER AND DON

120.

With tenderness--with a doctor's concern, Parker puts
his arms around Don and holds him as he would a sick
child.

PARKER

Let it out, son...all of it.
Let it out...

CAMERA PANS OVER to the tape recorder.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

121. INT. FIVE-O OFFICE - CLOSE ON TAPE RECORDER - NIGHT 121.

PARKER'S VOICE
You remember walking in that
door--walking into this room...

DON'S VOICE
And she was hanging there.

122. McGARRETT AND PARKER 122.

Listening.

123. FEATURE PARKER 123.

A look of satisfaction...he glances at McGarrett who
still doesn't betray a flicker of emotion.

PARKER'S VOICE
Yes, Don. She was hanging there.
Just as you'd left her.

DON'S VOICE
I didn't mean it. God as my
witness...I didn't mean it.

Don breaks down..sobbing...Parker flicks off the tape
recorder. A long long beat.

124. McGARRETT AND PARKER 124.

PARKER
Well...what do you think?

McGARRETT
Where's the boy now?

PARKER
I slipped him some sedatives.
He'll sleep for hours.

McGARRETT
Surprised you didn't bring him
in, book him, and type up his
'confession' in triplicate.

125. PARKER 125.

Stunned at this reaction.

PARKER
I thought I'd leave the routine
work to you.

126. PARKER AND McGARRETT

126.

A long, long moment, and Parker looks as though he could kill McGarrett.

PARKER

Now you tell me, Steve...what in the hell is going on.

McGARRETT

Your so called 'confession'--

PARKER

So called--?

McGARRETT

It won't stand up in court. Worse--it won't even get into court.

PARKER

All right, McGarrett. I finally get your message. I'll take this to someone who'll listen--with half an open mind.

McGARRETT

Do it. As a favor to me--do it. And let me develop my own case.

Parker has picked up the tape, starts toward the door.

PARKER

You can't abide my doing your work for you, can you.

McGARRETT

We've got a few leads. And we haven't developed them at the end of a rubber hose.

PARKER

Rubber hose--?

McGARRETT

That's right, Warren. If I'd taken that kid into a back room and beaten your confession out of him, you'd have been first in line to scream 'police brutality!'

CONTINUED

PARKER

I didn't touch him. Everything he said was freely volunteered--

McGARRETT

(suddenly)

Take the stand, Doctor.

PARKER

I'm finished talking to you, McGarrett.

McGARRETT

Just for a few minutes. I promise not to work you over.

PARKER

(acid)

Thanks.

McGARRETT

We'll just try to develop, together, some of the facts of the matter.

A challenge he cannot refuse. He crosses back a few steps to face McGarrett.

McGARRETT

We've been friends for a long time--

PARKER

Stipulated. Next fact.

McGARRETT

We've worked together--

PARKER

Granted.

McGARRETT

Come to know each other.

PARKER

I'm beginning to wonder about that.

127. CONTINUED

127.

McGARRETT
Am I wrong? Or do you believe recent court decisions have done police a service?

PARKER
By making you rely more on hard facts and less on confessions--

McGARRETT
Right.

PARKER
Yes. I believe that's so.

McGARRETT
Yet you're asking me to buy this confession.

PARKER
Because it fits in with the facts.

McGARRETT
No, Warren.

PARKER
Because it came from Don's gut--

McGARRETT
No, Warren--

PARKER
Freely volunteered. Better than that. Eagerly volunteered.

McGARRETT
Let's listen, shall we?

128. PARKER

128.

Glares at McGarrett a beat...then sits.

129. FEATURE THE TAPE

129.

As McGarrett flicks it on. We hear flashes of Don's voice--Parker's voice--and finally McGarrett zeroes in on the section he's looking for.

PARKER'S VOICE
So you took her body in your arms... carried her to the waiting noose-- and hung her there--

CONTINUED

DON'S VOICE

My God...my dear sweet God.

PARKER'S VOICE

And then you left...rode into town...rode around Waikiki for hours--

DON'S VOICE

I don't remember ...

PARKER'S VOICE

Rode around until you'd half convinced yourself--

DON'S VOICE

Stop it--I tell you I don't remember--

PARKER'S VOICE

Half convinced yourself it was a bad dream--a nightmare...

Suddenly Parker reaches over and turns off the tape.

McGARRETT

(after a long beat; softly)

From Don's gut? Freely volunteered? Eagerly volunteered?

