**THE BRIGAND:**

**“Killing Her Harshly”**

**Episode Three of a Spinoff from:**

**“The Platinum Heist Cross-up”**

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

**Story and Screenplay**

**by:**

**Dennis F. Stevens**

 **(Member: WGA, West)**

**First Draft Shooting Script CONTACT:**

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**Christine R. Graham 122 N. 4th East, Suite 4**

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 **Applied for electronically cinemaarts@prodigy.net**

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 **Main Characters:**

 **LT Eliason LT ELIASON**

 **Richard Leslie**

 **AKA David Goodis BRIG**

 **Sue Anne Eliason SUE ANNE**

 **SGT/LT Shadwick SHADWICK**

 **Armored car robbers:**

 **Wade Leslie WADE**

 **Dave Donovan DONOVAN**

 **Otto Guzman (the bad one) GUZMAN**

 **Chico Tellez CHICO**

 **Car driver – 17 year old victim:**

 **Patrice Miles PATRICE**

 **Armored Car Personnel:**

 **Driver:**

 **Guard #1:**

 **Guard #2:**

 **Miscellaneous Characters:**

 **Detective Sergeant Doran SGT DORAN**

 **CAPT Nicolas Basaites CAPT BASAITES**

 **CPL Warren CPL WARREN**

 **Marc Clark (Patrice’s**

**boyfriend) MARC CLARK**

 **CAPT Armstrong (Traffic) CAPT ARMSTRONG**

 **Laura Wilson (singer) LAURA WILSON**

 **Dr. Bernardi (psychiatrist) DR BERNARDI**

 **Javier Rosas (Sue Anne’s**

 **former Venezuelan lover)**

 **001**

 **001 EXT. KAISER PERMANENTE – MISSION HILLS – DAY 001**

 **Establish the location at 11001 Sepulveda Blvd.**

 **002 INT. NURSE’S STATION – KAISER – MISSION HILLS – DAY 002**

**Attractive SUE ANNE ELIASON, early 30s, wearing her white RN uniform places a call on her iPhone.**

 **003 EXT. STREET & HOUSE – SANTA CLARITA – DAY 003**

**Three police units are under fire by a man with a rifle and plenty of ammunition. From a safe distance, the local news channel is videotaping the scene.**

 ***SUPERIMPOSE: TWO YEARS EARLIER***

**In uniform, wearing sergeant chevrons on his sleeves, ducked down behind his patrol car, CURTIS ELIASON is dodging high powered bullets - most of which are slamming into the patrol units.**

**Curtis’ cell phone RINGS. With bullets flying all around, he answers.**

 **LT ELIASON**

 **Sergeant Eliason.**

 **INTERCUT WITH:**

 **004 INT. NURSE’S STATION – KAISER 004**

 **SUE ANNE**

 **It’s Sue Anne, darling.**

 **(hearing gunfire)**

 **What’s going on??**

 **LT ELIASON**

 **I’m a little busy now. Can I call**

**you later?**

 **SUE ANNE**

 **(in a panic)**

 **Oh, no. ...Not again.**

**She listens to the GUNSHOTS coming through on the iPhone.**

**Then the line goes dead.**

 **005 BACK TO SCENE – NURSE’S STATION 005**

 **002**

**Sue Anne’s attention is drawn to breaking news on the nearby television monitor.**

 **She watches in horror.**

**The scene on the monitor shows the police holding their fire while the gunman opens up.**

 **006 ANGLE ON TV MONITOR 006**

 **The on-camera REPORTER explains.**

 **REPORTER**

 **(into camera)**

 **Police responded to a domestic dis-**

**turbance only to be confronted by**

**the rifle-packing husband.**

 **(beat)**

 **Police would be justified in kill-**

**ing the husband but, to quote SGT**

**Eliason, “We can always repair the**

**bullet holes in the police units,**

**but you don’t often get a chance**

**to repair a relationship.**

 **(beat)**

 **The husband is obviously angry at**

**his wife and taking that anger out**

**on the police. We just have to be**

**patient.**

 **007 BACK TO SCENE – NURSE’S STATION**

 **SUE ANNE**

 **Patience. I’ve been patient.**

 **Sue Anne suddenly faints and collapses to the floor.**

 **008 INT. DR. BERBARDI’S OFFICE – DAY 008**

**Laid out on DR. BERNARDI’S Couch, Sue Anne regains conscious-ness.**

 **SUE ANNE**

 **Oh, Dr. Bernardi...I’m so embar-**

**rassed. How long have I been out?**

 **DR. BERNARDI**

 **Not long...perhaps 20 minutes. I’m**

 **(MORE)**

 **003**

 **DR. BERNARDI (Cont’d)**

**more concerned as to the cause of**

**these fainting spells. This is the**

**third incident. And each incident**

**seems to have occurred while witness-**

**ing or hearing of your husband going**

**in harm’s way.**

 **(Beat)**

 **Why don’t you tell me about it?**

 **SUE ANNE**

 **I love my husband, but I’m terrified**

**of his job.**

 **DR. BERNARDI**

 **Would you love him more if he were**

**not a police officer?**

 **Sue Anne has a difficult time answering.**

 **SUE ANNE**

 **(finally)**

 **Perhaps. ...But it’s his life. What**

**would he be without it?**

 ***SUPERIMPOSE: PRESENT DAY***

 **009 EXT. VENTURA BLVD. - NEAR LAUREL CANYON – DAY 009**

**The armored car turns off Ventura Blvd. onto a Studio City**

**side street and parks in front of the bank.**

 **010 ANOTHER ANGLE 010**

 **Guard #1 steps out from the rear of the armored car and takes**

**up a defensive position, his hand on resting on the butt of his 9mm Glock.**

**Then guard #2 exits the armored car, carrying the two, white canvas sacks filled with currency. Guard #2 enters the bank while Guard #1 guards the rear door of the armored car.**

 **011 WIDER ANGLE 011**

**Suddenly, a 4X4 Ford F-150 slams into the rear of the armored car, barely missing Guard #1.**

**Moments later a police unit pulls up behind the armored car**

**and two uniformed officers take charge of the scene. The**

 **004**

***officers* are WADE LESLIE and DAVE DONOVAN.**

 **From the gathering crowd, two cohorts suddenly appear. They**

**are OTTO GUZMAN and CHICO TELLEZ.**

**Working as a well rehearsed team, Guzman and Tellez climb into the back of the armored car as Donovan subdues and renders**

**Guard #1 unconscious and Wade lies in wait for Guard #2.**

**Guzman and Tellez are tossing white canvas bags over the cab**

**of the F-150 with the bags landing in the bed of the truck.**

**Guard #2 exits the bank, sees what’s going down and opens fire before Wade can render him harmless with a blow to the head.**

 **012 INT/EXT. PATRICE’S SUV – STUDIO CITY STREET – DAY 012**

**PATRICE MILES, early 20s, is about to pass the armored car**

**when bullets smash into the SUV, barely missing her head and causing her to lose control of the vehicle.**

 **013 EXT. STUDIO CITY STREET – FRONT OF BANK – DAY 013**

**The SUV crosses the centerline and smashes into the driver’s side of the police unit parked behind the F-150, causing considerable damage to the police unit but hardly any to the SUV.**

 **014 ANOTHER ANGLE 014**

**Wade, Donovan, Chico and Guzman are stunned by the damage to their getaway police unit. It’s Donovan who acts first.**

 **He jumps to the driver’s side of the SUV and points his Glock**

**at the driver’s head. Patrice is terrified. Then Donovan shouts to the others.**

 **DONOVAN**

 **Forget the police unit, it’s use-**

**less. Load everything in here.**

**As SIRENS are HEARD in the distance, Wade, Chico and Guzman**

**do as told – grabbing the canvas sacks from the rear of the**

**F-150 and tossing them into the SUV.**

**Then the four robbers pile into the SUV and, at gunpoint,**

**Donovan (situated behind Patrice in the rear), orders the attractive young woman to drive.**

 **005**

 **015 INT/EXT. SUV – STUDIO CITY STREETS – DAY 015**

 **The SUV turns onto Ventura Blvd., heading west.**

 **INTERCUT WITH:**

 **016 EXT. SUV – STUDIO CITY - LAUREL CANYON STREETS – DAY 016**

 **The SUV, with its slight front end damage, turns left onto**

**Laurel Canyon Blvd. and heads into the hills.**

 **Donovan is telling Patrice where to turn. Finally the SUV**

**turns left onto Laurel Hills Road and proceeds east.**

 **After about a mile, Donovan motions for Patrice to pull into**

**the driveway of a particular house.**

 **Wade jumps out and opens the door to the double garage.**

**The SUV drives in and parks next to a three year old Chevrolet 4-door sedan. The garage door is closed.**

 **017 EXT. STUDIO CITY STREET – FRONT OF BANK – DAY 017**

**Multiple police units have arrived at the crime scene and officers are going over the smashed police unit behind the**

**disabled Ford F-150.**

 **The officer in charge is Detective SERGEANT DORAN. As clues**

**are gathered they are reported to SGT Doran by the officers on the scene, among them CORPORAL WARREN, from Robbery.**

 **CPL WARREN**

 **That police unit has a prop number.**

 **SGT DORAN**

 **You mean it’s a movie vehicle not a**

**real police unit?**

 **CPL WARREN**

 **That’s the picture I’m painting.**

 **SGT DORAN**

 **Then the cops on the scene were**

**phonies?**

 **CPL WARREN**

 **It would appear so, since they can-**

**not be found.**

 **006**

 **018 EXT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – DAY 018**

 **With the canvas bags stacked on the living room floor, the**

**four robbers have mixed feelings about the heist.**

 **CHICO**

 **I just hope bringing her along**

**doesn’t turn out to be a big mis-**

**take.**

 **DONOVAN**

 **(defensively)**

 **What would you have done?**

 **CHICO**

 **We could have taken the car, with-**

**out her in it!!**

 **GUZMAN**

 **What...and miss out on all the**

**pleasure she’s going to provide?**

**...What’s your name, sweetheart?**

 **PATRICE**

 **(hesitantly)**

 **Patrice. ...Patrice Miles.**

 **GUZMAN**

 **How old are you?**

 **PATRICE**

 **Twenty-one.**

 **GUZMAN**

 **I don’t think you’re a day over**

**nineteen.**

 **CHICO**

 **The question is, what are we going**

**to do with her?**

 **DONOVAN**

 **We’ll figure out what to do with her**

**later. For now, take her upstairs**

**to one of the bedrooms and handcuff**

**her to the bed.**

 **Wade is carrying out Donovan’s orders when Guzman pipes up.**

 **007**

 **GUZMAN**

 **Put her in my room. It’ll save a**

**lot of time.**

 **DONOVAN**

 **Put her in my room. ...I’ll sleep**

**here on the couch.**

**Still in his police uniform, Wade nods and motions for Patrice to follow him up the stairs.**

 **019 INT. UPSTAIRS BEDROOM – LAUREL HILLS HOUSE - DAY 019**

 **Patrice and Wade enter the bedroom. Wade motions for Patrice**

**to lie on the bed whereby he pulls out the handcuffs from his fake police uniform and secures her to the bed.**

 **WADE**

 **Don’t cry out or I’ll have to gag**

**you, as well. ...Do as you’re told**

**and don’t cause any trouble and I’ll**

**personally see that no harm comes to**

**you. ...Understand?**

 **Patrice nods.**

 **WADE**

 **We’re only going to be here a couple**

**of days. ...When we leave, you’ll be**

**left behind, but free. ...There’s no**

**reason for any of us to harm you.**

 **(beat)**

**Understand?**

 **Patrice once again nods.**

 **020 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – DAY 020**

 **Establish.**

 **021 INT. LT ELIASON’S MAJOR CRIMES OFFICE – DAY 021**

 **SGT SHADWICK knocks on the lieutenant’s door then enters with-**

**out being told to. LT CURTIS ELIASON is cleaning out his desk.**

 **SHADWICK**

 **Captain tells me we’re losing you**

**to the big show. ...Lieutenant with**

**the LAPD. Homicide, no less.**

 **008**

 **LT ELIASON**

 **Captain tell you that you’ll be re-**

**placing me?**

 **SHADWICK**

 **Well, he did call me *Lieutenant***

**Shadwick instead of Sergeant.**

 **(beat)**

 **Have they assigned you a beat?**

 **LT ELIASON**

 **Studio City, Sherman Oaks, Encino,**

**Tarzana, Woodland Hills,**

 **SHADWICK**

 **Expensive neighborhoods. ...Found a**

**place to stay?**

 **LT ELIASON**

 **Sue Anne found an affordable apart-**

**ment she likes in North Hollywood.**

**...Won’t be as fancy as what we**

**have here in Santa Clarita.**

 **SHADWICK**

 **What does she think about your go-**

**ing to work for a police department**

**that has far more shooting incidents**

**than Santa Clarita?**

 **The question obviously catches Curtis off guard.**

 **LT ELIASON**

 **(finally)**

 **She’s not happy about it.**

 **022 EXT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – DAY 022**

**The four thieves are gathered in the living room, pondering their future.**

 **CHICO**

 **So, this shyster lawyer is going to**

**charge us 20 percent for us giving**

**him our money...for his money. I**

**don’t understand?**

 **GUZMAN**

 **Chico, my dear ignorant friend. Let**

 **(MORE)**

 **009**

 **GUZMAN (Cont’d)**

**me explain.**

 **(beat)**

 **The serial number of all bills de-**

**livered to banks is recorded. Try**

**spending one of these bills after a**

**robbery and it’s like spending coun-**

**terfeit money. You’d eventually be**

**arrested.**

 **(beat)**

 **With me, so far??**

 **Chico nods.**

 **GUZMAN**

 **(continuing)**

 **Now, the shyster comes along and for**

**a mere 20 percent, gives us bills**

**that we can spend.**

 **CHICO**

 **So what does the shyster do with the**

**money?**

 **GUZMAN**

 **How do I know?! He probably dumps**

**it overseas where it becomes impos-**

**sible to trace.**

 **CHICO**

 **So when is the exchange made?? When**

**can we get outta here??**

 **DONOVAN**

 **Two or three days. ...We have to let**

**the lawyer know how much money is**

**involved.**

 **CHICO**

 **Then I say, let’s count it. ... Find**

**out for sure.**

 **DONOVAN**

 **(agreeing)**

 **Now’s as good a time as ever.**

 **023 EXT. L.A. POLICE DEPT – PANORAMA CITY, CA – DAY 023**

 **To establish the police station at 7870 Nollan Pl.**

 **010**

 **024 INT. POLICE STATION – PANORAMA CITY, CA – DAY 024**

 **LT Eliason asks the DESK SERGEANT.**

 **LT ELIASON**

 **Looking for Captain Nicolas Basa-**

**ites.**

 **DESK SGT.**

 **That’s homicide...second floor.**

 **(beat)**

 **You’ll need a visitor’s badge.**

 **LT ELIASON**

 **I’m Lieutenant Eliason. ...Assigned**

**to homicide.**

 **DESK SGT.**

 **Oh, Lieutenant? We’ve been expect-**

**ing you. Welcome aboard.**

 **(pointing**

 **to elevator)**

 **Take the elevator to the second**

**floor...Robbery- Homicide.**

 **LT ELIASON**

 **Thanks.**

 **LT Eliason moves towards the elevator.**

 **025 INT. SQUADRON ROOM – ROBBERY/HOMICIDE – PANORAMA – DAY 025**

**The elevator doors open and LT Eliason steps into a typical squad room filled with desks where uniformed and non uniformed officers work together.**

