**BRIGAND:**

**“Murder at Midnight”**

**Episode Five of a Spinoff from:**

**“The Platinum Heist Cross-up”**

**(A 60-minute TV Miniseries Episode)**

**Story and Screenplay**

**by:**

**Dennis F. Stevens**

**(Member: WGA, West)**

**First Draft Shooting Script CONTACT:**

**Copyright © 2020 by: Dennis F. Stevens**

**Melbi Lee Stevens 122 N. 4th East, Suite 4**

**Library of Congress copyright no. Rexburg, Idaho 83440**

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

**All rights reserved (or) cinemaartsllc@gmail.com**

**NOTE: This 60-minute teleplay is awaiting a rewrite that will turn it into a 90-minute screenplay. While all the plots, plot points and twists are intact in this 60 minute version, because of the 60 page limit – they seem forced and not properly fleshed out. The writer, Dennis F. Stevens, is convinced that he can tell the story much better if given 90 pages to do so. Below is a copy of the 60 page version. The 90 page version will available the first two weeks in May.**

**CHARACTERS (in order of appearance):**

**Monica Lewis MONICA**

**Richard Leslie BRIG**

**Claude Maigret MAIGRET**

**Brad Taylor BRAD**

**Victor Cohen COHEN**

**Clark County ME MEDICAL EXAMINER**

**LT Ann Sparks (LVMPD) LT SPARKS**

**SGT Ben Alexander (LVMPD) SGT ALEXANDER**

**Karen Vaughn KAREN**

**Venetian check in Clerk VENETIAN CLERK**

**Linda Capshaw LINDA**

**Sylvia Leslie (Brig’s sister) SYLVIA**

**Ronald J. LeMieux LEMIEUX**

**Mike Shayne (private eye) SHAYNE**

**Maureen Shayne (wife) MAUREEN**

**Gayle Patrick (Prosecutor) GAYLE**

**Ben Brady (Judge) JUDGE BRADY**

**“Wild Bill” Elliott (Bailiff) BAILIFF**

**Division 3 Trial Clerk TRIAL CLERK**

**Airport Security AIRPORT SECURITY**

**Airport Official AIRPORT OFFICIAL**

**Paul Gilchrest (FBI) GILCHREST**

**001**

**001 EXT. SERIES OF SHOTS – LAS VEGAS STRIP – NIGHT 001**

**The MONTAGE of shots ends with the Venetian Resort and Casino.**

**002 EXT. SERIES OF SHOTS – THE VENETIAN – NIGHT 002**

**The CAMERA explores the picturesque grounds.**

**003 INT. HOTEL ROOM – VENETIAN – NIGHT 003**

**Spread-eagle on the bed of room 704 lies the nude body of 26-year-old MONICA LEWIS, who appears to be approximately five**

**feet two-inches and 117 pounds, and extremely good**

**looking.**

**We HEAR the SOUND of the door to room 704 opening and closing.**

**004 ANGLE ON DOOR 004**

**The SOUND of the DOOR closing indicates that someone has just left the room.**

**005 BACK TO SCENE 005**

**The clock on the night stand reads 12 midnight.**

**006 EXT. HIGH-RISE OFFICE BUILDING – DOWNTOWN LOS ANGELES – DAY 006**

**Establish.**

**007 INT. HALLWAY – HIGH-RISE OFFICE BUILDING – DAY 007**

**The names printed on the door of the office read: *Maigret & Shayne, Private Investigators.***

**The door is opened and RICHARD LESLIE, AKA “Brig,” short for Brigand (or the bandit), enters.**

**007 INT. OFFICE – DAY 007**

**Brig is warmly greeted by CLAUDE MAIGRET, a middle aged Frenchman with an infectious smile and even better accent. Maigret offers a chair in front of his desk. Brig sits.**

**MAIGRET**

**Brig. …Come in. Have a seat.**

**BRIG**

**You have a new assignment for me?**

**002**

**MAIGRET**

**(French accent)**

**Nothing special but the billing**

**hours should be enough to put you**

**over the top for the 2,000 investi-**

**gative hours necessary for you to**

**qualify for your own P.I. license.**

**...Interested?**

**BRIG**

**Of course. …Who’s the client and**

**what’s the problem?**

**MAIGRET**

**The client is a film producer by the**

**name of Brad Taylor. ...Claims he**

**knows you and wants you on the case.**

**(beat)**

**You know this Brad Taylor?**

**BRIG**

**Yes. I know both him and his wife,**

**the actress Karen Vaughn.**

**MAIGRET**

**Karen Vaughn??! …Everyone knows who**

**Karen Vaughn is. How do you happen**

**to know her?**

**BRIG**

**It’s a long story.**

**(firmly)**

**Please, let’s have the details?**

**MAIGRET**

**All I know is that the case Mr.**

**Taylor is interested in has been**

**assigned to a LT. Sparks of the Vegas**

**Metropolitan police.**

**BRIG**

**Detective-Sergeant Ann Sparks?**

**MAIGRET**

**Is there anyone you don’t know?**

**Apparently she’s gotten a promotion.**

**...How well do you know her?**

**The question is left unanswered.**

**003**

**007 EXT. SERIES OF SHOTS – BEVERLY HILLS – DAY 007**

**The beauty shots of Beverly Hills end on a typical high-end**

**house near the Beverly Hills Hotel.**

**008 EXT. HOME OF BRAD TAYLOR & KAREN VAUGHN – DAY 008**

**Brig rings the doorbell. SOUND: Chimes.**

**The door is opened by BRAD TAYLOR – a good looking man in his late forties or early fifties. The two men greet each other warmly.**

**BRAD**

**Brig...Thanks for coming.**

**Brad steps aside so that Brig can enter.**

**009 INT. KITCHEN – HOME OF BRAD & KAREN – DAY 009**

**Seated at the kitchen table, Brad pours coffee into the two cups.**

**BRIG**

**I assume Karen is not home?**

**BRAD**

**She’s at the studio. ...We’re alone.**

**BRIG**

**(after a pause)**

**So what’s this mess you’re supposed**

**to have gotten yourself into?**

**BRAD**

**It has to do with a dead girl...a**

**murdered woman, found this morning**

**in her room at the Venetian Resort &**

**Casino – in Las Vegas.**

**(beat)**

**I didn’t kill her...but I’m likely**

**to be blamed. It’s only a matter of**

**time.**

**BRIG**

**Tell me what happened...and leave**

**nothing out.**

***What follows in flashback is a visual account of everything***

**004**

***Brad reveals to the Brig.***

**010 EXT. MONTAGE OF VEGAS CASINOS – STOCK – NIGHT 010**

**To bowel shaking MUSIC we’re introduced to *Sin City*.**

**BRAD (V.O.)**

**I was in Vegas to interview a couple**

**of actresses for a part in Karen’s**

**next movie. ...One woman in partic-**

**ular impressed me.**

**011 EXT. ORLEANS RESORT & CASINO – NIGHT 011**

**Establish.**

**012 INT. LOUNGE – ORLEANS RESORT & CASINO – NIGHT 012**

**The MUSIC cross-fades to the danceable, live, music being**

**played by the lounge musicians for those preferring to dance cheek-to-cheek**

**Among the couples on the dance floor are Brad Taylor and a vivacious and alluring Monica Lewis.**

**BRAD (V.O.)**

**I sensed she was willing to have**

**sex with me if for no other reason**

**than to secure the part in the**

**movie. ...Well, I’m only human.**

**013 ANOTHER ANGLE 013**

**From the bar, a bearded man in his early to mid 30s is watch-**

**ing the couple. He will later be identified as VICTOR COHEN**

**014 INT. KITCHEN – HOME OF BRAD & KAREN – DAY 014**

**Still seated at the table, Taylor continues:**

**BRAD**

**I was staying at the Venetian, so I**

**arranged for an extra room – on the**

**same floor as mine.**

**(explaining)**

**I couldn’t very well have her share**

***my* room. With the director and pro-**

**duction manager staying at the same**

**hotel, word would surely get back**

**to Karen.**

**005**

**015 INT. HALLWAY OUTSIDE ROOM 704 – VENETIAN – NIGHT 015**

**Brad Taylor approaches the door and KNOCKS.**

**BRAD (V.O.)**

**It was 10 p.m. when I knocked on**

**her door.**

**The door is opened by the sultry Monica Lewis, dressed in matching white halter and sexy shorts. She invites him in.**

**The door closes.**

**016 BACK TO SCENE – KITCHEN 016**

**BRAD**

**(to Brig)**

**I had arranged for champagne,**

**blinis and caviar and we spent**

**maybe 20 minutes sipping Cristal**

**and tasting Russian caviar.**

**(beat)**

**Then the moment came.**

**017 INT. ROOM 704 – VENETIAN – NIGHT 017**

**Monica parks her half filled champagne glass and plants herself in Brad’s lap, kissing him passionately.**

**Finally, Brad picks her up and carries her to the bed. As she lies back on the comforter, Brad unsnaps and removes her halter and bra – exposing her perfect breasts.**

**018 BACK TO SCENE – KITCHEN 018**

**BRAD**

**(to Brig)**

**I’m not proud of what followed...**

**(smiling, as**

**he reflects)**

**But suffice it to say, it was memo-**

**rable...most memorable.**

**018 INT. ROOM 704 – VENETIAN – NIGHT 018**

**Under the covers of the king-size bed, the two nude bodies are enjoying the various positions of lovemaking; both apparently enjoying it immensely.**

**019 BACK TO SCENE – KITCHEN 019**

**006**

**BRAD**

**I returned to my room around 11:30**

**p.m. and caught an early flight to**

**Burbank this morning. I had just**

**arrived home when the film’s direc-**

**tor called to tell me that a, as**

**yet unidentified dead female had**

**been found murdered on the same**

**floor of the hotel in which I was**

**staying. ...That’s when I started**

**trying to get hold of you.**

**020 INT. ROOM 704 – VENETIAN – DAY 020**

**Room 704 is now filled with homicide detectives and forensics personnel – each doing their job.**

**SGT BENJAMIN ALEXANDER is capturing the victim’s fingerprints**

**on a electronic hand held scanner.**

**The CLARK COUTY MEDICAL EXAMINER is examining the nude body.**

**The officer in charge is LT ANN SPARKS of the Las Vegas Metro-politan Police Department. She is assisted by Detective-Sergeant Alexander, who is filling the Lieutenant in on the details.**