PARKER

You've made your point, McGarrett.

McGARRETT

But you still don't buy it.

PARKER

No. Because sometimes we know certain things. And I know Don killed my daughter.

McGARRETT

You knew it from the very top.

PARKER

That's right.

CONTINUED

129. CONTINUED (2)

129.

McGARRETT

Because you needed a scapegoat
to get you off the hook?

PARKER

That's a lousy thing to say.

McGARRETT

It's a question--not a statement
of fact. I'm only a cop--you're
a psychiatrist. So I'll leave it
to you. Your daughter was sick.
You couldn't help her.

PARKER

I won't hear this.

He turns, starts away.

McGARRETT

Suddenly she's dead. You feel at
least partly responsible.

130. PARKER

130.

He wheels at the door, to answer this attack.

PARKER

Responsible? I felt guilty! Who
wouldn't? But that didn't influence
what I feel--what I know about Don.

McGARRETT

Even better, Don was so available.
Ready. Even eager to admit his
guilt.

PARKER

And you're saying I took advantage
of that.

McGARRETT

I'm saying it's too easy. And
the evidence--the facts.

PARKER

Besides which you've got another
suspect in mind. Someone you'd like
to hang.

CONTINUED

130. CONTINUED

130.

McGARRETT
 (sadly; he can't
 reach Parker)
 No. But we are developing a case.

PARKER
 You have a case.
 (nods at the
 tape)
 I gave it to you. Take it,
 McGarrett. Use it. Or so help
 me God, I'll have you thrown out
 of your job.

Parker wheels and slams out. STAY ON McGarrett.

SLOW DISSOLVE TO:

131. INT. FIVE-O OFFICE - DAY

131.

ANGLING THRU A MICROSCOPE we see a blowup of what
turns out to be pieces of cashmere from a sweater.

CHE FONG'S VOICE
 This is the stuff we found under
 her fingernails.

CAMERA PULLS BACK to reveal McGarrett looking thru
the microscope. He steps back to allow Danny a peek.
CHE FONG stands to one side.

McGARRETT
 Hair--wool--what?

CHE FONG
 Cashmere.

And at this Danny turns from the microscope to look
at McGarrett. A significant look.

McGARRETT
 Like from a cashmere sweater.

DANNY
 Who do you know wears Cashmere
 sweaters?

132. CLOSE - McGARRETT

132.

He nods slowly.

SMASH CUT TO:

133. INT. DON'S COTTAGE - NIGHT

133.

ANGLING on Don, who lies sprawled, face down on the cot. Asleep. SOUND OF DOOR CREAKING OPEN. A pair of feet make their way across the floor...pad to Don's bedside.

134. FEATURE PARKER

134.

He stands looking down at Don--murder in Parker's eyes as Don sleeps the sleep of innocence. But not in Parker's eyes. He sees--out of the corner of his eye--a heavy piece of brass candelabra. Parker crosses to it, slips out the candle, hefts the candelabra and crosses back to stand ominously over Don.

135. DON

135.

His eyes come slowly open...he looks up.

136. DON'S ANGLE

136.

Hovering over him, holding a heavy brass candelabra, Parker.

PARKER

(hefting the
candelabra--
then putting it
gently down)

No...that'd be too easy...maybe even welcome. You would welcome an easy way out, wouldn't you, Don. Someone to bash your brains out in your sleep. Someone to fix it so you won't have to wake up and live with what you did to Eydie.

DON

I didn't kill her.

PARKER

You admitted it--you did. You told me you killed her.

DON

(tortured)

Then why don't the police--

PARKER

They won't accept it--not until you tell them, Don. Do it. Tell them. Purge yourself.

(beat)

Or...if you haven't the guts....

He looks at:

137. PARKER'S POV
The noose draped over the beamed ceiling. 137.

138. FEATURE PARKER 138.

PARKER
Be a man--your own man. Your own judge.

Parker wheels and starts out. Don sits up and stares, haunted and mesmerized, at the noose.

139. EXT. DON'S COTTAGE - DAY 139.

As Parker slides into his sports car, guns it away.

140. ANGLE - ON ROAD 140.

McGarrett's car. Danny driving, has to swerve off the road as the sports car leaps out, Parker driving madly.

141. CAMERA HOLDS 141.

As McGarrett's car wheels past the cottage toward the Weatherly house ahead.

