

Art House Conspiracies
Episode 1 The Art House Murders

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First Draft

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ART HOUSE MURDERS ACT 1

INT. ART HOUSE GALLERY - NIGHT

A little girl is peaking through the gallery window. She turns to her aunt Svetlana.

CHILD

The shadow-man is wearing a mask.

Svetlana peeks through window. Immediately she grabs the child and scurries down the hall and down the stairwell.

The elevator door opens. Alfred, the artist, walks down the hall and enters the open door to the gallery. He is carrying a canvas roll.

ALFRED

Is anyone here? Hello,... Hello, is anyone here?

The gallery is empty, Alfred walks back toward the office, noticing things strangely out of place. He stops to look again. Unsettled he moves on.

Svetlana chokes back tears as she desperately fumbles with her phone to text.

Alfred steps into the office and sets down the canvas roll he is carrying. His smartphone announces a new text message. He opens his phone to see.

PHONE TEXT

Run!

Hearing a sound Alfred turns around to be stabbed repeatedly. He grabs at his assailant and falls to the floor. The phone falls under the table.

The perpetrator wearing a decorative mask dips his gloved finger in Alfred's blood and writes on the wall. Finished writing he wipes the blood off on Alfred and takes out a smartphone and shoots a video of the scene. He tilts his head in a questioning manner as he views his victim dying. He exits the office.

THE CAMERA EXPLORES THE BODY OF ALFRED IN HIS FINAL GASPS.

We hear sounds of footsteps and the outer door closing.

After a few seconds we hear the front door opening,

CAMERA PANS FROM ALFRED TO REVEAL OFFICE DOOR OPENING.

Marie, the office girl enters and shocked, screams!

FADE TO:

INT. JOHN'S STUDIO - NIGHT

John is standing in front of a painting playing an electric guitar. Kwon is next to him playing an electric bass. She feels the vibration of her cell phone. She stops to answer. John ends his riff and steps toward the painting, grabbing a brush to add a few alterations. Kwon, holding the cellphone speaks

KWON

Master.

She touches his arm.

KWON (cont'd)

Master!

John turns to face her

KWON (cont'd)

Master, I am informed by Chandra that her close friend Alfred is dead.

(pause)

He has been murdered. She wishes you to use your power, and help her find the killer.

She hands the cell phone to John.

JOHN

Where are you?

(pause)

When and where did this happen?

(pause)

So the police are still there?

(pause)

OK, we are on the way.

John hands the cell back to Kwon. He hesitates.

JOHN (cont'd)

She wants me to be a detective and solve this crime.

ADELE (cont'd)
Fuck! The new artist Alfred is
dead. Murdered right in the fucking
gallery! I have to get down there.

Anthony hugs Adele, she pushes him away as he says,

ANTHONY
I'll come with you.

ADELE
No, don't do that. There will be
cops all over the place. They'll
have questions about you. We don't
need that. You go home, I'll call
you later.

CUT TO:

INT. ART HOUSE GALLERY - NIGHT

Police crime scene is buzzing with uniformed, forensic, and
detectives. Chief detective Diaz is directing activities.

DIAZ
Marco, go make a quick check of the
security TV. Have them make
duplicates of whatever we need.

A forensics assistant asks for her signature on an evidence
inventory. She quickly reviews it and signs. The medical
examiner walks up.

EXAMINER
Death by multiple stab wounds, an
hour ago. I'll have more later.

DIAZ
OK, Thanks Steve.

Diaz turns to a small commotion at the door. A uniformed
officer explains

OFFICER
This woman says she is the director
of the gallery, Ms. Branch. She
wants to talk to you.

Dias walks over to the front door.

DIAZ

I'm sorry, you can't enter the room while we are processing the crime scene. I'm Chief Inspector Diaz, I'll be heading the investigation. If you wait here for just a minute I'll have an inspector speak with you.

Ms. Branch insists

ADELE

Can you tell me where my assistant, Marie is?

DIAZ

Yes, she is being interviewed. Someone will be right with you.

Diaz steps away waving to Matilda

MATILDA

Yes boss?

DIAZ

Interview the director of the gallery over there at the door. Ms. Branch. Stick to the basics and have her come in tomorrow for a followup. Make sure she stays out of here.

MATILDA

Right away boss.

Matilda heads for the door. Jake, another detective arrives with a notepad in hand.

JAKE

Ma'am, I checked with the door man and receptionist, no joy there. Looks like our perp got away for now. There are some street surveillance cams, I'll follow up with those. Odd time for a visitor at the gallery not being business hours.

DIAZ

OK, Jake. Keep at it.

Matilda returns.

MATILDA

Boss, there's a guy here who wants to look at the scene. He's a semi-famous savant. They say he can see things other people can't see. He might give us something. He has eyes like a hawk.

DIAZ

Interesting. OK, let him in.

Matilda waves to John. The uniform lets him pass. Diaz notices his alert eyes seem to scan everything, including her.

DIAZ (cont'd)

What do you see?

JOHN

He came to meet someone. You may find another victim somewhere. He was carrying a canvas roll. The first knife thrust killed. The others that followed must be intended to hide the skill level. Probably military trained. Alfred was completely taken by surprise. He did not suspect danger. The killer may have worn a mask. One from the display is out of place.

John leaning over close to the floor to inspect Alfred sees the smartphone under the desk.

JOHN (cont'd)

There's a phone under the desk. Probably Alfred's.

Diaz fishes out the phone with a latex gloved hand. She shows John the screen showing the text, .. "Run!"

JOHN (cont'd)

Warned too late. And a canvas roll he brought with him was taken. A motive is not apparent. Maybe your people will find trace elements or surveillance footage that can help.

DIAZ

Very observant. But how do you know which knife stab killed him?

JOHN

my glasses have a strong magnification factor. The stab to the heart is clean around the wound. The following thrusts indicate a blade covered with blood.

DIAZ

Thank you. Perhaps you can come by the precinct tomorrow and we can talk again.

Matilda walks him to the door where Kwon is waiting.

KWON

Master, have you seen the information you need to find this killer?

John's eyes scan up as viewing an invisible screen for a few seconds. He views flashes of pictures diagrams and symbols sluicing by. His eyes return to Kwon.

JOHN

YES. We will find him.
(pause as their eyes meet)

The killer is simply a mechanism. There are minds behind the tool responsible for the crime. This is a conspiracy.

CUT TO:

INT. ALFRED'S HOME - NIGHT

A stealthy woman with a big hat gets a key from a potted plant and enters Alfred's home. Inside she searches several bookcase drawers. She removes a thumb drive and plays phone messages.

PHONE MESSAGE

Alfred, Terrence here, don't forget the father's day gift.

(Pause)

Later bro!

