IN PLAIN SIGHT (TENTATIVE)

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#### "IN PLAIN SIGHT"

FADE IN:

EXT. COUNTRY ROAD - DAY

A luxurious sports car is driving along a winding country road. On the side is a guard rail protecting it from the steep drop to the forest valley below.

INT. SPORTS CAR - CONTINUOUS

Driving the car is JONATHAN MCQUEEN (39). He's an attractive and healthy man. The radio is on, JAZZ music. The window is rolled down, a cigarette hangs from his fingers on the edge of the door, just outside. His seat belt isn't on.

He takes a puff. Smoke billows from his mouth, his eyes begin to sag. The drowsiness takes over, his head begins to fall forward.

EXT. COUNTRY ROAD - CONTINUOUS

The car begins to speed and swerve out of control. It careens off of the guard rail and flips over. It rolls down the hill side smashing into trees along the way.

EXT. SPORTS CAR - CONTINUOUS

The car is upside down, a wreck. Jonathan's body is completely broken, it hangs through the windshield. He's dead. The jazz music still plays.

ROLL TITLE

EXT. COUNTRY ROAD - NIGHT

The sun sets. Emergency vehicles line the side of the road. Ropes lead down the hill side.

A black sedan pulls into the mix of emergency vehicles. A man in a beige trench coat and black fedora steps out of the car. DETECTIVE KYLE CARREY (42). He has bags under his eyes, little sleep. He looks overly serious.

An officer comes to him and puts an arm around his shoulder. He talks quietly to Kyle while leading him to the ropes.

Kyle grabs on to the rope and climbs over the guard rail.

EXT. HILL SIDE - CONTINUOUS

Kyle uses the rope to help him down to the crash site.

EXT. SPORTS CAR - CONTINUOUS

Two officers are already at the site. Kyle reaches the bottom of the hill side.

KYLE What've we got boys?

OFFICER 1 Trace on the plates came back Jonathan McQueen.

Kyle walks around the car to the corpse. He recoils at the site.

KYLE Isn't he that rich guy...

OFFICER 2 Yeah, CEO of ORTIS.

Kyle puts on his plastic gloves and kneels down next to the car.

KYLE Is it clean?

OFFICER 1 Yes sir. No gas leak detected. Fire crew is on standby top side just in case.

Kyle reaches into the car along the torso of Jonathan. A moment later he pulls out the wallet. He checks it.

KYLE It's him alright.

Kyle puts the wallet down and pulls out a small flashlight. He slides into the car.

INT. SPORTS CAR - CONTINUOUS

His torso is inside the car. He doesn't have much room. He sees the seat belt in its ready position. He shines the flashlight around the cabin. The glove compartment is open.

He looks behind him. A pill bottle lies nestled against the edge of the sunroof. He grabs it.

Kyle gets up and grabs the wallet.

KYLE

Bag these for evidence and get a blood sample. I want to know if he had anything to drink.

OFFICER 2 What do you reckon happened detective?

Kyle lights up a cigarette.

KYLE

Those are sleeping pills. Bottles still quite full so he couldn't have OD'd. No, it just looks like an accident. He might have survived if he put on his seat belt. I thought everyone knew to buckle up these days.

He tosses aside his cigarette, barely smoked.

KYLE Sit tight. I'll send the others down to finish this up.

He leaves the sight.

EXT. COUNTRY ROAD - CONTINUOUS

DAVID JAMES (26) sits at the wheel. He is casually dressed with shaggy hair.

DAVID Evening officer.

The traffic officer shines a flashlight to illuminate him.

TRAFFIC OFFICER Good evening. I'm terribly sorry for the inconvenience, but you'll have to wait for us to clear the scene.

DAVID Is there any other way back into town?

TRAFFIC OFFICER Yeah, but the detour takes you back twenty minutes. Don't worry, we'll have a lane cleared up in ten. DAVID Is it alright if I step out of my vehicle?

TRAFFIC OFFICER Sure, just don't go too close to the vehicles.

DAVID Thanks officer.

The traffic officer leaves him.

David turns on his interior lights and grabs a note book from the back seat.

He gets out of his car.

EXT. COUNTRY ROAD - CONTINUOUS

He walks quickly to catch up to the traffic officer.

DAVID Excuse me, sir.

The traffic officer stops and faces him.

DAVID

I'm a reporter. I was wondering if there is anything you can share about what happened here.

TRAFFIC OFFICER Which paper you with?

DAVID Whichever one that will pay me. I'm a freelancer.

TRAFFIC OFFICER Sorry kid. I don't have any information. They usually do this kind of thing down at the station.

David looks disappointed.

DAVID

Thanks anyway.

David begins to turn when he sees Kyle climb over the guard rail.

DAVID

Whose that?

TRAFFIC OFFICER Lead detective Carrey.

DAVID Can I talk to him?

TRAFFIC OFFICER I'm afraid not. Why don't you wait in your car? It's getting a little chilly out here.

David watches Kyle a moment longer, long enough for Kyle to turn and see him. He then goes back to his car.

The traffic officer goes back down the road.

EXT. SHOPPING MALL - DAY

AUDREY MCQUEEN (25) is being held by her DRIVER. The driver is in a suit, clean dressed and clean cut. They rush out of the mall ahead of a crowd of reporters. They are bombarding her with QUESTIONS about Jonathan's death.

The driver gets her into the back seat of a luxurious black car. He slams the door and hurries to the drivers seat as the reporters swarm the car.

ON SCREEN MONTAGE

Newspaper articles spiral across the screen with headlines.

INT. MCQUEEN MANSION - GUEST ROOM - DAY

Kyle sits on a nice sofa alone. The door to the guest room opens.

SEAN MYERS (32) walks in. He is wearing a very nice suit. He's a butler.

SEAN May I present Mrs. McQueen.

He stands aside as Audrey enters the room.

Kyle stands up as Audrey comes over, Sean right behind her. He watches her closely.

Kyle takes her hand and kisses the back of it.

KYLE It's a pleasure to meet you Ms. McQueen. I had no idea you were so young.

AUDREY Thank you for coming Detective Carrey.

Audrey takes a seat across from Kyle. Kyle sits back down.

Sean bows.

SEAN Of course, Ms. McQueen.

Sean goes to the cabinet at the back of the room. He pulls out two glasses and a liquor from it.

Audrey turns the television on.

Sean pours the drinks while taking glances over his shoulder. He is paying close attention to the television.

ON TV

A reporter is in the studio.

REPORTER (ON TV) Thank you, Gary. We'll now show footage recorded earlier of the McQueen accident.

START FOOTAGE

EXT. POLICE STATION - DAY

Dozens of reporters stand outside the police station where a press hearing is about to proceed. Among the reporters is David with a note pad and pen ready.

A few staff of police come out, including the COMMISSIONER and Kyle.

The commissioner comes to the podium. He clears his throat.

COMMISSIONER Ladies and gentlemen of the press, we have concluded the investigation and autopsy of Jonathan McQueen. We have called this press release to put to rest the ridiculous conjectures around the McQueen death. It was discovered that Mr. McQueen had consumed a small amount of alcohol prior to the crash. Contrary to rumors that have been circulating, there was nothing to suggest foul play. It has been concluded that this was an accident and the death was caused by brain trauma. Our sincere condolences go out to all of those affected by Mr. McQueen's passing.

A reporter in the audience puts up their hand.

REPORTER 1 What will happen to ORTIS?

KYLE I do not have that information.

David puts up his hand.

KYLE Yes, final question.

DAVID Was Jonathan McQueen known to be taking any medication?

KYLE Yes, he was on medication, but nothing severe.

A few more reporters put up their hands.

David makes a few quick notes and leaves the area.

Reporters try SHOUTING more questions at Kyle.

### KYLE

Sorry, no more questions.

Kyle leaves the podium and goes back in the station.

END FOOTAGE

REPORTER (ON TV) As you can see, this was just a tragic accident. From all of us at TV12 news, our condolences to the family and friends. (pause) We'll take a break. When we return the story of a man who came from nothing to win the heart of the people.

ON TV: SAUL RHODENIZER serves soup in a soup kitchen.

Audrey shuts off the television and grabs a handkerchief from her pocket. She wipes her eyes.

KYLE I must tell you Audrey, what we said in that report was not entirely the truth.

Sean takes a quick glance over his shoulder.

#### KYLE

By all accounts it looked like an accident, but we believe he may have committed suicide.

AUDREY What?! Why would you think that?

#### KYLE

We only mentioned the alcohol, but he also had taken some sleeping pills. When combined with alcohol these pills can be a very successful way to take one's life. It has been seen many times before. The autopsy revealed he died just before the crash.

AUDREY That's not possible. Jonathan wasn't taking any sleeping medication.

Sean comes back with the drinks. He places them on coasters for Kyle and Audrey.

SEAN Will there be anything else Ms. McQueen?

# AUDREY

No thank you, Sean.

Sean takes a small bow and lingers nearby staying within listening distance.

KYLE Maybe you would like to be alone for this.

AUDREY It's alright, detective. He's like a brother to me.

Sean gives a nod of recognition to the comment. He begins to do some odd cleaning and tidying.

Kyle takes up the glass in his hand and swirls it a bit.

KYLE The crash happened about four-ten. He was on the old country road going into the valley.

# AUDREY

Yes, he drove there every weekend. It was his chance to get out and think.

KYLE

Are you positive he wasn't taking sleeping pills? We checked with his doctor and he was taking a few other medications.

AUDREY

Never sleeping pills. He always slept well.

KYLE Did you keep any sleeping pills around the house?

AUDREY No, not that I can recall.

She takes down a big mouthful from her glass.

Sean sees her almost empty glass. He grabs a bottle from the cabinet.

AUDREY I just can't believe he would do such a thing. He always seemed so happy. There must be something more. (pause) Please, detective. Isn't there anything else you can do?

Kyle takes a sip.

Sean returns to the table and tops up Audrey's glass.

KYLE

I'll see what else I can find, but no promises, Ms. McQueen. It is possible there is something going on. But we see this kind of thing all the time. You know, high profile executive, under a lot of pressure, sometimes they crack under it.

AUDREY

Thank you.

Kyle downs the rest of his drink.

