

CANDY MATSON P.I. in

***The Cable Car Murder***

Principal Cast

Candy Matson

Lt. Ray Mallard

Rembrandt Watson

Roger Ellsworth

Mrs. Ellsworth

1 INT. STUDIO INTRO -- CONTINUOUS 1

MUSIC THEME UP & UNDER

1 ANNCR: Do you have a little unsolved murder in your home? Got some blackmail you want to unload? Are you the victim of some vulgar extortionist? Well, I know a gal you should meet. She may not be the greatest private eye in the world, and so what if it does cost you three or four hundred dollars, she sure is sweet.

MUSIC OUT

2 ANNCR: She's Candy Matson. Like to meet her?

2 INT. CANDY'S PLACE -- DAY 2

FX - PHONE PICKED UP

3 CANDY: Yukon 2 8209.

4 VOICE: (Filtered) Candy Matson?

5 CANDY: Well I wasn't sure when I looked in the mirror this morning.

6 VOICE: Had a rough night, eh?

7 CANDY: Oh, there have been rougher ones. Look voice, before you get caught with my receiver down, who are you and what do you want?

8 VOICE: As to who I am, you'll find out very shortly. What I want is you.

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- 9 CANDY: How romantic. And over the phone yet.
- 10 VOICE: Let me finish. What I want is you to lay off that cable car business.
- 11 CANDY: Oh, that. Well, I'm afraid I can't. You see I was sitting beside the man when they discovered his transfer had been punched ... sort of permanently.

## MUSIC STINGER TO THEME

- 12 CANDY: (Narrates) That's how things happen with me. I get into the craziest routines. You see I used to be model. I'd been told I had the proper displacement for such a career. But I found there wasn't enough money in it, and girl has to eat doesn't she? And she has to maintain a nice apartment on Telegraph Hill, and buy enough clothes to highlight the displacement I mentioned, right? Sure. So I turned private eye. You meet a better class of people ... mostly named rigor or mortis. Take this cable car deal, for instance. Like to hear how the whole thing happened? Well, let's get started then ...

## MUSIC TRANSITION

3 EXT. CABLE CAR LINE -- DAY

3

FX - TRAFFIC &amp; CABLE CAR BELLS

- 13 CANDY: (Narrates) I wanted to get downtown that morning, but I couldn't take the F car on Stockton -- they were ripping up about 87 blocks, which is par for the course -- so I walked down Telegraph Hill and up to Mason, that's where the Bay & Powell Cable Car stops.
- 14 GRIP: All aboard! C'mon, c'mon. We gotta make the Fairmont by quittin' time.
- 15 CANDY: (Narrates) The car was loaded, and so was the character next to me. I tried to budge into the seat between him and a Fisherman's Wharf dowager, but I couldn't quite make it, I'd forgotten  
(MORE)

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- 16 CANDY: my shoe horn. (Speaks) Say, pardon me, but would you mind reading your Wall Street Journal over that-a-way a bit. I'd like to sit in here.
- 17 MAN: Oh, if you insist.
- 18 CANDY: A knight of old. (Narrates) He bugged his hips about a quarter of an inch and I slipped in, ready for my rocket ride over the hill and down into town. The trip as usual was uneventful. Three smashed fenders and several choice words I'd never heard before, but I wrote 'em down. By the time our Prairie Schooner reached the turntable at Market Street the crowd on the car had thinned out ... but, uh, "Buster" was still beside me, his head buried in "Common & Preferred".
- 19 GRIP: Market Street!
- 20 CANDY: (Narrates) I started to get down.
- 21 GRIP: Hey, lady, take you boyfriend with you, we're heading back up the hill.
- 22 CANDY: Boyfriend?! I don't think so.
- 23 GRIP: Well, how do you like that. He fell asleep over his stocks and bonds.
- 24 CANDY: (Narrates) I looked again. Sir Galahad wasn't asleep.

MUSIC STINGER THEN UNDER

- 25 CANDY: (Narrates) He was stone cold dead on Market Street. What a twist. I, who always went on the prowl for a whodunit get one tossed into my lap, literally. You see, he just hadn't gone out of this world serene like, oh no. There was a steady "slurp slurp" of blood trickling down his vest just North by Northeast of the equator. After half an hour of questioning by homicide leg men, I knew my morning shopping tour was rained out. And after all I was only going to buy an emerald clip to match the glint in my eye. Well, that would have to wait. I knew the next step, so I grabbed a cab home. I wasn't long in waiting.

