**THE BRIGAND:**

**“Lost Innocence”**

**Episode Two of a Spinoff from:**

**“The Platinum Heist Cross-up”**

**(A 90 minute TV Miniseries Episode)**

**Story and Screenplay**

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**001**

**001 EXT. JEWELRY STORE – SANTA CLARITA – NIGHT 001**

**An ALARM SOUNDS as three armed men race out of the jewelry**

**store with one of the men carrying a briefcase.**

**WADE LESLIE, DAVE DONOVAN, and NORMAN HYATT race for their Ford F-150.**

**Following them out of the store is the SECURITY GUARD who opens fire.**

**Two of the guard’s slugs slam into the fleeing body of Norman Hyatt and he drops the briefcase and falls to the ground.**

**Leslie and Donovan reach their getaway vehicle and Wade Leslie fires up the engine.**

**The Guard unloads another couple slugs in the direction of the Ford F-150.**

**Donovan fires back hitting the Guard who slowly sinks to the pavement but manages to get off a couple more shots from his**

**9mm Glock.**

**With the Guard’s slugs slamming into the F-150, Leslie puts the pedal to the metal and makes good his escape.**

**002 ANOTHER ANGLE 002**

**A three year old dark blue Ford Mustang approaches the scene**

**and due to the wounded body lying in the street is forced to stop.**

**003 INT/EXT. FORD MUSTANG – STREET - NIGHT 003**

**Inside the Mustang, from the Ford’s headlights, the petite college student DELLA CAMPBELL watches, mesmerized as Norman Hyatt climbs to his feet, picking up his weapon and the briefcase.**

**Della remains frozen as Hyatt points his Glock at her through the windshield and approaches.**

**With briefcase in hand he opens the passenger door and manages to climb into the Mustang, despite the two slugs in his body.**

**004 ANOTHER ANGLE 004**

**Hyatt shoves the barrel of his Glock in Della’s ribs.**

**002**

**HYATT**

**Get going! Fast!**

**Della rams her foot down on the accelerator.**

**005 EXT. MUSTANG – SANTA CLARITA STREET – NIGHT 005**

**The Mustang speeds off into the night.**

**006 INT. MUSTANG – STREET - NIGHT 006**

**HYATT**

**(mumbled whisper)**

**Turn left, just ahead.**

**Della turns the wheel and makes the turn onto a little used road.**

**HYATT**

**(gasping)**

**Straight ahead. ...Keep to the**

**speed limit.**

**As Della drives, Norman Hyatt’s gun hand slumps to the car seat**

**and his head rolls to the side. He’s either unconscious or dead! Della pulls the car to the side of the road and stops. Turning a knob on the dash, she turns on the interior light.**

**She then takes his hand and feels for a pulse; then shakes her head slightly when she gets none.**

**Then she notices the briefcase. It’s not locked. Curious,**

**she opens it. Her eyes widen at what she finds.**

**007 CLOSE-UP – BRIEFCASE 007**

**The case is filled with loose diamonds, expensive watches, diamond bracelets, necklaces, and rings.**

**008 BACK TO SCENE 008**

**Stunned, Della picks up the gun and places it in the briefcase. Closing it, she places it in the back seat of the Mustang.**

**Then she opens the driver’s door and exits the vehicle.**

**009 EXT. MUSTANG - SANTA CLARITA ROAD – NIGHT 009**

**003**

**The headlights on – and the engine still running – Della crosses in front of the Mustang to the passenger side.**

**She opens the passenger door and gets a grip on Hyatt’s clothing and drags him from her Mustang. She continues dragging him into the brush alongside the road – where she leaves him.**

**Then she returns to the driver’s side and climbs in.**

**Della continues down the Santa Clarita road.**

**010 EXT. DELLA’S APARTMENT COMPLEX – SANTA CLARITA – NIGHT 010**

***SUPERIMPOSE: SANTA CLARITA***

***CALIFORNIA***

**The Mustang turns into the apartment’s basement parking lot.**

**011 INT. BASEMENT PARKING STRUCTURE – NIGHT 011**

**As the security gate closes, the Mustang parks in the reserved slot – and Della climbs out.**

**She extracts the briefcase from the back seat, locks the doors with the device on her keychain, and then heads for the nearby utility room – which she enters.**

**012 INT. UTILITY ROOM – DELLA’S APT. COMPLEX – NIGHT 012**

**Carrying the briefcase, Della enters the room and turns on the lights. Without hesitation, she opens one of the unclaimed suitcases and inserts the Samsonite bonded briefcase. Then she closes the suitcase and buries it deep among unclaimed luggage in a section of the room set aside for such purpose.**

**A12 INT. HALLWAY – DELLA’S APARTMENT COMPLEX – NIGHT A12**

**Using her key, Della lets herself inside.**

**B12 INT. DELLA’S APARTMENT – NIGHT B12**

**Lights are on inside the two bedroom, 900 square foot apartment and Della calls out for her husband.**

**DELLA**

**David??!**

**The VOICE calls back.**

**004**

**DAVID (O.S.)**

**In here, honey!**

**Della moves to and enters the guest bedroom.**

**013 ANOTHER ANGLE 013**

**The guest bedroom includes a desk behind which sits DAVID CAMPBELL, a man in his early 30s of slight build, not quite 6-feet tall. Campbell is reading and correcting what are known**

**as blue book exams. He looks up at his younger wife.**

**DAVID**

**Your college class lets out at 10**

**pm. It’s after 1 am. ...I was get-**

**ting worried.**

**DELLA**

**You needn’t have. You know that**

**after class on Friday some of my**

**fellow classmates go out for din-**

**ner and drinks.**

**(pause)**

**Besides, my car was hijacked on the**

**way home and I was almost killed.**

**David looks at his wife – stunned.**

**DELLA**

**(continuing)**

**I came across some kind of robbery.**

**In making his escape one of the**

**wounded robbers pointed a gun at me**

**and forced himself into my car.**

**FLASH BACK TO:**

**014 EXT. MUSTANG - SANTA CLARITA ROAD – NIGHT 014**

**Della opens the passenger door and gets a grip on Hyatt’s clothing and drags him from her Mustang. She continues dragging him into the brush alongside the road – where she leaves him.**

**DELLA (V.O.)**

**(continuing)**

**He didn’t make it and not wanting**

**to get involved, I dumped his body**

**alongside a remote road.**

**005**

**015 BACK TO SCENE 015**

**DAVID**

**(disbelief)**

**You did what??!**

**DELLA**

**(repeating)**

**Dumped his body alongside the road.**

**016 EXT. HOSPITAL – SANTA CLARITA – DAY 016**

**Establish.**

**017 INT. HOSPITAL ROOM – SANTA CLARITY HOSPITAL – DAY 017**

**The Security Guard, JOHNNY WALKER, is lying in the hospital**

**bed being interviewed by the newly arrived LT CURTIS ELIASON**

**and the 6’5” imposing SGT JACK SHADWICK, both from homicide.**

**LT ELIASON**

**(to guard)**

**Johnny Walker?**

**A nod from the guard.**

**LT ELIASON**

**(continuing)**

**I’m Lieutenant Curtis Eliason and**

**this is Sergeant Jack Shadwick.**

**...We’re from Major Crimes. Need**

**you to tell us what happened.**

**WALKER**

**Three men robbed the jewelry store**

**where I worked as a guard. During**

**their escape I managed to get off**

**a couple shots...which hit one of**

**the escapees, before another opened**

**up on me.**

**LT ELIASON**

**Any way of identifying the perps?**

**WALKER**

**Only that two of them escaped in a**

**Ford F-150 and the wounded one in**

**a dark blue Mustang driven by a**

**young woman.**

**006**

**LT Eliason and SGT Shadwick exchange glances.**

**SHADWICK**

**Can you give us a further descript-**

**tion? Was she blonde, brunette?**

**Walker shakes his head.**

**WALKER**

**Only that whoever it was appeared**

**to be a woman.**

**LT ELIASON**

**Don’t suppose you could pick her**

**out in a lineup?**

**Again, the shake of the head.**

**018 EXT. SANTA CLARITA ROAD – DAY 118**

**A medical examiner’s vehicle next to Police vehicles. Offi-**

**cers are investigating a crime scene in the spot where Della dumped the body of Norman Hyatt.**

**The body is brought out from the brush on a stretcher and placed in the medical examiner’s vehicle.**

**Officers are taking plaster casts of tire tracks.**

**019 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – DAY 019**

**Establish the building at 23740 Magic Mountain Parkway.**

**020 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 020**

**Eliason is going over paperwork when SGT Shadwick KNOCKS then enters.**

**SGT SHADWICK**

**Tire marks at the side of the road**

**are consistent with a two or three**

**year old Ford Mustang.**

**021 EXT. FARMHOUSE – SANTA CLARITA COUNTRYSIDE – DAY 021**

**The old farmhouse has an attached garage.**

**022 INT. KITCHEN - FARMHOUSE - SANTA CLARITA – DAY 022**

**007**

**Wade Leslie and Dave Donovan are having a snack consisting of sandwiches. Donovan is reading a text message from his *burn phone*.**

**DONOVAN**

**Text from the boss. Sure is care-**

**ful about letting anyone know who**

**he or she is. ...Has a suggestion**

**as to how to find that Mustang.**

**Means some heavy-duty stakeouts.**

**WADE**

**We can’t be seen in the F-150.**

**Best leave it in the garage and**

**rent a vehicle.**

**023 EXT. SANTA CLARITA STREET – NIGHT 023**

**On the same street that passes the jewelry store a vehicle is parked alongside the road.**

**024 INT/EXT. DONOVAN’S RENTAL VEHICLE – NIGHT 024**

**Wade and Donovan are watching the cars pass in front of them.**

**DONOVAN**

**All I know is the Boss says to**

**follow any dark blue Mustang with**

**a woman driving that passes the**

**same time as the heist.**

**WADE**

**There’s a lot of dark blue Mustangs.**

**...Suppose more than one comes by??**

**DONOVAN**

**We follow the first one that passes**

**that matches the time frame.**

**(beat)**

**And we’re to keep doing it until we**

**find the right Mustang. Starting**

**tomorrow night, we’ll use two cars.**

**025 EXT. HIGH SCHOOL – SANTA CLARITA – DAY 025**

**Establish.**

**026 INT. CLASSROOM – HIGH SCHOOL – DAY 026**

**008**

**High school teacher Dave Campbell is handing out the corrected blue books to his English literature students.**

**CAMPBELL**

**I was impressed with your compari-**

**son of the plotting and writing**

**style of John D, MacDonald with**

**that of Agatha Christie; quite dif-**

**ferent and unique writing styles.**

**(beat)**

**Yet, most of you were able to make**

**the distinction.**

**(beat)**

**If I were ever murdered, I would**

**definitely want you guys solving**

**the case.**

**One of the more mature and attractive students, PATTI, acknowl-edges Campbell’s observation by parting her legs and flashing her black underwear – at her teacher.**

**027 EXT. BRANDMAN UNIVERSITY – SANTA CLARITA – NIGHT 027**

**Della Campbell is walking towards the university parking lot with her good looking fellow classmate BLAISE KING; early 20s.**

**BLAISE**

**My place in 15 minutes??**

**DELLA**

**I don’t think so. Not tonight.**

**BLAISE**

**But it’s Friday night??**

**DELLA**

**Blaise, please understand. There’s**

**been a recent intrusion in my life I**

**cannot talk about, but it has af-**

**fected my husband greatly. ...I need**

**to be in *his* bed tonight, not yours.**

**BLAISE**

**We don’t have to jump in bed. We**

**can talk. You can tell me what’s**

**going on. ...Come on over. I’ll**

**heat up some pasta. You’ll love my**

**homemade sauce.**

**009**

**DELLA**

**You have a good wine?**

**BLAISE**

**I do.**

**028 EXT. MOTEL – SANTA CLARITA – NIGHT 028**

**Establish.**

**029 INT. MOTEL – SANTA CLARITA – NIGHT 029**

**Patti and David Campbell are lying in the queen-size bed, obvi-ously having just finished making love.**

**CAMPBELL**

**Look, Patti. Much as I enjoy it,**

**this relationship cannot continue.**

**(beat)**

**It can only blow up in our faces.**

**...What we’re doing is not only im-**

**moral but illegal.**

**PATTI**

**How can it be illegal if I’m of age**

**and a willing participant.**

**(beat)**

**I’m not out to marry you. I like**

**sex, getting laid, and since that’s**

**the case, I might as well get laid**

**by someone I like and who can help**

**me get in the right college.**

**CAMPBELL**

**That’s important to you?**

**PATTI**

**It is.**

**CAMPBELL**

**Legal age or not, sexual relations**

**between teacher and student are**

***frowned* upon, to say the least.**

**...Possible jail time, at the most.**

**030 EXT. SANTA CLARITA ROAD – NIGHT 030**

**As the dark blue Mustang passes the street near the jewelry store robbery, one of the two rental cars pulls in behind**

**010**

**and begins following.**

**031 EXT. DELLA’S APARTMENT COMPLEX – SANTA CLARITA – NIGHT 031**

**The Mustang turns into the apartment’s basement parking space.**

**Across the street, the rental carpulls up and stops.**

**032 INT/EXT. 1ST RENTAL – SANTA CLARITA STREET - NIGHT 032**

**Seated in the parked car, watching Della’s apartment complex, Dave Donovan gets on his cell phone.**

**033 EXT. 2ND RENTAL - SANTA CLARITA ROAD – NIGHT 033**

**Back near the jewelry store heist, the second rental car is holding position.**

**034 INT/EXT. 2ND RENTAL - SANTA CLARITA ROAD – NIGHT 034**

**Wade Leslie answers his cell.**

**WADE**

**(listening**

**for a beat)**

**Did you get a license number?**

**(beat)**

**Great! ...Give it to me, I’ll text**

**it to the boss. Boss can trace it**

**through DMV. In the meantime, we’re**

**not to do anything on our own.**

**Wade clicks off his cell.**

**035 INT. DELLA’S APARTMENT – NIGHT 035**

**Entering the apartment, Della finds her husband David watching television while washing down a sandwich with a cold beer. His greeting is unusually affectionate.**

**CAMPBELL**

**Hello, my dear. Can I fix you a**

**sandwich?**

**DELLA**

**No, I had dinner with the girls.**

**011**

**CAMPBELL**

**Tomorrow being Saturday, I wondered**

**if we might find a way to spend it**

**together...for a change.**

**DELLA**

**And do what?**

**CAMPBELL**

**We haven’t been to Magic Mountain**

**since our wedding. Might be fun.**

**(beat)**

**Or, we could take the boat out and**

**do some fishing, like we used to do**

**...before our marriage started to**

**go stale.**

**DELLA**

**But, David, you know I always spend**

**weekends with my parents on their**

**farm in Fillmore.**

**CAMPBELL**

**I just thought for this once, you**

**might make an exception.**

**(pause)**

**So what are your parents growing**

**this year?**

**DELLA**

**The same as last year, tomatoes,**

**cucumbers, avocados, and a variety**

**of herbs...and, of course, there’re**

**the honey bees.**

**(beat)**

**This weekend, it’s the tomatoes**

**being harvested.**

**036 EXT. GRASS YARD - ADJACENT FILLMORE FARMHOUSE – DAY 036**

**Several redwood bench tables have been strung together so as to make one long table. Delicious food, consisting of chicken, corn on the cob, various salads, and juices are in abundant supply. Della’s father, JIM ABBOTT, is working the gas grill where hamburgers are cooking – to be added to the generous food supply.**

**Taking a break from picking the heirloom tomatoes and using paper plates, the pickers are enjoying their lunch break.**

