

THE CLOCK STRIKES 102 - "Outmatched"

By

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Based on the comic by George Brenner. This is a work of
transformative fiction... aren't they all?

INT. KANE'S BEDROOM - NIGHT

The room is dark. Commissioner Theodore Kane slumps off of his wife (Jennifer) in bed. Jennifer hears something, like a tapping.

JENNIFER

What was that?

KANE

That was sex, dear. Tomorrow I'll tell you all about it.

JENNIFER

No, I mean that faint tapping.

Jennifer listens intently.

JENNIFER (CONT'D)

It's gone now.

KANE

It was probably just the bed hitting the wall.

Kane gets up out of bed.

KANE (CONT'D)

I'm going out for a smoke, I'll be back in a minute.

JENNIFER

Since when do you smoke?

KANE

Just recently. Must be the stress of the new position.

JENNIFER

Why get out of bed? You can smoke right here.

KANE

I like the biting air as I...

Kane trails off.

JENNIFER

It's him, isn't it?

KANE

Probably.

(CONTINUED)

JENNIFER

Well don't keep him waiting. Maybe the fate of the whole city depends on it.

Kane leans down and gives Jennifer a light kiss.

KANE

I don't know how, but sometimes I forget what an understanding wife I have.

Kane puts on a bathrobe and walks out of the room.

EXT. KANE'S SIDE ALLEY

Kane walks outside through a side door on his house. The Clock is waiting for him.

KANE

What did I say about coming around here?

THE CLOCK

I didn't come in, I thought-

KANE

(interrupting)

I want you to stay away from my wife... I mean... well I just don't want her involved in any of this, do you understand? It's bad enough she knows, I don't need her giving you rides and watching you murder people.

THE CLOCK

I kill only in self defense.

KANE

Yeah, Commissioner Litz posed quite a threat to you on that bridge.

THE CLOCK

I'm sorry. Where would you prefer to meet?

KANE

How about the club? From what I understand it's the place to be. I even hear that Brian O'Brien is in there every morning.

(CONTINUED)

THE CLOCK

Such a public meeting place. What if O'Brien sees us?

KANE

Oh, he'll see me. I get the feeling he'll see me then or not at all. But for now, what was it you came about?

THE CLOCK

A thief.

KANE

A thief? Come to me for the big stuff, alright? Just take him to the station.

THE CLOCK

I don't have him. And is Melinda Covington's jewelry big stuff?

KANE

Alright, I'm listening.

EXT. OUTSIDE COVINGTON'S HOUSE

A flashback. What The Clock describes plays out on the screen.

THE CLOCK (V.O.)

I was on patrol and I noticed a cat-burglar coming out of a window on the top floor of Madam Covington's house. I started to wait for him at street level, but quickly realized he was taking to the rooftop.

The Clock climbs up the side of the house.

THE CLOCK (V.O., CONT'D)

He was leaping from roof to roof like a madman. I had no concept of how to follow him.

EXT. KANE'S SIDE ALLEY

KANE
What's your plan?

THE CLOCK
Plan A? Get him on the ground and
keep him there.

KANE
And plan B?

THE CLOCK
Learn how to jump across rooftops.

INT. KANE'S BEDROOM

Kane enters the bedroom. Jennifer is awake in bed.

JENNIFER
What was that about?

KANE
A cat-burglar.

Kane gets in bed.

JENNIFER
Is that all? You would have found
out about it tomorrow.

KANE
I've learned to deal with his
eccentricities.

JENNIFER
You must have some theories.

KANE
About the burglar?

JENNIFER
No, about The Clock. Who he is.

KANE
It's a big city. He could be
anyone.

JENNIFER
I haven't thought about it that
way.

(CONTINUED)

KANE

I'm going to try to get a little more sleep before this thievery business catches on at the station.

Kane turns off the light on his nightstand.

Opening credits play here.

INT. O'BRIEN'S FOYER - THE NEXT MORNING

Dressed in his civilian clothing, O'Brien goes to walk out his front door, but notices something at his feet. It is a small envelope with a crude drawing of a clock on it. O'Brien is surprised, and opens it. It reads: I KNOW WHO YOU ARE. I CANNOT FORGIVE YOU. YOUR DAYS ARE NUMBERED.

INT. THE HOT TUB ROOM AT "THE CLUB" - A LITTLE LATER

Kane sits in the tub. There is another man in the tub with him. O'Brien walks up, naked, and gets in. As always, O'Brien speaks in his lackadaisical tone.

O'BRIEN

Commissioner.

KANE

Mr. O'Brien.

O'BRIEN

I've been meaning to congratulate you on the Litz investigation. It's odd to think he would be willing to kill Mayor Willis just to keep a few indiscretions private.

KANE

He was deathly afraid of the media. Litz was never married, but if those affairs had gotten out he likely would have lost his job. Do you read the Town Crier?

O'BRIEN

I'm more of a Herald man myself.

KANE

Nothing pleases the Town Crier like a good sex scandal.

(CONTINUED)

O'BRIEN

When they're not bringing attention
to that dastardly vigilante.

KANE

It's like they can't decide if they
want to leave their readers
titillated or terrified.

The third man gets out of the tub, naked, and walks
away. O'Brien now speaks in his Clock voice.

O'BRIEN

Anything to report?

KANE

I'm scheduled to go to the crime
scene in an hour. I'll know more
then. Though there is one thing.

O'BRIEN

Oh?

KANE

I'm going to tell Jennifer.

O'BRIEN

Tell her what?

KANE

Tell her who you are.

There is a silence.

O'BRIEN

I really wish you wouldn't, Theo.

KANE

I have no choice. How can I lie to
her, Brian? I love her.

O'BRIEN

Let's just say it's starting to
feel like the whole city knows, and
it's making me nervous.

KANE

Any idea how you're going to find
the burglar?

O'BRIEN

I've been putting together a short
list of likely targets. Since it

(MORE)

(CONTINUED)

O'BRIEN (cont'd)
was jewels that went missing from
the Covington penthouse that's what
I'm focusing on.

KANE
You're just going to pick one at
random and stake it out?

O'BRIEN
Unless you have a better idea.

KANE
Pick the most likely two and I'll
stake out the other one.

O'BRIEN
That will help our chances. You
cover Wellington Mansion, I'll be
at the Ogletree penthouse.

KANE
You think the penthouse is more
likely?

O'BRIEN
It fits his rooftop modus operandi
better.

Kane gets out of the tub, naked.

KANE
Then I'll cover the
Mansion. Anyway, I've got to get
to the Covington house.

EXT. OUTSIDE COVINGTON'S HOUSE - A LITTLE LATER

Establishing shot of the high-rise, focusing on the top two
floors.

INT. COVINGTON HOUSE FOYER

Kane walks in through the front door, Thomas Overholser is
there to greet him. The door appears to have been kicked
in, Kane's eyes linger on it.

OVERHOLSER
Commissioner.

(CONTINUED)

KANE

Overholser.

OVERHOLSER

I have some questions for you if you've got the time.