**SGT ALEXANDER**

**(checking his device)**

**Victim is identified as one Monica**

**Lewis. Prints are on file because**

**she once applied for a license as a**

**pole dancer in one of the cities’**

**strip clubs.**

**(beat)**

**Medical Examiner estimates the death**

**to be close to midnight. ...Cause of**

**death is a .38 cal. slug lodged in**

**the heart after entering the left**

**breast. Death believed to have been**

**instantaneous.**

**LT SPARKS**

**Alright. Bag her hands and make sure**

**the M.E. does a rape kit and search**

**for any DNA from possible saliva on**

**her breasts. Check for pubic hairs**

**and have the CSI people gather any**

**and all prints.**

**007**

**SGT ALEXANDER**

**That’s all routine, Lieutenant.**

**LT SPARKS**

**I know. ...I just don’t want any slip-**

**ups.**

**SGT ALEXANDER**

**I know. You want this *perp* identi-**

**fied and taken off the street immedi-**

**ately.**

**LT Sparks heads for the door and the hallway. SGT Alexander calls after her.**

**SGT ALEXANDER**

**Where’re you going, Lieutenant?**

**LT SPARKS**

**(calling back)**

**Check on the surveillance footage.**

**...Meanwhile, conduct a thorough**

**search for the murder weapon.**

**021 EXT. RUNWAY – MCCARRAN INTL AIRPORT – NIGHT 021**

**The 737 settles onto the runway and rolls out.**

**022 INT. TERMINAL – MCCARRAN INTL – NIGHT 022**

**At the car rental counter, Brig signs the paperwork for his rental.**

**023 INT/EXT. BRIG’S RENTAL – MCCARRAN - NIGHT 023**

**Brig pulls his rental onto the northbound lane of South Las**

**Vegas Blvd. and heads towards the Strip.**

**024 EXT. SERIES OF SHOTS - RENTAL DRIVING ON THE STRIP – DAY 024**

**Brig’s rental is seen passing several resorts and casinos as**

**it heads north on the Vegas Strip.**

**025 EXT. VENETIAN REORT & CASINO – VEGAS STRIP – NIGHT 025**

**Brig’s rental pulls into the resort’s parking lot.**

**026 INT. LOBBY – VENETIAN – NIGHT 026**

**Brig is at the check-in counter, with two suitcases in tow.**

**008**

**027 EXT. SERIES OF SHOTS – VEGAS STRIP – DAY 027**

**The names of famous entertainers on the marquees are the focus of this brief montage.**

**028 EXT. LVMPD HEADQUARTER - 400 SO. MARTIN L. KING BLVD. 028**

**The Las Vegas Metropolitan Police Department (also known as the LVMPD or Metro) is a combined city and county law enforcement agency for the City of Las Vegas and Clark County, Nevada. It is headed by the Sheriff of Clark County, who is publicly elected every four years.**

**Brig’s rental pulls into the visitor’s parking lot and parks.**

**029 ANOTHER ANGLE 029**

**Brig climbs out of his rental and heads for the building’s entrance.**

**030 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – DAY 030**

**LT Sparks, an attractive woman in her early to mid thirties, is caught up in paperwork as the slightly overweight SGT Alexander enters.**

**SGT ALEXANDER**

**Venetian surveillance footage is**

**racked up and ready to watch.**

**It’s at this point that the lieutenant looks up to see Brig standing in the doorway.**

**She drops everything and jumps to her feet, all smiles.**

**LT SPARKS**

**(warmly)**

**Richard Leslie, I presume?**

**BRIG**

**(returning smile)**

**The one and only.**

**She extends her hand which Brig warmly accepts.**

**LT SPARKS**

**Hello, Brig. ...What brings your**

**charming derriere back into my**

**life?**

**(MORE)**

**009**

**LT SPARKS (Cont’d)**

**(beat)**

**Last I heard you were busy quali-**

**fying for a P.I license.**

**BRIG**

**Nothing’s changed.**

**LT SPARKS**

**You’re on a case?**

**Brig nods in the affirmative.**

**LT SPARKS**

**Might I ask??**

**BRIG**

**The Monica Lewis case.**

**LT SPARKS**

**And your client??**

**BRIG**

**You know I’m not required to reveal**

**that.**

**LT SPARKS**

**So, what is it you want??**

**BRIG**

**To bring the true murderer to jus-**

**tice.**

**LT SPARKS**

**And you don’t think the murderer**

**is your client??**

**Brig is stone faced.**

**LT SPARKS**

**(continuing)**

**But you’re not sure.**

**Brig doesn’t react, one way or the other.**

**LT SPARKS**

**Fair enough.**

**(MORE)**

**010**

**LT SPARKS (cont’d)**

**(beat)**

**I was just about to view the**

**hotel’s surveillance footage.**

**...Care to join me?**

**031 INT. LVMPD IDENTIFICATION ROOM – DAY 028**

**Brig, LT Sparks and SGT Alexander are seated in front of six monitors. Sparks is explaining how she managed to retrieve**

**the footage.**

**LT SPARKS**

**The digital surveillance for the**

**Venetian, as is the case with many**

**Vegas casinos, is sent by phone to**

**a company in Canada for storage.**

**(beat)**

**That’s why it took an extra day to**

**get the footage.**

**(to the SGT)**

**Let’s run the 7th floor camera**

**footage.**

**SGT Alexander presses a few buttons on the keyboard and one**

**of the monitors begins revealing the mysteries of the night. The angle is of the 7th floor hallway from a camera just**

**above the elevator doors. The time code indicates the time**

**and date.**

**SGT ALEXANDER**

**(to LT Sparks)**

**You wanted to see the footage begin-**

**ning at 9 p.m.**

**LT SPARKS**

**That’s correct, Sergeant.**

**INTERCUT WITH:**

**032 ANGLE ON MONITOR 032**

**LT SPARKS**

**(pointing to**

**monitor)**

**That’s room 704, located only two**

**rooms down the hall from the eleva-**

**tor camera.**

**011**

**SGT ALEXANDER**

**We’ll fast forward the footage**

**until we find someone coming or go-**

**ing from suite 704.**

**The sergeant taps a few buttons on the keyboard and the pic-**

**ture on the monitor moves to fast-forward.**

**The time code quickly moves from 9 p.m. to 9:20 p.m. to 9:40 p.m. to 9:50 p.m. to 10 p.m.**

**At 10 p.m. a man is seen knocking on the door to room 704.**

**By hitting another button on the keyboard SGT Alexander quickly brings the picture on the monitor from fast-forward to normal speed.**

**Everyone is intent on watching the footage on the monitor.**

**FLASHBACK TO:**

**033 INT. HALLWAY OUTSIDE ROOM 704 – VENETIAN – NIGHT 033**

**We’re live as Brad Taylor knocks on the door of room 704. The door opens and Brad disappears inside.**

**LT Sparks turns to face Brig*.***

**LT SPARKS**

**Your client, I presume.**

**BRIG**

**(nodding)**

**The Hollywood producer, Brad**

**Taylor.**

**LT SPARKS**

**(returning nod)**

**The one married to the actress**

**Karen Vaughn??**

**BRIG**

**The same.**

**LT SPARKS**

**Looks like you got your work cut**

**out for you.**

**Suddenly, all eyes are on the monitor.**

**012**

**034 ANGLE ON MONITOR 034**

**A bearded man approaches and places his ear to the door of**

**suite 704 – and listens. He then returns to the elevator.**

**035 BACK TO SCENE 035**

**BRIG**

**We need to know the identity of**

**that man. ...Do you have facial**

**recognition?**

**LT SPARKS**

**No. The powers that be found it to**

**be too controversial. Remember,**

**what happens in Vegas – stays in**

**Vegas.**

**SGT ALEXANDER**

**FBI has facial recognition. They**

**should be able to give us an I.D.**

**LT SPARKS**

**Good. ...Now, you’ll have to excuse**

**me. I have a meeting, the purpose**

**of which is to bring the Sheriff up**

**to speed.**

**Sparks climbs to her feet and then gives SGT Alexander his marching orders.**

**LT SPARKS**

**Carefully check all the footage up**

**and until the maid discovers the**

**body...at approximately 9:20 a.m.**

**(beat)**

**Record the time of everyone who**

**enters or exits as well as anyone**

**else who seems to have an interest**

**in room 704.**

**SGT ALEXANDER**

**Yes, Ma’am.**

**Then Sparks turns her attention to the *Bandit.***

**LT SPARKS**

**Care to join me, Richard?**

**013**

**It takes some effort, but the Brig manages to tear himself**

**away from the bank of TV monitors. Climbing to his feet, he follows Sparks from the room.**

**036 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – DAY 036**

**Sparks, followed by Brig, enters the office; each taking their proper seats, the lieutenant behind her desk and Brig in one**

**of the two chairs in front of the desk.**

**LT Sparks opens the conversation.**

**LT SPARKS**

**Alright, Richard. You’ve got ten**

**minutes to tell me why I shouldn’t**

**have your client arrested.**

**037 INT. LVMPD IDENTIFICATION ROOM – DAY 037**

**SGT Alexander is fast forwarding the digital recording of the**

**7th floor hallway.**

**INTERCUT WITH:**

**038 MONITOR 038**

**Spotting a person approaching the door to suite 704, the sergeant returns the image on the monitor to normal speed.**

**The image is of a Venetian maid using her pass key to enter**

**the suite.**

**In his notebook, SGT Alexander notes the time on the monitor’s time code: 11:56 p.m.**

**039 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – DAY 039**

**Brig is winding up with his conclusions as to why it’s way too early in the investigation to have his client arrested.**

**BRIG**

**Give me the time necessary to do my**

**job and I’ll surrender Taylor – you**

**will not have to go through the**

**paperwork necessary to extradite him.**

**LT SPARKS**

**(thoughtfully)**

**Tell you what I’ll do.**

**(MORE)**

**014**

**LT SPARKS (cont’d)**

**(beat)**

**On your behalf, I’ll argue your**

**position with the Sheriff. If he**

**agrees - within reason, of course,**

**you’ll have your time.**

**BRIG**

**Fair enough.**

**(beat)**

**When will I know??**

**LT SPARKS**

**Lunchtime tomorrow.**

**BRIG**

**11:30 a.m. at Restaurant Bouchon??**

**LT SPARKS**

**(taken aback)**

**You’re staying at the Venetian??**

**BRIG**

**(smiling)**

**Where else.**

**LT SPARKS**

**Where else, indeed.**

**040 EXT. HOME OF BRAD TAYLOR & KAREN VAUGHN – EVENING 040**

**KAREN VAUGHN’S Mercedes pulls into the driveway and parks.**

**She climbs out of the convertible and heads for the front**

**door.**

**041 INT. KITCHEN – HOME OF BRAD & KAREN – EVENING 041**

**The clock on the wall reads 6:15 p.m.**

**Brad Taylor is preparing a gourmet veal and pasta meal when Karen enters the kitchen and plants a warm kiss on Brad’s**