**012**

**037 ANOTHER ANGLE 037**

**Della is helping her mother, NANCY ABBOT, with the large ice chest filled with various soft drinks.**

**NANCY**

**Must you return home so soon? Jim**

**and I looked forward to your going**

**to church with us in the morning.**

**DELLA**

**Last night I detected a change in**

**David’s attitude towards our mar-**

**riage. ...A positive one. I need**

**to follow through. If there’s a**

**chance of saving our marriage, I**

**need to pursue it.**

**038 EXT. STREET - DELLA’S APARTMENT COMPLEX – DAY 038**

**Della’s Mustang disappears into the garage.**

**039 INT. HALLWAY – DELLA’S APARTMENT COMPLEX – DAY 039**

**Using her key, Della lets herself inside.**

**040 INT. DELLA’S APARTMENT – DAY 040**

**Della enters the apartment and calls out:**

**DELLA**

**David?!!**

**Receiving no answer she proceeds to the bedroom converted to**

**David’s office.**

**041 ANOTHER ANGLE 041**

**Della enters the room only to discover her husband lying dead**

**on the floor, his head beaten to a bloody pulp and his toupee askew.**

**She brings her fist to her mouth in time to cut off the scream.**

**Moving to the desk she picks up the phone’s handset and dials “0.” ...After a pause:**

**DELLA**

**Give me the police.**

**013**

**042 EXT. STREET - DELLA’S APARTMENT COMPLEX – DAY 042**

**One empty police car, one empty sheriff’s car, and the**

**coroner’s van are parked outside the apartment complex.**

**043 INT. DELLA’S APARTMENT – DAY 043**

**In the converted bedroom, the CORONER and CORONER’S ASSISTANT are working over the body – taking liver temperature and photos of the wounds.**

**044 ANOTHER ANGLE 044**

**In the living room, Della is giving her statement to LT Curtis Eliason and SGT Jack Shadwick.**

**DELLA**

**...And I came home and found him**

**like that.**

**LT ELIASON**

**I have to ask...but how were the**

**two of you getting along?**

**DELLA**

**Marriage was headed for divorce.**

**045 ANOTHER ANGLE 045**

**The door to the apartment opens and two female CSI deputy sheriffs enter, carrying their crime scene kits. SGT Shadwick refers to them as EMILY and NATALIA.**

**SHADWICK**

**Well, well. Emily and Natalia. My**

**two favorite crime scene investi-**

**gators.**

**NATALIA**

**(half jokingly)**

**Hi, Jack. I suppose you’ve contami-**

**nated my crime scene with your size**

**13 boots?**

**SHADWICK**

**(angrily)**

**Put a sock in it, Natalia. I screw**

**up once and instead of forgiving me,**

**you harangue me every chance you get.**

**014**

**EMILY**

**Lighten up, Sergeant. To foul up**

**like you did deserves a certain amount**

**of haranguing. ...Solve a high profile**

**case and all will be forgiven.**

**As Emily and Natalia move into the converted bedroom LT Elia-**

**son continues his interview with Della. He hands her a pen and 3X5 memo pad.**

**LT ELIASON**

**(to Della)**

**I want you to write down every-**

**thing you did since leaving the**

**apartment this morning – including**

**times.**

**046 ANOTHER ANGLE 046**

**The Coroner and Assistant Coroner wheel David Campbell’s body out from the converted bedroom – passing through the living room.**

**Della jumps to her feet and cries out:**

**DELLA**

**Just a minute!**

**The gurney stops in its tracks as Della steps over and pulls back the sheet from her late husband’s head.**

**In a bizarre gesture, she straightens her husband’s hairpiece.**

**047 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – DAY 047**

**Reestablish.**

**048 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 048**

**The Coroner walks into LT Eliason’s office and delivers his report.**

**CORONER**

**Estimated time of death was between**

**11:45 am and 1 pm.**

**LT ELIASON**

**If her alibi checks out, that elimi-**

**nates the wife.**

**015**

**CORONER**

**Doesn’t mean she couldn’t have hired**

**someone.**

**LT ELIASON**

**You’re right about that.**

**049 EXT. FARMHOUSE – SANTA CLARITA COUNTRYSIDE – NIGHT 049**

**Reestablish.**

**050 INT. KITCHEN – FARMHOUSE – NIGHT 050**

**Wade Leslie and Dave Donovan are having dinner.**

**WADE**

**Little unnerving not knowing who**

**you’re working for.**

**DONOVAN**

**Perhaps, but it’s safer for everyone**

**this way. ...Boss doesn’t know us**

**and we don’t know the boss. Only   
communication is via email or text**

**messages over our *burn* phones.**

**WADE**

**...You recruited me...who recruited**

**you?**

**DONOVAN**

**(cautiously)**

**Why are you so interested?**

**WADE**

**I’m not convinced that the boss**

**doesn’t know who we are and would**

**not sacrifice us in a heartbeat for**

**a reduced sentence if arrested.**

**DONOVAN**

**(pondering, then)**

**I was approached by a middle aged**

**guy calling himself Steve Larkin,**

**obviously not his real name.**

**WADE**

**You sure this Steve Larkin doesn’t**

**know *your* real identity?**

**016**

**DONOVAN**

**Fairly sure. ...Took every precau-**

**tion.**

**WADE**

**How do we know this Larkin isn’t**

**the real boss?**

**051 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – DAY 051**

**Reestablish.**

**052 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 052**

**LT Eliason is involved in routine paperwork when SGT Shadwick KNOCKS and enters.**

**SHADWICK**

**Wife’s alibi checks out, guess that**

**lets her off the hook.**

**LT ELIASON**

**Not entirely.**

**(beat)**

**See if you can get four deputies**

**assigned to you and then track down**

**everyone she knows or has met in**

**the past month. Do the same for**

**the husband.**

**SGT Shadwick is almost out the door when LT Eliason adds.**

**LT ELIASON**

**And put a tail on her. During the**

**next ten days, I want to know every**

**move she makes.**

**053 EXT. BRANDMAN UNIVERSITY – SANTA CLARITA – NIGHT 053**

**Della Campbell and her good looking classmate, Blaise King,**

**are walking towards the University parking lot.**

**DELLA**

**Have any more of that pasta in your**

**fridge?**

**BLAISE**

**Of course. ...Freshly made.**

**017**

**DELLA**

**And the wine?**

**BLAISE**

**Let me surprise you.**

**054 INT/EXT. SHADWICK’S AUTO – OUTSIDE KING’S APT. – NIGHT 054**

**Inside his unmarked police vehicle, SGT Shadwick is on his cell phone.**

**SHADWICK**

**Lieutenant? ...Found the boyfriend.**

**But you’re not going to believe**

**this. Della Campbell drives a**

**three year old blue Ford Mustang.**

**055 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 055**

**LT ELIASON**

**(on cell)**

**My...my.**

**056 INT. BLAISE KING’S APT – NIGHT 056**

**Della and Blaise are enjoying their pasta, washed down with a high-end red wine from Piedmont. Della takes another sip of**

**the wine.**

**DELLA**

**(indicating wine)**

**I was under the impression that**

**Gaja Barbaresco was a fairly pricey**

**wine.**

**Looking around the small, one bedroom apartment.**

**DELLA**

**(continuing)**

**If you’re wealthy, you’re doing a**

**good job of hiding it.**

**BLAISE**

**I inherited ten cases of premium**

**wines from my uncle, who, over the**

**years was a sommelier for many of**

**the top restaurants in Manhattan.**

**...There are still eight cases**

**left.**

**018**

**DELLA**

**(facetiously)**

**If they’re all a good as this,**

**you’ve won my heart.**

**157 INT. BEDROOM - BLAISE’S APARTMENT – NIGHT 157**

**Lying on their backs, they’ve just finished their lovemaking.**

**BLAISE**

**You think that’s such a good idea?**

**...Trying to find your husband’s**

**killer?**

**(beat)**

**Shouldn’t you let the police handle**

**it?**

**DELLA**

**David’s death not only upset me, but**

**saddens me. ...His brutal, point-**

**less murder was even more ghastly in**

**a sense than it would have been if we**

**had had a more normal domestic rela-**

**tionship.**

**BLAISE**

**If you’re not careful, you’ll have**

**both the police *and* killers on your**

**trail.**

**158 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – DAY 158**

**Reestablish.**

**159 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 159**

**LT Eliason is behind his desk when SGT Shadwick escorts Della Campbell into the office.**

**The lieutenant rises and comes around the desk and greets Della warmly.**

**LT ELIASON**

**Thank you for coming in, Mrs. Camp-**

**bell.**

**DELLA**

**Not at all. Have you found out who**

**killed my husband?**

**019**

**SGT Shadwick remains standing while LT Eliason returns to sit behind his desk. Della takes the chair in front of the desk.**

**LT ELIASON**

**No, but we have a new lead. And**

**that’s why I asked you to come in.**

**DELLA**

**A new lead? Are you going to share**

**this new lead with me.**

**LT ELIASON**

**We are. In fact that’s why you’re**

**here.**

**Saying nothing, Della looks at the lieutenant inquiringly.**

**LT ELIASON**

**It’s about your blue Ford Mustang.**

**We have reason to believe it was in-**

**volved in a jewelry store heist.**

**SHADWICK**

**We’d like your keys so that our fo-**

**rensic team can go over it.**

**DELLA**

**That won’t be necessary. I’ll tell**

**you what you want to know.**

**FLASHBACK TO:**

**160 INT/EXT. FORD MUSTANG – STREET - NIGHT 160**

**Della remains frozen as Hyatt points his Glock at her through the windshield and approaches.**

**DELLA (V.O.)**

**I came upon the scene just as the**

**Crooks were making their getaway.**

**The bandit, Hyatt, opens the passenger door and manages to climb into the Mustang, despite the two slugs in his body.**

**In Della’s version, there is no sign of the briefcase filled with jewels.**

**161 ANOTHER ANGLE 161**

**020**

**Hyatt shoves the barrel of his Glock in Della’s ribs.**

**HYATT**

**Get going! Fast!**

**Della rams her foot down on the accelerator.**

**162 EXT. MUSTANG – SANTA CLARITA STREET – NIGHT 162**

**The Mustang speeds off into the night.**

**163 BACK TO SCENE: LT ELIASON’S OFFICE 163**

**DELLA**

**He directed me onto a side street**

**and warned me not to draw attention.**

**(beat)**

**Then he died.**

**LT ELIASON**

**And you dumped his body alongside**

**the road??**

**DELLA**

**I didn’t want to get involved.**

**SHADWICK**

**And the jewels? What did you do**

**with the jewels?**

**DELLA**

**What jewels?**

**LT ELIASON**

**He wasn’t carrying an attaché case**

**filled with jewels?**

**DELLA**

**He had trouble just carrying his gun.**

**LT ELIASON**

**I see.**

**Eliason rises from behind his desk and moves**

**around to Della.**

**LT ELIASON**

**Again, thank you for coming in, Ms.**

**Campbell.**

**021**

**DELLA**

**I’m free to go?**

**LT ELIASON**

**Until we clear up this mess, just**

**don’t travel outside a 30 mile**

**radius of this office without my**

**permission.**

**SGT Shadwick opens the office door for her and she exits.**

**164 ANOTHER ANGLE 164**

**After she has disappeared, Shadwick turns to Eliason.**

**SHADWICK**

**We could have at least arrested her**

**for dumping the body, instead of re-**

**porting the death.**

**LT ELIASON**

**I’d rather she lead us to the**

**jewels.**

**SHADWICK**

**You think she has them?**

**LT ELIASON**

**I’m certain of it.**

**165 EXT. FRENCH QUARTER – NEW ORLEANS – DAY 165**

***SUPERIMPOSE: NEW ORLEANS***

**166 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – DAY 166**

**At the newsstand outside the hotel, Richard Leslie, nicknamed Brigand or simply BRIG, stops to pick up some newspapers. In addition to the local paper, his selection includes: The**

**New York Times, USA Today, Los Angeles Times, Chicago Tribune and Miami Herald.**

**Newspapers in hand; Brig enters the hotel.**

**167 INT. BRIG’S MONTELEONE SUITE – DAY 167**

**The PHONE is RINGING, as Brig enters his hotel suite. He**

**tosses the newspapers on the couch and answers.**

**022**

**BRIG**

**(into handset)**

**Hello?**

**168 EXT. LESLIE ESTATE – SAN MARINO – DAY 168**

**It’s SYLVIA LESLIE’S VOICE we hear.**

**SYLVIA (V.O.)**

**Brig? ...Sylvia. Tried your cell**

**phone, but the number is no longer**

**in use.**

**169 BACK TO SCENE – BRIG’S MONTELEONE SUITE 169**

**BRIG**

**Sylvia? You know these burn phones.**

**Not a good idea to use them for long**

**periods...been meaning to get a new**

**one.**

**(beat)**

**Still, I’m curious how you managed**

**to track me down.**

**INTERCUT WITH:**

**170 INT. KITCHEN – LESLIE ESTATE – DAY 170**

**Sitting at the kitchen table, the Los Angeles Times spread out before her, Sylvia is on a cell phone.**

**SYLVIA**

**Elementary, my dear Watson.**

**(beat)**

**Knowing that our older brother often**

**used New Orleans as his resting place**

**between capers, I assumed that would**

**be where I would find you.**

**(beat)**

**The rest was a little more difficult.**

**BRIG**

**How difficult?**

**SYLVIA**

**Well, you’ll recall that during our**

**last phone conversation, you indi-**

**cated that you had come into a great**

**deal of money--**

**023 BRIG**

**(interjecting)**

**Given me specifically for the purpose**

**of tracking down our sordid brother.**

**SYLVIA**

**In any event, knowing your penchant**

**for fine food and wine, I assumed**

**that if you had the money and were**

**in the *Big Easy* you would be staying**

**at one of the finer hostelries.**

**BRIG**

**Let me guess the rest.**

**(beat)**

**Instead of trying to guess my new**

**nom de guerre, you took the chance**

**that I could not give up referring**

**to myself as B*rigand.***

**(thoughtfully)**

**Not bad. ...But why risk the call?**

**You obviously have something impor-**

**tant to tell me.**

**SYLVIA**

**Obviously, you have yet to read the**

**Los Angeles Times.**

**BRIG**

**So?**

**SYLVIA**

**Had you done so, you might have no-**

**ticed the photo on page six.**

**171 ANGLE ON BRIG 171**

**Brig puts down the handset and grabs the Times.**

**172 CLOSE-UP - PAGE SIX PHOTO 172**

**The article on page six is about the jewel heist and the photo is captioned: a *person of interest*.**

**The slightly blurred photo is a blow-up from a surveillance camera of the F-150 driver, Wade Leslie.**

**173 BACK TO SCENE – BRIG 173**

**Brig puts down the paper and picks up the handset.**

**024**

**BRIG**

**(into phone)**

**I’ll call you from Santa Clarita.**

**174 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 174**

**SGT Shadwick finds LT Eliason studying the page six person of interest photo, as he enters the lieutenant’s office.**

**LT ELIASON**

**(indicating photo)**

**This is the best Quantico could do?**

**Even a mother would have a tough time**

**identifying the person in this photo.**

**SHADWICK**

**FBI could only *enhance* the photo,**

**not eliminate the *blur*.**

**LT ELIASON**

**(resigned)**

**Well, maybe we’ll get lucky and a**

**mother will come forward.**

**(beat)**

**Where do we stand on the husband’s**

**insurance policy.**

**SHADWICK**

**Della Campbell stands to collect**

**$75,000 on her husband’s life insur-**

**ance policy.**

**(beat)**

**Fairly standard policy. Hardly a**

**motive for murder.**

**LT ELIASON**

**That the only policy she has on him?**

**SHADWICK**

**Only one I could find. ...Issued by**

**his school district.**

**LT ELIASON**

**Well, that’s a point in her favor.**

**175 EXT. LOS ANGELES INTERNATIONAL AIRPORT – DAY 175**

**A 747 settles onto the runway and rolls out.**

**925**

***SUPERIMPOSE: LOS ANGELES INTER-***

***NATIONAL AIRPORT***

**176 INT. RENTAL AGENCY – LAX – DAY 176**

**Brig finishes signing the lease agreement for his rental, a Lincoln Navigator SUV. The attractive RENTAL CLERK, near Brig’s age, returns Brig’s credit card and drivers’ license and then, smiling, hands him a copy of the rental agreement.**