KYLE I'll be on my way then.

He gets up.

AUDREY I'll walk you out. EXT. MCQUEEN MANSION - ENTRANCE - CONTINUOUS

Kyle comes out of the door. Audrey stands just inside. Sean is right behind her shadowed by the open door.

KYLE One last question. If there is something going on, can you think of anyone that might have wanted to hurt your husband?

Sean's eyes quickly turn to Audrey.

AUDREY No, not that I can think of.

KYLE (subtly rolls his eyes) Alright. Well I'll tell you if I find anything. Pleasure meeting you.

He leaves.

INT. DAVID'S APARTMENT - DAY

David sits in his room and talks on the phone. He is in a small loft apartment. It is quite messy. In front of him is his desk with his electronic pad and laptop. There are many newspaper articles on the desk and scribbled notes.

> DAVID Thanks for this. I know it is quite troublesome for you. (pause) Yes. (pause) Okay. Thanks, I'll be there soon.

David hangs up the phone. He closes his laptop and shoves his pad into a shoulder bag with a pen and notebook.

He gets up and leaves the apartment.

EXT. COUNTRY ROAD - LATER

David drives along the road where Jonathan crashed. He pulls over to the side of the road. He gets out of the car.

He casually walks around. He looks closely at the road leading up to the broken guard rail.

He pulls out his camera and starts taking pictures.

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He goes up to the guard rail and looks down into the valley below. The crash site has been cleaned up.

He returns to the car.

EXT. MCQUEEN MANSION - DAY

David waits by the door. It opens.

Sean is there.

SEAN Audrey has been expecting you. Please, right this way.

INT. MANSION - CONTINUOUS

Sean leads David through a series of hallways towards the back of the house.

EXT. MANSION - PATIO - CONTINUOUS

They emerge on a vast patio complete with barbecue pit, furnishings, hot tub and swimming pool. It overlooks the backyard.

Audrey is lying on a padded lounge chair beneath a patio umbrella. She is reading a book, there is no title on the cover.

Sean and David approach her.

SEAN Ms. McQueen, this is David James.

David bows his head in greeting.

DAVID

It's a pleasure to make your acquaintance, Ms. McQueen. Again, my sincere condolences for your loss.

Audrey doesn't get up.

AUDREY Thank you. Please take a seat. Would you like something to drink?

DAVID A coffee would be nice, thanks.

AUDREY Alright. Sean could you bring some coffee? SEAN And for you, Ms. McQueen?

AUDREY Bring two cups. I'd also like some coffee.

SEAN Certainly, Ms. McQueen.

Sean goes back into the house.

David sits down on a lounge chair next to Audrey and pulls out his pad and notebook.

AUDREY I've been thinking since our conversation on the phone. (pause) Why now? Couldn't you have done this story any other time?

David thinks to himself for a minute.

#### DAVID

With his passing, every one is going to be after the story of Jonathan McQueen. But I've been approached by Entrepreneur Monthly to write a feature article about him to honour his passing and my deadline is in two weeks. I really want the feature to include a piece of the personal life of Jonathan McQueen so people can see the man behind the corporation in every aspect of his life.

AUDREY I see. So far all they want is the story of his death. I'm sick of it.

David turns on his pad and opens up a program.

DAVID Do you mind if I record our conversation for my reference?

AUDREY Will anyone else hear it?

# DAVID

No, just me. I may quote you though, if that's alright?

#### AUDREY

Of course.

David pushes something on the screen of the pad.

DAVID

So could you start by telling me how you met Jonathan?

# AUDREY

Well it goes back many years. I had just graduated at the time and his company was already quite large. ORTIS had just acquired many smaller companies and was expanding their dominance in the IT market. I had applied to work at one of the smaller offices.

David listens very intently. His fingers are interlaced on his knees. He is leaned towards her.

# AUDREY

Jonathan was very involved when it came to every aspect of his company. He even insisted on visiting every new hire in person no matter how busy he was.

A faint smile brightens up her face.

#### AUDREY

I remember I was very nervous the day he came. He said it was a normal response when people first met him. He soon left, but before he closed the door he said, I'll be back, with a big smile.

Sean returns with a tray. On the tray is a large French press with the fixings, two coffee cups and a plate of cookies.

He places everything on the table between David and Audrey.

SEAN Will there be anything else?

AUDREY No, thank you. Not at this time.

Sean bows and walks away.

He looks back and watches as David pours the drinks from the press.

# DAVID

How do you take your coffee?

A bit of cream and two sugar please.

David mixes it and hands the cup to Audrey.

#### AUDREY

Thank you.

David doesn't add anything to his own. He takes a sip.

DAVID So Jonathan had an eye on you right from the start. What did you notice about his work ethic as you got to know him?

David picks up his notebook and scribbles something down.

AUDREY We didn't see each other much during the week because he worked long hours. I'd say at least 16 to 18 a day. He was constantly visiting different departments and engaging in meetings with clients. However, unless he had to travel, he kept his weekends free for us.

David takes a drink.

DAVID So he liked to keep his career and personal life separate.

AUDREY Yes, until after we got married. (pause) We moved out here and he created an office so he could spend more time at home. It was shortly after that when he started to take drives on the weekends to relax himself.

David jots something else down and stops the recording.

AUDREY Why'd you stop?

DAVID I'm sorry, Ms. McQueen, I know this is the last thing you want to talk about, least of all with a journalist. (pause) But I can't help my curiosity. I like to play detective and something just doesn't add up.

#### AUDREY

What do you mean?

## DAVID

Well, I watched the press release and just before coming here, I stopped by the scene of the accident, if it truly was an accident. It's like he just... drove off the cliff. There were no tire marks or any signs to show he tried to avoid going over the edge. Don't you find that the least bit strange?

AUDREY What are you getting at?

## DAVID

I get the feeling the police aren't giving us all the details. I have the suspicion that there is more to the story.

Audrey takes a deep breath and tries to calm down.

A beat.

## AUDREY

I think so as well. Detective Carrey told me they suspect suicide. I just can't see my husband wanting to take his own life.

David smirks.

## DAVID

But why would the police want to hide that? Was there any information that detective Carrey gave you that wasn't in the press release?

#### AUDREY

How do I know you aren't going to publish these details?

## DAVID

You have my word, this is completely off the record. I'm not interested in putting the details of his death into this article.

## AUDREY

All the same, I don't feel comfortable talking about this anymore.

DAVID Fair enough. I'm sorry for bringing it up.

David takes a drink.

Audrey opens her mouth to speak.

DAVID May I use your bathroom?

Audrey catches her breath.

AUDREY Yes, of course. Take a right down the hall, second door on the left.

David gets up and quickly goes inside.

Audrey watches him a moment and then indulges herself in thought.

INT. MANSION - FIRST FLOOR HALLWAY - CONTINUOUS

David comes out of the bathroom and starts to walk down the hall. He looks into a room and sees a MAID doing some chores. He continues on.

He peaks through other doors as he goes. Eventually he comes upon...

INT. MANSION - JONATHAN'S OFFICE - CONTINUOUS

David steps inside. The room is quite big with a large open space before the wooden desk. Large paintings from different eras and genres line the walls to the sides.

Behind the desk are various photographs of Jonathan with other people. Down the middle are his education credentials and an entrepreneur of the year award.

David takes a walk around and looks at some of the paintings. When he gets to the photographs at the back he stops and looks at one in particular very closely.

> SEAN What are you doing in here?

David is startled and quickly turns around.

DAVID Jesus, scared the shit outta me. (pause) I got a little lost. The door was open, thought I'd take a look at the pictures. SEAN I'll take you back to Ms. McQueen.

DAVID

Thank you.

David takes one last look at the picture before following Sean out of the room.

EXT. MANSION - LATER

The sun is setting. David waves goodbye as he gets into his car.

Audrey and Sean see him off.

INT. DAVID'S CAR - DAY

David sits in his car looking out through the window. Across the street is the police station. He sees Kyle come outside and begin to descend the steps.

EXT. DAVID'S CAR - CONTINUOUS

David quickly gets out of his car and crosses the street.

EXT. SIDEWALK - CONTINUOUS

David comes up to Kyle on the sidewalk in front of the station.

DAVID Detective Carrey, can I have a minute?

Kyle keeps on walking.

KYLE I'm in a hurry.

David chases after him.

DAVID Weren't you the detective on scene at the McQueen accident?

Kyle turns the street corner and goes to his car parked at the meter.

DAVID

I'm doing a report on Jonathan McQueen and I wanted to ask you some questions about the accident. EXT. KYLE'S CAR - CONTINUOUS

Kyle fiddles with his keys to find the right one. David comes up right behind him.

DAVID Don't you think the McQueen accident was strange? There were no skid marks. The car just went right off the edge.

# KYLE

Fuck off.

Kyle gets the right key and opens his door. He gets in the car.

INT. KYLE'S CAR - CONTINUOUS

Kyle starts the car.

#### DAVID

(through the window) Come on. There were no skid marks. If it was an accident he'd have tried to stay on the road and there would have been evidence he tried to do so.

Kyle puts the car in gear and starts to move.

David pulls out a photo and puts it on the windshield, picture facing in, and starts to walk away.

EXT. KYLE'S CAR - CONTINUOUS

Kyle stops the car and looks at the photo. His eyes open wide and he rolls down the window.

KYLE Where did you get this?

David just keeps on walking.

DAVID My number's on the back.

Kyle looks after him for a moment and then grabs the photo. He turns it over. David's contact info is there. INT. POLICE STATION - MAIN FLOOR - DAY

Kyle sits at his desk among the other officers and detectives. He pulls the picture David gave him out from the top drawer.

He looks at it for a few moments. He gets up and walks to the back of the main floor. There is a stair case.

INT. POLICE STATION - STAIRWELL - CONTINUOUS

Kyle walks downstairs.

INT. POLICE STATION - BASEMENT - CONTINUOUS

Kyle walks down the corridor and goes into one of the rooms.

INT. POLICE STATION - ARCHIVES - CONTINUOUS

Kyle walks up to the counter. An ARCHIVIST sits there reading a magazine and sipping on coffee.

ARCHIVIST Kyle, what brings you down my way? You aren't joining me again are ya?