KANE

That depends, are they about The Clock?

OVERHOLSER

You said you were going to put together a Vigilante Task Force.

KANE

And you want to be on it, I get the picture.

OVERHOLSER

Actually I was wondering when that task force was going to be put together. It has been over a month since The Clock murdered the Commissioner.

KANE

That is still under investigation.

OVERHOLSER

Are you saying that if you find The Clock didn't do it, you won't put together the task force?

KANE

You're putting words in my mouth, Overholser, and besides, I'm here about the jewels.

OVERHOLSER

Of course, sir, it's just that you can't ignore a problem like The Clock, sir. He-

A large, regal lady glides up to Kane. It is Miss Covington.

COVINGTON

You must be the new Commissioner.

Kane extends his hand. Covington looks at it disdainfully.

(CONTINUED)

KANE

Commissioner Theodore Leslie Kane.

Kane eventually returns his hand to his side.

COVINGTON

It's a little unorthodox for a Commissioner to come all this way to view a simple crime scene...

KANE

I like to take the hands-on approach.

COVINGTON

Or, unlike your predecessor, you understand the value of taxpayers of a certain bracket.

KANE

Whichever gets me upstairs to view the safe.

COVINGTON

They both will.

INT. COVINGTON HOUSE SAFE-ROOM

Kane crouches in front of the safe, examining it. Covington and Overholser stand behind him. There is a small window in the room.

KANE

No sign of force.

OVERHOLSER

Not a single scratch.

KANE

And no fingerprints?

OVERHOLSER

None.

Kane thinks for a moment.

KANE

...couldn't be...

OVERHOLSER

You don't think this was connected to the Willis case...?

(CONTINUED)

KANE

Litz couldn't have been the only person to ever think of wearing gloves.

OVERHOLSER

Pretty sure it was Litz, then? I thought that case was still under investigation.

COVINGTON

I can wait outside, if...

KANE

Has anyone examined that window?

OVERHOLSER

You saw the door, sir. He obviously came in that way. We assumed that was how he left as well.

Kane stands up and walks toward the window. He opens it.

KANE

It's unlocked.

COVINGTON

We never thought to lock it. We're so far up here, on the top two floors.

OVERHOLSER

Sir, he kicked in the door, why would he leave out-

KANE

(interrupting)

That door wasn't kicked in, it was kicked out.

COVINGTON

From... from the inside?

INT. COVINGTON HOUSE FOYER

Kane, Overholser, and Covington come down the stairs.

KANE

You say the sound of the door being smashed woke you, and you went to the door immediately?

(CONTINUED)

COVINGTON

It couldn't have taken me more than ten seconds before I was out of my room.

KANE

And this is the only staircase leading to the top floor?

COVINGTON

Yes, I... You don't think we could have passed each other on the stairs, do you?

KANE

You don't wear glasses, do you, Miss Covington?

COVINGTON

No, I pride myself on my youthful eyesight.

KANE

Then either he waited in the shadows for you to check the door and leave again...

COVINGTON

Oh!

KANE

Or he was able to get up the stairs and into the safe-room in under ten seconds.

OVERHOLSER

That doesn't seem all that unlikely, sir. I bet I could do it in that time.

Kane looks at his wrist-watch.

KANE

Try it. I'll time you.

Overholser mimes kicking down the door.

OVERHOLSER

Bam!

He quickly runs up the stairs, a little down the hall, opens the door to the safe room, enters it, and closes it again. After a moment his head peeks out.

(CONTINUED)

OVERHOLSER (CONT'D)

How'd I do?

KANE

Twenty-three seconds.

COVINGTON

And you made quite a racket. I would have heard someone coming up the stairs like that.

OVERHOLSER

So he must have hid in the shadows downstairs waiting for his opportunity.

KANE

Hmmmmmm...

OVERHOLSER

What, you want me to do it again?

EXT. OUTSIDE COVINGTON'S HOUSE - MINUTES LATER

Kane leaves out the front door of the ground level of the high-rise. Joey Gilman, a reporter from the Town Crier, is holding a camera and waiting for him. Kane continues walking to his car as Gilman badgers him.

GILMAN

Commissioner Kane! Joey Gilman, the Town Crier.

KANE

I'm aware. Listen, I have no comments about the break-in.

GILMAN

Oh, I don't care about that. My readers want to know about this Vigilante Task Force you promised all those weeks ago.

KANE

Not you too.

GILMAN

It's not me, it's my readers, they-

KANE

(interrupting)

"...want to know," yes. I think it's important we determine the

(MORE)

(CONTINUED)

KANE (cont'd)
 exact nature of the threat before
 we make a move, and that requires
 finishing out the Litz/Willis
 investigation-

GILMAN
 (interrupting)
 Does this mean that if Litz is
 guilty of the murder of Mayor
 Willis that you will condone an act
 of murderous vigilantism against
 him?

KANE
 No, that's not what-

GILMAN
 (interrupting)
 I'd like to inform my readership if
 it's open season for lynching
 mobs. So they can take the
 necessary precautions. Like moving
 to another city.

Kane reaches his cop-car.

KANE
 I would try to make you understand,
 but I have a feeling you'll put
 whatever you feel like in that
 yellow rag of yours.

GILMAN
 I'm sorry you feel that way,
 Commissioner.

Kane gets in his car and closes the door. As he drives off,
 Gilman speaks.

GILMAN (CONT'D)
 (as an aside)
 Other members of your organization
 have been more cooperative.

INT. KANE'S KITCHEN - A LITTLE LATER

Jennifer talks on the phone.

JENNIFER
 ... She didn't... Well what did you
 say?... Uh-huh...uh-huh...I don't
 (MORE)

(CONTINUED)

JENNIFER (cont'd)
know why you insist on being
Violet's friend if she's just going
to... uh-huh...uh-huh...

The front door to the Kane residence can be heard opening
and shutting.

JENNIFER (CONT'D)
Babs, I have to go, Theodore just
walked in.

Jennifer hangs up the phone. Kane walks into the kitchen.

JENNIFER (CONT'D)
How does Babs get any work done
when she's constantly on the
telephone?

KANE
Hm?

JENNIFER
You seem distracted. Is it the
burglary thing?

KANE
No, it's... it's about The
Clock. I haven't been perfectly
truthful with you.

JENNIFER
I thought we were being completely
honest with each other, Theodore.

KANE
I was trying to protect you as well
as him, dear.

JENNIFER
You know who he is, don't you?

INT. RENDEZVOUS GAMMA - NIGHT

The Clock kneels over a small open briefcase, screwing a
cane-head onto his cane. He then stuffs several more into
his pockets. Kane sits on the bench.

KANE
I know who he is.

(CONTINUED)

THE CLOCK

Donald Wellington. His grandfather married into old money back in New York. His line of "work" for the last decade has been-

KANE

I said I know who he is. You know, if this turns into a chase, which it is likely to, that cane is just going to get in the way.

The Clock considers for a moment.

THE CLOCK

You're right. I'll leave it behind.