**RENTAL CLERK**

**Thank you, Mr. Goodis.**

**BRIG**

**(returning smile)**

**David ...You can call me David.**

**RENTAL CLERK**

**(all charm)**

**David. ...Enjoy your stay in South-**

**ern California.**

**177 EXT. BRIG’S RENTAL – NORTHBOUND ON US 101 & I-5 – DAY 177**

**SERIES OF AERIAL SHOTS show the Lincoln Navigator heading**

**north on the 101 and then transitioning onto the I-5 at Burbank, enroot to Santa Clarita.**

**178 EXT. SANTA CLARITA – WESTINGHOUSE PLAZA – DAY 178**

**Two major hotels occupy Westinghouse Plaza, the Courtyard Marriot and the Hilton Embassy Suites.**

**The Navigator pulls into the parking lot of the Embassy Suites.**

**179 INT. LOBBY – EMBASSY SUITES – DAY 179**

**Brig approaches the check-in desk. The EMBASSY CLERK is attractive but far too young for Brig to be interested.**

**BRIG**

**(to clerk)**

**Reservation for David Goodis.**

**The Desk Clerk goes to work on her computer then turns to Brig.**

**EMBASSY CLERK**

**I’ll just need your credit card,**

**Mr. Goodis.**

**026**

**Brig hands over the prepaid card.**

**180 EXT. FARMHOUSE – SANTA CLARITA COUNTRYSIDE – DAY 180**

**Reestablish.**

**181 INT. KITCHEN - FARMHOUSE - SANTA CLARITA – DAY 181**

**Wade is seated at the kitchen table sipping coffee and staring at the Times’ page six photo when Dave Donovan enters.**

**DONOVAN**

**Stop staring at that photo. Quality**

**is such that nobody could possibly**

**recognize you.**

**WADE**

**My brother might.**

**Dave pours himself a cup of coffee and joins Wade at the table.**

**DONOVAN**

**And why should that concern you?**

**...Would he turn you in?**

**WADE**

**In a heartbeat.**

**DONOVAN**

**(somewhat**

**taken aback)**

**And why is that?**

**WADE**

**My father was shot with his own gun.**

**My brother claimed it was suicide.**

**But no suicide note was found. When**

**an audit discovered that considerable**

**money was missing from the estate, my**

**younger brother, not my father, was**

**accused of firing the fatal shot.**

**DONOVAN**

**Seems flimsy to me. ...There must have**

**been something else.**

**WADE**

**Prior to his death, my father exe-**

**cuted a new will.**

**(MORE)**

**027**

**WADE (Cont’d)**

**The new will cut me out of any in-**

**heritance, leaving my share to my**

**younger brother. ...Police suspected**

**my brother used undue influence on**

**my senile father to convince him to**

**change his will.**

**(beat)**

**Police were about to arrest him.**

**But he chose to flee instead of face**

**charges.**

**DONOVAN**

**(skeptically)**

**Or face a stacked deck.**

**Angrily, Wade jumps to his feet.**

**WADE**

**What’s that supposed to mean!!?**

**DONOVAN**

**Relax. I’ve known you too long to**

**take everything you say at face value.**

**(beat)**

**We’ve been holed up here too long.**

**Time we went out on the town...had a**

**little fun.**

**182 INT. BRIG’S ROOM - EMBASSY SUITES – DAY 182**

**Pacing around the suite, Brig is on his new *burn* (cell) phone.**

**BRIG**

**I just wanted to give you the number**

**of my new burn phone. I won’t tell**

**you where I’m staying or what name**

**I’m using. That way if the police**

**should ask, you won’t have to lie.**

**INTERCUT WITH:**

**183 INT. KITCHEN – LESLIE ESTATE – DAY 183**

**Nervously pacing around the kitchen, looking at her iPhone, Brig’s sister, Sylvia, is pushing for more information.**

**SYLVIA**

**Think Wade is still in Santa Clarita?**

**028**

**BRIG**

**I have no idea...but it’s the only**

**lead I have.**

**SYLVIA**

**Assuming he’s still there. How do**

**you propose to find him?**

**BRIG**

**It’s a possibility he’s cooped up**

**awaiting a fence to sell the jewels**

**in order to get paid. If so, he**

**wants nothing more than to break**

**out of his confines and cut loose.**

**SYLVIA**

**Bar hopping?**

**BRIG**

**I’ve made a list of possible clubs**

**someone in his predicament might   
frequent.**

**184 INT/EXT. SERIES OF SHOTS – SANTA CLARITA NIGHTLIFE - 184**

***SUPERIMPOSE: Friday night***

**Looking for his older brother, Brig is SEEN entering and exiting the following nightclubs and bars:**

**(A) The Drifters (Soledad Canyon);**

**(B) Mabel’s Roadhouse (Bouquet Canyon Rd.);**

**(C) The Shot Exchange (Bouquet Canyon Rd.);**

**(D) Doc’s Inn (Lyons Ave.);**

**(E) Country Girl Saloon (Castaic Rd.);**

**Although inexpensive and could be classified as dives, these clubs have hot music and most serve good food.**

**To the carefully selected musical SOUNDTRACK, Brig is seen inside at least three of the clubs, sitting at the bar – looking over the guests.**

**(F) Olive Terrace Bar and Grill (Newhall Ranch Rd.). Finally,**

**029**

**Brig is spotted seated at a table having a late dinner. Seated two tables away are Della Campbell and her boyfriend, Blaise King.**

**Brig doesn’t appear to recognize Della or Blaise and vice versa.**

**185 EXT. PARKING LOT - OLIVE TERRACE BAR & GRILL – NIGHT 185**

**Blaise and Della exit the bar and grill and head across the parking lot to Della’s Mustang.**

**Reaching Della’s vehicle, Blaise climbs in on the passenger side while Della settles behind the wheel.**

**186 INT/EXT. DELLA’S MUSTANG – NIGHT 186**

**Della fires up the 5.0 liter engine and backs out of her park-**

**ing slot.**

**Suddenly, there is an IMPACT as the Mustang’s rear quarter panel is slammed by another vehicle.**

**187 EXT. PARKING LOT – OLIVE TERRACE BAR & GRILL – NIGHT 187**

**Della and Blaise exit the wounded Mustang, check the damage (which is minor) and face the driver of the offending vehicle.**

**188 CLOSER ANGLE 188**

**The exchange of information (drivers’ license, insurance, etc.) hits a snag when the driver of the offending vehicle, DACIA JOHNSON, a beautiful woman in her early 30s, cannot provide proof of insurance. But a solution is proposed.**

**DACIA**

**I have insurance, but it appears my**

**policy – instead of being in the**

**glove compartment of my vehicle – is**

**at my home.**

**(beat)**

**I’ll bring it to you first thing in**

**the morning.**

**Dacia reaches into her purse and pulls out a wallet from which she extracts a wad of hundred dollar bills, which she counts out and places in Della’s hands.**

**030**

**DACIA**

**(continuing)**

**As security, here’s...eight hundred**

**dollars, far more than it will cost**

**you to repair the damage.**

**DELLA**

**I don’t understand. ...You wish to**

**pay for the damage in cash without**

**an estimate or a legal determina-**

**tion as to who is guilty?**

**DACIA**

**Oh, no. I wish to run it through my**

**insurance company. This is only a**

**deposit until I can get my insurance**

**information to you.**

**DELLA**

**(hesitantly)**

**I suppose that would be alright.**

**Dacia hands back Della’s drivers’ license.**

**DACIA**

**Then, if it’s all right with you,**

**I’ll be at your apartment 9 am**

**sharp.**

**Della takes note of Blaise’s fidget and makes a correction.**

**DELLA**

**I won’t be at my apartment in the**

**morning.**

**(to Blaise)**

**Give her the address where I’ll be.**

**Blaise pulls out his 3X5 memo pad and scribbles an address.**

**Then, he tears off the page and hands it to Dacia.**

**BLAISE**

**This is the address where you can**

**deliver your insurance information.**

**189 INT/EXT. MUSTANG - SANTA CLARITA ROAD – NIGHT 009**

**Once again Della is behind the wheel as the Mustang speeds**

**031**

**through the night.**

**DELLA**

**What do you make of our *Dacia?***

**BLAISE**

**I’m always suspicious of beautiful**

**women who carry huge sums of cash.**

**DELLA**

**You consider our new found acquaint-**

**tance to be *beautiful?***

**BLAISE**

**That’s not important.**

**Della looks for him to elaborate.**

**BLAISE**

**(continuing)**

**You sure she didn’t hit us on pur-**

**pose?**

**190 EXT. HA HA CAFE COMEDY CLUB – TOLUCA LAKE – NIGHT 190**

**Establish the popular club on Lankershim Blvd.**

**191 INT. BAR – HA HA COMEDY CLUB – NIGHT 191**

**Wade Leslie and Dave Donovan are seated at the bar chatting**

**with the bartender, MELBI STYLES. In another room, we OVERHEAR a comic getting lots of laughs and cheers as he does his set.**

**DONOVAN**

**(to Melbi)**

**Sounds like your comedian is wowing**

**the audience. ...How much extra to**

**catch one of the shows?**

**MELBI**

**Show room only requires a two drink**

**minimum. ...Average drink runs $9**

**or $10 dollars...and I guarantee a**

**generous pour.**

**DONOVAN**

**Sounds great.**

**Suddenly, Wade’s cell phone RINGS.**

**032**

**192 ANOTHER ANGLE 192**

**Wade pulls the cell from his pocket and checks the caller ID.**

**WADE**

**(to Donovan)**

**Text message from the boss.**

**Wade reads the text out loud.**

**WADE**

**(reading)**

**Search Mustang owner’s apartment.**

**You know what we’re looking for.**

**...Do it tonight. No one will be**

**home.**

**DONOVAN**

**Tonight??**

**WADE**

**Tonight.**

**DONOVAN**

**But why tonight??**

**WADE**

**Probably because nobody will be home,**

**stupid.**

**193 INT. HALLWAY – DELLA’S APARTMENT COMPLEX – NIGHT 193**

**With Wade standing by, Donovan works his illegal keyset on**

**the Campbell’s front door and in a short time both enter the apartment.**

**194 INT. DELLA’S APARTMENT – NIGHT 194**

**Stepping into the apartment, Wade cautions.**

**WADE**

**Boss cautioned against leaving any**

**fingerprints.**

**DONOVAN**

**That means leaving no evidence that**

**we tossed the joint...or were ever**

**here.**

**033**

**195 INT. BEDROOM - BLAISE’S APARTMENT – NIGHT 195**

**Della and Blaise are lying side by side in bed, staring at the ceiling.**

**BLAISE**

**Something’s going on which you’re**

**not sharing. ...Not a good way to**

**start a lasting relationship.**

**DELLA**

**Must our relationship be a *lasting***

**one?**

**Blaise is too stunned to reply.**

**196 INT. DELLA’S APARTMENT – NIGHT 196**

**The apartment is just as it was when Wade and Donovan entered.**

**DONOVAN**

**If there are any jewels here, they’re**

**buried in the walls. ...And since**

**there are no signs of the walls hav-**

**ing been tampered with, I say we’re**

**wasting our time.**

**WADE**

**Boss wanted us to check out the garage,**

**as well.**

**197 INT. BASEMENT PARKING STRUCTURE – NIGHT 197**

**Dave Donovan and Wade Leslie enter the parking structure.**

**DONOVAN**

**Don’t know what the boss expects us**

**to find here?**

**WADE**

**A hiding place.**

**198 EXT. UNMARKED POLICE VEHICLE – SANTA CLARITA ST. – NIGHT 198**

**Only the government license plate would indicate that behind**

**the wheel of the unmarked police unit parked across the street from Della’s apartment sits SGT Jack Shadwick. Shadwick is calling a number on his iPhone.**

**034**

**199 INT. BEDROOM – LT ELIASON’S HOME – NIGHT 199**

**The landline beside the bed is RINGING. The lieutenant grabs the handset before the ringing awakens his beautiful wife, SUE ANNE. Unfortunately, he wasn’t fast enough.**

**LT ELIASON**

**(into handset)**

**Eliason.**

**INTERCUT WITH:**

**200 INT/EXT. SGT SHADWICK’S UNMARKED VEHICLE – NIGHT 200**

**SHADWICK**

**It’s Jack. ...I’m parked across the**

**street from the Campbell apartment.**

**Some interesting activity going on.**

**LT ELIASON**

**How so?**

**SHADWICK**

**During my stakeout, two men entered**

**the apartment. When the lights went**

**out forty minutes later, they exited**

**and entered the garage...where they**

**are now.**

**LT ELIASON**

**And this is *interesting* because?**

**SHADWICK**

**When they came out of the apartment,**

**they weren’t carrying anything.**

**Fully awake, the lovely Sue Anne, is playing her favorite game... distracting her husband when he is on the phone, while in bed. Egged on by the passion inherit in her Hispanic blood, she plants kisses on his chest while her hand roams south,**

**under the covers.**

**LT ELIASON**

**I see. ...So, we can assume the**

**jewels are not in the apartment.**

**SHADWICK**

**If they’re on the premises, they’re**

**hidden in the garage.**

**035**

**LT. ELIASON**

**If they’re carrying anything when**

**they come out, arrest them. If not,**

**follow them. Could be helpful just**

**knowing where they’re holed up.**

**(beat)**

**Call for back-up. ...I’ll be there**

**A-SAP.**

**201 INT. BASEMENT PARKING STRUCTURE – NIGHT 201**

**Donovan is using a set of lock picks, attempting to unlock the door to the utility room.**

**DONOVAN**

**Only place we haven’t searched.**

**Finally the door snaps open and Donovan and Wade enter.**

**202 INT. UTILITY ROOM – PARKING STRUCTURE - DELLA’S APT – NIGHT 202**

**They go directly to the unclaimed section of the room and begin tossing items on the floor, looking for the briefcase.**

**203 INT/EXT. SGT SHADWICK’S UNMARKED VEHICLE – NIGHT 203**

**Still sitting behind the wheel of his unmarked patrol car, SGT Shadwick spots Donovan and Wade departing the basement parking structure.**

**204 SHADWICK’S POV - ANGLE ON DONOVAN & WADE 204**

**The men are apparently empty handed, carrying nothing.**

**205 BACK TO SCENE – SGT SHADWICK’S PATROL UNIT 205**

**SGT Shadwick watches as the two men walk in separate direc-tions. But the sergeant isn’t fooled.**

**SHADEICK (O.S.)**

**(to himself)**

**I see we’re dealing with at least**

**one pro...maybe two. We’ll see.**

**The sergeant waits patiently.**

**Finally, with Donovan behind the wheel, the rental vehicle the sergeant has had his eye on passes his patrol unit – in the opposite direction.**

**036**

**206 EXT. SANTA CLARITA ST. – FRONT OF DELLA’S APT. – NIGHT 206**

**The rental car travels a short distance down the street then pulls over as Wade hops into the passenger side. The rental then continues down the street.**

**207 INT/EXT. SGT SHADWICK’S UNMARKED VEHICLE – NIGHT 207**

**The sergeant fires up his engine, makes the turn putting him behind the rental car – and follows at a discreet distance.**