**cheek.**

**BRAD**

**Hello, my dear. How was your day   
at the studio?**

**KAREN**

**The usual...Everyone vying for posi-**

**(MORE)**

**015**

**KAREN (cont’d)**

**tion.**

**(beat)**

**How did the casting go? Find some-**

**one to play Charlotte – the prosti-**

**tute?**

**BRAD**

**Yes, the perfect actress. She would**

**have been great.**

**KAREN**

***Would* have been??**

**BRAD**

**The next morning, she was found dead**

**in her hotel room ... Murdered.**

**KAREN**

***Murdered?!!***

**042 EXT. SERIES OF SHOTS – VEGAS STRIP - DAY 042**

**Morning on the Vegas Strip finds tourists checking in and out**

**of the resorts and casinos.**

**043 EXT. VENETIAN – VEGAS STRIP – DAY 043**

**At the Venetian, things are no different. Tourists are check-**

**ing in and out.**

**044 INT. RESTAURANT BOUCHON – THE VENETIAN – DAY 044**

**Brig and LT Sparks are seated at a table.**

**LT SPARKS**

**(to Brig)**

**Beginning noon today, Sheriff has**

**given you 72 hours to prove your**

**client’s innocence or turn him**

**over – according to your word to**

**do so.**

**(checking her**

**wrist watch)**

**I wouldn’t waist a single minute.**

**BRIG**

**I don’t intend to. ...Thanks for**

**going to bat for me.**

**(MORE)**

**016**

**BRIG (cont’d)**

**(beat)**

**So, what did you find out about our**

**curious, bearded youngster??**

**LT SPARKS**

**Names Victor Cohen. Clean record**

**except for a recent DUI. The ad-**

**dress listed on his driver’s**

**license is in Henderson.**

**BRIG**

**Well, that’s a start.**

**LT SPARKS**

**But there’s more.**

**BRIG**

**I’m listening.**

**LT SPARKS**

**The surveillance footage does not**

**show Victor Cohen ever entering**

**Room 704.**

**This information seems to rock Brig.**

**BRIG**

**You’re sure??**

**LT SPARKS**

**According to SGT Alexander, your**

**client left room 704 at 11:32.**

**BRIG**

**Fits with what he told me.**

**LT SPARKS**

**According to the surveillance foot-**

**age, no one entered or left the**

**suite until 11:56 p.m. when the**

**maid entered the room to turn down**

**the sheets.**

**BRIG**

**Turning down the sheets at 11:56**

**p.m.? ...I don’t buy it. ...Check**

**the footage between 5 and 7 p.m.**

**(MORE)**

**017**

**BRIG (cont’d)**

**...I think you’ll find that the bed**

**had already been turned down and**

**the chocolate placed on the pillow.**

**LT SPARKS**

**Perhaps she was called to the room**

**for some other reason??**

**BRIG**

**Nevertheless, find out who she is.**

**...I’ll check on Mr. Victor Cohen.**

**...Despite the surveillance footage,**

**he must’ve gotten into the room,**

**somehow.**

**LT SPARKS**

**(taken aback)**

**You’re asking me to do your leg work**

**for you?? Isn’t that the definition**

**of chutzpah??**

**BRIG**

**Sorry. Thought you wanted to find**

**the guilty party, just as much as me.**

**Ann Sparks has no answer. She looks relieved when the food order finally arrives.**

**045 EXT. SERIES OF SHOTS – VENETIAN GROUNDS – DAY 045**

**Beauty shot montages reveal the resort’s obvious glamour.**

**046 INT. LOBBY – CHECK-IN COUNTER – VENETIAN – DAY 046**

**Brig approaches the VENETIAN CLERK at the check in counter.**

**BRIG**

**Hello. ...I’m Richard Leslie in the**

**Venezia Tower Suite.**

**VENETIAN CLERK**

**How can I help you, Mr. Leslie?**

**Brig hands the attractive clerk his business card.**

**She accepts and studies the card.**

**047 INSERT: BUSINESS CARD 047**

**018**

**Printed on the card:**

***Richard Leslie***

***Claude Maigret & Mike Shayne***

***Private Investigation***

**048 BACK TO SCENE 048**

**The Clerk hands the card back to Brig.**

**VENETIAN CLERK**

**As I said, Mr. Leslie. ...How can I**

**help you?**

**BRIG**

**Tell me who resided in suite 804**

**on the night that the murder took**

**place in suite 704?**

**VENETIAN CLERK**

**Sorry. That kind of information**

**is beyond my pay grade to give out.**

**BRIG**

**I’m sorry, as well. ...Thought you**

**might want to help me solve the**

**case and bring the murderer to**

**justice.**

**VENETIAN CLERK**

**(impressed)**

**I could do that??**

**BRIG**

**It’s possible.**

**The Clerk goes to work on the computer keyboard.**

**It only takes a moment for the clerk to come up with a name.**

**VENETIAN CLERK**

**Suite 804 was occupied by a Linda**

**Capshaw. ...That the name you were**

**looking for?**

**BRIG**

**(disappointed)**

**Not exactly.**

**The clerk rechecks her computer.**

**019**

**VENETIAN CLERK**

**(repeating)**

**Linda Capshaw ... from Henderson.**

**BRIG**

**(all ears)**

**From Henderson, you say. ...My, my.**

**VENETIAN CLERK**

**(excitedly)**

**I did good?**

**BRIG**

**You did good...very good.**

**(beat)**

**Tell me, do those suites have**

**balconies?**

**VENETIAN CLERK**

**I don’t know. I’ve never stayed**

**here. ...But I think so.**

**BRIG**

**I assume Ms. Capshaw has checked**

**out?**

**More work on the keyboard.**

**VENETIAN CLERK**

**A two night stay. ...She asked for**

**a late checkout.**

**Still working the keyboard.**

**VENETIAN CLERK**

**Yes...She checked out about 20 min-**

**utes ago.**

**BRIG**

**Has the room been cleaned?**

**VENETIAN CLERK**

**I doubt it...Let me check.**

**More keyboard work.**

**VENETIAN CLERK**

**Room’s listed as unavailable, which**

**means it’s yet to be cleaned.**

**020**

**BRIG**

**Good. ...Do what you can to prevent**

**it being cleaned. Then check me**

**into the room for one night...un-**

**cleaned. Got it?**

**VENETIAN CLERK**

**(smiling)**

**Perfectly.**

**More keys are being punched on the keyboard.**

**049 INT. HALLWAY OUTSIDE ROOM 804 – VENETIAN – DAY 049**

**LT Sparks watches as Brig enters the keycard into the device**

**and then quickly withdraws it. The tiny red light changes to green and Brig opens the door.**

**050 INT. ROOM 804 – VENETIAN – DAY 050**

**Brig and LT Sparks enter the suite. The unmade bed indicates the room has yet to be cleaned following occupancy by one**

