

The Shepherd Files
Pilot Episode: "The X-Philes"

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Episode 1 The X-Files

TEASER

FADE IN:

EXT. DALLAS MUSEUM - NIGHT

The bright lights reflecting off The Dallas Museum Of History, creates a surreal atmosphere.

SUPER OVER:

Dallas Museum Of History - Wednesday

INT. DALLAS MUSEUM

The lone echoes of footsteps disturb the quiet of the museum. They belong to DANNY RICHARDSON (50ish), a SECURITY GUARD. He walks alone within the empty corridors of the building, carrying his trusty flashlight and a cup of coffee.

His badge shines brightly; it seems to have been polished a million times.

He passes a special exhibition lined with paraphernalia of UFO encounters of ancient civilizations.

INSERT OF BANNER:

U.F.O. ENCOUNTERS OF ANCIENT CIVILIZATIONS

Everything seems to be normal in the half lit museum. Then, the lights go out.

A noise startles him. He quickly turns and focuses the coffee cup at the noise, then the flashlight. He drops the cup and clumsily reveals his GUN. He's scared.

DANNY

Who's that?

His voice reverberates throughout, then, silence. Another noise. He drops the flashlight- breaking it. Total darkness.

In the dark, we can HEAR a struggle with two people. A GUNSHOT, then the THUD of a falling body followed by a groan.

A few seconds pass. Another flashlight comes on- this time, a smaller one.

A LONE FIGURE, wearing white gloves, makes his way to the huge display case as he pulls out a glass cutter.

2.

He skillfully cuts open a hole in the display case. Ignoring the gold and silver items, the lone figure picks up a TRIANGULAR SHAPED STONE, lined with HIEROGLYPHICS.

He places it in his long coat and runs off into the darkness.

FADE OUT

End Of Teaser

ACT 1

FADE IN:

EXT. OLD OFFICE BUILDING - DAY

Unique to its lavish surroundings, the OLD BUILDING sticks out like a sore thumb. It's as though someone picked up an antique building from long ago and placed in the middle of this era.

INT. CORRIDOR OF OLD BUILDING

A door sign announces:

HOWARD SHEPHERD MALONE - PRIVATE INVESTIGATOR

In a crude handwritten taped note, we read: SECRETARY INTERVIEWS HERE

INT. RECEPTION AREA

The reception area is occupied with many WOMEN seeking to fill the position of secretary.

SUPER OVER: The next day.

INT. SHEPHERD MALONE'S OFFICE

HOWARD SHEPHERD MALONE (30ish), sits at his old wooden desk in his romanticized office filled with private investigator memorabilia and detective collectibles.

Shepherd's eyes seem to be focusing on the ceiling fan whirling above him.

A gorgeous WOMAN sits in front of him.

WOMAN

...and I worked briefly for the YWCA back in 1992, as a secretary of course. I worked there for about three years and then went on to the job that I hold presently, which is, needless to say, a very rewarding job to an extent. My bosses are so ignorant and, can I be blunt, one of them has the worst breath that a man can possibly have, I mean, I think he sucks sewer water through a straw.

SHEPHERD

Do you think the ceiling fan needs cleaning?

The woman is puzzled. She looks up.

WOMAN

Huh?

SHEPHERD

The ceiling fan- it looks like... a giant, swirling hair ball.

The woman smiles, then laughs, thinking that she's being tested.

WOMAN

Oh yeah.. sure.. I think so. As a matter of fact, I use to be a cleaning woman for Thomas & Thomas Industries, just down the street. I can tell you that I left their offices so sparkling clean and spotless that...

SHEPHERD

Do you ever feel like furniture is out to get us?

WOMAN

Um...

SHEPHERD

Sometimes I feel that every piece of furniture in the world is out to get us over neglect.

WOMAN

Um... well...

SHEPHERD

What did you say your name was?

WOMAN

Oh... ah...

SHEPHERD

Not important.

Shepherd gets up.

SHEPHERD (CONT'D)

Listen, I'll call... and when I do, we can discuss ways on how to
(MORE)

SHEPHERD (CONT'D)
keep furniture from unionizing
themselves. OK?

Shepherd kindly escorts the woman to the door.

WOMAN
Okay... but...

SHEPHERD
Can you do me a favor and send
the next applicant in please?
Thank you.

He pushes her out closes the door and then sinks back into
his chair. He sighs as he starts rubbing his eyes.

SHEPHERD (CONT'D)
What am I doing?

The door is heard opening.

7SHEPHERD
Sit. Your qualifications?

Shepherd still rubs his eyes. He's puzzled. He opens his
eyes and beholds a most attractive female. KATIE TURNER
(20s) is sitting in the chair, staring intently a DICK
TRACY TOY RADIO WATCH encased on Shepherd's desk. She's
enthralled by it.

KATIE
That is an original Dick Tracy
Toy Radio Watch from 1948. Where
did you get it?

SHEPHERD
Oh that. I had that since I was a
kid. My Father bought it for me
because I was such a big fan of
Sherlock Holmes.

KATIE
Sherlock Holmes? So why did he
get you a Dick Tracy watch?

SHEPHERD
Oh... ah... my father's senile.

Something else catches Katie's eyes. She gasps. On one of
Shepherd's office tables sits a mint condition, autographed
paperback copy of Ellery Queen's "The Dutch Shoe."

KATIE

You have the paperback version of Ellery Queen's "The Dutch Shoe" over there! Autographed, too! A first print Pocket Book edition published, December... 1943?

Shepherd is stunned at her knowledge.

SHEPHERD

That's right.

(Beat)

You sure know your stuff, miss...?

KATIE

Oh... I am terribly sorry. How rude of me. I'm Katie Turner. I'm applying for the secretarial position.

She smiles and looks around the office in awe.

KATIE (CONT'D)

This is just how I pictured it.

SHEPHERD

What is?

KATIE

Your office! I mean... private eye... ceiling fan... filing cabinet...

She happily points to the magnifying glass on Shepherd's desk.

KATIE (CONT'D)

...magnifying glass. So cliché, yet so fitting!

SHEPHERD

Really?

Shepherd picks up the magnifying glass.

KATIE

Oh, yes. I have been a huge fan of great detectives. Sherlock Holmes, Hardy Boys, Nancy Drew, and heck, even Encyclopedia Brown.

SHEPHERD

You do realize I'm looking for a secretary and not a detective.

KATIE

I know! Well... I figure this is as close as I'm ever going to get to a real private investigator.

SHEPHERD

I have several questions I need to ask you. Can you type? Can you file alphabetically? Can you make coffee? Can you...

KATIE

I was so excited about this interview that I went out and studied every case you were ever on! I wanted to get to know you better!

Shepherd smirks.

SHEPHERD

Miss Turner, all I'm looking for is for someone to type, keep my filing cabinet in tip-top shape and get coffee when I'm in that "booze" sort of mood.

She laughs hysterically.

KATIE

Oh my, you're so funny!

He gawks at her with doubt.

She digs into her purse and pulls out a small notebook and begins to read from it.

KATIE (CONT'D)

Of the forty-one cases you were on, you've only solved two?

She smiles. This information doesn't please Shepherd. With magnifying glass in hand, he gets up and faces the window and sighs.

SHEPHERD

Is that right? Seemed like more.