**SGT Shadwick pulls out his cell, selects a number, and hits**

**the call button.**

**208 INT/EXT. LT ELIASON’S MARKED VEHICLE – NIGHT 208**

**Driving into one of Santa Clarita’s residential area, LT**

**Eliason checks the caller ID then answers his cell.**

**LT ELIASON**

**Eliason. Where do we stand, Ser-**

**geant?**

**INTERCUT WITH:**

**209 INT/EXT. STREET - SHADWICK’S UNMARKED VEHICLE – NIGHT 209**

**SHADWICK**

**(into cell)**

**Perps came out of the garage empty-**

**handed, got into their vehicle and**

**drove off. ...I’m following.**

**LT ELIASON**

**What’s your *twenty*?**

**SHADWICK**

**Turning onto Valencia at Citrus.**

**Heading east.**

**LT ELIASON**

**I’m in a marked unit...so will keep**

**my distance. ...Best we stay off the**

**radio, continue using our cells.**

**...They may have a scanner.**

**(beat)**

**Whenever they make a major turn,**

**give me a call.**

**037**

**SHADWICK**

**Roger that.**

**210 EXT. EMBASSY SUITES – SANTA CLARITA – NIGHT 210**

**Reestablish.**

**211 INT. BRIG’S ROOM - EMBASSY SUITES – NIGHT 211**

**Brig is on his prepaid cell.**

**INTERCUT WITH:**

**212 INT. KITCHEN – LESLIE ESTATE – NIGHT 212**

**Seated at what would appear to be her favorite location, the kitchen table, Brig’s sister, Sylvia, in on her iPhone.**

**SYLVIA**

**I take it you had no luck finding**

**our big brother.**

**BRIG**

**I hit all the likely joints.**

**SYLVIA**

**Perhaps he thought the clubs in**

**Los Angeles would be better.**

**BRIG**

**If that’s the case, my strategy for**

**finding him is seriously flawed.**

**...There are far too many clubs to**

**cover.**

**213 EXT. SERIES OF SHOTS – SHADWICK’S UNMARKED VEHICLE – NIGHT 213**

**(A) Tailing Wade and Donovan’s rental, Sgt. Shadwick’s unmarked vehicle turns northbound onto Bouquet Canyon Rd.**

**(B) LT Eliason’s patrol unit is still on Valencia when his**

**cell RINGS.**

**LT ELIASON (O.S.)**

**(answering)**

**Roger. ...Northbound on Bouquet Can-**

**yon Rd.**

**038**

**(C) At a discrete distance, Sgt. Shadwick continues his tail**

**as his *shadow* leads him further and further east of the City.**

**(D) Suddenly, the rental car makes a right turn onto an un-**

**named dirt road. SGT Shadwick pulls his unmarked unit to the side of the road and, carrying a pair of binoculars, climbs out.**

**214 EXT. SHADWICK’S VEHICLE – BOUQUET & UNNAMED RD. – NIGHT 214**

**The Sergeant puts the binoculars to his eyes, looking in the direction of the fleeing rental.**

**215 POV – BINOCULARS 215**

**Through the lenses we follow the rental as it crosses Vasquez Canyon Creek then turns into and parks next to an old farm-**

**house.**

**216 BACK TO SCENE 216**

**Putting down the binoculars, SGT Shadwick presses the redial button on his cell phone.**

**217 INT/EXT. LT ELIASON’S MARKED VEHICLE – NIGHT 217**

**LT Eliason answers his cell on the first RING.**

**LT ELIASON**

**Eliason.**

**(listening, then)**

**Just past David Way. I know the**

**road. ...Be there in less than a**

**minute.**

**Clicking off the cell Curtis Eliason speeds away.**

**189 INT/EXT. MUSTANG - SANTA CLARITA ROAD – NIGHT 009**

**SGT Shadwick is studying the farmhouse with his binoculars when LT Eliason’s patrol unit pulls up and parks.**

**Eliason climbs out and steps over to join the Sergeant.**

**219 ANOTHER ANGLE 219**

**Shadwick hands Eliason the binoculars and points in the**

**039**

**direction of the farmhouse.**

**Eliason takes a look.**

**SHADWICK**

**Just the other side of the Creek.**

**LT ELIASON**

**That’s Vasquez Canyon Creek, named**

**for the 1870s bandit Tiburcio Vas-**

**quez who made the nearby Vasquez**

**Rocks his *hole-in-the wall*.**

**FLASH CUT TO:**

**220 EXT. VASQUEZ ROCKS – DAY 220**

**Two or three fast cut Beauty shots of the site.**

**SHADWICK (V.O.)**

**That was just before he made the**

**error that led to his capture.**

**221 BACK TO SCENE – NIGHT 221**

**LT ELIASON**

**(impressed)**

**You do know your history.**

**SHADWICK**

**I know Vasquez was captured in 1874**

**at a location that is now West Holly-**

**wood. ...He insisted his aim was to**

**return California to Mexican rule**

**and that he was an honorable man who**

**had killed no one.**

**FLASH CUT TO:**

**222 EXT. 1870s CALIFORNIA JAIL – DAY 222**

**From his jail cell window, TIBURCIO VASQUEZ is waving to his many fans – which are enthusiastically waving back. Many**

**women are among the crowds.**

**SHADWICK (V.O.)**

**He had numerous requests for inter-**

**views by many newspaper reporters;**

**a very popular prisoner.**

**(MORE)**

**040**

**SHADWICK (Cont’d)**

**(beat)**

**He was eventually moved to San Fran-**

**cisco and stood trial for murder in**

**San Jose.**

**LT ELIASON (V.O.)**

**Where he was found guilty and sen-**

**tenced to hang, visitors flocked to**

**Vasquez’s jail cell, many of them**

**women. He signed autographs and**

**posed for photos until calmly meeting**

**his fate in 1875. ..He was 39 years**

**old.**

**223 BACK TO SCENE – NIGHT 223**

**SHADWICK**

**You’ll forgive me if I don’t share**

**your romantic view of this murderer.**

**To me, he got what he deserved...**

**Let’s just hope these jewelry heist**

**thieves get their just dues, as well.**

**LT ELIASON**

**We need to learn all we can about**

**these two *perps.***

**(beat)**

**Run the plates. If their car is a**

**rental, see if it has a Lo-jack. If**

**not have a deputy surreptitiously**

**plant a similar device. ...F-150 is**

**probably in the garage. Might as**

**well plant one on it, as well.**

**(beat)**

**We need to track this car’s move-**

**ments. ...Could lead us to Mr. Big!!**

**224 INT. BEDROOM - BLAISE’S APARTMENT – NIGHT 224**

**Lying next to Blaise in bed, Della’s body movements indicate**

**she is having a dream that appears anything but pleasant.**

**FLASH BACK TO:**

**225 EXT. PARKING LOT – OLIVE TERRACE BAR & GRILL – NIGHT 225**

**In a DREAMLIKE SCENE, Della fires up the 5.0 liter engine and backs out of her parking slot.**

**041**

**Suddenly, there is an IMPACT as the Mustang’s rear quarter**

**panel is slammed by another vehicle.**

**THE DREAMLIKE SCENE IS REPEATED:**

**Della fires up the engine and backs out of her parking slot.**

**Suddenly, there is an IMPACT as the Mustang’s rear quarter**

**panel is slammed by another Dacia Johnson’s vehicle.**

**AGAIN, THE DREAMLIKIE SCENE IS REPEATED:**

**Della’s Mustang is hit by Dacia’s car.**

**226 BACK TO SCENE – BEDROOM 226**

**Della’s movements finally awaken Blaise who, alarmed, shakes**

**her awake.**

**DELLA**

**(awakening)**

**What?**

**BLAISE**

**You were having a bad dream.**

**DELLA**

**(shaken)**

**I remember.**

**BLAISE**

**Was it horrible?**

**DELLA**

**I would say it was *enlightening*.**

**BLAISE**

**Enlightening? ‘Fraid I don’t**

**understand.**

**DELLA**

**Make some coffee...I’ll tell you**

**all about it.**

**Della pulls her near nude body from the bed, throwing on a**

**robe that obviously belongs to Blaise.**

**227 INT. DINING TABLE – BLAISE’S APARTMENT – NIGHT 227**

**042**

**Blaise fills Della’s cup with coffee and then joins her at**

**the table.**

**BLAISE**

**So what is it you wish to tell me?**

**DELLA**

**Knowing what I know could put your**

**life in danger. ...Still want me to**

**tell you what gives me nightmares?**

**BLAISE**

**(hesitantly)**

**Yes.**

**DELLA**

**I think the woman responsible for**

**our fender-bender is the mastermind**

**behind a jewel robbery in which a**

**security guard was wounded. ...I**

**also believe she’s responsible for**

**the brutal murder of my husband.**

**Blaise is stunned at what he has just heard.**

**BLAISE**

**(finally)**

**How do you know for sure she’s the**

**one?**

**DELLA**

**I don’t. But, as you said:**

**FLASBACK TO:**

**228 INT/EXT. MUSTANG - SANTA CLARITA ROAD – NIGHT 228**

**BLAISE**

**You sure she didn’t hit us on pur-**

**pose?**

**229 BACK TO SCENE 229**

**DELLA**

**I’m convinced she did.**

**BLAISE**

**If that’s the case, only thing that**

**makes sense is that she thinks you**

**(MORE)**

**043**

**BLAISE (Cont’d)**

**have the jewels.**

**(cautiously)**

**Do you?**

**DELLA**

**(hesitantly)**

**Yes. ...You deserve to know the full**

**story, as best as I can tell it.**

**BLAISE**

**I’m listening.**

**230 EXT. FARMHOUSE – SANTA CLARITA COUNTRYSIDE – NIGHT 230**

**The angle is from LT Eliason and SGT Shadwick’s perch alongside Bouquet and the unnamed road where the farmhouse is situated.**