**Linda Capshaw...from nearby Henderson, Nevada.**

**LT SPARKS**

**Might I ask what we’re looking**

**for?**

**BRIG**

**Evidence that our bearded friend,**

**Victor Cohen, was in this room on**

**the night of the murder.**

**LT SPARKS**

**Right! ...I’ll check the waste**

**baskets.**

**BRIG**

**And I’ll check the balcony.**

**LT SPARKS**

**Since his prints are on file, per-**

**haps I should call in the finger-**

**print team?**

**BRIG**

**Not a bad idea...make it happen.**

**LT Sparks grabs her iPhone and makes the call.**

**021**

**051 EXT. BALCONY – SUITE 804 – VENETIAN – DAY 051**

**Brig is carefully examining the balcony railing when he is joined by LT Sparks.**

**LT SPARKS**

**What’re you doing?**

**BRIG**

**Looking for signs that a rope was**

**tied to the railing.**

**(explaining)**

**Railing is made of wood. A rope**

**would normally leave a mark.**

**LT SPARKS**

**I see. ...Like a faint scratch.**

**Brig nods.**

**LT SPARKS**

**Find anything?**

**Brig shakes his head.**

**LT SPARKS**

**That doesn’t mean anything. Could**

**have wrapped a towel around the**

**rail.**

**BRIG**

**I doubt he’s that clever.**

**LT SPARKS**

**In any event, the forensic team is**

**on their way. They’ll give the**

**room a thorough going over.**

**(beat)**

**Thing is for us not to contaminate**

**the room until they’re finished.**

**BRIG**

**Makes sense. ...Anything in the**

**wastepaper baskets?**

**LT SPARKS**

**Piece of paper with a phone number.**

**Could prove interesting. I’ll check**

**it out.**

**022**

**BRIG**

**I suppose that’ll have to do for**

**now.**

**LT SPARKS**

**You know, Brig? I think you’re go-**

**ing to make one hell of a fine P.I.**

**(beat)**

**So what else is on your agenda?**

**BRIG**

**Get a statement from Linda Capshaw**

**and our bearded friend, Victor**

**Cohen.**

**LT SPARKS**

**Well, what with the surveillance**

**footage of him listening at the**

**door of suite 704, there’s probable**

**cause for interviewing Mr. Cohen.**

**(beat)**

**Officially, Capshaw is another mat-**

**ter.**

**BRIG**

**But there’s nothing to prevent a**

***private* investigator from asking a**

**few question?**

**LT SPARKS**

**(smiling)**

**Nothing at all.**

**BRIG**

**You take care of Victor Cohen and**

**I’ll interview Ms. Capshaw.**

**(beat)**

**We’ll meet in your office at 7 p.m.**

**...Meanwhile have SGT Alexander**

**rack up the surveillance footage of**

**the 8th Floor.**

**052 EXT. SERIES OF SHOTS – HENDERSON, NV – DAY 052**

**Beauty shots establish the city.**

**053 EXT. UPSCALE HOME – HENDERSON NV – DAY 053**

**Leaving his rental parked on the street, Brig walks to the**

**023**

**door and RINGS the DOORBELL.**

**054 TIGHTER ANGLE 054**

**The door is finally opened by LINDA CAPSHAW, a stunning beauty in her late twenties to early thirties.**

**LINDA**

**Yes??**

**Since Brig isn’t as of yet qualified to carry a badge, he**

**merely hands Ms. Capshaw his business card.**

**BRIG**

**My card. I’d like to ask you a few**

**questions, Ma’am.**

**She studies the card then invites Brig into her home.**

**LINDA**

**A real private investigator?**

**...Won’t you come in, Mr. Leslie.**

**Brig does as invited and disappears inside.**

**055 INT. LIVING ROOM – CAPSHAW HOME – DAY 055**

**Brig seats himself in an overstuffed chair while Linda heads**

**for the wet bar.**

**LINDA**

**Care for a drink, Mr. Leslie?**

**BRIG**

**No, thank you Ma’am.**

**LINDA**

**That’s funny. I was under the im-**

**pression that all you private eyes**

**never turned down an adult bever-**

**age, when offered.**

**BRIG**

**You’ve been reading Raymond Chan-**

**dler.**

**(beat)**

**I’m not that kind of investigator.**

**024**

**LINDA**

**I see. ...So what can I do for you,**

**Mr. *private detective*?**

**BRIG**

**I’m investigating the murder that**

**occurred in the suite just below**

**you at the Venetian and wondered if**

**you heard anything unusual that**

**night?**

**LINDA**

**Unusual? ...Like what?**

**BRIG**

**She was shot. I wondered if per-**

**haps you heard the shot and if so,**

**what time was it.**

**LINDA**

**(thoughtfully)**

**I certainly did not hear any gunshot.**

**BRIG**

**That could indicate that a silencer**

**was used.**

**(beat)**

**Were you alone in your room?**

**LINDA**

**I could lie and say yes. But since**

**this is a murder investigation, I’m**

**going to tell you the truth and**

**trust your discretion.**

**(beat)**

**My husband is a computer programmer.**

**His job takes him away for long**

**periods of time; which gives me a**

**chance to spend time with my lover**

**...who is also married.**

**BRIG**

**I see. ...Under the circumstances**

**you can count on my discretion.**

**(beat)**

**Just one more question. ...What time**

**did your lover join you in the suite**

**– or did he arrive with you.**

**025**

**LINDA**

**Who said it was a *he*?**

**Although caught off guard, Brig doesn’t react.**

**BRIG**

**(calmly)**

**You’re saying your lover was an-**

**other woman?**

**LINDA**

**(smiling)**

**That’s what I’m saying.**

**056 EXT. APARTMENT COMPLEX – HENDERSON – DAY 056**

**LT Sparks and SGT Alexander approach the entrance to the complex.**

**057 INT. HALLWAY OUTSIDE APT. 4 – DAY 057**

**SGT Alexander KNOCKS on the door to apartment no. 4.**

**He KNOCKS again.**

**Finally the door opens and the detectives come face-to-face**

**with Victor Cohen, the attractive bearded man in his early to mid 30s. The plain clothes detectives flash their badges.**

**SGT ALEXANDER**

**I’m Detective Sergeant Alexander,**

**this is Lieutenant Sparks...we’re**

**from the Vegas Metro Police Depart-**

**ment.**

**LT SPARKS**

**Mr. Cohen, we’d like to ask you a**

**few questions.**

**COHEN**

**Is this about the murdered woman,**

**Monica Lewis?**

**LT SPARKS**

**(taken aback)**

**Yes, it is, Mr. Cohen.**

**COHEN**

**Please...come in.**

**026**

**Victor opens the door wider so that the detectives can enter.**

**058 INT. LIVING ROOM – COHEN’S HENDERSON APT. – DAY 058**

**Victor motions for the detectives to sit on the sofa while he settles into one of the overstuffed chairs.**

**The apartment is neat and clean, well furnished, and fairly large.**

**LT SPARKS**

**I take it you knew Miss Lewis.**

**COHEN**

**Quite well, in fact.**

**SGT ALEXANDER**

**When was the last time you saw her?**

**COHEN**

**The night she was murdered.**

**Ann and Ben exchange looks.**

**LT SPARKS**

**Did you meet with her in person?**

**COHEN**

**No, I only saw her from a distance.**

**SGT ALEXANDER**

**Tell us about it.**

**FLASHBACK TO:**

**059 INT. LOUNGE – ORLEANS RESORT & CASINO – NIGHT 059**

**The bowel jarring MUSIC cross-fades to the danceable, live, music being played by the lounge musicians for those preferring to dance cheek-to-cheek**

**Among the couples on the dance floor are Brad Taylor and the vivacious and alluring Monica Lewis.**

**INTERCUT WITH:**

**060 ANOTHER ANGLE 060**

**From the bar, Victor Cohen is watching the couple dancing**

**027**

**check-to-cheek on the dance floor.**

**COHEN (V.O.)**

**I saw her on the floor, dancing**

**with an older man; one which I had**

**never seen before, which I found**

**curious.**

**SGT ALEXANDER (V.O.)**

**How so?**

**COHEN (V.O.)**

**She truly seemed to be enjoying her-**

**self.**

**LT SPARKS (V.O.)**

**(puzzled)**

**So??**

**061 BACK TO SCENE: LIVING ROOM 061**

**COHEN**

**She normally only shows that kind**

**of emotion towards another woman.**

**Once again Ben and Ann exchange looks.**

**Then SGT Alexander pulls out a 3 X 5 inch photograph, which**

**he hands to Victor. It’s a snapshot taken from the Venetian’s 7th floor surveillance camera showing Victor with his ear pressed to the door of suite 704.**

**SGT ALEXANDER**

**How do you explain this?**

**Victor glances at the photo and then looks up at the detec-**

**tives.**

**COHEN**

**Curiosity. ...She once told me**

**that I was the only person of the**

**male persuasion that she could**

**have sex with.**

**(beat)**

**I just wondered if it truly was a**

**male and not a female she was in**

**bed with.**

**028**

**LT SPARKS**

**And your conclusion??**

**061 EXT. LVMPD HEADQUARTER – MARTIN L. KING BLVD. - EVENING 061**

**Establish.**

**062 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – EVENING 062**

**The clock on the wall reads exactly 7:20 p.m.**

**With LT Sparks seated behind her desk and Brig and SGT Alex-**

**ander seated in the two stuffed chairs in front, the team is comparing notes.**

**BRIG**

**In any event, that’s Linda Capshaw’s**

**story. ...While it has the ring of**

**truth, it’ll be up to me to prove it**

**– one way or the other.**

**SGT ALEXANDER**

**That’s the impression I got from**

**Victor Cohen. I felt he was tell-**

**ing the truth ... or a very clever**

**con man.**

**LT SPARKS**

**Extremely clever. I was convinced**

**he was telling the truth.**

**BRIG**

**I don’t believe in coincidences.**

**...What I need to concentrate on is**

**the lesbian angle. ...Could be more**

**there than meets the eye.**

**(beat)**

**But first, the Venetian’s surveil-**

**lance will either confirm or dispel**

**the stories we were fed by Capshaw**

**and Cohen.**

**SGT ALEXANDER**

**(to Brig)**

**The relevant footage is racked up,**

**ready for viewing, just as you re-**

**quested.**

**029**

**BRIG**

**Then let’s take a look.**

**063 INT. LVMPD IDENTIFICATION ROOM – NIGHT 063**

**Once again Brig SGT Alexander and LT Sparks are seated before**

**a stack of video monitors.**

**INTERCUT WITH:**

**064 MONITOR 064**

**On the monitor the video shows an attractive young woman knocking on the door of suite 804 and being let in.**

**The time code reads: 9:35 p.m.**

**SGT ALEXANDER**

**That would tend to confirm Linda**

**Capshaw’s version of what happened.**

**LT SPARKS**

**Let’s see what time she left, if at**

**all.**

**The image on the monitor goes into fast forward mode.**

**BRIG**

**(reflecting)**

**I can’t shake the feeling that**

**Monica Lewis was shot by another**

**woman. If that’s the case, then**

**one or both of these *switch hitters***

**could have played a role.**

**LT SPARKS**

**(shaking her head)**

**I don’t see how.**

**BRIG**

**That’s what I need to find out.**

**On the monitor, a flash of movement is seen near suite 804.**

**SGT Alexander backs up the tape and then runs it forward at normal speed.**

**The monitor shows two women exiting suite 804; one is Linda Capshaw and the other is the unknown woman who entered the**

**030**

**suite at 9:35 p.m. The time code reads: 10:07 a.m.**

**SGT ALEXANDER**

**(to Brig)**

**Did you discover from Ms. Capshaw**

**the identity of her lover?**

**BRIG**

**Under the circumstances, I didn’t**

**consider it prudent.**

**SGT ALEXANDER**

**(nodding)**

**You did the right thing.**

**(beat)**

**If you need an ID, I can send the**

**tape over to the FBI’s facial rec-**

**ognition team.**

**BRIG**

**Thanks, I’ll let you know.**

**LT SPARKS**

**I’m sure the CSI team likely has**

**her prints.**

**065 INT. RESTAURANT BOUCHON – VENETIAN – NIGHT 065**

**Brig and LT Sparks are enjoying a French style dinner. The label on the wine bottle indicates that it’s a Montrachet.**