**LT Eliason approaches the closest desk. The sign on the desk of the plain clothes detective reads: DETECTIVE-SERGEANT BRIAN REED, HOMICIDE**

 **LT ELIASON**

 **(reading the sign)**

 **Sergeant Reed? I’m Lieutenant Eli-**

**ason, here to see Captain Basaites.**

**BRIAN REED points to one of the offices along the far wall of the squad room.**

 **026 INT. CAPT BASAITES’ PANORAMA CITY OFFICE – DAY 026**

 **011**

**The blinds on the large window are up and CAPT NICOLAS BASAITES watches from behind his desk as LT Eliason approaches. Before he can knock, Basaites waves him in. LT Eliason opens the door and enters.**

 **027 ANOTHER ANGLE 027**

***Nick the Greek* *Basaites* rises from his desk, sticks out his right hand, and greets Eliason warmly.**

 **CAPT BASAITES**

 **Welcome aboard, Lieutenant. I re-**

**cognize you from your photo.**

 **LT ELIASON**

 **And I recognize you from *your* photo.**

**As they sit down, LT Eliason takes one of the two chairs in front of the desk.**

 **CAPT BASAITES**

 **In your office, you’ll find some**

**files on recent, open homicides.**

**In your spare time, familiarize**

**yourself with the cases and close**

**as many as you can, before they**

**become cold.**

 **Basaites rises to his feet, signaling the end of the interview.**

 **Following suit, LT Eliason climbs to his feet.**

 **CAPT BASAITES**

 **My door will always be open to you.**

**Keep me posted on your progress.**

 **LT. ELIASON**

 **Yes, sir.**

 **028 EXT. HOUSE ON LAUREL HILLS RD – NIGHT 028**

 **Reestablish.**

 **O29 INT. UPSTAIRS BEDROOM – LAUREL HILLS HOUSE - DAY 029**

**Carrying a tray full of food, Wade Leslie enters the bedroom reserved for him. He places the tray on an end table and moves it into position next to the bed so that, although handcuffed**

**to the heavy bed frame by her right wrist, Patrice Miles can**

 **012**

**feed herself by sitting on the edge of the bed and using the utensils with her left hand.**

 **WADE**

 **Here’s some food.**

 **(beat)**

 **So far you have behaved nicely.**

**Your life depends on your contin-**

**uing to do so. ...Understand?**

 **Patrice reluctantly nods.**

 **030 INT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – NIGHT 030**

 **As Wade descends the staircase, he notes that the discussion**

**is all about the woman being held in the upstairs bedroom.**

 **GUZMAN**

 **We can’t possibly let her live. So**

**who’s going to do it?**

 **WADE**

 **Hopefully, no one.**

 **CHICO**

 **What do you mean *no one*?! Does she**

**get it or not?**

 **WADE**

 **I’m working on her. If successful,**

**we can let her go without fear of**

**her giving us up.**

 **DONOVAN**

 **Wade has a point. So far we haven’t**

**killed anyone. The penalty for mur-**

**der is a whole lot more severe than**

**for robbery. ...I vote that we let**

**Wade continue working on the woman;**

**evaluate the results later.**

 **CHICO**

 **What do we know about her? She’s**

**awfully young.**

 **GUZMAN**

 **And terribly attractive.**

 **013**

 **DONOVAN**

 **According to what we found in her**

**purse, she works for an upscale,**

**Westside strip joint called the**

**4-Play Club.**

 **CHICO**

 **She’s a stripper?**

 **DONOVAN**

 **Possibly. Unless she’s a cashier,**

**barmaid or bartender.**

 **(beat)**

**Has a studio apartment in North**

**Hollywood. ...A boyfriend, who**

**could come looking for her.**

 **CHICO**

 **Well, I say we let Wade continue**

**working on her. I don’t want to be**

**involved in no murder.**

 **GUZMAN**

 **I don’t know about the rest of you,**

**but I need some sleep.**

 **Guzman climbs the stairs to his room.**

 **031 ANOTHER ANGLE 031**

 **CHICO**

 **I think we should divvy up the mon-**

**ey now and then, when the shyster**

**arrives with the clean bills, we**

**can each hand over our share for an**

**equal share of clean bills...less**

**the 20 percent, of course.**

 **WADE**

 **Why not divvy up after the exchange?**

 **CHICO**

 **What if the shyster never shows or**

**we’re forced to flee this place be-**

**fore he arrives? At least we’d have**

**our shares.**

 **DONOVAN**

**Makes sense, Wade. After all, there**

 **(MORE)**

 **014**

 **DONOVAN (Cont’d)**

**are plenty of shysters out there**

**willing to make a quick 20 percent.**

 **WADE**

 **I don’t think our shyster, as you**

**call him, will want to hang around**

**any longer that the time it takes**

**to make an initial exchange.**

 **(beat)**

 **But you’re right, we need to count**

**the loot and see how much we’re**

**dealing with. ...The lawyer will**

**want to know how much cash to bring.**

 **032 INT. UPSTAIRS BEDROOM – LAUREL HILLS HOUSE - DAY 032**

**Otto Guzman enters the room. Patrice is on her back, lying on the bed, trying to sleep. Otto moves to the bed, standing over the fully clothed beauty.**

**Patrice stares up into his cold eyes.**

**Suddenly, Otto reaches down and with both hands rips open her blouse, exposing her obviously ample breasts held inside the**

**flimsy bra. Again, with both hands, he rips open the bra. Terrified, the scream is caught in her throat.**

 **Standing over the vulnerable Patrice, Guzman begins disrobing.**

**His shirt on the floor, Otto is unbuckling his trousers when**

**he becomes aware of someone else in the room. He turns and**

**is confronted by Wade Leslie.**

 **WADE**

 **(firmly)**

 **You’ve had your fun...now go to**

**your room.**

**Otto considers defying Wade’s order but finally decides this**

**is not the time for a confrontation. Defiantly, he picks up**

**his shirt and storms out of the bedroom.**

 **034 ANOTHER ANGLE 034**

**Wade moves to his closet and grabbing a shirt moves back to**

**the bed. With his key, he removes the handcuffs; tossing her the shirt.**

 **015**

 **WADE**

 **(indicating shirt)**

 **Put this on.**

 **(beat)**

 **I’m sorry for what happened. I’ll**

**do my best to see that it doesn’t**

**happen again.**

**Although she tries, Patrice cannot find her voice and is un-**

**able to thank Wade.**

 **035 INT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – NIGHT 035**

**Instead of going to his room, Guzman has returned to the living room, where Chico and Donovan are at the dining table counting out the bills and placing the money in stacks of $1,000 each.**

**With the count continuing, there are already approximately nine stacks. Coming down the stairs, Wade does a quick count.**

 **WADE**

 **What’ve we got – a thousand in each**

**stack?**

 **DONOVAN**

 **That’s right and we’re only through**

**half the sacks.**

 **GUZMAN**

 **I’d say a very profitable venture.**

**The F-150 and movie prop car were**

**stolen and cost us nothing. Like-**

**wise the uniforms and fake badges.**

 **(beat)**

 **Our only out-of-pocket expense is**

**the monthly rent on this house.**

 **CHICO**

 **Even though we’re only here two**

**weeks, at $6,000 per month, with a**

**one month minimum, I’d say the house**

**is well worth the money and the**

**$6,000 will be deducted off the top**

**and reimbursed to the four of us in**

**the amounts we each contributed.**

 **GUZMAN**

 **(to Wade)**

 **You rented the house in the name of**

 **(MORE)**

 **016**

 **GUZMAN (Cont’d)**

**a Richard Leslie. I’m curious, is**

**this a real person?**

 **WADE**

 **(smiling)**

 **But, of course. And despite what’s**

**happened to him, somehow he still**

**manages to have an excellent credit**

**rating.**

 **036 EXT. LT ELIASON’S NORTH HOLLYWOOD APT. COMPLEX – NIGHT 036**

 **Establish.**

 **037 INT. BEDROOM – LT ELIASON’S N. HOLLYWOOD APT. – NIGHT 037**

**The 1900 sq. foot apartment has two bedrooms, but Mr. and Mrs. Eliason are only using one.**

**Sue Anne is asleep when her husband, Curtis Eliason, enters**

**the bedroom, fully dressed. As his wife lay flat on her back, unconsciously, Curtis reaches over and pulls the sheet up so that it covers her naked breasts.**

**He strips off his clothes down to his shorts and slips into bed beside her. She moans softly in her sleep as he cuddles up to her. A slender arm reaches out and makes contact with his butt, pulling him closer to her.**

**Still very much asleep, nevertheless the way she reacts, she obviously feels his hardness against her buttocks. Then he feels her lips move ever so slightly. He lifts his head so as to hear the words. It’s as though she was talking in her**

**sleep.**

 **SUE ANNE**

 **(moaning)**

 **Javier...Oh, Javier!**

 **Curtis Eliason is stunned. The expression on his face is one**

**of total disbelief.**

 **038 INT. KITCHEN - HOUSE ON LAUREL HILLS RD. – MORNING 038**

**Wade is cooking a breakfast of scrambled eggs, bacon, ham,**

**hash browns, pancakes, and toast – with a choice of marmalade**

**or raspberry jam. The maple syrup for the pancakes is the real thing, from Canada or Vermont.**

 **017**

 **039 INT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – MORNING 039**

**Chico, Guzman and Donovan are just arriving at the dining room table as Wade emerges from the kitchen, carrying the food on server plates – which he sets on the table between the four -place setting.**

 **While still hot, everyone digs in with enthusiasm.**

 **GUZMAN**

 **(to Donovan)**

 **Today’s the day the shyster is**

**supposed to show up?**

 **DONOVAN**

**That’s my understanding.**

 **GUZMAN**

 **You called him?**

 **DONOVAN**

 **Yes. ...Said he’d be here by noon,**

**today.**

 **CHICO**

 **(to Donovan)**

 **With the clean money?**

 **DONOVAN**

 **(confirming)**

 **With the clean money.**

 **WADE**

 **By the way, how much money are we**

**talking about?**

 **DONOVAN**

 **Count came to one point eight seven**

**five million.**

 **GUZMAN**

 **Not bad. ...I can live with that.**

 **Finally, Wade loads a plate with food and heads for the stairs.**

 **GUZMAN**

 **Where you going with that?**

 **WADE**

 **As if you didn’t know.**

 **018**

 **GUZMAN**

 **I don’t see why we’re wasting food**

**on her. She ain’t gonna be around**

**much longer.**

 **Wade ignores the remark and continues towards the stairs.**

 **040 INT. UPSTAIRS BEDROOM – LAUREL HILLS HOUSE - DAY 040**

**Carrying the tray of food, Wade enters the bedroom to find Patrice sitting on the edge of the bed, her right wrist hand-cuffed to the heavy, iron headboard.**

**Wade places the tray on the end-table next to the bed and moves the table into place where Patrice can access the food.**

 **PATRICE**

 **(pleading)**

 **Please...what’s going to happen to**

**me?**

 **WADE**

 **By this time tomorrow, you should**

**be safe at home.**

 **PATRICE**

 **You mean that?**

 **WADE**

 **Only if I have your word you will**

**not mention being held in this**

**house.**

 **(beat)**

 **You will be released on Laurel Can-**

**yon Blvd., near Ventura Blvd. You**

**will say you were held in a house**

**but that you have no idea what house**

**or where. ...Will you do that?**

 **PATRICE**

 **(nodding)**

**I promise.**

 **WADE**

 **(smiling)**

**Your word is good enough for me.**

 **(beat)**

**Now, eat!**

 **019**

 **041 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 041**

 **LT Eliason dials a number on his cell phone.**

 **042 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – DAY 042**

 **A phone is RINGING.**

 **043 INT. LT SHADWICK’S MAJOR CRIMES OFFICE – DAY 043**

**The office as that formerly belonging to LT Eliason.**

**It takes a moment for LT Shadwick to realize the RINGING is coming from his cell phone and not his landline. He pulls out the cell and answers.**

 **SHADWICK**

 **Lieutenant Shadwick.**

 **INTERCUT WITH:**

 **044 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 044**

 **LT ELIASON**

 **(into cell)**

**Jack?...Curtis. I have a favor to**

**ask. If you cannot do it or prefer**

**not to do it just say so and this**

**conversation never happened.**

 **SHADWICK**

 **Understood.**

 **LT ELIASON**

 **I want you to find out all you can**

**about a man named Javier who knew**

**my wife, Sue Anne. Pull out all**

**the stops but do it on your own**

**free time.**

 **SHADWICK**

**What free time. ...I’ll charge it to**

**the follow-up investigation in the**

**jewel theft matter.**

 **LT ELIASON**

**Just don’t stick your neck out to**

**the point it gets chopped off.**

 **020**

 **SHADWICK**

 **Not to worry. ...Seems nearly half**

**a million is missing in that jewel**

**theft matter. I’ll assign a couple**

**men to find your Javier what’s-his-**

**last name and get back to you soon**

**as I come up with anything.**

 **045 INT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – MORNING 045**

 **The four are sitting around the table.**

 **CHICO**

 **What time is it?**

 **Wade checks his wrist watch.**

 **WADE**

 **Five after 2 pm.**

 **GUZMAN**

 **(to Donovan)**

 **Your shyster is more than two hours**

**late.**

 **DONOVAN**

 **Something must’ve come up.**

 **Suddenly Donovan’s cell phone RINGS.**

 **DONOVAN**

 **Hold on, this could be him.**

 **Donovan answers the cell phone.**

 **DONOVAN**

 **(into cell phone)**

 **Speak!!**

 **INTERCUT WITH:**

 **046 INT/EXT. SHYSTER’S LINCOLN NAVIGATOR - DAY 046**

**Driving down Laurel Canyon Blvd., the nervous SHYSTER attorney is on his cell phone**

 **SHYSTER**

 **I’m unable to make the drop.**

 **021**

 **DONOVAN**

 **Why is that?**

 **SHYSTER**

 **I’m being tailed. I suspect LAPD.**

 **DONOVAN**

 **You’ve got to make the drop.**

 **SHYSTER**

 **I don’t *got* to do anything.**

 **(beat)**

 **In the trunk of my car, I’ve got**

**nearly one and a half million in**

**cash. ...With the cops all over me,**

**you think I’m stupid enough to**

**make contact with you?**

 **DONOVAN**

 **So what’re we supposed to do??**

 **SHYSTER**

 **If I were you, I’d get outta there.**

 **...The sooner the better.**

 **(beat)**

 **Using a landline or a different *burn***

**phone, call my office in a week,**

**we’ll set something up. Tell my**

**receptionist you need an attorney**

**for an arbitrage gone sour.**

 **DONAVON**

 **I see. ...You think our cells are**

**tapped?**

 **The line goes dead.**

 **047 BACK TO SCENE – LIVING ROOM 047**

 **Dave Donovan turns to his three cohorts.**

 **DONOVAN**

 **Take the batteries out of your cell**

**phones. Wade will purchase new,**

**prepaid phones tomorrow.**

 **(beat)**

 **In the meantime, we have to make**

**preparation to move outta here.**

**...The quicker, the better.**

 **022**

 **048 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 048**

**Through the large window, LT Eliason spots Detective Sergeant Doran approaching his office and waves him in.**

 **Inside Eliason’s office, SGT Doran makes his report.**

 **SGT DORAN**

 **Think we may finally have a solid**

**break in that armored car heist.**

 **LT ELIASON**

 **How so?**

 **SGT DORAN**

 **Witness caught the plate number of**

**the escape vehicle, an SUV. We ran**

**it and it comes back to a Patrice**

**Miles. Got an address...thought you**

**might like to be a party to the raid**

**on her apartment.**

 **049 INT/EXT. UNMARKED POLICE UNIT – VAN NUYS BLVD. – DAY 049**

**Moving southbound on Van Nuys Blvd., SGT Doran is driving,**

**with LT Eliason strapped into the passenger seat.**

 **LT ELIASON**

 **(to SGT Doran)**

 **What do we know about this *Patrice***

***Miles?***

 **SGT DORAN**

 **Cocktail waitress, occasional dancer**

**at a Westside topless joint known as**

**the 4-play Club.**

 **(beat)**

 **Lives with her boyfriend at a North**

**Hollywood apartment complex – which,**

**by the way is just ahead.**

 **050 EXT. PATRICE MILES’ APT. COMPLEX – N. HOLLYWOOD – DAY 050**

**SGT Doran’s unmarked unit pulls up next to two marked patrol units where SGT Doran and LT Eliason are joined by CPL Warren**