(beep)

On a recorded line about your extended warranty

(MORE)

PHONE MESSAGE (cont'd)
 (beep, - message
 deleted - beep)
 Silence
 (beep)
 Jesus Alfred, you fucking let me
 down.
 (beep)
 Breathing

beep - end of messages

She records the messages on her smartphone and deletes them on the answering machine. Then she leaves and replaces the key on her way out.

FADE TO BLACK

INT. ART GROUP - DAY

Chandra is beside herself with grief. She is still in shock about the murder of her friend.

CHANDRA
 Alfred is dead! Murdered!

As if in a silent screen movie, Chandra's gestures are exaggerated. Waving her smartphone,

STEADY-CAM FOLLOWS HER

She is looking to the members of the art group as if they might have an answer for her.

CHANDRA (cont'd)
 I just don't know what this world
 is coming to.
 (to John)
 Why! ... I just want to know how
 someone so beautiful can come to
 this. I just want to know why!

CASANDRA
 Tragedy comes out of a web which is
 sometimes beyond our understanding.

CROW'S BROTHER
 We need to face this evil and make
 it visible.

Kwon whispers in John's ear.

INT. INTERVIEW ROOM - DAY

MATILDA

Thank you for coming in. We appreciate your help.

MARCO

Ms. Branch, when the officer helped you look over your office this morning, was there anything missing?

ADELE

No. Nothing was missing.

MARCO

Was anything disturbed or out of place?

ADELE

Yes. Papers and things here and there seemed out of place, in addition to the bloody papers on the floor.

They are interrupted by a knock at the door. A uniformed officer

OFFICER

Mr Bradstreet, an attorney for the Gallery is here.

The lawyer extends his hand to Marco who is standing

BRADSTREET

Hello, sorry to meet under tragic circumstances.

MARCO

There are no charges here. Neither of these ladies are suspect.

BRADSTREET

Oh I know. I know. Please don't let me interrupt. I am just observing on behalf of the corporation so I may give them a clear report.

Marco waves his hand toward a chair. Bradstreet sits. Marco continues, Matilda leaves the room.

CUT TO:

INT. COP-WORLD - DAY

Matilda finds Diaz.

MATILDA

Boss, the gallery attorney is here.

DIAZ

That was quick. Interesting, isn't it?

Diaz and Matilda smile at each other as they enter the viewing room.

CUT TO:

INT. INTERVIEW ROOM - DAY

MARCO

You were saying, things in the office were disturbed?

Adele glancing at Bradstreet

ADELE

Yes. some things seemed out of place.

MARCO

But nothing missing?

ADELE

No, nothing missing.

MARCO

Can you tell me why Alfred would have been at the gallery at that time?

ADELE

No. I can't. We did not have a meeting set up. He should not have been there.

Marco pauses then continues

MARCO

Do you know of any rivalries or friction between your artists at the gallery?

ADELE

No.

Marie squirms a little, Marco follows up

MARCO

Marie, do you know of any?

MARIE

Anthony and Alfred didn't get along.

ADELE

That's absurd. They had a minor personality clash.

Marie looks down obediently like a child corrected.

MARCO

Any other possible reasons Alfred might have been there or someone might be angry with him?

Both Marie and Adele shake their heads.

MARCO (cont'd)

What sort of materials do you keep in your safe?

ADELE

Documents. We have contracts for artists, sales agreements, and letters.

MARCO

No money?

ADELE

(frustrated)

Money? No, there is no money. We use credit cards, bank transfers. Everything is electronic. There is no money!

Marco seeing the frustration ends the interview.

MARCO

Thank you for your help.

He hands out cards

MARCO (cont'd)
Please call if you think of
anything which may be of help.

Ushered by the attorney the women exit, Marco lingers
waiting for Diaz and Matilda.

MATILDA
No money.

DIAZ
Yeah, everything is electronic.

MARCO
Nothing would show if something
electronic was stolen.

END ACT 1

ACT 2

FADE IN:

INT. ANTHONY APT. - DAY

Anthony is pacing nervously. He starts looking through several shelves in a desk without finding anything. His search is interrupted by the phone.

VOICE ON PHONE

I haven't been able to find out anything. What about you?

ANTHONY

No nothing. We have to find out what's going on, and I mean fast.

Anthony hangs up the phone. Eyeing a photo of Adele, he places it face down, and continued his search.

Camera ends scene lingering on a photo of police cadets.

CUT TO:

INT. COP-WORLD - DAY

Doors with precinct ID swing open. Detective Marco alerted by Chandra's phone call, greets them.

MARCO

You're friends of the deceased?

CHANDRA

I am a friend. This is crazy. I don't see how this could've happened.

MARCO

Yes well we don't know very much at this point, any information you can give us might be of help.

(pause)

How did you hear about this?

CHANDRA

Marie, the gallery rep who found him called me.

He nods towards John,

MARCO

And you are?

JOHN

I am Chandra's friend. She asked me to find out who killed Alfred. I didn't know Alfred.

MARCO

So, you are a private detective?

JOHN

No. I am an artist. I'm good at processing information. She wanted me to process the information about Alfred's killer.

Marco nods towards Kwon

MARCO

And you are?

KWON

I only met Alfred a few times. I didn't really know him. Chandra is the one who is close to him.

MARCO

So you're here just keeping your friends company?

Kwon nods towards John,

KWON

I'm his assistant.

Marco smiles and invites them to come back to an interview room. Marco notices that John seems to look closely at everything, including the whiteboard with the case information. In the interview room they all sit down. Marco directs his questions towards Chandra.

CUT TO:

INT. INTERVIEW ROOM - DAY

MARCO

So you are surprised by this event and don't know of any obvious reason why this might've happened?

CHANDRA

Shocked. I have no idea. Alfred was a sweet person who wouldn't harm any one.

MARCO

So, you don't know of any trouble he might've been in like drugs, or gambling or anything that which might've put him at risk? May be a love affair on the rocks or a disgruntled business partner?

CHANDRA

No, he didn't do drugs except for some pot which he had a medical card for. He didn't have money problems, he just landed a big deal with a high powered gallery.

MARCO

The Art House Gallery?

CHANDRA

Yes. That's the one. They gave him a big signing bonus. Any money problems he might've had were over. I'm quite sure he didn't gamble. He was too busy doing his art.

MARCO

The thing is, this is a particularly brutal crime. We expect that in a case such as this a passionate motive is involved. Did he have a lover?

CHANDRA

I'm pretty sure he didn't have a special lover or partner. He may have fooled around with someone in passing. He was bi.

JOHN

What about his family?

CHANDRA

He wasn't close to his parents. They were unhappy with his choices in life. But he has a brother, Terrence. They were close.

JOHN

Who was his agent at the gallery?

CHANDRA

I don't know, but I'm sure they had someone to look after him.

JOHN

What's the gallery's reputation? Any shady dealings or associations with someone money laundering?

CHANDRA

They are a high-powered gallery. There is always speculation that there are things going on in the background that no one knows about.