KATIE

Following your last case with Police Chief William Avery, you were banned from every future crime scene in Dallas. The chief stated, "Private Detective Howard

(MORE)

KATIE (CONT'D)

Shepherd Malone is a incompetent imbecile; a disillusioned person brandishing a license to detect noting. All he's succeeded in doing is to show the world what a miseducated nut he really is." As a result, you haven't had good case in over three months.

Shepherd puts his face behind the curtain and secretly breaks down and cries.

She reads her notes intently.

KATIE (CONT'D)

And judging from your psychological profile, you are a well-mannered person, but easily irritated, very emotional and...

Katie is smiling as she looks up to face Shepherd. Her face suddenly saddens as she realizes what she's done. She sees him trying to hide his tears behind the curtain. Immediately, she puts away her notes, goes over to where he is.

KATIE (CONT'D)

Oh! I am so sorry. I didn't mean to do that.

He sobs.

SHEPHERD

I'm a great detective, you know.

KATIE

Of course you are. I'm really, really sorry. I get carried away sometimes. I was just so hoping to impress you.

Katie gives him a handkerchief.

SHEPHERD

The last straw for the chief was when his own dog bit him in the butt.

(beat)

Or maybe it was when his shirt caught fire. I don't know.

Shepherd tries to keep his composure.

Katie looks confused.

KATIE

Match?

SHEPHERD

I used a match to give us light because of the power outage.

KATIE

Power outage?

Shepherd sighs.

SHEPHERD

On that day, we were both called to the same case. During that, the chief's police car got demolished in an accident as he was arriving. Afterwards, since I was already there, he commandeered my vehicle and forced me to drive him home. As we got to his house, I accidentally backed up into a utility pole in front of his house, causing it to fall. Hence, the power outage.

KATIE

Oh, my. Did the pole fall on his house?

SHEPHERD

No! Just the garage.

KATIE

Okay.

SHEPHERD

So, as we broke through the window, we....

KATIE

The window?

SHEPHERD

I lost his keys earlier. Anyway, as we entered, the dog growled. The chief was trying to reassure the dog but I guess it didn't recognize his voice. He asked me to quickly light a match.

KATIE

So that's when the dog bit him?

SHEPHERD

Yeah. It was startled by the light.

KATIE

How did his shirt catch fire?

SHEPHERD

After he got bit, it caused him to jump back toward the match. He rolled on the floor like he was suppose to. It didn't work. The fire seemed to spread even more. So, I tried to help by stomping out the fire.

KATIE

Stomp out the fire? With what? Nevermind! Don't answer that.

He blows into the handkerchief again.

SHEPHERD

After that embarrassing incident, he spoke to the press and said those lies about me. My business has gone down the toilet ever since.

Shepherd sobs some more.

KATIE

That's troubling.

Katie is kind enough to prepare a cup of coffee for Shepherd from the coffee machine.

By the time she hands him the coffee, Shepherd has composed himself and he somberly stares out the window.

SHEPHERD

No one calls me anymore. No one knows my name. I'm a complete failure!

KATIE

Don't you say that! You're only a failure if you say that you are.

SHEPHERD

But... I just said that I was a failure.

KATIE

Oh, you know what I mean. You have to be more assertive. You have to have more confidence in yourself. You need to hold your head high and say proudly, "I am not a failure!"

Shepherd droops.

SHEPHERD

That only works for people who aren't failures.

She shakes her head realizing he needs a lot of work.

KATIE

It'll work for you too.

Katie flashes a smile as she picks up the day's newspaper lying on top of Shepherd's desk.

KATIE (CONT'D)

Shoot. I bet you can solve this mystery right here.

Shepherd peers at the paper with one eye.

SHEPHERD

The museum robbery? You think so?

KATIE

I know so. I bet you even know that there's a UFO convention right here in Dallas this weekend and that the robbery had something to do with it. Right?

SHEPHERD

I do?

A breath of confidence has just entered Shepherd.

SHEPHERD (CONT'D)

I mean- I do.

KATIE

I know you do.

Shepherd regains the sparkle in his eye.

SHEPHERD

The convention this weekend! Of course!

(MORE)

SHEPHERD (CONT'D)

(Beat)

Who else but a bunch of UFO-holics
will steal a worthless piece of
stone?

He taps on the newspaper for emphasis.

INSERT OF THE NEWSPAPER:

We see a PICTURE of the EGYPTIAN KEYSTONE.

KATIE (O.S.)

Shepherd, I didn't say that the
conventioners stole anything.
And, incidentally, that "priceless"
piece of stone is said to be the
key into another dimension.

SHEPHERD (O.S.)

The Egyptian myth.

KATIE

Right.

(Beat)

The stone was discovered in Egypt,
April, 1926 by a Professor Charles
Stanley.

SHEPHERD

I knew that.

Shepherd hurries to the desk and checks his schedule.

SHEPHERD (CONT'D)

(to himself)

I'm free tomorrow and Saturday.
We have to get ready.

KATIE

We?

SHEPHERD

(to himself)

We'll have to visit the museum
tomorrow. Take a look around, you
know.

He snaps his fingers.

SHEPHERD (CONT'D)

(to himself)

I'll need a disguise, so that the
chief won't recognize me.

KATIE

We?

Shepherd smiles at Katie as he extends his hand.

SHEPHERD

Welcome aboard, Miss Katie Turner.

He shakes her hand enthusiastically.

SHEPHERD (CONT'D)

You do realize that I am hiring
you as a secretary, right?

Katie smiles as she shakes back.

KATIE

Glad to be aboard, Mr. Malone.

END OF ACT 1

ACT 2

EXT. DALLAS STREET - DAY

A busy street in Dallas.

INT. SHEPHERD'S CAR - DAY

Katie with a newspaper is riding alongside Shepherd.

KATIE

The ambulance found the security guard out cold. The gun shot just nicked him. He's considered lucky.

SHEPHERD

Okay. What else?

She reads from the paper.

KATIE

"Yesterday, investigators found evidence that the electrical box was tampered with on the night of the crime. The box, located in the basement of the museum, was found pried open and the wires cut. There are no motion detectors. Apparently, it was the perpetrator leaving the building that set off the alarms. The perpetrator used the guard's keys to open the front door to make the clean getaway and then discard the keys in the bushes outside. Police Chief William Avery will release the videotape of the robbery later today."

SHEPHERD

Didn't the power go out? How'd they get tape surveillance?

KATIE

The surveillance system is not connected to the same power network as the lights.

SHEPHERD

Oh.

Shepherd is concentrating.

SHEPHERD (CONT'D)

That's strange.

KATIE

What is?

SHEPHERD

The car seems to be shimmying today.

KATIE

Excuse me but are we paying attention?

SHEPHERD

Of course we are.

Shepherd points to his head.

SHEPHERD (CONT'D)

I concentrate all the time.

KATIE

The culprit must have stayed in the building as they closed.

SHEPHERD

It's all to weird.

KATIE

Why do you say that?

SHEPHERD

Something doesn't add up.

(beat)

Imagine if you will, I was the thief. I would stay hidden until after closing, cut the lights, knock out a guard, take his keys, and then make a hole in the display case to steal the stone. Then... run to the exit, unlock the door, open the door, and then... throw the keys away.

KATIE

Right. So, what doesn't add up?

Shepherd ignores Katie and is lost in thought.

SHEPHERD

You do remember that you are just a secretary, right? I brought you along because I need your assistance. I'm banned from every fresh crime scene, you know.