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3 CONTINUED: (2) 3

MUSIC OUT

4 INT. CANDY'S PLACE -- LATER 4

FX - DOOR BUZZER

26 CANDY: (Narrates) Right on cue. And if it was the right cue it would be Lt. Ray Mallard from headquarters daintily pressing his cuticles against my apartment buzzer.

FX - DOOR OPENS

27 CANDY: (Narrates) I was right.

28 MALLARD: Right about what?

29 CANDY: I've been expecting you, Mallard. Come on in. Sit down, take off your hat.

30 MALLARD: It is off.

31 CANDY: Have a drink?

32 MALLARD: No, no, I'm not in the mood. Just make it a double.

FX - DRINKS MIXED

33 MALLARD: Candy, for once I'm puzzled.

34 CANDY: You're just saying that.

35 MALLARD: Yeah, because it's true. I've checked and rechecked, and no matter how many loose ends I tie together I still get no connection between you and Dwight Ellsworth.

36 CANDY: Dwight Whosworth?

37 MALLARD: Ellsworth. Your extremely limp traveling companion on the cable car this morning.

38 CANDY: Mallard, I can give you an angle on that.

39 MALLARD: Yeah?

40 CANDY: Yeah. The angle being I didn't know him from Euclid.

41 MALLARD: Level?

(CONTINUED)

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42 CANDY: Straight. Ah, look, honeypot, this mediocre dialog is getting us nowhere. What did you haul your size 11s in here for?

43 MALLARD: Frankly, I don't know. Oh, here, fill it up will you?

44 CANDY: Well, you're not just going around in circles, Mallard, you're going around in doubles.

45 MALLARD: Yeah, yeah.

FX - DRINK MIXED

46 MALLARD: Like I said before, Candy, you got a pretty view from here.

47 CANDY: Oh? Wait'll I turn around.

48 MALLARD: I mean from your window. Look at that ship down there, just docking.

49 CANDY: Hmm? Where?

50 MALLARD: Just down there. Probably arriving from the Far East. That's romance for you.

51 CANDY: Here's your drink.

52 MALLARD: Oh, thanks.

53 CANDY: You know it is sorta romantic. Don't you think it would be fun to jump on a tramp like that and whisk off to the South Seas.

54 MALLARD: Mmmm.

55 CANDY: On a honeymoon?

56 MALLARD: No.

57 CANDY: That's what I thought. South Seas ...? Mallard?

58 MALLARD: Don't call me Mallard.

59 CANDY: Why not, we're just playing for ducks aren't we?

60 MALLARD: Ah, very crisp. Playing for ducks.  
(MORE)

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4 CONTINUED: (2)

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61 MALLARD: No, Candy, we aren't. Not in this case. We got a dead man on our hands, rooty-toot-toot shot right through the heart. And you were sitting next to him.

62 CANDY: Sure, sure. Go on now, get out of here.

63 MALLARD: What?

64 CANDY: You heard me. Lift your hindquarters and get back to headquarters.

65 MALLARD: Candy, I don't like that look. You got something on your mind.

66 CANDY: Yeah, yeah, but you wouldn't recognize it if I told you about it.

67 MALLARD: One word of warning. Don't dabble. You're in deep enough. Got it?

68 CANDY: Got it. So long Mallard. See you around the jailhouse sometime.

FX - DOOR OPEN/CLOSE

MUSIC TRANSITION UP

5 INT. CANDY'S PLACE -- CONTINUOUS

5

69 CANDY: (Narrates) Fi-Fo-Fum 'twas then I smelled a big fat fee ... That great big kinda attractive Mallard missed the boat. Oh, he saw it, but he missed it. It was that ship he saw docking, that was the first time I came out of the dark since my Giant Dipper of a ride down the hill that morning.

FX - PHONE PICKED UP DIALED AND RINGING ON END OF LINE

70 CANDY: (Narrates) I needed help, so I called an old friend of mine, if you can call that help. Rembrandt Watson was his name. He was a photographer among other things and he spent most of his life in the darkroom dabbling with bottles. His negatives and prints were sharp. His thought processes not quite. But he'd given me assistance in the past, so I called him.

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MUSIC OUT

71 REMBRANDT: (Filtered) Rembrandt Watson speaking. Photography, portraits and camera work.

72 CANDY: Yes, Rembrandt, I know.

73 REMBRANDT: Also available for gardening, janitorial service, and babysitting.

74 CANDY: Rembrandt, it's Candy.

75 REMBRANDT: Especially if they're over 21. Who? Candy?

76 CANDY: Now you're tuned in.

77 REMBRANDT: How dare you bother me. I was experimenting with a new type of formula.

78 CANDY: Ninety proof or a hundred.

79 REMBRANDT: A hundred. And Candy it works beautifully. There's a delightful little pixie in a pink ballet skirt in me living room.