Marco has been eyeing John with interest. As he is happy with the information, he lets John continue questioning.

CUT TO:

INT. VIEWING ROOM

Behind the glass to the interview room, Matilda has been watching. Diaz notices her there and steps in.

DIAZ

Something interesting happening?

MATILDA

Artist friends of the victim. The woman on the left is close to the victim. The guy John you met at the crime scene. The Korean woman Kwon, is a famous martial arts expert. She teaches at a Brooklyn school. John seems to be conducting the interview.

CUT TO:

INT. INTERVIEW ROOM - DAY

JOHN

Is anyone at the gallery unhappy with this new artist signing?

CHANDRA

I don't really know, but it should be easy to talk to the artists and staff.

KWON

Nash might know something.

MARCO

Nash?

KWON

Nash is an art critic who hears a lot of gossip and does investigative reporting.

JOHN

Who knew Alfred would be going to the gallery?

Chandra shrugs.

JOHN (cont'd)

We will need lists of everyone connected. We also need someone good at asking questions? Maybe Veronica.

John turns to Chandra,

JOHN (cont'd)

The writing on the wall, "sell out whore", you didn't see Alfred as a sellout did you?

CHANDRA

No. He was just an artist doing his thing. I guess somebody thought badly about the deal he made with the Art House Gallery.

JOHN

(to Marco)

I saw you listed a palette knife as a possible weapon. I don't think so. They are too flexible. The wound had to be done by a serious weapon. Like a dagger or combat knife. Short rigid and sharp. The kind of weapon someone brings with them. That indicates premeditation, not passionate impulse.

(MORE)

JOHN (cont'd)

(to Chandra)

What do you think this murder might do to the gallery's business profile? Does this increase or decrease their profitability?

CHANDRA

The selling price of Alfred's art will go up. The Gallery will make more money.

JOHN

(to Kwon)

We will need a list of all investors and collectors. Insurance concerns should be included.

Kwon Nods she makes a note in her smartphone.

KWON

Detective Marco, may I have your email and phone number?

Marco hands Kwon a business card.

KWON (cont'd)

I'll get Albert to see what he can dig up.

(Kwon to Marco)

Albert is a computer geek. He's good at getting information.

MARCO

We have an Albert also.

JOHN

We need a detailed picture of what was going on with Alfred up to the time of his murder. Chandra you're closest to his brother and family are you up to it?

CHANDRA

Of course. Anything I can do to help.

Marco interrupts

MARCO

Here is the thing. It's nice that you want to get whoever murdered your friend. But, this person may feel threatened by your inquiries.

(MORE)

MARCO (cont'd)

They might want to put a stop to your nosing around. It might get personal. By that, I mean dangerous.

CHANDRA

Anytime someone kills one of my friends it has already become personal.

Marco rolls his eyes and looks at the one way mirror.

CUT TO:

INT. VIEWING ROOM - DAY

Diaz speaks to Matilda

DIAZ

Do all of that, and find out more about who this "John" is.

FADE TO

INT. VERONICA STUDY - DAY

VERONICA

Hello, Kwon? Yes, your calling about the murder?

KWON

Yes. We need your help. Alfred, who was murdered, was very close with Chandra. We are trying to find out what led to this. If you can dig around and get information John would be grateful.

VERONICA

Of course. I'll see what I can do. I was planning dinner with one of the board member's wife.

CUT TO:

INT. ITALIAN RESTAURANT - DAY

Jake is sitting at a booth with his mob informant, Georgio.

JAKE

What's the story with this Art House Gallery? Is someone running a game there?

GEORGIO

I wish. That's a fat goose if ever I've seen one.

Georgio points to a dish of calamari.

GEORGIO (cont'd)

Have some. It'll go to waste.

Jake pushes some from the dish on to his plate.

JAKE

There's big money there?

Georgio leans in like he's sharing a secret.

GEORGIO

Very big.

JAKE

Organized?

GEORGIO

Those corporate bastards are no different than us, accept we keep our word. We only fuck our enemies. They fuck everybody.

Jake nods in agreement.

FADE TO:

EXT. STAKEOUT AT BROTHERS HOUSE -DAY

Sitting in car near the victim's brother's apartment.

DIAZ

So, what did you find out about our new friend John?

MATILDA

It's more than unusual. This guy is out of science fiction. His last name is Doe. John Doe. He was in a coma for seven years. No one knows who he is. He woke up one day and walked out of Bellevue. He landed

(MORE)

MATILDA (cont'd)

near Kwon's studio. She took him in, cared for him and taught him art. Apparently his mind is unusual in that he has no memory and learns quickly. And get this, remember I said he had eyes like a hawk, he has a photographic memory. So whatever he saw in the precinct office, he now has full access to.

DIAZ

I don't think I like that.

MATILDA

He became almost famous, but ducked out of media exposure and became a recluse. Now he is quietly famous with a select art group. He doesn't seem to be interested in anything if it's not connected to art. But his art included high tech electronic and computer code. He meets with a group of artists regularly. However this group has more of a cult characteristic. There seems to be some spiritual, or Zen-like aspect to it. I guess the short of it is, he is smart but quirky. Maybe he does have a gift for processing information.

(pause)

I don't like it. There's something wrong with this guy Boss.

DIAZ

Yeah well we will see how that plays out. You better keep an eye on the Chandra woman and make sure she doesn't get into trouble. She'll be coming here to the brothers. Then see if you can sit in on her meeting with John when she reports to him.

(pause)

When you talk to him offer to share some photos and walk him through the crime scene. You have good instincts. I'd be glad to see what you think.

Diaz takes a sip of coffee

DIAZ (cont'd)
What about the Kwon woman?

MATILDA
No doubt she's a bad ass. I
wouldn't want to get into a fight
with her. She's an artist too.
Never been in any trouble. Part of
her warrior-thing is honor.

DIAZ
OK. We have to look at another
possibility. We have to consider
that this artist guy Alfred, has
nothing to do with anything. Wrong
place wrong time. If he just walked
in on someone in the middle of
their business, it could be that
it's all about the gallery.

MATILDA
Yeah well, business is business. If
there is money, there is motive.
(pause)
But there is that text on his
phone.

DIAZ
Here comes the Chandra woman. Go do
your thing.

MATILDA
Yes boss.

Matilda gets out of the car and walks over to meet Chandra.

MATILDA (cont'd)
Hi there Chandra, I'm Matilda, an
investigator working on this case.

Matilda shows Chandra her badge.

CHANDRA
I'm just about to see his brother.

MATILDA
Oh good. I need to have a word with
him also.

They walk up to the door together.

INT. TERRENCE APT - DAY

Terrence, the brother opens the door.

TERRENCE

Hi Chandra, so nice of you to stop by. I see you brought a friend.

Matilda shows her badge

MATILDA

I hope you don't mind my coming along with Chandra I only have a few questions.

TERRENCE

No that's fine please come in.

