

"WHEN YOU NEED A GUNN"

Written by

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FADE IN:

EXT. SUNSET BLVD. 2 A.M. - THE YEAR IS 1947

A current model sedan is driving west on Sunset Blvd. An attractive woman, 40's, is at the wheel. The car pulls up to the stoplight at Whittier Blvd. A motor bike pulls alongside the driver's door. The woman in the sedan looks over, smiles then looks straight ahead. The rider, wearing goggles and a cap, (think Brando in "The Wild One"), loses control, and the bike falls against the door of the sedan. Startled at first, the woman becomes angry, rolls down her window, and berates the rider.

WOMAN

You idiot! Watch what you're doing!

She looks out the window at her scratched car door, as the rider straightens up the motor bike. The woman starts to open her car door, but the rider kicks the door closed, pulls out a pistol, and shoots her twice in the head; then reaches into the car, and grabs the woman's purse.

The bike drives around the sedan and turns up into the streets of Beverly Hills. The CAMERA assumes the rider's POV as we continue and:

DISSOLVE TO:

EXT. 1949 TWO YEARS LATER - BEVERLY HILLS - EVENING

We are now following a luxury sedan as it winds through the streets. The sedan pulls up to the gates of a large mansion. Two guards greet them. One of the guards approaches the driver's side window, and is handed an ornate invitation. He checks the invitation, then motions for his partner to open the gate.

The sedan follows a long path up to the front door of the mansion. A valet opens the rear passenger door, and CONGRESSMAN THOMAS BEACON, 50's, dressed like a 17th Century nobleman, steps out, walks to the front door, where another valet opens it for him. He walks into a pleasure palace, where the theme is Marie Antoinette meets Marquis De Sade.

A string quartet provides the music as we waltz through the party. The ladies wear provocatively tailored ball gowns, the men in their powdered wigs and waistcoats. The "QUEEN" holding court is LILI, 30ish, moderately attractive. And these are her "ladies in waiting", a kaleidoscope of beauties, entertaining an international array of wealthy businessmen, celebrities, politicians and sports stars.

Close on LORETTA and JENNIFER, chatting away, off to themselves. Lili notices the Congressman enter the main room. She catches Loretta's eye, and motions for her to attend to him. Loretta nods and goes to greet him. Lili gives Jennifer a stern look as if to say, "Get out and mingle". She quickly obliges. When Loretta meets up with Beacon, it's obvious this is not their first encounter.

FADE TO:

INT. JENNIFER AND LORETTA'S APT. - 3:00AM

Inside a luxury apartment in Brentwood, the girls are in their respective bedrooms, changing into their pajamas.

LORETTA

(up)

What a night. That congressman had me in more positions than a Chinese acrobat. How 'bout you?

JENNIFER

(up)

I ended up with an Arab prince. He wanted me to fly back with him and join his harem. I don't think so.

LORETTA

(up)

Don't worry. We won't be doing this much longer. I'll see to that

JENNIFER

(up)

An' how are you gonna manage that?

LORETTA

I've got my ways.

Jennifer has finished dressing, and stands outside Loretta's doorway as she finishes.

JENNIFER

Dangerous ways if you ask me. Might get yourself hurt.

LORETTA

What're you talkin' about?

JENNIFER

C'mon, Loretta, don't gimme that little miss sunshine act.

(MORE)

JENNIFER (CONT'D)

You got something somebody wants. I can tell that.

LORETTA

Yea, but here's the beauty of it. I'm totally anonymous. I'm just a phone call to them. One that has certain information that is worth something in return. And as soon as I get it, I'm gone.

JENNIFER

Well, good luck. I'm gonna go open the champagne.

LORETTA

Surprise, surprise! You're gonna drink some champagne with me? What happened to your friend, Mary Jane?

JENNY

I just wanna have some champagne. Is that okay with you?

FADE TO:

INT. HALLWAY - NEXT MORNING

AN HISPANIC MAID knocks on the girls door.

MAID

(up)  
Housekeeping.

There's no answer so she pulls out her master key, opens the door and peeks inside.

MAID (CONT'D)

Girls. You home?

INT. APARTMENT

The maid brings her cleaning cart into the living room and stops. She sees Loretta and Jennifer lying on two sofas. She shakes Jennifer, who stirs and becomes partially coherent. She does the same to Loretta, who is lying with her back to the maid.

As Loretta rolls over, her face is a dull gray-blue, with bloodshot eyes, and a needle sticking out of her left arm. The maid screams hysterically.

CLOSE on Jennifer as she looks at Loretta's lifeless body. She turns white as a sheet, rolls away, and barely keeps from throwing up.

END TEASER

ACT ONE

EXT. BLDG. HOLLYWOOD, MORNING

VICKY GUNN, late 30's, attractive, smartly dressed, walks up the steps from the sidewalk to the front door of "GUNN INVESTIGATIONS". She unlocks the door, steps inside, and as soon as she closes it, she hears moans and groans coming from her brother JASON's office. She peeks in his door. Jason is tossing and turning in a cold sweat on his couch:

JASON

Vivienne! Vivienne no! Don't go out there!

Vicky turns, and heads straight for their office bathroom. She's seen this before. She wets a towel, and goes back to her brother.

INT, JASON'S OFFICE.

Vicky pulls a chair right up next to Jason, gently holds his hand, and soothes his forehead with the wet towel. He immediately calms down, but tightens his grip. She whispers:

VICKY

Jason, you're home now. Come back home little brother.

Jason moans and stirs a bit more, then gradually opens his eyes. As they focus on his "big sister", a faint smile comes to his mouth. She asks:

VICKY (CONT'D)

Bad?

He moans, squeezes Vicky's hand again, and closes his eyes.

EXT. DAY - KIBOSH'S HORSE RANCH, CHATSWORTH

KIBOSH, 60's, good shape, his weathered face speaks of many stories, some better left unspoken. He is the "O.G./Obie-Wan" of Los Angeles/Hollywood Fixers; and owner of these twenty acres in what is now, Chatsworth.

He escorts JASON GUNN from the main house, past a corral with a dozen horses, to a large barn. He waves to his cowboys.

KIBOSH

Jason, I don't know what I would have done if you hadn't been able to find my granddaughter. She's our little princess.

JASON

Kibosh. I would've gone to the ends of the earth to find her. That little sweetheart is like a sister to me. Thank God nothing serious happened before I got to her. By the way, what happened with those kidnapppers?

KIBOSH

No concern. They won't be trouble to anyone again. Come on, I've got something to show you.

They arrive at the barn, and Kibosh slides open the large barn door. Inside are nine beautiful, collectable automobiles. He motions to Jason.

KIBOSH (CONT'D)

Take your pick.

Jason is flabbergasted.

JASON

Are you serious?!

KIBOSH

Of course I am. You deserve it.

Jason gives Kibosh a one-armed shoulder hug, and only takes a brief moment to look them over. He goes straight to a classy 1948 dark blue Jaguar sports car. He looks back at Kibosh as if to say, OK? Kibosh gives him the nod.