KATIE
I know that, Mr. Malone.

SHEPHERD
And, can you please stop calling
me Mr. Malone. My friends call me
Shepherd so... call me Shepherd.

Katie smiles.

KATIE
I'm sorry... Shepherd.

Katie ponders.

KATIE (CONT'D)
How did you get the name Shepherd?

SHEPHERD
Well... it's embarrassing. You'll
laugh.

KATIE
I promise. I won't laugh.

He's hesitant.

KATIE (CONT'D)
Come on! I promise.

SHEPHERD
Well... growing up, we had a German
Shepherd.

KATIE
What was her name?

SHEPHERD
Him. His name was Shepherd.

KATIE
Very creative.

SHEPHERD
It was my dad who named him.
Anyway, my dad frequently mistook
me for my dog, so the name stuck.

She's unbelieving.

KATIE
Really?

She almost snickers out loud but holds it in. Shepherd
senses it and becomes angered.

He looks at her with an evil eye.

KATIE (CONT'D)
That wasn't a laugh.

EXT. FRONT OF THE DALLAS MUSEUM - DAY

Shepherd's parks the car.

INT. SHEPHERD'S CAR - DAY

SHEPHERD
The conversation is over.

KATIE
Come on. You have to admit. It's
kind of funny.

SHEPHERD
It's not funny. My father is
senile.

KATIE
Did he call the dog Howard?

SHEPHERD
Yeah!

He peers over and sees Katie trying to hold on to her
laughter.

SHEPHERD (CONT'D)
This is the last time I tell you
anything!

KATIE
I'm sorry.

He thinks about for a second then smiles.

SHEPHERD
It is kind of funny.

Eventually, Shepherd goes into his inner jacket pocket and
pulls out a FAKE MUSTACHE with the ends curved up. He puts
it on his face. Meanwhile, Katie checks her purse.

SHEPHERD (CONT'D)
How do I look?

She gazes on him and again, almost bursts into laughter.

KATIE
Wouldn't it be better to just
holler out, "Here I am, Police
Chief! I want to get arrested"?

SHEPHERD
What's wrong with it?

She laughs. She searches in her purse and pulls out a small
set of scissors.

SHEPHERD (CONT'D)
This is the only costume I had
left.

KATIE
Hold still.

She starts clipping away at the mustache.

KATIE (CONT'D)
I suggest you get real costumes
and not accessories next time.

SHEPHERD
Make a note of that.

She finishes. Shepherd checks the mirror and finds a more
contemporary mustache glued on to his face. He smiles.

SHEPHERD (CONT'D)
How do I look now?

She sees something more attractive in him now. She smiles.

KATIE
Very... handsome.

He's pleased. She takes out a pair of reading glasses from
her purse.

KATIE (CONT'D)
Here... wear these.

She places the glasses on his face. His eyes are magnified
several times and he squints in pain.

SHEPHERD
Whoa! My god! Wow! Are you blind?!

KATIE
They're not mine.

SHEPHERD
Then whose?

KATIE
Come on let's go.

She exits the car. He stumbles for the door handle, finds it and then exits.

EXT. FRONT OF THE DALLAS MUSEUM - DAY

The two MOVE toward the entrance of the museum. Katie has to escort Shepherd by the arm. He can barely see anything.

SHEPHERD
Remember. Once inside, we split up. I'll check the exhibit while you snoop around and see what you can dig up.

Shepherd tries so hard to focus.

SHEPHERD (CONT'D)
One good look at the sun with these on and my eyes will explode.

KATIE
(excitedly)
Hey! Wouldn't it be cool if we had wrist-radios?! Just like Dick Tracy and his men! You would speak into the radio and you'll be like "Come in, Pretty Lady," and I'll be like, "Pretty Lady here," and you'll be like...

Katie stops talking because she feels Shepherd's piercing stare.

KATIE (CONT'D)
What?

SHEPHERD
Pretty Lady?

He scoffs.

SHEPHERD (CONT'D)
As if!

KATIE
What are you? Three years old?

They continue walking until Shepherd slams violently into the glass of the front door. Several pedestrians laughing. He's upset at them.

KATIE (CONT'D)

I'm sure they were laughing with you.

SHEPHERD

It all sounds the same.

(beat)

I can't see a thing with these. I feel like the Democratic Party, completely useless. I have to take them off.

KATIE

No don't. You'll be recognized.

At that moment, a distinctive SCREECHING of a car is audible. Shepherd takes notice, flips his glasses and sees-

-POLICE CHIEF WILLIAM AVERY, stepping out of a police car. He is a man in his late 50's who appears to have downed many, many donuts during his life.

Shepherd fearfully places his glasses back on his face.

SHEPHERD

Oh my god! Oh, no!

KATIE

What is it?

SHEPHERD

It's the Police Chief! He's headed this way! We're dead! We're dead!

Katie thinks. She instinctively wraps her arm around Shepherd's neck and begins to laugh hysterically at Shepherd.

Katie does her best British accent.

KATIE

You are so hilarious, Reginald!
Ha ha ha! Oh my? Ha ha ha! A well-oiled dolphin! How hilarious! Ha ha ha!

Shepherd tries to play along with his best British accent.

SHEPHERD

Ha, ha, ha! Yes, dolphins! Well oiled!

Chief Avery glances at Shepherd and Katie, sees nothing he likes and keeps moving along and enters the museum.

KATIE
(whispers)
See? He didn't even notice you.

SHEPHERD
A well-oiled dolphin?

KATIE
Oh. Remind me to tell you that
joke sometime.

INT. DALLAS MUSEUM OF HISTORY

There are many PATRONS walking about who seem to be enjoying themselves in the mystery that is the museum.

SHEPHERD
Look at all the blurs here today.

KATIE
Must be all the publicity.

SHEPHERD
I wish my business could be this
busy.

KATIE
If you solve this case, you'll be
busier than a spin artist for the
Republican Party.

SHEPHERD
That's funny.
(beat)
Do me a favor and point me to the
exhibit, will ya.

She does.

SHEPHERD (CONT'D)
(whispers)
Thanks.

Despite bumping into few folks, Shepherd manages to make his way to the main exhibit.

Katie turns and heads in the opposite direction.

INT. MUSEUM - EGYPTIAN EXHIBIT

Shepherd arrives. The exhibit has been roped off with POLICE TAPE. He lifts his glasses just a little to get a better glimpse at the display.

He can see powder where the police were checking for fingerprints. He also notices the hole that was cut with the glass cutter and the valuable Egyptian gold and silver objects surrounding the indentation of where the keystone once laid.

In the distance, Shepherd can see the Chief talking to the museum president GEORGE HAYLE (50ish).

CHIEF AVERY (O.S.)

Mr. Hayle, to be honest with you, we are stumped. The thief didn't leave one clue... and that stinks. We've looked through everything. The surveillance tapes, the display case, the electrical box in the basement and we found nothing. But we're still working on it.

GEORGE HAYLE

That's quite all right, Chief Avery. I know these matters take a certain measure of time to solve. I am a patient man and I do realize that you will not immediately apprehend the thief.

CHIEF AVERY

You are a very understanding person, Mr. Halye. Your cooperation is greatly appreciated.

GEORGE HAYLE

I would do anything to aid the police in their investigation.

CHIEF AVERY

I do have one question, though.
(beat)

This, Mr. Richardson? Danny Richardson? Your new night security guard? Is he... how can I put it... trustworthy?