KYLE Nah, not again. But I do need to look at that case again.

ARCHIVIST The Wakowski case?

Kyle nods.

#### ARCHIVIST

Wait a sec.

The officer gets up and disappears into the stacks.

A beat.

The officer returns with a large box.

ARCHIVIST Here ya go. Just the way you left it.

Kyle takes the box with a big sigh.

ARCHIVIST It's been over ten years.

KYLE Still feels like yesterday. Kyle takes the box and leaves the archives.

INT. POLICE STATION - MAIN FLOOR - CONTINUOUS

Back at his desk Kyle pulls the lid off of the box. He takes a large folder out and opens it. He sifts through the files. Within the files is a stack of photos.

He picks up the photos and goes through them. Before long he comes upon a particular photo and pulls it out. It is the same man from David's photo.

He gets a far off look in his eyes and rests his head in his hand, elbow on the desk.

FLASHBACK

# INT. WAREHOUSE - NIGHT

Kyle, much younger looking, walks purposefully into an opened warehouse surrounded by police and swat teams. When he gets inside a man in full uniform, complete with bullet shield, walks up to him and removes his helmet.

> SWAT LEADER There's nothing here. Just fucking stuffed animals; maybe a Christmas shipment.

Kyle starts to walk around, his face turning to anger.

He comes upon a stack of sealed boxes. He pulls one down and opens it. Inside are newly packaged stuffed animals still in plastic bags.

He tosses a few aside and then takes one out of its bag. He rips the head off and pulls out the stuffing. Nothing.

KYLE Fuck! Fuck, fuck, fuck, fuck...

INT. POLICE STATION - MAIN FLOOR - DAY

Young Kyle sits at his desk, head resting in his hands, a large coffee in front of him.

The SECTION CHIEF comes up next to him and slams a newspaper on the desk.

The coffee shakes and spills a little over the edge. Kyle looks at the newspaper.

Headline: Major Breakthrough in Inner-city Drug Problem

SECTION CHIEF Yesterday's paper. You wanna tell me how the hell this happened?

Kyle looks over the article.

Zoom in on text: An anonymous source has announced that the police are close to exposing the organization responsible for supplying the drugs within the city.

Kyle looks at the bottom of the article to where the reporter's name is. He is infuriated.

END FLASHBACK

INT. POLICE STATION - MAIN FLOOR - DAY

Kyle slams his fist down on his desk.

He wipes his hands over his face and comes back to his senses. He continues looking over the files.

EXT. APARTMENT BUILDING - DAY

David comes out of an old apartment building with his usual bag over his shoulder. He walks out towards the road. He pockets his keys and puts on his sunglasses.

He walks to the sidewalk and follows the road.

EXT. COFFEE SHOP - CONTINUOUS

David comes up to a coffee shop and goes inside.

INT. COFFEE SHOP - CONTINUOUS

He steps up to the counter and lingers in thought. The BARRISTA looks at him knowingly.

BARRISTA

The usual?

David snaps back to reality.

DAVID

Yes, please.

His phone RINGS. He answers.

DAVID Hey, what's up?

A beat.

Yeah, I'm on my way to the library now. I'll catch up with you later.

David pockets his phone and pulls out some change. He puts it on the counter, grabs his coffee and leaves the shop.

EXT. LIBRARY - LATER

David walks up the stairs to the library.

INT. LIBRARY - CONTINUOUS

David walks by the check out counter.

CLERK Good morning, Mr. James.

David looks back and smiles.

# DAVID

Morning.

He continues on and walks through the shelves of the library until he comes to the newspaper section.

INT. MANSION - JONATHAN'S OFFICE - DAY

Sean is in the office kneeled by the desk. He is fiddling with one of the drawers. It is locked.

INT. MANSION - HALLWAY - CONTINUOUS

Audrey is walking down the hall.

AUDREY Sean? Sean, are you there?

INT. MANSION - JONATHAN'S OFFICE - CONTINUOUS

Sean is under the desk. He looks around underneath to see if he can open the drawer.

AUDREY (O.S.)

Sean?

Sean freezes. He curses under his breath and quickly gets to his feet. He straightens out his attire and moves things around on the desk.

Audrey walks in.

AUDREY Why didn't you answer me?

SEAN My apologies. I was caught in thought.

Audrey walks up to the desk.

AUDREY What are you doing in Jon's office?

SEAN The other day I found the reporter in here. I wanted to make sure nothing was missing.

AUDREY What was he doing?

SEAN When I found him he was looking at the pictures on the wall. He said he got lost.

AUDREY

And?

SEAN

And...

AUDREY ... is anything missing?

SEAN Not that I can see. Everything seems in order.

AUDREY Good. Come along then. It's time for tea.

Sean bows and follows her out of the office.

EXT. LIBRARY - LATER

David comes out of the library, a pile of photocopies in hand. He goes towards the intersection nearby.

EXT. INTERSECTION - CONTINUOUS

David waits at the red light looking at his copies. The light goes green. He glances up and crosses the road.

He is still sorting through his photocopies as he gets to the other side.

He bumps into somebody and his papers fall. He quickly kneels down.

# DAVID Shit, I'm so sorry.

He picks up his papers and looks up. It is Kyle.

DAVID Oh, it's you.

David stands up.

# DAVID

Excuse me.

David starts to walk past him.

KYLE Wait. I want to talk to you.

INT. CAFETERIA - LATER

David and Kyle are seated at a table in the back corner. They have some coffee and pie.

KYLE Where did you get that photo?

David grabs his mug with both hands.

DAVID

I'm always reading the papers and browsing the web for news, and a man like Jonathan McQueen is everywhere.

KYLE Where was the photo taken?

DAVID A charity banquet, 6 months ago, hosted by McQueen.

KYLE Then you know who the man is with him.

David nods.

KYLE Why'd you give it to me?

# DAVID

There isn't much that's gone down in this city that I haven't read about. I connected the dots, detective.

#### KYLE

What's in it for you?

David takes a swig and sighs with a deep thought.

### DAVID

I had a friend. I'm not a city boy. When I came here I was looking to build my career and I met someone that helped me in a big way. But before long he started coming to me with troubling stories about some crime syndicate he got involved with. He wanted out, wanted to get clean. I tried to dig up some info but couldn't get any proof. It didn't matter much anyway.

Kyle fiddles with his fork.

KYLE

Why's that?

### DAVID

He turned up dead a few weeks later. I hadn't seen him for a while, figured he left town. Papers said it was an accident.

KYLE

Ain't that some shit.

## DAVID

I suppose you could call it unfinished business. Where I come from the most you ever hear about are petty crimes, small theft. Here's a different story. I feel I owe it to him, you know, after all he did for me.

#### KYLE

Where do you come from?

## DAVID

Small town, out in Iowa. Mostly farms out that way. One of those everybody knows each other places. Nothing exciting happens out there. KYLE Don't wish for too much kid. You'll bite off more than you can chew, believe me.

#### DAVID

I do, detective, that's why I think you are the man for this. You also have unfinished business. If there is anything I can do to be of some help, you have my number.

KYLE

I'll keep that in mind.

Kyle gets up and throws a 20 on the table.

KYLE

Later kid.

Kyle walks out.

David cuts a big chunk of his pie with the fork and pops it in his mouth.

He looks at his coffee; empty.

He waves over the waiter.

EXT. COFFEE SHOP - LATER

David leaves the coffee shop with his paperwork in hand.

EXT. SIDEWALK - CONTINUOUS

David walks down the sidewalk seemingly without purpose. Coming up ahead of him is a hair salon.

Audrey walks out of the hair salon as David gets near.

DAVD Ms. McQueen? What a surprise.

Audrey turns to him and looks a moment.

AUDREY David. I wasn't expecting to bump into you here.

David grins.

DAVID Me neither. It's quite funny really. I just bumped into detective Carrey a few minutes ago and we had a little chat. AUDREY That's quite a coincidence.

DAVID We talked about the accident a bit. If you have time I can fill you in.

Audrey checks her watch.

AUDREY Okay, why don't we go somewhere a little more quiet?

DAVID

Lead the way.

They walk towards the park nearby.

EXT. CITY PARK - CONTINUOUS

They come into the park and walk along the shaded path. Audrey points to the pile of papers under David's arm.

> AUDREY What is all that?

> > DAVID

This? Part of my research. I tend to spend a lot of time at the library doing research for my articles.

AUDREY You like to be thorough.

DAVID

Yes. Even as a child I would get obsessed about something and just eat up everything I could about that subject. I became a journalist because I loved digging into the facts, researching, getting to the dirt that lies underneath the surface, you know?

Audrey nods.

They come upon a bench near the duck pond and take a seat.

AUDREY So what did you want to tell me?

#### DAVID

It's about Jonathan's death. There are some details coming to light that suggest he may have been involved in some illegal activity and that there may be more to his death than initially thought, just as you suspected.

## AUDREY

In what way?

# DAVID

Can't say for sure until some more dots are connected. But for now, you should try to be careful. If you think you are being followed or in danger call the police. Probably best that you don't go out without an escort either.

A look of alarm briefly appears on Audrey's face. She quickly composes herself.

#### AUDREY

Thank you for your concern. Does Kyle know about all this?

# DAVID

Yeah, he knows.

# AUDREY

Has there been any other developments?

David shakes his head.

## DAVID

No, nothing concrete yet. (pause) Hey, I was wondering where you're from? That's not a local accent.

#### AUDREY

I'm from a small town in Ohio.

# DAVID

Really? Me too, well the small town part that is. I'm from Idaho. If you don't mind my asking, what brought you to the city?

#### AUDREY

Well my father had a good job here until the business was bought out, then he lost his job. By that time I already had a good job and was madly in love. What about yourself?

DAVID I wanted a place with lots of action, with lots of stories and truths to uncover. But some day I hope to run a dive shop in Bali.

AUDREY A dive shop? THAT's original.

David laughs.

DAVID The ocean fascinates, the world that lies under the surface is incredible, so much life, so much...

EXT. CITY PARK - LATER

It's getting darker out.

Audrey giggles and David smiles.

AUDREY I can't believe he really did it.

## DAVID

Yup, ran stark naked during the graduation ceremony across the stage. For the life of me I can't remember why he did it.