KIBOSH (CONT'D)

The keys are in it, and the paperwork is in the glove box. I knew you'd want that one.

Jason is all smiles as he jumps in behind the wheel. Just then the phone rings. Kibosh goes over to a desk, and picks up the phone. Jason keeps playing race car driver.

KIBOSH (CONT'D)  
 Hello? Oh, hi Vicky. Yeah, he's  
 right here. For you, Jason. It's  
 your big sister.

Jason jumps out of his new toy, walks over and Kibosh hands  
 him the phone.

JASON  
 Hey, Vicky. Wait til you see what I  
 got for my birthday. What's up?

Jason listens for a bit, pulls out a small notebook and  
 pencil, scribbles something down.

JASON (CONT'D)  
 Thanks, sis, I'll head right over.  
 (To Kibosh) Well, duty calls.  
 Jenkins is gonna love me even more  
 when I pull up in this.

EXT. LORETTA, AND JENNIFER'S APT. BUILDING, AFTERNOON

Jason roars to a halt outside the apartment building on  
 Wilshire. Two uniform officers are standing guard outside.  
 Jason hops out of his new Jaguar. They've seen Jason before,  
 but not like this. As Jason walks past them, he says:

JASON  
 Hey guys. Jensen up there pulling  
 out fingernails?

They laugh, used to this, and wave him on through. After he  
 passes:

OFFICER #1  
 We're in the wrong business.

INT. APT. HALLWAY - AFTERNOON

In the hallway of the girls' apartment, the elevator doors  
 part, and Jason begins to step out, but is prevented from  
 exiting by TWO ORDERLIES pushing a gurney with a covered body  
 on it.

Jason quickly retreats inside the elevator without being seen  
 by the police outside the girls' apartment. He ushers the two  
 orderlies into the elevator.

INT. ELEVATOR

JASON  
Hey guys. Whatcha got?

ORDERLY #1  
We're not suppose to let anyone see  
the bo--

Jason whips out a couple of five dollar bills, and stuffs one into each of their pockets. The orderly pushes the "L" button.

ORDERLY #1 (CONT'D)  
You got 'til we hit the lobby.

He and his partner turn their backs and chat, while Jason inspects Loretta's body.

He first notices the hideously discolored face, then checks the torso and arms, noticing the exaggerated needle marks on Loretta's left arm. There is a bit of substance built up around a couple of the needle marks, where they looked less fresh than where the needle itself had been sticking from. Jason quickly pulls out his switchblade, and scrapes off some of the substance. He places it between one of his little note pad pages, and tucks it away.

The elevator stops and they just get the body covered up as the doors open to a busy lobby.

JASON  
Thanks, guys.

A couple of ELDERLY LADIES are slightly aghast as the body is brought past them. Jason breaks their stupor.

JASON (CONT'D)  
Going up, ladies?

They both melt to his good looks and boyish charm. Entering the elevator, one says:

ELDERLY LADY  
Thank you young man. We're too old  
for going down.

CUT TO:

INT. HALLWAY

The elevator doors open to the previous floor. Jason bids adieu to the ladies and strides down the hallway.

CUT TO:

INT. APARTMENT

Jason enters the apartment where crime scene officers are busy at work. DETECTIVE LT. JENSEN, 40's, ALL BUSINESS; "Robert Ryan" type, and in charge of the investigation, is questioning a groggy Jennifer, when he notices Jason.

SGT. LAWRENCE

Ahh, for fuck's sake. Gunn, what are you doing here?

JASON

Same thing as you, Jensen, just gettin' paid more for it. Go ahead and call your boss. I'm officially on the case.

LT. JENSEN

Lili's got her ears up pretty early for a Sunday morning. Got you on her leash, huh?

JASON

Yep, Gonna meet the legend later. This the dead girl's roommmate?

LT. JENSEN

Yeah, she is, and I'll let you know when I'm done questioning her. You might be my boss's pet, but I got the badge, an' I'm runnin' the show here, so move along, and don't step in anything.

Jason strolls around the apartment, perusing the scene, as Lt. Jensen continues questioning Jennifer.

LT. JENSEN (CONT'D)

Now, what were you saying? You don't remember seeing your friend shooting up?

JENNIFER

No, I must've passed out first.

LT. JENSEN  
Did she do a lot of drugs?

JENNIFER  
I don't know, I don't think she  
did, but that's how she died,  
right?

Jason notices Jennifer's reluctance.

LT. JENSEN  
We won't know for sure until the  
lab is finished with her.

JENNIFER  
You make it sound so clinical.

LT. JENSEN  
That's how we keep from getting  
affected by it.

Jason interrupts, handing Jennifer his business card. It  
reads: "When You Need A Gunn".

JASON  
Give me a call later when you feel  
better. Lili says hi. Oh, and  
careful what you say here. It's a  
lot more binding when you tell him.

Lt. Jensen didn't like that.

LT. JENSEN  
Get the hell out of here!

CUT TO:

EXT. CONDO COMPLEX - DAY

Jason exits the front door and skips down the steps to where  
his new Jaguar is parked. He hops in and drives away.

Across the street, a man in a gray sedan watches with  
interest as Jason drives off. The fingers on his left hand  
drum a specific beat on the car door: thrump, thrump, thrump  
tump tump. He walks over to a nearby pay phone.

MAN  
(into phone)  
Yep, he's on it.

He hangs up, gets into his car and drives away.

CUT TO:

EXT./INT BUNGALOW, MELROSE PL. "LINDA'S FLOWERS"- LATER

This is the "front" for Lili's operation. Jason enters the foyer where three women are talking. Two are in their early forties, attractive; the third and youngest, and unbeknownst to Jason is Lili. His presence sure grabs their attention. Jason addresses the two older women.

JASON

Good afternoon ladies, I'm looking for Lili.

The youngest one says:

LILI

Right this way.

She leads Jason to a back office and closes the door.

LILI (CONT'D)

Nice to meet you. I'm Lili.

JASON

Yeah, surprised to meet you, too.

LILI

Have a seat Mr. Gunn.

He does, while she sits in her chair behind the desk.

LILI (CONT'D)

You come highly recommended, Mr. Gunn.

JASON

Jason.

LILI

Jason. Discretion was the key word I heard regarding your reputation.

JASON

Yeah, loose lips and all that.

LILI

I assume you know what we do here.

JASON

Sure, you're a party planner.

LILI  
Clever, but matchmaker is how I  
like to think of myself.

Jason gives her a sly smile. Lili gets down to business.

LILI (CONT'D)  
You just came from the girls'  
apartment. What did you find out?

JASON  
Lt. Jensen is over there now,  
working on your girl. What's her  
name?

LILI  
Jennifer. Loretta's the one who  
died. He's not being too hard on  
her, is he?

JASON  
Naw, he's got the kid gloves on.  
Still, she's pretty shaken.

LILI  
Well, that is a helluva way to  
start the day. Was it drugs?

JASON  
She had tracks, but they looked  
kinda obvious. Was she into junk?  
How about Jennifer?

LILI  
No, Loretta was not into drugs at  
all, she liked champagne. And  
Jennifer just likes the reefer.  
That's what's so weird about this.