**and three other uniformed officers.**

**Eliason and Doran climb out of the unmarked unit and, using**

**hand signals, SGT Doran gives the four uniformed officers**

 **023**

**their marching orders.**

 **051 INT. HALLWAY OUTSIDE MILES’ APARTMENT – DAY 051**

**Weapons drawn, Doran, Eliason and CPL Warren are gathered out-side the door to apartment 3C. CPL Warren knocks.**

 **CPL WARREN**

 **(calling out)**

 **Police. ...Open up!!**

 **From inside, a male VOICE calls out.**

 **MARC CLARK (O.S.)**

 **Just a minute.**

**Finally, the door opens and the stunned MARC CLARK finds him-self staring into the barrels of three 9mm semi-automatics.**

 **SGT DORAN**

 **We’re looking for Patrice Miles.**

 **MARC CLARK**

 **So am I.**

 **LT ELIASON**

 **Mind if we look around?**

**Marc, who looks to be barely 21 years-of-age, steps aside and motions for the officers to enter.**

 **052 INT. PATRICE MILES’ APARTMENT – DAY 052**

**The three officers enter what appears to be approximately a**

**950 square foot two-bedroom apartment nicely furnished and decorated.**

**After a quick *recce*, they holster their weapons and turn**

**their attention to Marc. The four take up positions at the dining table.**

 **LT ELIASON**

 **You say you’re looking for Patrice,**

**as well?**

 **MARC CLARK**

 **That’s right. She hasn’t shown up**

**for her job the past two nights.**

**...It’s totally unlike her.**

 **024**

 **SGT DORAN**

 **And her car?**

 **MARC CLARK**

 **Missing, as well.**

 **053 INT/EXT. UNMARKED POLICE UNIT – VAN NUYS BLVD. – DAY 053**

**Northbound on Van Nuys Blvd.**

 **SGT DORAN**

 **Think he knows something he’s not**

**telling us?**

 **LT ELIASON**

 **He came off as truthful and very**

**concerned to me.**

 **(beat)**

 **It’s beginning to look as though**

**Patrice Miles was kidnapped.**

 **SGT DORAN**

 **How so??**

 **LT ELIASON**

 **The getaway car was intended to be**

**the fake police unit. But when the**

**shots rang out, and some slugs hit**

**Miss Miles’ SUV, she panicked and**

**drove into the driver’s side of the**

**fake unit, rendering it impossible**

**to drive.**

 **SGT DORAN**

 **(nodding)**

 **So the thieves did the next best**

**thing and hijacked Miss Miles’**

**SUV – with her in it.**

 **LT ELIASON**

 **If that’s the case, she’s in ex-**

**treme danger.**

 **(beat)**

**Can you arrange a meeting with the**

**captain in charge of the Traffic**

**Division?**

 **054 INT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – NIGHT 054**

 **025**

 **Dave Donovan is sneaking a look through the closed blinds at**

**the outside street.**

**He motions for Wade to take a look, as well.**

 **055 DONOVAN’S POV – STREET 055**

 **A patrol unit is seen driving up the street, turning around,**

**and driving back.**

 **056 BACK TO SCENE 056**

 **Donovan confides to Wade.**

 **DONOVAN**

 **We’ve got to get out of here. The**

**sooner the better.**

 **WADE**

 **I suggest the Rodeway Inn in Glen-**

**dale. Rate is only $89 per night,**

**but it’s quite nice with a great**

**family restaurant next door and**

**two cocktail lounges within walk-**

**ing distance.**

 **DONOVAN**

 **Sounds great. We’ll make the move**

**tomorrow. Go ahead and make the**

**reservations.**

 **057 EXT. L.A. POLICE DEPT – PANORAMA CITY, CA – DAY 057**

 **Establish the new day.**

 **058 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 058**

**Both CAPT ARMSTRONG, head of the traffic division, and LT Eliason are on their feet...pacing around the office and oc-casionally referencing the map on the wall featuring the area around Studio City where the armored car heist took place.**

 **CAPT ARMSTRONG**

 **When she saw what was happening**

**outside, one of the bank tellers**

**set off the alarm.**

 **059 EXT. FREEWAY ENTRANCE – DAY 059**

 **026**

**Two patrol units pull up and block the entrance to the freeway.**

 **CAPT ARMSTRONG (V.O.)**

 **(continuing)**

**Within minutes of hearing what was**

**going down, my traffic people**

**sealed off Ventura Boulevard and**

**the freeway entrances and began**

**screening the screening process.**

 **060 BACK TO SCENE 060**

 **LT ELIASON**

 **(indicating map)**

 **But a possible escape route could**

**have been Laurel Canyon Boulevard?**

 **061 EXT. MULHOLLAND & LAUREL CANYON BLVD. – DAY 061**

 **Two patrol units block off Laurel Canyon Boulevard.**

 **CAPT ARMSTRONG (V.O.)**

 **Possibly. ...But we had Laurel Can-**

**yon sealed off at Mulholland Drive,**

**within minutes. So, if the perps**

**made their escape on Laurel Canyon,**

**they must’ve holed up before reach-**

**ing Mulholland.**

 **062 BACK TO SCENE 061**

 **LT ELIASON**

 **Then you approve of my request to**

**have patrol units show themselves**

**in the area in order to flush out**

**Patrice Miles’ SUV with our *perps***

**in it.**

 **CAPT ARMSTRONG**

 **Absolutely. ...Let’s just hope they**

**don’t have another vehicle stashed**

**away, one we don’t know about.**

 **063 EXT. SANTA CLARITA POLICE & SHERIFF’S DEPARTMENT – NIGHT 063**

 **Establish.**

 **064 INT. LT SHADWICK’S MAJOR CRIMES OFFICE – NIGHT 064**

 **027**

 **Sitting at his desk, LT Shadwick makes a call on his iPhone.**

 **INTERCUT WITH:**

 **065 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – NIGHT 065**

**LT Eliason is pouring through the contents of a box marked ACTIVE – with a case number, when his iPhone RINGS. He**

**glances at the caller ID then answers.**

 **LT ELIASON**

 **Shadwick...that you?**

 **SHADWICK**

 **You home, at the office, or in be-**

**tween?**

 **LT ELIASON**

 **At the office.**

 **SHADWICK**

 **Avoiding going home?**

 **LT ELIASON**

 **I wouldn’t put it that way.**

 **SHADWICK**

 **In any event, I have the informa-**

**tion, or lack of, you asked me to**

**look up; on my own time, of course.**

 **LT ELIASON**

 **Go ahead.**

 **Eliason takes pen to paper.**

 **SHADWICK**

 **Couldn’t find anything on a Javier,**

**but that’s because I couldn’t find**

**anything on Sue Anne.**

 **LT ELIASON**

 **What do you mean??**

 **SHADWICK**

 **Your wife doesn’t exist. Checked**

**with the orphanage where she’s**

**always claimed she was raised?**

**...Never heard of her.**

 **028**

 **LT ELIASON**

 **I don’t understand??**

 **SHADWICK**

 **I ran her name and prints through**

**every data base I’m aware of,**

**including IAFIS, the Automated**

**Fingerprint Identification System.**

 **(beat)**

 **Came up with nothing.**

 **LT ELIASON**

 **How can that be?**

 **SHADWICK**

 **Although she’s been fingerprinted,**

**as a Registered Nurse, she would**

**have been, no one had ever bothered**

**to run them. If they had, they**

**would have discovered they belonged**

**to no one.**

 **(beat)**

 **How do you explain that?**

 **LT ELIASON**

 **Witness Protection Program?**

 **SHADWICK**

 **IAFIS would have spit out some name,**

**even if it wasn’t her own.**

 **066 EXT. HOUSE ON LAUREL HILLS RD – MORNING 066**

 **Reestablish.**

 **O67 INT. UPSTAIRS BEDROOM – LAUREL HILLS HOUSE - DAY 067**

**Wade Leslie enters the bedroom and taking the handcuff key unlocks the cuffs from Patrice Miles’ right wrist.**

 **WADE**

 **(begging)**

 **Take a shower...get yourself**

**cleaned up. We’re moving to an-**

**other location.**

 **PATRICE**

 **Please. Let me stay here. Don’t**

**make me go with you. ...I give you**

 **(MORE)**

 **029**

 **PATRICE (Cont’d)**

**my word I won’t describe you to the**

**police. I’ll tell ‘em you all wore**

**ski masks. ...Please...**

 **WADE**

 **(conflicted)**

 **How good is your word?**

 **PATRICE**

 **I’ve never once gone back on my word.**

**I swear, any secrets you have are**

**safe with me.**

 **WADE**

 **Okay, I’m gonna take a chance on you.**

**Tell the cops the truth in every de-**

**tail except for the ski masks.**

 **PATRICE**

 **Understood.**

 **WADE**

 **And give us 24 hours before you go**

**to them?**

 **PATRICE**

 **Agreed.**

 **068 INT. LIVING ROOM - HOUSE ON LAUREL HILLS RD. – DAY 068**

 **Wade is explaining to the remaining three.**

 **WADE**

 **We’re leaving the lady behind.**

**She’s given me her word she won’t**

**identify us. I told her that in**

**every other regard to tell the po-**

**lice the truth.**

 **DONOVAN**

 **Think you can trust her?**

 **WADE**

 **I do.**

 **DONOVAN**

 **That’s good enough for me.**

 **030**

 **CHICO**

 **Me, as well. ...Glad to be rid of**

**her.**

 **WADE**

 **Careful about spending the money in**

**your suitcases. It could bring ATF**

**and FBI down on us.**

 **GUZMAN**

 **What’s the alternative??**

 **DONOVAN**

 **Wait until we reconnect with the**

**shyster.**

 **069 INT. GARAGE - HOUSE ON LAUREL HILLS RD. – DAY 069**

 **Everyone except for Guzman is gathered in the second auto-**

**mobile, the Chevrolet not belonging to Patrice Miles.**

 **WADE**

 **Where’s Guzman??**

 **CHICO**

 **Said he had to take a crap...would**

**be along soon.**

**As if on cue, Guzman shows up – suitcase in hand. He climbs into the rear of the Chevrolet,**

 **070 EXT. STREET – OUTSIDE HOUSE ON LAUREL HILLS RD. – DAY 070**

**The garage door opens and the 4-door Chevrolet sedan exits the garage and heads down Laurel Hills Road towards Laurel Canyon.**

 **071 INT. LT ELIASON’S NORTH HOLLYWOOD APARTMENT – EVENING 071**

**In their 1900 sq. foot, two bedroom apartment, while Curtis Eliason is expecting to have dinner, his wife is dressing to**

**go out.**

 **LT ELIASON**

 **What’s going on? Aren’t we having**

**dinner?**

 **SUE ANNE**

 **You’re on your own. ...I have a**

**dinner date with an old and dear**

 **(MORE)**

 **031**

 **SUE ANNE (Cont’d)**

**friend; someone who once helped me**

**when I desperately needed it. Sor-**

**ry. Order a pizza. ...Don’t wait**

**up for me.**

 **With that, she grabs her purse and exits the apartment.**

 **Curtis waits a few seconds then follows.**

**072 EXT. STREET – UNDERGROUND GARAGE – NIGHT 072**

 **Sue Anne’s four year old Jeep Cherokee pulls out from the underground garage, hits the street and pours on the gas.**

**A few seconds later, LT Eliason’s unmarked patrol unit does**

**the same.**

 **073 INT/EXT. LT ELIASON’S UNMARKED POLICE UNIT – NIGHT 073**

**The Jeep Cherokee isn’t hard to follow. Curtis has it in his headlights, just ahead.**

 **074 EXT. ODYSSEY RESTAURANT – GRANADA HILLS – NIGHT 074**

**From the parking lot, Curtis watches his wife enter the res-taurant. After a moment, he follows.**

 **075 INT. BAR - ODYSSEY RESTAURANT – NIGHT 075**

 **At the bar, Curtis looks over his shoulder and spots his wife**

**in the dining room, seated next to a very attractive woman, about the same age, LAURA WILSON.**

 **076 ANGLE ON LAURA & SUE ANNE 076**

 **Laura and Sue Anne seem to be enjoying each other’s company.**

 **077 BACK TO SCENE – ODYSSEY BAR 077**

 **Curtis turns to the seemingly lonely chap seated beside him.**

 **LT ELIASON**

 **Like to make a quick $50?**

 **The BAR CHAP is all ears.**

 **BAR CHAP**

 **I’m listening.**

 **032**

 **LT ELIASON**

 **Take my iPhone and walk by the cou-**

**` ple seated at that table.**

 **(indicating table)**

 **078 ANGLE IN TABLE – LAURA & SUE ANNE 078**

 **LT ELIASON (V.O)**

 **As you pass, take a picture of**

**them with my iPhone.**

 **079 BACK TO SCENE – BAR 079**

 **LT ELIASON**

 **(continuing)**

 **Try to do it without them knowing.**

 **BAR CHAP**

 **You sure it’s legal?**

 **Curtis flashes his badge.**

 **LT ELIASON**

 **(flatly)**

 **It’s legal.**

 **Without hesitation, Bar Chap takes the iPhone and heads to-**

**wards the table.**

 **080 INT/EXT. SERIES OF SHOTS – SO. CAL HIGHLIGHTS – DAY/NIGHT 080**

**Stock beauty shots, set to a rock musical theme, feature high-lights of the greater Los Angeles area including: the marinas at Newport and Marina Del Rey; Hollywood studios; great res-taurants; popular night spots and familiar landmarks.**

 **081 INT. LT ELIASON’S OFFICE – PANORAMA CITY DICISION – DAY 081**

**With a box marked ACTIVE FILE on his desk, LT Eliason is continuing to bring himself up to speed on the cities out-standing homicide cases.**