80 CANDY: Well, leave her there and get over here immediately to my place. Take a cab. I'll pay for it.

81 REMBRANDT: In that case I'll call for a handsome carriage with a brace of chestnuts --

82 CANDY: You got them in your head. Now just do as I say and get over here.

MUSIC INTERLUDE

6 INT. CANDY'S PLACE -- LATER

6

FX - DOOR BUZZER

DOOR OPENS

83 CANDY: Float in, Rembrandt.

84 REMBRANDT: Gladly. Where's the man to take me cloak, gloves and topper?

85 CANDY: Your wearing a sport coat and slacks and you know I have no man.

(CONTINUED)

6 CONTINUED:

6

- 86 REMBRANDT: And therein lies your basic trouble, my dear. You have no man.
- 87 CANDY: Now Rembrandt --
- 88 REMBRANDT: Every man should have a woman every woman should have a man. It's the incontrovertible law of the universe. Candy, you should have a man?
- 89 CANDY: You?
- 90 REMBRANDT: (laughs) Sure, but I'm no longer a man. I'm a sprite transcending the world --
- 91 CANDY: Well stop transcending a moment and come down to earth. We've got a job to do.
- 92 REMBRANDT: How poetic. How idyllic. "We've got a job to do". For money?
- 93 CANDY: Eventually.
- 94 REMBRANDT: Oh ... one of those. (Sighs) Very well my dear, bring me up to date.
- 95 CANDY: Well, I don't really know if I can or not.
- 96 REMBRANDT: Good. Then I shall leave and return to me formula.
- 97 CANDY: No, no. What I mean is the whole story is so fantastic you'd never believe it.
- 98 REMBRANDT: I might. Try me, Candy.
- 99 CANDY: Well, I get on a cable car and sit next to a character reading the Wall Street Journal.
- 100 REMBRANDT: A strange coupling. A cable car and the Wall Street Journal.
- 101 CANDY: Yeah ... but when we get to the end of the line, my friend next to me is dead.
- 102 REMBRANDT: Probably the ride down the hill frightened him to death.

(CONTINUED)



6 CONTINUED: (2)

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- 103 CANDY: Nuh uh. He looked like a used punch board ... a neat little bullet hole through his heart.
- 104 REMBRANDT: Candy, my little ballerina friend in the pink skirt is more believable than what you just told me.
- 105 CANDY: I told you it was fantastic, but none the how it happened. Now sooner or later Mallard is going to come out of his fog, and when he does I am going to be out of fee.
- 106 REMBRANDT: A fee that so far doesn't exist, my pretty.
- 107 CANDY: It will, if my hunch is right. Now here is what I want you to do. Go down to the Chronicle and get all the back files you can on Southern Island Steamship Company.
- 108 REMBRANDT: The Chronicle? A pleasure. I have a few questionable companions there who indulge in formulas.
- 109 CANDY: Stay away from those companions and just do as I ask.
- 110 REMBRANDT: Very well, my dove. I go, but entirely against my will. And where will you be?
- 111 CANDY: Down on the docks, Rembrandt. I've got to do some leg work.
- 112 REMBRANDT: Let me assure you, Candy, you have just the right equipment for it, too.

MUSIC TRANSITION UP

7 INT. WHARFSIDE BAR -- LATER

7

FX - STEAMSHIP HORN

FX - FOOTSTEPS

- 113 CANDY: (Narrates) What a joint. I'll bet they mount slit fish gullets on the walls instead of deer heads.

FX - FOOTSTEPS OUT

(CONTINUED)

7 CONTINUED:

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114 CANDY: (Narrates) Well, come on Candy, get your tools out and screw up your courage.