SMASH CUT TO:

142. INT. WEATHERLY'S LIVING ROOM - NIGHT 142.

FEATURE WEATHERLY. He stands at the picture window, looking out at the beach. The surf. Then he turns slowly into the room.

143. ANOTHER ANGLE - DANNY AND MCGARRETT 143.

Caught and staring at Weatherly as he has turned back into the room to face them. Weatherly is wearing an expensive shirt. Not cashmere.

WEATHERLY
I don't mean to be dense. But do you really want to put my cashmere sweater into evidence?

MCGARRETT
Yes.

WEATHERLY
(shrugs)
Well, okay. I'll get one for you.
(starts away)
If you don't mind looking foolish, I can't complain. But let me tell you this.

MCGARRETT
You don't have to tell us anything.

WEATHERLY
Well, I'm going to, Mr. McGarrett. We're going to have this out between us, right here and now.

143. CONTINUED

143.

McGARRETT

Suit yourself.

WEATHERLY

Beginning with the cashmere sweater
I was wearing when I allegedly
assaulted Eydie. If you'll give me
just ten seconds I'll bring down
three cashmere sweaters--all identical.

McGARRETT

Just one'll do for now.

WEATHERLY

And if you'd care to go down to
the club, we'll probably find another
in my cabana. Or at the pool. Maybe
lying around the tennis court.

McGARRETT

You toss around cashmere sweaters
the way other men do undershirts.

WEATHERLY

And if I drop a sweater somewhere.
And forget it...like at the courts--on
the golf links...any caddy...any
beach bum might just find themselves
a cashmere jacket. And I'd never be
the wiser.

DANNY

In other words, Don--

WEATHERLY

Or anyone else--

DANNY

Could very easily have appropriated
your jacket.

WEATHERLY

In other words.

(shakes his head;
man to man)

Look fellas, Eydie was a good looking
girl--on the beach--in that bikini...
yes, I noticed her. But what you're
suggesting...hell, take a look in my
office. There are half a dozen dames.

(MORE)

CONTINUED

143. CONTINUED (2)

143.

WEATHERLY (CONT'D)

All I'd have to do is crook my
finger...and let's not kid each
other...on occasion I have.

(a shaky laugh)

No problems in that area. And I
could get a small female army to
testify to that.

144. FEATURE MCGARRETT

144.

Listens very politely.

MCGARRETT

On the night Eydie was killed...

(flips open a
black book)

You worked late.

WEATHERLY

I believe I told you that.

MCGARRETT

And you reaffirm it.

(reading)

I worked late that night. Didn't
leave the office until a bit after
eight. Had a fast beer. It was
eight, eight-thirty, eight forty-five
by the time I wended my way home...'

WEATHERLY

I believe so...

DANNY

You can change it around if you have
any second thoughts...

WEATHERLY

I have no second thoughts. I just
don't want to be hung for fifteen
minutes--a half hour.

DANNY

How about you signed out of your
office building at six fifteen that
evening...?

145. CLOSE - WEATHERLY

145.

Stunned...he obviously had forgotten this.

146. MCGARRETT FEATURED

MCGARRETT

The building closes at six --
everyone who leaves after that --
or comes in -- signs the book.

(beat)
We checked.

DANNY

Maybe you'd decided to work late
...then changed your mind.

WEATHERLY

I...it's...yes. I had decided to
work late. Decided to have a drink,
a sandwich...so...I signed out. Had
my sandwich--at the Dotted I--right
across the street. When I came back
to the building -- John was out--so
I never did sign back in.

MCGARRETT

You worked until eight--eight
fifteen--then quit and drove home.

WEATHERLY

Yes...yes. That's it.

DANNY

When you checked out at eight--the
guard was still out of the building.

WEATHERLY

Well yes...yes I suppose he was.

MCGARRETT

I think someone ought to fire the
guard.

DANNY

Funny...he gave me the impression
no one goes in or out of that building
without making his mark in the book.

MCGARRETT

We'd better talk to John again.

147. WEATHERLY

Sweating now...sweating hard.

148. FEATURE MCGARRETT

148.

MCGARRETT

Maybe we ought to continue this
downtown.

WEATHERLY
(shrinking back;
rising panic)

No--no. I don't need a lawyer.
The fact is--the fact is--when I
realized you were making a big thing
about the time of death--I lied. I
did get back here at about--six thirty
or so.

DANNY

And found Don's motor bike missing--

MCGARRETT

Knew your wife was at her bridge game--

DANNY

Son Hank a mile down the road watching
TV--

MCGARRETT

So you decided it might be a nice
time to pay a call on Eydie...