 **SGT Doran shows up at Eliason’s office door and is waved in.**

 **SGT DORAN**

 **Wondered if you heard.**

 **LT ELIASON**

 **Heard what?**

 **033**

 **SGT DORAN**

 **Landlord of a rental on Laurel Hills**

**Road found the dead body of a young**

**woman who fits the description of**

**Patrice Miles. An SUV, fitting the**

**description of her SUV was found in**

**the garage, described right down to**

**the front end damage.**

 **082 INT. UPSTAIRS BEDROOM – LAUREL HILLS HOUSE - DAY 082**

**SGT DORAN and LT ELIASON give CPL Warren, from Robbery, a nod.**

 **SGT DORAN**

 **(to Warren)**

 **Glad to see Robbery on the job.**

 **LT ELIASON**

 **Body been moved?**

 **CPL WARREN**

 **No, sir. Still waiting for the**

**coroner.**

**Doran and Eliason push their way past the forensic team and**

**look down on the beautiful nude body of Patrice Miles, lying**

**on her back.**

***PRODUCTION NOTE: Nudity in at least one version of this episode, will have BLACK BARS covering risqué body parts. However, it is anticipated that a “R” rated version will***

***exist.***

 **LT ELIASON**

 **(to Doran)**

 **Can’t we cover her up?**

 **SGT DORAN**

 **Yes, now that forensics has taken**

**their photos and you’ve seen the**

**body.**

 **Curtis picks the comforter off the floor and covers the body.**

 **LT ELIASON**

 **We’ll, of course, have to wait for**

**the coroner’s report, but it looks**

**like strangulation.**

 **034**

 **SGT DORAN**

 **I concur.**

 **(pointing out)**

 **Fingerprint boys have arrived.**

**Three officers carrying bags similar to that of a doctor arrive and go to work.**

 **LT ELIASON**

 **Good. ...Make sure they cover the**

**entire house. We need to know who**

**was staying here.**

 **SGT DORAN**

 **Understood.**

**Then the CORONER arrives, a pale, fat man with the ruined face of an athlete gone to seed. He removes the comforter exposing the nude body and goes to work.**

 **After examining the neck, the Coroner looks up at Eliason.**

 **CORONER**

 **Looks like strangulation.**

 **LT ELIASON**

 **(merely nodding)**

 **How long?**

 **CORONER**

 **Off hand, before an autopsy, I‘d**

**hazard a guess of 24 hours.**

**The Doc reaches down and casually pulls the comforter half across the body, partly covering it.**

**CPL Warren approaches LT Eliason.**

 **CPL WARREN**

 **Press is downstairs. They want the**

**story. Are we holding anything back?**

 **LT ELIASON**

 **Only how she was killed and the fact**

**she was found nude.**

 **Nodding, CPL Warren walks away – towards the door.**

 **Curtis turns to SGT Doran.**

 **035**

 **LT ELIASON**

 **There’s nothing for me to do here**

**that you cannot do. I’m heading**

**back to the office.**

 **SGT DORAN**

 **Not to worry. The boys are doing**

**everything that can be one for the**

**time being. ...I’ll stick around**

**for a while and then we can really**

**get started tomorrow, after some**

**of the leg work is out of the way.**

 **Curtis nods.**

 **083 INT. LT SHADWICK’S MAJOR CRIMES OFFICE – NIGHT 083**

 **After checking the caller ID, LT Shadwick answers his iPhone.**

 **SHADWICK**

 **Curtis. ...Got your email photo,**

**but I don’t have to run the photo**

**through any facial recognition**

**software to know who she is.**

 **INTERCUT WITH:**

 **084 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – NIGHT 084**

**On his own iPhone, LT Eliason is on the other end of the call.**

 **LT ELIASON**

 **How’s that?**

 **SHADWICK**

 **I recognize her. That’s Laura Wil-**

**son...a popular Reggaeton and Latin**

**hip hop star. She’s a favorite of**

**my wife.**

 **(beat)**

**She’s currently appearing at the**

**Playhouse Nightclub on Hollywood**

**Boulevard.**

 **LT ELIASON**

 **(chuckling)**

**The department made a wise decision,**

**making you a lieutenant.**

 **036**

 **SHADWICK**

 **(curious)**

 **Want to share your interest in Miss**

**Wilson?**

 **LT ELIASON**

**If I can meet with this Laura Wilson,**

**perhaps I can learn more about my**

**wife’s past and eventually find out**

**who she really is.**

 **SHADWICK**

 **Why can’t you ask your wife?**

 **LT ELIASON**

 **Everything she’s ever told me about**

**her past is a lie. Why should I**

**expect her to be truthful now?**

 **085 INT. PLAYHOUSE NIGHTCLUB – HOLLYWOOD BLVD – NIGHT 085**

**On stage, Laura Wilson is performing a Reggaeton and Latin hip hop number. The crowd loves it.**

 **086 EXT. MUSSO & FRANK GRILL – HOLLYWOOD BLVD. – NIGHT 086**

 **Establish.**

 **087 INT. MUSSO & FRANK GRILL – NIGHT 087**

**The performer, who despite her Anglo-Saxon name, has the olive skin tones of an Italian or one with traces of Hispanic blood.**

**Laura Wilson is sitting at the bar sipping Gentleman Jack, ser-ved in small carafes which are then poured into the more tra-ditional martini glasses**

**This late, the dining room is, for all practical purposes, closed. However the bartender places a beef sandwich and**

**glass of milk in front of Laura.**

**That’s when Curtis Eliason makes his move, taking a bar stool**

**next to her.**

 **LT ELIASON**

 **I hope you’ll forgive me, Miss Wil-**

**son, but I followed you here from**

**the Playhouse Club.**

 **037**

**Laura looks Curtis up and down.**

 **LAURA WILSON**

 **Now, why would you do that?**

 **LT ELIASON**

 **Saw your performance, thought you**

**were great.**

 **Feeling a come-on.**

 **LAURA WILSON**

 **I already have an A & R man.**

 **LT ELIASON**

 **I’m not an Artists and Repertoire**

**man.**

 **(beat)**

**Afraid I’m only a fan...an under-**

**paid policeman by profession.**

 **LAURA WILSON**

 **You’re a cop??**

 **LT ELIASON**

 **‘Araid so. ...Curtis El-- er *Elli-***

***son* at your service.**

**Fortunately, he was able to come up with the false last name in time.**

 **LAURA WILSON**

 **Mind showing me your badge?**

 **Curtis flashes the shield normally clipped to the front of**

**his belt or lapel, depending upon the circumstances.**

 **LAURA WILSON**

 **A lieutenant, no less.**

 **LT ELIASON**

 **No, just a big fan.**

 **LAURA WILSON**

 **Well, *Mr. Big Fan*. What say we get**

**outta here? Go somewhere more in-**

**teresting.**

 **LT ELIASON**

 **Why not?**

 **038**

 **088 EXT. 2000 BLOCK OF N. VINE – HOLLYWOOD – NIGHT 088**

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

 **You call your *apartment* more inter-**

**esting?**

 **LAURA WILSON (V.O.)**

 **Don’t prejudge.**

 **089 INT. LAURA’S HOLLYWOOD APARTMENT – NIGHT 089**

**The door opens and Laura invites Curtis into her apartment. While the thousand square foot apartment is not large, it’s nicely furnished and tastefully decorated.**

 **LAURA WILSON**

 **(pointing**

 **to wet bar)**

 **What would you like to drink?**

 **(beat)**

 **Jack Daniels, Grey Goose, Hennessy**

**Cognac, Dom Perignon Champagne,**

**Chateau Petrus, Le Montrachet, and**

**A Chambertin, I think there’s even**

**some Romanee-Conti.**

 **LT ELIASON**

 **A cheap scotch will do.**

 **LAURA WILSON**

 **You’ll find some Glenfiddich.**

**...Pour me one, as well.**

**Curtis moves to the bar, finds the scotch, glasses and ice and begins pouring.**

 **LAURA WILSON**

 **I don’t normally date cops. This**

**has to be a first.**

 **LT ELIASON**

 **I wouldn’t exactly call this a**

**date.**

 **LAURA WILSON**

 **Then, what’re you here for, an**

**autograph??**

 **039**

 **090 EXT. RESTAURANT NEXT TO RODEWAY INN – GLENDALE – MORNING 090**

 **Walking from the Rodeway Inn, Wade and Donovan enter the**

**restaurant.**

 **091 INT. GLENDALE RESTAURANT – COLORADO BLVD. - DAY 091**

**As the hostess directs Wade and Donovan to a table, Wade man-**

**ages to grab a copy of the *Times.***

 **092 ANGLE ON TABLE 092**

 **Wade divides the paper with Donovan.**

 **DONOVAN**

 **Know what you want to order?**

 **WADE**

 **The usual, coffee, orange juice,**

**three eggs over easy, hash browns,**

**crisp bacon and toast.**

 **(beat)**

 **You??**

 **DONOVAN**

 **Think I’ll try the pancakes.**

**Wade is absorbed in an article in the *Times*. Suddenly he bursts out!!**

 **WADE**

 **Holy shit!! ...I’ll kill that son-**

**of-a bitch**

 **DONOVAN**

 **(alarmed)**

 **What is it?**

 **Wade tosses him the article.**

**Donovan reads the article in record time then explodes himself.**

**By the time the waitress arrives, Wade and Donovan are on**

**their feet heading back to the motel.**

 **093 EXT. RODEWAY INN – GLENDALE – DAY 093**

 **Wade pounds on a room door, but there is no answer. Hearing**

**the noise, Chico Tellez, in an adjacent room, opens his door**

 **040**

**to see what all the fuss is about.**

 **CHICO**

 **What the hell’s going on?**

 **WADE**

 **Where’s Guzman??**

 **CHICO**

 **How should I know!! What’s the**

**fuss about.**

 **DONOVAN**

 **He killed the Miles woman.**

 **CHICO**

 **(crossing himself)**

 **Holy shit!!**

 **WADE**

 **(explaining)**

 **Instead of turning the house back**

**to the landlord in a normal manner,**

**now we’ve got the cops processing**

**it as a crime scene.**

 **CHICO**

 **(realization)**

 **Holy mother of Mary, our prints**

**are all over the place.**

 **094 INT. OFFICE – RODEWAY INN – GLENDALE – DAY 094**

 **Wade, Donovan and Chico approach the RODEWAY MANAGER.**

 **WADE**

 **Have you seen Otto Guzman around?**

 **ROADWAY MGR.**

 **He checked out early this morning.**

 **095 INT. WADE’S ROADWAY INN ROOM – DAY 095**

 **Donovan and Chico are gathered in Wade’s room.**

 **DONOVAN**

 **He’s likely on his way to the**

**Mexico.**

 **041**

 **CHICO**

 **I think it be (sic) a good idea if**

**I followed.**

 **Wade is in a complete state of depression, hands covering**

**his face.**

 **DONOVAN**

 **What do you think, Wade?**

 **WADE**

 **I don’t know. ...I’ll have to**

**think it through. ...It’s only a**

**matter of time before our faces**

**are plastered all over the front**

**page of the *Times*.**

 **DONOVAN**

 **Not to mention the network and**

**cable channels.**

 **096 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 096**

**SGT Doran shows up outside LT Eliason’s office door and Curtis waves him in.**

 **SGT DORAN**

 **Looks like we hit the jackpot.**

**There were fingerprints all over**

**the Laurel Hills house.**

 **(beat)**

 **AFIS, is spitting out the names of**

**our *perps*, as we speak.**

 **LT ELIASON**

 **It’s a big break...we got lucky.**

 **SGT DORAN**

 **Well, I just wanted to let you**

**know.**

 **LT ELIASON**

 **Thanks. ...Keep me posted.**

 **SGT DORAN**

 **(smiling)**

 **You know I will.**

 **With that, the sergeant makes his exit.**

 **042**

 **097 INT. WADE’S RODEWAY INN ROOM – NIGHT 097**

 **Chico Tellez is saying his goodbyes to Donovan and Wade.**

 **CHICO**

 **First thing in the morning, I’m**

**catching a bus for the border.**

 **(beat)**

 **You guys figured out what you’re**

**going to do?**

 **WADE**

 **We’re thinking of giving ourselves**

**up. Robbery is one thing. Murder**

**is a totally different ball game.**

 **DONOVAN**

 **If I were you, I’d do the same.**

 **CHICO**

 **No, thanks. Sorry if I don’t share**

**your faith in our judicial system.**

 **WADE**

 **Suit yourself.**

 **098 EXT. ODYSSEY RESTAURANT – GRANADA HILLS – NIGHT 098**

 **Reestablish.**

 **099 INT. BAR – ODYSSEY RETAURANT – NIGHT 099**

**Shadwick and Eliason are sitting together at the bar. LT Eliason is relating his experiences from the night before.**

 **LT ELIASON**

 **I don’t know what came over me. I**

**felt like I was run over by a truck.**

 **(explaining)**

 **Woke up this morning, lying on the**

**floor of Laura Wilson’s living room.**

 **FLASHBACK TO:**

 **100 INT. LIVING ROOM – LAURA’S HOLLYWOOD APARTMENT – DAY 100**

**Curtis describes the scene.**

**He is lying on his back, staring at the ceiling.**

 **043**

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

 **I knew who I was, all right. I**

**knew I was Lieutenant Curtis**

**Eliason of the LAPD, but that’s**

**about all.**

 **(beat)**

 **My head felt as though someone had**

**been using a baseball bat on it.**

 **...It took me the longest time to**

**realize I was lying fully clothed**

**on the floor.**

 **Curtis struggles to his feet.**

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

 **Finally, I was able to climb to my**

**feet. Every bone in my body ached**

**and I felt as though I had been**

**beaten with leather straps.**

 **He moves to the bedroom.**

 **101 INT. BEDROOM – LAURA WILSON’S APARTMENT – DAY 101**

**Curtis peeks into the bedroom and notices Laura in bed, lying on her back, under the covers.**

 **He steps back into the living room.**

 **102 BACK TO SCENE – LIVING ROOM 102**

**Curtis wanders over to the wet bar with its empty bottles and glasses.**

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

 **I don’t know what happened to me.**

**I never get drunk.**

 **SHADWICK (V.O.)**

 **You were probably drugged.**

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

 **No, in the living room I found**

**two empty bottles of Glenfiddich.**

 **(beat)**

 **Which reminds me--**

 **Pulling a handkerchief from his pocket, he carefully confiscates**

 **044**

 **an empty cocktail glass – the one with the trace of lipstick.**

 **103 INT. BAR – ODYSSEY RESTAURANT – NIGHT 103**

 **With the same handkerchief, Curtis pulls the cocktail glass**

**from his jacket and places it on the bar.**

 **SHADWICK**

 **I see. ...You want me to run Miss**

**Wilson’s prints.**

 **Curtis merely smiles.**

 **104 INT/EXT. SERIES OF SHOTS – SO. CAL HIGHLIGHTS – MORNING 104**

**Stock shots, set to a hard rock musical theme, feature highlights of the greater Los Angeles area at daybreak; i.e. sweeping sidewalks, opening stores, changing marquees.**

 **105 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 105**

 **Curtis motions for SGT Doran to enter.**

 **The sergeant is bursting with the latest news.**

 **SGT DORAN**

 **You’re not going to believe this,**

**but two of the *perps* in the armored**

**car heist just walked in and sur-**

**rendered.**

 **LT ELIASON**

 **You’re right, I don’t believe it.**

 **(beat)**

 **There has to be something else in-**

**volved.**

 **SGT DORAN**

 **(puzzled)**

 **What *something* else??**

 **LT ELIASON**

 **That’s what we need to find out.**

**106 EXT. FRENCH QUARTER – NEW ORLEANS – DAY 106**

 ***SUPERIMPOSE: NEW ORLEANS***

 **107 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – DAY 107**

 **045**

**At the newsstand outside the hotel, Richard Leslie, nicknamed Brigand or simply BRIG, as is his habit, 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.**