FX - DOOR OPENS/FOOTSTEPS/SWINGS CLOSED

115 BARKEEP: Yeah, miss, what'll it be.

116 CANDY: Nothing right at the moment except information.

117 BARKEEP: Information and water are both free. What do ya wanna know?

118 CANDY: I am looking for the purser off the Dwightsonius. I hear he does his shore duty in here.

119 BARKEEP: That's right. Named Campbell. That head on the table over there belongs to him.

120 CANDY: Thanks.

FX - FOOTSTEPS/CHAIR SLIDE

121 CANDY: Hello sailor. (Pause) Hey, Campbell, wake up.

122 CAMPBELL: Huh? Ah, leave me alone.

123 CANDY: Come on, snap out of it.

124 CAMPBELL: Who are you?

125 CANDY: My name is Candy Matson. I want to ask you a question.

126 CAMPBELL: I'm only drinking. Go away.

127 CANDY: Have you heard? ... Dwight Ellsworth was murdered this morning.

128 CAMPBELL: What?!

129 CANDY: I thought that would bring you to.

130 CAMPBELL: That's the nicest news I've heard since V-J day. What do you want to know?

131 CANDY: Where does his brother live?

132 CAMPBELL: That stooge? He's got about as much spine as a water eel.

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7 CONTINUED: (2)

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133 CANDY: Never mind. I want to find him. He seems to keep his whereabouts as secret as an atomic stockpile.

134 CAMPBELL: He lives out in Sea Cliff. 25 Dashed Road. (dropping off) Ask me, the whole family oughta be knocked off.

135 CANDY: Thanks. Bartender, buy my friend a little reward, and one for yourself, too.

MUSIC TRANSITION

8 INT. ELLSWORTH HOUSE -- LATER

8

136 CANDY: (Narrates) Well, so far so good. Oh, how did I know about Campbell the purser? Well, I have quite a few friends in town, most of a type my Mallard doesn't approve. So after leaving that little watering hole I grabbed a cab and navigated the driver out towards Sea Cliff. It was so foggy I couldn't see the meter, but I paid him anyway and dismissed him.

MUSIC OUT

137 CANDY: (Narrates) There it was. 25 Dashed Road. An austere looking cabana. One that dared you to ring the front doorbell. I dared.

FX - DOORBELL

138 CANDY: (Narrates) I had the awful feeling I should have been around at the side door delivering hand laundry.

FX - DOOR OPENS

139 WIFE: Good evening.

140 CANDY: Except for the fog, yes. Is Mr. Ellsworth in?

141 WIFE: Yes, my husband is here, but I am afraid this is not a good time. There has been a death in the family.

142 CANDY: I know. That's why I'm here.

143 WIFE: Come in.

144 CANDY: Thank you

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8 CONTINUED:

8

FX - DOOR CLOSES

145 WIFE: Walk this way, please.

146 CANDY: Oh, I'm afraid I couldn't, even if I lived to be a hundred.

147 WIFE: Mind your tongue, young lady. You're in the house of an Ellsworth!

MUSIC STINGER AND UNDER

148 CANDY: (Narrates) Oh, hoity-toity. The old babe had delusions of grandeur. Well no need to get uppity with me. I've mingled with royalty. Why once I had three Kings in the palm of my hand at the Silver Dollar in Reno. But this old gal was really something. She couldn't have been more than 45, yet looked like something out of the "Barretts of Wimpole Street". She ushered me into a high ceilinged living room and there on the divan was my boy. His head lowered into his hands and quite obviously touched. Quite obviously.

MUSIC OUT

149 WIFE: Roger, this young lady is here to see you. I don't believe you mentioned your name.

150 CANDY: Candy Matson.

151 ROGER: You'll pardon me if I don't seem hospitable, Miss Matson, but my brother was murdered.

152 CANDY: I know. I was sitting next to him when it happened.

153 ROGER: You were?

154 WIFE: You were?

155 CANDY: Yes. Mr. Ellsworth, I don't want to take up much of your time, so I'll come right to the point. You see, I'm a private detective --

156 WIFE: Ohhh ...

(CONTINUED)

8 CONTINUED: (2)

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157 CANDY: Put your nose back down, Mrs. Ellsworth, let me make my proposition. Yes, I'm a private detective and I'm in a spot, too. The police think I'm connected to the case in some way so I'm here for a double purpose.

158 ROGER: I'm listening, Miss Matson.

159 WIFE: Roger, I don't think you should be speaking with this woman.

160 CANDY: Too late, Mrs. Ellsworth. Now I can find out who killed your brother, but it'll take some money. Give me a check now for \$300 and I'll find the murderer ... and I'll also clear myself.

161 ROGER: Well, I don't know ...

162 CANDY: Naturally you want to see the killer brought to justice, don't you Mr. Ellsworth?

163 ROGER: Well ...

164 WIFE: Roger!

165 CANDY: Don't you?

166 ROGER: Yes, yes, of course. Here, I'll make a check out right now.

167 CANDY: Thanks. Just make it out to Candy Matson payable today. A lovely collection of guns you have, Mr. Ellsworth. You hunt much?