**LT SPARKS**

**Time’s running out for you. You’ve**

**only got the better part of 48**

**hours to come up with the true *perp***

**or surrender your client.**

**BRIG**

**(dejected)**

**I know.**

**LT SPARKS**

**So, what are you going to do?**

**BRIG**

**There’s something my client is hold-**

**ing back from me. I need to return**

**to L.A. in order to find out what**

**that *something* is.**

**031**

**LT SPARKS**

**Anything I can do in the meantime?**

**BRIG**

**Find the identity of that maid who**

**was seen entering Monica’s apart-**

**ment at 11:56 p.m.**

**LT SPARKS**

**I’ve tried. ...Hotel has no record**

**of such an employee.**

**BRIG**

**Try harder. Either she exists or**

**she’s doing a damn good imitation.**

**SGT ALEXANDER**

**Could she be one of the women you**

**interviewed for a role in your**

**movie?**

**(beat)**

**Perhaps, with Monica out of the way,**

**She thought there was a chance the**

**part would go to her.**

**BRIG**

**Makes sense. That’s why it’s impor-**

**tant we identify her.**

***END OF PART ONE OF TWO PARTS (END OF PAGE 30 of 60 PAGES).***

**066 EXT. BURBANK AIRPORT – RUNWAY – DAY 066**

**The 737 touches down and rolls out.**

**067 EXT. HOME OF BRAD TAYLOR & KAREN VAUGHN – DAY 067**

**Brig rings the doorbell. SOUND: Chimes.**

**The door is opened by Karen Vaughn. The two greet each other warmly.**

**KAREN**

**Brig! ...so good to see you. Won’t**

**you come in?**

**She steps aside so that Brig can enter.**

**032**

**068 INT. LIVING ROOM – TAYLOR / VAUGHN HOME – DAY 068**

**BRIG**

**I was hoping to have a word with**

**Brad.**

**KAREN**

**Brad’s at the studio.**

**(beat)**

**Does this have anything to do with**

**that poor girl that was murdered**

**in Las Vegas?**

**BRIG**

**(hesitantly)**

**As a matter of fact, it does.**

**KAREN**

**Come, I was just about to fix my-**

**self a cup of tea.**

**With that, she drags Brig off to the kitchen.**

**069 INT. KITCHEN – TAYLOR / VAUGHN HOME – DAY 069**

**With Brig seated at the kitchen table, Karen pours hot water into the cup containing the tea bag. Brig adds a teaspoon of sugar and slowly stirs. Karen settles into the chair opposite him.**

**Karen is nervously dunking her teabag in the hot water and refusing to look Brig in the eye.**

**BRIG**

**Look, Karen, why don’t you go**

**ahead and tell me what’s on your**

**mind.**

**KAREN**

**(nervously)**

**It’s just that I don’t think Brad**

**is telling me the whole story about**

**that Vegas woman.**

**BRIG**

**How so?**

**033**

**KAREN**

**A while back I happened to come**

**across his checkbook and noticed**

**several large monthly withdrawals,**

**made out to cash.**

**BRIG**

**That hardly proves anything.**

**KAREN**

**True...but you have to admit that**

**in the hands of a good prosecutor,**

**it could be made to look like he**

**was paying blackmail.**

**BRIG**

**Could be. ...Depends on who depos-**

**ited the checks.**

**KAREN**

**That shouldn’t be too difficult to**

**discover.**

**(beat)**

**Please, Richard. ...Do everything**

**possible to prove Brad had nothing**

**to do with this Vegas woman’s murder.**

**BRIG**

**That’s always been my intent.**

**070 EXT. SAN MARINO, CA – NEAR PASADENA – SUNDOWN 170**

**The huge three-story Leslie estate is located near Longden Avenue in the exclusive San Marino area adjacent to Pasadena.**

**071 INT. LESLIE ESTATE – SAN MARINO – SUNDOWN 171**

**Brig walks through the house – headed for the kitchen.**

**072 INT. KITCHEN – LESLIE ESTATE – SUNDOWN 072**

**Brig enters the kitchen to find his sister, SYLVIA, making him**

**a sandwich.**

**SYLVIA**

**Hi, Richard. Made you a sandwich.**

**...Thought you might be hungry.**

**034**

**BRIG**

**Thanks, Sis. I am.**

**Brig sets himself at the kitchen table as Sylvia places the plate with the sandwich in front of him.**

**SYLVIA**

**What do you want to drink? Beer,**

**wine, brandy, milk?**

**BRIG**

**Beer will be fine, thank you.**

**Brig takes a bite of his sandwich then pulls out his cell phone and makes a call.**

**INTERCUT WITH:**

**073 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – NIGHT 073**

**LT Sparks answers her landline on the second RING.**

**LT SPARKS**

**LT Sparks.**

**BRIG**

**Figured you’d be working late.**

**LT SPARKS**

**Brig. ...Where are you?**

**BRIG**

**At my home, here in San Marino.**

**Sylvia sets a cold bottle of beer in front of her brother.**

**LT SPARKS**

**Time’s running out for you. Are**

**you getting any closer to solving**

**this?**

**BRIG**

**Could be. ...I need a favor.**

**LT SPARKS**

**Name it.**

**BRIG**

**Get hold of Monica’s bank statements.**

**035**

**LT SPARKS**

**What am I looking for?**

**BRIG**

**Any unusual deposits. If none,**

**then find out if, anytime during**

**the month, she suddenly appears**

**flush with cash.**

**LT SPARKS**

**Got it. I’ll get on it first**

**thing in the morning.**

**BRIG**

**Thanks.**

**LT SPARKS**

**(an afterthought)**

**Oh, Brig.**

**BRIG**

**Yes?**

**LT SPARKS**

**Ask your client of he owns a .38**

**caliber revolver with a 14 inch**

**right twist.**

**BRIG**

**In other words, a Smith & Wesson**

**Police Special. ...So that’s what**

**killed her?**

**LT SPARKS**

**Looks like it.**

**Brig clicks off his cell and goes to work on his sandwich and cold beer.**

**074 EXT. HOME OF BRAD TAYLOR & KAREN VAUGHN – DAY 074**

**Once again Brig RINGS the DOORBELL.**

**075 TIGHTER ANGLE 075**

**This time the door is opened by Brad Taylor.**

**BRIG**

**Hello, Brad. We need to talk.**

**036**

**076 INT. KITCHEN – BRAD & KAREN HOME - DAY 076**

**Seated at the kitchen table Brig is having it out with Brad Taylor.**

**BRIG**

**I cannot help you if you’re not go-**

**ing to be completely honest with me.**

**And you have *not* told me the whole**

**truth.**

**BRAD**

**(innocently)**

**Brig...I assure you, I don’t know**

**what you mean.**

**BRIG**

**You’ve known Monica Lewis a lot**

**longer than you admit. The Vegas**

**casting call wasn’t the first time**

**the two of you have shacked up.**

**BRAD**

**You know that for a fact?**

**BRIG**

**Not at the moment. But it’s only a**

**matter of time before the detec-**

**tives of the Las Vegas Metro put it**

**together.**

**The bluster slowly deserts Brad’s persona and he all but collapses in front of his friend.**

**BRAD**

**(breaking down)**

**It’s true. It’s all true. ...But I**

**swear, I did not kill her!!**

**BRIG**

**Tell me, do you own a gun.**

**At first, Brad is taken aback by the question. But then he responds.**

**BRAD**

**Why, yes.**

**Would you mind getting it for me?**

**037**

**Of course. Brad climbs to his feet and with Brig following heads for the master bedroom.**

**077 INT. MASTER BEDROOM – BRAD & KAREN HOME – DAY 077**

**Brad goes straight to the end table next to the bed and opens the bottom of two drawers. He withdraws the weapon and hands**

**it to Brig.**

**BRIG**

**(examining weapon)**

**Smith & Wesson .38 Police Special.**

**Brig sniffs the barrel and then opens the weapon’s six cylin-**

**ders and peers down the barrel.**

**BRIG**

**(continuing)**

**This weapon hasn’t been cleaned.**

**BRAD**

**(puzzled)**

**That’s not possible. I distinctly**

**remember cleaning it after it was**

**last used.**

**BRIG**

**When and where was it last used?**

**BRAD**

**Two weeks ago ... on the set of a**

**TV show I’m producing.**

**(explaining)**

**I often loan the gun to the prop**

**master, who loads it with blanks**

**and gives it to one of the actors**

**to fire in a scene.**

**(beat)**

**Brig...I swear I didn’t kill her.**

**BRIG**

**I believe you. But if I’m going to**

**prove your innocence you’re going to**

**have to do exactly as I say...ex-**

**actly, understood??!!**

**BRAD**

**Understood.**

**038**

**078 INT. OFFICE – MAIGRET & SHAYNE – DAY 078**

**Brig hands the Smith & Wesson Police Special to Claude Maigret.**

**MAIGRET**

**What this?**

**BRIG**

**Possible murder weapon I want you**

**to ship it to the Vegas Metro P.D.,**

**under bond. ...I’ll sign a chain**

**of custody affidavit to go along**

**with the weapon.**

**MAIGRET**

**Consider it done.**

**079 EXT. SERIES OF SHOTS – VEGAS STRIP – DAY 079**

**Stock beauty shots of the casinos located on the strip.**

**080 EXT. LVMPD HEADQUARTER - 400 MARTIN L. KING BLVD. – DAY 080**

**Establish.**

**081 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – DAY 081**

**Brad Taylor is escorted into LT Spark’s office by SGT Alexan-**

**der.**

**SGT ALEXANDER**

**(explaining)**

**He showed up at the front desk and**

**said he wanted to surrender himself**

**to LT Sparks.**

**LT SPARKS**

**(dejected)**

**Well, at least Brig is a man of his**

**word.**

**SGT ALEXANDER**

**You don’t sound too happy.**

**LT SPARKS**

**I suppose I was hoping against hope**

**that Brig would prove Brad Taylor’s**

**innocence.**

**039**

**SGT ALEXANDER**

**Little chance of that, now.**

**LT SPARKS**

**Take him to one of the interview**

**rooms. ...This time we’re going to**

**get the truth.**

**082 EXT. SAN MARINO, CA – NEAR PASADENA – DAY 082**

**Establish.**

**083 INT. HOME OFFICE - LESLIE ESTATE – DAY 083**

**In the den, which often substitutes as a home office, Brig is working the keyboard of the desktop computer.**

**His sister, Sylvia enters.**

**SYLVIA**

**(curious)**

**What are you working on? Anything**

**exciting?**

**BRIG**

**Routine investigative work. Check-**

**ing train, plane, and bus schedules.**

**SYLVIA**

**Sounds boring. Can I get you some-**

**thing to eat?**

**BRIG**

**Not now, Sis. Maybe later.**

**Suddenly, the landline PHONE RINGS.**

**Brig ignores the ringing, choos-**

**ing to let the answering machine**

**pick up.**

**ANSWERING MACHINE**

**(female voice)**

**Thank you for calling. You have**

**reached the number you have dialed.**

**After the tone, leave a message**

**and if we deem it relevant, we’ll**

**get back to you.**

**040**

**There’s the ubiquities SOUND of the TONE and then an anxious,**

**female voice**

**KAREN (V.O.)**

**(filtered)**

**Brig?! ...They’ve arrested Brad.**

**He’s being held in Vegas on murder**

**charges. ...Call me. I need you.**

**Brig picks up.**

**BRIG**

**Karen...this is Brig. I’m aware**

**of Brad’s arrest. He’s going to be**

**all right. Just be patient, every-**

**thing will eventually work itself**

**out.**

**KAREN (V.O.)**

**(filtered)**

**Oh, Brig. I can’t stand this. I**

**must see you.**

**BRIG**

**I’ll meet you for dinner at Musso’s.**

**7 p.m.**

**He hangs up. Cutting off further conversation and devoting**

**his concentration once again to the data on the computer monitor.**

**084 EXT. LVMPD HEADQUARTER - 400 MARTIN L. KING BLVD. – DAY 084**

**Establish.**

**085 INT. INTERROGATION ROOM – LVMPD HEADQUARTERS – DAY 085**

**LT Sparks and SGT Alexander are seated opposite Brad Taylor at the table. A tape recorder is placed on the table between**