They enter

TERRENCE

Please have a seat. As you can see I have a lot of books. Alfred was all about art and paintings, and I am all about books.

CHANDRA

Terrence, I just wanted to say how sorry I was to hear about Alfred.

TERRENCE

Yeah, it's just crazy.

MATILDA

Are you aware of anyone who might have done this?

TERRENCE

No. He was excited by his representation at the gallery.

Terrence hesitates

TERRENCE (cont'd)

But there was a "suit", that's what he called him, "The Suit" who he said he had reservations about.

MATILDA

Reservations?

TERRENCE

Well, a feeling that this guy was a backer with self-important attitude and a secret agenda.

CHANDRA

It's always "The Suit."

MATILDA

What happened?

TERRENCE

Nothing. That was the last I heard of it.

MATILDA

So there's nothing else in his recent behavior to spark your suspicion?

TERRENCE

Nothing

Matilda gives Terrence her card. After they have gone, Terrence collapses into a nearby couch, sobbing.

CUT TO:

INT. APARTMENT DIRECTOR - DAY

Adele and Anthony are fooling around in bed.

ANTHONY

Did you find out anything useful from the cops?

ADELE

Not really. I don't think they know what's going on.

ANTHONY

So what was Alfred doing there anyway?

ADELE

Something he shouldn't have been doing. I have no idea. And I don't like it.

(pause)

And what's up with you? I'm the one who should be nervous, but

(MORE)

ADELE (cont'd)
 you're the one who's jumpy as a
 cat.

ANTHONY
 I guess murder freaks me out.

Anthony nervously gets dressed.

ANTHONY (cont'd)
 I've got to get going. I still have
 things I have to get done. I'll
 call you before dinner.

CUT TO:

INT. JOHN'S STUDIO - DAY

Chandra and Matilda enter

CHANDRA
 This is Matilda, she is an
 investigator looking into the
 crime.

MATILDA
 Nice to see you again. I understand
 you are still interested in helping
 this investigation.

Matilda extends her hand offering to shake hands. John
 shakes hands. Matilda pauses holding his hand. They exchange
 eye contact

JOHN
 Anything we can do to help, we
 would definitely like to do.

Matilda lets go the handshake. Kwon glances suspiciously at
 Matilda, but says nothing.

CHANDRA
 We just visited Alfred's brother,
 he didn't really have anything
 which might show why anyone would
 want to harm Alfred, except that
 Alfred did have a bad feeling about
 someone at the gallery he called
 "The Suit."

MATILDA
 Sometimes people are nervous about
 talking to police. Maybe it would
 (MORE)

MATILDA (cont'd)
 be better if one of your friends
 asked the questions about "The
 Suit."

CHANDRA
 That's probably a good idea. It
 sounds like something Veronica
 might be able to do. I'll give her
 a call.

MATILDA
 (toward John)
 Perhaps if you have time, I can
 walk you through the crime scene
 photos.

John agrees, Matilda thanks them and exits.

KWON
 (softly to John)
 That cop is suspicious of you.

JOHN
 (softly back)
 It's possible she is suspicious of
 everyone, but you keep an eye on
 her for me.

CUT TO:

INT. NASH OFFICE - DAY

Nash is finishing some typing when the phone rings. He picks
 up

PHONE VOICE
 My source is scared witless. He's
 going off grid. Apparently a meet
 at the gallery was interrupted by
 Alfred's murder. This would be a
 good time to take a step back, and
 wait.

With a click the caller hangs up. Nash taps the eraser end
 of his pencil irritated.

FADE TO:

INT. JOHN'S STUDIO - DAY

John & Kwon discuss tactics, both of them pause working on their paintings to talk.

JOHN

We need a way to communicate.

KWON

You mean aside from phone or text?

JOHN

I mean private and secure. Like a private channel no one can hack.

Kwon calls Albert

KWON

Hi Albert, John and I need your help. This is related to the murder.

(pause)

We need a private hack proof smartphone channel or app where we can talk and text safely.

ALBERT

Any other features on the app?

KWON

Whatever you think will help us communicate in stressful emergency circumstance.

ALBERT

OK, I think I've got it. Is tomorrow OK?

KWON

That will be great. Thank you Albert. One other thing.

(pause)

John would like a pair of smart glasses that can magnify and take snapshots and attach them to a text.

ALBERT

That will take a little longer.

FADE OUT

EXT. CITY STREET - DAY

Marco and Matilda are in a car on the way to interview Anthony. A bullet cracks through a rear window. The car swerves to a stop and they roll out of their doors, crouching.

MARCO

Did you see where that came from?

Matilda grabs a vest and puts it on, still crouching.

MATILDA

I heard it from about 2 o'clock.

They follow a side street toward the sound, a perp pops up and starts shooting. Marco dives for cover and shoots back. The perp ducks for cover. Matilda advancing pulls out a second gun and crouching walks down the alley. The perp pops up, Matilda shoots, the perp goes down.

MATILDA (cont'd)

It's a bitch when we shoot back
isn't it?

The perp is groaning in a fetal position.

MARCO

Is this the only one?

Matilda scans the area, after removing the perp's gun.

MATILDA

I think so.

Matilda puts the cuffs on the perp. Marco makes the call.

MARCO

We need an bus and a boss at 29th
Street & First Ave.

Marco keeps eyeing the neighborhood.

MARCO (cont'd)

And that's just walking down the
street.

MATILDA

Yeah, I guess our interview will
have to wait.

FADE TO

INT. ALFRED'S HOME - NIGHT

John, Kwon, and Chandra arrive at Alfred's apartment. Chandra knows where the key is hidden. They enter the apartment. Almost immediately a dark figure lunges plunging a dagger in Kwon's side. She immediately disarms the assailant. They briefly battle until she is overcome, weakened by the stab wound. The dark figure briefly battles with John before fleeing down the hall. John was no match for the assailant. Chandra calls 911.

END ACT 2

ACT 3

FADE IN:

HOSPITAL

Diaz is talking to John

DIAZ

It looks like you and your friends got the worst of it. I don't suppose you can recognize the assailant?

JOHN

No. He was very strong. Wearing a mask. 6 foot 1. Black pants and black long sleeve t-shirt. Black gloves.

Diaz walks over to Kwon who has had her side stitched up.

DIAZ

I hear you got lucky?

KWON

I was caught off guard. I suppose it could've been worse. He was definitely military trained.

DIAZ

Any ID possible?

KWON

Only if I fight him again.

DIAZ

My people are looking over the scene, maybe they'll come up with something.

Diaz walks over to Chandra,

DIAZ (cont'd)

Now do you understand how dangerous it is?

Chandra nods her head

DIAZ (cont'd)

You call me if there's any poking around that needs to be done. We will do it for you.

Diaz intercepts the doctor. Showing her badge.

DOCTOR

She's an amazingly fit woman and was lucky that nothing vital was struck. Make sure she stays quiet for that wound to heal.