JASON  
Gotcha. Loretta doesn't do drugs,  
but she O.D.'s. Jennifer likes to  
smoke, but she looks like she's  
been drinking all night.

LILI  
What did Jennifer have to say.

JASON  
Said she can't remember. Says she  
passed out first. But she sounded  
like she was hiding something.

LILI

They were pretty good friends. If Loretta was that much of a user, Jennifer would have known.

JASON

Maybe someone wanted it to look like she was a big time user. Those tracks couldn't all have come from one night.

Jason doesn't mention what he scraped off Loretta's arm.

LILI

Believe me, I know what vices my girls have. A little booze, a little weed, I don't care, that's manageable. But I don't tolerate hop-heads or junkies in my stable.

(beat)

By the way, which arm had the tracks?

JASON

The left.

LILI

Loretta was left handed.

JASON

So she would have slammed in her right. And I'm sure your clientele enjoy a clean stable.

LILI

You better believe it. These people want the best, and they pay for it. Strange bedfellows I like to call them. But as long as they leave their guns at the door, and treat my girls right, they're all welcome. This is the first time I've had any problems like this. Find out what's going on.

JASON

That's what you're paying me for. I'm getting together with Jennifer later on. I'll see if I can soften her up.

LILI

Take her to the beach, she loves  
it. She's from Ohio, never saw the  
ocean 'til six months ago.

JASON

Nothin' like a Malibu sunset.

As he's exiting the door, Lili calls after him:

LILI

Find out, and for a bonus, you can  
have your pick.

He smiles and closes the door behind him.

CUT TO:

EXT. BUILDING - DAY

Jason exits Lili's office, and takes off in his Jaguar. A  
block down the street, the same man in the gray sedan,  
drumming his fingers, merges into traffic and follows.

CUT TO:

EXT. ESTABLISHING SHOT - DAY

A huge beautiful mansion/estate.

FADE TO:

INT. STUDY - DAY

Congressman Beacon sits in a chair facing the very rich and  
powerful ANDREW CHARLES LONGSWORTH. Expecting to be a feted,  
Beacon was surprised by a trip to the principal's office.

LONGSWORTH

Someone hasn't been playing well  
with others. I don't like problems.  
I just get rid of them. We don't  
have any problems, do we?

SEN. BEACON

Oh, no sir, no. A minor bump in the  
road. That's all, I swear.

LONGSWORTH

I didn't spend thousands on your campaign to end up with a dead hooker. I believe in putting my money in smart places. Are you smart money?

SEN. BEACON

Oh, yes. Yes sir.

LONGSWORTH

Some men go to Africa to hunt big game. I go to Washington to hunt for the crack in a man's character. The supposedly honest man I know is corrupt. That's you, Beacon. You know it and I know it. So let's not play games. You're in this up to your eyeballs. I can ruin you or make you rich. Choose. You're not the only one I own. Now get back to school and learn how to play in the sandbox. Make this problem go away, or I will.

SEN. BEACON

Consider it gone, sir.

Beacon meekly exits.

CUT TO:

INT. JASON'S OFFICE - MORNING

Jason enters the front door of the outer office, where his sister/secretary is working at her desk; one hand typing, the other holding the phone to her ear. She is VICKY, pretty, and very smart. She keeps the place organized. Her only shortcomings are men, and an occasional bout with the bottle. One usually follows the other. She and Jason are very close.

JASON

'Morning. Missed you at Eddie's mom's for dinner last night.

VICKY

I met somebody at a meeting, and, well, you know. I'll make sure I'm there next week.

JASON

She'll be glad to see you.

VICKY

I did some digging. A couple hours at the library on the microfilm recorder. We should get one. Found some interesting info on Lili. Quite the climber. Here, look.

Jason looks over her shoulder as she brings up some pages she printed out.

VICKY (CONT'D)

Lili Sinclair, AKA Marjory Maclen. Junction City, small town outside Topeka. Honor roll, cheerleader, Drama club. Check out these yearbook pictures. (Points) That's her, always on the edge.

JASON

Never in the middle.

VICKY

Yep. But she made the papers, alright. Check this out. First year out of high school she became assistant manager at the local hardware store. Guess how.

JASON

She's a fast learner?

VICKY

That's one way of putting it.

Vicky pulls up an article from the local newspaper.

VICKY (CONT'D)

(reads)

Grace Kincaid filed for divorce today from her husband Gus, after learning of his ongoing affair with Asst. Manager Marjory Maclen.

JASON

Working her way up. What's next?

VICKY

A couple years go by and she shows up here in LA. Bit parts in B movies, then moves over into production, nothing big.

(MORE)

VICKY (CONT'D)

A couple more years go by and she ends up over at "Linda's Flowers", the front for Linda Heathrow's "house of hospitality". That's when she becomes Lili Sinclair.

JASON

Linda Heathrow. That was the woman who got murdered on Sunset a couple years ago.

VICKY

Bingo. Lili was her personal secretary for the last two years, and when Linda got zapped, she stepped right in and took over.

JASON

They never found Linda's killer. D'ya think?

VICKY

That's a big step up from shtuppin' to murder.

JASON

Yea, but that's a big pay raise from assistant manager to LA's leading madam. Anyway, I'm gonna go pay a visit to the coroner, then drop by Benjamin. Great work, sis. Oh, by the way, I scraped this stuff off the dead girls arm. It was caked around the edges of the needle marks.

He shows it to Vicky. She pulls a magnifying glass out of a desk drawer, and checks it out. Soon she says:

VICKY

Putty, like the kind they use for special effects in the movies. Meant to look very real. Hard to tell unless you're up close.

JASON

I'm sure that's what they wanted. Whoever "they" are.

Jason gives his sister a hug, then leaves.

CUT TO

INT. CORONER'S OFFICE - DAY

Jason is being frustrated by a stoic CORONER concerning Loretta. And once again, no mention of his evidence.

CORONER  
Drug overdose. Period.

JASON  
I saw the body. There had to be something else.

CORONER  
Look, if you saw the body, you saw her arm, right?

JASON  
Yea, but that doesn't necessarily mean...

CORONER  
Then you saw the needle tracks. Like I said, death by heroin overdose. Good day, Mr. Gunn.

The coroner just stares at Jason a few moments, then turns and leaves.

CUT TO:

INT. CORRIDOR - DAY

Outside the office, an INTERN brushes into Jason as he passes by.

INTERN  
Oh, excuse me, sorry.

The intern surreptitiously slips a small piece of paper into Jason's coat pocket, then hurries away.

END ACT ONE

BEGIN ACT 2

INT. CAPT. BENJAMIN'S OFFICE, POLICE STATION - DAY

Capt. Benjamin, 50's, large and imposing, but fair and patient to a point; he'll let you know where that point is. He sits at his desk, as Lt. Jensen paces the room in front of him, blowing off steam.

LT. JENSEN

His old man might have saved your  
ass back in the stone age, but if  
he gets in the way of my  
investigation, I will arrest him!  
He practically told the girl not to  
say anything until she clears it  
with him!