**them.**

**BRAD**

**Before you start with the third**

**degree, you should be aware that**

**Brig advised me to tell you the**

**truth and nothing but the truth.**

**...And that’s exactly what I in-**

**tend to do.**

**041**

**LT SPARKS**

**Brig has given you good advice.**

**Inconsistencies in your statements**

**can only harm you in the long run.**

**SGT ALEXANDER**

**You want to give us the true ver-**

**sion? ...Starting from when you**

**first met Monica Lewis.**

**086 EXT. MUSSO & FRANK’S BAR & GRILL – EARLY EVENING 086**

**It’s still daylight as Brig parks his vehicle in the lot behind Musso & Frank’s restaurant on Hollywood Blvd.**

**Brig enters the restaurant through the kitchen area and makes his way to bar in the main dining room.**

**Karen Vaughn is already there, sipping a glass of white wine. As Brig approaches, she slips off her bar stool and throws her arms around Brig’s neck, kissing him on the lips. Instead of discouraging her, Brig returns the kiss.**

**087 INT. INTERROGATION ROOM – LVMPD HEADQUARTERS – NIGHT 087**

**The tape recorder is taking it all down.**

**SGT Alexander places a packet of bank statements in front of Brad.**

**SGT ALEXANDER**

**These large monthly deposits to**

**Monica’s checking account, for the**

**past 10 months are from you,**

**aren’t they?**

**LT SPARKS**

**Was she blackmailing you? Threat-**

**ening to tell your wife if you**

**didn’t pay up?**

**BRAD**

**(angrily)**

**No! You’ve got it all wrong! It**

**wasn’t blackmail, it was to help**

**cover her expenses so that she**

**could be available to me at all**

**times without taking a fulltime**

**job.**

**042**

**SGT ALEXANDER**

**Come, now, Mr. Taylor. You’re try-**

**ing to convince me that a lesbian**

**was available to you at all times**

**...out of *love*?**

**BRAD**

**She wasn’t strictly a lesbian.**

**...She was a *switch hitter* who once**

**told me that I was the only person**

**of the male persuasion that she**

**felt comfortable having sex with.**

**SGT ALEXANDER**

**(pressing hard)**

**I suppose she was a figment of Vic-**

**tor Cohen’s imagination!!**

**BRAD**

**She told me all about Victor.**

**...Said that the two of them often**

**had dinner together. He liked the**

**prestige of being seen with her.**

**And she enjoyed his company. ...But**

**they never had sex together.**

**088 INT. DINING TABLE – MUSSO & FRANK’S – NIGHT 088**

**Finishing their dinner and sipping their wine, Karen appears quite distraught.**

**KAREN**

**Brig, darling...you’re got to find**

**that woman’s killer.**

**BRIG**

**Monica Lewis.**

**KAREN**

**(puzzled)**

**Monica what??**

**BRIG**

**Monica Lewis...the woman who was**

**killed. Her name was Monica Lewis.**

**KAREN**

**(angrily)**

**I know that!!**

**043**

**Karen takes another bite of her lamb chop.**

**KAREN**

**I suppose you have a prime suspect**

**in mind.**

**BRIG**

**I do.**

**KAREN**

**That’s encouraging. ...Care to**

**share?**

**BRIG**

**(smiling)**

**Wish I could. But since the matter**

**is part of the proverbial ongoing**

**investigation, I cannot.**

**KAREN**

**(angrily)**

**That’s a lot of crap...and you**

**know it.**

**089 INT. INTERROGATION ROOM – LVMPD HEADQUARTERS – NIGHT 089**

**SGT Alexander and LT Sparks are still putting Brad Taylor under the third degree when a uniformed female officer wearing the stripes of a corporal enters the interview room and hands LT Sparks a note – then leaves.**

**LT Sparks takes a moment to read the note then looks up at Brad.**

**LT SPARKS**

**Brad Taylor. ...You bail has been**

**posted. You’re free to go. I per-**

**sonally thank you for your forth-**

**rightness. ...As Brig said, it can**

**only help you in the end.**

**A tired Brad climbs to his feet.**

**BRAD**

**So my wife finally got around to**

**posting my bail.**

**LT SPARKS**

**It wasn’t your wife who posted the**

**bail.**

**044**

**Brad looks puzzled.**

**LT SPARKS**

**Bail was posted by a Mr. Richard**

**Leslie.**

**(beat)**

**The bail comes with one provision.**

**BRAD**

**(cautiously)**

**And what might that be?**

**LT SPARKS**

**That you not leave the jurisdiction**

**of the State of Nevada.**

**(beat)**

**Brig has reserved a suite for you**

**at the Venetian, where he will join**

**you for lunch, tomorrow.**

**SGT ALEXANDER**

**Come, you’ll need a judge to make**

**it official. ...If we hurry, we’ll**

**just make the night court session.**

**090 INT. RESTAURANT BOUCHON – THE VENETIAN – DAY 090**

**Brig and Brad are having lunch together. Like Karen, Brad is pressing Brig as to the identity of the killer.**

**BRAD**

**Come on, Brig. Do you or do you**

**not know the identity of Monica’s**

**killer.**

**BRIG**

**I do.**

**BRAD**

**Well tell me, damnit!**

**BRIG**

**(flatly)**

**It was the maid.**

**091 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – DAY 091**

**A frustrated Brig is pacing back and forth in front of LT**

**Spark’s desk.**

**045**

**LT SPARKS**

**(Devil’s advocate)**

**So, you say it had to have been**

**the maid. But can you prove it?**

**From behind her desk, LT Sparks climbs to her feet.**

**LT SPARKS**

**(continuing)**

**No prints...facial recognition**

**came up with nothing!! What do you**

**have to give a defense attorney?**

**...Zip, that’s what.**

**092 ANOTHER ANGLE 092**

**At this point, SGT Alexander enters.**

**SGT ALEXANDER**

**Hi, Brig. ...’Fraid I’ve got some**

**bad news for you.**

**(explains)**

**Ballistics confirms that the .38**

**your agency sent us *is* the murder**

**weapon.**

**BRIG**

**I expected as much.**

**Both Sparks and Alexander look at Brig, eyebrows raised.**

**093 EXT. HIGH-RISE OFFICE BLDG – DOWNTOWN L.A. – DAY 093**

***SUPERIMPOSE: Downtown office building***

***Los Angeles, CA***

**094 INT. HALLWAY – DOWNTOWN L.A. OFFICE BLDG – DAY 094**

**The name printed on the office door reads:**

***Ronald J. LeMieux***

***Attorney at Law***

**Brig opens the door and enters.**

**095 INT. OUTER OFFICE – LEMIEUX LAW OFFICE – DAY 095**

**Brig is received warmly by LeMieux and shown into the office library, with its large conference table.**

**046**

**096 EXT. SAN MARINO, CA – NEAR PASADENA – DAY 096**

**Establish.**

**097 INT. HOME OFFICE - LESLIE ESTATE – DAY 097**

**It’s Sylvia working the computer when the PHONE RINGS. She answers.**

**SYLVIA**

**(into handset)**

**Leslie estate. Sylvia speaking.**

**INTERCUT WITH:**

**098 INT. MASTER BEDROOM – BRAD & KAREN HOME – DAY 098**

**Sitting on the bed, Karen Vaughn is on her landline.**

**KAREN**

**(distraught)**

**Karen Vaughn. Where the hell’s**

**Brig. He’s not answering his cell**

**and I need to get hold of him,**

**pronto.**

**SYLVIA**

**Karen. I’m sorry. I have no idea**

**where Richard is.**

**KAREN**

**Call his cell. He’ll probably an-**

**swer a call from you. Tell him to**

**meet me at Musso’s at 7:30 p.m. –**

**and don’t be late!!**

**099 INT. CONFERENCE ROOM – LEMIEUX LAW FIRM – DAY 099**

**Brig and Ronald J. LeMieux are seated at the conference table.**

**LEMIEUX**

**I hate to say it, Richard, but your**

**client sounds guilty as hell. Even**

**Parry Mason couldn’t get Taylor out**

**of this jam.**

**BRIG**

**Ron, that’s exactly what I want you**

**to do. Pull a Perry Mason.**

**047**

**BRIG**

**(continuing)**

**We know who’s guilty. All we have**

**to do is prove it.**

**LEMIEUX**

***You* know who you *think* is guilty.**

**...Proving it is another matter.**

**BRIG**

**You’re one of the best criminal at-**

**torneys in the world. If anyone**

**can do it, you can.**

**LEMIEUX**

**(acquiescing)**

**Flattery will get you everywhere.**

**100 EXT. MUSSO & FRANK’S BAR & GRILL – EARLY EVENING 100**

**Brig enters to find Karen on her usual stool at the bar.**

**Spotting him approaching, she slips off the stool and rushes**

**to him, throwing her arms around his neck and kissing him passionately. Brig tries to pry her loose, but is unsuccess-**

**ful. Finally he succumbs and returns her passionate kisses.**

**101 ANOTHER ANGLE 101**

**At one of the tables, MIKE SHAYNE is dinning with his wife, MAUREEN. Maureen is tapping Mike’s shoulder to get his attention and at the same time snapping pictures with her iPhone.**