Diaz goes over to John

DIAZ

You are the responsible one here. Your people look to you for leadership. You have to keep them safe. You can start by making sure that Kwon stays quiet so her wound can heal. You have to work with me. Understand?

JOHN

I understand. You're right.

DIAZ

OK, so you're going to communicate with me?

JOHN

Yes.

Diaz gives John her card. Speaking into her radio

DIAZ

OK, I'm on my way from the hospital. I'll be right there.

CUT TO:

INT. STREET KINGS PLACE - DAY

STREET KING

So what was the idea getting into a shoot out? You were supposed to just take the one shot to distract them and get them off the trail?

THUG 1

Yeah well they were quick. Before we knew it they were at us. Mac panicked and started shooting. They got him and I got out of there. They didn't see me. Like you planned, when cops are shot at, they stop everything and go after the shooter. They were just too quick.

STREET KING

Well your boy Mac is shot and in the hospital instead. So how is that working?

THUG 1

That wasn't the way it was supposed to happen.

STREET KING

And what happened to Donny? Why did he bail?

THUG 1

He knew the cops and got scared.

Street King makes a phone call.

STREET KING

I need a clean-up right away.

Street King hangs up and turns back to thug 1.

STREET KING (cont'd)

So what do you think the cops are doing right now?

CUT TO:

INT. COP-WORLD - NIGHT

Matilda and Marco are working at their desks. Marco's desk is always perfectly ordered. Matilda's is piled with random unfinished paperwork. She chides Marco.

MATILDA

So I forgot, who is the flavor of the month? Rose or Marie?

Marco stops what he was doing. He indulges Matilda's little game.

MARCO

Rose. Marie is visiting her family
in Costa Rica.

MATILDA

You handle your girlfriends like
your desk. Don't you?

Marks smiles, straightens his tie. And smooths his vest.

MARCO

A place for everything. They get
what they need. That's why they
keep coming back.

Diaz enters.

DIAZ

What have you got?

MARCO

Surveillance in the building shows
someone entering shortly before
Alfred came in but they were clever
about their movements. See.

Marco plays the footage.

MARCO (cont'd)

They knew where the cameras were.
The cameras in the stairwell show
the figure exiting several floors
below and disappearing. So we just
have a dark figure leaving the
gallery. No identification
possible.

(pause)

There was a woman and child who
left in a hurry. We are also having
a problem with the financials of
the gallery. It turns out the art
business is opaque. Secrecy seems
to be a tradition. The gallery has
several offshore accounts and
partners who are difficult to
identify. A corporation in Panama,
ADB Corp. seems to handle part of
their inventory. Apparently storing
expensive art in a Free port
storage bypasses all taxes. We
have someone sifting through the
Panama papers to see if there are
any references there which might

(MORE)

MARCO (cont'd)
shed some light. Hopefully these guys have a paper trail that will show up.

JAKE
My mob are not involved, but the smart money says there's plenty of dirty tricks going on there. A lot of big money shifting around.

MATILDA
The brother said something about a businessman who is most likely a partner or backer who he believed had shady dealings. The victim had referred to him as "The Suit." The director of the gallery is Adele Branch. It is a limited partnership with international investors. Here's a list of the board members. The chairman is Nigel Beamer. This whole thing looks like a Swiss cheese you could drive truckloads of illegal activities through. Maybe the artist saw something he shouldn't have.

MARCO
There is no way that this is a simple grab interrupted. Someone came to the gallery with a purpose. Part of that was to stop Alfred. The big question on my mind is why is the painting so important?

DIAZ
Jake?

JAKE
I agree with Marco. It's organized.

MATILDA
We need a court order to look around for any documents they have on the premises. We also need someone who is smart about these things.

DIAZ
I'll get the court order. Keep digging through surveillance footage to see if we can identify individuals coming and going. I
(MORE)

DIAZ (cont'd)
want to know about that gallery
director. Matilda did you walk
John through the crime scene?

MATILDA
Yes. He seemed methodical.

FLASHBACK TO

INT. ART HOUSE GALLERY - DAY (FLASH BACK)

John with Matilda and Kwon followed the steps Alfred had taken. We see images showing John's views and interpretive flashes, he studied the photos and forensics report.

CUT TO:

INT. COP-WORLD - NIGHT

MATILDA
He identified one of the masks on
display that was out of place, so
we're taking a closer look at that.
Seeing the building security
cameras he commented that we might
get days back to compare regular
visitors to unique new ones. Though
he was helpful, I got the feeling
he saw more then he said.

(pause)
He also pointed out that the artist
had brought a work of art with him.
Therefore it was most likely
expecting to meet someone. The work
of art was not there.

DIAZ
So how did he know there was a work
of art if it was gone?

MATILDA
He found little bits of gesso. That
is white stuff under the painting.
Seems that when you un-stretch a
painting, often bits of that stuff
work loose from the edges.

DIAZ
Had he been to the gallery before?

MATILDA

No. And I asked him about that. He said. "This place has nothing to do with art. It has to do with money." He also said he'd put some information in a cloud folder and send us the address so we could access it.

DIAZ

Yeah, that came through. Amira is on it.

(pauses)

By the way, did you flirt with him?

MATILDA

No. Kwon was there. I'm going to meet her for a drink later.

DIAZ

Bad ass girls bonding?

MATILDA

Something like that.

Diaz takes a com-call from Amira, her co-coordinator.

AMIRA

I've been sifting through the material in the cloud folder, and there is a lot there. It would seem to indicate collusions on many different levels but with very clever people organizing plausible deniability. This is evidence for an extended investigation. It's not something you can pull off the shelf and bring to court. In other words, this is a beginning. A prelude to the life of the investigation. The investigators will have to put together a complex web conducting all the relationships forming the criminal conspiracy. There are a lot of names, dates, documents, bank transactions, and individual testimonies. Lots of pictures too. I would suggest you give it to the feds and make sure they understand that they owe you big-time.

DIAZ
Thanks Amira.

FADE TO

INT. ART GROUP - DAY

JOHN
In order to understand the life of art, we must understand the need for life. This requires the ability to perceive beyond the limits of birth and death. The before life is a state to be defined.

The master closed the sketchbook and silently left the room.

BOBBY
So what are we supposed to do with that?

ZOE
We're supposed to talk about what he said.

BOBBY
So what did he say? Life, death, before life, what does it all mean?

ATLANTA
He's putting out a metaphor.

ZOE
He said the before life needed to be defined.

BELLE
I've heard of someone who was channeling past lives.

CHANDRA
Yeah but before life is not past lives. The point was that our consciousness had to expand beyond birth and death.

CROW'S BROTHER
He's talking about the dream time space. That's what goes beyond birth and death.

ZOE

You mean out of time?

ATLANTA

This is shamanic stuff. What does it have to do with art?