CAPT. BENJAMIN

I'll talk to him.

LT. JENSEN

And he better listen.

Right then, Jason pokes his head in the door.

JASON

Officer Jensen, still my biggest  
fan.

LT. JENSEN

That's Lieutenant, asshole!

JASON

Okay, Lt. Asshole.

CAPT. BENJAMIN

Enough! Christ almighty. I have to  
separate you two like a couple of  
kids.

LT. JENSEN

Gonna lock you up for obstruction.

CAPT. BENJAMIN

Jason, don't be telling witnesses  
what and what not to say in the  
middle of an investigation.

JASON

Hey, just want to let the girl know  
she's got rights.

CAPT. BENJAMIN

Don't. That's our job. Now, what do  
you want.

JASON

(to Jensen)

I need to talk to Dad.

Lt. Jensen looks over at Capt. Benjamin, who nods. Jensen  
leaves.

Jason pulls out the paper inscribed POISON, and tosses it on the Captain's desk. He examines it. Jason is still holding back on the putty evidence, keeping an ace in the hole.

CAPT. BENJAMIN

What's this?

JASON

Oh, just something an intern slipped into my pocket right after the chief coroner got through swearing it was a heroin overdose that killed the girl.

CAPT. BENJAMIN

Difference of opinion.

JASON

I think it was more than opinion. That kid knew something he couldn't stick around and talk about.

CAPT. BENJAMIN

So you think the coroner was lying.

JASON

Covering up.

CAPT. BENJAMIN

Could be, we'll handle it. That's our job. Anything else?

JASON

Right. I'm getting shadowed by a gray sedan. Regular plates but it looks like an unmarked government car. White male, carbon copy Fed behind the wheel.

CAPT. BENJAMIN

You want me to look into that too?

JASON

Just thought you ought to know.

CAPT. BENJAMIN

Probably a jealous husband. Anything else? I got work to do.

JASON

Oh, I get it, hit the bricks, huh? Okay, well I'm letting you know -- officially -- that I'm gonna be talking to the girl this afternoon.

CAPT. BENJAMIN  
Fine. No rubber hoses.

JASON  
I know... that's your job.

After Jason leaves, Capt. Benjamin opens the top drawer of his desk, and takes out a box of aspirin. He downs a couple, puts the box back. He then opens the bottom drawer with a key, and takes out a private phone and starts dialing.

CUT TO:

INT. JENNIFER'S APT. - AFTERNOON

She is being harassed by the man from the gray sedan.

MAN  
Now you better find it!

JENNIFER  
I don't even know what I'm supposed to be looking for.

Right then the DOORBELL RINGS.

JENNIFER (CONT'D)  
That's him.  
(up)  
Just a minute.

Jennifer grabs her sweater and purse as the MAN retreats from view. She looks in the mirror and applies a smile before opening the front door. Jason stands there holding a single beautiful rose.

JENNIFER (CONT'D)  
Hi! Oh, how pretty!

She takes the rose from Jason and smells it. Mmmm.

JASON  
Hi. Glad you like it. I spent ten minutes in that flower shop, looking at every single...

Jennifer tosses the flower onto the light-stand next to the door and brusquely escorts him into the hallway, closing the door behind her. She smiles at Jason nonchalantly.

JENNIFER  
Let's go.

She grabs his arm and leads him down the hall to the elevator.

FADE TO:

EXT. MALIBU BEACH - SUNSET

Jason and Jennifer are walking along the water's edge, enjoying a balmy evening with a beautiful sunset.

JENNIFER

You sure don't get this in Ohio.

JASON

It's beautiful, alright. Attracts a lot of people. Romantic dreams. Pot o' gold.

JENNIFER

Ain't that the truth. Things sure change once you get here.

(beat)

I guess you know what I do for work at Lili's.

JASON

Yea, I know.

JENNIFER

There's worse things I could do.

JASON

I'm not judging.

JENNIFER

You see, girls like me an' Loretta, we come out here looking to be famous actresses. Only some of us don't really have the talent. Then you wake up one day and realize you're one of those. But we're lucky 'cause we're pretty. Or maybe unlucky. I'm not sure. We find a place like Lili's to shake our tail, and hopefully get noticed by a producer, director, or somebody with money.

JASON

Some powerful people come through Lili's, don't they?

JENNIFER

Oh boy, you're not kidding. But I'm not supposed to talk about that.

JASON

"Strange Bedfellows", Lili called them.

JENNIFER

That fits. Politicians, sports stars, movie stars and movie big shots, gangsters. They're all in there rubbin' elbows.

JASON

You see them mingling, talking?

JENNIFER

(emphatic)

Yes, but don't ask me anymore.

JASON

I'm just trying to solve a murder... of your friend.

JENNIFER

But they said it was an accidental overdose.

Jason gives Jennifer a questioning look.

JENNIFER (CONT'D)

I was passed out. I really don't remember.

Jennifer is shocked, and stops walking.

JENNIFER (CONT'D)

What do you think, that I killed her?! Is that what you're getting at?!

JASON

Hold on, hold on. I didn't say that.

(beat)

But I think you know more than you're letting on. I've been in this business long enough to spot scared.

JENNIFER

Then you've also been in this business long enough to know that if you ask too many questions of the wrong people, somebody gets hurt.

JASON

Are you afraid of being hurt?

JENNIFER

I'm afraid of poverty and the streets. That's what scares me. Can we go now?

FADE TO:

EXT. BEACH PARKING LOT - DUSK

Jason and Jennifer approach his car in an isolated part of the parking lot. Jason notices that the light pole is dim in this sector, leaving his car in a semi-darkened area.

Jason reaches for his keys as TWO MEN approach from behind a van. He gently pushes Jenny behind him, and assumes a defensive stance.

JASON

You guys want something?

MAN #1

It seems to me it's you that wants something. Asking questions about dead hookers. You should stick to starlets trying to find out if their boyfriend's got a boyfriend.

JASON

It's not as much fun.

MAN #2

I'll bet it's a whole lot more fun than you're gonna have right now.

Suddenly a huge man, 6'5", 250 lbs., comes from behind. He knocks Jennifer down on her behind, and grabs a distracted Jason in a bear hug. Jason struggles, but can't break free from the ape-like arms. As the other two men approach from the front, Jason stomps on the giant's instep, cracking bones. He lets out a holler and immediately releases Jason, who back-head butts him, breaking his nose. Jason elbows him in the solar plexus, then spins around and kicks him in the groin. All with lightening quickness. The giant falls to the ground, into a fetal position.

Startled, the two men rush Jason. He fakes to his left, they bite, then moves quickly to his right. One goes flying past. The other, Jason solidly punches in the side of his head, then trips him.

The first man recovers quickly and spins around to meet Jason. He's an able fighter and they trade blows. He connects with Jason's mouth, cutting his lip. But that's all. Jason responds with a left-right combination, and the man goes down for the count.

As the other guy climbs to his feet, Jennifer appears from nowhere, pulls a small bottle of perfume from her purse and sprays his face. He goes back down, clawing at his eyes.