168 ROGER: Hmmm. Oh, yes, yes. The whole family is quite fond of shooting.

FX - CHECK RIPPED FROM BOOK

169 ROGER: Ah, there you are.

170 CANDY: Thank you. I'll be in touch with you some time tomorrow.

MUSIC TRANSITION UP

171 CANDY: (Narrates) The missus didn't say another word.

(MORE)

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8 CONTINUED: (3)

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- 172 CANDY: She just stood there against the fireplace and shot sparks through me. After I waved the check in the air a few times to dry the ink she showed me to the door.
- 173 WIFE: Very clever, aren't you? Taking advantage of a weak-willed man.
- 174 CANDY: I wonder who made him that way.
- 175 WIFE: Don't cash that check. I mean it, it!
- 176 CANDY: But Mrs. Ellsworth, that's three hundred dollars and I need the money, badly. I need some new rolls for my player piano.

MUSIC UP &amp; TRANSITION UNDER

9 INT. CANDY'S PLACE -- LATER

9

- 177 CANDY: (Narrates) I buzzed back downtown. I wanted to cash that check in a hurry. I knew of only one person who would give me the crisp green at that hour of the night: Uncle Charlie, the honest miller who ran the Chase Room. Uncle Charlie, in the strict sense of the word, was a gentleman. So with a tender little pat on my cheek he cashed the check, and I went up Telegraph Hill and home. All of sudden my eyes did a couple of inverted loops!

MUSIC STINGER &amp; OUT

- 178 CANDY: (Narrates) All my lights were on!

FX - KEY &amp; DOOR OPEN

- 179 CANDY: Who's in here?! All right, speak up!
- 180 REMBRANDT: Ah, Candy, light of my life, come join our party.
- 181 CANDY: Oh, Rembrandt, you gave me a scare.
- 182 MALLARD: And you don't scare easy, Candy.
- 183 CANDY: And Mallard. How ducky, a midnight soiree. What goes on here?
- 184 REMBRANDT: Well, the chicken you had in the ice box is delicious.

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9

- 185 CANDY: Was delicious. Looks like you've done everything but eat the bones.
- 186 REMBRANDT: And your vintage is superb, too, Candy. Have a little formula?
- 187 CANDY: No. Now come on, what gives?
- 188 MALLARD: That's my line, Candy. What gives? You're in on something and I want to know about it.
- 189 CANDY: Oh, Mallard, believe me, it's nothing. I'm just trying to parlay a couple of hunches.
- 190 MALLARD: Tall hunches. Look at all of those clippings on the South Sea Island Steamship Company. What are they for?
- 191 REMBRANDT: Oh, I meant tell you, Candy, I had remarkable success down at the Chronicle. There's everything you want on that steamship line.
- 192 CANDY: Oh, Rembrandt, did you have to tell the whole world?
- 193 REMBRANDT: Candy, you chide me unnecessarily. I merely had the clippings on the table when hawkshaw here walked in on me.
- 194 MALLARD: Okay, Candy, take it from there.
- 195 CANDY: Nothing makes sense yet, Mallard, so there's nothing to tell really.
- 196 MALLARD: Really? How about where were you tonight?
- 197 CANDY: Here and there.
- 198 MALLARD: I knew I shoulda put a man on you.
- 199 REMBRANDT: Two men would be better I think.
- 200 CANDY: Two days, that's all Mallard. Just give me two days to tie off about four loose ends and I think I'll have it worked out.
- 201 MALLARD: All right. But don't forget, the boys down at Kearny Street headquarters don't love you the way I do. Two days. No more or less. I gotta go. Thanks for the fowl ... chicken.

(CONTINUED)

9 CONTINUED: (2)

9

202 REMBRANDT: I really don't know what you see in him, Candy.

203 CANDY: Here Rembrandt, here's fifty dollars for you.

204 REMBRANDT: Fifty! My word! What's all this talk about a recession?

205 CANDY: Go on, go some place and stabilize the economy.

MUSIC TRANSITION UP & UNDER

10 INT. CANDY'S PLACE -- MOMENTS LATER

10

FX - PAPER RUSTLING

206 CANDY: (Narrates) I whipped through the old newspaper clippings. It was all there. "Fire at Sea on Ellsworth Ship", "Two Seaman Lost Near Honolulu", "Ellsworth Ship Loses Rudder in Storm" On and on it went over a period of three years.