**MAUREEN**

**Mike. ...Isn’t that Brig with Karen**

**Vaughn?**

**SHAYNE**

**(looking up)**

**Why yes.**

**Mike starts to wave and call out but is stopped by his wife.**

**MAUREEN**

**I don’t think he wants to be seen**

**by anyone he knows.**

**Finally, Brig follows as Karen returns to her bar stool.**

**048**

**With Brig seated beside her, an unstable Karen unleashes.**

**KAREN**

**Why didn’t you return my calls?**

**You know how vulnerable I am**

**right now.**

**(breaking down)**

**I could use your support. Please**

**don’t abandon me. I need you.**

**102 INT. OFFICE OF MAIGRET & SHAYNE INVESTIGATIONS – DAY 102**

**P.I. Mike Shayne is showing his partner, Claude Maigret, the iPhone photos of Brig and Karen taken by his wife.**

**SHAYNE**

**This could be deemed evidence and**

**as such we legally cannot withhold**

**it. ...Could mean our license.**

**MAIGRET**

**You realize what this will do to**

**Richard?**

**SHAYNE**

**I do. But I see no other choice.**

**MAIGRET**

**Alright. ...Email the photos to LT**

**Sparks.**

**103 INT. LT SPARKS’ OFFICE – LVMPD HEADQUARTERS – DAY 103**

**SGT Alexander and LT Sparks are examining printouts of the photos taken my Maureen.**

**SGT ALEXANDER**

**I always felt the guy was *dirty*.**

**...Now we’ve got the proof.**

**LT SPARKS**

**You’re suggesting that Richard**

**Leslie and Karen Vaughn were in on**

**it from the beginning and framed**

**Brad Taylor for the murder so that**

**they could be together?**

**SGT ALEXANDER**

**That’s exactly what I’m suggesting.**

**049**

**LT SPARKS**

**I admit it looks bad, I don’t buy**

**it.**

**SGT ALEXANDER**

**Buy it or not. You’ve no choice**

**but to turn the photos over to the**

**prosecutor.**

**104 EXT. CLARK COUNTY COURTHOUSE – LAS VAGAS – DAY 104**

**To establish the location at 408 East Clerk Ave, Las Vegas.**

**105 INT. COURT ROOM – LAS VEGAS – DAY 105**

**Trial is being held in one of the smaller court rooms. The prosecutor is GAIL PATRICK and the defense attorney is Ronald**

**J. LeMieux. The Judge is BENJAMIN (“Ben”) BRADY. The bailiff**

**is Clark County deputy sheriff BILL ELLIOTT AKA “Wild Bill.”**

***PAGE 49 of 60. LEFT TO WRITE? THE 10 PAGE, PERRY MASON, ENDING.***

**106 ANOTHER ANGLE 106**

**The colorful bailiff who, instead of wearing one gun, packs**

**two six shooters – the butts facing forward – enters and faces the attorneys and spectators:**

**BAILIFF**

**All rise. Division 3 of the Clark**

**County District Court is now in ses-**

**sion, Judge Brady presiding.**

**Judge Ben Brady enters and takes his seat on the bench.**

**BAILIFF**

***The State of Nevada vs. Mr. Brad***

***Taylor*. ...Be seated and come to**

**order.**

**JUDGE BRADY**

**Will the prosecutor and defense at-**

**torney identify themselves?**

**GAYLE**

**Gayle Patrick for the prosecution,**

**your honor.**

**050**

**LEMIEUX**

**Ronald LeMieux for the defense.**

**JUDGE BRADY**

**Ms. Patrick...call your first**

**witness.**

**Spotted among the spectators are: Claude Maigret, Victor**

**Cohen, LT Sparks, SGT Alexander, Karen Vaughn, Linda Capshaw, Sylvia Leslie, together with Mike and Maureen Shayne. Notice-able by his absence is Brig. Brad Taylor, of course, is**

**seated at the defense table.**

**GAYLE**

**The prosecution calls SGT Ben**

**Alexander.**

**SGT Alexander, wearing a suit, steps forward raises his right hand and is sworn in by the TRIAL CLERK. No hand is placed on**

**a bible and no reference to God is made.**

**TRIAL CLERK**

**Do you agree to tell the truth and**

**nothing but the truth?**

**SGT ALEXANDER**

**I do.**

**SGT Alexander lowers his left hand and takes the stand. Gayle approaches.**

**GAYLE**

**Sergeant, is it correct that you**

**have viewed all the relevant sur-**

**veillance footage of the Venetian**

**Resort & Casino on the night the**

**murder of Monica Lewis took place**

**in suite 704?**

**SGT ALEXANDER**

**That is correct.**

**GAYLE**

**Can you name all the persons enter-**

**ing and exiting suite 704 on the**

**evening, night and early morning of**

**the murder; together with persons**

**showing an unusual interest in the**

**suite?**

**051**

**SGT ALEXANDER**

**I can, with one notable exception.**

**GAYLE**

**And that exception is?**

**SGT ALEXANDER**

**A hotel chamber maid that we have**

**yet to identify.**

**GAYLE**

**Would you list those persons...to-**

**gether with the time of entrance**

**and/or exit or display of interest.**

**Ben pulls out his 3 X 5 inch note pad, finds the correct page, and begins citing.**

**INTERCUT WITH:**

**107 LIVE ACTION OF THAT DESCRIBED BY SGT ALEXANDER 107**

**SGT ALEXANDER**

**At 10 p.m. a man identified as Brad**

**Taylor knocks on the door to suite**

**704. The door opens and he enters.**

**SGT ALEXANDER**

**(continuing)**

**At 10:07 Victor Cohen approaches.**

**He puts his ear to the door of**

**Suite 704 for about 10 seconds and**

**then exits back to the elevator.**

**SGT ALEXANDER**

**(continuing)**

**Then at 11:56 p.m. the unidentified**

**chamber maid approaches and, using**

**her pass key, enters the suite.**

**(beat)**

**That’s the final entry until the**

**next morning when the cleaning lady**

**entered and discovered the body.**

**108 BACK TO SCENE – COURTROOM 108**

**A smug Gayle turns to LeMieux.**

**052**

**GAYLE**

**Your cross, counselor?**

**LeMieux stands up, hesitates, then says:**

**LEMIEUX**

**No questions.**

**109 EXT. MCCARRAN INTL AIRPORT – DAY 109**

**Establish.**

**110 EXT. ADMINISTRATION BLDG – MCCARRAN - DAY 110**

**Establish.**

**111 INT. VIDEO SURVEILLANCE ROOM - ADMINISTRATION BLDG – DAY 111**

**With the help of AIRPORT SECURITY and an AIRPORT OFFICIAL,**

**Brig is seated, viewing footage of passengers entering the terminal – having departed arriving aircraft.**

**AIRPORT SECURITY**

**That’s the end of that flight’s ar-**

**riving passengers. Give me a min-**

**ute and I’ll rack up the footage of**

**the next flight’s passengers.**

**Brig turns to the airport official standing behind him.**

**BRIG**

**I’m mighty grateful for your assist-**

**ance.**

**AIRPORT OFFICIAL**

**Anything for LT Sparks. When she**

**asks me to help out a friend, that**

**friend gets my full cooperation.**

**AIRPORT SECURITY**

**Might I ask who it is we’re looking**

**for?**

**BRIG**

**A chamber maid.**

**112 INT. COURT ROOM – LAS VEGAS – DAY 112**

**Victor Cohen is on the stand, being grilled by Gayle Patrick.**

**053**

**GAYLE**

**Let me get this straight, Mr.**

**Cohen. You admit listening at the**

**door to suite 704.**

**COHEN**

**Yes.**

**GAYLE**

**But why??**

**COHEN**

**I was curious as to whether it was**

**a man or a woman in the suite with**

**her.**

**GAYLE**

**And which was it.**

**COHEN**

**A man.**

**GAYLE**

**You could tell by the voices you**

**heard?**

**COHEN**

**That’s right. ...By the voices--**

**Gayle starts for the prosecutor’s table**

**GAYLE**

**(to LeMieux)**

**Cross.**

**LEMIEUX**

**No questions.**

**It’s at this point Judge Brady interrupts.**

**JUDGE BRADY**

**Mr. LeMieux. Although this is only**

**a preliminary hearing, I’m curious.**

**Do you intend to put on a defense?**

**LeMieux climbs to his feet and addresses the judge.**

**LEMIEUX**

**I do, your honor.**

**054**

**JUDGE BRADY**

**Very well.**

**(to Gayle)**

**Call your next witness.**

**GAYLE**

**Prosecution calls LT Ann Sparks.**

**LT Sparks is sworn in and takes the stand.**

**113 ANOTHER ANGLE 113**

**Gayle Patrick approaches and hands a packet of bank statements to the lieutenant.**

**GAYLE**

**LT Sparks. I’m handing you the bank**

**statements of Monica Lewis for the**

**past ten months. Tell the court,**

**have you seen these statements be-**

**fore?**

**LT SPARKS**

**(examining statements)**

**Yes, I have.**

**GAYLE**

**Note the deposit made on the 3rd of**

**each month.**

**LT SPARKS**

**So noted.**

**GAYLE**

**Were you able to determine who made**

**those deposits?**

**LT SPARKS**

**We were.**

**GAYLE**

**Please tell the court from whom**

**those substantial monthly deposits**

**originated.**

**LT SPARKS**

**From the defendant, Brad Taylor.**

**055**

**GAYLE**

**(to LeMieux)**

**Your witness.**

**LeMieux climbs to his feet and approaches the lieutenant.**

**LEMIEUX**

**LT Sparks. The prosecution is obvi-**

**ously attempting to infer that the**

**Taylor payments were possibly some**

**kind of blackmail.**

**(beat)**

**Were you able to find any conclu-**

**sive evidence that this might have**

**been the case?**

**LT SPARKS**

**Not conclusive.**

**LEMIEUX**

**I don’t understand. ...Would you**

**please explain your reasoning?**

**LT SPARKS**

**(smiling)**

**The amount of the deposits fall**

**short of what Monica Lewis might**

**have been able to seek if the pay-**

**ments were indeed blackmail.**

**LEMIEUX**

**So, in your opinion, if not black-**

**mail, what were the payments for??**

**GAYLE**

**Objection!! Improper examination.**

**LEMIEUX**

**(to judge)**

**Your honor. If the payments were**

**in any way other than blackmail,**

**then the court has the right to**

**fully evaluate that information.**

**JUDGE BRADY**

**Overruled.**

**LEMIEUX**

**Answer the question, lieutenant.**

**056**

**LT SPARKS**

**The payment barely covered her**

**monthly rent and utilities. In my**

**opinion, it was more like the pay-**

**ments made by a paramour than some-**

**one being blackmailed.**

**GAYLE**

**Objection!!**

**114 INT. VIDEO SURVEILLANCE ROOM - ADMINISTRATION BLDG – DAY 114**

**Brig is looking at the TV monitor, watching the passengers exiting the aircraft – enter the terminal.**

**Suddenly, Brig cries out to the Airport Security official.**

**BRIG**

**STOP!!!**

**The Airport Security official does as told – freezing the image on the screen.**

**AIRPORT SECURITY**

**Might I ask who it is?**

**BRIG**

**Our missing chamber maid.**

**115 INT. COURT ROOM – LAS VEGAS – DAY 115**

**Gayle Patrick picks up the .38 Police Special from the evidence table and approaches the individual currently on the stand.**