KANE

I've got an extra firearm in the auto.

THE CLOCK

Non-violent crimes call for non-lethal solutions.

KANE

So shoot him in the leg. I'd like to see him jump across rooftops with a bullet in his knee.

THE CLOCK

Theo, over the last month I've tried to... show a little restraint.

KANE

Of course. I'm sorry.

THE CLOCK

I'll meet you back at Wellington's at four.

The Clock leaves the room. Kane looks at his watch.

EXT. OUTSIDE WELLINGTON'S MANSION - HOURS LATER

Focus on Kane's watch as it reads 3:17. Pan up to his face, waiting in the shadows, watching the house.

EXT. OUTSIDE THE OGLETREE PENTHOUSE - A LITTLE LATER

Focus on The Clock's watch as it reads 3:50. Pan up to his face, as he sits in his car across the street from the penthouse. The car drives away.

EXT. OUTSIDE WELLINGTON'S MANSION - A LITTLE LATER

The Clock's car pulls up and he gets out, expecting to see Kane. Eventually, looking down, he sees Kane's limp body on the ground.

EXT. OUTSIDE WELLINGTON'S MANSION - THAT MOMENT

The Clock tries to rouse Kane.

 THE CLOCK
 Theo. Theo!

Kane slowly comes to.

 KANE
 (groggily)
 Clock? Clock!

 THE CLOCK
 What happened?

 KANE
 I thought I heard someone behind
 me, but before I could turn
 around...

Kane checks his watch.

 KANE
 Damn it! That was an hour
 ago! He's long gone.

 THE CLOCK
 There's no blood.

Kane feels his head.

 KANE
 There's not even a bump. Maybe he
 poisoned me somehow. A syringe,
 maybe.

(CONTINUED)

THE CLOCK

I can't think of a poison that would be so fast-acting.

KANE

I feel fine. No after-effects.

THE CLOCK

Nonetheless I think I should drive you home. Jennifer can drive you to your squad-car tomorrow morning, when you've had some time to rest.

EXT. OUTSIDE KANE'S RESIDENCE - A LITTLE LATER

The Clock's car pulls away as Kane opens his front door.

INT. KANE'S LIVING ROOM

Kane walks through his hallway to his bedroom, rubbing the back of his neck as though it's stiff.

INT. KANE'S BEDROOM

Kane enters the bedroom, Jennifer wakes up in bed, and goes to switch on the light.

INT. O'BRIEN'S BEDROOM

The Clock switches on the lamp next to his bed. He stares off into space for a moment, then begins removing his facekerchief. Suddenly he hears the noise of a window opening. He reapplies his facekerchief and exits his bedroom.

INT. O'BRIEN'S UPSTAIRS HALLWAY - A LITTLE LATER

The Clock, having just left his room, turns a corner and is face to face with Courtney Masterson, the catburglar, dressed as one might expect a jewel thief to dress. He speaks aristocratically, condescending with every glance, gesticulation, and enunciation.

MASTERSON

Well done, Mr. Clock. When I eluded your lackey I assumed you would give up the hunt for the night.

(CONTINUED)

The Clock's hand clenches.

MASTERSON (CONT'D)

What's the matter, Mr.
Clock? Forget your cane?

The Clock attempts several strikes with alternating fists, but Masterson deftly dodges all three of them. The Clock next goes for a "Yakuza" thrust kick to Masterson's face, but Masterson forward rolls under it, ending up on the other side of The Clock. The Clock turns to face him.

MASTERSON (CONT'D)

I saw you on the roof during the
Wellington job. You couldn't
follow me, could you?

The Clock, anticipating Masterson's next move, starts to run toward the burglar, but just barely afterward Masterson sets off at a sprint. Masterson reaches the top of the large staircase that leads to O'Brien's Foyer, but instead of turning to go down the stairs, he vaults over the railing and bypasses them entirely, landing and executing a forward roll to minimize impact to the knees. The Clock is right behind him, and he clumsily throws himself over the railing and lands heavily on Masterson as he is almost done with his roll. The Clock gets in a few hard shots to Masterson's head, but Masterson uses a collegiate wrestling maneuver to gain control of The Clock. Instead of keeping it on the ground, Masterson stands up, as does the Clock. Masterson wipes the blood from his lips.

MASTERSON (CONT'D)

Alright. You want it
hand-to-hand? I can do that
too. I did my research before I
came here. You were careful at
first, but recently you've been
more brazen.

THE CLOCK

That's how you knew about-

MASTERSON (CONT'D)

(exasperated, bored)

The cane, yes, that's how I knew
about the cane. The important part
is I know what you're capable
of. A few low level thugs and a
man so large he had the reflexes of
a retarded sloth. Still. This is
the closest anyone's ever come to
catching me. I suppose you deserve

(MORE)

(CONTINUED)

MASTERSON (CONT'D) (cont'd)
a fair chance. O'Brien's probably
called the coppers already, so
let's make this quick.

The Clock throws a haymaker but Masterson catches his hand and overturns him. The Clock rolls through it, though, and comes up with two kicks, one to the midsection, and one to the neck area. Masterson partially blocks the first kick with his elbow area a-la muay thai, and still reacts quickly enough to catch the second. He uses his leg to sweep The Clock's out from under him, then steps through and stomps his face. He walks a few steps away, gesturing as if to brush dust from his hands. The Clock stands up. He rushes in for a "Yakuza" thrust kick but barely feigns it. Masterson nonetheless rolls under what he thinks is the kick. As he rolls to his feet The Clock is already swinging around and kicking him in the temple. Masterson falls to a knee. The Clock uses his left leg to step up on Masterson's knee, and swings his right knee into Masterson's nose. The Clock gets on top of Masterson with some mounted punches to the face. Masterson gets his legs under The Clock and kicks him up and over himself, but The Clock manages to overrotate enough to land on his feet. Masterson performs a kip-up. The Clock comes in with a punch with his left arm, but Masterson sidesteps it and strikes him in the shoulder with a chop of some sort. The Clock's arm goes completely limp, like rubber. He reacts. The Clock throws a couple right fists with his remaining good arm, both of which Masterson dodge, but then The Clock turns his torso, sending his limp left hand across Masterson's face in a defiant slap. Masterson reacts, by striking The Clock's right arm, which promptly goes limp as well. Masterson then goes on the offensive trying to land several varying chops and high kicks, all of which The Clock is able to dodge, his arms flailing about as he does so. When there is a split second lull in Masterson's attack, The Clock starts kicking, thrust-kicking, and spin-kicking with all his might, pushing Masterson back across the room to avoid the blows. Eventually Masterson gets the angle he wants and he chops at The Clock's right leg, and it goes out from under him, sending The Clock to the floor.

MASTERSON
I'll tell you what, Mr. Clock. I
was going to do my next job
tomorrow, but I'm going to do it a
week from tomorrow, because I want
to give you time to learn how to
run across rooftops.

(CONTINUED)

THE CLOCK

You want me... you want me to chase you?

MASTERSON

It's fair, isn't it? I played your game, next it's your turn to play mine.