Jason grabs the second man in a choke hold.

JASON

Who sent you ?! Huh?! Who wants me to stop?!

Just then, from about fifty feet away, a pair of bright headlights illuminates their presence. It just sits there, glaring at them. Jason tosses the man down.

JASON (CONT'D)

C'mon Jen, let's get outta here.

Jennifer sprays the man one more time in the eyes.

JENNIFER

And I'm not a hooker, asshole!

At that moment, Jason catches a strong whiff of Jennifer's perfume, and it launches him right into one of his flashbacks to his OSS days in France. The beach parking lot turns into a village square in a small French town, where Jason and Vivienne, the beautiful resistance fighter, have just had a gunfight with a few of German soldiers, their corpses scattered about. The square is vaguely illuminated by a single lamp post, a halo of golden mist. He grabs Vivienne by the arm:

JASON

C'mon, let's get outta here!

All of a sudden, he's back in Los Angeles, and dragging Jennifer by the arm. She's a bit overwhelmed by Jason's sudden urgency, but writes it off to the situation.

They hurry to Jason's car and speed away.

The car with the headlights cruises up to where the three men are licking their wounds. It's the man in the gray sedan.

He pauses, looks at them disgustedly, drums his fingers, and drives off.

END OF ACT TWO

ACT THREE

INT. JASON'S HOUSE - EVENING

Jason's Laurel Canyon home has a panoramic view overlooking Hollywood.

In the living room, Jennifer is nursing Jason's cut as they sit on the couch. A first aid kit is on the coffee table, the RADIO is on in the background.

Jennifer applies a little too much alcohol to his cut lip.

JASON

Ow! Careful. We don't need to cauterize it!

JENNIFER

Oh, hush up, ya big baby. I can't lose faith in my knight in shining armor.

JASON

And what about you? "Watch out for my sidekick there. She wields a mean perfume".

JENNIFER

I'll tell ya, that stuff ain't cheap, either. Striaight from France, 20 bucks a bottle. I got him pretty good, huh?

JASON

Sure did.  
(beat)

Jason drifts off briefly when he hears about French perfume, but doesn't quite make the connection with his earlier episode. He comes right back to present.

JASON (CONT'D)

"Asking questions about dead hookers". Thanks, mister, for confirming it was murder.

JENNIFER

You said we weren't going to talk about it.

JASON

You're right, I did. Okay, that's enough nursing for me. How about you? You got knocked down.

Jennifer coyly pats her right butt-cheek.

JENNIFER

It does feel a little sore.

JASON

(clinically)

Well, we should take a look at that.

Jennifer smiles demurely, stands and unbuttons her shorts in front of him. She turns saucily away from him as she unzips, and pulls down the right side of her shorts. She pulls up the bottom of her undies a bit, and a baseball sized bruise on her beautiful round buttocks, stares him right in the face.

JASON (CONT'D)

My, that's a beaut.

JENNIFER

You think so?

JASON

Absolutely. I'll bet it's awful tender.

JENNIFER

Uh-huh.

Jason reaches into the first-aid kit and pulls out some ointment.

JASON

I hear this stuff is really good for these kinds of bruises. Shall I rub some on?

JENNIFER

(Coos)

Would you?

Jason applies some ointment to his hand and rubs it gently on her bruise. She lets out a sigh and guides his hand with hers. She is swooning.

After a bit, Jennifer is distracted by the radio. She drops Jason's hand, transfixed by the broadcast.

On the radio is a political ad for Rep. Beacon. He's delivering a speech with his family next to him.

REP. BEACON

(on the radio)

... And when I am elected, I will restore the moral fiber and character of this great state. I make this solemn vow to you, the people, as well as my beautiful wife, and lovely children here beside me.

Jennifer's butt flexes into iron as she listens to the congressman's speech. Jason is shocked, but he keeps rubbing softly. He pays close attention to Jennifer as she listens intently, her face contorting in anger.

REP. BEACON (CONT'D)

We need to instill family values, because they are the bedrock upon which our lives and this great nation are founded.

Jennifer is bristling now. She reaches back and clasps Jason's hand.

JENNIFER

Family values? That goddam hypocrite. He's got a charge account at Lili's. Paid with political favors.

She grips his hand tighter, tears streaming down her face.

JASON

He's the one that killed Loretta, isn't he?

(beat)

Why did he have to kill her?

Jennifer stares into space while responding. She gently releases Jason's hand, buttons up her shorts, and sits down.

JENNIFER

Loretta had some kind of dirt on him. Pretty damaging stuff.

JASON

She didn't tell you what?

JENNIFER

No, just that she was blackmailing him with it. She was so damn sure she'd get away with it.

Jennifer turns to Jason.

JENNIFER (CONT'D)

Now, can we PLEASE not talk about this anymore?

Jason has no choice but to acquiesce. He turns off the radio.

JASON

You're absolutely right. Hey, I'm gonna grab a beer. You thirsty?

JENNIFER

I'd love a glass of wine.

JASON

Even better. Red's all I got.

JENNIFER

That's fine. Meet you outside.

Jason goes to the kitchen while Jennifer heads for the deck outside.

FADE TO:

EXT. PATIO DECK - EVENING

Jennifer leans on the railing, enjoying the view. Jason approaches with their drinks. Hands Jennifer hers:

JASON

Here's lookin' at you, kid.

She looks at Jason quizzically, as they clink glasses;

JENNIFER

What? What's that about?

Jason is a bit surprised she doesn't get the connection.

JASON

Never mind.

Jennifer goes right past it. Ponders the stars.

JENNIFER

I'm gonna get out, soon.

JASON

Of L.A.?

JENNIFER

That too. I mean this life. It's so easy to fall into; the money, the gifts, the travel. Everything is first class. No trailer-park queen like me would ever taste this lifestyle without working for someone like Lili.

(beat)

You ever chase rats out of your bedroom? I used to keep a slingshot with me at night. Got pretty good, too. I don't ever want to see that place again.

JASON

What are you gonna do when you "get out"?

JENNIFER

Travel... on my own. Go to school. I can do whatever I want. I've been a good girl, saving my pennies. It won't be long now, and I'll be free as a bird.

(beat)

And free to make love to whomever I choose.

She steps close to Jason, takes the glass from his hand, and places it along with hers on the patio railing.

Jason takes her in his arms and they kiss passionately. He picks her up and carries her into the bedroom.

FADE OUT.

INT. JASON'S BEDROOM - NEXT MORNING

Jennifer is lying across Jason's chest when the PHONE rings, interrupting their slumber. Jason reaches for the phone on the bedside table.

JASON

(into phone)

Hello?

CUT TO:

INT. ASST. D.A.'S OFFICE - MORNING

ASST. D.A. DARLA ALSTOTT is mad as a wet hen, as she yells into the phone:

DARLA  
(into phone)  
What the hell are you doing with my  
prime witness?! I'll have you  
arrested for tampering!

AT JASON'S

JASON  
(into phone)  
Good morning to you too. Hang on to  
your shorts, Darla. Jensen already  
questioned her, and Benjamin gave  
me the green light. You wanna talk  
to her now?