 **108 INT. BRIG’S MONTELEONE SUITE – DAY 108**

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

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

 **BRIG**

 **(into handset)**

 **Hello?**

 **109 EXT. LESLIE ESTATE – SAN MARINO – DAY 109**

 **It’s SYLVIA LESLIE’S VOICE.**

 **SYLVIA (V.O.)**

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

**phone but, as usual, the number is**

**no longer in use.**

 **110 BACK TO SCENE – BRIG’S MONTELEONE SUITE 110**

 **BRIG**

 **Well, you know me and *burn* phones.**

 **INTERCUT WITH:**

**111 INT. KITCHEN – SAN MARINO ESTATE – DAY 111**

 **On the kitchen table, Sylvia has the *Los Angeles Times* spread**

**out before her.**

 **SYLVIA**

 **You’re gonna love this. The *Times***

**is reporting that our brother Wade**

**has been arrested for an armored**

**car heist that took place in Los**

**Angeles just days ago,**

 **(beat)**

 **And guess who’s in charge of the**

**case?**

 **BRIG**

 **Give me a hint.**

 **046**

 **112 EXT. KAISER PERMANENTE – MISSION HILLS – DAY 112**

 **Reestablish.**

 **113 INT. DR BERNARDI’S OFFICE – KAISER - DAY 113**

 **Still in her nurse’s uniform, Sue Anne is undergoing therapy.**

 **SUE ANNE**

 **I can’t believe my emotions or some**

**of the things I do. It’s all crazy.**

 **(beat)**

 **Last week, I cleaned out our joint**

**checking account of over $5,000.**

 **(beat)**

**Today I came to my senses and put**

**it back.**

 **(beat)**

 **Why would I do that? I love my**

**husband very much.**

 **DR BERNARDI**

 **But you don’t love the fact he’s a**

**cop.**

 **SUE ANNE**

 **I hate it!!**

 **DR BERNARDI**

 **That’s because he’s constantly in**

**danger?**

 **SUE ANNE**

 **(realization)**

 **I suppose so. ...I never know if**

**he’s the one showing up at the door**

**or one of LAPD’s finest informing me**

**that he’s been wounded...or killed.**

 **DR BERNARDI**

 **That must put a severe strain on**

**your marriage.**

 **Sue Anne does not answer.**

 **DR BERNARDI**

 **I want you to convince your husband**

**to see me.**

 **047**

 **SUE ANNE**

 **As a cop or patient?**

 **DR BERNARDI**

 **As a patient, of course.**

 **A113 EXT. LT ELIASON’S NORTH HOLLYWOOD APT. COMPLEX – NIGHT A113**

 **reestablish.**

 **B113 INT. KITCHEN – LT ELIASON’S APT. – NIGHT B113**

**At the dinner table, sitting across from each other, Curtis is reading the *Times* while Sue Anne is busy sending text messages on her iPhone.**

**Both are wearing only their bathrobes and likely nothing under-neath.**

 **LT ELIASON**

 **Sue Anne?**

 **She looks up and half nods.**

 **LT ELIASON**

 **I want to talk to you.**

 **SUE ANNE**

 **Yes?**

 **She continues working on her iPhone.**

 **Curtis reaches across the table, tears the iPhone from her**

**hands and throws it on the floor.**

 **Sue Anne’s eyes are wide with surprise but her voice is soft**

**and low and without fear.**

 **SUE ANNE**

 **Curtis, dear. You must’ve crawled**

**out of the wrong side of the bed.**

 **LT ELIASON**

 **I want to know why there’s no record**

**of your existence and why our joint**

**bank account is overdrawn by $50.**

**We agreed to keep a cushion of $5,500**

**in the account and now it’s gone.**

**...Where’s the money?**

 **048**

**Her eyes open wide Sue Anne sits there staring at her husband.**

 **SUE ANNE**

 **Dr. Bernardi wants to see you, ex-**

**plain about the money.**

 **LT ELIASON**

 **(angrily)**

 **I don’t need any shrink to explain,**

**I need you to explain.**

**And then she laughs.**

 **SUE ANNE**

 **Curtis, for goodness sake, stop try-**

**ing to make like a cop. It’s me –**

**Sue Anne – your wife. If you want**

**to cross-examine me, perhaps you’d**

**better get out the rubber hose.**

**Laughing again, she gets up and, and rounding the table,**

**throws herself into her husband’s lap.**

 **SUE ANNE**

 **Darling, please let Dr. Bernardi**

**explain.**

 **Her arms encircle his neck and she plants a kiss on his lips.**

**He lifts her as he stands and then carries her across the**

**room, through the door and into the bedroom**

 **C113 INT. BEDROOM – LT ELIASON’S APT. – NIGHT C113**

**She sighs as her husband gently removes her robe and lays her**

**gently down on the unmade bed.**

 **LT ELIASON**

 **Damn! ...If I didn’t love you so**

**much.**

 **114 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 114**

**Through his window, LT Eliason watches as the uniformed female officer with corporal chevrons on her sleeves, CPL GRETA O’SULLIVAN, leads Richard Leslie AKA “Brig” to his office.**

**Curtis motions for the corporal to enter. He stands to accept Brig’s outstretched hand.**

 **049**

 **LT ELIASON**

 **So you’re Wade Leslie’s brother?**

 **Brig nods affirmative.**

 **BRIG**

 **Richard Leslie at your service.**

**Curtis indicates one of the two stuffed chairs in front of**

**his desk. Brig chooses one.**

**Taking his place behind the desk, LT Eliason opens the con-**

**versation.**

 **LT ELIASON**

 **I checked with Special Agent Coral-**

**lo at the FBI. He pretty much con-**

**firms what you told me over the**

**about the death of your father and**

**your brother’s**

**possible involvement.**

 **(beat)**

 **Says you’ve been chasing your brother**

**all over the country in an attempt to**

**try and convince him to confess to**

**destroying or suppressing your fa-**

**ther’s suicide note in order to im-**

**plicate you in his possible murder.**

 **BRIG**

 **There’s a considerable amount of**

**money at stake.**

 **LT ELIASON**

 **I understand.**

**Brig spots the photo of Sue Anne and Laura Wilson lying on LT Eliason’s desk. He picks it up and studies it curiously.**

 **115 ECU – PHOTO 115**

 **The photo is the one taken at the Odyssey restaurant.**

 **BRIG (V.O.)**

 **Who’s the attractive woman seated**

**with Laura Wilson?**

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

 **My wife.**

 **050**

 **116 BACK TO SCENE 116**

 **Brig places the 8X10 photo back on the desk.**

 **BRIG**

 **(smiling)**

 **You got a winner.**

 **LT ELIASON**

 **Forget my wife, what can you tell**

**me about Laura Wilson?**

 **BRIG**

 **My sister’s the one you should ask.**

 **LT Eliason’s eyebrows rise as he looks at the Bandit.**

 **BRIG**

 **(explaining)**

 **My sister, Sylvia, works for Miss**

**Wilson’s publicity firm. I would**

**assume that they know each other**

**quite well.**

 **117 ANOTHER ANGLE 117**

 **CAPT Basaites appears in the doorway and is waved in by Curtis.**

 **LT ELIASON**

 **(making intro-**

 **duction)**

 **This is Captain Basaites. I asked**

**him to sit in on our meeting.**

 **Brig stands and shakes hands with the Captain.**

 **BRIG**

 **I suppose you know there’s a war-**

**rant out for my arrest.**

 **CAPT BASAITES**

 **Yes, but thanks to the FBI, the war-**

**rant has a low priority. ...And we**

**intend to honor our agreement not to**

**arrest you during our interview?**

 **BRIG**

 **And when the interview is over?**

 **051**

 **CAPT BASAITES**

 **(smiling)**

 **Why don’t we hear what you have to**

**say before making that determina-**

**tion?**

 **Brig and the Captain seat themselves in the two stuffed chairs.**

 **BRIG**

 **Wade is a thief but he’s not a mur-**

**derer. ...His greed for money may**

**lead him to do many crazy things,**

**but murder isn’t among them.**

 **(beat)**

 **According to the *Times*, Wade claims**

**the murder of the Miles woman was**

**likely caused by Otto Guzman, with-**

**out the knowledge of the others.**

 **(beat)**

 **I believe that to be true...and in-**

**tend to prove it.**

 **CAPT BASAITES**

 **How so?**

 **BRIG**

 **If you will allow me, I intend to**

**go to Mexico, find Otto Guzman, and**

**bring him back to this very police**

**station, confession in hand.**

 **LT Eliason and CAPT Basaites exchange looks.**

 **BRIG**

 **I guess the question is whether or**

**not I’m under arrest.**

 **118 INT. PLAYHOUSE NIGHTCLUB – HOLLYWOOD BLVD – NIGHT 118**

**On stage, in another great performance, Laura Wilson is danc-**

**ing and singing a Reggaeton Latin hip hop number. The per-former, who despite her Anglo-Saxon name, has the olive skin tones of an Italian or one with traces of Hispanic blood.**

**As usual the crowd loves it.**

 **119 EXT. MUSSO & FRANK GRILL – HOLLYWOOD BLVD. – NIGHT 119**

 **Reestablish.**

 **052**

 **120 INT. MUSSO & FRANK GRILL – NIGHT 120**

**Curtis and the Bandit are sitting at the bar, enjoying their favorite adult beverages.**

 **LT ELIASON**

 **She often comes here after a perfor-**

**mance. ...I’m expecting her to do so**

**tonight.**

 **BRIG**

 **And why am I here?**

 **LT ELIASON**

 **I had Miss Wilson’s prints run**

**through all known databases...and**

**she doesn’t exist. ...And neither**

**does my wife. But they know each**

**other from a previous life. I**

**need to know what that life was.**

 **BRIG**

 **And you figured since my sister**

**knows her, I might be able to use**

**that possible friendship to gain**

**information about her past?**

 **LT ELIASON**

 **Something like that.**

 **BRIG**

 **My advice is to simply confront her**

**with what you know and carefully**

**weigh her answers.**

 **Curtis nods, thoughtfully.**

 **121 ANOTHER ANGLE 121**

**Laura enters the dining room, spots Curtis, and heads for the bar.**

 **122 BACK TO SCENE 122**

 **Curtis moves over one stool, indicating for Laura to sit be-**

**tween them.**

 **LAURA WILSON**

 **Good evening, Lieutenant *Ellison*.**

 **(MORE)**

 **053**

 **LAURA WILSON (cont’d)**

**Didn’t expect to see you here.**

**The name change is not lost on Brig whose reaction is hardly noticeable.**

 **LT ELIASON**

 **(indicating Brig)**

 **Like to introduce Richard Leslie.**

 **BRIG**

 **I believe you know my sister,**

**Sylvia.**

 **LAURA WILSON**

 **(shaking hands)**

 **Sylvia Leslie, of course...dear**

**friend.**

 **LT ELIASON**

 **I know you don’t like drinking**

**alone and so thought I’d drop by**

**and join you.**

 **LAURA WILSON**

 **In that case, I suggest we adjourn**

**to my apartment.**

 **LT ELIASON**

 **We’ll meet you there.**

 **123 INT/EXT. UNMARKED POLICE UNIT – NIGHT 123**

**Brig is in the passenger seat as Lt Eliason drives eastbound**

**on Hollywood Boulevard – towards Vine.**

 **LT ELIASON**

 **That bit about your following Otto**

**Guzman into Mexico and bringing him**

**back together with his confession.**

**...Were you serious?**

 **BRIG**

 **Of course.**

 **LT ElIASON**

 **And how do you propose to do that**

**without violating all kinds of laws**

**– both Mexican and American.**

 **054**

 **BRIG**

 **I don’t intend to do it without vio-**

**lating such laws.**

 **LT ELIASON**

 **On that front, I won’t be able to**

**help you. ...You’ll be on your own.**

 **124 INT. LIVING ROOM – LAURA’s HOLLYWOOD APT. – NIGHT 124**

**The doorbell RINGS and Laura answers. She motions for Curtis and the Bandit to enter.**

**Moving to the wet bar, Laura pours some Hennessy Cognac into snifters and hands them to her guests.**

**But then Brig grabs the bottle and pours a more than generous amount into a third snifter and hands it to Laura.**

 **LAURA WILSON**

 **You wouldn’t try and get a girl**

**drunk would you?**

 **BRIG**

 **I certainly would.**

 **LAURA WILSON**

 **Just to get into my pants?**

 **Brig smiles but has no retort.**

 **LAURA WILSON**

 **(indicating Curtis)**

 **As my dear, stupid cop knows, he**

**can have me at any time, but re-**

**fuses to do so. Why do you suppose**

**that is?**

 **BRIG**

 **Probably because he’s married.**

 **LAURA WILSON**

 **Since when has that ever been an im-**

**pediment?**

 **Brig nods in agreement.**

 **BRIG**

 **You have a point.**

 **055**

 **LT ELIASON**

 **Laura, there’s something I need to**

**tell you.**

 **Curtis has Laurie’s undivided attention.**

 **LT ELIASON**

 **My name’s not Ellison. It’s *Eliason*.**

 **...Sue Anne is my wife.**

 **LAURA WILSON**

 **(stunned)**

 **You’re Eliason? You’re the husband**

**– the cop she married? ...I don’t**

**believe it.**

 **LT ELIASON**

 **(matter of factly)**

 **I’m the cop she married.**

 **(beat)**

 **I need to know who she is. Who she**

**really is. It would be helpful if**

**you were to tell me who you are as**

**well...who you really are.**

 **LAURA WILSON**

 **I don’t understand.**

 **LT ELIASON**

 **According to every database known,**

**you don’t exist and neither does my**

**wife.**

 **Laura bursts out laughing.**

 **LAURA WILSON**

 **Is that what this is all about?**

 **Curtis doesn’t answer.**

 **LAURA WILSON**

 **Your wife’s real name is Anne Marie**

**Alonzo.**

 **LT ELIASON**

 **And yours?**

 **LAURA WILSON**

 **I was born Angelica Sanchez.**

 **056**

 **LT ELIASON**

 **I think you better explain.**

 **125 EXT. 30 FOOT HIGH BORDER FENCE – STOCK – DAY 125**

 **At the California border, migrants are climbing the fence.**

 **LAURA WILSON (V.O.)**

 **We’re Venezuelan refugees. ...Cros-**

**sed the border illegally but were**

**never caught. We purchased fraud-**

**ulent IDs and started a new life**

**in America.**

 **(beat)**

 **Since the IDs are fraudulent, and**

**we have never been fingerprinted,**

**it’s natural we wouldn’t show up on**

**any database.**

 **126 INT. VENEZUELAN HOSITAL – DAY 126**

 **Sue Anne is seen helping patients.**

 **LAURA WILSON (V.O.)**

 **(continuing)**

 **In Venezuela, your wife was a nurse.**

**...Here, she enrolled in a nursing**

**school, graduating top of her class.**

**There were plenty of job offers. Her**

**life was set, until she met you and**

**fell for you.**

 **127 INT. PLAYHOUSE NIGHTCLUB – HOLLYWOOD BLVD – NIGHT 127**

**On stage, Laura Wilson is performing her Reggaeton Latin hip**

**hop number.**

 **LAURA WILSON (V.O.)**

**At the time, the music of Reggaeton**

**Latin hip hop had made its way from**

**Puerto Rico to Venezuela. I was**

**working as a prostitute when I de-**

**cided to become a performer.**

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

**And a great one, at that. ...The**

**Gloria Estefan of Reggaeton.**

 **128 BACK TO SCENE - LAURA’S HOLLYWOOD APARTMENT – NIGHT 128**

 **057**

 **BRIG**

 **(disbelief)**

 **You were working as a prostitute?**

 **LAURA WILSON**

 **High-end, of course. ...My clients**

**were high-ranking military officers**

**and politicians.**

 **LT ELIASON**

**I don’t understand, why didn’t she**

**tell me?**

 **LAURA WILSON**

**She wanted to, but she was afraid**

**of losing you. ...As a cop, she felt**

**you would be intolerant of such**

**actions.**

 **(beat)**

**I convinced her to keep quiet.**

 **(beat)**

 **In hindsight, I’m not sure I did**

**the right thing.**

 **LT ELIASON**

 **In hindsight, you probably did.**

 **(beat)**

 **One more question.**

 **LAURA WILSON**

 **And that is?**

 **LT ELIASON**

 **Who’s Javier?**

 **Laura is caught off guard and her reaction shows it.**

 **LAURA WILSON**

 **(finally)**

 **Javier Rosas was her lover. A high**

**ranking military officer who defect-**

**ed to become an opposition leader**

 **LT ELIASON**

 **And where is he today?**

 **LAURA WILSON**

 **Dead. ...He was hunted down and**

**killed as a result of his defection.**

 **058**

 **129 EXT. L.A. POLICE DEPT – PANORAMA CITY, CA – DAY 129**

 **Establish the new day.**

 **130 INT. POLICE INTERVIEW ROOM – DAY 130**

**Donovan and Wade are seated in the police interview room, while LT Eliason and SGT Doran watch through the one-way glass from the adjacent room.**