THE CLOCK

So I'm not...

MASTERSON

Oh no. You'll be fine in about an hour. Eight nights from now, at the Ogltree Penthouse. Good guess by the way.

Masterson leaves out the front door. He stops and bends down, picks something up, then turns around and walks up to the Clock's prone figure.

MASTERSON (CONT'D)

I think this is for you.

He drops the envelope in front of The Clock's face. An envelope with a crudely drawn clock on it. Masterson then walks out, leaving The Clock staring at the envelope.

FADE TO BLACK

It is the next morning. Sun shines in the foyer. Still laying where he was left, The Clock is woken up by a hard knock at his front door. The Clock slowly, painfully, picks himself up off the floor, then picks up and quickly opens the envelope. The note inside reads "HOW MANY DEAD? NO MORE." He stuffs it in his pocket, then goes to the door. He almost forgets to pull off his facekerchief, but manages to remember right before opening the door. It is Jennifer.

JENNIFER

How dare you!

O'BRIEN

What?

JENNIFER

How dare you send him out like that alone!

(CONTINUED)

O'BRIEN

For God's sake, come inside.

O'Brien puts his hand behind Jennifer as if to lead her into the house.

EXT. OUTSIDE O'BRIEN'S MANSION

As O'Brien leads Jennifer into the house, Joey Gilman, hiding behind the large, brick fence-post at the end of O'Brien's large driveway, snaps a picture.

INT. O'BRIEN'S SITTING ROOM

O'Brien gestures to a seat. He speaks in his lackadaisical civilian tones.

O'BRIEN

Please, Mrs. Kane, have a seat. Do try to calm down.

Jennifer sits.

JENNIFER

(a little calmer)

I'm not much in the mood for calming down.

O'Brien sits down opposite her.

O'BRIEN

Well that chair is doing wonders for your disposition anyway. Can I get you something to drink? I usually have scotch or brandy, but I suspect you'll find it a bit early for such refreshment.

JENNIFER

No thank you.

O'BRIEN

You can go ahead and ask, I see you staring.

JENNIFER

Staring at what?

O'BRIEN

At my wounds. Don't you want to know how I got them?

(CONTINUED)

JENNIFER

I suspect it was fighting some thug
or another with a handkerchief on
your face.

O'Brien stalls a moment, then breaks character.

O'BRIEN

He told you.

JENNIFER

He told me.

O'BRIEN

I don't see what there is to get
worked up about.

JENNIFER

He was knocked unconscious last
night and left on the sidewalk for
an hour because you left him, a
fifty year old man, alone at the
scene of a suspected crime.

O'BRIEN

He's a fifty year old policeman,
staking out crime scenes is in his
job description.

JENNIFER

He's the Commissioner now-

O'BRIEN

(interrupting)
Thanks to me.

JENNIFER

He's the Commissioner now, so
staking out crime scenes is not in
his job description actually. And
besides, if it were official
policework he would have had a
partner with him, and not one who
runs off to pull some solo routine
halfway across the city.

The two sit in silence a moment.

JENNIFER (CONT'D)

You've changed him. A year and a
half ago he started getting
despondent. All he saw was crime,
everywhere he looked. He felt like

(MORE)

(CONTINUED)

JENNIFER (CONT'D) (cont'd)
cleaning up the city was an
insurmountable task.

O'BRIEN
Mrs. Kane, I contacted your husband
less than six months ago.

JENNIFER
I... I'm sorry, I thought that...

O'BRIEN
Jobs dealing with the criminal
element, they change you. If
you're truly a moral man they
disgust you after a while. I
prosecuted fourteen murders in a
single year once. And that was
just my caseload. After a while
you wonder if there really is any
decency in the world, except that
which is snuffed out before it's
time by the other side. You start
to realize, "The job I'm doing now
isn't helping, not enough," and you
lose hope...

The Clock pulls his facekerchief from his pocket and holds
it up.

O'BRIEN (CONT'D)
...or you create your own. (a
beat) In order to rid himself of
this depression he's going to have
to put himself in harms way, to
feel he's helping.

JENNIFER
It's a choice between emotional and
physical health?

O'BRIEN
I'm afraid so. And it's a choice
he has to make for himself.

O'Brien's demeanor becomes lighter.

O'BRIEN (CONT'D)
Still opposed to a drink?

JENNIFER
I'll have a lemonade before I go.

(CONTINUED)

O'BRIEN

You'll have to follow me to the kitchen, it's on the other side of the house.

Jennifer stands up.

JENNIFER

So what are your plans for the rest of the day?

INT. THE HOT TUB ROOM AT "THE CLUB" - A LITTLE LATER

Kane sits in the tub, alone. Looking around as if expecting someone who has not come.

INT. AN APARTMENT

Gladys and Henry sit eating lunch. Suddenly they hear pounding footsteps on the roof. The footsteps suddenly stop. A few moments later they are back again. The camera swings out of the window and up onto the roof to catch The Clock clumsily jumping a relatively small gap between apartment buildings.

EXT. OUTSIDE WELLINGTON'S MANSION - AN HOUR LATER

Establishing shot of the mansion. Kane and Overholser walk out the front door and head to the sidewalk.

OVERHOLSER

Mayor Kozer really wants you to return his calls.

KANE

I've been busy.

OVERHOLSER

Busy with the Litz/Willis case?

KANE

Precisely.

Joey Gilman, camera in hand, strides up to the policemen.

GILMAN

Mornin' Commissioner Kane.

(CONTINUED)

KANE

I really don't have the time,
Gilman.

GILMAN

Did you have time to read the paper
this morning.

KANE

I skimmed the Herald.

GILMAN

Well then in that case I've come
about the robbery.

KANE

No comment. Now get away from me.

Gilman leaves.

OVERHOLSER

What did he ever do to you?

KANE

He's been following me around and
bugging me for days now.

OVERHOLSER

You're the Commissioner
now. Higher profile draws more
attention.

KANE

Yeah, well it's starting to bug the
shit out of me.

EXT. ROOFTOPS - AFTERNOON

The gaps are small, but The Clock makes it across several in
a row relatively gracefully.

INT. KANE'S LIVING ROOM

Jennifer sits on the couch reading a book. The door opens,
Kane enters, furious.

JENNIFER

Hello, Theodore. Wait, what's the
matter?

(CONTINUED)

Kane throws down a copy of the Town Crier with a picture of Jennifer entering O'Brien's mansion and the headline "LURID AFFAIR" under which is the sub-headline "COMMISSIONER'S WIFE AND ROGUSH PLAYBOY"

KANE

What the hell were you thinking?

JENNIFER

I was worried about you, I-

KANE

(interrupting)

Didn't I tell you somebody from the Town Crier was following me?

JENNIFER

You said he was following YOU. I didn't think-

KANE

If they find out it's all over.

JENNIFER

You won't go to jail. Not for long. We'll convince them he threatened you, manipulated you.

KANE

I don't care about that! I mean the good we've been doing! It'll all cease and this city will go back to having to fend for itself.