They laugh.

Audrey looks towards the entrance of the park. Sean is coming towards them.

AUDREY I'm sorry, I didn't realize how late it was. I must be going.

DAVID No problem, it was nice talking to you.

AUDREY

Good-bye.

David gives her a small wave.

DAVID

Bye.

David gives a nod to Sean as he nears Audrey. Audrey and Sean leave the park.

David's phone BUZZES. He checks the message: Where are you?

DAVID

Shit!

David runs out of the park.

EXT. FLOWER SHOP - NIGHT

David runs into the flower shop. He goes to the cashier with a rose in hand. He pays and comes back out.

He walks next door to...

EXT. RESTAURANT - CONTINUOUS

... The restaurant and goes inside.

INT. RESTAURANT - CONTINUOUS

Near the window is, KELLY (25), a young, pretty girl with a disgruntled look waiting for him.

David gives her the rose and kisses her cheek.

DAVID Sorry I'm late. I was tied up in a meeting.

He sits down.

KELLY

Shouldn't keep a beautiful girl waiting, especially when she is doing you a favour.

She puts a large envelope on the table, no labels.

KELLY This is for you.

She slides it across to David.

DAVID Thanks, I owe you one.

David grabs the menu and starts looking at the appetizers. Kelly picks up her menu too.

DAVID Have you tried the filet mignon? INT. POLICE STATION - MAIN FLOOR - CONTINUOUS

Kyle puts a half eaten, big, greasy hamburger down on a Styrofoam tray next to soggy fries and a large cola.

He is sitting at his desk looking at the picture of Jonathan and the syndicate boss, SAUL RHODENIZER. On his desk beneath the burger and fries are files spread out all over the place and a whiteboard pitched against the monitor.

On the whiteboard are their names with their respective companies: Jonathan McQueen - ORTIS: Logistics and Information Systems, Saul Rhodenizer: Atlantic-Pacific Trade (APT).

His cell phone vibrates under the papers. Kyle pushes the mess aside and opens his phone. It's a message from David: 'I have some more information. Can we meet tomorrow? 3 PM same place.'

INT. COFFEE SHOP - DAY

Kyle comes into the coffee shop. He sees David a few tables down. He walks over.

David has a coffee in front of him. He looks up as Kyle approaches. His nose is broken and he has a black eye.

KYLE What the fuck happened to you?

# DAVID

It's a long story. Have a seat.

David flags over the waitress. She comes over with a pot of coffee. She turns over the cup in front of Kyle and fills it up.

WAITRESS Would you like a top up?

# DAVID

Please.

She tops up David's cup and walks away.

# KYLE So how about that story?

## DAVID

Well I did some digging into the companies owned by McQueen and Rhodenizer. At first it didn't make sense, one is in logistics and information systems, the other is a major importer. KYLE

I've got that much. Didn't seem like a direct relationship there.

DAVID

Same here, until I dug a little deeper and found a subsidiary company under ORTIS.

KYLE

How did you find out about them? Who is the subsidiary?

# DAVID

I was checking out some of the more local newspapers and came across an interesting article about a buy-out of a small company. Didn't seem like much until I recognized Jonathan McQueen in the photo. The company's name was Trans-Atlantic... which made me think this could be the connection we're looking for.

David takes down a mouth full of coffee. Kyle seems a bit lost in thought, as though trying to remember something.

#### DAVID

So anyway, I went down to check it out last night, see what I could find.

KYLE That was stupid; should've called me.

#### DAVID

Yeah, I know but I honestly didn't think there was much to worry about as the business is supposed to be legit. Anyway, after I checked out the dockyard, I came up on the office of Trans-Atlantic. Overheard them say something about tonight. Couldn't get anything more though.

#### KYLE

Didn't they say anything else?

# DAVID

They may have but I lost my footing and knocked something over at that moment.

# KYLE

MAY have?

#### DAVID

Okay, I did. When they caught on, it was too late to escape. Got my ass whooped.

KYLE So how did you get away, they just... let you go?

#### DAVID

Wasn't easy, but I managed to get free and knocked them down long enough to break for it. Once I hit the main road they gave up, I guess.

Kyle gets this look of Eureka.

A beat.

# KYLE

The warehouse we raided... it was owned by Trans-Atlantic. Somehow, McQueen must have fixed it so Rhodenizer wouldn't have any trouble, but the cargo would still all be accounted for.

They both think for a moment.

KYLE

That leads me to two questions: 1. Is there more to their relationship than just business? And 2. Is it something that would have gotten McQueen killed?

#### DAVID

What if they were doing dirty business? Maybe McQueen wanted out. Rhodenizer probably wouldn't have liked it... couldn't convince McQueen to stay in the game so he offed him?

# KYLE

I guess.

Kyle drinks his coffee.

KYLE

Hmm, well, I'll stake out the dock tonight, see if anything is going on.

DAVID

Careful you don't end up like me.

KYLE

I've been doing this for a long time, kid. You should go home, get some rest. I'll let you know if I find anything.

# DAVID Alright, see ya.

Kyle gets up and leaves.

EXT. SHIPPING YARD - ROAD - NIGHT

Kyle sits in his car looking out of the window. Down the hill from the road are a series of warehouses.

INT. KYLE'S CAR - CONTINUOUS

Kyle picks up a coffee cup from the central console. He shakes it; EMPTY. He tosses it on the floor by the passenger seat, it's a mess. On the seat is a camera fitted with a large lens.

He looks at the shipping yard, nothing unusual. He checks his watch: 9 PM.

He puts his key in the ignition and glances to the shipping yard.

# EXT. SHIPPING YARD - WAREHOUSE - CONTINUOUS

A fancy, black car pulls up to the warehouse followed by a number of other cars. EIGHT MEN step out from these other cars. One of them is carrying a briefcase.

From the fancy vehicle's driver door steps a BIG MAN wearing an expensive suit. He has a gold chain around his neck. He shuts the door and straightens out his jacket.

# INT. KYLE'S CAR - CONTINUOUS

Kyle sits up in his seat with a knowing look. He watches the big man intently as he reaches for the camera in the passenger seat.

He raises it up and zooms in.

(This next shot, possibly through camera lens)

EXT. SHIPPING YARD - WAREHOUSE - CONTINUOUS

The passenger door of the fancy car opens. Kelly comes out and gently shuts the door.

# INT. KYLE'S CAR - CONTINUOUS

Kyle begins snapping pictures as he watches Kelly and the big man shake hands with the others. They walk into the warehouse.

EXT. KYLE'S CAR - CONTINUOUS

Kyle quickly gets out of his car, camera in hand. Near his car is a beaten path to the shipping yard fence.

He quickly slides down the trail, careful to not make too much noise.

EXT. SHIPPING YARD - FENCE - CONTINUOUS

Kyle scopes out the fence for a safe spot to get through or over. He finds a hole and slips through. His jacket gets caught and tears as he yanks it loose.

KYLE

Shit.

EXT. SHIPPING YARD - CONTAINERS - CONTINUOUS

Kyle comes close to the warehouse, hidden in the shadows of the shipping containers. He snaps photos of the warehouse number and then the name: 'Trans-Atlantic'.

EXT. SHIPPING YARD - WAREHOUSE - CONTINUOUS

Everyone comes out of the warehouse, but this time Kelly has the briefcase. They are engaged in light conversation. They stop near the fancy car.

EXT. SHIPPING YARD - CONTAINERS - CONTINUOUS

Everyone comes out of the warehouse, but this time Kelly has the briefcase. They are engaged in light conversation. They stop near the fancy car.

EXT. SHIPPING YARD - CONTAINERS - CONTINUOUS

Kyle watches as the big man shakes hands with one of the other men.
The group of eight get in their cars and leave first. Kyle takes some shots of the license plates.

Next is the fancy car. He takes pictures of the big man and plate.

When all is clear he slips away.

INT. MCQUEEN MANSION - LIVING ROOM - NIGHT

Audrey is relaxing on the sofa with the television on and a book in hand. The television volume is low.

She reaches for a drink on the table. As she brings it towards her mouth there is a SNAP of a bush and a sound of something FALLING.

Audrey drops her glass. It hits the carpet and stays intact. The liquor spills into the carpet.

She gets up and rushes to the hard line phone by the living room entrance. David's number is written on a sheet near it. She calls him.

AUDREY Hello? David? (pause) Can you come over? I heard something outside. I don't know what to do. (pause) Okay, thank you. (pause) Bye.

She hangs up.

EXT. MCQUEEN MANSION - ENTRANCE - LATER

David RINGS the doorbell. It's fairly dark at the entrance.

A beat.

Audrey opens the door.

AUDREY David? That was fast.

DAVID Yeah, traffic wasn't bad and I was kind of speeding.

AUDREY Well, thank you for coming. Please, come in. David steps inside.

INT. MCQUEEN MANSION - ENTRANCE - CONTINUOUS

Audrey sees David's beat up face.

AUDREY Oh my god! What happened to you?

David touches his face.

# DAVID

Oh, this? Someone tried to mug me. Lucky for me he wasn't armed. We got into it and after I managed to knock him down I took off.

AUDREY Did you go to the police?

DAVID Yeah, I filed a report. It was dark though, didn't get a good look at his face.

David looks around.

DAVID So what happened? Are you here alone?

AUDREY Yeah, Sean left a couple of hours ago; it's his evening off. Come.

Audrey locks the door and leads David away.

INT. MCQUEEN MANSION - LIVING ROOM - CONTINUOUS

They enter the living room.

AUDREY I was lying down reading my book when I heard some noises from outside.

DAVID I didn't pass any cars along the road when I came up. It's a long way to come by foot. Maybe they're still around.

David goes to the patio door. He pulls a flashlight out of his pocket.

Stay here, I'll go check it out.

David flicks on the exterior lights and goes out the door.

Audrey takes a seat on the sofa. Her glass that had fallen earlier is replaced with a fresh beverage.

She grabs it and sips, patiently waiting.

A beat.

David comes back inside and locks the door.

AUDREY Did you find anything?

DAVID Yeah, a few broken branches in the bushes along the mansion and a fallen flower pot.

He takes off his shoes, now a little dirty.