 **SGT DORAN**

 **I admit, this is a first. Turn-**

**ing themselves in and copping to**

**robbery in order to convince us**

**they had nothing to do with a mur-**

**der.**

 **LT ELIASON**

 **I tend to believe them.**

 **SGT DORAN**

 **(astonished)**

 **I don’t get it. This Wade Leslie’s**

**prints were all over the bedroom**

**where the Miles dame was found dead.**

 **LT ELIASON**

 **These two are thieves, not murder-**

**ers.**

 **SGT DORAN**

 **How can you be so sure? Don’t tell**

**me you’re buying into the malarkey**

**Wade’s brother, Richard is trying**

**to peddle?**

 **LT ELIASON**

 **Perhaps, but then I’ve dealt with**

**these two before.**

 **(explaining)**

 **They’re two of the *perps* in that**

**Santa Clarita jewel robbery, took**

**place a while back.**

 **SGT DORAN**

**Where a guard was wounded, as I re-**

**call.**

 **059**

 **LT ELIASON**

 **But not by these two! According**

**to all accounts, they weren’t even**

**packing. The guard was shot by a**

**third *perp*, who in turn was shot by**

**the security guard and died shortly**

**thereafter.**

 **(beat)**

 **In any event, for the record, it**

**won’t hurt to hear their story one**

**more time. ...This time first hand.**

 **131 EXT. KAISER PERMANENTE – MISSION HILLS – DAY 131**

 **Reestablish the location at 11001 Sepulveda Blvd.**

 **132 INT. DR BERNARDI’S OFFICE – KAISER - DAY 132**

**The psychiatrist, Dr. Barnardi, greets LT Eliason warmly.**

 **LT ELIASON**

 **Good of you to see me on such**

**short notice.**

 **DR BERNARDI**

 **What’s on your mind, Lieutenant?**

 **LT ELIASON**

 **I’ve been such a fool.**

**DR BERNARDI**

 **That you have.**

 **LT ELIASON**

 **I’ve since learned the reasoning**

**behind my wife’s illness and want**

**to help with the cure.**

 **DR BERNARDI**

 **Even if that cure requires you to**

**leave the Los Angeles PD?**

**Curtis is visibly shaken. He hadn’t expected that the cure would go *that* far. Finally, he nods his understanding.**

 **LT ELIASON**

 **Yes. Even if I have to leave the**

**Department...even if I don’t know**

**why.**

 **060**

 **DR BERNARDI**

 **I’ll tell you why that may be neces-**

**sary.**

**FLASHBACK TO:**

 **133 EXT. STREET & HOUSE – SANTA CLARITA – DAY 133**

**Three police units are under fire by a man with a rifle and plenty of ammunition.**

**From a safe distance, the local news channel is taping the scene.**

**In uniform, wearing sergeant chevrons on his sleeves, ducked down behind his patrol car, Curtis is dodging high powered bullets - most of which slam into the patrol units.**

 **DR BERNARDI (V.O.)**

 **Sue Anne’s mental breakdown started**

**when, while watching television,**

**she witnessed hundreds of high pow-**

**ered rounds being fired at you,**

**over a domestic dispute altercation.**

 **(beat)**

 **This wasn’t the first time she wit-**

**nessed your being in harm’s way,**

**nor was it the last.**

 **134 BACK TO SCENE 134**

 **LT ELIASON**

 **And the $5,500 taken from the joint**

**checking account??**

 **DR BERNARDI**

 **Insecurity.**

 **LT ELIASON**

 **‘Fraid I don’t understand.**

**DR BERNARDI**

 **Insecurity over her marriage made**

**her withdraw the money. If you**

 **check, you will find that the mon-**

**ey has been put back into the joint**

**account.**

 **(beat)**

 **This behavior is typical of per-**

 **(MORE)**

 **061**

 **DR BERNARDI (Cont’d)**

**sons suffering from her condition.**

 **(beat)**

 **More often, they have no idea why**

**they do what they do.**

 **LT ELIASON**

 **I’ve since learned that I was wrong**

**about her seeing other men.**

 **(beat)**

 **I should have had more faith. ...I**

 **feel like such a fool.**

 **LT ELIASON**

 **Look, Doc. Let’s cut to the chase.**

**How do I make my marriage work?**

**DR BERNARDI**

 **I think you know the answer. All I**

**can say is, that it likely will not**

**happen overnight.**

 **LT ELIASON**

 **Can I see her?**

 **DR BERNARDI**

 **Of course.**

 **Bernardi presses a button on his desk and waits.**

 **135 ANOTHER ANGLE 135**

**The door opens and Bernardi’s nurse escorts Sue Anne into the office. The moment she enters, Curtis climbs to his feet and accepts her into his arms.**

 **LT ELIASON**

 **Darling, forgive me. I should have**

**had more faith in you.**

 **136 EXT. THE LESLIE SAN MARINO ESTATE – NIGHT 136**

 **Establish the 10,000 plus sq. ft. house and vast grounds.**

**137 INT. KITCHEN – SAN MARINO ESTATE – NIGHT 137**

 **Brig and his sister Sylvia are seated across from one another**

**at the kitchen table.**

 **062**

 **SYLVIA**

 **Laura found you to be very attract-**

**tive and someone she could go for.**

 **BRIG**

 **Found her to be very attractive,**

**as well.**

 **SYLVIA**

 **Are you really going to try and**

**track down this Otto Guzman, in Mex-**

**ico?**

 **BRIG**

 **Have to, or our big brother is going**

**to face *murder* as well as robbery**

**charges.**

 **SYLVIA**

 **After what he’s done to you, I’m sur-**

**prised you would make the effort.**

 **(beat)**

 **Even if you’re successful, you think**

**he’s going to be grateful and con-**

**fess to stealing or destroying grand-**

**father’s suicide note?**

 **BRIG**

 **No, I’m not that naïve.**

 **SYLVIA**

 **Even if you find him, getting Guz-**

**man back across the border won’t be**

**easy. I sure hope you’ve got help.**

 **BRIG**

 **I do...or I think I do.**

 **SYLVIA**

 **Good help?**

 **BRIG**

 **I think so.**

 **SYLVIA**

 **You better go now.**

 ***SCENES FROM EPISODE ONE:***

 ***SUPERIMPOSE: Playa Flamingo, Costa Rica***

 **063**

 **138 EXT. SERIES OF SHOTS – PLAYA FLAMINGO – DAY/NIGHT 138**

**The city located on the Pacific Ocean has a great nightlife, terrific restaurants and a beach-going atmosphere.**

 **139 EXT. HOUSE ON BEACH – PLAYA FLAMINGO – EVENING 139**

**The beach house houses Mercier, Morrison and Richard Leslie**

**AKA Brigand or *bandit*.**

 **140 INT. DINING ROOM – EVENING 140**

**Brig, Mercier and Morrison are being served a typical four course dinner with wine by the servant.**

 **BRIG**

 **You guys have been terrific but**

**it’s time I moved on.**

 **MERCIER**

 **(taken aback)**

 **You’re leaving us?**

 **MORRISON**

 **But why?**

 **BRIG**

 **I need to track down my older broth-**

**er, Wade, and get him to confess to**

**stealing from my father’s estate.**

**...Police think I stole the money**

**and that was the reason I killed him.**

 **MERCIER**

 **And why *did* you kill him?**

 **BRIG**

 **He asked me to.**

**Mercier and Morrison exchange dumbfounded looks. Then, slowly Mercier nods his understanding.**

 **MERCIER**

 **How old was your father?**

 **BRIG**

 **Ninety-eight.**

 **MERCIER**

 **In pain?**

 **064**

 **Brig nods.**

 **BRIG**

 **There was a suicide note, but my**

**brother confiscated it.**

 **Mercier seeks and gets a nod from Morrison. He then looks**

**Brig in the eye.**

 **MERCIER**

 **We understand.**

 ***END OF SCENES FROM EPISODE ONE:***

 **141 BACK TO SCENE – KITCHEN – LESLIE ESTATE 141**

 **Brig climbs to his feet.**

 **BRIG**

 **Would you drive me to the airport?**

 **SYLVIA**

 **Of course.**

**142 EXT. SERIES OF SHOTS – CANCUN, MEXICO – (STOCK) - DAY 142**

**To the SOUND of appropriate MUSIC, a potpourri of beauty shots of the resort area of Cancun.**

 **143 EXT. PRESIDENTE INTERCONTINENTAL CANCUN RESORT – DAY 143**

 **To establish the popular Cancun Resort (STOCK).**

 **144 INT. BAR - PRESIDENTE RESORT – NIGHT 144**

**Chico Tellez and Otto Guzman are sitting at the bar looking**

**over the crowd for young females to whom they can apply their charms.**

 **GUZMAN**

 **How did you find me? ...And why?**

 **CHICO**

 **I just asked myself where would a**

**young man go who was wanted by the**

**police in America, and who was car-**

**rying at least two hundred fifty**

**thousand U.S., in cash.**

 **065**

 **GUZMAN**

 **(half satisfied)**

 **And the *why?***

 **CHICO**

 **Perhaps to kill you for involving**

**the rest of us in the Miles dame’s**

**untimely demise.**

 **Guzman chuckles.**

 **145 ANOTHER ANGLE 145**

**Sitting at a table against the far wall, Brig is drinking what appears to be tequila with a beer chaser.**

 **He pulls out his cell phone and makes a call.**

**146 INT/EXT SERIES OF SHOTS - NIGHTLIFE – NIGHT 146**

**Playa Flamingo’s nightlife finds a variety of spectacular**

**MUSIC being featured in local bars and clubs, including SOUND BITES from:**

 **147 EXT. AMBERES CASINO – PLAYA FLAMINGO – COSTA RICA – NIGHT 147**

 **A phone is RINGING.**

 **148 INT. BAR AREA – AMBERES CASINO – NIGHT 148**

 **The Bartender answers the landline phone.**

 **AMBERES BARTENDER**

 **Amberes?**

 **(beat)**

 **Mercier...Morrison? I believe**

**they’re here, let me check.**

**MARK MERCIER is sitting at the bar nursing a drink as the bar-tender indicates there’s a call for him. He cautiously moves**

**to the phone and takes the call.**

 **MERCIER**

 **(into handset)**

 **Hello? ...Who were you calling?**

 **INTERCUT WITH:**

 **149 INT. BAR - PRESIDENTE RESORT – CANCUN - NIGHT 149**

 **066**

 **BRIG**

 **Mark Mercier...this is the Bandit.**

**Thought I’d catch you at Amberes.**

**I need your help. ...Yours and**

**Morrison’s.**

 **MERCIER**

 **Brig. ...This have anything to do**

**with your father?**

 **BRIG**

 **It does. ...And I’m not asking you**

**to set foot in the States. I just**

**need your help in getting a murder-**

**er to the Mexican border. I’ll**

**take it from there.**

 **MERCIER**

 **Where do we meet you?**

 **BRIG**

 **I’m presently at the Presidente in**

**Cancun. Plan to meet me here. If**

**I have to make a move, I’ll leave**

**a forwarding address.**

 **MERCIER**

 **You can count on us.**

 **150 INT. CAPT BASAITES’ PANORAMA CITY DIVISION OFFICE – DAY 150**

 **LT Eliason is seated opposite CAPT Nick-the-Greek Basaites.**

 **CAPT BASAITES**

 **Sorry, Lieutenant, but I don’t**

**share your faith in this Richard**

**Leslie who, according to reliable**

**sources, calls himself the *Bandit*.**

 **LT ELIASON**

 **He calls himself *Brig*, which is**

**short for Brigand, which means “ban-**

**dit.”**

 **CAPT BASITES**

 **I don’t give a damn what he calls**

**himself. I don’t think we’re ever**

**going to see him again.**

 **067**

 **LT ELIASON**

 **That may be, Captain, but one thing**

**I know. He will bust his butt to**

**deliver Otto Guzman to us.**

 **CAPT BASAITES**

 **And if he fails?**

 **LT ELIASON**

 **What other alternative do we have?**

 **151 EXT. PRESIDENTE INTERCONTINENTAL CANCUN RESORT – NIGHT 151**

 **Reestablish.**

 **152 INT. BAR - PRESIDENTE RESORT – NIGHT 152**

**Seated at a table against the far wall, Brig, Mercier and Morrison are watching Otto Guzman and Chico Tellez, who are seated together at the bar**

 **BRIG**

 **The one on the left is the target.**

**He’s Otto Guzman. The one on the**

**right is just a dumb stooge.**

 **MERCIER**

 **Usually their type moves around.**

**I’m surprised they’re still here.**

 **BRIG**

 **Probably has to do with the fact**

**that their room rate is only $100**

**per night...split two ways.**

 **MORRISON**

 **I agree, with no place to go,**

**that’s a hell of an incentive to**

**hang around.**

 **153 INT. BRIG’S SUITE – PRESIDENTE – CANCUN – NIGHT 153**

**Brig, Mercier, and Morrison are gathered in Richard Leslie’s suite for a strategy meeting.**

 **MERCIER**

 **Doesn’t look like Guzman is likely**

**to leave the hotel grounds anytime**

**soon.**

 **068**

 **BRIG**

 **With the hotel’s security, we can**

**hardly kidnap him on the premises.**

 **MORRISON**

 **Then we’ve got to come up with a**

**scheme to get him away from the**

**hotel’s security.**

 **BRIG**

 **Let’s hear some ideas.**

 **MERCIER**

 **What we need is an outstanding**

**hooker. One so alluring and satis-**

**fying as to cause Guzman to go any-**

**where in order to see her a second**

**time.**

 **MORRISON**

 **But where do we find such a woman?**

 **BRIG**

 **(thoughtfully)**

 **It’s a long shot, but I may have**

**just the person.**

 **(beat)**

 **I’ll need to make some phone calls.**

 **Mercier and Morrison look at him curiously.**

 **154 EXT. SERIES OF SHOTS – CANCUN RESORTS – (STOCK) - NIGHT 154**

 **Nighttime shots of the resort with appropriate musical beat.**

 **155 INT. BAR – PRESIDENTE – CANCUN – NIGHT 155**

**Brig, Mercier, and Morrison are in their usual place against**

**the wall, watching Chico and Guzman at the bar when Laura Wilson enters and takes the empty seat at the bar, which happens to be next to Guzman.**