CROW'S BROTHER

Art is the modern language of Shamanism.

BOBBY

So who's that oriental woman who keeps following him around?

CROW'S BROTHER

That's his ninja.

BOBBY

Great, that's all I need. An art teacher with a bodyguard. Why does he need a bodyguard?

ZOE

He does other things besides art.

BOBBY

Like?

ZOE

Like investigating murder. Anyway, she's much more than a body guard. She's his best friend. A soulmate.

BOBBY

Shit. I'm trying to get away from all the ugly crap.

BELLE

How do we expand our consciousness?

ATLANTA

Chant, Vision Quest, take some drugs, meditate.

APRIL

No drugs for me thanks. Been there, done that. Don't think that's what he was talking about. Before life must be connected to some kind of memory or Akashic record.

CROW'S BROTHER

Like I said, the dream time space.

APRIL

He's written some papers on thinking outside the box. If life is the box then expanding consciousness means bigger than the box.

ATLANTA

Who got killed?

CHANDRA

He didn't just write papers about the box. He is an expert on kundalini and chakra meditation.

ZOE

An artist got killed.

APRIL

So who is the artist?

ZOE

Alfred, a close friend of Chandra.

BOBBY

So murder aside, what are we all doing here?

APRIL

You are the last one to join the group. What brought you here?

Bobby experiences short burst flashbacks.

BOBBY

I'm here because someone at the veterans administration thought art would be a therapeutic activity since I like to draw. What about the rest of you?

APRIL

I'm here to learn about creative thinking.

ATLANTA

The meaning of art in my life.

CHANDRA

Energy art and consciousness.

ZOE

I'm an artist. He's a great artist.
I came to learn.

CROW'S BROTHER

I came because the spirits called
me here.

APRIL

I should be home taking care of my
two girls. But I got to get a
handle on this art creative shit.

BELLE

I thought I had a career. But then
I guess an identity crisis screwed
that up, so I'm looking for art.

The door opened and John with Kwon reentered.

JOHN

OK we are looking at a painting by
Atlanta and then we will look at
some drawings Bobby brought along.

Atlanta Pulls a drop cloth covering the painting leaning
against the wall. Bobby is stunned by the quality and scope
of the work. He suddenly feels out of his depth.

BOBBY

Wow that's great!

JOHN

I've asked you to think
metaphorically. When you look at
this art I want you to think of a
life. The painting is a life. We
need to think about what happened
before it was born. Something
caused it to come into existence.
We need to understand this.

(pause)

Before we ask Atlanta what her
motivations were, everyone needs to
build the story they think would
most likely lead to this creation.

(pause)

Take your time, look at the
painting and place yourself in the
role of the creator.

Kwon answers her cell phone. She turns to John.

KWON

We are needed on site.

John turns to Zoe.

JOHN

You take over and go ahead with the initial observations. Then take a look at Bobby's drawings and get some feedback on his intentions. Then he can do a larger drawing incorporating three of the works he brought.

John and Kwon exit.

ZOE

So I guess we know now what he was talking about referring to before life.

BOBBY

Does he always just leave like that?

ZOE

Something has happened with the investigation.

END ACT 3

ACT 4

FADE IN:

INT. CO-OP STUDIO CRIME SCENE - DAY

Cops mill around as John talks to the Chief investigator. Behind them, a photo of the body of a business man is stapled to the wall. Obvious visual clues include a slogan written on the wall with acrylic paint saying, "FBI whores of big money."

DIAZ

Were still checking but it looks like the victim on the wall is a banker. The slogan painted on the wall makes it appear to be another in the Art House murders. But no blood. No stab wounds.

JOHN

This time the FBI is targeted for corruption. And again the details look as if an artist is the perpetrator.

In the background, Kwon, converses with the forensic specialist. John, with a nod toward Inspector Diaz indicates his desire for a closer look.

JOHN (cont'd)

I look?

She nods back. Pondering if this guy is as smart as he seems.

John puts on gloves and a mask and produces specialized digital glasses and what appears to be a stainless steel dental tool for probing. Very gingerly he goes over the victim. He manipulates the glasses to zoom in, snap pictures and video. As he continues he gives a running commentary explaining the observations.

JOHN (cont'd)

This man, about 45 years of age dressed in expensive business suit, appearing ruffled as if bundled about, is stapled with an artist's staple gun to the studio wall. The neck seems marked by bruising and appears to be broken. The studio seems strikingly undisturbed. The

(MORE)

JOHN (cont'd)
scene appears to be staged with the murder committed elsewhere. A few threads and hairs may be related to the murderer or a spouse. But with this much care it's doubtful the murderer left any clues. The pockets are empty of normal contents. Minor marks may indicate a brief failed resistance. The hands show an executive lifestyle.

Meanwhile, Marko speaking to Diaz

MARCO
The suit is John Hofstadter. He is a US/German banker. Charges of corruption and improper conduct remain unanswered. We are looking at several groups protesting his dealings.

MATILDA
This guy is a real shit bag. Plenty of people would like to see him nailed to the wall.

DIAZ
OK, see if anyone stands out in the protest groups. We need to know who has an interest in this guy.

John, finished with his inspection returns to Diaz.

JOHN
Definitely another Art House murder. Unlike the other, this is carefully staged with the crime committed off site.

MATILDA
(to Marco)
I don't trust this fucker

MARCO
We'll see.

DIAZ
It's going to be a long haul. See if you can run up a list of possibilities from the art community. Any suggestions?

JOHN
 Not from artists. The art community
 is a whole other issue. Artists are
 passionate. I don't see passion
 here. I see determined commitment.

Kwon nods towards the master and with her eyes points to the
 medical examiner.

John understands that the medical report will be forwarded
 to him.

JOHN (cont'd)
 (Toward Diaz)
 You send?

DIAZ
 (smiles)
 I send.

JOHN
 (to Kwon)
 We go.

CUT TO:

INT. ART GROUP - DAY

Bobby's drawings are pinned to the wall. The group has been
 discussing his art. Atlanta's painting has a drop cloth
 covering it. Several of the group members have left. The
 session is basically over, but the remaining artists
 continue the conversation.

APRIL
 Does the darkness of your work have
 to do with a mythology of a
 warrior?

BOBBY
 Do me a favor, take the warrior
 shit and shove it. That's just all
 some kind of phony crap to convince
 some kid to strap on a bomb and
 blow himself up.

Flashbacks of Bobby's combat moments

BOBBY (cont'd)
 There ain't nothing spiritual,
 there ain't nothing proud. Just a
 bunch of stupid shit. All this
 (MORE)

BOBBY (cont'd)
phony crap, it's all fucked up and you wonder why we come back all fucked up. I was a soldier because that's what I had to be.

APRIL
OK, no warrior shit. Your drawings are fucking dark. Powerful, but too fucking dark. I mean they're not accessible. If you want people to see them you need to give them a thread of humanity to hang onto. Not just cruelty.