DAVID Are there any animals around here, like cats or raccoons maybe?

AUDREY

Could be.

DAVID You alright?

Audrey puts her drink down.

AUDREY Not really. Would you mind spending the night? You can stay in one of the guest rooms.

DAVID Of course, if you want me to.

AUDREY I do. I would feel safer with you here.

DAVID I would be happy to stay.

AUDREY Can I get you a drink?

Audrey gets up.

DAVID

Sure.

He sits down as Audrey pours from a half empty bottle.

She brings him the glass and sits next to him.

# DAVID.

Cheers.

They raise their glasses to each other and drink.

INT. MCQUEEN MANSION - ENTRANCE - DAY

The SOUND of a key opening the door is heard. The latch releases and the door opens.

Sean comes in. He changes his shoes and walks in.

INT. MCQUEEN MANSION - LIVING ROOM - CONTINUOUS

Sean comes in to the living room as David finishes his cup of coffee and stands up from the couch.

Audrey comes in behind Sean.

AUDREY Good morning, Sean.

David comes towards them.

SEAN Good morning, Ms. McQueen.

Sean gives David a peculiar look.

AUDREY You remember Mr. James?

SEAN The reporter, of course.

Sean fakes a smile.

SEAN Good morning, Mr. James.

David nods.

### DAVID

Ms. McQueen called me over last night because she heard some unusual noises coming from outside. I went out and had a look around, saw a broken pot and some branches.

A brief look of concern crosses Sean's face.

DAVID Anyway, it was probably just a raccoon or something but you never know. Have you noticed anything or anyone strange in the area lately?

Sean thinks for a brief moment.

SEAN Not that I can think of.

DAVID Alright, well, be sure to let Ms. McQueen know if you see anything.

SEAN Will do, Mr. James. And now, I must excuse myself.

Sean gives a small bow and leaves the room.

DAVID I have to get going as well. Thank you for your hospitality.

AUDREY Thank you so much for coming over last night, I really appreciate it.

David gives her a warm smile.

DAVID No problem; it was my pleasure. I'll see you later.

Audrey walks quite close to David as she accompanies him out.

INT. POLICE STATION - MAIN FLOOR - DAY

Kyle sits at his computer with the photos he took. He is running the license plates on the cars.

The section chief stands at his office door. He looks at Kyle.

SECTION CHIEF

Kyle.

Kyle looks up.

SECTION CHIEF Can we have a word in my office?

Kyle gets up and goes to the office.

The chief sits down behind his desk.

SECTION CHIEF

Take a seat.

Kyle sits.

KYLE

What's up?

SECTION CHIEF I saw you dug up that old case again. What's going on? We lost it; you need to let go.

KYLE

Sir, I believe I've stumbled upon some new information that could lead us to finally closing the door on those bastards.

The section chief looks dubiously at Kyle.

SECTION CHIEF Oh? What do you have?

KYLE

It starts with Jonathan McQueen. There are some issues surrounding his death that don't add up. For one, he wasn't on sleeping medication at the time, and when I spoke with Ms. McQueen, just... it doesn't seem right.

SECTION CHIEF

That's all? You gotta have something more than that, Kyle.

#### KYLE

Last night, I followed a lead to the docks, to a Trans-Atlantic warehouse, the same company we raided ten years ago. Several of the same people we suspected of being involved with the syndicate were there. I saw a photo of Rhodenizer and McQueen, which led me there. I believe there is a connection between ORTIS, or Jonathan McQueen, specifically that may have gotten him killed. It's possible, where they are both involved in shipping and trade that they were working together to smuggle drugs into the country.

KYLE I'm running the plates on the vehicles I saw last night, right now. I know there's a connection here.

SECTION CHIEF Seems pretty thin, Kyle, but you're a good cop and I trust you. I want to know everything as it develops. Don't go causing too much trouble.

# KYLE

Thank you, sir.

Kyle stands up and leaves the office.

EXT. APARTMENT BUILDING - DAY

David gets out of his car a little ways down the street from his building. He has his shoulder bag with him.

As he nears his apartment building he sees TWO MEN in sketchy looking clothing by the front door.

# MAN A Hey, there he is!

David stops in his tracks and recognizes them. He freezes for a second.

They descend from the entrance.

David turns and runs.

### MAN A

Hey! Wait!

The men take off in pursuit of David

'Cue chase scene through various locales with heart pumping beats.'

EXT. ROAD - CONTINUOUS

David comes out of the alley and turns the corner. Down the alley the two men are still in hot pursuit.

A car pulls up next to David from his left with the window rolled down. Kelly leans over the passenger seat.

David quickly opens the door and jumps in. The car is back in motion before David can shut the door.

INT. KELLY'S CAR - CONTINUOUS

Kelly looks into the rear view mirror. The two men come out of the alley and give up the chase.

KELLY Who were those guys?

DAVID I have no idea, but thanks. That's two I owe you.

KELLY Well I can't afford to have you turning up dead.

# DAVID

I have no intention of that. I aim to keep my promise. (pause) How did you know I would be here?

#### KELLY

Lucky guess. I was coming by to see you when I saw those guys chasing after you. What's going on?

### DAVID

Well, I followed a lead for a story to the East side. Must have poked my head in the wrong door. They must have followed me home.

Kelly looks at him, then back to the road.

## KELLY

You know, sometimes you can be really stupid for such a smart guy.

David smiles.

DAVID Whatever gets the job done. (pause) So, you hungry?

Kelly gives him an adoring smile.

EXT. ROAD - DAY

Kyle drives his car slowly in pursuit of the big man from the docks. He sees the man enter the patio of a cafe.

Kyle pulls over to the side of the road behind the shrubs to conceal himself.

INT. KYLE'S CAR - CONTINUOUS

Kyle has his camera with him as well as some audio equipment. There is a lot of noise in the area as well as traffic.

Kyle rigs up the recording device and points the microphone towards the cafe. He puts on the headphones.

EXT. ROADSIDE CAFE - CONTINUOUS

The big man sits down with another man, a newspaper in front of his face and a half eaten meal before him on the table.

### BIG MAN

Hey boss.

The other man lowers his newspaper. It is Rhodenizer, a man in his 40's, glasses, with a calm, cool demeanor.

Rhodenizer waves a waitress over.

RHODENIZER What do you want to drink?

BIG MAN I'll have an espresso.

Rhodenizer looks at the waitress and smiles.

RHODENIZER Make that two.

WAITRESS Right away, Mr. Rhodenizer.

The waitress goes back inside.

RHODENIZER So, what's the news?

The big man folds his hands together at the table.

BIG MAN Well, it isn't good.

RHODENIZER I'm not asking for good news, I want the news. Out with it. INT. KYLE'S CAR - CONTINUOUS

Kyle snaps some pictures from his viewpoint while trying to hear the conversation over the noise of the street.

BIG MAN (THROUGH HEADSET) ... Kid got away... two guys on him... young girl... blonde... driving a...

Kyle pulls out the earpiece and throws it on the passenger seat.

KYLE

God damn it!

EXT. ROADSIDE CAFE - CONTINUOUS

The waitress returns with the espressos and sets them on the table.

WAITRESS Anything else, Mr. Rhodenizer?

RHODENIZER (STIRRING HIS DRINK) That's fine, thank you.

The waitress leaves.

RHODENIZER You are sure it was her?

The big man cracks a packet of sugar into his espresso.

BIG MAN

Pretty sure.

Rhodenizer remains calm.

RHODENIZER Keep a close eye on her.

INT. KYLE'S CAR - CONTINUOUS

Kyle still has his camera held up, zooming in for a closer look.

He fiddles with the headset.

(Dialogue broken up through static.)

BIG MAN (THROUGH HEADSET) We broke into his apartment and found all kinds of information about Jonathan McQueen and you. RHODENIZER You can't trust anyone these days. I'll give another day to deliver, then he's finished.

EXT. ROADSIDE CAFE - CONTINUOUS

Rhodenizer folds his newspaper.

RHODENIZER Give her some more time and then bring her to me.

The big man finishes his espresso.

BIG MAN

Yes, sir.

He gets up and leaves.

Rhodenizer sits in thought.

A beat.

Rhodenizer waves the waitress over.

RHODENIZER Check, please.

INT. MCQUEEN MANSION - SEAN'S ROOM - DAY

Sean sits at a desk in his quarters. The room is very neat and tidy. On the desk are a few newspapers and magazines.

As we come closer to the computer screen we see a familiar looking pill bottle behind the computer monitor.

Superimpose monitor:

Sean logs on to his hotmail account.

E-mail: browncoater@hotmail.com

Sean has an e-mail from: the9companions@hotmail.com. He clicks it. There are two short sentences: 'Did you find anything out yet? Time is running out.'

Sean replies: 'Nothing yet, I will have another look today.'

Sean logs out and closes the browser. He gets up from the computer and leaves his room.

INT. MCQUEEN MANSION - LIBRARY - CONTINUOUS

Sean comes into a good-sized library. Books line the walls from floor to ceiling. In the center of the room is a table with a large globe half-submerged in it.

He looks the library over from top to bottom and then begins searching.

The books are alphabetical, sorted by author, then title. Nothing appears out of the ordinary.

INT. - DAVID'S APARTMENT - DAY

The door is opened a crack, the lock broken. The door slowly opens as David peaks his head inside. Nobody is inside.

David opens the door completely and steps inside. The apartment is trashed, everything thrown about. David checks his desk. He sighs in relief.

He closes the door and jams a chair against the door knob to hold it shut.

He pulls out his phone and makes a call.

DAVID Hey, it's David. (pause) Really? Well, fill me in later? My apartment was broken into. (pause) No, you're the first one I called. Can you come by? (pause) Thanks, see you soon.

David puts the phone down.

EXT. DAVID'S APARTMENT - LATER

Kyle comes up to the door and sees the damage. He KNOCKS.

There is the sound of a chair being moved. The door opens.

DAVID Kyle, come in.

KYLE Wow, they really did a number on this place.

DAVID Seriously. No idea what they were after. Nothing seems to be missing. KYLE Any idea who might have done it?

DAVID It could have been the guys who got me down by the docks? Somebody must have been following me yesterday because there were two guys outside my building waiting for me earlier today.