MUSIC UP & UNDER

207 CANDY: (Narrates) I threw the papers back on the table, helped myself to Rembrandt's formula, turned down the lights and went out on the porch. The bay was dark except for an occasional path of light from a passing freighter. I sat down to think. And think ... then "click click" just like that, two little tumblers in my mind fell into place. There was only one thing to do, and that was to do it the hard way.

MUSIC OUT

11 INT. CANDY'S PLACE -- MORNING

11

FX - SIREN UP & FADE

208 CANDY: (Narrates) The next morning, just as the Ferry Building siren was announcing eight o'clock to downtown San Francisco, I got Rembrandt on the phone.

209 REMBRANDT: (Filtered) Candy? What on earth are you calling me for at this hour?

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- 210 CANDY: Can't help it, there's work to be done.
- 211 REMBRANDT: I did my work last night. So extremely well that I'm just going to bed now.
- 212 CANDY: Sorry, you'll just have to delay your sack time. Meet me at the corner of Mason and Union in ten minutes. Right where the cable car stops.
- 213 REMBRANDT: Now what are we going to do?
- 214 CANDY: We're going to take a cable car ride.
- 215 REMBRANDT: What? On one of those bouncing, junky little contraptions?! Not with the way I feel this morning.
- 216 CANDY: Union and Mason in ten minutes!

MUSIC TRANSITION UP & OUT

12 EXT. CABLE CAR LINE -- LATER

12

FX - CABLE CAR BELL & TRAFFIC

- 217 CANDY: All right, Rembrandt, get on.
- 218 REMBRANDT: This is the silliest thing you've ever done, Candy.
- 219 CANDY: Maybe. We'll see. Dwight Ellsworth was already on the car when I got on here. And alive.
- 220 REMBRANDT: How could you tell?
- 221 CANDY: He mumbled something when I asked him to move over.
- 222 REMBRANDT: Sounds logical. Although I once remember stumbling into a corpse who mumbled for hours.
- 223 CANDY: (Narrates) Rembrandt was in one of his rambling moods so I let him alone. The car pulled over Mason Street, down Washington, and then swung onto Powell and the hill. Now I watched the buildings and apartments carefully. There was a little red brick building.  
(MORE)

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12 CONTINUED:

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- 224 CANDY: Now a big apartment house. A woman's residence club, and so on. Then over the hill and more apartments and the possibilities petered out at Bush. Well, only one thing to do: Canvas all those blocks between Washington and Bush. (Speaks) Okay, Rembrandt, off the car.
- 225 REMBRANDT: Yes the strangest corpse I ever did see -- what did you say, Candy?
- 226 CANDY: Off the car, come on.
- 227 REMBRANDT: Now what? I just want to get to bed.
- 228 CANDY: Well not for a long time, boy blue. Now here's the pitch. You take this building and I'll take the next. We'll alternate as we go along. Ask if a tall woman with a horsey face dressed something like Queen Victoria ever lived around here.
- 229 REMBRANDT: Oh, Candy.
- 230 CANDY: I know it sounds wild, but it's got to be done.
- 231 REMBRANDT: A horse with a tall face and dressed something like --
- 232 CANDY: Rembrandt, look at me! Get that smoke out of your brain. A tall woman with a horsey face and dressed something like Queen Victoria! You got it?
- 233 REMBRANDT: Got it.
- 234 CANDY: Okay, get going.

MUSIC UP &amp; UNDER

13 EXT. CABLE CAR LINE -- MOMENTS LATER

13

- 235 CANDY: (Narrates) It was slow and tiresome, and the answers I got.
- 236 VOICE: A tall gal dressed like Queen Victoria! Oh, sister!
- 237 CANDY: (Narrates) That was about par.
- 238 VOICE: Nope. Nobody like that ever lived here.

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13 CONTINUED:

13

- 239 CANDY: Are you positive?
- 240 VOICE: A dame who fits that description?  
Yeah, I'm positive.
- 241 CANDY: (Narrates) The morning wore on and so did we. We were over on the other side of California Street now, so we stopped and had a bite to eat. I had pickles with mine, and Rembrandt had olives on toothpicks in a glass, and again we picked up the hunt.