GEORGE HAYLE

I can understand your suspicions, Chief Avery but I assure you, Danny is an outstanding citizen and a good, personal friend of mine. I could not have entrusted any other man with the task of guarding treasures of such magnitude. Did you know that I hired him personally?

CHIEF AVERY
Really? How long ago?

GEORGE HAYLE
Oh... I'd say... about a month ago.

CHIEF AVERY
Again, thank you for your cooperation, sir.

GEORGE HAYLE
Anytime, Chief Avery. Anytime.

CHIEF AVERY
Oh, by the way. The Mayor's arrival tomorrow? Everything is under control. We'll have men posted everywhere.

GEORGE HAYLE
Again, thank you.

INT. MUSEUM - SOUVENIR'S STAND

Katie strolls near.

The souvenir stand is where you'll find, key chains, posters and replicas of museum pieces. It is very busy place today.

There's a lone CLERK giving change and being very polite.

KATIE
Hi. Busy, huh?

CLERK
Very. Looks like the entire UFO convention has piled up in here today.

One particular spot on a shelf holds perfect replicas of the triangular Egyptian keystone.

KATIE
Is that what the keystone looks like?

The clerk pulls one down and hands it to her.

CLERK
Yep. These guys are on sale for \$24.99.

KATIE
They're beautiful.

CLERK

Hot item, too. They're flying out
of here faster than a UFO from
Area 51.

He giggles at his own joke.

KATIE

It's gotta be the publicity.

CLERK

No question. Would you like one?

KATIE

Maybe later.

CLERK

I can't say that they'll be more
later. They'll all be gone soon.

Suddenly, there's a large noise of glass breaking in the
background.

Katie's sees Shepherd apologizing to everyone as he picks
up the shattered pieces of a flowerpot he just bumped into.

KATIE

I'll catch the next sale. Right
now, I have to bail out my
"husband". Thank you.

INT. MUSEUM - CENTER AREA

Katie arrives to help Shepherd pick up the pieces of the
broken flowerpot.

KATIE

(sarcastically)
You have to be the most subtle
detective I have ever met.

SHEPHERD

Sorry! I am, after all, a blind
man.

KATIE

Anyway. What'd you find?

SHEPHERD

Embarrassment.

KATIE

Besides that!

SHEPHERD

I overheard the chief talking to the president of the museum. They have no clue of what's going on. The guard, believe it or not, is new here. He's been working here for about a month.

He looks around.

SHEPHERD (CONT'D)

I think we should check out the electrical box in the basement. We have to get down there somehow.

Police Chief Avery sneaks up behind them.

CHIEF AVERY (O.S.)

Can I help you folks?

They both jump up in surprise.

END OF ACT 2

ACT 3

INT. MUSEUM - CENTER AREA

Katie instinctively begins to laugh and gets into her British act.

KATIE

Ha ha ha. No, no officer. We are quite all right, thank you. My husband is so clumsy, I must say.

Shepherd gets into the act too. He nervously laughs and tries his best British accent, again.

SHEPHERD

Oh darling, you're so quite right... as usual. Ha ha! So clumsy of me. Sorry about that ol' chap. Pip, pip. Cheerio and all that!

Katie gives Shepherd a hard look as if to say, "Don't over do it."

Chief Avery becomes suspicious of Shepherd.

CHIEF AVERY

(to Shepherd)

You look so familiar. Have we met?

Shepherd swallows hard. The swallow can be heard throughout the museum.

CHIEF AVERY (CONT'D)

You folks from outta town?

SHEPHERD

Yes! France!

Katie ribs Shepherd as hard as she can. He manages to hold the pain.

KATIE

What my husband means is that we hail from Great Britain. We've just flown to Dallas from France.

CHIEF AVERY

Really? What part?

SHEPHERD

Paris!

CHIEF AVERY
I mean, what part in Great Britain
do you come from?

SHEPHERD
Essex!

CHIEF AVERY
Essex?

SHEPHERD
Sussex?

CHIEF AVERY
Essex or Sussex?

SHEPHERD
It's between Essex and Sussex.
It's called... Sessex!

The chief is confused.

CHIEF AVERY
I never heard of it.

SHEPHERD
It's there! Are you calling me a
liar?

Katie interferes.

KATIE
We're on vacation.

CHIEF AVERY
Are you?

SHEPHERD
Yes. Vacation. Enjoying the sights
you know. Pip, pip and all of
that.

CHIEF AVERY
Right. Well, folks... enjoy your
stay in Dallas. And try not to
knock over anything else or I'll
have you both arrested.

Shepherd is worried.

SHEPHERD
But why?! It's not a crime to
kill a flowerpot!

Katie laughs, hinting to Shepherd that the chief has just told a joke. Shepherd catches on and laughs.

SHEPHERD (CONT'D)

Oh, yes! It's that good ol' Yankee humour!

The chief walks away, slightly amused.

SHEPHERD (CONT'D)

(yelling)

Okay! Will do, bobby! There's no fog in Dallas you know! Throws the ol' senses off! Ha ha ha! Well-oiled dolphins! Pip pip! Cheerio and all of that!

Katie elbows Shepherd sharply in the ribs again. She quits her act.

KATIE

(whispers angrily)

Must you over react? You want us both hanged? Why didn't you just tell him that we were from Mars or something?

Shepherd continues the British act.

SHEPHERD

Well... then he would've suspected us, darling.

Katie's frustrated. She bends down to continue to pick up the shattered pieces of the flowerpot.

KATIE

Let's get to the basement.

Katie takes off to the front desk. Shepherd smiles to himself and flips his glasses up.

SHEPHERD

(to himself)

I like her already.

(beat)

And that's odd.

INT. MUSEUM - INFORMATION DESK

The INFORMATION CLERK sits behind the desk. Katie arrives there briskly as Shepherd tags behind.

KATIE
(to the Clerk)
Excuse me. Do you have a map to
the museum?

INFORMATION CLERK
Sure do.

The Clerk hands Katie a small booklet. Shepherd accidentally bumps into Katie. She then concentrates on the book.

KATIE
It's in here.

Shepherd pulls up the glasses as Katie studies the booklet.

KATIE (CONT'D)
The basement entrance is near the
rest rooms, on the east wing.

SHEPHERD
That's great! But how are we going
to gain access to the basement.
With my good luck, the door will
probably be locked.

INT. MUSEUM - CORRIDOR

They've already arrived at the BASEMENT DOOR as Katie reaches for the doorknob and turns it. The door pops open.

KATIE
I guess you're not that lucky.

Shepherd releases a wry smile.

KATIE (CONT'D)
There's no lock to the door.

SHEPHERD
How very observant of you.

KATIE
Should I or should you?

SHEPHERD
Let me. You hang out here and
warn me if anyone comes.

Shepherd takes off the glasses and places them in his jacket pocket. He opens the door and enters.

INT. MUSEUM - BASEMENT STAIRCASE

Shepherd looks about and sees nothing out of the ordinary. He traverses down the steps.

INT. MUSEUM - BASEMENT

Shepherd moves around the well-lit basement searching for the electrical box. Far off, he sees it.

He opens the electrical box door and notices nothing out of the ordinary. The wires appear repaired. No apparent scratches or marks anywhere. He closes the box.

SHEPHERD

(whispers)

Weird.

GUARD (O.S.)

Hey you!