AT DARLA'S OFFICE

DARLA  
(into phone)  
You bastard. Just get her dressed  
and down here quick, or I'll have  
the marshals on you.

ON JASON

As the phone slams off in his ear. He turns over and strokes Jennifer, who coos in response.

JASON  
You get to go visit the wicked  
witch today.

Jennifer just cuddles up closer.

FADE TO:

EXT. BUILDING - DOWNTOWN - MORNING

Jason pulls up to the curb in his Jaguar to let Jennifer out for her appointment with Darla Alstott.

JASON  
Don't worry, you'll be fine. She  
just hates me and all men.

He gives her a kiss.

JASON (CONT'D)  
I'm not sure how long I'll be...

JENNIFER  
Don't worry, I'll catch a cab. Call  
me at my apartment.

She kisses him back and exits the car. He drives off.

CUT TO:

INT. PHONE BOOTH - DAY

Jason is talking to Lili.

JASON  
(into phone)  
Hey Lil, got a question for you.  
You wouldn't be expecting some  
business from a certain congressman  
anytime soon, would, you?

LILI  
(V.O.)  
  
Tonight, as matter of fact. He  
wants to double down at the  
Biltmore. Uh-oh, is he our man?

JASON  
(into phone)  
I think so. Looks like Loretta was  
blackmailing him over some kind of  
dirt. Don't know exactly.

LILI (V.O.)  
Had to be something heavy. Those  
guys don't kill for nothing.

JASON  
(into phone)  
You're right about that. One last  
thing. You wouldn't happen to know  
Beacon's whereabouts today, would  
you?

LILI (V.O.)  
Yeah, his main headquarters,  
Wilshire and Doheny. What are you  
going to do?

JASON  
 (into phone)  
 Rattle some cages.

LILI  
 Careful, handsome. Those boys play  
 for keeps.

JASON  
 So do I, Lil.

CUT TO:

EXT.INT. OFFICE- VASQUEZ LANDSCAPING, MORNING

This is the office building of Jason's best friend since their teens, Eddie Vasquez. Jason is met by Eddie's mother, Mrs. Vasquez. As he approaches the front door, she is coming out, and notices Jason's Jaguar.

MRS. VASQUEZ  
 Oh my, Jason! What did you do, rob  
 a bank?!

Jason and Mrs. Vasquez, who is like Jason's second mother, give each other a hug and kiss on the cheek.

JASON  
 Hola, mama. Looks like it, huh?  
 It's my "THANK YOU" from Kibosh.

MRS. VASQUEZ  
 You deserve it. How is his  
 granddaughter doing, OK?

JASON  
 Yeah, she's fine. And Vicky sends  
 her love. She'll definitely make  
 dinner next Sunday. She promises.

MRS. VASQUEZ  
 I'm going to hold her to it. I'm  
 off to do some shopping. Bye, bye.  
 Eddie's in his office.

JASON  
 Via con Dios, mama.

They hug again. Jason enters the front door.

ON SCENE: OFFICE LOBBY

Jason steps into an empty lobby, and turns left to Eddie's office. Suddenly, a strong hand grabs him from behind, and stops him. Jason calmly turns and looks into the Latino man's face, eyeball to eyeball.

MAN

Going somewhere?

JASON

Yeah, I'm going to see Eddie.

MAN

Yeah, and who the fuck are you?

A voice calls out from behind. It's one of Eddie's boys, MANOLO. He sees what's going on.

MANOLO

Jason! Amigo. Que paso?

The Man is perplexed.

MANOLO (CONT'D)

I see you've met Joachin. He's new.

Jason sticks his hand out, Joachin slowly reaches for it.

MANOLO (CONT'D)

Careful, this guy will have your balls in his pocket in two seconds.

Joachin puffs up, thinking the warning was meant for Jason. Manolo slaps his arm.

MANOLO (CONT'D)

I'm talking to you, S.A.!

Joachin shrinks back a bit and looks Jason up and down. Jason just smiles.

MANOLO (CONT'D)

Eddie's in his office. Go ahead.

JASON

(to Joachin)

Nice to meet you.

Jason turns and leaves, as Monolo chastises Joachin.

EXT.INT. EDDIE'S OFFICE

Jason knocks on the door and pokes his head in.

JASON  
Anybody home?

Eddie smiles, steps around from his desk to greet Jason. They give each other a reserved hug, and a fake spar.

EDDIE  
Have a seat. Somethin' to drink?

JASON  
No, I'm good.

Eddie gives Jason a quick study.

EDDIE  
You got some last night, didn't you?

JASON  
You got cameras in my house, too?

EDDIE  
I can always tell. You get a glow. So, what's up?

JASON  
I need a little favor. One of your hotel connections. Speaking of eavesdropping.

EDDIE  
This have anything to do with that Lili business?

JASON  
Wow, you're pretty quick today.

EDDIE  
I hear things.

JASON  
That must've been quite a shock for one of your maids, huh? She OK?

EDDIE  
Yeah, she'll be alright. Yolanda's a tough old bird, but she's used to finding the guests naked and hungover, not dead.

JASON

Yeah, no shit, huh? Anywho, a certain congressman's gonna be entertaining at the Biltmore tonight. Like to see what kind of appetites he's got. Oh yeah, and I met your new guy out there, Joachin. He's very attentive.

EDDIE

Uh, oh. What do you mean? He try to stop you?

JASON

Yeah, that's okay. Don't worry about it. Manolo came and let him know.

EDDIE

I'll talk to him.

JASON

No, don't. Keep him off balance a little, wondering whether or not we spoke.

CUT TO:

INT. BILTMORE HOTEL - DAY

An Hispanic maid enters the penthouse suite, pushing her cleaning cart. She goes to the bedroom, looks around, the coast is clear. She retrieves a clock/radio from under some linens, and switches it with the identical clock/radio on the night-table next to the bed. She aims the face of it at the bed, and turns on a small switch on the back.

CUT TO:

EXT. WILSHIRE AND DOHENY - DAY

Jason pulls up and parks his Jag a block from the corner where Rep. Beacon's campaign is headquartered.

The congressman is out front addressing a small group of supporters, shaking hands, kissing babies, and answering questions.

The gray sedan is parked across the street, the driver drumming his fingers.

Jason hangs on the fringe of the crowd and hollers out his questions, his identity unknown to the congressman.

JASON

(up)

Congressman Beacon, how do you feel about capital punishment?

REP. BEACON

It's a hard thing to do -- kill a man. No matter what side of the law you take to justify it. But if you commit murder, you should pay the ultimate price. Eye for an eye.

JASON

(up)

What about adultery?

REP. BEACON

Inexcusable!

JASON

What about Loretta Martin?

The congressman is rattled; he tries to cover.

REP. BEACON

Who? What? Who are you talking about? Some commie sympathizer?

An aide whispers something to the congressman, who quickly waves off the crowd.

REP. BEACON (CONT'D)

My aide tells me I'm late for my appointment with the mayor. Now get out and vote!