## MUSIC STINGER UP

- 242 CANDY: (Narrates) My heart was suddenly making with a rhumba. There just on the other side Clay in front of a three story red brick house was a police squad car. There was a little knot of people gathered around. I walked down the block and up the front steps. I didn't have any trouble finding the room. The door was wide open and there was a body on the floor. Four representatives of the law were buzzing back and forth. One of the buzzees was Mallard.
- 243 MALLARD: Well, my little ambassador of violence. Why is it you're always around the extremely dead, Candy?
- 244 CANDY: I've got not time to brandy the ad-libs, Mallard. Who is it?
- 245 MALLARD: Don't know yet. No identification.
- 246 CANDY: Let me see ... oh, boy! (Gasps).
- 247 MALLARD: Oh, a pen pal maybe?
- 248 CANDY: I was right. I knew it!
- 249 MALLARD: Knew it? Knew what?
- 250 CANDY: You're right, he was a pen pal. He wrote me a check last night for three hundred dollars. His name is Roger Ellsworth.

## MUSIC STINGER

(CONTINUED)

13 CONTINUED: (2)

13

251 MALLARD: What is it, open season on Ellsworths? Okay, Candy, time you filled in the blanks. Start.

252 CANDY: Wait a minute. I want to look at the window here.

253 MALLARD: Oh boy.

FX - BLINDS RUSTLE

254 CANDY: Mmm-hmm. Mallard, there are a couple younger Ellsworths living around town. I'm sure you'd like to see them stay healthy.

255 MALLARD: Yeah.

256 CANDY: Get out to 25 Dashle Road and pick up an old crone also named Ellsworth. Five will get you twenty she's the one you're after.

257 MALLARD: All right. But you get back to your place and stay put. I'll want to have a more illuminating chat with you.

258 CANDY: Oh, Mallard, I'm just like putty in your hands.

MUSIC TRANSITION UP & UNDER

14 INT. CANDY'S PLACE -- LATER

14

259 CANDY: (Narrates) The moon was coming up over Diablo and spraying a path of silver on the bay. Still no Mallard. I wondered what could be wrong.

MUSIC OUT

FX - DOOR BUZZER

260 CANDY: (Narrates) This was it. This was the show down.

FX - DOOR OPENS

261 REMBRANDT: Have you seen a tall Victorian face with a horsey dressed woman?

262 CANDY: Oh, Rembrandt.

263 REMBRANDT: Candy, I'm so mad at you I could ... ah, what's the use.

(CONTINUED)

14 CONTINUED:

14

264 CANDY: Now what's the matter?

265 REMBRANDT: "What's the matter", she says. I've been roving all over Powell Street ringing door bells. Where did you go, you traitor.

266 CANDY: Rembrandt, I'm sorry. In the excitement I forgot all about you.

267 REMBRANDT: What excitement?

268 CANDY: There's been another murder.

269 REMBRANDT: In a moment there's going to be another. I'm looking right at you, Candy.

270 CANDY: Oh, cool off, have some formula and stop snorting steam.

FX - GLASS SHATTERS

271 CANDY: What was that?!

272 REMBRANDT: Your window, Candy, it just shattered.

273 CANDY: What? Why would ... (alarm)  
Rembrandt, get the lights!

274 REMBRANDT: What sort of silly game are we playing now?

275 CANDY: This isn't a game, believe me! Hit the light switch and duck down behind the sofa ... now!

FX - LIGHT SWITCH

276 MALLARD: (Off) Candy! Candy, are you all right?

277 REMBRANDT: Yikes, it's the gumshoe.

278 CANDY: Yes, I'm all right. Where are you, Mallard?

279 MALLARD: (Off) Two houses over. We've got your girlfriend trapped on the roof next to you. Don't move and stay covered.

280 CANDY: Okay.

(CONTINUED)

14 CONTINUED: (2)

14

281 MALLARD: (Off) All right Mrs. Ellsworth, are you coming down peacefully or do we have to play cops and robbers?

282 WIFE: (Off) I'm not coming down until I get that Candy Matson.

283 MALLARD: (Off) Have it your own way. Okay, loosen her up a bit boys.

FX - GUN SHOTS

284 REMBRANDT: Better than the 4th of July.

285 CANDY: Keep your head down, Rembrandt.

286 REMBRANDT: Oh, is that what was up.

287 MALLARD: (Off) Ready to come down, Mrs. Ellsworth?

288 WIFE: (Off) No, I'm not! That hateful woman. She's ruined all my plans with her snooping and prying. She's going to die I tell you.