Shepherd is scared.

END OF ACT 3

ACT 4

INT. MUSEUM - BASEMENT

The guard walks closer. Shepherd panics for just a second then realizes that he still has his glasses in his jacket pocket. Quickly, he places them on his face.

GUARD

What are you doing down here!
This area is restricted!

He starts up the British accent.

SHEPHERD

Oh. I am terribly sorry. Yes. I was in search of the men's rest room and seemingly, I've gotten lost.

GAURD

You definitely won't find it down here. Bathrooms are upstairs on the main floor.

SHEPHERD

Really?
(to Himself)
Well, how sad for me.
(beat)
Well... can you be a good chap and show the way then?

The guard is a little hesitant but then obliges.

GUARD

Sure. Follow me.

SHEPHERD

Smashing!

The guard leads him up the stairs. Shepherd follows as he checks his watch.

INT. MUSEUM - BASEMENT STAIRCASE

Shepherd and the guard move up the stairs.

SHEPHERD

I left my wife waiting for me, you know. She must be wondering what is taking so long.

GUARD
It's easy to get lost in here.
It's a big place.

SHEPHERD
You don't say.

Shepherd checks his watch again.

INT. MUSEUM - CORRIDOR

We find Katie waiting patiently in the corridor. The basement door opens and Shepherd pops out. He is so very happy to see her that he makes the gesture to hug her but instead, affectionately hugs the LARGE PLANT standing next to her.

SHEPHERD
There you are, darling!

Shepherd notices Katie's confusion, so with his eyes, he tries to point out the guard.

She sees him. She begins her British act. She waves at Shepherd.

KATIE
Reginald, darling! I'm over here!

SHEPHERD
Ah, yes, of course.

KATIE
(to the Guard)
We do have to get him new specs,
you know. He has a slight case of
stigmatism.

Shepherd then hugs Katie.

SHEPHERD
This gentlemen was kind of enough
to show me the location of the
rest rooms, darling. Isn't that
wonderful?!

KATIE
Oh how terribly nice of you.

The guard's face shows confusion.

GUARD
Yeah. Just down the hall, second
door on your right.

SHEPHERD

Good show ol' boy. Thanks very
much indeed.

(to Katie)

Let us take our leave, darling.

Katie takes Shepherd by the hand and the weird couple walk
off.

EXT. FRONT OF DALLAS MUSEUM - DAY

Shepherd and Katie stroll along the busy area. Shepherd
still wears his glasses. Shepherd looks a bit excited but
Katie seems disappointed.

SHEPHERD

I must say, I had a lot of fun in
there.

KATIE

We have to work on your stealth
tactics.

SHEPHERD

What's wrong with it? I thought I
did great.

KATIE

Shepherd, in this line of business,
you need to be subtle. At times
you'll need to make people unaware
of your presence- make people
think that you don't exist.

SHEPHERD

Like a politician?

KATIE

Again with the political jokes.
I'm serious, Shepherd!

SHEPHERD

Katie, I couldn't see a thing
with these glasses on.

KATIE

I realize that but...

(beat)

...it's no wonder you've only
solved two cases.

That statement bothers Shepherd.

KATIE (CONT'D)

I'm sorry. I did it again.

SHEPHERD

No. No. You're absolutely right.

He takes off his glasses and mustache as he smiles at her.

SHEPHERD (CONT'D)

You were great in there. I have a lot to learn.

She smiles back.

SHEPHERD (CONT'D)

You hungry? How would you like lunch? I'll buy.

KATIE

I'm starved. Let's go.

SHEPHERD

Great. I know a cozy little place.

They walk away.

END OF ACT 4

ACT 5

EXT. EST. - BROWN'S DINER - DAY

A quaint, cozy, old style diner on a busy boulevard.

INT. BROWN'S DINER

Shepherd and Katie sit at a table; at the corner of the restaurant. A TELEVISION set is blaring in the background.

Katie examines the diner with her eyes.

KATIE

So... this is your favorite spot,
huh?

SHEPHERD

Yeah. I come here all the time,
when I want to eat and reflect.
(beat)
I've been here a lot lately.

KATIE

What do you reflect on?

SHEPHERD

Oh, my work, my life.

KATIE

And... what do you find when you
reflect?

SHEPHERD

Lately? How my career has become
a permanent floating feature of
sewer water.

That upsets Katie.

KATIE

Do you see what I mean? You talk
as though your life is over. I
get very upset at people who talk
down on themselves. Why don't you
cheer up?!

SHEPHERD

I'm merely stating fact.

KATIE

Can we talk about something else?

Shepherd manages to smile a bit. Then he notices something about Katie that he hasn't before.

The diner lights gives her the appearance of a 1940's screen goddess. Deep red lipstick, a lot of rouge and her hair, wow!

SHEPHERD

I was sorry to hear about your divorce.

She shakes her head and then looks around her to see if Shepherd is talking someone else.

KATIE

Are you talking to me? What divorce? I was never married.

SHEPHERD

When you mentioned your ex this afternoon I thought that...

KATIE

I never mentioned an ex, never married and I never talked about this subject with you. Ever.

SHEPHERD

Oh!

(beat)

So can I ask what happened?

KATIE

I don't want to talk about it.

SHEPHERD

Hm.

A waiter brings the two meals. Shepherd gets a CAESAR SALAD with a side order of WATER while Katie gets a CHEESEBURGER PLATTER, FRIES and a SODA.

Shepherd daintily sprinkles diet salad dressing on his meal while-

Katie loads hers up with ketchup and salt.

Shepherd is amazed at the what's happening in front of him.

SHEPHERD (CONT'D)

Aren't you worried about too much fat, sodium and sugar in your meals?

KATIE

Beg your pardon?

SHEPHERD

Your lunch there! A cheeseburger, lettuce tomato, mayonnaise with fries and a pickle! Oh! And don't forget the soda!

KATIE

What's wrong with it?

SHEPHERD

I use to be just like you. Fill myself with grease and sugar and salt until my body took up more space than plastic surgeons in Hollywood.

KATIE

Wait. Are you on a diet?

SHEPHERD

Do you think I ordered this for a petting zoo?

Katie lifts her plate off the table and prepares to leave.

KATIE

Do you want me to sit someplace else?

SHEPHERD

No. No. Don't be ridiculous. Sit back down.

They dig in again.

Katie takes a decent bite out of her cheeseburger and chases it down with the soda. She wipes her mouth with a napkin.

Shepherd crunches away at his delicious Caesar Salad.

Katie, bites, sips, slips in a fry and wipes.

Shepherd? Crunch, crunch, crunch. Sip. Sip.

SHEPHERD (CONT'D)

What's your secret?

KATIE

To what?

SHEPHERD

How can you eat that "glutton-fest" and not gain an ounce?

KATIE

You really, really... have to
feel good about yourself. It's
all in the mind.

She points to her head with a fry.

SHEPHERD

Is that all?

(beat)

Man! All these years, I've been
doing it all wrong. After all
that I went through: watching
what I eat, exercising, getting a
good amount of sleep, all I needed
to do was to just think myself
thin.

KATIE

Right.

SHEPHERD

And this is how you do it?

KATIE

Right.

Shepherd speaks to the imaginary crowd.

SHEPHERD

Ladies and gentlemen! Katie the
diet wizard has just spoken!

She giggles.

KATIE

Boy Shepherd, you really have
issues!