 **BRIG**

 **There she is. ...Don’t worry, she**

**knows what to do.**

**The threesome watch patiently as the scene at the bar plays**

**out.**

 **069**

 **156 ANGLE ON BAR – PRESIDENTE 156**

 **LAURA WILSON**

 **(to bartender)**

 **Champagne with a Cognac chaser.**

**Guzman is immediately taken with Laura and lays more than**

**enough cash on the bar to pay for the drink.**

 **GUZMAN**

 **If I may?**

 **LAURA WILSON**

 **(smiling)**

 **You may.**

**Chico sees the handwriting on the wall and decides to make**

**his exit.**

 **CHICO**

 **(to Laura & Otto)**

 **If you two will excuse me, I think**

**I’ll hit the sack...get some much**

**needed sleep.**

**Laura turns to Guzman.**

 **LAURA WILSON**

 **If you feel like hitting the sack,**

**I have a suite on the twelfth floor.**

 **(beat)**

 **It has a well stocked bar...and my**

**fee is only $350 U.S.**

 **GUZMAN**

 **For the night?**

 **LAURA WILSON**

 **(smiling)**

 **For you? ...Yes, for the night.**

**Guzman is hooked. He pays her in advance.**

 **157 INT. 12TH FLOOR SUITE – PRESIDENTE – NIGHT 157**

**Lying nude in bed only partially covered by the sheet, just after having made love, Guzman cannot believe his good luck.**

 **070**

 **LAURA WILSON**

 **Otto, you’re exactly the kinda man**

**I love...dangerous! Bet you could**

**tell stories--**

 **GUZMAN**

 **Could I ever--**

 **LAURA WILSON**

 **I hope we see each other again.**

 **GUZMAN**

 **So do I. ...You seem like a really**

**nice person.**

 **LAURA WILSON**

 **Not all the time. Sometimes I’m**

**just plain mean, and salty. But I**

**try to be nice when people are**

**nice to me.**

 **GUZMAN**

 **Amazing. ...We’re so much alike.**

 **LAURA WILSON**

 **I’m concerned about our seeing each**

**other again.**

 **GUZMAN**

 **How so??**

 **LAURA WILSON**

 **I’m being thrown out of the hotel**

**and the police threaten to arrest**

**me the next time I show up in the**

**area, unescorted.**

 **(beat)**

 **If you wish to see me again, it will**

**have to be at the farmhouse I’ve**

**just rented.**

 **GUZMAN**

 **So, where’s this farmhouse?**

 **LAURA WILSON**

 **Three and-a-half miles north of**

**town. ...Call before you come.**

 **She hands him a piece of paper.**

 **071**

 **LAURA WILSON**

 **(continuing)**

 **Here’s the address and phone number.**

 **GUZMAN**

 **Thanks. ...We’ll see each other**

**soon.**

 **With that, Guzman exits the 12th floor suite.**

 **158 INT. BRIG’S SUITE – PRESIDENTE – CANCUN – NIGHT 158**

 **Laura is bringing Brig, Mercier and Morrison up to speed.**

 **LAURA WILSON**

 **Even though he had paid for the en-**

**tire night, I was glad to see him**

**leave. ...He scares the hell outta**

**me.**

 **(beat)**

 **I know a deal’s a deal and I’ve ac-**

**cepted your money, but I’d almost**

**rather face deportation than see him**

**again.**

 **BRIG**

 **(surprised)**

**Lieutenant Eliason actually threat-**

**ened deportation back to Venezuela**

**if you didn’t accept my offer?**

 **LAURA WILSON**

 **Not in so many words, but I got the**

**message. ...But I really did it be-**

**cause your sister convinced me it**

**was for a good cause.**

 **BRIG**

 **From here on out we’ll be there to**

**protect you.**

 **Brig turns to Mercier and Morrison.**

 **BRIG**

 **I want the farmhouse covered by dig-**

**ital video. Not just iPhone foot-**

**age, but the real thing. Broadcast**

**quality. ...Can do?**

 **072**

 **Both Mercier and Morrison nod in the affirmative.**

 **159 EXT. LAURA’S FARMHOUSE – CANCUN – DAY 159**

 **Establish the isolated farmhouse.**

 **160 INT. BEDROOM – FARMHOUSE – DAY 160**

**Brig watches while, on ladders, Mercier and Morrison are installing two small, strategically located, hidden digital cameras in the bedroom.**

 **MERCIER**

 **We have two more cameras for the**

**living room and one for the kitchen.**

 **MORRISON**

 **We’ll have monitors set up in the**

**control room showing the camera**

**feeds.**

 **BRIG**

 **Control room??**

 **MERCIER**

 **In the basement...where we will be**

**standing by in the event anything**

**starts to go wrong.**

 **BRIG**

 **Long as we have both a visual and**

**sound recording of everything that**

**happens between the two of them.**

 **MORRISON**

 **That, you will have.**

 **161 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 161**

 **LT Eliason waves SGT Doran through the door and into his**

**office.**

 **SGT DORAN**

**Both Wade Leslie and Dave Donovan**

**passed their polygraph tests.**

 **(beat)**

 **Results indicate that at the time**

**the Miles woman was murdered, they**

**knew nothing about it.**

 **073**

 **LT ELIASON**

 **Can’t be used in court, but it may**

**influence the D.A.**

 **SGT DORAN**

 **You’re forgetting one thing.**

 **LT ELIASON**

 **I know, and I’m sure Richard Leslie**

**is aware of it as well.**

 **SGT DORAN**

 **(quoting)**

**Individuals who assist before, dur-**

**ing, or after the commission of a**

**crime are typically held liable**

 **LT ELIASON**

**Defendants working together with a**

**common criminal purpose or design**

**are acting with complicityWorking together with a common criminal purpose and design..**

 **(beat)**

 **Leslie, Tellez and Donovan may be**

**held responsible for Patrice Miles’**

**death – even though they were not**

**participants and knew nothing of**

**the crime.**

 **162 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – DAY 162**

**Five standby monitors and one online monitor sit atop a table**

**in front of the desk containing the computer and switcher. A cable runs from the online monitor to a digital recorder.**

**Two of the standby monitors show pictures of the bedroom bed. Two more are focused on the living room couch and the fifth**

**monitor is aimed at the kitchen table.**

**A quick rehearsal is conducted with Mercier working the key-**

**board and Morrison working the switcher. At the end, Mercier looks to Brig.**

 **MERCIER**

 **We’re now ready for his phone call.**

 **BRIG**

 **Good.**

 **163 INT. CAPT BASAITES’ PANORAMA CITY DIVISION OFFICE – DAY 163**

 **074**

**Once again, CAPT Basaites and LT Eliason are seated across the Captain’s desk from one another**

 **CAPT BASAITES**

 **I don’t believe it...you’re actual-**

**ly submitting your resignation??**

 **LT ELIASON**

 **It’s the only way to save my mar-**

**riage.**

 **CAPT BASAITES**

 **You sure your marriage is worth**

**that kind of sacrifice?**

 **LT ELIASON**

 **Yes, sir...I am.**

 **CAPT BASAITES**

 **You’re a good cop. ...I wish you’d**

**reconsider. As I understand it,**

**what you’re telling me is that**

**you’re sacrificing your career and**

**pension to save your marriage.**

 **(beat)**

 **Have you thought about what you’ll**

**do to make a living?**

 **LT ELIASON**

 **I think I’d make a pretty good in-**

**surance investigator.**

 **CAPT BASAITES**

 **I should think such a job would come**

**with a certain amount of risk, as**

**well.**

 **(smiling)**

**Frankly, I see you as a college pro-**

**fessor.**

 **LT ELIASON**

 **(returning smile)**

 **Guess I’ll have to admit that what**

**I’m willing to go through to save**

**my marriage has its limits.**

 **164 INT. BRIG’S SUITE – PRESIDENTE – CANCUN – DAY 164**

**Brig, joined by Mercier, Morrison and Laura, are enjoying**

 **075**

**finger food and hors d’oeuvres and Champagne when Laura’s prepaid cell phone RINGS. She answers.**

 **LAURA WILSON**

 **Hello?**

 **INTERCUT WITH:**

 **165 INT. BAR - PRESIDENTE RESORT – DAY 165**

 **Guzman is on his own prepaid cell.**

 **GUZMAN**

 **Otto. I’d like to see you tonight.**

**You said to call first, before drop-**

**ping by.**

 **LAURA WILSON**

 **I can’t wait to see you, Otto.**

**Would 8:30 pm be convenient?**

 **GUZMAN**

 **Perfect. ...See you then.**

 **166 BACK TO SCENE 166**

 **Laura clicks off her cell and turns to Brig and the boys.**

 **LAURA WILSON**

 **Showtime!!**

 **167 EXT. LAURA’S FARMHOUSE – CANCUN – NIGHT 167**

**A taxicab arrives and Guzman climbs out, pays off the driver, and enters the farmhouse without knocking.**

 **168 INT. LIVING ROOM – FARMHOUSE – NIGHT 168**

**The moment Guzman enters, Laura throws her arms around him**

**and gives him a big kiss. Then, without foreplay, she drags**

**him towards the bedroom**

 **169 INT. BEDROOM – FARMHOUSE – NIGHT 169**

**Laura, wearing only bra, panties, and a robe, helps Otto undress.**

 **170 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – NIGHT 170**

 **076**

**Once again, Mercier is on the computer and Morrison on the switcher with Brig watching the online monitor. Each is wear-**

**ing headphones plugged into a box which in turn is plugged**

**into the online monitor.**

 **171 ANGLE ON THE MONITOR 171**

**On the monitor, we see Laura remove her bra and slip between the sheets, joining Guzman in bed.**

 **172 BACK TO SCENE – BASEMENT 172**

 **BRIG**

 **(making a decision)**

 **We don’t have to watch this. We’ll**

**record it, but I don’t think we have**

**to watch.**

**Mercier and Morrison agree and the headphones come off and drinks are poured.**

 **173 INT. LIVING ROOM – FARMHOUSE – NIGHT 173**

 **A fully clothed Guzman and scantily clad Laura emerge from**

**the bedroom and settle on the couch where she continues to**

**cover her lover with kisses and suggestive sex.**

 **174 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – NIGHT 174**

**Brig is first to notice the action on the living room couch being displayed on one of the monitors. He points out the action to Mercier and Morrison. Morrison switches the action**

**to the online monitor and everyone puts their headphones back**

**on and studies the action unfolding on the online monitor.**

 **INTERCUT WITH:**

 **175 INT. LIVING ROOM – FARMHOUSE – NIGHT 175**

 **The action on the couch reeks of foreplay.**

 **LAURA WILSON**

 **I love a strong man. Makes a woman**

**feel safe.**

 **(beat)**

 **Have you ever killed anyone?**

 **GUZMAN**

 **Lots of times.**

 **077**

 **LAURA WILSON**

 **I don’t mean in war.**

 **GUZMAN**

 **I know what you mean.**

 **LAURA WILSON**

 **(seductively)**

 **Well, have you?**

 **GUZMAN**

 **As I said, lots of times.**

 **LAURA WILSON**

 **Was it ever to protect a woman?**

 **GUZMAN**

 **I don’t know...I suppose so.**

 **LAURA WILSON**

 **How recently have you killed to**

**protect a woman?**

 **(beat)**

**Never mind, it’s probably none of**

**my business. ...I’m sure you’ve**

**never killed anyone that didn’t**

**need to be killed.**

 **GUZMAN**

 **You got that right.**

 **LAURA WILSON**

 **(going into**

 **her act)**

 **This talk makes me feel so sexy.**

**Let’s go back to bed. Make love to**

**me...make me feel *safe*.**

 **176 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – NIGHT 176**

 **Suddenly, Mercier is concerned.**

 **MERCIER**

 **You sure this is gonna work?**

 **BRIG**

 **We may not get anything tonight,**

**but eventually, she’ll get it out**

**of him. ...Trust me.**

 **078**

 **177 BACK TO SCENE 177**

 **GUZMAN**

 **You feel safe?**

 **Laura throws her arms around him.**

 **LAURA WILSON**

 **Very safe.**

 **Laura senses a conflicted Otto Guzman.**

 **LAURA WILSON**

 **Is there something you wish to**

**share?**

 **GUZMAN**

**I’ve also killed a *woman*.**

 **178 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – NIGHT 178**

 **Brig calls out.**

 **BRIG**

 **(excitedly)**

 **There it is. Now all she has to**

**do is reel him in.**

 **179 BACK TO SCENE 179**

 **LAURA WILSON**

 **Did she deserve it? ...Did she de-**

**serve to be killed.**

 **GUZMZN**

 **What do you think?**

 **LAURA WILSON**

 **I think it was either you or her.**

**She had to go, your life depended**

**on it.**

 **GUZMAN**

 **She knew our faces...knew what we**

**called each other. I had no choice.**

**Realizing her vulnerability, Laura pours on the sexuality.**

**She kisses him as her hand falls to his manhood and does its thing.**

 **079**

 **LAURA WILSON**

 **I can see that. ...Did this happen**

**recently? Did you do this by your-**

**self or did you rely on help?**

 **GUZMAN**

 **I never rely on help. And yes, it**

**happened recently.**

 **LAURA WILSON**

 **Recently as this year?**

 **Suddenly, Guzman is agitated.**

 **He jumps to his feet.**

 **GUZMAN**

 **Look, I gotta go. I’m sorry. May**

**I see you tomorrow night?**

 **GUZMAN**

 **But, of course. ...I’ll call you a**

**taxi.**

 **180 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – NIGHT 180**

 **Doing a quick assessment.**

 **BRIG**

 **I don’t know. We may have enough**

**but if she can get more – then I**

**think we should let him come back.**

 **Mercier and Morrison nod their approval.**

 **181 EXT. PRESIDENTE INTERCONTINENTAL CANCUN RESORT – NIGHT 181**

 **Reestablish.**

 **182 INT. GUZMAN & CHICO’S PRESIDENTE ROOM – NIGHT 182**

**Guzman enters the room to find Chico Tellez drinking beer and watching television. Chico notices the anxiety on his friend’s face.**