**231 INT. KITCHEN – FARMHOUSE – NIGHT 231**

**Wade is filling his and Donovan’s snifters with Cognac.**

**WADE**

**Before you drink that, you better**

**text the boss. Tell him that if the**

**Campbell woman has the jewels, she’s**

**got them hidden elsewhere.**

**DONOVAN**

**Boss isn’t going to be a happy camper.**

**232 INT. DINING TABLE – BLAISE’S APARTMENT – NIGHT 232**

**Della has finished bringing Blaise up to speed.**

**DELLA**

**That’s the story.**

**BLAISE**

**Seems to me your only option is to**

**turn the jewels over to the police,**

**which you should have done in the**

**first place.**

**DELLA**

**I do that and I’ll never know for**

**sure who murdered my husband.**

**044**

**BLAISE**

**She’s due here first thing in the**

**morning. What’re you going to do?**

**DELLA**

**Confess.**

**233 EXT. SERIES OF SHOTS – SANTA CLARITA – DAWN 233**

**Beauty shots establishing the city at the start of a new day.**

**234 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 234**

**SGT Shadwick KNOCKS then enters without being told.**

**SHADWICK**

**You wanted to see me, sir?**

**LT ELIASON**

**You got someone shadowing the Camp-**

**bell woman 24-7, right?**

**SGT Shadwick nods in the affirmative.**

**LT ELIASON**

**Let me know if she goes anywhere**

**near a storage locker...say like a**

**bus terminal or Metrolink station.**

**SHAWWICK**

**Roger that.**

**235 INT. BLAISE KING’S APT – DAY 235**

**Blaise answers the KNOCK and opens the apartment door. He is greeted by a smiling Dacia Johnson.**

**DACIA**

**I have the insurance information.**

**Blaise motions her inside the apartment.**

**BLAISE**

**Good. ...Della will give back your**

**$800.**

**(calling out)**

**Della?**

**Wearing the same cloths as the night before, Della comes out of the bedroom and greets Dacia warmly.**

**045**

**DELLA**

**Hello, Dacia...good of you to come.**

**Della sits at the table and motions for Dacia to do the same, which she does.**

**DELLA**

**(to Blaise)**

**Could you give us a minute or two?**

**BLAISE**

**I’ll go for a walk.**

**With that he exits the apartment.**

**236 ANOTHER ANGLE 236**

**Dacia hands over the insurance information, accepting the $800.**

**DELLA**

**Why don’t we cut to the chase?**

**Dacia feigns puzzlement. She points to the insurance info.**

**DELLA**

**We both know this is not why you’re**

**here.**

**DACIA**

**(taken aback)**

**I beg your pardon?**

**DELLA**

**You’re here to befriend me in hopes**

**of learning where the loot is hidden.**

**...The jewelry from the recent heist**

**your boys pulled off.**

**Alarmed, Dacia climbs to her feet.**

**DELLA**

**Sit down!! I’m here to make an**

**offer you can’t refuse.**

**Dacia sits.**

**DACIA**

**(cautiously)**

**What kind of offer?**

**046**

**DELLA**

**The advantage you have over me is**

**that you have a fence that can move**

**the jewelry and I do not.**

**Dacia says nothing.**

**DELLA**

**My proposal is that we team up. I**

**turn the jewels over to your fence**

**and we split the proceeds 50-50.**

**DACIA**

**Why should I split anything with you?**

**After all, I have the fence.**

**DELLA**

**And I have the jewels.**

**Dacia lets the thought sink in.**

**DACIA**

**(finally)**

**We have a deal.**

**DELLA**

**We won’t shake hands because a deal**

**like this isn’t based on hand shakes**

**or trust but on mutual verification.**

**DACIA**

**I’m listening.**

**DELLA**

**First thing is you’re going to intro-**

**duce me to your fence.**

**DACIA**

**What makes you think he or she’s go-**

**ing to allow that??**

**DELLA**

**Because, according to news reports,**

**nearly one million in U.S. dollars**

**is involved. ...Assuming a 50/50**

**split, that leaves nearly $500,000**

**in profit for *he* or *she*.**

**237-239 OMITTED: 237-139**

**047**

**240 INT. BLAISE KING’S APT – DAY 240**

**Seated at the table, alone, Della is writing in a 3X5 memo pad.**

**There is a KNOCK then the sound of a key being inserted in a lock.**

**The door opens and Blaise enters.**

**BLAISE**

**How did it go?**

**DELLA**

**Good as could be expected.**

**Blaise indicates the memo pad.**

**BLAISE**

**What’s that?**

**DELLA**

**Word for word, everything that was**

**said between the two of us.**

**She hands the pad to Blaise.**

**DELLA**

**Hide it in a safe place. ...Then**

**go stay with a friend. Don’t come**

**back here until this is all over.**

**BLAISE**

**How will I know when it’s over?**

**DELLA**

**You’ll know.**

**241 OMITTED: 241**

**242 INT. BEDROOM - BLAISE KING’S APT – DAY 242**

**Blaise is piling clothes into the suitcase lying on the bed.**

**DELLA**

**I’m truly sorry to put you through**

**this terrible inconvenience.**

**(beat)**

**But, judging by what they did to my**

**husband, these are dangerous people.**

**048**

**BLAISE**

**Don’t worry about *me*. ...Worry about**

**what could happen to *you* should they**

**get greedy and decide to sacrifice**

**you, keeping it all? Be careful.**

**DELLA**

**Although there is a chance it won’t**

**work, I think I convinced Dacia that**

**breaking our deal would not be in her**

**best interest.**

**FLASHBACK TO:**

**243 INT. BLAISE KING’S APT – DAY 243**

**Dacia and Della are seated at the table.**

**DELLA**

**And if you’re thinking of capturing**

**and torturing me for the location**

**of the loot, forget it. ...The locat-**

**ion I give under torture will be one**

**in which the cops have staked out.**

**244 BACK TO SCENE 244**

**BLAISE**

**You’re right. There’s a chance...a**

***big* chance...it won’t work.**

**245 OMITTED: 245**

**246 INT. BRIG’S ROOM - EMBASSY SUITES – DAY 246**

**Brig, pacing around the room, calls a number on his *burn* cell.**

**INTERCUT WITH:**

**247 INT. HILTON BAR – DAY 247**

**Sitting at a bar, nursing a class of Chardonnay, Sylvia answers her cell.**

**SYLVIA**

**Hello?**

**BRIG**

**I’ve been thinking.**

**049**

**SYLVIA**

**Tell me your thoughts.**

**BRIG**

**It might sound crazy. ...Hell, it**

**might be crazy, but I’m thinking of**

**paying this Lieutenant Eliason a**

**visit. From what I hear, he’s one**

**smart fellow.**

**SYLVIA**

**Why would you want to do that?**

**BRIG**

**Basically, to tell him who the man**

**in the page six Times photo truly**

**is. ...Given his identity, the lieu-**

**tenant would certainly have a better**

**chance of flushing him out than me.**

**SYLVIA**

**Aren’t you worried he might find out**

**who you really are?**

**BRIG**

**I’ll be careful not to leave any**

**prints and avoid giving the secu-**

**rity cameras a direct look.**

**SYLVIA**

**You would introduce yourself as**

**David Goodis?**

**Brig is stunned.**

**BRIG**

**How the hell did you find out my**

**current battle tag?**

**SYLVIA**

**Easy. I figured you’d be staying**

**at either the Courtyard Marriot or**

**Hilton Embassy Suites. I knew you**

**liked the Hilton’s cooked-to-order**

**breakfast so called the Embassy**

**Suites first.**

**(beat)**

**With the right charm, the desk clerk**

**was very helpful. ...He told me that**

**(MORE)**

**050**

**SYLVIA (Cont’d)**

**five men fit the description I had**

**given of you and, when reading off**

**the names, one jumped out.**

**(beat)**

**...Just the nom de guerre you would**

**use...that of an author specializing**

**in exactly the sort of crime you’re**

**trying to solve.**

**(beat)**

**Wait until he finds out the real**

**David Goodis died in 1967.**

**Suddenly, Brig has a premonition.**

**BRIG**

**Where are you?**

**SYLVIA**

**Downstairs...in the bar.**

**248 INT. BAR – HILTON EMBASSY SUITES – DAY 248**

**Brig enters, spots his sister at the bar – and joins her.**

**249 ANOTHER ANGLE 249**

**Joining Sylvia at the bar, Brig vents his frustration.**

**BRIG**

**You shouldn’t be here.**

**SYLVIA**

**I don’t know why not!! ...I can**

**help you find Wade. After all, I**

**found you.**

**Brig is thinking it over.**

**BRIG**

**(finally)**

**You’ll need a place to stay; can’t**

**have you hanging out in bars all**

**night and then driving back to**

**Pasadena at 2 am.**

**SYLVIA**

**I already have a place.**

**Brig just gives her a hard look.**

**051**

**SYLVIA**

**Next door.**

**Brig continues with the hard look.**

**SYLVIA**

**The Marriot!!**

**BRIG**

**You’re staying at the Marriot?**

**Sylvia nods.**

**250 ANOTHER ANGLE 250**

**The HILTON BARTENDER finally steps up to take Brig’s order.**

**HILTON BARTENDER**

**Sir, what will it be?**

**BRIG**

**Gentleman Jack on the rocks. Make**

**it a double.**

**SYLVIA**

**Better go easy. ...As I recall, your**

**namesake died of cirrhosis of the**

**liver...a common anomaly among many**

**of his peers.**

**The look Brig gives his sister is even harder.**

**251 EXT. STREET - DELLA’S APARTMENT COMPLEX – NIGHT 251**

**In the dead of night, a white SUV pulls up and parks in front**

**of Della’s apartment complex. Instead of getting out, the driver remains behind the wheel.**

**Finally, a person dressed as a man exits the complex and**

**climbs into the passenger side of the SUV; which then drives**

**off down the street.**

**252 INT/EXT. WHITE SUV SANTA CLARITA STREETS – NIGHT 252**

**Dacia cannot help but laugh as she looks her passenger up and down.**

**DACIA**

**No suitcase? ...Well, we’re about**

**(MORE)**

**052**

**DACIA (Cont’d)**

**the same size. My cloths will look**

**good on you.**

**DELLA**

**(defiantly)**

**I have money. I’ll buy whatever I**

**need.**

**DACIA**

**Relax. ...You’ll find I’m not the**

**monster you think I am.**

**DELLA**

**Now that we’re on our way, can you**

**tell me where we’re on our way to?**

**DACIA**

**But, of course. ...Las Vegas!!**

**253 INT/EXT. SERIES OF SHOTS – LAS VEGAS – DAY & NIGHT 253**

**MONTAGE: Mostly stock, shows Vegas in all its entertainment glory. Show clips, featuring stellar artists, highlight the footage. The MUSIC says, “Prepare to be entertained.”**

**254 EXT. WHITE SUV – VEGAS STRIP – VENETIAN HOTEL – DAY 254**

**The white SUV pulls into the parking structure of the Venetian Casino & Resort.**

**255 INT. CHECK-IN COUNTER – VENETIAN HOTEL LOBBY – DAY 255**

**Della Campbell and Dacia Johnson are checking in.**

**DACIA**

**(to clerk)**

**A regular room for Mrs. Campbell and**

**a suite for me.**

**(to Della)**

**If you wish, I can charge your room**

**to my credit card.**

**DELLA**

**No bother, I have a credit card.**

**The VENETIAN CLERK hands a computer printed note to Dacia.**

**VENETIAN CLERK**

**Message for you, Miss Johnson.**

**053**

**Dacia accepts and reads the message. She then turns to Della.**

**DACIA**

**It’s from Max.**

**DELLA**

**Max??**

**DACIA**

**The person we’re here to meet.**

**Della nods her understanding.**

**DACIA**

**Max can’t meet until tomorrow night.**

**DELLA**

**Just as well. ...I’d like to catch a**

**couple of shows, do some shopping,**

**and I need to go to the bank.**

**DACIA**

**Okay, we can meet up later.**

**256 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 256**

**SGT Shadwick KNOCKS then enters.**

**SHADWICK**

**Sorry, boss. Looks like Della**

**Campbell may have skipped.**

**(explaining)**

**The deputy shadowing her reported**

**a man exiting the apartment complex**

**late last night and getting into a**

**vehicle with another woman. This**

**morning he became suspicious and**

**decided to check out Mrs. Campbell’s**

**apartment.**

**LT ELIASON**

**(finishing sentence)**

**--And found it empty. ...The boy-**

**friend?**

**SHADWICK**

**Claims he doesn’t know where she**

**could be.**

**(beat)**

**(MORE)**

**054**

**SHADWICK (Cont’d)**

**I’ve got two men on it...checking**

**credit cards, etc. ...The question**

**is whether or not she shows up for**

**her night class at Brandman.**

**LT ELIASON**

**I’d be surprised if she did.**

**(beat)**

**Keep the surveillance on the apart-**

**ment. I have a feeling she’ll show**

**up in a day or so.**

**257 INT. BAR – HILTON EMBASSY SUITES – DAY 257**

**Seated together, Brig and his sister, Sylvia, are enjoying cocktails at the Embassy Suites bar.**

**BRIG**

**I’ve made a list of the clubs and**

**dives Wade would likely visit. If**

**we divide the list between us, we’ll**

**have a better chance of finding him.**

**SYLVIA**

**Great idea. ...Nurse your drinks.**

**There’s zero tolerance for drunk**

**driving in the state.**

**BRIG**

**Gotcha. ...I’d get started around**

**9 pm. Double back on the bars that**

**you think promising.**

**258 INT/EXT. SERIES OF SHOTS – VAGAS BANKS – DAY 258**

**One by one, Della is seen entering three Las Vegas banks. Once inside, she asks the guard who is in charge of the deposit boxes. The guard points out the person to Mrs. Campbell, who studies the individual carefully – then exits the bank.**

**(A) FIRST BANK: In this bank, we actually HEAR the conversa-tion between Della and the guard.**

**DELLA**

**Would you kindly point out who’s in**

**charge of the deposit boxes?**

**The guard points.**

**055**

**BANK GUARD #1**

**That would be Mr. Geiger.**

**(1) Seated at his desk, Mr. Geiger (60 plus) looks like he’s only months from retirement.**

**(a) Obviously, Geiger is not the type Della was looking for**

**and she exits the bank.**

**(B) SECOND BANK: We SEE but do not hear the conversation between Della and GUARD #2. The guard points to a middle aged woman sitting behind a desk. Della turns and exits the bank.**

**(C) THIRD BANK: Again, we SEE but do not hear the conversa-**

**tion between Della and GUARD #3. The guard points, after which Della turns and exits.**

**259 EXT. FOURTH LAS VEGAS BANK – DAY 259**

**Della enters.**

**260 INT. FOURTH LAS VEGAS BANK – DAY 260**

**Della approaches BANK GUARD #2.**

**DELLA**

**Would you kindly point out who is**

**in charge of the deposit boxes?**

**BANK GUARD #2**

**(pointing)**

**That would be David Black.**

**Della looks in the direction the guard is pointing.**

**DAVID BLACK is a young, handsome man in his late twenties.**

**DELLA**

**(to guard)**

**Thank you.**

**Della slips off and pockets her wedding band and heads for Mr. Black’s desk.**

**261 ANGLE ON DAVID BLACK 261**

**Della approaches and sits down in one of the chairs across the desk from the handsome Mr. Black.**

**056**

**DAVID**

**How can I help you, Ms--**

**DELLA**

**Della Campbell. ...I’d like to open**

**a deposit box.**

**DAVID**

**And what size box did you have in**

**mind.**

**DELLA**

**One large enough to hold a full-**

**size, Samsonite attaché case.**

**262 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 262**

**SGT Shadwick KNOCKS and enters.**

**SHADWICK**

**(to Eliason)**

**Got a hit on Campbell’s credit**

**card.**

**(beat)**

**I’m off to Las Vegas – on the next**

**flight.**

**263 EXT. SERIES OF SHOTS - LAS VEGAS STRIP – NIGHT 263**

**Nighttime footage (stock) of the casino resorts along the four mile stretch of Las Vegas Boulevard known as the *Strip.***

**264 EXT. VENETIAN CASINO & RESORT – VEGAS – NIGHT 264**

**Reestablish.**

**265 INT. DACIA’S VENETIAN SUITE – NIGHT 265**

**A KNOCK on the door. Dacia answers. It’s Della. Dacia mo-**

**tions for her to come in.**

**DACIA**

**Just in time. Max is downstairs,**

**on his way up.**

**(indicating bar)**

**Care for a drink?**

**DELLA**

**Sounds great.**

**057**

**Della heads for the bar.**

**DELLA**

**What can you tell me about Max?!**

**DACIA**

**Owns a chain of jewelry stores, in-**

**cluding two right here in Vegas.**

**(beat)**

**Metro Police have always suspected he**

**was a fence, but never able to prove**

**it. Too smart. ...He doesn’t care**

**if you’re wearing a wire or not.**

**...He’s not going to say or do any-**

**thing that could get him in trouble.**

**...That‘s not the way he works.**

**266 ANOTHER ANGLE 266**

**Another KNOCK. Dacia answers and we’re introduced to MAXWELL ALEXANDER; simply Max to his friends.**

**Max is a big guy with a seemingly gregarious personality. His clothes are off the rack Macy’s and he’s seldom seen wearing a suit; preferring dark slacks and corduroy or, on special occasions, a herringbone or Harris tweed jacket with patches**

**on the elbows. His disheveled dark hair matches his thick mustache.**

**Entering the suite, Max hugs Dacia then turns and takes in Della’s youthful beauty.**

**MAX**

**And who might this enchanting beau-**

**ty be.**

**DELLA**

**Mrs. Della Campbell.**

**MAX**

**(to Dacia)**

**Is this the party that has some jew-**

**elry she wishes me to sell for her,**

**on consignment?**

**DACIA**

**The very same.**

**Max turns all his attention to Della.**

**058**

**MAX**

**When might I get a look at this ex-**

**ceptional jewelry?**

**DELLA**

**I’ll have to transport it from Los**

**Angeles. ...Could possibly have it**

**here in two or three days.**

**DACIA**

**(furious)**

**Possibly!! ...You have it here day**

**after tomorrow or our deal’s off.**

**267 EXT. BURBANK REGIONAL AIRPORT – DAY 267**

**Coming in from the north, a 737 touches down and rolls out.**

**268 INT. BURBANK AIRPORT – PASSENGER RECEPTION – DAY 267**

**With her carry-on bag, Della exits the security area and is greeted by Blaise King. Della is surprised but delighted to see him.**

**DELLA**

**Blaise?! ...How did you find me?**

**They start walking towards the exit.**

**BLAISE**

**Easy. Found the hotel where you**

**were staying in Vegas and when you**

**checked out, started monitoring the**

**flights from McCarran Field to Bur-**

**bank.**

**(beat)**

**The point is that I’m very resource-**

**ful. You need me. I can be a big**

**help. And I was worried about you.**

**DELLA**

**(acquiescing)**

**Alright. ...Let’s go to your apart-**

**ment. We need to plan everything**

**very carefully.**

**269 EXT. LAS VEGAS METROPOLITAN POLICE DEPARTMENT – DAY 269**

**Establish the LVMPDs 370,500-square-foot headquarters located**

**059**

**at 400 S. Martin L. King Blvd. Las Vegas, Nevada.**

***SUPERIMPOSE: Las Vegas Metropolitan***

***Police Department***

**270 INT. OFFICE OF SHERIFF DOUGLAS C. GILLESPIE – DAY 270**

**The LVMPD is a joint city-county police force for the City of Las Vegas and Clark County, Nevada. It is headed by SHERIFF DOUGLAS C. GILLESPIE.**

**SGT Shadwick is being escorted into Gillespie’s office by the Sheriff’s secretary. Gillespie indicates a chair in which Shadwick can seat himself.**