KYLE

Did you see their faces?

DAVID Nah, the moment they yelled out to me, I ran.

Kyle thinks for a minute as he looks at the mess. He notices all of the news articles and notes in messy piles. There is one with a picture of Rhodenizer.

> KYLE I saw Rhodenizer today. He was meeting with one of his top boys.

DAVID What were they talking about?

KYLE

I tried to listen in on the conversation but only got bits and pieces. They were talking about a kid, based on what happened to you, I'd say you are that kid.

DAVID Me? What the hell do they want with me?

KYLE Well, they did spot you down at the docks. How did they know where to look for you? It's a big fucking city.

A beat.

KYLE

They also talked about a girl... Maybe named Kelly... Was hard to make out.

David looks worried.

DAVID Fuck. She's probably in danger, I gotta go. David rushes to the door. Kyle stops him.

KYLE Who is she... and how do you know her?

DAVID Look, I'll tell you but we gotta get to her, now.

INT. APARTMENT BUILDING - STAIRCASE - CONTINUOUS

They both head out the door and run down the stairs.

DAVID You remember the reporter I told you about, the guy who helped me out?

## KYLE

Yeah.

DAVID It wasn't a guy; it was Kelly.

KYLE Why did you lie to me?

## DAVID

I didn't know if you would help me if you knew the truth. Her and I go way back. She left to make it big in the city. I started getting weird messages from her that got me worried. I came to the city to find her and when I did, she was in too deep. I've been trying to find a way to get her out but there's only so much a journalist can do. I saw you at the scene of McQueen's accident and hoped you would help.

# KYLE

You were using me.

# DAVID

Look, I was desperate, I didn't know what else to do. I'm sorry I didn't come clean right away. I knew Rhodenizer and McQueen were connected, and you are a smart guy, so I knew you would see past the accident. David is reaching into his pocket to grab his cellphone.

KYLE Is she how you're getting all the information?

David nods.

DAVID

We've been trying to build enough evidence to take them down so she can get out and hopefully not do any time for her involvement.

They get into Kyle's car.

INT. KYLE'S CAR - CONTINUOUS

David speed dials Kelly.

DAVID Hello? Kelly?... Where are you?... You may be in danger, we're coming to get you... Stay there. Bye.

David hangs up his cellphone.

KYLE So where are we going?

DAVID Cafe on 5th and Vine Street.

EXT. STREET - DAY

Kyle and David drive down the street towards a cafe directly ahead.

INT. KYLE'S CAR - CONTINUOUS

David looks closely and points.

DAVID There she is.

Kyle nods in acknowledgement.

# KYLE Hold on a sec.

Kyle sees a parking spot and pulls in.

DAVID

Yeah?

KYLE It looks like she may have a tail.

DAVID

What makes you say that?

KYLE

The guy on the left? He is talking to the other guy but his eyes are constantly on Kelly. I could be wrong but I don't think it's wise to go in there.

DAVID Oh, shit.

KYLE They don't know for sure it was her who saved you the other day; maybe they put these guys on her hoping

DAVID Alright, I'll send her a text.

KYLE

to tie you two together.

Tell her to act normal and pretend she is checking her make-up so she can see who they are. We'll be in touch.

David pulls out his phone and quickly sends a message. They watch as Kelly pulls out her mirror and looks at it.

One of the tails looks around, surveying the area.

KYLE Let's go before we get noticed.

After the tail returns to watching Kelly they pull out from their parking spot.

EXT. STREET - DAY

They drive past the cafe unnoticed by Kelly's tail.

INT. KYLE'S APARTMENT - NIGHT

The door opens. Kyle walks in and holds the door open as David enters. He shuts the door.

David looks around.

KYLE The couch is pretty comfortable; I'll grab you some blankets.

DAVID

Thanks.

David walks in and sits down on the couch.

Kyle goes to the kitchen. He opens the fridge and grabs two beers. He opens them at the counter. He sits down in a chair by the couch and hands one to David.

They sit quietly for a moment.

### DAVID

When Kelly came to the city it wasn't as easy as she had dreamed. Things weren't going so well jobwise, so to keep busy, she started volunteering at Good Nights shelters around town.

KYLE Yeah, I've heard of 'em.

### DAVID

Anyway, turns out these shelters are a front for pushing drugs. It's how Kelly got involved with Rhodenizer. They came to her with a job and she was desperate.

KYLE

So you're saying these shelters are connected to Rhodenizer?

## DAVID

Yeah. Rhodenizer is a big supporter of the shelters and donates money every year to them. These same shelters are pushing drugs to the streets.

# KYLE

Okay, makes sense. They are private shelters, government isn't involved. (pause) Wait, aren't those shelters originally sponsored by the McQueen foundation?

### DAVID

You have a sharp memory. These two are linked pretty deeply, it would seem. Anyway, so Kelly was always complaining about being short of money and, I don't know, the way she tells it, someone in the organization took a bit of an interest in her and she saw an opportunity to get ahead. By the time she realized what she was into, it was too late to get out.

David's phone BUZZES.

## DAVID

Excuse me.

David checks his phone, it's a message from Audrey: 'What are you doing tomorrow?'

KYLE

Is that her now?

David shakes his head.

DAVID

But I should message her to see if everything's alright.

KYLE

Let her know I want to arrange a meet and give her my number.

David nods.

Kyle finishes his beer and gets up.

KYLE I'm heading to bed. I'll see you in the morning.

DAVID

Good night.

# KYLE

'Night.

EXT. MCQUEEN MANSION - DAY

David pulls up to the front and gets out of his car.

The door opens as he approaches. Sean is waiting.

SEAN

Good day, Mr. James. Ms. McQueen is waiting for you.

DAVID Thanks, Sean. So, how are things?

SEAN

Pardon?

DAVID Around the estate. Anything unusual happen?

SEAN No, nothing. Everything is fine.

DAVID Great. Well, better not keep Audrey waiting.

SEAN Of course. Right this way.

Sean shuts the door.

EXT. MCQUEEN MANSION - PATIO - CONTINUOUS

David comes out to the patio. Audrey is sitting in a patio chair reading her book.

DAVID It's a beautiful day.

She gets up.

AUDREY It's good to see you again.

DAVID How are you holding up?

AUDREY I'm doing alright, thanks. How about yourself?

DAVID I've seen better days but I'm okay.

Audrey starts to walk into the yard. David follows.

## AUDREY

I've been thinking a lot about Jonathan and reading my diaries. I remembered that he was acting a bit unusual but I didn't think anything of it at the time.

David catches up to her and they walk side-by-side.

### DAVID

When did you first notice he was acting differently?

### AUDREY

I don't know, a couple of weeks before the accident or so.

### DAVID

Did he mention anything to you that may have led you to believe something was off?

# AUDREY

He mentioned this one dream of his an awful lot; more than usual. Something that he had mentioned before we were married, but really hadn't brought up for a long time.

## DAVID

Interesting. Maybe he knew something was up. What was this dream of his?

# AUDREY

It's not so different from yours really. He wanted to buy land on a particular island in the South Pacific. A very small island where we could just live quietly, away from... everything. I had never heard of it before, Rarotonga.

DAVID That is a pretty recluse island; I wonder why there?

#### AUDREY

He was fascinated with the whole archipelago; it was rumoured to be a safe haven for pirates for many years. He loved pirate lore: buried treasure, swashbuckling... all that stuff.

David thinks for a moment as they reach the outer edges of the lawn.

#### DAVID

How much did you know about his business?

## AUDREY

Not too much, really. I left the company shortly before we were married. He never spoke about the business much and I never asked. DAVID

Do you know about the Good Nights homeless shelters around the city?

AUDREY Of course, they were set up by the ORTIS Foundation. Jonathan always liked to give back to the community.

David takes in the scenery at the edge of the yard.

'Maybe change dialogue ... as per train read through.'

DAVID I've uncovered evidence that suggests the Good Nights shelters are a front for distributing drugs throughout the city.

Audrey is shocked.

AUDREY

What are you saying? That Jonathan was a drug dealer?

DAVID

Not personally but he may have been helping someone get their product out on the streets by offering the shelters as distribution points.

AUDREY

That... Just doesn't sound like him at all; he was always so into improving the community and doing good.

### DAVID

Sometimes people are not what they seem, but it's also possible that he was coerced. I'll let you know what I find out. Don't worry, we'll get this sorted.

AUDREY

Thank you.

They start walking back to the mansion.

DAVID Is everything here alright? You haven't noticed anything else unusual? AUDREY Nothing like the other night, although, Sean seems a bit strange these days.

# DAVID

How so?

## AUDREY

He seems to be spending a lot of time tending to the rooms that were mainly used by Jonathan; his office, the library, etc.

DAVID Any reason, you figure?

AUDREY He says he wants to make sure all of Jonathan's things are in order.

DAVID Well, the estate is yours now. Maybe it is time for you to start going through his belongings. There may be some clues as to what is going on.

Audrey ponders for a moment.

AUDREY Would you help me?

DAVID

Sorry?

AUDREY Well, I'm sure you would recognize anything that might help the case before I would. I wouldn't know where to begin, really.

DAVID Of course. I'd be happy to help. Lead the way.

INT. MCQUEEN MANSION - LIBRARY - CONTINUOUS

Audrey and David come into the library. Sean is crouched sorting through some books. He doesn't notice them come in.

# DAVID

You're a bookworm?

Sean falls back, startled.

### SEAN

Wow, I didn't notice you come in.

Audrey LAUGHS.

AUDREY Sorry. Didn't mean to scare you. I'm showing David around.

Sean picks himself up.

AUDREY Sean, do you know if Jonathan kept a business journal or anything in one of the rooms?

SEAN

None that I've come across, sorry. There are some publications from ORTIS. Mostly quarterly reports and the company's monthly internal magazine. He's got the issues for the last ten years or so.

David is interested in the globe in the center.

AUDREY Where are they?

SEAN Right over here.

# AUDREY

David?

David looks up from the globe and comes to join them.

DAVID That is one remarkable-looking globe.

# SEAN

It is. You can punch coordinates into the keypad and it will move the globe to that location - kind of like Google Earth.

Sean stops by a section of business books and magazines.

SEAN Here they are. Do you need anything else?