JENNIFER

You can't mean that. You don't care if you go to jail? The former police Commissioner who helped the hated Clock in his crusade against the underworld, in jail? Do you have any idea-

KANE

(interrupting)

You are forbidden to see him. Do you hear me?

JENNIFER

Forbidden?

KANE

That's right! Forbidden. If we ignore this thing maybe it'll just

(MORE)

(CONTINUED)

KANE (cont'd)
go away. O'Brien's famous for
sleeping around. It should be easy
to believe.

JENNIFER
You want me to take this smear
without defending myself?

KANE
We don't want undue attention on
O'Brien!

JENNIFER
You care more about him than about
me!

KANE
It's not him, it's what he and I
do. The cause! It's bigger than
any of us!

JENNIFER
You're speaking like a madman.

KANE
(exasperated)
I don't have time for this. I have
to get to the office.

Kane turns around and is already leaving.

JENNIFER
Why?

KANE
Because the radio-communicator is
at the office.

Kane leaves. Jennifer reacts.

INT. O'BRIEN'S LIBRARY

O'Brien's radio lights up.

KANE
(on the radio)
Where are you, Clock?

EXT. ROOFTOPS - DAYS LATER

The Clock overlooks a large gap between roofs. He steps back, then runs at the gap and jumps. He comes up short, hitting his chest on the edge of the roof, but pulls himself up, manages to scrambles onto the roof.

INT. POLICE DEPARTMENT LOBBY

The desk where Babs usually sits is empty. Jennifer walks in the front doors. She walks up to the desk and looks around for a moment. A figure comes up behind her. The moment is played suspenseful, almost creepy.

OVERHOLSER

Can I help you?

The man behind her was Overholser. Jennifer is startled, but quickly recognizes her husband's co-worker.

JENNIFER

Oh goodness! Yes. Yes, I'm just looking for Babs. She hasn't been answering my calls, so I thought-

OVERHOLSER

She's at lunch. Should be back soon.

Babs walks in the front doors.

OVERHOLSER (CONT'D)

There she is.

JENNIFER

Thanks.

Overholser walks through a door that leads into the heart of the department, leaving Jennifer and Babs in the lobby. Babs is being curt, and can barely look Jennifer in the eye.

JENNIFER (CONT'D)

Babs, thank God. I really need someone to talk to.

BABS

I really can't talk, I'm on the job.

(CONTINUED)

JENNIFER

Well when do you get off?

There is a beat. Babs' demeanor changes.

BABS

Jenn, I can't really be connected to you right now.

JENNIFER

What, because of the thing in the Town Crier?

BABS

I don't care that you were schtuping O'Brien-

JENNIFER

(interrupting)

I didn't!

BABS

(conspiratorially)

Oh, sure, Jenn. (normally) The point is I'm a private woman.

JENNIFER

You're a private woman? Since when?

BABS

I don't want to be in the Crier's sights. When things calm down in a month or so we'll go out for lunch.

Jennifer turns and starts to walk toward the front doors.

JENNIFER

Go to hell, Babs.

EXT. THE NEXT DAY

Once again at the big gap, this time The Clock makes it across.

INT. MAYOR KOZER'S OFFICE

Kozer sits behind his desk. Sitting on the other side is Commissioner Kane, his mustache unkempt, stubble along his jaw.

(CONTINUED)

KANE

Seeing as there haven't been any robberies for almost a week, we assume he's fled the city. I've done some calling and there haven't been any similar crimes in the rest of the state, so I'd say we're safe.

KOZER

That's not good enough, Kane. If he thinks this city is an easy mark he'll be back. I want it to be our police who caught him, not some other city's.

KANE

Ever since we took down "Big" Flynn the underworld has been in chaos. Informants have gone to ground. Mayor Kozer, right now we have no choice but to wait for another crime to be committed and hope he makes a mistake.

KOZER

Just don't close the case. I want your best detectives on it at all times.

KANE

Of course. Is that all?

KOZER

There is one more thing. This Vigilante Task Force. When is it being coordinated?

KANE

I'm surprised you're interested. You've been pretty quiet about The Clock in the papers.

KOZER

The public is divided on that issue, so I try not to ruffle any feathers, but personally I don't like loose threads in my city. If you want to fight crime you work for me or not at all.

(CONTINUED)

KANE
I quite understand. Letter of the
law, and all that.

KOZER
Well?

KANE
Well what?

KOZER
The Task Force?

Kane feels backed into a corner. You can tell he doesn't
like giving in and putting a timetable on it.

KANE
It should be active within two
weeks.

KOZER
Excellent.

Kozer gets up to shake Kane's hand.

KOZER (CONT'D)
Good to see you again
Kane. Congratulations again on the
promotion.

KANE
Thank you, Mayor.

EXT. ROOFTOPS DAYS LATER

The Clock bounds confidently across the rooftops.

INT. THE HOT TUB ROOM AT "THE CLUB" - MORNING

Commissioner Kane sits naked in the tub, seemingly waiting
for O'Brien. O'Brien eventually walks up and slips in.

O'BRIEN
Commissioner.

KANE
O'Brien.

Another figure walks up and gets in the tub. It is
Overholser.

(CONTINUED)

OVERHOLSER
Commissioner? I didn't know you
came here!

KANE
I just started recently.

OVERHOLSER
Excellent. This is my first
time. I'm trying to expand my
horizons. Hello, Mr. O'Brien.

O'Brien takes care to use his affected voice.

O'BRIEN
And you are...?

OVERHOLSER
How rude of me, Thomas Overholser,
I work under Commissioner Kane.

O'BRIEN
A detective?

OVERHOLSER
Not yet, for now just an officer.

There is an awkward silence.

OVERHOLSER (CONT'D)
I'm not interrupting anything, am
I?

KANE
Not at all.

Kane stands up and starts getting out of the tub.

KANE (CONT'D)
I was just
leaving. Overholser. O'Brien.

Kane leaves. There is an awkward silence.

OVERHOLSER
So. You must not know which way to
turn.

O'BRIEN
I'm sorry?

OVERHOLSER

The Scotty Flynn verdict. On the one hand, your legal nemesis is finally behind bars. On the other hand, you had nothing to do with it.

O'BRIEN

Why is it that when a banker retires he is congratulated and left to his devices, but when a city prosecutor retires, everyone assumes he must miss it? I did my time, officer. I played the game of gainful employment. It tired me and I'm glad to be rid of it.

OVERHOLSER

I remember, back when I was rooting for you against the rum-runners. You were the best. It's because of people like you that I went into the force.

O'BRIEN

Heavens. You age me. I hope you find a real hero, officer. The world has so few of them.

OVERHOLSER

What makes a hero, though, Mr. O'Brien? Half the city thinks The Clock is a hero.

O'BRIEN

Then perhaps he's half-a-hero.

OVERHOLSER

You can't be serious.

O'BRIEN

Trust in the people. In aggregate they are always correct.

OVERHOLSER

That's insanity.

O'BRIEN

That's America.