**SHERIFF**

**SGT Shadwick. Welcome. What can**

**I do for you?**

**SHADWICK**

**I’m investigating a jewelry store rob-**

**bery that occurred in Santa Clarita,**

**California, a few days ago.**

**SHERIFF**

**Yes, I read about it. ...How can I**

**help?**

**SHADWICK**

**I’m tailing someone who may be hold-**

**ing the stolen jewelry. I’m hoping**

**this person will lead to those pull-**

**ing the actual heist.**

**(beat)**

**I believe this person may be looking**

**for a fence.**

**SHERIFF**

**I understand. ...I’ll notify those**

**who need to know that you’ll be**

**working in the area. Call on me for**

**any assistance you may need.**

**Gillespie rises to his feet, signaling the meeting is over.**

**The two men shake hands.**

**SHERIFF**

**Good luck.**

**060**

**SHADWICK**

**Thanks Sheriff. Thanks for your co-**

**operation.**

**271 INT. CHECK-IN COUNTER – VENETIAN HOTEL LOBBY – DAY 271**

**SGT Shadwick flashes his badge at the Venetian Clerk.**

**VENETIAN CLERK**

**Strange badge. Don’t believe I’m**

**familiar with its origin.**

**SHADWICK**

**It’s origin isn’t important. What’s**

**important is that it has the approval**

**of Sheriff Gillespie. Want me to**

**call him?**

**The clerk’s expression indicates that no call is necessary.**

**VENETIAN CLERK**

**How can I help you, Sergeant?**

**SHADWICK**

**Della Campbell. ...What’s her room**

**number?**

**The clerk goes to work on his computer.**

**VENETIAN CLERK**

**I show that she’s checked out.**

**This isn’t good news.**

**SHADWICK**

**(dejected)**

**Sorry to have bothered you.**

**VENETIAN CLERK**

**Oh, what’s this?? ...I show her re-**

**serving a room for day after tomor-**

**row.**

**272 INT. BLAISE KING’S APT. – DAY 272**

**Della and Blaise are seated at the dining table, working out their plan.**

**061**

**DELLA**

**Once the Mustang leaves the garage,**

**we can expect to be tailed by the**

**police.**

**(beat)**

**We’ll need a duplicate brief case.**

**One that will match the original as**

**close as possible.**

**BLAISE**

**A red herring, so to speak.**

**(beat)**

**You have the measurements of the**

**original?**

**DELLA**

**Approximately 33 centimeters high,**

**46 centimeters in length and 10 to**

**12 centimeters wide. ...Two locks**

**with three digit combinations.**

**BLAISE**

**From what you tell me, you’re bound**

**to be picked up for leaving the**

**jurisdiction without the permission**

**of LR Eliason.**

**DELLA**

**Yes, and we’ll have to plan for that,**

**as well.**

**273 EXT. DELLA’S APARTMENT COMPLEX – SANTA CLARITA – NIGHT 273**

**Dells’s Mustang exits the underground garage and turns right.**

**274 ANOTHER ANGLE – SANTA CLARITA STREET 274**

**Della hasn’t driven more than a few blocks when the squad**

**car’s red light begins flashing.**

**275 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 275**

**Della is seated across the desk from LT Eliason.**

**DELLA**

**I know it was a foolish thing to do,**

**but I’m convinced Dacia Johnson had**

**something to do with the jewel rob-**

**(MORE)**

**062**

**DELLA (Cont’d)**

**bery and death of my husband – or**

**damn well knows who does!! ...I’ve**

**got to find out for sure and I’m not**

**going to let you stop me.**

**LT ELIASON**

**You say you met the fence, in Vegas?**

**DELLA**

**Yes...a Mr. Maxwell Alexander.**

**LT ELIASON**

**And he’s convinced you have the**

**jewels?**

**DELLA**

**I’ve done everything possible to**

**give that impression.**

**LT ELIASON**

**And just where are the jewels?**

**DELLA**

**For my purposes, who has the jewels**

**isn’t important.**

**LT ELIASON**

**(resigned)**

**I know, all you’re after is confir-**

**mation as to who murdered your hus-**

**band.**

**DELLA**

**(angrily)**

**Damnit! I want that bitch’s confes-**

**sion.**

**LT ELIASON**

**You’ll need to get it in such a way**

**as to have it hold up in court.**

**DELLA**

**The only chance I have of getting**

**that confession is if I’m back in**

**Las Vegas no later than the day**

**after tomorrow. ...Now, unless I’m**

**under arrest, then that’s exactly**

**where I’m headed.**

**063**

**Climbing to her feet in defiance.**

**LT ELIASON**

**I’ll have a deputy return you to**

**your car.**

**276 EXT. SANTA CLARITA STREET – DAY 276**

**The patrol unit drops Della off at her Mustang’s location.**

**277 INT/EXT. MUSTANG – SANTA CLARITA STREET – DAY 277**

**Della seats herself behind the wheel and pulls out her cell phone. We HEAR the speed dial.**

**INTERCUT WITH:**

**278 INT/EXT. BLAISE KING’S VEHICLE – SANTA CLARITA ST. – DAY 278**

**Checking out the newly purchased briefcase, attempting to set**

**a combination for the locks, Blaise answers his CELL on the first RING.**

**BLAISE**

**(into cell)**

**What’s the status? ...Where do we**

**stand?**

**DELLA**

**Initiate operation *push back*!!**

**279 EXT. STREET - DELLA’S APARTMENT COMPLEX – DAY 279**

**Della’s Mustang disappears into the garage.**

**280 INT. BASEMENT PARKING STRUCTURE – DAY 280**

**As the security gate closes, the car parks in its reserved**

**slot – and Della climbs out and heads for the nearby utility room, which she enters.**

**281 INT. UTILITY ROOM – DELLA’S APT. COMPLEX – NIGHT 281**

**Della enters the room and immediately goes to the stack of unclaimed suitcases. She finds the one she’s looking for and opens it.**

**282 ANOTHER ANGLE 282**

**Inside is the Samsonite briefcase. She pulls the briefcase**

**064**

**from the suitcase.**

**283 BACK TO SCENE 283**

**Briefcase in hand, Della quickly exits the utility room.**

**284 INT. BASEMENT PARKING STRUCTURE – DAY 284**

**Approaching her car, Della tosses the briefcase onto the passenger seat as she climbs behind the wheel and fires up the engine.**

**285 EXT. STREET - DELLA’S APARTMENT COMPLEX – DAY 285**

**Della’s Mustang roars out of the garage; turns right and heads down the street.**

**286 EXT. FEDEX – SANTA CLARITA – DAY 286**

**Establish the location at 24125 Magic Mountain Pkwy.**

**287 ANOTHER ANGLE 287**

**The Mustang pulls into the FedEx parking lot. Della climbs**

**out, briefcase in hand, and heads for the building’s entrance.**

**288 ANGLE ON ENTRANCE 288**

**Della enters the FedEx building.**

**289 BACK TO SCENE 289**

**Blaise King pulls his vehicle into the FedEx parking lot and**

**parks next to Della’s empty Mustang.**

**290 INT/EXT. BLAISE KING’S VEHICLE – DAY 290**

**Blaise grabs the handicap placard from the floorboard and hangs it on the mirror.**

**Then he grabs the newly purchased briefcase and exits the car, careful to lock the doors.**

**291 INT/EXT. MUSTANG – DAY 291**

**From inside Della’s Mustang, we watch as Blaise, briefcase in hand, opens the unlocked passenger door and plants himself in the Mustang’s passenger seat.**

**From an ANGLE inside the Mustang, CAMERA picks up Della exiting**

**065**

**the FedEx building and empty handed approaching the parked vehicle.**

**Reaching the Mustang, Della climbs in behind the steering**

**wheel. She notices the briefcase Blaise is packing.**

**DELLA**

**Looks exactly like the original.**

**...What’s inside?**

**BLAISE**

**Rocks...and I don’t mean the expen-**

**sive kind.**

**Della smiles as she fires up the engine and drives off.**

**292 EXT. FEDEX PARKING LOT – DAY 292**

**The Mustang pulls out of the FedEx parking lot onto the Magic Mountain Pkwy and disappears.**

**293 EXT. MUSTANG – TRANSITION STATE ROUTES 14 TO 18 – DAY 293**

**Traffic signs indicate the Mustang is making the transition**

**onto eastbound State Route 18 at Palmdale. Having made the transition, the Mustang disappears OUT OF FRAME.**

**294 INT/EXT. MUSTANG – EASTBOUND ON STATE ROUTE 18 – DAY 294**

**As the Mustang continues along on the two lane blacktop,**

**Blaise is checking the map.**

**DELLA**

**How far to Victorville?**

**BLAISE**

**I’d say just under 50 miles.**

**DELLA**

**Be dark by the time we hit Barstow.**

**(beat)**

**There may be people waiting for our**

**arrival in Las Vegas, people we**

**don’t want to have anything to do**

**with. I don’t like the idea of ar-**

**riving in the middle of the night.**

**066**

**BLAISE**

**We could spend the night at Primm,**

**then drive the 35 miles to Vegas**

**first thing in the morning.**

**FLASH CUT TO:**

**295 EXT. PRIMM VALLEY RESORT (STOCK) - DAY 295**

**Show stock footage as described.**

**DELLA (V.O.)**

**Great idea. I once stayed at the**

**Primadonna Inn, which I understand**

**has since been renamed the Primm**

**Valley Resort.**

**BLAISE (V.O.)**

**I like Buffalo Bill’s Resort and**

**Casino.**

**296 EXT. BUFFALO BILL’S RESORT (STOCK) – DAY 296**

**Show stock footage - edited as described in dialogue.**

**DELLA (V.O.)**

**What you like about Buffalo Bill’s**

**is the Desperado Roller Coaster and**

**Adventure Canyon Log Flume Ride.**

**BLAISE (V.O.)**

**Well, you found me out. At heart,**

**I’m still a kid.**

**DELLA (V.O.)**

**Aren’t we all...from time to time?**

**BLAISE (V.O.)**

**It the time it was built, *Desperado***

**was the tallest rollercoaster in**

**the world.**

**DELLA (V.O.)**

**I can believe it.**

**297 EXT. WHISKEY PETE’S (STOCK) – DAY 297**

**Show stock footage - edited as described in dialogue.**

**067**

**BLAISE (V.O.)**

**I also like Whiskey Pete’s.**

**DELLA (V.O.)**

**Yes, it’s on the other side of the**

**highway.**

**(beat)**

**Taking the monorail, I went there**

**to visit the Bonnie and Clyde Mu-**

**seum.**

**BLAISE (V.O.)**

**The Whisky Pete’s Museum contains**

**the bullet ridden death car in**

**which the lovers met their fate.**

**END FLASH CUTS:**

**299 INT/EXT. MUSTANG – EASTBOUND ON I-15 – NIGHT 299**

**Blaise is now driving while Della appears to be sleeping.**

**DELLA**

**(awaking)**

**Where are we?**

**BLAISE**

**Approaching Mountain Pass and the**

**CA-164 cutoff to Laughlin.**

**300 EXT. INTERSECTION: INTERSTATE 15 & CA HIWAY 164 – NIGHT 300**

**Parked alongside the well lit intersection, on the eastbound**

**side, is a dark sedan.**

**301 INT. DARK SEDAN: I-15 & CALIFORNIA 164 – NIGHT 301**

**The late 30s man behind the wheel is known as BUFORD. The at-tractive, athletically built woman, mid 20s, in the passenger seat, wearing the black jumpsuit, goes by the name JACQUELINE.**

**Jacqueline is holding a Night Owl Optics Night Vision Viewer with Digital Image Capture. She records every eastbound**

**vehicle on a laptop computer.**

**Buford studies the computer screen and identifies the maker of the vehicle recorded.**

**068**

**As another vehicle approaches, Jacqueline puts the night vision device to her eye.**

**302 OPTICAL – NIGHT VISION IMAGE 302**

**The Night Vision Viewer PANS with the vehicle. The image being recorded onto the laptop is definitely that of a dark colored Ford Mustang.**

**303 BACK TO SCENE 303**

**Buford confirms.**

**BUFORD**

**That’s it!! ...Blue Ford Mustang.**

**...The night vision goggles even**

**picked up the damaged right rear**

**quarter panel.**

**304 EXT. DARK SEDAN: I-15 & CALIFORNIA 164 – NIGHT 304**

**The dark sedan pulls onto the highway and begins following the Mustang.**

**305 INT/EXT. DARK SEDAN – EASTBOUND ON I-15 FREEWAY – NIGHT 305**

**The night vision gear stowed, Jacqueline pulls out her 9mm**

**Glock and begins screwing the silencer to the barrel.**

**JACQUELINE**

**So, my dear Buford. ...How do you**

**wish to handle this?**

**BUFORD**

**Jacqueline, my dearest. Our orders**

**are to intercept, disable, and search**

**the Mustang – recovering a briefcase.**

**JACQUELINE**

**I know all that. What I wished to**

**know is whether or not we have**

**license to kill?**

**306 EXT. MUSTANG – ON I-15 NEAR NEVADA BORDER – NIGHT 306**

**The Mustang is practically coasting down the straight incline that takes us to the border and past.**

**307 INT/EXT. MUSTANG – APPROACHING PRIMM, NV – NIGHT 307**

**069**

**BLAISE**

**Turnoff is just ahead.**

**(beat)**

**Figured out where you’d like to**

**stay?**

**DELLA**

**Why don’t we try Buffalo Bill’s?**

**308 EXT. SERIES OF SHOTS – PRIMM VALLEY RESORTS – NIGHT 308**

**Montage-like sequence (stock footage); featuring nighttime beauty shots of Primm, Nevada.**

**309 EXT. PARKING LOT – BUFFALO BILL’S – NIGHT 309**

**The Mustang enters the parking lot and parks near the casino.**

**310 INT/EXT. DARK SEDAN – ENTRANCE TO PRIMM, NV – NIGHT 310**

**Traffic is heavy as Buford turns the dark sedan into the Primm Valley Resorts complex.**

**BUFORD**

**Damnit. ...I’ve lost them.**

**JACQUELINE**

**Check the gas stations. ...We’ve**

**got to figure out if they pulled**

**over for gas or to spend the night.**

**311 EXT. PARKING LOT – BUFFALO BILL’S – NIGHT 311**

**With Blaise carrying the briefcase, he and Della exit the Mustang and head for the Casino and Resort.**

**312 INT/EXT. DARK SEDAN – GAS STATION – PRIMM – NIGHT 312**

**Buford and Jacqueline pull into and stop at the second gas station located in the Primm Valley Resorts complex.**

**BUFORD**

**This is the second gas station.**

**Obviously this wasn’t a gas stop.**

**JACQUELINE**

**Then they’re planning to spend the**

**night. ...We better check in our-**

**selves.**

**070**

**JACQUELINE (Cont’d)**

**Beat)**

**I suggest the Primm Valley Resort**

**and Casino, formerly the Primadonna.**

**BUFORD**

**Great choice. Buffalo Bill’s and**

**Whiskey Pete’s all have elevators**

**to the rooms, from the lobby or**

**casinos. Primadonna has motel-like**

**entrances for many of its rooms.**

**JACQUELINE**

**When we find these bozos and if they**

**don’t have the package on them,**

**then we can take them to our room,**

**unseen, and quietly torture them into**

**telling us what we want to know.**

**313 INT. CHECK-IN DESK - BUFFALO BILL’S – NIGHT 313**

**BUFFALO’S CLERK**

**Name on the reservation?**

**DELLA**

**We don’t have a reservation.**

**BUFFALO’S CLERK**

**Only rooms we have left is reserved**

**for our *whales.***

**DELLA**

**Whales??**

**BUFFALO’S CLERK**

**High rollers. ...But I can probably**

**get you a room at Whiskey Pete’s or**

**the Primm Valley Resort.**

**Della tears up and appears beside herself. Blaise explains.**

**BLAISE**

**We’re on our honeymoon. ...My wife**

**wanted to consummate our marriage**

**in the same hotel as her parents.**

**(adding)**

**It means a lot to her.**

**The Clerk looks at the sobbing Della and acquiesces.**

**071**

**BUFFALO’S CLERK**

**I suppose, under the circumstances,**

**I could give you one of the high**

**rollers’ rooms.**

**Della stops sobbing long enough to add:**

**DELLA**

**At the rate of your regular rooms,**

**of course.**

**The Clerk is stopped in his tracks. He takes a deep breath before continuing.**

**BUFFALO’S CLERK**

**(calmly)**

**But, of course, my dear.**

**BLAISE**

**(piping in)**

**We also have a briefcase we’d like**

**placed in your vault.**

**Blaise plants the briefcase on the counter, in front of the clerk.**

**BUFFALO’S CLERK**

**You want to open it so that we can**

**take an inventory of the contents?**

**BLAISE**

**I prefer it not be opened.**

**BUFFALO’S CLERK**

**Very well.**

**Without missing a beat, the Clerk reaches out and pulls a tape stand within his reach and extracts about 16 inches of the**

**two-inch wide tape which he uses to secure the briefcase by placing it over the opening of the case, between the combina-**