WEATHERLY

Not true! The fact is--if you're
interested in facts--she--she had
been making a big play for me.
Running around that beach half naked
--coming up to the house when she
knew I was alone...asking me to fix
the 'plumbing'...oh, she made it
clear she was available alright.

DANNY

So that made two of you available.

149. WEATHERLY

149.

Beginning to become unglued.

WEATHERLY

Just tell me one thing...one thing.
If she was ready to make love...why...
why would I have to...you know,
force her. Answer me that.

150. DANNY AND MCGARRETT

150.

DANNY
Maybe it turned out you'd read
her wrong?

MCGARRETT
What if she turned you off...?

DANNY
Down--flat.

151. FEATURE WEATHERLY

151.

MCGARRETT
Laughed at you.

DANNY
'You and me'...?

MCGARRETT
'You've got to be kidding, old
man--'

WEATHERLY
You've got it all wrong--

MCGARRETT
Is that what happened--?

DANNY
Did she laugh at you--?

WEATHERLY
No--! She let me kiss her---she
did. And she kissed me--

MCGARRETT
But when you began to get a little
more serious--

DANNY
She tried to fight you off.

MCGARRETT
That accounts for the cashmere
scrapings under her nails, doesn't
it--

CONTINUED

151. CONTINUED

151.

WEATHERLY

I didn't mean to hurt her--I swear
it--it's just that--she...she...

(and then - with
massive control,
even dignity)

I've had dozens of girls as young
...as pretty...even younger, prettier
than Eydie. It's just that she...she
had no right leading me on...and then
...and then. If she wanted money...
all she had to do was ask...but to lead
me on...and then...and then...

Weatherly begins to weep...CAMERA BEGINS TO PULL BACK
as McGarrett crosses slowly to the phone...begins to
dial a number...CAMERA ZEROES IN ON PHONE...

152. TIGHT ANGLE - PHONE AND MCGARRETT'S FINGERS

152.

Drumming impatiently as he waits for the ringing
phone to be picked up. And finally, as McGarrett
is ready to hang up:

MCGARRETT'S VOICE

Warren...?

153. CAMERA PANS UP TO CLOSE - MCGARRETT

153.

MCGARRETT

I've just finished talking to Mr.
Weatherly. He killed Eydie.

PARKER'S VOICE (FILTER)

(after a long
long beat)

My God...my dear sweet...

(suddenly)

McGarrett--the cottage--get right
over here--please!

154. CAMERA PANS DOWN

154.

As the receiver is sharply hung up.

155. EXT. BEACH - WIDE ANGLE - NIGHT

155.

McGarrett breaking the hundred yard dash as he sprints
along the beach...and now angles AT CAMERA which is in
front of the shack patio.

156. CLOSER ANGLE - THE PATIO

156.

As McGarrett blasts PAST CAMERA, rips open the patio doors.

157. CLOSE - MCGARRETT

157.

Stops dead cold as he stares up at:

158. INSERT: THE NOOSE

158.

PAN down to Don, sitting cross legged, Yoga fashion under the noose and staring up at it.

159. MCGARRETT AND DON

159.

As McGarrett crosses over, looks down at Don. McGarrett shakes his head.

MCGARRETT

Does this really do anything for you? Your landlord...Mr. Charles Weatherly.

DON

Weatherly...?

MCGARRETT

He killed Eydie.

DON

Oh, God...

Don looks at him...and then the tears begin to flow ...and during the emotional break:

DON (CONT'D)

I've been looking at that noose... trying to goose up the courage to stick my neck in it...and jump... And you know what I found out...? I want to live...even if I'd killed her...I want to live...isn't that wild...?

MCGARRETT

(nods at the noose)

Why don't you take the thing down and burn it.

Don sits a beat. As McGarrett struggles to his feet Don suddenly bounds to his feet--races thru the open patio doors and heads for the beach--stripping his clothes enroute...

160. MCGARRETT

160.

Watches a beat. And then we hear SOUND OF FRONT DOOR
OPENING and INTO FRAME to join McGarrett comes Parker.
A humbled Parker. A Parker relieved to see that Don
is still alive. Together they stand and watch.

161. LONG POV SHOT

161.

As Don, screaming at the top of his lungs his freedom,
his joy at being alive, frolics wildly in the surf...
HOLD FOR A BEAT and

FADE OUT:

THE END