INT. RENDEZVOUS ALPHA - A LITTLE LATER

Kane sits on one side of the door with the screen. O'Brien changes on the other.

KANE

You don't have to say it, meeting at The Club was a bad idea.

THE CLOCK

Agreed.

KANE

Where the hell have you been? I feel like I've been working blind this whole time.

THE CLOCK

I've been training. He only gave me a week.

KANE

Who only gave you a week?

THE CLOCK

The jewel-thief.

KANE

You encountered him?

The Clock comes through the door, adjusting his facekerchief.

THE CLOCK

He broke into O'Brien's mansion last week. I fought him.

KANE

Could you maybe have alerted me to this fact? I've been sitting on my thumb for days! (a beat) Wait. If you fought him why didn't you just bring him in?

THE CLOCK

He incapacitated me. Some sort of Oriental pressure-point strike.

KANE

That must be how he knocked me out at the Wellington mansion. What can you tell me about him?

(CONTINUED)

THE CLOCK

Not much. Six feet tall, definitely American, maybe from New England. He had the air of aristocracy.

KANE

Some rich boy from the East Coast?

THE CLOCK

You're the detective, Theo. I wish you could see him.

KANE

What do you mean?

THE CLOCK

He wants me to chase him. He beat me in a fight, but he says that if I can catch him, he'll turn himself in.

KANE

How will you know where to chase him?

THE CLOCK

He told me the day, today; and he told me the place, Ogletree penthouse.

KANE

Then I'll just say we got an anonymous tip, surround the place with my boys.

THE CLOCK

That'll just scare him off. You have to let me chase him. It's the only way.

KANE

Then at least let me come.

THE CLOCK

No way in hell, Theo. After my discussion with your wife I can't very well put you anywhere near the rich-boy. You're no match for him.

Kane taps his pistol in it's holster.

(CONTINUED)

KANE

In my hands, this levels the playing field.

THE CLOCK

I still think this can be brought to a close with a gentler hand.

KANE

You said you deal nonviolently with nonviolent crimes. I supported that. But he beat the hell out of you.

THE CLOCK

I'm outside the law, I'm fair game.

KANE

He assaulted me.

THE CLOCK

I just think that, considering my past actions-

KANE

(interrupting)

This has nothing do with Litz or with nonviolence. This is about your ego. He beat you, so you have to beat him.

THE CLOCK

And your anger has nothing to do with me, and everything to do with the Town Crier and your wife's reputation-

KANE

(interrupting)

This is about catching the criminal.

THE CLOCK

He's too good to be caught. (beat)
He has to turn himself in. And this is the only way.

EXT. THE ROOF OF THE OGLETREE PENTHOUSE - NIGHT

The Clock leans against some protuberance or other, waiting. Masterson scampers over the edge of the roof and onto it.

MASTERSON

Ah, good. I was hoping you'd join me. You could have waited inside and tried to stop me from taking the jewels, you know.

THE CLOCK

That wasn't the agreement.

MASTERSON

Quite right.

THE CLOCK

Shall we begin?

MASTERSON

It's a race if we run from the same position. To make it a chase...

Masterson strikes The Clock in the neck and the Clock goes stiff and cannot move. Masterson comes in close and looks The Clock in the eyes.

MASTERSON (CONT'D)

...I'd need a head start.

Masterson leisurely takes a few steps toward the edge of the roof, then dashes off, jumping and rolling. After a few moments the Clock regains himself and he chases after.

The chase is dangerous and for The Clock there are a few near misses that could have cost him dearly, but ultimately the Clock is keeping pace and even gaining on Masterson. It is a show of mere force of will and raw athletic talent outdoing the master technician. Eventually The Clock loses sight of Masterson for a moment. He comes to a stop on the next rooftop and looks around.

Suddenly Masterson is behind The Clock, and his hand is clamped around where the shoulder meets the neck. He forces The Clock down to his knees. The Clock is helpless.

MASTERSON (CONT'D)

Alright, I lied. I honestly didn't think you'd be able to catch me. I'm going to New York for a job, though, and I'd love for you

(MORE)

(CONTINUED)

MASTERSON (CONT'D) (cont'd)
to be there. I'm trying to get my
hands on some avoirdupois, and I
think with some practice you could
make this interesting.

Masterson adds a second hand to the other shoulder and
pushes The Clock all the way down to a heap on the ground,
then runs off across the rooftops.

INT. POLICE DEPARTMENT LOBBY - THE NEXT MORNING

Babs sits behind the desk. Overholser is there conversing
with her.

BABS
I don't see why Mayor Kozer is so
worked up about this Vigilante Task
Force. There hasn't been a
reported Clock sighting in over a
week.

OVERHOLSER
He's still here.

BABS
How can you know?

Kane walks out of the back into the lobby.

KANE
Babs.

BABS
Yes, boss?

KANE
I'm going to my office. Can you
patch me through to the New York
City Police Department, please?

BABS
Of course.

OVERHOLSER
What's going on?

KANE
Just got an anonymous tip that the
jewel thief is making his way to
New York.

(CONTINUED)

KANE/OVERHOLSER

I have to go.

Overholser turns on his heel to leave.

EXT. ALLEYWAY - AN HOUR LATER

Overholser turns on his heel into an alleyway where there are two big burly men. One dressed in a shirt with blue and white horizontal stripes, the other with stripes of red and white. They are obviously former thugs under Scotty "Big" Flynn.

OVERHOLSER

I've got a mission for you.

EXT. FLOYD BENNET FIELD NEW YORK - EVENING

A DC-3 lands on the runway. One of the first passengers off is Brian O'Brien. Several passengers behind are the two thugs, wearing sweaters so as to disguise their signature stripes.

INT. THE COMMISSIONER'S OFFICE

Kane sits at his desk going through paperwork. The phone rings. He picks it up.

KANE

Hello?

BABS

(on the phone)

Your wife's on the telephone for you, Commissioner.

KANE

Thanks, Babs, put her through.

Kane waits a moment.

JENNIFER

(on the phone, crying)

Hello?

KANE

Jennifer, what's the matter?

(CONTINUED)

JENNIFER

(on the phone, crying)

This... this whole Town Crier thing is really bothering me. I don't want to say more over the telephone. Can you come home?

KANE

Of course. I'm just futzing around the office anyway. Give me twenty minutes.

INT. KANE'S KITCHEN

Jennifer, tied to a chair, speaks into a phone that is being held to her ear by a third party.

JENNIFER

(crying)

Thank you honey. Bye.

We see that the third party is Overholser. He hangs up the phone. Jennifer sobs.

EXT. THE STEPS OF THE NEW YORK PUBLIC LIBRARY.

The thugs loiter around the Lion statues.