**GAYLE**

**As the Clark county ballistics ex-**

**Pert, I ask you if this is the**

**murder weapon?**

**BALLISTICS EXPERT**

**(examining)**

**It is. ...It has my mark.**

**GAYLE**

**Have you determined who the regis-**

**tered owner is?**

**BALLISTICS EXPERT**

**I have.**

**057**

**GAYLE**

**And that would be?**

**BALLISTIC EXPERT**

**The defendant...Bradford Taylor of**

**Beverly Hills, California.**

**GAYLE**

**(to LeMieux)**

**Your witness.**

**116 ANOTHER ANGLE 116**

**Brig enters the courtroom and approaches the defense table**

**just as LeMieux climbs to his feet. Spotting his private investigator, LeMieux addresses Judge Brady.**

**LEMIEUX**

**Your honor. ...If I might have a**

**moment.**

**JUDGE BRADY**

**I’ll do better than that. Since**

**it’s nearing the lunch hour the**

**court will reconvene at 1:30 p.m.**

**The gavel comes down and those in the courtroom stand as the judge exits the bench.**

**At the defense table, Brig and LeMieux are seen conferring**

**with each other.**

**117 INT. ATTORNEY’S CONFERENCE ROOM – VEGAS COURT – DAY 117**

**LEMIEUX**

**(to Brig)**

**You’ve less than an hour to set up**

**a method for transmitting the air-**

**line security footage to a court-**

**room monitor. Think you can make**

**it?**

**BRIG**

**I can try.**

**118 INT. COURT ROOM – LAS VEGAS – DAY 118**

**The colorful pistol packing bailiff calls the court to order.**

**058**

**LeMieux addresses the judge.**

**LEMIEUX**

**Your honor. As discussed in cham-**

**bers, I’d like to call a witness**

**out of order, one who might shed**

**some light as to who might have**

**been in possession of the .38**

**Police Special at the time of the**

**murder.**

**GAYLE**

**Without objection, your honor.**

**JUDGE BRADY**

**Very well, counselor. Call your**

**witness.**

**LEMIEUX**

**The defense calls Karen Vaughn.**

**As a visibly shaken Karen is sworn in and takes the stand,**

**Brig rolls in a TV monitor mounted on a stand.**

**LEMIEUX**

**Your honor. As further discussed**

**in chambers, the defense wishes to**

**play a video tape of passengers**

**departing a Los Angeles to McCarran**

**flight on the date of the murder.**

**(adding)**

**The tape was turned over to the**

**prosecution in a chain of evidence**

**approved by the Clark County Sher-**

**iff’s Department.**

**GAYLE**

**Without objection, your honor.**

**JUDGE BRADY**

**Is the prosecution now ready to**

**turn the tape over to the defense?**

**GAYLE**

**Yes, your honor.**

**JUDGE BRADY**

**Then do so, now.**

**059**

**Brig moves to the prosecution table and takes possession of**

**the tape which he inserts into the recorder attached to the monitor. A picture appears on the monitor. It is of passen-**

**gers departing an airliner and entering the terminal.**

**At the right moment, Brig presses a button on the recorder**

**and the image FREEZE FRAMES on the monitor.**

**119 INSERT: The image on the monitor is that of Karen Vaughn.**

***The time code indicates that the image was indeed recorded on the day of the murder.***

**120 BACK TO SCENE: Courtroom. 120**

**LEMIEUX**

**Mrs. Vaughn. Do you deny you are**

**the passenger shown in this picture**

**arriving from Los Angeles on South-**

**west flight 1398 on the day of the**

**murder?**

**KAREN**

**(matter-of-factly)**

**No.**

**LEMIEUX**

**Did you fly under your own name.**

**KAREN**

**I did not.**

**LEMIEUX**

**Please tell the court who Laura**

**Browning is.**

**KAREN**

**She’s my make-up artist. ...There’s**

**a striking resemblance between us.**

**LEMIEUX**

**So, in making the flight you used**

**her identification.**

**KAREN**

**That is correct.**

**LEMIEUX**

**(to prosecutor)**

**Cross.**

**060**

**Gayle approaches the witness.**

**GAYLE**

**Mrs. Vaughn. You seem overly**

**forthright in your answers. Is**

**there a reason for this?**

**KAREN**

**Yes.**

**GAYLE**

**And that reason is?**

**KAREN**

**I want the man who killed that poor**

**woman and framed my husband brought**

**to justice.**

**Naturally, everyone in the courtroom is stunned.**

**GAYLE**

**And who might this person be?**

**KAREN**

**Richard Leslie!!**

**The judge gavels the court to order.**

**Gayle picks up an 11X12 envelope from her table and, as she re-approaches the witness, removes the 8X10 color photos, handing them to Karen.**

**GAYLE**

**Can you identify these photos?**

**INTERCUT WITH:**

**121 INSERT: The color photos are of Brig returning Karen’s kisses.**

**KAREN**

**(emotionally)**

**They are photos of Richard Leslie**

**forcing himself on me.**

**GAYLE**

**(to judge)**

**Your honor. ...I ask that these**

**photos be placed into evidence as**

**exhibits next in order.**

**061**

**JUDGE BRADY**

**So ordered. ...I see by the clock**

**that it’s the adjournment hour.**

**Court will convene at 10 a.m. to-**

**morrow.**

**122 INT. ATTORNEY’S CONFERENCE ROOM – VEGAS COURT – DAY 122**

**LeMieux is furious with his investigator.**

**LEMIEUX**

**This is not turning out to be a**

**Perry Mason moment.**

**BRIG**

**(grinning)**

**Keep calm. ...Put your trust in**

***Paul Drake* to save the day.**

**123 EXT. SERIES OF SHOTS – VEGAS STRIP – NIGHT 123**

**Once again, the names of famous entertainers on the marquees**

**is the focus of this brief montage.**

**124 EXT. CLARK COUNTY COURTHOUSE – LAS VEGAS – DAY 124**

**Establish a new day.**

**125 INT. COURT ROOM – LAS VEGAS – DAY 125**

**Brig is seated at the defense table, next to Brad Taylor.**

**` LEMIEUX**

**(to judge)**

**Further our discussions in chambers,**

**out of order, I wish to call FBI**

**special agent Paul Gilchrest.**

**The judge looks to the prosecution.**

**GAYLE**

**No objection.**

**JUDGE BRADY**

**Proceed.**

**Special agent Gilchrest is sworn in and takes the stand.**

**062**

**LEMIEUX**

**Agent Gilchrest. Please tell the**

**court what, as an FBI agent, is**

**your specialty.**

**GILCHREST**

**Facial recognition.**

**LEMIEUX**

**Have you seen the Venetian’s 7th**

**floor surveillance footage, taken**

**on the night of the murder?**

**GILCHREST**

**I have.**

**LEMIEUX**

**Through facial recognition, were**

**you able to identify the chamber**

**maid seen entering suite 704 at**

**11:56 p.m. the night of the murder.**

**GILCHREST**

**I was not. ...That is until last**

**night, when I had a clearer image**

**with which to compare it.**

**LEMIEUX**

**Through facial recognition, are you**

**now able to identify the mysterious**

**chamber maid.**

**GILCHREST**

**I am.**

**LEMIEUX**

**And who might she be?**

**GILCHREST**

**Karen Vaughn.**

**126 ANOTHER ANGLE 126**

**Karen leaps to her feet and attempts to flee the courtroom.**

**She is stopped by Wild Bill Elliott, who is ready to draw both pistols, if necessary.**

**063**

**KAREN**

**(viciously)**

**That little two-bit whore! Think**

**I was going to let her move in on**

**my marriage without a fight??!**

**JUDGE BRADY**

**(to Wild Bill)**

**Bailiff. Take that woman into cus-**

**tody.**

**Ronald J. LeMieux addresses the judge.**

**LEMIEUX**

**Your honor. In light of the current**

**circumstances, the defense asks that**

**all charges against Brad Taylor – be**

**dismissed.**

**GAYLE**

**Prosecution concurs.**

**JUDGE BRADY**

**So be it.**

**The judge bangs his gavel.**

**JUDGE BRADY**

**Charges against Brad Taylor are**

**hereby dismissed. The defendant is**

**free to go.**

**Everyone rises as the judge leaves the stand. But then the courtroom erupts into congratulatory bedlam with the usual**

**hugs. Prosecutor Gayle Patrick slinks away unnoticed.**

**Brad Taylor rushes to his wife, who is in the process of be-**

**ing handcuffed and read her rights.**

**127 ANGLE ON KAREN 127**

**Brad indicates to Wild Bill that he would like a moment with**

**his wife. The bailiff acquiesces.**

**KAREN**

**(to Brad)**

**My darling, looks like I’ve made a**

**mess of things. It was stupid of me**

**to try and implicate Brig. ...But I**

**(MORE)**

**064**

**KAREN (Cont’d)**

**sensed he was doing his best to put**

**me away.**

**(beat)**

**Think he will ever forgive me?**

**BRAD**

**Knowing Brig, he already has.**

**KAREN**

**(afterthought)**

**I’m going to need a lawyer. ...A**

**good one.**

**BRAD**

**(smiling)**

**I know just the person.**

**128 BACK TO SCENE – DEFENSE TABLE 128**

**Brig turns to LeMieux and smiles.**

**BRIG**

**Earl Stanley Gardner would have**

**been proud.**

**END**