**tion locks, pressing hard to make sure it sticks.**

**DELLA**

**(curious)**

**What’s that?**

**BUFFALO’S CLERK**

**Special sealant. Once the tape is**

**removed it will not stick a second**

**(MORE)**

**072**

**BUFFALO’S CLERK**

**time. ...Thus we’ll know if someone**

**attempts to mess with the case.**

**He signs and dates the strip of tape.**

**BUFFALO’S CLERK**

**I sign and date the tape so that**

**no one can replace it without our**

**knowing.**

**DELLA**

**(impressed)**

**I see.**

**314 INT. HIGH ROLLERS SUITE – BUFFALLO BILL’S – PRIMM – NIGHT 314**

**Della and Blaise enter and check out the suite. The living**

**room is large with dining table for eight, a wet bar and two bedrooms, just off the living room.**

**BLAISE**

**(impressed)**

**Not bad.**

**DELLA**

**Especially for the price.**

**BLAISE**

**You want to order from room service,**

**or go out to eat?**

**DELLA**

**Let’s go out.**

**315 EXT. PRIMM VALLEY RESORT – NIGHT 315**

**To establish the resort formerly known as the Primadonna.**

**CAMERA PANS to the southern end of the resort.**

**316 INT. JACQUELINE & BUFORD’S ROOM – PRIMADONNA – NIGHT 316**

**Jacqueline is now wearing a red sports jacket over her black jump suit.**

**Buford is on the laptop.**

**073**

**BUFORD**

**Let’s see if we can find which re-**

**sort our Della Campbell is checked**

**into.**

**JACQUELINE**

**Skilled hacker like you should be**

**able to get a room number, as well.**

**317 EXT. DRIFTER’S BAR & GRILL – SANTA CLARITA – NIGHT 317**

**Re-establish the bar at 18249 Soledad Canyon Rd.**

**318 INT. DRIFTER’S – NIGHT 318**

**Sylvia is seated at the bar nursing a chardonnay and chatting with several locals.**

**Two men enter the bar and find an empty table. The cocktail waitress moves to take their order.**

**At the bar, it’s obvious that Sylvia recognizes one of the men, her brother Wade.**

**Taking her iPhone from her purse, she calls up a number.**

**The number answers.**

**SYLVIA**

**Richard? ...Sylvia. I’m at the**

**Drifters. Wade and another fellow**

**just walked in.**

**(beat)**

**I’ll keep my phone on. I won’t hear**

**you but you can hear me. Get here**

**quick as you can.**

**She carefully places the phone in her purse and taking her**

**glass of chardonnay with her, moves to the table occupied by Wade Leslie and Dave Donovan.**

**319 ANOTHER ANGLE 319**

**Placing her purse on the table, Sylvia seats herself across**

**from Donovan and Wade and waits for her brother’s reaction – which comes almost immediately.**

**WADE**

**Sylvia!!**

**074**

**SYLVIA**

**(to Donovan)**

**I wonder if you’d let me talk to**

**my brother, alone.**

**DONOVAN**

**Of course...**

**(to Wade)**

**I’ll be at the bar.**

**Donovan climbs to his feet and heads for the bar.**

**WADE**

**And what do you want?**

**SYLVIA**

**I think you know.**

**The pregnant pause.**

**WADE**

**(finally)**

**I’m telling you, there was no sui-**

**cide note. ...Tell Richard to get**

**off my back.**

**SYLVIA**

**Richard says there was a suicide**

**note and I believe him. Only you**

**could have taken it and I know why.**

**WADE**

**Look, sis. Why get involved? With**

**Richard on the run, there’s more for**

**you and me.**

**SYLVIA**

**Tell the truth and you’re welcome**

**to my share.**

**(beat)**

**After all, nothing serious can hap-**

**pen to you for finally telling the**

**truth. Slap on the wrist, at most.**

**...Confess and it will all be over.**

**(pause)**

**That is, unless you had something**

**to do with the murder of Mr. Camp-**

**bell.**

**075**

**WADE**

**Who?**

**SYLVIA**

**David Campbell. Husband of the**

**woman in whose car one of the jewel**

**robbers died. ...It’s been in the**

**papers, including a picture of you**

**on page six of the Times.**

**WADE**

**(adamantly)**

**We had nothing to do with Campbell’s**

**murder. Nothing at all.**

**Suddenly, Wade becomes agitated, looking around.**

**WADE**

**If you’re here, Richard can’t be**

**far behind.**

**Just as the cocktail waitress arrives with the drinks, Wade jumps to his feet and rushes to the bar.**

**320 ANGLE AT THE BAR 320**

**Wade rushes up to Donovan sitting at the bar.**

**WADE**

**(to Donovan)**

**Come on, let’s go! We’ve got to get**

**away from here, fast.**

**Wade tosses some bills on the counter.**

**WADE**

**This should more than cover our bill.**

**With that, Wade and Donovan are out the door.**

**321 EXT. PARKING LOT – DRIFTER’S BAR & GRILL – NIGHT 321**

**Wade practically drags the confused Donovan to the rental car that they’ve recently been driving.**

**They pile into the car and the vehicle immediately peels out**

**of the lot.**

**322 ANOTHER ANGLE – DRIFTER’S PARKNG LOT 322**

**076**

**No sooner has Wade and Donovan’s car disappeared on Soledad Canyon Road, than Brig’s Lincoln Navigator SUV pulls in.**

**323 EXT. BUFFALO BILL’S RESORT (STOCK) – NIGHT 323**

**Re-establish,**

**324 INT. HIGH ROLLERS SUITE – BUFFALO BILL’S – PRIMM – NIGHT 324**

**In one of the bathrooms, Della is taking a shower.**

**In the living room, Blaise is behind the wet bar, mixing him-**

**self a drink.**

**There’s a KNOCK at the door.**

**BLAISE**

**(calling out)**

**Who is it?**

**BUFORD (O.S.)**

**(through door)**

**Complimentary room service.**

**Blaise moves to open the door.**

**BLAISE**

**(calling out)**

**Just a minute.**

**325 ANOTHER ANGLE 325**

**Blaise opens the door and finds himself staring down the bar-**

**rel of a 9mm Glock (with silencer) held by Jacqueline. Both**

**she and Buford enter the suite. Buford carries a back pack.**

**JACQUELINE**

**Where’s your girlfriend?**

**BLAISE**

**(hesitantly)**

**In the shower.**

**Jacqueline hands the Glock over to Buford and heads for the bathroom.**

**326 ANGLE IN BATHROOM 326**

**Jacqueline enters the bathroom, jerks the shower door open and**

**077**

**grabs Della, pulling her butt naked from the steaming water.**

**327 BACK TO SCENE – LIVING ROOM 327**

**Covering herself with only a towel, Della is pulled by her**

**hand into the living room by Jacqueline.**

**BUFORD**

**Now that we’re together, where are**

**the jewels? The briefcase...where**

**is it?!!**

**Jacqueline retakes possession of the Glock.**

**JACQUELINE**

**(to Buford)**

**Take this place apart. And check**

**her clothing in the bathroom. Look**

**for a receipt. They may have placed**

**the briefcase in the hotel safe.**

**(beat)**

**Leave her to me. I’ll do a cavity**

**search in case they got creative**

**with a hiding place for the receipt.**

**BLAISE**

**(dejectedly)**

**Never mind. ...I have the receipt.**

**Blaise opens his wallet, extracts the receipt, handing it over**

**to Buford. Buford opens and reads the receipt.**

**BUFORD**

**This is it.**

**JACQUELINE**

**(to Blaise)**

**Okay, here’s the drill. ...I’m go-**

**ing to stay here with the girl-**

**friend while you accompany my**

**friend and retrieve the briefcase.**

**(beat)**

**Anything goes wrong and the girl-**

**friend gets it. And I promise it**

**won’t be without pain...consider-**

**able pain.**

**079**

**328 INT. FRONT DESK - BUFFALO BILL’S – NIGHT 328**

**Buford stands behind Blaise as the boyfriend retrieves the briefcase from the hotel safe.**

**Blaise hands the briefcase over to Buford and the two head for the elevators. As they do so, the CAMERA PANS over to reveal**

**LT Eliason, watching with great interest.**

**329 INT. HIGH ROLLERS SUITE – BUFFALO BILL’S – PRIMM – NIGHT 329**

**The door to the suite opens and Blaise and Buford, the latter carrying the now infamous briefcase, enter. Della is now fully dressed.**

**JACQUELINE**

**Now for the unpleasantness. We’re**

**going to have to tie you up, so get**

**in a comfortable position. ...House-**

**keeping should find you sometime be-**

**fore noon tomorrow.**

**From his backpack, Buford pulls out a piece of rope.**

**330 INT/EXT. DARK SEDAN – ENTRANCE TO PRIMM, NV – NIGHT 330**

**Leaving the Primm Valley Resorts, Buford turns the dark sedan onto the Eastbound I-15 and quickly reaches the speed limit.**

**331 INT/EXT. LT ELIASON’S UNMARKED POLICE UNIT – NIGHT 331**

**Following the dark sedan, as seen through his windshield, LT Eliason pulls onto the I-15, picks up speed and begins pacing the sedan.**

**332 INT. HIGH ROLLERS SUITE – BUFFALO BILL’S – PRIMM – NIGHT 332**

**Seated together on the living room couch, the bound and gagged Blaise King and Della Campbell HEAR a KNOCK at the door. Get-ting no response, the door to the suite is cautiously opened.**

**Della and Blaise are delighted to see the PRIMM SECURITY guard approaching.**

**The guard removes the gags then begins working on the ropes**

**that bind the two. Curious, Della asks:**

**DELLA**

**How did you know?**

**079**

**PRIMM SECURITY**

**Police lieutenant asked me to check**

**on you. Said some friends were**

**playing a practical joke and he was**

**afraid things may have gotten out**

**of hand.**

**DELLA**

**Yes, they were a bit rambunctious.**

**333 INT/EXT. DARK SEDAN – ENTRANCE TO PRIMM, NV – NIGHT 333**

**Buford is still behind the wheel with Jacqueline clutching the briefcase.**

**JACQUELINE**

**Shouldn’t we open the case, see that**

**we actually have the jewels and not**

**something they wanted us to find?**

**BUFORD**

**You mean open it so that you can**

**help yourself to a few trinkets?**

**(beat)**

**See that security tape? Once re-**

**moved it can’t be replaced. We**

**deliver this case with that secu-**

**rity tape in place and no one can**

**accuse either of us with pilferage.**

**334 EXT. PRIMM VALLEY RESORT (STOCK) - DAY 334**

**Daylight finds the roller coaster and farris wheel taking on passengers.**

**335 EXT. PARKING LOT – BUFFALO BILL’S – DAY 335**

**As they make their way to the Mustang, Blaise and Della are in a light, cheerful mood.**

**BLAISE**

**I don’t mind telling you, those two**

**really unnerved me. I’m just glad**

**everything worked out.**

**DELLA**

**I was worried that you might have**

**given up the receipt too quickly.**

**...But, as you say – it all worked**

**out.**

**080**

**336 ANGLE BY MUSTANG 336**

**Arriving at the parked Mustang, they are about to climb in**

**when the SCREAM of those riding the roller coaster reaches**

**their ears. They stop to watch the roller coaster.**

**BLAISE**

**Seems a shame to come all the way**

**to Primm and not take a ride on**

**Desperado.**

**DELLA**

**(smiling)**

**Why not?**

**337 INT. LOADING STATION - DESPERADO HYPERCOASTER – DAY 337**

**The loading station is inside Buffalo Bill’s Casino, near the**

**slot machines. While waiting in line, Blaise relays some of**

**the coaster’s statistics to Della.**

**BLAISE**

**Like most hypercoasters, the Desper-**

**ado does not loop, invert, or other-**

**wise tip its riders upside down.**

**...They terrorize their riders with**

**sheer height and speed.**

**338 INT/EXT. DESPERADO IN MOTION – DAY 338**

**While Blaise continues describing the ride, we’re SEEING it in action and the effect it has on Blaise and Della, seated side**

**by side on the rolling thunder.**

**As the coaster, with Della and Blaise aboard, slowly climbs towards the roof of Buffalo Bill’s, Blaise continues his nar-ration – which action WE SHOW.**

**BLAISE (V.O.)**

**When it first opened, the Desperado**

**had the official blessing of the**

**Guinness Book of World Records as**

**the World’s tallest, fastest, and**

**steepest roller coaster.**

**339 EXT. DESPERADO IN MOTION – DAY 339**

**We’re seeing exactly what Blaise is describing. The expres-sions on the faces of Blaise and Della are one of sheer terror.**

**081**

**BLAISE (V.O.)**

**(continuing)**

**The heart-pounding, 225-foot first**

**drop places it firmly in hyper-**

**coaster territory. With its steep**

**decline, the Desperado clocks in at**

**a top speed of 90 mph.**

**BLAISE (V.O.)**

**(continuing)**

**The initial drop, which enters a**

**disorienting lights-out tunnel at**

**ground level, is certainly panic**

**inducing, but not necessarily the**

**most terrifying feature of the ride.**

**Again we see exactly what Blaise is describing. The expressions on the faces of Blaise and Della have not changed but now they are holding each other tightly.**

**BLAISE (V.O.)**

**(continuing)**

**The coaster leaves the tunnel and**

**climbs the second hill, a 155-foot**

**spiral fall.**

**(beat)**

**That strange feeling of weightless-**

**ness, repeated two more times before**

**the third and fourth drops, can be**

**especially powerful and disorienting.**

**We see the action Blaise is describing. Expressions on Blaise and Della’s faces are the same – fun loving terror.**

**The rest of the ride continues without description.**

**340 EXT. VENETIAN CASINO & RESORT – VEGAS – DAY 340**

**Re-establish.**

**341 INT. DACIA’S VENETIAN SUITE – DAY 341**

**Max and Dacia are sitting at the wet bar, chatting and enjoy-**

**ing a cocktail when there is a KNOCK at the DOOR.**

**Dacia moves to the door and opens it without hesitation. She motions for Della and Blaise to enter then returns to the bar.**

**Walking to the bar, her back to her guests, she says--**

**082**

**DACIA**

**Don’t think I’ve met your boy-**

**friend.**

**At the bar, she sits and then looks Blaise up and down.**

**DACIA**

**So, mister *boyfriend*, what’s your**

**roll in this exchange?**

**BLAISE**

**Only to help see that everything**

**goes as planned.**

**MAX**

**(chuckling)**

**We can’t fault a man for looking**

**out for each of our best interests**

**now, can we??**

**BLAISE**

**And we can’t fault a man or woman**

**for attempting to hijack that which**

**we supposedly are in agreement as**

**to disposal because, after all,**

**it’s only human nature.**

**MAX**

**(chuckling)**

**Only human nature. ...I love this**

**guy.**

**DACIA**

**Max, what’s this young man talking**

**about??**

**MAX**

**(to Della & Blaise)**

**You are both very clever. ...I must**

**apologize for Buford and Jacqueline.**

**You should have seen their reactions**

**when opening the briefcase.**

**FLASH CUT TO:**

**342 INT. VEGAS JEWELRY STORE – DAY 342**

**Maxwell Alexander is behind the counter as Jacqueline places**

**the sealed briefcase on the counter between them. As Jacque-line removes the security tape, Buford explains its purpose.**

**083**

**BUFORD**

**This security tape is relatively**

**new. Once removed from an object,**

**it cannot be reapplied...it just**

**won’t stick a second time.**

**The tape removed, Jacqueline pulls out a switchblade and, as**

**it snaps open, goes to work on the flimsy fasteners. It’s**

**only a matter of seconds before the case is ready to open.**

**Turning the case so the opening is facing Max, she does just that.**

**Instead of a case filled with jewelry, we are looking at ordi-nary rocks.**

**Buford and Jacqueline are flabbergasted**

**MAX**

**It would appear that we’ve all been**

**outsmarted.**

**343 BACK TO SCENE – DACIA’S VENETIAN SUITE 343**

**MAX**

**I’ve got the money! So where are**

**the jewels?**

**DELLA**

**By now, the jewels should be safely**

**in a deposit box, in a Vegas bank.**

**MAX**

**I don’t understand?**

**DELLA**

**Simple. The exchange will take**

**place in the bank.**

**MAX**

**But I’ll need to examine the jewels**

**before settling on a price.**

**BLAISE**

**That’s bullshit and you know it. By**

**now you’ve read the insurance reports**

**setting the loss at $986,674. Those**

**are the numbers we will be dealing**

**with.**

**084**

**MAX**

**How do I know that I will be getting**

***all* the jewels. Could be you’ve de-**

**cided to hold back a few loose dia-**

**monds for a rainy day.**

**BLAISE**

**You *don’t* know. Nevertheless, that’s**

**the figure we will be using.**

**DELLA**

**Are we ready to make the exchange?**

**DACIA**

**(shouting out)**

**Hold on a minute!!**

**(to Della)**

**Who put you in charge? Next, you’ll**

**be telling me that instead of our**

**split being 50-50, you’ll be demand-**

**ing a larger share.**

**DELLA**

**That did occur to me.**

**DACIA**

**(losing it)**

**Why you ungrateful bitch!! You**

**steal my gems and think you can dic-**

**tate terms? No way!! You should**

**be thanking me. My jewels are about**

**to give you a new life. A life with**

**pretty boy here instead of being**

**stuck with your old man and his**

**cheap toupee. Invest your proceeds**

**prudently and live the good life!!**

**Della allows herself a slight smile.**

**DELLA**

**Good advice. ...Now, here’s how the**

**exchange is going down.**

**344 INT. BOUCHON RESTAURANT – VENETIAN – VEGAS – DAY 344**

**The Maitre dé leads Della and Blaise to a table where SGT Shadwick and LT Eliason are already seated. Out of respect, Shadwick and Eliason climb to their feet as Della approaches.**