DERBY BROWN, owner of the Brown Diner makes his way to
Shepherds table. He is a tall Afro-American about mid 50's.

DERBY

How's my number one customer?

SHEPHERD

Derby, my man! How are you today,
buddy?

DERBY

As usual. Doin' good.

SHEPHERD

Derby, I'd like you to meet Katie Turner. Katie? Derby Brown, owner of this diner and a good friend of mine.

They shake hands.

DERBY

How are you Katie?

KATIE

Good!

SHEPHERD

Katie is my new private secretary. I hired her yesterday.

Derby is happy.

DERBY

Well, it's about time Shepherd gets himself a secretary. He's very unorganized and can become distracted very easily.

KATIE

I've noticed.

SHEPHERD

(to Katie)

And you don't?

KATIE

I'm always paying attention. I happen to have a very keen eye and a photographic memory.

DERBY

The Ying to his Yang!

She giggles.

SHEPHERD

I'm observant too.

DERBY

Really?

Derby covers his left wrist with his right hand.

DERBY (CONT'D)

(to Shepherd)

I just got this new watch as a gift several days ago. I never wear watches but this one is special. What brand of watch am I wearing?

Shepherd laughs.

SHEPHERD

You've got to be kidding. I wasn't paying attention to the watch. The watch at this point in time was not important. Now, if it was a case where...

KATIE

(interrupts)

You're not wearing a watch. And if you were wearing a watch, unlike the average male, you would wear your watch on your right wrist and not your left.

Derby is dumfounded and so is Shepherd.

DERBY

How'd you know?

KATIE

Easy. One: I've noticed that you didn't have a watch on to begin with. Two: a small portion of your right wrist is not tanned. Dallas is a sunny place most of the time and getting a tan here is very easy. Conclusion? When you wear a watch, it's on your right wrist.

There is an un-tanned ring going completely around Derby's wrist.

DERBY

Wow. You've got yourself a sharp one, Shepherd.

The diner phone rings.

DERBY (CONT'D)

Excuse me for a sec.

Derby goes off to answer the phone.

SHEPHERD
 (to Katie)
 Show off.

Katie giggles.

KATIE
 Are we jealous?

SHEPHERDS
 (mimics)
 Are we jealous!

They continue their meal. A long beat.

SHEPHERD
 Every time I'm here, Derby will
 try to stump me with a riddle; to
 keep me on my toes.

KATIE
 Why?

SHEPHERD
 He thinks that private detectives
 solve murder-mysteries, whodunits.
 He thinks doing that stuff keeps
 my mind sharp.

KATIE
 Does it work?

SHEPHERD
 You tell me.

Derby holds the phone up to Shepherd.

DERBY
 Hey Shepherd! It's for you! It's
 you-know-who.

SHEPHERD
 (to Katie)
 I'll be a sec.

Shepherd walks to the phone while Derby walks back to
 Shepherd's table and keep Katie company.

SHEPHERD (CONT'D)
 Hello?

Shepherd turns to his back.

SHEPHERD (CONT'D)

(whispers)

I thought I told you not to call me here.

Derby takes a load off his feet.

DERBY

I'm really glad Shepherd decided to get himself help.

KATIE

That bad, huh?

Derby nods.

DERBY

Shepherd's been down and out lately. With his business slowin' down and all. He hasn't had a case in months. He'd come here and mope. Usually, he's very talkative.

He looks over to Shepherd.

DERBY (CONT'D)

Like he is today.

KATIE

What's he like?

DERBY

Shepherd? Don't tell him I told you this. He may act like a tough guy but deep inside, he's a puppy waiting for an approval. Very Sensitive. But Shepherd's the kind of person that'll beat himself to death for any mistakes that he makes on himself and others.

KATIE

How long have you known him?

DERBY

Many, many years. Our families were neighbors back in Amarillo.

KATIE

I've got to keep him motivated. You know, Knute Rockne and all.

DERBY

Well. You've done a hell of a job
in one day.

KATIE

It's a gift.

Shepherd returns.

SHEPHERD

(to Katie)

What'd Derby say about me?

DERBY

What kind of a person do you think
I am? To talk about you behind
your back?

Shepherd laughs as he looks at Derby, then gets serious.

SHEPHERD

(to Katie)

No. Seriously. What'd he say?

They all get a good laugh.

SHEPHERD (CONT'D)

We've got to go, Katie. Got to
close up this case one way or the
other.

DERBY

You're on a case? No way!

KATIE

I haven't finished my fat festival.

SHEPHERD

Derby will provide us with doggie
bags. Right, Derb?

KATIE

What's the rush?

SHEPHERD

No rush. You know how that old
saying goes: "All lunch and no
work makes Jill poor."

KATIE

Woops! I'll take that as a hint.

They prepare to part. Derby gathers up their plates and
heads to the back with it.

DERBY

Be right back with the doggie
bags.

A SPECIAL BULLETIN flashes on the TV SCREEN. A NEWSCASTER
has interrupted the days programming.

NEWSCASTER

This is a Special Report. We have
just received the security
videotape of the Dallas Museum Of
History robbery. The tape was
released by Police Chief Avery a
little while ago.

Katie reacts to the news on TV, as Shepherd seems to be
looking for his keys.

ON THE TV- we can see that the CAMERA'S is perched high in
a corner of the MUSEUM, and focused on the museum's Alien
Exhibit. We notice the guard making his rounds. At the
bottom right, the minutes and seconds are ticking away.

The guard is holding a cup of coffee. Suddenly, the museum
lights go out, there's nothing but darkness for two seconds
then the guard's flashlight comes on. Four seconds expire
and then we see the guard's flashlight fall to the floor
and break. Then, darkness for four seconds, and then a
smaller flashlight comes on. The person holding the smaller
flashlight heads for the display case containing the
keystone. Nothing else is observed except the PERSON fleeing
the scene, away from the camera's view. All the while, the
newscaster is talking over the scene.

NEWSCASTER (V.O.) (CONT'D)

As you can see, there wasn't much
of anything that was recorded
during the robbery. After the
lights went out, there was about
three seconds of darkness, then
the guard turns on his flashlight,
then darkness again.

SHEPHERD

Ready to go Kate?

NEWSCASTER (V.O.)

It's not much to see really.
Nothing after this point but just
darkness.

KATIE

Did you see that?

SHEPHERD

See what?

KATIE

The videotape. I just thought I saw something.

SHEPHERD

Videotape? What videotape?

KATIE

On the television! They've just broadcast the surveillance tape of the robbery and... I thought I saw something peculiar.

SHEPHERD

Like what?

KATIE

I'm not sure. I have to see it again. I think I know what happened.

A beat.

SHEPHERD

We can go to the TV station. I know someone there.

KATIE

So, what are we waiting for?

With much enthusiasm, they exit the diner.

Derby comes out from the back with two doggie bags. He looks around and then smiles.

DEBRY

Go get 'em.

END OF ACT 5

ACT 6

INT. D.N.N. NEWS STUDIOS - DAY

A sign reads: D.N.N. - Dallas News Network - Dallas Biggest News Source

INT. NEWSROOM - D.N.N.

The place is busy. Phones are RINGING, PEOPLE WALKING and TALKING- your basic newsroom.

Shepherd and Katie and BRICE ADAMS (20ISH), MOVE along a corridor.

BRICE

Man, I haven't seen you for months.
Where have you been?