BOBBY
Yeah, well maybe cruelty is all there is.

ATLANTA
Yeah, art isn't just about venting. Venting is part of it but you need to go an extra mile. There's more than cruelty. Look at Käthe Kollwitz. Her work is dark, I mean really dark. But there is humanity there. A dead body is just a dead body. But, if you know the dead body was once alive, that's the difference.

CROW'S BROTHER
I don't mind the dark. I think it's good. People think about spirits and they go all new age, but there's also evil spirits. I like the drawings. I think they're honest.

CUT TO:

INT. CHIEF BARKA'S OFFICE - - DAY

Chief Barker is sitting at his desk reading a report titled special project J. He notices inspector Diaz approaching the door. He closes the folder and places another page on top of it. Diaz stops in front of Chief's desk, special agent Anderson is off to the side

DIAZ
Why is the FBI interested?

Chief Barka waves toward Special Agent Anderson.

ANDERSON

Having our name written in blood
aside, we believe the scope of the
Gallery's multi-corporate
interactions are suspect. We would
like to have a look.

He pauses to add emphasis, .. Anticipating the special
agents expectations, Diaz hands him an update on the case.

DIAZ

It wasn't blood this time. It was
red paint.

ANDERSON

Thank you. One more thing. We are
interested in your art consultant,
John. Let us know if you think he
is useful.

FADE TO

INT. STREET KINGS PLACE - DAY

STREET KING

You let me down today.

DONNY

Honest boss, we didn't have a
chance. They're the two toughest
cops they've got.

The king grabs Donny's collar and shakes him.

STREET KING

You can only fuck up so many times.

(He pauses to
think, then
continues)

Just hang back for now. I'll need
you later. Meanwhile get your head
straight.

FADE TO:

INT. PSYCH EVALUATION

Matilda sits uncomfortably in the chair.

MONICA

You've had more psych evals than anyone in this precinct.

MATILDA

That's because I shoot more people than anyone in this precinct. And we've been over this before haven't we.

MONICA

But, how do you feel about that.

MATILDA

It was a good shoot. It's not like I thought he had a gun or something like that, the bastard was shooting at us. He tried to kill us and I shot him. End of story. It was a good shoot. I feel fine.

MONICA

How did you feel just before you shot him?

MATILDA

I felt calm. I always feel calm when I have to shoot. There's no time to think and feel. You just focus on what's in front of you. Anything else will get you killed.

MONICA

How did you feel after the shooting was over?

MATILDA

I felt nervous. I didn't know if there was someone else out there. It took a while to calm down.

MONICA

And how do you feel now.

MATILDA

I told you, I feel OK. He's not even dead. He's alive and he's going to jail. I'm glad he's going to jail. That's where he should be for trying to shoot us.

MONICA

Does this all seem pointless
sometimes?

MATILDA

Once in a while, but that passes.
Some new evil son of a bitch comes
along and reminds me that I got to
get the bad guys.

Matilda stands up. She looks at Monica.

MATILDA (cont'd)

So, are we good?

MONICA

OK. Yes, we're good.

Matilda exits the door and almost immediately Marco comes
in.

MONICA (cont'd)

So how are you feeling Marco?

MARCO

I'm feeling glad to be alive.

MONICA

No doubts or reservations?

MARCO

About being alive?

MONICA

About the shoot in general.

MARCO

I am angry.

MONICA

Angry about having to shoot?

MARCO

No. About not shooting the bastard.

MONICA

You discharged your weapon didn't
you?

MARCO

Yeah, but I didn't hit anything.
I'm tired of being shot at and

(MORE)

MARCO (cont'd)
never shooting the bastard who is
shooting at me.

MONICA
Are you glad that Matilda shot the
guy?

MARCO
Yes. Like I said at the beginning,
I'm glad to be alive.

MONICA
So you would feel better about
yourself if you had shot the bad
guy?

MARCO
Yes.

MONICA
OK Marco. You passed your
evaluation. You're good to go.

CUT TO:

INT. HOSPITAL - DAY

From ICU Jake follows the doctor to Randal's bedside. He
speaks to Doctor.

JAKE
The shooter is ID-ed as Mac Randal
(thug for hire) When can I
interview him, Doc?

DOCTOR
He got off easy. Hell be groggy
from the meds, but you can try in
about 6 hours.

On the way out Jake advises the uniformed officer at
bedside,

JAKE
Keep your eyes open. No one goes
near him but doctor or nurse.

CUT TO:

INT. ART BAR - NIGHT

Matilda & Kwon enter the Art Bar Cafe, they find stools and sit.

MATILDA

So how did you get hooked up with John? You found him out in the alley?

KWON

Yes. I dragged him up into my studio, and took care of him.

MATILDA

What about sex? Did you guys ever get down with that?

KWON

No.

MATILDA

So this is the art bar Cafe.

KWON

Yeah, you can buy booze or health food drinks.

The waiter comes over and asks what they'll have.

KWON (cont'd)

I'll have a Central American crush.

MATILDA

One shot of bourbon please.

KWON

So I hear you shot a lot of people.

MATILDA

That's right. I hear you beat up a lot of people.

KWON

Yes. But I've never killed anyone.

MATILDA

Killing someone isn't good, but it's better than letting them kill you. How's your stab wound?

KWON

OK. I'm not happy about that. But I see now how you're putting yourself in a position of desperate conflict.

MATILDA

And now, so are you.

They both sip there drinks. Look around, and wonder which of them is stronger.

MATILDA (cont'd)

Do you know who you are?

KWON

Yes. ... You?

MATILDA

Yes. ... but sometimes I wish I could take a vacation from who I am.

KWON

That's funny, I sometimes feel that too.

MATILDA

How can you just keep following this guy around? It's like you're his shadow.

KWON

It's good to be his shadow. You would like it.

MATILDA

Oh no I would not.

KWON

You have a partner.

MATILDA

That's different.

KWON

No. It's the same.

MATILDA

You love John. I can see that.

KWON

Yes. If you were his shadow, you would love him too.

MATILDA

I doubt that.

KWON

Another drink?

MATILDA

No. One is my limit.

Kwon smiles, she is surprised by Matilda's moderation.

KWON

You don't even have to be his shadow. If your around him, you'll fall for him.

MATILDA

Fat chance.

KWON

You'll see.

FADE TO

INT. ITALIAN RESTAURANT - NIGHT

Georgio is in his regular booth. Jake sits down with a knowing nod to Georgio.

GEORGIO

Thought you'd like to know. That Gallery thing.

Georgio takes a sip of wine, pours a glass for Jake.

GEORGIO (cont'd)

A Street King was asking a fence I know, if there was a market for corporate blackmail documents on a thumb drive.

Jake smiles, and takes a sip of wine.

GEORGIO (cont'd)

The fence says there is.

Jake is satisfied.