FX - SINGLE GUN SHOT

289 WIFE: (Hit and screams in fall from building)

MUSIC STINGER AT IMPACT &amp; UNDER IN TRANSITION

15 INT. CANDY'S PLACE -- MOMENTS LATER

15

290 MALLARD: It was a miracle, Candy. You must have moved slightly just as she shot at you.

291 CANDY: It was too close, let me tell you. She's dead?

292 MALLARD: Oh, decidedly. I think she was dead before she hit the ground.

293 CANDY: What happened?

294 MALLARD: Well, we went out to her house and she was just driving off. We trailed her to North Beach, lost her for a block and then spotted her car at the top of the hill here. We arrived just as she was getting on the roof next door. Okay, now you tell me your little dream.

(CONTINUED)

15 CONTINUED:

15

- 295 CANDY: It was that ship docking that set my wheels going around. The name Ellsworth started burning in back somewhere. You saw the clippings Rembrandt dug up.
- 296 MALLARD: Yeah.
- 297 CANDY: The South Sea Island Steamship Line was slowly being sabotaged. I did some checking and found that the insurance companies weren't going to renew.
- 298 MALLARD: I don't know why I didn't tie that in sooner.
- 299 CANDY: It's just that you had too many things on your mind, Mallard dear.
- 300 MALLARD: (Laughs)
- 301 CANDY: I went out to the Ellsworth place looking for a fee and when I left I had a check for \$300 and a line on a suspect. I was pretty sure the old girl had knocked off her brother-in-law.
- 302 MALLARD: Why?
- 303 CANDY: Well for several reasons. One, she was a venomous old witch. Two, you've never seen such a collection of guns in all your life, and according to Roger Ellsworth, they both enjoyed using them. I noticed one little pop gun that was very interesting. Had a silencer on it.
- 304 MALLARD: Uh huh. That was the one she used on you tonight.
- 305 CANDY: And on Dwight Ellsworth from the window of that apartment where her hubby turned up dead. When I examined the curtains I saw a nice little bullet hole with burned powder all around it.
- 306 MALLARD: Now don't tell me --

(CONTINUED)

15 CONTINUED: (2)

15

- 307 CANDY: Yes, I'm telling you she rented that place knowing Dwight Ellsworth always went downtown on a certain cable car. She waited that morning until we were riding by and she popped him.
- 308 MALLARD: Now I've heard everything.
- 309 CANDY: Not everything. The reason? Dwight Ellsworth, rather than fighting the insurance company, was going to sell the steamship line. The old gal thought she'd beat him to the punch by knocking him off. The company would then fall into her husbands hands.
- 310 MALLARD: But what about her husband?
- 311 CANDY: At first I thought he was just another distraught, weak-kneed man with an overbearing wife.
- 312 REMBRANDT: Sea Cliff's full of them.
- 313 CANDY: Rembrandt, please.
- 314 REMBRANDT: Well, it is.
- 315 CANDY: Anyway, now I'm not so sure, not when I think about that phone call.
- 316 MALLARD: What phone call?
- 317 CANDY: Oh, another little detail that just slipped my mind until now.
- 318 MALLARD: Oh, I'll bet.
- 319 CANDY: I got a phone call this morning telling me to lay off the case. Looking back on it, that call could only have been placed by Roger Ellsworth. So despite all the boo-hoo-hoo tears, looks like he was in on it from the beginning. Then with me poking around, they got nervous, and at some point the missus no longer trusted hubby, and decided she's better off without him.
- 320 MALLARD: No honor among killers.

(CONTINUED)



15 CONTINUED: (3)

15

321 CANDY: Somehow she lured him down to that place on Powell and gave him some lead poisoning, too, planning to inherit the whole caboodle herself. And to be sure she was safe, I was next in her sights.

322 MALLARD: But I don't get why Ellsworth paid you to look into something he'd want to keep hush hush?

323 CANDY: Well, it'd look suspicious if he refused help finding his brother's killer. And I don't think he planned on me living long enough to figure the scheme out or cash the check. Then he cashed out first, thanks to his wife, who saved me some trouble.

324 MALLARD: Trouble?

325 CANDY: If she hadn't killed him, I was going to.

326 REMBRANDT: Candy?!

327 MALLARD: What?

328 CANDY: While I was waiting for you to get here the phone rang. It was Uncle Charlie at the Chase Room. Roger Ellsworth's check bounced like a brand new golf ball.

329 MALLARD: (Laughs)

330 REMBRANDT: (Laughs)

331 CANDY: What's so funny?

332 MALLARD: Listen in again to the adventures of Candy Matson, girl sucker.

THEME MUSIC UP & UNDER w/ CREDITS

END