SHEPHERD

I missed you too, Brice.
(to Katie)
Brice Adams is the video editor.

KATIE

Oh!

SHEPHERD

I use to bring Brice some of my
video surveillance tapes. He would
edit or enhance them if I needed.

BRICE

Yeah... and some of those tapes
were hot.

KATIE

Really?

BRICE

Well... there was this blonde
stripper who at one time...

SHEPHERD

(interrupts)
Ah, being professionals here we
no have time for chit chat. Just
take us to the museum tape, Brice.

BRICE

Right.

KATIE

(to Herself)
Stripper?

INT. VIDEO EDITORS ROOM - D.N.N.

Brice has fired up the video machine and the Museum's videotape plays on the monitor. The three watch. We can't see what they're looking at.

KATIE
There! Freeze!

She points to the screen. Brice pauses the video.

SHEPHERD
It's just something being reflected
off the display case.

KATIE
Exactly! Something reflected!
(to Brice)
Can you zoom in and enhance that?

BRICE
Yep.

KATIE
Remember when you told me that it
took you about a minute and a
half to get from the museum's
electrical box to the main lobby?

SHEPHERD
Yeah.

KATIE
According to the tape, the guard
was attacked about four seconds
after the lights went out.

SHEPHERD
So.

KATIE
It was impossible for one man to
kill the lights and climb the
stairs to knock the guard out. He
would have had to travel at the
speed of sound.

Shepherd ponders. He snaps his finger.

SHEPHERD
There was more than one thief in
the museum that night! One thief
needed to turn out the lights
while the other attacked.

Brice points to the screen.

BRICE

There we are.

Katie and Shepherd look on the screen in surprise.

SHEPHERD

There was definitely more than
one perpetrator.

(beat)

We have to get this to the chief.

KATIE

No, no, no. I don't trust him.
You solved this case and he'd
take the credit. Plus, this is
circumstantial. We need to trap a
rat.

SHEPHERD

What do you suggest?

KATIE

(to Brice)

Maybe if we call a press conference
and invite the chief, we can...

BRICE

Wait. You're in luck. D.N.N will
be at the museum tomorrow, anyway.

KATIE

Why?

SHEPHERD

Mayor Liston is visiting the
museum. He's going to present
some kind of hero acknowledgment
award to the guard who was on
duty the night of the robbery.

KATIE

This is perfect!

END OF ACT 6

ACT 7

EXT. FRONT OF MUSEUM - DAY

Another busy day at the museum as Shepherd and Katie arrive. We MOVE with them.

SHEPHERD

I don't know if I can pull this off. I'm a little nervous.

KATIE

Of course you can pull this off. Will you stop making yourself nervous? It's just like we rehearsed at the office.

SHEPHERD

Are you sure we have the facts straight? I mean... the media is here. I wouldn't want to embarrass myself again in front of the entire city.

KATIE

All the facts are straight. Trust me. It's not like I'm keeping any secrets from you.

Shepherd finds that odd.

SHEPHERD

Now, what is that supposed to mean?

KATIE

Nothing. Gee... you get so worked up sometimes.

SHEPHERD

You're referring to the phone call yesterday, aren't you?

Katie pretends to not know what he's talking about. He smirks.

SHEPHERD (CONT'D)

That was my mother on the phone.

KATIE

Your mother?

She giggles and then stops Shepherd to straighten out his tie.

KATIE (CONT'D)

Ok. So, it was your mother.

(beat)

Mothers do call a their grown son, at high noon, in a diner, located in the middle of downtown Dallas.

A beat as he sweetly looks at her.

SHEPHERD

She calls me constantly. If I'm not home, she'll try my office or the diner. That's why I don't carry a cell phone.

She finishes the tie. She looks back, deeply, into his eyes. They stare for a while.

KATIE

He left me for someone else.

SHEPHERD

What?

She goes on without him.

KATIE

Come on. The mayor is due any minute now.

Shepherd stops to think, then warmly smiles.

SHEPHERD

(whispers to himself)

That must be some dumb guy.

KATIE (O.S.)

Come on!

Katie grabs his arm as they walk into the museum, very close to each other, away from us.

SHEPHERD

Who are we today? A German couple?
A Russian couple? An African couple?

KATIE

Today, we're just friends.

INT. DALLAS MUSEUM

There seems to be more people in here today. Shepherd and Katie are among them. Shepherd takes a good around.

SHEPHERD

I love when things are focused.

MAYOR ANTHONY LISTON (50ish) and his ENTOURAGE are making their way into the museum. The MEDIA CIRCUS follows him in. There are flashes from cameras and the news cameras are rolling. The mayor is the center of attention.

President of the Museum George Hayle greets the mayor. He is followed by TED HARRISON (60ish) and the night watchman, Danny.

The Police Chief stands at the mayor's side. The Mayor has a very heavy Texas accent.

GEORGE HAYLE

Ah.... Mayor Liston. As President of the Dallas Museum of History and on behalf of our staff, we welcome you.

MAYOR LISTON

Thank you, George. Sorry to hear about what happened here.

GEORGE HAYLE

That is kind of you, Mayor. Even though it is a great loss for the Dallas community, and us, we have been generously reimbursed by the sympathetic patrons of this fair city, the kind people of the UFO convention and all the officials of Dallas.

MAYOR LISTON

Yeah. It's mighty kind of these folks to show their support.

GEORGE HAYLE

Mayor Liston, may I introduce to you our Antiquities Inspector, Ted Harrison.

The mayor aggressively shakes Ted's hand.

MAYOR LISTON

It's a pleasure, Ted.

GEORGE HAYLE

And, the man of the hour, the night watchmen, Danny Richardson.

MAYOR LISTON

It's my pleasure to meet you, sir. Must've been horrifying for ya.

DANNY

Just a bit, mayor.

MAYOR LISTON

So tell me, how'd it feel?

DANNY

Well, as I said before, I was a bit scared. Heck, anyone who's attacked in the dark would be. I would've put a stop to the bandit but, unfortunately, he attacked me from the back causing me to drop my flashlight. Didn't see a thing.

MAYOR LISTON

What a brave man you are, sir.

DANNY

Why thank you, mayor.

(beat)

As I was saying, as he attacked me, he was reaching for my gun. I can tell by the look in his eyes that he wanted to kill me. We struggled for the gun, that's when the shot went off. He must have had some blunt object with him or somethin'. All I saw was midnight after the blow on my head. Can't remember anything else.

MAYOR LISTON

Well, the city needs more brave men and woman like yourself.

The crowd applauds, the flashbulbs go off.

MAYOR LISTON (CONT'D)

I'm here to thank you personally for being so brave and for putting your life on the line for the community of Dallas and...

Shepherd interrupts.

SHEPHERD (O.S.)
(loudly)
I have a question!

All cameras turn on Shepherd. More camera flashes.

CHIEF AVERY
(angrily)
You! I thought I told you to stay
away from official crime scenes!

KATIE
This isn't really an official
crime scene.

The Chief looks at Katie, full of questions.

CHIEF AVERY
Wait a minute. I remember you.
The both of you!

SHEPHERD
You said you saw the look in his
eyes! How could you? You even
said that it was too dark?

MAYOR LISTON
(to the Chief)
You know this person, Bill?

CHIEF AVERY
(to Mayor Liston)
This is Howard Malone! He's the
so-called private investigator...
(loudly at Shepherd)
...who just about messed up every
case I was on!