**085**

**345 ANOTHER ANGLE 345**

**After the usual handshakes and greetings the four sit.**

**DELLA**

**I got what I was after.**

**(to Blaise)**

**Play the recording.**

**Blaise pulls out the small recorder, finds the right spot, and presses PLAY.**

**FLASBACK TO:**

**346 INT. DACIA’S VENETIAN SUITE 346**

**DACIA**

**(shouting out)**

**Hold on a minute!!**

**(to Della)**

**Who put you in charge? Next, you’ll**

**be telling me that instead of our**

**split being 50-50, you’ll be demand-**

**ing a larger share.**

**DELLA**

**That did occur to me.**

**DACIA**

**(losing it)**

**Why you ungrateful bitch!! You**

**steal my gems and think you can dic-**

**tate terms? No way!! You should**

**be thanking me. My jewels are about**

**to give you a new life. A life with**

**pretty boy here instead of being**

**stuck with your old man and his**

**cheap toupee. Invest your proceeds**

**prudently and live the good life!!**

**Della allows herself a slight smile.**

**DELLA**

**Good advice. ...Now, here’s how the**

**exchange is going down.**

**END FLASHBACK:**

**347 BACK TO SCENE - BOUCHON RESTAURANT 347**

**086**

**LT ELIASON**

**I’m afraid I don’t understand?**

**DELLA**

**Only the person who murdered my**

**husband would know that he wore a**

**toupee.**

**LT ELIASON**

**And you egged her into a confession?**

**DELLA**

**Didn’t take much.**

**SGT SHADWICK**

**When and how is the exchange to be**

**made?**

**DELLA**

**Ten am tomorrow, at a local bank.**

**SGT SHADWICK**

**Better give us the details.**

**348 INT. HALLWAY – VENETIAN RESORT & CASINO – DAY 348**

**Della swipes the plastic key card in the door’s locking device and gets a beeping green light. As she opens the door, from within both she and Blaise are grabbed and pulled into the room.**

**349 INT. BLAISE & DELLA’S VENETIAN ROOM – DAY 349**

**Pulled in by Buford and Jacqueline, Della and Blaise are flung across the room, landing on the bed.**

**Jacqueline’s ever ready Glock 9mm is pointed directly at Della.**

**Buford is going through Della’s purse. Apparently, he doesn’t find what he’s looking for. He shouts at Della.**

**BUFORD**

**Where’s the key?**

**DELLA**

**(shouting back)**

**What key?!**

**JACQUELINE**

**The safe deposit box key.**

**087**

**DELLA**

**It’s being held by the person in**

**charge of the vault, with instruct-**

**tions to turn it over to me and**

**only me.**

**Blaise breaks out laughing.**

**BLAISE**

**You dumb bastards. Even if Miss**

**America here--**

**(indicating**

**Jacqueline)**

**--could forge Della’s signature, it**

**wouldn’t do you any good. ...But,**

**having met Max Alexander, I’m not**

**surprised he would make one final**

**attempt to hijack the jewels for**

**himself.**

**DELLA**

**Tell Max to be at the Hyperion Na-**

**tional Bank at 10 am. He gets the**

**briefcase in exchange for our share**

**of the money. The cash will go in-**

**to the deposit box and I will be**

**responsible for seeing that Dacia**

**gets her share.**

**BLAISE**

**You’ve got Max’s marching orders.**

**Now deliver them and get the hell**

**out of our room.**

**Totally taken aback, Buford and Jacqueline do as told.**

**350 EXT. SERIES OF SHOTS – VEGAS STRIP MARQUEES – NIGHT 350**

**The marquees showcase the talent performing within.**

**351 EXT. HYPERION NATIONAL BANK – VEGAS - DAY 351**

**To establish.**

**352 INT. SAFE DEPOSIT VAULT – HYPERION BANK – DAY 352**

**In one of the private little cubbyhole rooms just off the**

**huge vault (containing all the deposit boxes), Blaise and**

**Dacia watch Della and Max make the exchange.**

**088**

**From the large deposit box, Della takes the briefcase and hands it over to Max while Max turns over the cash. Blaise stuffs**

**the cash into the deposit box and while Max is examining the jewels, Della returns the box it to its place in the main vault.**

**353 ANGLE IN MAIN VAULT 353**

**David Black, the vault manager, helps Della lift the deposit**

**box into its slot and sees that the box is properly locked. He hands Della her key – which Della rejects.**

**DELLA**

**Please, David, would you continue**

**holding the key for me?**

**DAVID**

**Whatever you say, my dear.**

**354 ANOTHER ANGLE 354**

**Entering the vault room, Maxwell Alexander, carrying the briefcase, a smile on his face, emerges from the cubbyhole**

**along with Blaise King and Dacia Johnson.**

**Dacia approaches Della**

**DACIA**

**So when do I get my share?**

**DELLA**

**Soon as we know Max hasn’t been**

**arrested for possession of stolen**

**jewels. ...Probably the day after**

**tomorrow.**

**DACIA**

**I’m going to stick to you like**

**glue until that happens.**

**DELLA**

**I wouldn’t expect anything less.**

**355 EXT. STREET – FRONT OF HYPERION NATIONAL BANK – DAY 355**

**As Max, Dacia, Della and Blaise exit the bank they are con-fronted by sheriff’s deputies from the Clark County Metropol-**

**itan Police Department, guns drawn.**

**Handcuffs are applied, including to Blaise and Della.**

**089**

**Sheriff Douglas Gillespie relieves Max of the briefcase.**

**GILLESPIE**

**(opening case)**

**My, my. What have we here?**

**Gillespie turns to LT Eliason and SGT Shadwick, standing together, nearby.**

**GILLESPIE**

**Is your man here?**

**SHADWICK**

**Yes, sir. He’s right here.**

**SGT Shadwick ushers forth a middle-aged man dressed in an impeccable suit**

**SHADWICK**

**Sir, this is the manager of the jew-**

**elry store in which the heist took**

**place.**

**Gillespie holds the open briefcase in front of the manager.**

**GILESPIE**

**Can you identify the contents of**

**this briefcase?**

**Taking out his jeweler’s loupe, the MANAGER carefully examines the jewelry.**

**MANAGER**

**(finally)**

**These are definitely the jewels**

**stolen from my store.**

**356 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 356**

**Blaise King and Della Campbell are seated across the desk from LT Eliason.**

**DELLA**

**Nice touch, putting the cuffs on**

**Blaise and me, as well.**

**LT ELIASON**

**There’s still a chance we can use**

**you.**

**090**

**DELLA**

**I don’t understand.**

**LT ELIASON**

**That recording with reference to**

**the toupee is *flimsy*, as evidence**

**goes. We’ll likely need more, much**

**more.**

**BLAISE**

**(to Della)**

**He wants to use you to gain more**

**evidence against Dacia – possibly**

**even wear a wire. ...For that to**

**work, you have to be a suspect in**

**the heist, as well.**

**From LT Eliason, an almost imperceptible nod.**

**LT ELIASON**

**I’m curious, Mrs. Campbell. Did you**

**purposely provoke Miss Johnson into**

**revealing her knowledge of the tou-**

**pee? If so, what was it you said**

**to her that set her off?**

**DELLA**

**I had always hoped to find out one**

**way or another if she was involved**

**in my husband’s death. But her men-**

**tion of my husband’s toupee came as**

**a complete surprise. ...I had no**

**idea she was aware my husband wore**

**a toupee.**

**(beat)**

**As for provoking her into a confes-**

**sion, that was not my intention. It**

**just happened.**

**BLAISE**

**An incredible bit of luck.**

**LT Eliason nods agreement.**

**357 EXT. FEDERAL BUILDING – 11000 WILSHIRE – DAY 357**

**To establish the Los Angeles headquarters of the FBI.**

**358 INT. SUITE 1700 – FEDERAL BLDG. – WILSHIRE BLVD. – DAY 358**

**091**

**Sylvia Leslie is seated opposite Special Agent-in Charge, JESSE CORALLO. On the desk between them is the small recorder used**

**to record Wade’s words in the bar.**

**359 TIGHT ON RECORDER 359**

**The scene from the bar is playing out on the recorder.**

**SYLVIA**

**(from recorder)**

**Richard says there was a suicide**

**note and I believe him. Only you**

**could have taken it and I know why.**

**WADE**

**(from recorder)**

**Look, Sis. Why get involved? With**

**Richard on the run, there’s more for**

**you and me.**

**SYLVIA**

**Tell the truth and you’re welcome**

**to my share.**

**(beat)**

**After all, nothing serious can hap-**

**pen to you for finally telling the**

**truth. Slap on the wrist, at most.**

**...Confess and it will all be over.**

**(pause)**

**That is, unless you had something**

**to do with the murder of Mr. Camp-**

**bell.**

**WADE**

**Who?**

**SYLVIA**

**David Campbell. Husband of the**

**woman in whose car one of the jewel**

**robbers died. ...It’s been in the**

**papers, including a picture of you**

**on page six of the Times.**

**WADE**

**(adamantly)**

**We had nothing to do with Campbell’s**

**murder. Nothing at all.**

**360 BACK TO SCENE 360**

**092**

**Sylvia shuts off the recorder and looks at Agent Corallo.**

**SYLVIA**

**Agent Corallo, isn’t this enough to**

**get the police to take another look**

**at Richard’s possible involvement**

**in his father’s death?**

**CORALLO**

**Frankly, I wish it were. But a re-**

**cording without police participa-**

**tion is not likely to change any-**

**thing.**

**(beat)**

**But, for what it’s worth, the FBI**

**no longer has any interest in pur-**

**suing Richard’s arrest.**

**(beat)**

**Local police are the only ones pur-**

**suing that. Until he can come up**

**with his father’s suicide note, he**

**just needs to avoid being arrested**

**and printed.**

**361 INT. HILTON BAR – WESTINGHOUSE PLAZA – NIGHT 361**

**Sitting at the bar, Brig and Sylvia are enjoying a cocktail.**

**SYLVIA**

**Now that you’re no longer on the**

**FBI’s Most Wanted List, what are**

**your plans?**

**BRIG**

**Wade’s greed will lead him to seek**

**another corrupt opportunity to get**

**his hands on his true love – money.**

**(beat)**

**He’ll likely hang out in New Or-**

**leans until such an opportunity**

**presents itself.**

**SYLVIA**

**And I suppose that’s where you’ll**

**be?**

**BRIG**

**(with a wink)**

**Good jazz, Cajun cooking, loose wom-**

**(MORE)**

**093**

**BRIG (Cont’d)**

**en, occasional hurricane...where**

**else would I be?**

**362 INT. OLIVE TERRACE BAR & GRILL – NIGHT 362**

**Della and Blaise are enjoying some pork and beef barbeque.**

**DELLA**

**I know you’re not gonna want to**

**hear this, but--**

**BLAISE n**

**--But you think we should cool it,**

**at least for awhile.**

**DELLA**

**(surprises)**

**Blaise, you’re amazing. How did**

**you know what I was feeling?**

**BLAISE**

**With what you’re going through, it**

**makes perfect sense.**

**(beat)**

**We’ll give it a year and then see**

**how we feel about each other.**

**Della reaches over and gives Blaise a hug and kiss.**

**BLAISE**

**Wonder how long it’ll take them to**

**figure out there’s nearly $500,000**

**in your deposit box. Both Dacia and**

**Max must believe the police probably**

**confiscated it.**

**DELLA**

**It won’t take LT Eliason long to**

**come after it.**

**BLAISE**

**What if he figures the Clark County**

**Sheriff’s department has it?**

**DELLA**

**Makes sense since they’re prosecu-**

**ting Max Alexander.**

**The two lovers allow themselves a sly smile.**

**094**

***SUPERIMPOSE: Be sure and see the next epi-***

***sode in the Brigand TV series:***

***entitled: Killing her Harshly.***

**Episode Two: Innocence Lost**

**Episode two of the Brigand TV miniseries is a 90 minute thriller, starting off with a jewelry store heist in Santa Clarita (California) involving Brig’s older brother, Wade. The fact Wade’s name is published in the papers as a “person of interest,” enables Brig to track him down.**

**But the story’s focus is on an attractive female college student in her early 20s (Della) who in-nocently gets mixed up with the robbers escape attempt. One of the robbers (not Wade), after being shot by the Jewelry store’s guard and carrying the loot, hijacks Della’s automobile – with Della in it. He orders her to drive, which she does. But then he dies in the passenger seat of her car. Della confides the incident to her high school teacher husband but fails to tell him that she kept the jewelry.**

**But then the beautiful, but ruthless behind the scenes woman who planned the robbery, but did not participate, Dacia Johnson, guesses what happened, and goes after Della.**

**One day Della returns to their Santa Clarita apartment only to find her husband has been bru-tally murdered and the apartment ransacked. Police Lt. Elliason is assigned to the case. Fur-ther complicating matters, the intriguing Miss Reynolds, like Jonathan Moore in the Cross-up series, purposely did not let her henchmen know her true identity, although they have a pretty good idea. Della has to go through a gauntlet of underworld characters with both the cops and crooks after her in order to be sure she has the right person.**

**The thrust of the story revolves around what Della does with the stolen Jewelry, worth nearly a million dollars.**

**With the jewels safely hidden in a place nobody would think of looking and knowing the police are watching her closely, nevertheless Della takes a chance and makes contact with the myste-rious woman who she thinks planned the robbery. When finally they met Della proposes a deal. Since she cannot fence the jewels, Della will turn them over to Dacia in exchange for the share of the loot that would have gone to the robber that was killed. Dacia reluctantly agrees.**

**Everything is on track for the exchange when things go awry. This is when Brig steps in, hope-fully in time to keep everyone from being killed. In the meantime, Richard Leslie’s brother Wade manages to escape to who knows where. It’s now up to Brig to locate that *where.* Copyright © 2019 by Dennis F. Stevens**

**Characters:**

**Richard Leslie (“Brig”) BRIG**

**Wade Leslie (Richard’s brother) WADE**

**Della Campbell (college student) DELLA**

**David Campbell (Della’s husband) CAMPBELL**

**Dacia Johnson (not who she appears to be) DACIA**

**LT Curtis Eliason (Homicide Bureau) LT ELIASON**

**Norman Hyatt (robber who dies in Ella’s car) HYATT**

**095**

**Dave Donovan (third robber) DONOVAN**

**Johnny Walker (Security Guard) WALKER**

**SGT Jack Shadwick (Homicide Bureau) SHADWICK**

**Jim & Nancy Abbott (Della’s parents) JIM / NANCY**

**Steve Larkin (recruiter) LARKIN**

**Blaise King (Della’s lover) BLAISE**

**Sylvia (Brig’s sister) SYLVIA**

**Maxwell Alexander (the fence) MAX**

**David Black (Las Vegas banker) DAVID**

**END**