He manages a plastic smile and ducks back into the sanctuary of his headquarters followed by two Secret Service agents.

CUT TO:

INT./EXT. JASON IN HIS CAR AFTERNOON

Jason is driving his Jaguar west on Sunset when he notices a maroon coupe in his rear-view mirror. He makes a quick right onto Rexford, and the coupe follows. Jason hits the gas and continues up Coldwater, while the coupe is still on Rexford. At the first side-street off Coldwater is a huge garbage truck. Jason pulls a hard right, goes around the truck and parks in front of it.

He is blocked by the truck and can't be seen from Coldwater. As the maroon coupe roars past, Jason can see him in his side-view mirror. After the coupe passes, Jason pulls out and continues up Coldwater.

The driver in the coupe is puzzled as he continues up Coldwater. "Where is he?" Suddenly Jason appears in his rear-view mirror, and roars up behind him. "Oh shit!" The tables are turned and the follow car is now the followed. The driver hits the gas, trying to elude Jason. The two of them speed up the hill, weaving in and out of traffic. The maroon coupe pulls a hard right onto Mulholland with Jason in hot pursuit. The passenger in the coupe shoots back at Jason. Around the winding curves they go, but one curve comes up too sudden, the coupe goes over the side, and crashes at the bottom of the canyon. Jason stops, gets out, and looks over the edge at the wrecked car.

JASON

Too bad. (Pause) That was a nice car.

END ACT 3

BEGIN ACT 4

INT. POLICE STATION, LT. JENSEN'S OFFICE, LATER

LT.JENSEN

What the hell were you doing up there, playing chicken at ninety miles an hour?

JASON

Actually, it was only about sixty. And I was testing out my new toy.

LT.JENSEN

And now two men are dead.

JASON

Not my fault they couldn't handle the curves. I wanted to find out who they were, and why they were following me; which they were at first, until I pulled a move, and got behind them. Look, Jensen, that's the second car that's been tailing me in the last two days. And I'm sure they both have to do with me investigating that girl's murder. The three bullet holes in my windshield will attest to that.

LT.JENSEN

According to the coroner, it was an overdose.

JASON

Overdose, my ass. He's covering for somebody, and I got a good idea who it is.

LT.JENSEN

Who?

JASON

When I know for sure, you'll be the first I tell. Anything else?

LT.JENSEN

Naw, get outta here. Next time you wanna race your go-cart, put a red flag on it, so we'll know it's you.

CUT TO:

INT. JENNIFER/LORETTA'S APT. - LATE AFTERNOON

Jason and Jennifer are rummaging through Loretta's room.

JENNIFER

What are we looking for?

JASON

Not sure. Letters, photos. Check the closet.

Jennifer goes to the closet as Jason goes through the desk. He finds a few photos of the girls together and separately. He sees a bundle of receipts; a phone bill, rent, and then a few for the Malibu Riding Club. He grabs one.

JASON (CONT'D)

Jen, let's go.

INT. JASON'S CAR - DUSK

Jason and Jennifer cruise through the Malibu hills.

JENNIFER

I had no idea she was into horses. Never said a word about them.

JASON

She probably didn't want anybody to know. A good way to keep secrets is don't tell anybody. Anyway, we're running out of places to look.

(notices the sign)

Here we go.

They turn off the main road into the parking lot of the Malibu Canyon Riding Club. The place is deserted

CUT TO:

EXT. MALIBU CANYON RIDING CLUB - DUSK

Jason pulls into a space and parks.

INT. AUTO

He reaches under his seat and pulls out his .45 pistol, and a flashlight from the glovebox. Jennifer is a little astonished.

JASON

It's good to be prepared.

JENNIFER

Okay, Mr. Boy Scout.

They exit the car. Jason tucks his gun in the back of his trousers, and pulls his shirt down over it.

CUT TO:

EXT. MALIBU RIDING CLUB - EVENING

Jason pulls out the receipt for the riding club, scans it with his flashlight.

JASON

We're looking for barn number three. There it is. We want stall number seven.

INT. BARN - EVENING

Jason slides open the barn door, he and Jennifer cautiously enter the big, empty barn. Jennifer sees a lantern hanging on the wall. She pulls a lighter from her clutch purse, and fires up the lantern.

Jason notices with surprise and approval. A couple of horses stir as the strange couple tip-toe past. They find number seven at the back. Jennifer hangs the lantern on a hook, lighting up the whole stall.

There's a locker on the wall, and a chest on the floor. The locker is locked, but the chest is not.

JASON

Look through that chest. I'll see  
if I can get this opened.

Jennifer opens the chest, going through blankets, chaps, and other gear.

Jason takes out his picklock kit, and soon has the locker opened. Inside are a bridle, brushes, and a saddle bag. He pulls out the saddle bag and looks inside. One side is empty but the other contains a manila folder.

Jennifer has searched the entire chest.

JENNIFER

I can't find anything.

JASON

I might have something.

She moves closer.

JENNIFER

What do you got?

JASON

Ah, it's just Loretta's head-shots  
and resumes.

As he looks further, a small envelope falls out. He opens it to find some negatives. He holds them up to the light "Hmmm".

JENNIFER

What do you see?

Jason hands her the negatives. She sees as well that they are pictures of Loretta and Beacon having sex in various positions. She turns them upside down and around.

JENNIFER (CONT'D)

Wow, he's a lot more nimble than  
you'd think.

Jason takes the negatives back, looks again.

JASON

We got him now. Let's see him  
nimble his way out of this.

Jennifer caresses his shoulder. She coos:

JENNIFER

Babe, why don't you let me have  
these?

JASON

Why? YOU want to turn him in?  
Okay, we'll do it together.

JENNIFER

No, I mean I want to burn them.

JASON

What for?

JENNIFER

Because these are what Loretta died  
for. The papers get a hold of them,  
her name will be destroyed.

JASON

Not anymore than his will. This is  
evidence.

JENNIFER

C'mon, he's a congressman. You  
can't hurt him.

JASON

He's a murderer, and yes, we can.  
But that's not why you want them.  
What is it?

Jennifer's demeanor changes completely, to a real bitch.

JENNIFER

(up)

I said I just want them!

She tries to grab the negatives out of Jason's hand, but they  
go flying. She tries to go for them, but he grabs her and  
shoves her back. She stops.

JASON

What the hell has come over you?!

Jennifer calms down.

JENNIFER  
I'm sorry... I'm sorry.

JASON  
Get a hold of yourself!

Jason bends down and picks up the negatives.

JASON (CONT'D)  
Jeez, you'd think there was a  
reward out or something.

As he stands and faces her, he's shocked to see her holding a  
gun on him.

JENNIFER  
There is.

JASON  
Whoa! Jenny, put that down! What  
else you got in that purse?

He takes a step toward her. She levels the gun at his head.

JENNIFER  
I like you, Jason, I really do.  
But I'll shoot you if you try to  
stop me.

JASON  
Why are you doing this?

JENNIFER  
Twenty five grand.

JASON  
YOU killed Loretta.

JENNIFER  
No. I just got her knocked out so  
the guys would have an easier time.  
They told me she wouldn't be hurt.