 **CHICO**

 **What is it. What’s the matter?**

 **080**

 **GUZMAN**

 **Not sure. But I got a bad feeling.**

 **(beat)**

 **I think it’s time you got outta**

**Cancun. ...Go to Los Cabos, Puerto**

**Vallarta, Cozumel – or go home,**

**wherever that is.**

 **CHICO**

 **What about you? Where will you go.**

 **GUZMAN**

 **You’ll be better off not knowing.**

**...In the meantime, I’m going to**

**do a little snooping and find out**

**what the hell’s going on.**

 **183 EXT. LAURA’S FARMHOUSE – CANCUN – DAY 183**

**It’s still daylight when the taxicab arrives and Guzman climbs out. He pays off the driver and heads for the house.**

 **184 INT. LIVING ROOM – FARMHOUSE – DAY 184**

 **Guzman enters the empty farmhouse and begins looking around.**

**He heads for the bedroom.**

 **185 INT. BEDROOM – FARMHOUSE – DAY 185**

**In the bedroom, it’s evident that Guzman seems to know what**

**he’s looking for.**

**Finally he finds it – one of the miniaturized HD digital cameras.**

 **186 INT. BASEMENT – CONTROL ROOM – FARMHOUSE – DAY 186**

**Coming down the staircase, Guzman is not surprised by what he finds.**

**He goes directly to the digital recorder. The disc he is looking for is missing.**

**187 EXT. LAURA’S FARMHOUSE – CANCUN – SUNDOWN 187**

**A taxi pulls up and lets Laura off. She pays off the driver**

**and watches as he drives away.**

**As she heads towards the door, she is suddenly confronted by**

 **081**

**an angry Guzman who immediately confiscates her cell phone.**

 **188 INT/EXT. CANCUN TAXI – DAY 188**

**The taxi, containing Brig, Mercier and Morrison is leaving Cancun, heading for Laura’s farmhouse. The cab hits a pot-**

**hole in the road and suddenly the vehicle becomes impossible**

**to steer. The CAB DRIVER pulls up at the side of the road.**

 **BRIG**

 **What the hell’s the matter??**

 **The driver is beside himself.**

 **CAB DRIVER**

 **I don’t know. I’ve lost my abil-**

**ity to steer.**

 **Mercier and Morrison climb out.**

 **189 EXT. CANCUN TAXI - DAY 189**

**While Brig remains in the cab, Mercier and Morrison raise the hood of the ten year old taxi and take a look. Finally they close the hood and report their findings to Brig.**

 **199 ANOTHER ANGLE 199**

 **MERCIER**

 **(to Brig)**

 **The rusted out under carriage**

**engine cradle just gave way.**

 **MORRISON**

**Could take days if not weeks to**

**replace.**

 **BRIG**

 **We need to get to the farmhouse be-**

**fore Laura.**

 **MERCIER**

 **I believe she’s already there.**

 **MORRISON**

 **That’s right, she left just before**

**we did.**

 **082**

 **BRIG**

 **Call her cell phone.**

 **Morrison makes the attempt.**

 **The phone RINGS but no one answers.**

 **MERCIER**

 **(under his**

 **breath)**

 **This is not good.**

 **Finally, Morrison gives up and looks to Brig for the next move.**

 **BRIG**

 **We’re a mile and a-half from the**

**farmhouse. At a fast jog, we could**

**reach the it in less than 30 min-**

**utes.**

 **MORRISON**

 **Let’s hope we’re in time.**

 **MERCIER**

 **Let’s go!!**

**200 EXT. LAURA’S FARMHOUSE – CANCUN – SUNDOWN 200**

**Laura closes her eyes then opens them again. However, Guzman**

**is still there. She stands rigidly, staring at him, seeing**

**the brutality in his eyes.**

**Guzman moves quickly – grabbing her wrist. But she wiggles free. She turns and starts to run but stumbles and falls to**

**her knees.**

**Guzman grabs her wrist again, pulling her arm behind her back. With his other hand he covers her mouth.**

**She twists her head convulsively and Otto’s middle finger suddenly finds itself between her teeth. Before he can pull**

**it free she is biting.**

**He lets out a GROAN and she bites harder. Her teeth cut**

**through the thick flesh of his finger and blood oozes from**

**her mouth.**

**With his free hand, Guzman strikes Laura hard across the cheek causing her to involuntarily release the finger.**

 **083**

 **GUZMAN**

 **So you bite, do you? That’s the**

**way I like it!!**

**Once again she is on her feet trying to get away.**

 **201 EXT. ROADWAY – NEAR FARMHOUSE – SUNDOWN 201**

**Brig, Mercier and Morrison have set a blistering pace for themselves as they race towards the farmhouse.**

 **202 BACK TO SCENE 202**

**Laura is running but Guzman is faster, he finally catches**

**her, wrapping his arms around her middle and squeezing.**

**The breath rushes from her mouth. She tries to inhale but can-not. She reaches back, her fingers jabbing – her fingernails**

**finding the flesh of his face. He squeezes harder, lifting**

**her off the ground.**

**Her fingernails are hooks going in deep, coming out and going in again. The blood from his clawed face flows over her fingers.**

**Laura reaches higher along his face, trying to find his eyes. Then her thumbnail catches him just under the eye. He throws**

**his head back as the blood spurts from the wound. Then she faints and Guzman allows her to sink to the ground.**

 **GUZMAN**

 **Your only chance to live is to**

**hand over the DVR or tell me where**

**to find it. ...I promise that you**

**will not die softly. ...You will**

**die harshly.**

**Then he grabs a hunk of her hair and pulls it in an attempt to lift her to her feet. Instinctively, she kicks out – her sharp-pointed shoes banging against his shins.**

**He reaches down and catches her behind the knees, then picks**

**her up and holds her horizontally. She keeps on kicking and attempting to get him with her fingernails and teeth.**

**Twisting around she manages to plant her teeth in his neck. Crying out, he slams her to the ground.**

**She comes down hard on her side. In an instant she is trying**

**to get up but cannot make it. She rolls over, face down.**

 **084**

**She tries to lift her head but something is holding her down. It is Guzman’s heavy hands pushing down on her spine and her head, forcing her face into the dirt.**

**Then Guzman rolls her over onto her back, picking up a nearby stick.**

**He has one hand pushing down on her shoulder and the other,**

**the one holding the stick, lifting her skirt.**

 **GUZMAN**

 **At least you’ll die knowing that**

**had you lived, you would never**

**have been able to have sex again.**

 **203 CLOSER ANGLE 203**

**Her eyes tightly shut; her hand reaches out to her side and**

**gropes through the soil and pebbles.**

**Then she feels the jagged hardness of something half buried in the ground. She tugs at it – clawing, twisting and wrenching**

**to pull it free.**

 **204 WIDER ANGLE 204**

**He is on her now and she can feel the stick against her thighs as Guzman attempts to enter her with it.**

 **GUZMAN**

 **For the last time, where’s the DVR?**

 **205 TIGHTER 205**

**Finally, the stone comes into her hand, the weight of it al-**

**most too much for her arm.**

 **206 WIDER 206**

**But the arm moves quickly – the stone bashing against the**

**side of Guzman’s head – hitting him there a second time.**

**Guzman falls away from her, resting on his elbows in a half sitting position; his mouth wide open as though he wanted to**

**say something. Then his elbows give way and he is reclining**

**onto his back.**

**207 EXT. LAURA’S FARMHOUSE – CANCUN – NIGHT 207**

 **085**

**Brig, Mercier and Morrison finally arrive at the farmhouse**

**and venture inside.**

 **208 INT. LIVING ROOM – FARMHOUSE – NIGHT 208**

 **Brig, Mercier and Morrison enter the living room to find a**

**bound Otto Guzman sitting on the couch with Laura tending**

**to his wounds.**

 **LAURA**

 **Thought you guys would never get**

**here. What held you up??**

 **BRIG**

 **It’s a long story.**

 **209 INT/EXT. RENTAL CAR – ON MEXICAN HIGHWAY TO TEXAS – DAY 209**

 ***SUPERIMPOSE: 25 miles south of Juarez.***

**Brig is driving with Mercier in the passenger seat and Morri-**

**son in the rear with the bound prisoner, Otto Guzman.**

 **MERCIER**

 **So you sneak across the border with**

**Guzman, then what?**

 **BRIG**

 **I turn Guzman, along with the DVR,**

**over to LT Eliason and SGT Doran at**

**a secure border location.**

 **MERCIER**

**Then what?**

 **BRIG**

**I cross back into Mexico.**

 **MORRISON**

 **(from the rear)**

**Cross back? ...Why do that??**

 **BRIG**

 **To return with my friends to that**

**small, coastal town, on a certain**

**obscure ocean beach.**

 **FLASHBACK TO:**

 **086**

 **210 INT. DINING ROOM – COSTA RICA BEACH HOUSE - EVENING 210**

 **BRIG**

 **Never give up this house. I may**

**want to return some day.**

 **MERCIER**

 **We’ll be here...waiting for you.**

 **BRIG**

 **Thanks.**

 **END FLASHBACK**

 **211 BACK TO SCENE – RENTAL CAR 211**

 **MERCIER**

 **I don’t understand. You’re likely**

**to get your brother off on a murder**

**charge, but don’t hang around to**

**secure his confession that your**

**father *did* leave a suicide note?**

 **BRIG**

 **That’s something he’ll have to do**

**on his own, without my interference.**

 **MERCIER**

 **Think he will?**

 **BRIG**

 **(thoughtfully)**

 **I’m not sure he’s there yet.**

 **212 EXT. L.A. POLICE DEPT – PANORAMA CITY, CA – DAY 212**

 **Reestablish.**

 **213 INT. CAPT BASAITES’ PANORAMA DIVISION OFFICE – DAY 213**

**The Captain is addressing Eliason and Doran, who are seated across from him.**

 **CAPT BASAITES**

 **Look, I don’t know how you did it.**

**...Maybe I don’t wanna know, but**

**you two have surpassed all depart-**

**mental expectations.**

 **(beat)**

 **(MORE)**

 **087**

 **CAPT BASAITES (Cont’d)**

 **Bringing in Guzman and the video con-**

**fession is indeed first class work.**

 **LT ELIASON**

 **Long as the DVR evidence holds up**

**in court and frees Wade, Chico, and**

**Donovan of the murder charges.**

 **CAPT BASAITES**

 **Don’t know why it shouldn’t??**

 **(curiously)**

 **So where is Richard Leslie?**

 **SGT DORAN**

 **(piping up)**

 **No one really knows. But to get**

**his attention, you merely have to**

**print something in the *Times.***

 **CAPT BASAITES**

 **Thank you, Sergeant.**

 **(to Curtis)**

**And yourself, I understand Friday**

**is your last day with the force.**

 **LT ELIASON**

 **It is.**

 **CAPT BASAITES**

 **Well, good luck with your marriage.**

 **LT ELIASON**

 **Thank you, sir.**

 **214 INT. SQUADRON ROOM – ROBBERY/HOMICIDE – PANORAMA – DAY 214**

**LT Eliason and SGT Doran are walking through the squad room on their way back to Eliason’s office.**

 **SGT DORAN**

**I understand Wade Leslie, Steve**

**Donovan and Chico Tellez are only**

**being tried for the armored car**

**robbery and not the murder of the**

**Miles woman.**

 **089**

 **LT ELIASON**

 **They’ll try Tellez if and when they**

**find him. ...And they’re likely to**

**go after Wade and Donovan for their**

**participation in the Santa Clarita**

**jewel heist.**

 **Reaching Eliason’s office, they enter.**

 **215 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 215**

 **Curtis sits behind his desk while Doran plants himself in one**

**of the stuffed chairs.**

 **SGT DORAN**

 **That Richard Leslie would make one**

**hell of a bounty hunter. ...Wonder**

**where he is?**

 **216 EXT. SERIES OF SHOTS (STOCK) – PLAYA FLAMINGO – DAY/NIGHT 216**

**The city located on the Pacific Ocean has a great nightlife, terrific restaurants and a beach-going atmosphere.**

 **217 EXT. HOUSE ON BEACH – PLAYA FLAMINGO – EVENING 217**

**Establish.**

 **218 INT. DINING ROOM – SUNDOWN 218**

**The servant is serving Mercier, Morrison and Laura Wilson a typical four course dinner with assorted wines. Laura and**

**Brig are seated side-by-side.**

 **LAURA WILSON**

 **You’ve a great retreat here. It’s**

**been a terrific week, but I have to**

**get back to Los Angeles and my fans.**

 **(to Brig)**

 **Could you take me to the airport in**

**the morning?**

 **Brig nods.**

 **MORRISON**

 **It’s been wonderful having you here.**

**Just don’t tell anyone where *here* is.**

 **089**

 **LAURA WILSON**

 **I won’t, but I’d like to return some**

**day.**

 **MORRISON**

 **You’ll always be welcome.**

 **Laura leans over and plants a kiss on Brig’s lips.**

 **LAURA WILSON**

 **And I look forward to seeing you in**

**Los Angeles. ...Please make that**

**happen, soon.**

 **Brig smiles with a slight nod, indicating that he would.**

 **BRIG**

 **Can’t thank you enough for what**

**you’ve done.**

 **(to include**

 **Mercier & Morrison)**

 **My thanks to all of you.**

 **LAURA WILSON**

 **I was glad to help out...although I**

**hope I’m never asked to do anything**

**similar – ever again.**

 **Nods all around.**

 **MERCIER**

 **(to Brig)**

 **Have you given up trying to get**

**your brother to confess to appro-**

**priating your father’s suicide**

**note?**

 **BRIG**

 **Since I’m technically a wanted man**

**in the U.S., I’m turning that chore**

**over to my sister, Sylvia.**

 **Morrison raises his wine glass in a toast.**

 **MORRISON**

 **Here’s to Sylvia.**

 **As glasses are raised, there’s a *here-here* cry from all pre-**

**sent.**

 **090**

 **219 INT. LT ELIASON’S OFFICE – PANORAMA CITY DIVISION – DAY 219**

 **A female uniformed officer, CPL Greta O’Sullivan, appears in**

**the doorway. Curtis motions for her to enter. She enters**

**only to present LT Eliason with a letter.**

 **CPL O’SULLIVAN**

 **Special delivery for you, Lieuten-**

**ant.**

 **LT ELIASON**

 **(accepting letter)**

 **Thank you, Corporal O’Sullivan.**

 **With that, the attractive corporal exits as Curtis turns**

**his attention to the letter.**

 **220 ANOTHER ANGLE 220**

 **Curtis opens the envelope and reads the letter.**

 **SGT DORAN**

 **Special delivery. ...Anything im-**

**portant?**

 **LT ELIASON**

 **(looking up)**

 **Confirmation of my new job.**

 **A curious SGT Doran is all ears.**

 **221 EXT. LT ELIASON’S NORTH HOLLYWOOD APT. COMPLEX – NIGHT 221**

 **Reestablish.**

 **222 INT. BEDROOM – LT ELIASON’S APT. – NIGHT 222**

 **Husband and wife are in bed.**

 **LT ELIASON**

 **I received confirmation of accept-**

**ance of my new job.**

 **SUE ANNE**

 **Long as you didn’t sign up with a**

**military combat unit, I’m sure I’ll**

**be fine**

**Curtis rolls onto his side, his back to Sue Anne. He attempts**

 **091**

**to fall asleep.**

**But Sue Anne is not having any part of that scenario. She shakes his shoulder.**

 **SUE ANNE**

 **So??**

 **LT ELIASON**

 **So...*what??***

 **SUE ANNE**

 **So what’s your new job!! ...That’s**

**what!**

 **Curtis rolls back to face his wife.**

 **LT ELIASON**

 **I’m still working for the LAPD.**

 **Tears begin to roll down Sue Anne’s cheeks.**

 **LT ELIASON**

 **Sorry, but I just couldn’t see my-**

**self as a college professor.**

 **(beat)**

 **So I got myself hired as a civilian**

**Contractor – assigned to the Cold**

**Case Homicide Unit.**

 **(beat)**

 **I just read old case files and con-**

**sult on active cases, when asked.**

**...I don’t wear a uniform; I don’t**

**carry a badge or gun nor do I have**

**any police powers.**

 **(beat)**

**And I keep my pension plan.**

 **From this point on, it’s all hugs and kisses.**

**END**