SHEPHERD
Ha!

Shepherd laughs wryly.

SHEPHERD (CONT'D)
Here you have a criminal right
under your big fat pimped nose
and you don't even know it!

CHIEF AVERY
What are you babbling about!

SHEPHERD
It was the night watchmen who
took the stone.

DANNY
You're crazy!

KATIE
Oh! Is he?

DANNY
You have no proof!

CHIEF AVERY
(to Katie)
Who the hell are you?

SHEPHERD
Katie Turner is my private
secretary.

The cameras focus on Katie. She waves "hi" to them.

SHEPHERD (CONT'D)
The night watchman made up the
whole robbery story, took the
stone and hid it, for some reason.
I'm sure it was to cash in on it
later!

DANNY
You've got no proof!

SHEPHERD
(to George)
If I may. Do you have a video
player and a monitor available?

GEORGE HAYLE
Of course we do.

George gestures to a MUSEUM ATTENDANT and he runs off to
get one.

SHEPHERD
May we all walk over to the
souvenir stand?

They all MOVE in unison to the-

-SOUVENIR STAND

The media and crowd are tightly behind them.

SHEPHERD (CONT'D)
(to the Clerk)
Hand me that display model.

The clerk does. Shepherd hands it over to the Antiquities Inspector, Ted.

The inspector checks it thoroughly. He can't believe what he's looking at.

TED

This is the authentic Egyptian keystone!

The crowd gasp, the cameras click.

CHIEF AVERY

(to Danny)

You mind explaining to us what that stone is doing there?! You were the last person to see it.

Danny is shocked.

DANNY

How should I know! The thief could of left it there!

SHEPHERD

But you're the thief. This is what I think happened.

Shepherd winks at Katie.

SHEPHERD (CONT'D)

(to Danny)

You waited for the lights to go out, then pretended a struggle and shot off your gun. I have to say, wounding yourself with a gun is either very brave or very stupid.

(beat)

Soon after, you waited a few seconds, for dramatic effect, turned on another flashlight, cut a whole in the display case, take the keystone and put it right here. You went over to the exit, opened the door to set off the alarm. Then, went back to pretend to be out cold to fool the police.

DANNY

That's... crazy!

KATIE

Really?

The attendant rolls in a cart with a video player and a monitor. Shepherd proceeds to put in a tape. The surveillance tape of the night of the robbery plays.

SHEPHERD

You may recognize the scene.

CHIEF AVERY

It's from the night of the robbery.

SHEPHERD

Right. I had someone at D.N.N.
take a look at it.

INSERT OF MONITOR: The scene plays out.

SHEPHERD (O.S.) (CONT'D)

The small flashlight switches on.
This tiny little light was very
powerful. So powerful, that it
reflected this object off the
face glass on the display case.
Take a closer look.

(beat)

I had this frame of the tape zoomed
and enhanced.

INSERT OF MONITOR: There is a jagged close-up of a badge.
The badge number reads 828.

KATIE

Isn't that your badge number, Mr.
Danny Richardson?

Danny is scared and then becomes angered.

DANNY

It was his idea!

He points to the museum president.

DANNY (CONT'D)

He made me do it! He hired me
just to pull this off! He said I
would get a cut of the insurance
money if I went along with his
plan!

Shepherd and Katie glance at each other and smile. George
is aghast.

GEORGE HAYLE

He is obviously shifting blame
now!

DANNY

No way am I taking this blame
alone!

GEORGE HAYLE

See? He even admits it!

SHEPHERD

He may be sharing blame but he
isn't lying is he, George?

GEORGE HAYLE

What?!

SHEPHERD

According to the surveillance
tape, four seconds expire from
the time the lights went out to
the attack on the guard. For a
person to open the electrical
box, cut wires, run up two flights
of stairs and then suddenly attack
the guard where he was standing
would have at least taken about a
minute and a half or more.

(beat)

There had to be a second person
involved. You were that person in
the basement.

Wide-eyed George looks about, then to the cameras. George
appears speechless. Then...

GEORGE HAYLE

(remorsefully)

I'm... I'm... I'm... sorry.

(beat)

I had to do something. The museum
was losing money. I could've
lost everything.

The crowd gasps. They don't believe it.

KATIE

That was your motive, wasn't it?
Money. You knew about the UFO
convention here in town and decided
to cash in on it. You could have
made money several ways: by
collecting the insurance money on
the object, by selling souvenirs
and selling admission tickets. On
top of that, the keystone might
have fetched a pretty penny on
the black market, as well.

DANNY

(to the Chief)

George told me to place the stone there. It's just like they say. That's exactly what happened. I'm willing to confess.

CHIEF AVERY

We'll get his straighten out at the station. I'm sorry. I have to place you both under arrest.

The Chief signals to the two officers standing by, to arrest George and Danny. They haul them away.

The Chief gives Shepherd a dirty look before he walks off.

George is still pleading to the media.

GEORGE HAYLE

I'm... I'm... sorry. Really I am.

CHIEF AVERY

Let's go.

Shepherd moves closer to Katie's ear.

SHEPHERD

(whispers)

Thanks a million.

She smiles at him.

The Mayor extends his hand to Shepherd.

MAYOR LISTON

(to Howard)

Wow! I must say that was very impressive!

Then, Mayor Liston begins to applaud Shepherd and Katie. Everyone else soon follows. The cameras flashes are going crazy.

DISSOLVE TO:

END OF ACT 7

EPILOGUE

INT. HOWARD'S OFFICE

Howard and Katie are sitting at the table sipping coffee. Shepherd reads the headlines aloud.

HOWARD

"...and as the Mayor congratulated Mr. Malone, he was invited to attend the 10th Annual Mayor's Ball next month."

He folds the paper and places it down.

SHEPHERD

Malone and company will be there.

Katie has a smile from ear to ear.

KATIE

Six o'clock news. Front page. A photo opportunity with the Mayor. Phones been ringing off the hook. How wonderful for you. What an honor.

HOWARD

You're amazing, Katie. You single handily captured all the guilty parties. You knew everything. That was amazing!

(beat)

I'll have to keep you around. I gotta know how you do it.

KATIE

You were impressive yourself.

SHEPHERD

Bah! I feel guilty taking all the credit.

KATIE

Don't worry. This one was for you. You needed a huge confidence boost.

The PHONE RINGS. The two simultaneously reach for it. Katie clears her throat.

Shepherd quickly gets a hold of himself and gladly hands her the honors.

KATIE (CONT'D)
Shepherd Malone, Private
Investigator. How may I help you?
(beat)
Who? Howie? Hold on.
(Beat)
Howie?

Shepherd blushes.

SHEPHERD
Yes mother.... what now? What do
you mean dad doesn't want to go.
He thinks it's Friday? Well...
dad always thinks everyday is a
Friday. What do you expect?

Katie gets up from her chair and quietly exits the office.
Shepherd covers the phones transceiver with his hand.

SHEPHERD (CONT'D)
(whispers)
Thank you, Katie.

Katie winks.

SHEPHERD (CONT'D)
Who's Katie? Oh. She's my new
secretary.
(beat)
No mom, it's nothing like that.
(beat)
What are you talking about? I
just met her.

INT. RECEPTION AREA - SHEPHERD'S OFFICE

Katie is listening in through the door.

SHEPHERD (V.O.)
She's very, very... nice.

She smiles.

FADE OUT