INT. NEW YORK PUBLIC LIBRARY

Brian looks over paperwork from Parke-Bernet's recent auctions. Eventually he comes to an entry, with a black and white picture accompanying, named "Common Gold Jewelry, 19th Century" the picture shows a large pile of random gold jewelry, bracelets, cufflinks and rings. Written next to the title in pen is the word "Unimpressive." Below two numbers are circled. One is the weight of the gold (87.4 oz), the other is how much it sold for at the auction (\$950)

Brian grabs one of the many newspapers scattered around and opens it to a particular page. His finger grazes across it and comes to rest at the value of gold per ounce: \$35

He looks back at the auction information. The jewelry was sold to one Bernard Hamilton.

EXT. OUTSIDE KANE'S RESIDENCE

Kane's squad car pulls up in front of his house. He gets out, walks to his front door, and goes inside.

INT. KANE'S KITCHEN

Kane walks in on Overholser holding a gun while facing the tied up Jennifer. Kane, hoping the element of surprise will work to his benefit, immediately pulls his gun, but before he can shoot Overholser notices him, turns, and shoots him in the hand. Jennifer screams. Kane's gun does not fly out of his hand as in westerns. Instead, he drops it in pain. His hand begins bleeding badly.

KANE

Goddamnit, Tom, what's gotten into you?

Overholser can barely control his rage.

OVERHOLSER

You're working with him! I trusted you! I looked up to you! And you're working with him!

INT. NEW YORK WAREHOUSE

The Clock, now in his facekerchief and with his cane, finds a crate labeled "B. HAMILTON." He puts his cane down on the crate next to it, then opens it, finds the gold, and closes the crate again. He checks his pocket watch, then returns it to his pocket before turning around to see the two thugs, sans sweaters.

INT. KANE'S KITCHEN

KANE

I have no idea what you're talking about.

JENNIFER

I didn't tell him anything.

KANE

Shut up, dear.

OVERHOLSER

The Clock. He killed Commissioner Litz, and he killed Carrie Adler!

(CONTINUED)

KANE

Adler was killed in Litz's house.

Overholser waves his gun around in Kane's face.

OVERHOLSER

And The Clock was seen exiting that house the day she was killed! Don't you see? He's dangerous! You can't trust him! That's why I've sent some allies of mine to New York. To remove him permanently.

INT. NEW YORK WAREHOUSE

The Clock jumps toward the thugs, turning parallel to the ground. He simultaneously kicks one in the face while wrapping his arm around the other's neck, dragging his face down to the ground with a "bulldog". They are both out cold. The Clock stands up and looks triumphant. Six thugs walk up behind him. The look on his face shows that he realizes they are there.

INT. KANE'S KITCHEN

KANE

Who's Adler to you? She was a random victim. A socialite unconnected in any way to the rest of the case...

OVERHOLSER

He killed her because he knew we were onto him!

KANE

You and who else?

KANE

You really don't know? Either O'Brien's keeping you in the dark or he's more pathetic than I realized. Litz knew you had no intention of taking care of the Clock, so he put together a secret cadre.

KANE

You.

(CONTINUED)

OVERHOLSER

Of course.

KANE

And Adler.

OVERHOLSER

Yes. We needed a woman, someone from outside the force. O'Brien let her get too close and she payed the price.

Overholser holsters his gun.

OVERHOLSER (CONT'D)

And if you aid and abet him then you're just as bad.

Overholser punches Kane in the face.

INT. NEW YORK WAREHOUSE

The thugs attack The Clock two or three at a time, successively, but The Clock manages to contort to evade or block every blow. He swings and leaps through the large shelving units that hold the crates. Some of the thugs' blows are blocked by the shelving unit, others punch through some of the crates.

INT. KANE'S KITCHEN

Overholser slowly and deliberately deals out a couple of hard blows on Kane. Jennifer begs him to stop.

INT. NEW YORK WAREHOUSE

One thug takes a wild, swinging kick at The Clock, but as the Clock dodges the thug's kick connects with another thug, knocking him out. Undeterred, one of the thugs tries a thrust kick which goes through a hole in the shelving unit as the Clock dodges. The Clock catches his foot and wraps it around the bar, breaking the thug's leg. Four remain. He jukes, they juke in turn. He runs to and scampers up the edge of a shelf, the thugs stay on the ground. The Clock backflips off the shelf and comes down with both feet connecting with the heads of the thugs in the back, while simultaneously wrapping each of his arms around the heads of the two thugs in the front, kicking through and landing on his back, slamming the top of the thug's heads to the ground with a "double-DDT." All six thugs lay vanquished on the ground.

Fourteen thugs appear from the shadows. The Clock turns in place, surveying the situation.

INT. KANE'S KITCHEN

Kane's punch doesn't land and Overholser comes under him with a punch to his gut, doubling him over.

OVERHOLSER
Come on, old man.

Overholser stands him up.

OVERHOLSER (CONT'D)
You can do better than that.

Kane throws a right.

INT. NEW YORK WAREHOUSE

The Clock throws a right, it connects with one of the thugs' faces. The Clock gets in several blows for every one he takes, but the sheer number of his opponents is starting to take it's toll. He runs across their shoulders to get to the crate with the gold in it, and grabs his cane.

INT. KANE'S KITCHEN

Kane throws a left and then a right, Overholser dodges them both, then connects with a jab to Kane's nose. Kane staggers back.

INT. NEW YORK WAREHOUSE

The Clock swings his cane around, the thugs are kept back at a distance. For a moment they are at an impasse. Suddenly the thugs attack in a wave. The Clock bends, dodges and swings. He avoids the first several blows and manages to swing through some temples with his cane. Eventually he dodges right into a punch, which staggers him.

INT. KANE'S KITCHEN

Kane staggers back, Overholser steps up and knees him in the gut, doubling him over. Overholser then grabs the back of Kane's head and drives his knee into Kane's face. Kane crumples to the ground, his face now showing the signs of the fight.

(CONTINUED)

Close-up of Jennifer loosening her bonds behind her back.

Overholser bends over to scream in Kane's face.

OVERHOLSER
(screaming)
I loved her!

Overholser stands up.

OVERHOLSER (CONT'D)
How would you like to lose the
person you love?

KANE
(under his breath)
No.

INT. NEW YORK WAREHOUSE

There are still eight thugs surrounding The Clock. He avoids strikes and swings around his cane, taking down the thugs one at a time until there is only one left. He swings at him a few times, but the thug keeps backing up. The Clock then shoots the projectile head of his cane into the thug's face and he collapses.

INT. KANE'S KITCHEN

Overholser turns his attention to Jennifer, crouches down and strokes her chin.

OVERHOLSER
That can be arranged, after all.

Close-up of Jennifer loosening her bonds behind her back.

OVERHOLSER (CONT'D)
I was going to kill you and make
her watch...

Kane sees his gun he dropped.

OVERHOLSER (CONT'D)
... but now I think it will be so
much more entertaining the other
way around.

Kane reaches for the gun with his left hand, grabs it, and points it at Overholser, who focuses his attention on Kane and stands up to face him.

(CONTINUED)

OVERHOLSER

I know normally you're a crack-shot old man, but with your left hand? And it's shaking too! Are you willing to risk hitting your wife to-

Overholser is interrupted by a shot ringing out. His shoulder has been grazed.