JAKE

So, did he set a meet with the
fence?

GEORGIO

No.

(pause)

I figure the Street King is just
window shopping to set a price.

Jake and Georgio clink glasses. Simultaneously they say,

JAKE & GEORGIO

He's going to sell it back to the
gallery.

END ACT 4

ACT 5

FADE IN:

INT. HOSPITAL - NIGH

Dressed in scrubs and mask and appearing as any other doctor the killer enters the hospital room carrying a tray with cloth over instruments hiding a weapon with silencer. He skillfully shoots the police guard, Then with one head shot and another to the heart he eliminates Mac. He then exits.

CUT TO:

INT. COP-WORLD - NIGHT

Diaz and team connect with a headset conference. While they talk, the camera cuts back and forth painting a portrait of each team member.

DIAZ

Everybody on?

MARCO

Marco copy.

JAKE

Jake copy.

MATILDA

Matilda copy.

AMIRA

Amira copy.

DIAZ

Go ahead Amira.

AMIRA

Forensics says, trace elements found on gallery victim include fibers on a sleeve which may have been transferred in a scuffle. Other particle elements are most likely pre-dating the attack. However, DNA was found on the mask along with a hair sample. A match for DNA was made to trace elements from Kwon's finger nails. Kwon's attacker is the killer.

(MORE)

AMIRA (cont'd)

(Pause)

We got the tip from your art consultant. His research guy forwarded Interpol documents to us.

DIAZ

So what do you think about our new consultant?

MARCO

He knew about the rolled up painting.

JAKE

He pointed to the mask. That gave us DNA.

MATILDA

He helped us but he's holding something back.

MARCO

He is a human A.I.

DIAZ

Yeah, maybe we have a keeper.

JAKE

His information might be good, but he and his artists blunder around.

MARCO

So boss, do you think these artists are going to give it a rest?

MATILDA

That John, is a dog with a bone.

DIAZ

Officially they will back off when I insist, but like Matilda says...

CUT TO:

INT. VERONICA'S STUDY

As she dials the phone Veronica looks over a list of Art House Gallery artists & supporters.

VERONICA

Harriet, my dear, I was just inquiring about everyone at the

(MORE)

VERONICA (cont'd)
gallery. It must be crazy with this
Alfred business? Is there any news?

Veronica goes through her list compiling news and opinions.
"The Suit" remains a mystery.

CUT TO:

INT. JOHN'S STUDIO - DAY

John has been examining Kwon. She is slightly embarrassed as his complete lack of self restraint in recognizing her personal space. This would be invasive had she not known his history.

JOHN
Are you feeling OK?

KWON
I'm fine. Just a little tender.

JOHN
You're sure?

KWON
Yes, absolutely.

JOHN
OK.
(pause)
How am I doing with my people
interactions?

KWON
Good. I told you your skills are
improving. You can pass for normal.

John smiles. He is visibly pleased.

JOHN
You think so?

KWON
Yes. No one would guess that you
exist in a vacuum.

JOHN
So, what did you find out about our
new friends?

KWON

Diaz is the brains. Best and brightest. Matilda is the point. Marco is her partner. Jake gathers intelligence. They've been together for about five years. Very effective. Well respected.

JOHN

Matilda's still uneasy about me

KWON

She is definitely suspicious of you. But you will win her over. And when you do, she'll be a best friend.

JOHN

We can always use a new best friend. What about Diaz?

KWON

She's all ready made up her mind. She likes you.

JOHN

Good. I like her too.

CUT TO:

INT. COP-WORLD - NIGHT

Jake has Amira hack a tap on the Gallery director Adele's phone. As he suspects, the Street King sets up an exchange. Money for the thumb drive. What he does not know, is that Albert has also tapped the same phone.

JAKE

Yeah Boss. It's going down in about 30 minutes. Better get over there.

DIAZ

I'm near by. Send Marco and Matilda.

CUT TO:

INT. ART STORAGE UNIT - NIGHT

John and Kwon are silently waiting for the Street King's meet. Kwon stealthily moves ahead silently neutralizing a

Street-King thug standing guard. Diaz shows up, surprised but not shocked that John & Kwon are there, they continue together.

DIAZ
(whispers)
You shouldn't be here.

As John replies as Kwon moves off ahead.

JOHN
(whispers)
No choice. It was happening too quickly.

The dark figure suddenly lunges at Kwon. This time she is ready. She blocks and counters, they battle, as he tries to make a kill with his knife, she exchanges blows, in his desperation he attempts an overhead slash which she blocks bending his wrist back ending with his blade buried in his own neck. He slumps to the floor. Elsewhere, a Street King thug holding a gun to Adele's head screams,

THUG
Nobody move! Or I'll blow her fucking head off.

A standoff with 4 Street King thugs holding Adele hostage force Diaz, John & Kwon to back off. Quietly on the sidelines Marco and Matilda arrive shifting the balance.

DIAZ
Got this?

MATILDA
Yes Boss.

MARCO
Yo.

A group of shots crackle. 3 thugs go down, the forth throws down his gun and surrenders. Diaz unruffled, who did not fire a shot, puts away her gun and cuffs the fourth thug. Adele in shock staggers back in disbelief. Marco is already on the call.

MARCO (cont'd)
We have 5 perps and need a bus for
3. All is secure.

Matilda is checking the perp who she shot 3 times. Marco is happy. He shot the other two.

MARCO (cont'd)

Boss, did you see that? She shot
the gun out of his hand. Just like
the movies.

Kwon speaks to John.

KWON

Guns determined this conflict.
We're going to have to learn to
shoot.

The medics and uniforms arrive. Kwon sinks back, passing
out, her wound and new blows taking their toll.

FADE TO

INT. HOSPITAL - NIGHT

Kwon is unconscious after being patched up again. John is
sitting on the bed holding Kwon's hand. Diaz is standing
next to him. Crow's Brother and Chandra are off to the side.

DIAZ

So we got Alfred's killer.

JOHN

Are you sure?

DIAZ

Absolutely. DNA does not lie.

(pause)

What do you think about the banker?

JOHN

Oh, definitely some one else. He
was somehow competing or failed in
a transaction with the second
killer.

DIAZ

It's not over?

JOHN

No. It's not over.

DIAZ

We seem to work well together.

John senses that Diaz is looking for some conformation. He
stands up and faces her.

JOHN
Yes. We work well.

Diaz lingers for a moment to make sure they understand each other.

JOHN (cont'd)
I'll send you something.

She nods, and exits the door where Matilda is waiting. Matilda watches as John sits back down on the bed taking Kwon's hand.

MATILDA
I guess it's a two way street with them.

DIAZ
Yeah.

MATILDA
Maybe he's OK.

Diaz smiles at Matilda's remark. We hear Diaz and Matilda's foot steps fading as our last shot where John is straightening Kwon's hair, and waiting for her to regain consciousness.

END OF EPISODE