AUDREY Would you bring us some tea and snacks?

# SEAN

Right away.

Sean excuses himself as David and Audrey dig into the magazines.

EXT. SHOPPING MALL - DAY

Kelly gets out of her car. She checks her phone and makes her way inside.

The tail is behind her.

INT. KYLE'S CAR - SHOPPING MALL - CONTINUOUS

Further down is another entrance. Kyle is there in the waiting zone, with binoculars. He sees the tail following her and sends a quick message: 'Behind you.'

INT. SHOPPING MALL - CONTINUOUS

Kelly checks her phone again and looks back over her shoulder. She sees the tail come up to the doors.

She turns the corner and speeds up. She cuts through some stores and takes the corner into the food court.

INT. KYLE'S CAR - SHOPPING MALL - CONTINUOUS

Kyle can't see the tail anymore. He sends another message.

A beat.

The passenger door opens and Kelly gets in.

KELLY

Go.

Kyle puts the car in gear and drives off quickly.

EXT. SHOPPING MALL - CONTINUOUS

One of the tails is standing by the far entrance watching.

INT. KYLE'S CAR - CONTINUOUS

Kyle drives randomly through the city.

## KYLE

Kelly. David has told me all about you.

KELLY Should I be flattered?

KYLE He must like you a lot to go through all of this trouble.

Kelly nods.

KELLY

He's pretty amazing.

KYLE

We should make this quick. What can you tell me about the shelters?

KELLY

Not much that David hasn't told you, I'm guessing.

KYLE

Do you have any hard evidence?

KELLY

You can check it out yourself. They have a daily menu, simple soup and rolls, you know? It ain't gourmet. You get a ticket at the door. You go to the counter and ask them if they have any of that gazpacho soup from yesterday. They never make gazpacho. You'll get your meal and when you get to the counter, you hand in your ticket and twenty bucks and they add something to your tray.

KYLE

So the shelters are like point of sale systems?

#### KELLY

That's right, mostly for users. They have a separate system for dealers. They are pretty tight about the whole thing.

KYLE

What about the docks? I saw you down there a few nights ago with a briefcase.

#### KELLY

That was a new customer. It was a show of faith; basically, the distributors pay up front and the supply pickup location is sent after. KYLE How do they get the stuff in?

KELLY It's shipped in but how it gets into port I have no idea.

KYLE So how did you get involved?

KELLY The big guy, you saw him?

KYLE Yeah, I know who he is.

### KELLY

He's the guy who runs everything. Rhodenizer pulls the strings and makes the big decisions, but all of it is done through him; Rhodenizer keeps his distance.

KYLE Sort of like Rhodenizer's right hand?

## KELLY

Yup, pretty much. He volunteers at the shelters from time to time. Bit of goodwill and a bit of checking up on things, making sure everything is running properly. Anyway, he saw me, took a liking I guess and offered to get me off the street so I took it. Once I was in I couldn't get out.

KYLE

So why did you never come forward?

#### KELLY

Exposing the shelters wouldn't do much and if they ever discovered I sold them out, I'd never be safe. To get out I either need to die or take the whole thing down... from the top.

Kyle nods.

KYLE

Right.

KELLY Remember, gazpacho soup. You'll get the evidence you need. (MORE) KELLY (CONT'D) But it's going to be tough to get this to the top; Rhodenizer and McQueen covered their asses really well.

EXT. SHOPPING MALL - ENTRANCE C - CONTINUOUS

Kyle pulls up to another entrance on the other side of the mall.

INT. KYLE'S CAR - CONTINUOUS

Kyle reaches into the backseat and grabs a few bags.

KYLE Here, I bought some stuff. Probably doesn't fit but it should be a good cover for why they couldn't find you.

## KELLY

Thanks.

Kelly gets out and rushes inside the shopping mall.

EXT. SHOPPING MALL - PARKING LOT - LATER

David is pacing through the parking lot looking around. His phone is up to his ear.

DAVID Hey, what's up?

INT. POLICE STATION - MAIN FLOOR - CONTINUOUS

Kyle is at his desk with his phone pressed between his shoulder and ear. He is busy at the computer.

KYLE What do you mean?

DAVID (V.O.) She's not answering her phone. I've ran through the whole mall and can't find her.

EXT. SHOPPING MALL - PARKING LOT - CONTINUOUS

David stops by a shopping cart corral.

KYLE (V.O.) Did you look for her car? David looks around.

DAVID Haven't seen it yet. Where'd she park?

KYLE (V.O.) By the South entrance, about half way out.

David quickly heads in that direction.

A beat.

He stops and lowers his phone. He can see Kelly's car a few rows down.

He puts his phone back to his ear.

DAVID It's here.

EXT. SHOPPING MALL - PARKING LOT - LATER

Kyle pulls into the parking lot and parks near Kelly's car. David is crouched down with his head in his hands.

Kyle gets out of his car.

David sees him and gets up.

DAVID They must have taken her, but why now? Did they see you?

KYLE Not likely. I was watching outside the whole time. Have you checked the car?

DAVID Nothing. It looks normal.

INT. POLICE STATION - DAY

The police chief is sitting at his desk fiddling with some paper work.

There's a knock at the door. It opens and Kyle comes in.

KYLE We got a problem. Our informant is gone, most likely taken by Rhodenizer's men.

## POLICE CHIEF

How do you know?

## KYLE

She had a tail. I thought I was careful enough to lose them when I met with her but she has been missing ever since.

POLICE CHIEF How long has she been missing?

## KYLE

Since yesterday. Her car is still at the shopping mall and she isn't answering her phone.

#### POLICE CHIEF

Does seem strange to leave her car at the mall; look into it. Did she give you any useful information?

#### KYLE

Well, apparently the Good Nights shelters are used to distribute to the less fortunate; she said they use a key word to sell during meal time - a soup they don't make. We should check it out; this won't take the syndicate down, but it could be one more piece of the puzzle.

## POLICE CHIEF

Alright, Kyle. Get narcotics in. We'll put one undercover and see if we can't shut these things down.

KYLE

Thank you, sir.

POLICE CHIEF And let me know if you locate your informant.

Kyle nods and leaves the office.

## EXT. ROAD - EVENING

There's an undercover cargo van on the side of the road in sight of a Good Nights shelter.

### INT. VAN - CONTINUOUS

Kyle is inside with a few other OFFICERS and a NARC OFFICER dressed like a homeless person.

#### KYLE

Alright, to review: when you get inside the shelter they will hand you a ticket to get soup. Hand the ticket over with a twenty and ask the attendant if they have any leftover Gazpacho soup. They will say no, but when they give you your meal they should add the evidence we're after.

NARC OFFICER

Got it.

# KYLE

Ready?

The narc officer nods. One of the other officers opens the van door and the narc officer leaves the van.

INT. GOOD NIGHTS SHELTER - CONTINUOUS

The narc officer comes in. There is a lady seated by a table near the entrance. There is a large room with tables and chairs and a serving counter on the other side.

The narc officer goes to the lady by the table and she hands him a ticket with an understanding smile.

> LADY Enjoy your meal.

> > NARC OFFICER

Thanks.

He looks around the shelter as he makes his way to the counter.

A few homeless people stare at him for a moment before continuing their meal.

He gets to the counter.

SERVER Can I help you?

NARC OFFICER Do you have any of that gazpacho soup leftover?

SERVER No, sorry. All we have is chicken noodle or tomato.

NARC OFFICER Chicken noodle, please. The server disappears behind the counter for a moment and then reappears. She comes back with a tray containing a roll and an empty glass. The corner of a dime bag is sticking out from underneath the bun. She picks up a bowl, pours the soup in and sets it on the tray.

> SERVER Enjoy your meal.

NARC OFFICER Thank you.

INT. VAN - LATER

The van door opens and the narc officer jumps in. One of the other officers shuts the door.

## KYLE

And?

The narc officer grins and hands him the bag.

NARC OFFICER Just as you said... AND hey, the soup wasn't half bad either.

KYLE Good job. Let's head back to the station, see what we've got.

EXT. ROAD - GOOD NIGHTS SHELTER - CONTINUOUS

The van pulls away.

INT. MCQUEEN MANSION - LIBRARY - DAY

David and Audrey are in the library. Audrey is leafing through the ORTIS monthly publications while David is searching through the shelves.

David turns one of the corners of the bookshelves. He peaks around the corner to make sure Audrey isn't looking.

He moves a few books aside and uncovers a journal. He smiles at his find. He starts looking through the entries.

'Insert journal entry'

He continues to turn the pages and finds a picture of Jonathan and Saul Rhodenizer together. He takes the picture out and hides the journal in his clothing.

He goes back to Audrey.

Find anything?

AUDREY No, it's the same thing every issue: earnings reports, employee of the month, etc.

David extends the picture towards Audrey.

DAVID I found this among a few books over there.

Audrey takes the picture and looks at it.

DAVID The men with your husband are members of the syndicate, the people he was helping to traffic drugs.

Audrey is shocked.

DAVID (POINTING TO SAUL) Have you ever met this man before?

AUDREY Just once; at one of Jonathan's charity events. He was a big supporter, seemed like a generous man.

DAVID Must have been some kind of show.

AUDREY It's just so hard to believe.

DAVID I'll continue searching the shelves, see if Sean missed anything.

David goes back to where he found the journal.

INT. SYNDICATE HQ - CONTINUOUS

The big man is sitting at a coffee table, guards posted at the doors. Kelly comes in, her 'tail' is with her.

The big man stands up.

BIG MAN Kelly, good to see you. I trust everything is going according to plan? Kelly sits down and pours herself a glass of water.

KELLY It's all under control. By now they probably think I've been kidnapped and in a panic.

The big man sits down again.

BIG MAN

Excellent.

Kelly pulls David's contact info on screen and passes the big man her phone.

### KELLY

Your turn.

The big man takes the phone from her and dials.

INT. MCQUEEN MANSION - LIBRARY - CONTINUOUS

David takes out his phone and sees Kelly's name.

DAVID Excuse me for a minute, I need to take this.

He goes into the hall.

INT. MCQUEEN MANSION - HALLWAY - CONTINUOUS

He stops just outside of sight from Audrey.