OVERHOLSER

Apparently it's too dangerous to keep you alive, Kane.

Overholser reaches for his gun but it's not there. He turns around to see it in the hands of Jennifer, who shoots him twice in the chest.

INT. NEW YORK WAREHOUSE

The Clock leans over the body of the thug, grabs his cane-head and starts screwing it back on his cane. Some legs can be seen fuzzy in the background and it is obvious several more thugs have entered the scene. The Clock stands up to survey the scene and we see that there are perhaps fifty thugs all around.

They fight. The Clock manages to take out a few, but he is getting beat up bad. Eventually the blows he's landing become fewer and farther between, until he is engulfed in thugs and taken to the ground, blows landing on him from all around.

From the Clock's perspective as the thugs stomp him. Suddenly, one by one, their eyes roll back in their sockets and they fall out of frame. They are eventually replaced by Masterson, giving The Clock a hand up.

They stand back to back, ready for any comers. Masterson ends up doing more damage, taking out more thugs, but between the two of them they are able to take out the whole room.

INT. KANE'S KITCHEN

Kane and Jennifer sit on the floor. Kane holds a crying Jennifer. Overholser is dead on the floor.

INT. NEW YORK WAREHOUSE

The Clock and Masterson sit on a veritable hill of bodies, breathing heavily.

THE CLOCK
Thanks... what is it I should call you?

Masterson extends his hand.

MASTERSON
Masterson. Courtney Masterson.

They shake.

THE CLOCK
What's your story?

MASTERSON
What's yours?

There is a silence.

THE CLOCK
Fair enough.

MASTERSON
You got my "avoirdupois" clue, huh?

THE CLOCK
Yup.

MASTERSON
Good man. If I could ask, what's your fighting background?

THE CLOCK
I boxed and wrestled at University.

MASTERSON
I thought as much. Listen, I won't always be around to save you. I recommend you seek out a master of the Oriental arts. You might have to go across the Pacific, though.

THE CLOCK
I trust your expertise in such matters, but I don't really have the time. My city needs me.

(CONTINUED)

MASTERSON

I'll tell you what. You let me get away with that gold, and I'll give you a few pointers.

THE CLOCK

How long will it take?

MASTERSON

You taught yourself enough roof-running in a week to keep up with me. I'm assuming you're a quick learner.

THE CLOCK

You're a lot nicer than your notes lead me to believe.

MASTERSON

Notes?

THE CLOCK

Yes, the notes you left on my doorstep.

MASTERSON

Oh that thing? That wasn't me. Apparently you have a secret admirer. (beat) Wait, your doorstep? O'Brien?

There is a silence.

MASTERSON (CONT'D)

I misjudged you O'Brien. When I researched you I got the impression you didn't have the conviction or energy to do this.

THE CLOCK

That's the idea.

MASTERSON

(surprised)

Very good, O'Brien.

Masterson puts his arm around the Clock's shoulders.

MASTERSON (CONT'D)

I think this is the beginning of a beautiful friendship.

INT. THE LOCKER ROOM AT "THE CLUB" - A WEEK LATER

Kane wraps a small white towel around his waist, closes his locker, his clothes already inside. He walks out of the locker room, leaving two men, Jode and Bret, in various states of undress.

JODE

You heard how Kane's wife was having an affair with Brian O'Brien?

BRET

Of course. I heard she was also having relations with that young policeman, what was his name? Uberholder?

JODE

That's what the Town Crier has been saying. That Kane burst in on them and that's how the kid ended up dead. Overholder, or whatever his name was.

INT. THE HOT TUB ROOM AT "THE CLUB"

Kane walks up to the tub, removes his towel, and gets in. O'Brien is already there. O'Brien speaks in his Clock voice.

O'BRIEN

I heard Mayor Kozer demoted you back to Captain.

KANE

I'm lucky he didn't fire me outright. This Overholser thing has been a disaster. I allowed this conspiracy to play out under my very nose. First Litz, and now Tom. (beat) Am I too trusting, Brian?

OVERHOLSER (V.O.)

(in Kane's head)

He's dangerous! You can't trust him!

O'BRIEN

I think that our ability to trust each other has done more good than

(MORE)

(CONTINUED)

O'BRIEN (cont'd)
our misplaced trust in others has
done bad.

KANE
I'd like to think that, Brian, but
it's been a hell of a couple
months.

O'BRIEN
I never should have left you alone
here. There were enough signs to
know something was wrong. I just
didn't see them.

KANE
It's not your job to take care of
me. I'm the Captain of police. I
can take care of myself.

O'BRIEN
Your face tells a different story.

KANE
I take a hell of a beating, but
somehow I always come out the other
side. Anyway, I never asked how it
went with the jewel-thief.

O'BRIEN
We reached an understanding of
sorts. He'll leave our city
alone. And if he doesn't, now I'm
better equipped to take him on.

KANE
Do you know anything about him?

O'BRIEN
After he told me his name I did a
little digging. He was a
blue-blooded young man from
Connecticut, but born too late in
his family's cycle, their money had
been invested poorly and he had few
prospects. When he was nineteen
years old his father died and left
him enough to keep the illusion of
wealth going, for a time. When the
money ran out, I suspect he'd
gotten used to a particular
lifestyle.

(CONTINUED)

KANE

Surprise surprise, a jewel thief in it for the money.

O'BRIEN

That's just it. I don't think he is. I think he genuinely gets a rush out of it. That's why he was so obsessed with our cat and mouse game. It made it more exciting for him. Hopefully the next mess we have to clean up is a little simpler.

FADE TO BLACK:

FADE FROM BLACK:

EXT. AN ALLEY BEHIND THE JUNGLE CLUB

Loud, black music can be heard coming from inside the club. It grows louder as a well-dressed black woman exits through a door, and quieter again as the door closes. She puts a cigarette between her lips, lights a match, and uses the match to light the cigarette. She thinks she hears something off in the dark.

BLACK WOMAN

Hello?

There is no answer. Suddenly the door opens, and the noise and movement startle her. A large black man (Eli) pokes his head out of the doorway.

ELI

You're on in five.

BLACK WOMAN

Thanks, Eli. I'll be ready.

Eli closes the door, leaving the black woman alone. As she turns away from the door a man is behind her, wearing a large coat and a hat. In the darkness he can barely be seen, his features are completely disguised. Without warning, as soon as we realize he is there, he is already slashing her throat with a knife. She gargles as he lays her gently to the ground, then runs away.

FADE TO BLACK:

FADE FROM BLACK:

INT. O'BRIEN'S BEDROOM

O'Brien's phone is ringing. He is being woken up by it. He rolls over and answers it.

O'BRIEN
Hello?

JENNIFER
(on the phone)
Is this Mr. O'Brien?

O'BRIEN
Yes. Mrs. Kane?

JENNIFER
Stay the hell away from my husband,
O'Brien. If I find out you've been
anywhere near him I'll expose you.

There is a click, and then a dial tone. O'Brien is stunned for a moment and then hangs up the phone.