DAVID Hello, Kelly? Where are you, are you okay?

INT. SYNDICATE HQ - CONTINUOUS

The big man motions for silence.

BIG MAN David. So good to talk to you. We have Kelly. If you want to see her again, you'll need to locate the evidence that links us with McQueen and fast. You have until tomorrow night. We know you can deliver. Call us on this phone before tomorrow night or you can say goodbye to Kelly. (pause) That is all, David. Good day. He hangs up and hands the phone back to Kelly.

KELLY Did he say anything?

BIG MAN He didn't have to; I could hear it in his breathing. He should have al the motivation he needs.

KELLY

Let's hope so.

INT. MCQUEEN MANSION - LIBRARY - CONTINUOUS

David walks back into the library shaken up. Audrey notices.

AUDREY What's wrong?

DAVID A friend of mine is having some trouble. I'll give you a call later, alright?

AUDREY Sure, I'll keep looking for a bit longer. I'm meeting a friend for dinner and a movie this evening.

DAVID Thanks a lot. I'll see you soon.

David quickly walks out.

INT. COPY CENTER - LATER

David is rushing to copy the pages of the journal.

While photocopying he makes a phone call.

DAVID Hey, I just sent you an e-mail. It's got everything you need to know. I'll meet you at nine o'clock tonight. (pause) Alright, bye.

He picks up his photocopies and runs out.

INT. POLICE STATION - RECEPTION - LATER

Kyle comes into the police station. The RECEPTIONIST waves him over.

# RECEPTIONIST A package for you detective Carrey.

Kyle takes it from her. It's a blank envelope save the words: Detective Carrey.

## INT. POLICE STATION - MAIN FLOOR - CONTINUOUS

Kyle sits down at his desk and opens the envelope. He pulls out a roughly bound booklet of letter sized papers with a note on the front.

'I hope this helps.'

EXT. STREET - DAY

David is at a street vendor getting a coffee. He pays and leaves. He pulls out his phone and dials Kelly. The big man answers.

BIG MAN (V.O.) Do you have it?

DAVID I don't have it on me but I know where it is. It's at McQueen's.

BIG MAN (V.O.)

Where?

DAVID You'll find out when I get Kelly back. Audrey is out all evening. I'll meet you at the mansion tonight at nine o'clock. Bring Kelly and I'll hand over the evidence.

BIG MAN (V.O.) Who made you the boss, little man? Remember, we have your girl.

DAVID And I have your evidence.

David hangs up. He gets in his car and drives away.

INT. SYNDICATE HQ - CONTINUOUS

The main room of the syndicate HQ is empty.

BIG MAN (V.O.) Kelly, David just called. We're going out to the McQueen mansion tonight. The big man walks in and looks around.

BIG MAN

Kelly?

He quickly walks out of the room.

EXT. SYNDICATE HQ - CONTINUOUS

He comes outside and looks around.

BIG MAN Where the fuck is my car?!

Two THUGS come outside.

THUG 1 What's happened?

BIG MAN Kelly is gone and my car is missing. Where the fuck did she go?

THUG 1 I don't know.

The big man pushes the thug aside as he heads back inside.

BIG MAN I'm going to see Saul.

INT. SAUL'S SECRET LAYER - LATER

The big man comes into the room and stands in front of Saul's desk.

SAUL Did you get it?

BIG MAN David can get us everything at the McQueen's Mansion tonight. He said to meet at nine. Also, Kelly is gone, she took my car.

SAUL This doesn't sound right. Kelly is missing and David wants us to meet out there. They must be up to something. Take a bunch of the men up there at eight. Let's catch him off guard.

# BIG MAN

Yes boss.

The big man leaves.

INT. DAVID'S CAR - EVENING

David's phone rings. He answers.

```
DAVID
It's all set.
(pause)
Yup.
(pause)
Okay.
(pause)
Be careful.
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EXT. COUNTRY ROAD - CONTINUOUS

David's car is seen driving by the accident site, en route to the McQueen mansion.

EXT. MCQUEEN MANSION - NIGHT

David pulls up in his car. He pulls out his phone and sends a text message. He gets out of the car and goes into the mansion.

INT. POLICE STATION - MAIN FLOOR - CONTINUOUS

Kyle's phone buzzes. He checks it.

KYLE

Oh shit.

He jumps up and rushes to the section chiefs office.

INT. POLICE STATION - CHIEF'S OFFICE - CONTINUOUS

Kyle runs up to the desk.

KYLE Chief. The syndicate is at the McQueen estate. We gotta get up there.

SECTION CHIEF How do you know this is credible?

Kyle hands the chief his phone.

A beat.

SECTION CHIEF Alright, get a unit together and head over there ASAP.

Kyle takes back his phone and runs out.

'Script note'

INT. MCQUEEN MANSION - LIBRARY - NIGHT

Sean comes into the library with two duffel bags. He walks up to the globe and punches in the coordinates: 21'14'S and 159'47'W. The giant globe rotates to show Rarotonga (Largest of Cooks Islands).

Nothing happens. Sean pushes down on the island and it recedes.

The globe opens up revealing carefully stashed wads of cash. His eyes open wide at the sight.

Quickly he starts to load the duffel bags with the cash.

He hears footsteps behind him. He turns to see David with a gun pointed at him, gloves on.

David shoots him twice in the chest.

Sean squirms in anguish.

David walks up to him and shoots him in the head. He grabs a manila envelope from inside his jacket and places it near the body. The front reads: 'Detective Kyle Carrey'.

He puts the gun aside and loads the rest of the cash into the bags. He grabs the gun and starts to walk out.

AUDREY (O.S.) Sean? Sean are you okay?

Audrey comes running into the library.

AUDREY David, what are you doing here? Where's Sean?

Audrey sees the gun in David's hand and Sean lying behind him. She starts to panic.

AUDREY What are you doing?

David checks his watch.

DAVID Why don't we go sit down and have a chat? Audrey sits down on the sofa. David puts down his bags by the patio doors and pours her a drink. He comes to the sofa and hands her the drink.

> DAVID Where to begin?

EXT. NATURE PARK - DAY

David and Jonathan are there talking by their cars.

DAVID (V.O.) It all begins a few weeks before your husband died. We were meeting at our usual time on Sunday afternoon. I was giving Jonathan the manifest and cash for the next drug shipment from Europe to pass through the docks. It was then that Jonathan asked me to pass a message on to Saul Rhodenizer. That he was done with it, wanted nothing more to do with dirty business.

David gets in his car and quickly hops on his phone as Jonathan pulls away from the park.

DAVID (V.O.) Rhodenizer knew that Jonathan had evidence that would directly link him to the drugs circulating in the city. That was my job, to get it.

EXT. MCQUEEN MANSION - ROADSIDE - NIGHT

David is waiting in his car outside the mansion.

DAVID (V.O.) So I followed Jonathan back to the estate and waited. Eventually Sean came out and left for the night.

Sean leaves in his car and David follows him, keeping his distance.

EXT. BAR - NIGHT

David parks his car as Sean enters the bar.

DAVID (V.O.) I followed Sean to a bar downtown. INT. BAR - CONTINUOUS

Sean is at the bar drinking. David watches him.

DAVID (V.O.) I waited until he had a few drinks before joining him at the bar. I sparked up a conversation and bought him a few more drinks. He started spilling all kinds of nonsense about you and Jonathan. It was then that I realized he had a thing for you and my plan was ready to begin. He was surprisingly willing to help take Jonathan out of the picture.

INT. MCQUEEN MANSION - LIVING ROOM - DAY

Sean pours a straight shot of vodka into a glass.

DAVID (V.O.) I told him how and when to do it to make it look like an accident.

He takes out a pill bottle from his pocket and puts two into the glass. He mixes it until the pills dissolve.

INT. MCQUEEN MANSION - JONATHAN'S OFFICE - CONTINUOUS

Sean goes into the office and hands the drink to Jonathan.

DAVID (V.O.) A well known side of effect of alcohol with a certain sleeping pill: causes people to pass out.

EXT. MCQUEEN MANSION - CONTINUOUS

Sean pulls Jonathan's car up to the front of the house. He puts the pills into the glove compartment.

DAVID (V.O.) All he had to do was plant the pills and make it look believable.

Sean hands the keys to Jonathan as Jonathan comes out.

INT. MCQUEEN MANSION - LIVING ROOM - CONTINUOUS David pours Audrey another drink.

After that I made my move to get closer to you while Sean searched for the evidence and where the money was kept. It was after you mentioned Jonathan's dreams of the Cook Islands and seeing the globe in the library that I got curious. I inspected the globe closely and found what I needed.

David checks his time again.

## DAVID

Then it was a matter of putting all of the pieces in place for this night.

# AUDREY

So what about me?

# DAVID This money is dirty. You were never meant to know about it. You still have the inheritance and the estate. I think you should get out of here, take a long vacation.

David picks up his bags again.

DAVID I'm sorry. Good-bye, Audrey.

David leaves out of the patio doors.

Audrey remains sitting there with her drink in hand.

POLICE SIRENS can be heard getting louder.

EXT. MCQUEEN MANSION - ENTRANCE - CONTINUOUS

(Inter-cut with David's reveal to Audrey)

Kyle and the police unit pull up to the front door. David's car is still out front surrounded by some other cars. The syndicate thugs and the big man are getting out of their cars.

The police cars screech to a halt and officers scramble to use them as shields.

Kyle has out the megaphone.

KYLE Freeze! Drop your weapons and come out with your hands up. The syndicate opens fire and a gunfight ensues.

(End inter-cut with David's reveal)

INT. MCQUEEN MANSION - LIVING ROOM - CONTINUOUS

Kyle comes running into the living room. A trace of blood on his shirt. He sees Audrey and approaches her calmly.

# KYLE Where is David?

Audrey shakes her head.

EXT. HIGHWAY ROAD - LATER

David is walking towards a car with a smug look on his face, The bags of money comfortably in hand. The trunk pops and he tosses the bags in and shuts it.

He jumps into the front seat.

INT. RENTAL CAR - CONTINUOUS

He leans over and kisses Kelly on the cheek.

EXT. HIGHWAY ROAD - CONTINUOUS

They drive off into the distance.

FADE OUT:

THE END