JASON  
You should stay here in LA and  
become an actress, 'cause that was  
a hell of a performance you put on  
in front of the radio.

JENNIFER  
That was no act. I hate Beacon's  
guts and would love to see him fry.  
But right now I'll settle for his  
money.

JASON

You're dreaming if you think  
they're gonna let you walk away.  
You're gonna end up just like  
Loretta.

JENNIFER

I made a deal. I give 'em whatever  
we find, no peeky, and I get twenty  
five grand, which is a helluva lot  
cheaper than the fifty Loretta  
wanted. I'm not so greedy.

(up)

And I don't want to talk about it  
anymore!

(beat)

Put the pictures and your gun in  
the envelope. And your keys. Easy.  
Now gently slide it over to me.

Jason follows her orders.

She picks up the package and holds it up triumphantly.

JENNIFER (CONT'D)

Now, lay down flat on your face and  
don't move. I mean it. Goodbye  
Jason. It was fun. And like a  
Hollywood movie, now for my happy  
ending.

Jennifer takes two steps backward, keeping her gun on Jason.  
As she turns to leave, TWO SHOTS RING OUT. One strikes Jenny  
through the heart, killing her instantly. The other just  
misses Jason. The horses stomp and whinny at the noise and  
excitement.

Jason dives over to where Jenny lays dead, picks up her gun,  
and the package, and escapes behind the stable wall.

(FLASHBACK SEQUENCE)

We are now in another of Jason's periodic flashbacks, where  
he is physically acting out in the present, but what Jason  
sees and thinks he's going through, is that he's back in  
France during WW2. He's cornered in a small cafe with the  
French resistance fighter, Vivienne, by a few German  
soldiers. When we see the scene and are looking at Jason, we  
see the actual barn, and Jennifer lying dead on the ground.  
When we are looking from Jason's P.O.V., we see the French  
Cafe, and Vivienne next to him.

(Cont.) Jason peeks out from the stall. Two men (soldiers) are advancing through the open barn (cafe) doors, one on each side. Jason opens fire with Jenny's small automatic, sending each of them diving for cover.

One of the men tries to advance. Jason drives him back, emptying the gun. He tears open the envelope, takes out his .45, and pockets his keys and the photos.

Jason spies a back door opposite him. Firing a cover volley, and dodging theirs as well, he dashes across the back of the barn, and takes cover behind the back stall. He flings open the door but only pretends to escape out the back.

MAN #1

(to the other)

Go out and around. I'll follow him  
this way.

The 2nd man exits as the first cautiously approaches the back of the barn, keeping an eye on the open door.

Just as he approaches the last stall, Jason rolls out from below and fires two shots into the man's chest, dropping him instantly. He pulls a similar movement in his flashback.

Jason peeks out the back door to try to catch the other man coming around, but that man has heard the shots and circled back to the front of the barn. He plants himself against the side of the barn wall, waiting for his prey to emerge.

Jason cautiously re-enters the back of the barn (cafe), peeking out before coming out from the rear stall. Jason slowly approaches the front. He steps cautiously out and over the first gunman, and keeps his gun pointed at him. But as Jason clears the front of the barn (cafe), he doesn't see the hidden gunman around the side. He's a sitting duck. The shooter steps away from the barn wall and takes careful aim at Jason. Suddenly an oddly familiar voice rings out:

VOICE

Jason! Down!

The man aims his gun right past Jason, and shoots the second gunman dead. Jason whirls around to see the man drop, then as he turns back, reality spirals in, and Jason is back in the real world, bewildered. As Jason comes to his senses, Jensen walks past him and approaches the body with his gun drawn. He kicks the body to be sure, then puts away his gun. He notices Jason's state:

JENSEN

That must've been some shoot-out.  
You don't usually get this  
frazzled.

Jason barely keeps it together. He knows something strange has happened, but tries to keep it hidden. The present asserted itself rather quickly. He sort of brushes it aside. He looks Jensen in the eye to help regain his bearings, and pronounces his name loudly and distinctly to help reestablish him in his original reality. Jason never refers to him as "Lieutenant" Jensen:

JASON

Lieutenant Jensen, what the hell  
are you doing here?! Not that I'm  
not glad to see you.

LT.JENSEN

Saving your ass.

JASON

How'd you know I was here?

LT.JENSEN

"Dad" sent me. He told me to keep  
an eye on you. Returning some old  
favor, I guess.

(beat)

Now take whatever you got and go,  
he's waiting. I'll take care of  
this shit.

(beat)

Well, go.

JASON

Just a minute.

The present is rushing back to Jason as he walks slowly to where Jennifer lies on her back, her dead eyes staring at the ceiling. This kind of reality check is really sobering. From the chest, he grabs a blanket and gently spreads it over Jennifer's body; he brushes the hair out of her face and closes her eyes with his hand.

JASON (CONT'D)

Paradise lost.

He solemnly walks past Jensen.

CUT TO:

INT. CAPT. BENJAMIN'S OFFICE - NEXT DAY

An irate Jason paces angrily around the captain's office while Benjamin sits peacefully in his chair.

JASON

Thank you, that'll be all?! Are you kidding me?! Let's nail this bastard! You got the evidence, those negatives. I'm sure you've had them developed. That's some juicy stuff.

CAPT. BENJAMIN

We did, and yea, there is a lot of incriminating evidence in there. That's why I burned them.

JASON

You can't be serious! He killed two girls. Not to mention what's in those pictures.

CAPT. BENJAMIN

We don't have proof he had those girls killed, and the photos are evidence of adultery, not murder. This is out of our hands. And we don't feed the movie rags.

JASON

I can't believe you don't have any pull. You can't do anything?

CAPT. BENJAMIN

I do, and I can. That's why you're still alive and here in my office, bothering me.

(beat)

Sorry, Jason, but this game is over. We're done. Got it? Now, I've got work to do.

A dejected Jason plods out of the office.

CUT TO:

INT. JASON'S OFFICE NEXT MORNING

Jason is at his desk, talking to Lili on the phone. She is in her office. INTERCUT CONVERSATION, JASON IN HIS OFFICE, LILI IN HERS.

JASON

Sorry, Lili, but Benjamin's not going to release the photos. Too sensitive, he said. He burned them as a matter of fact. I think he got the word from some higher-up.

LILI

Oh, well. We'll get him next time. What exactly did you find out?

JASON

There were some negatives.

LILI

Did you see them? What was on them?

JASON

A bunch of shots of Loretta and Beacon doing the dirty deed. Pretty graphic stuff.

LILI

Really, that's it? Nothing else?

Jason gets curious about Lili's last questions.

JASON

No. What else did you expect?

Lili covers herself.

LILI

Oh, nothing . Just seems that murder is kind of an over-reaction to a few pictures.

JASON

If those pictures can ruin your life, career and marriage. People have been killed for less.

LILI

Yea, I guess you're right. We just have to move on. You did your job, so don't you worry about a thing. Come and get your check, and don't forget, there's a bonus.

They both hang up; Lili with a satisfied grin, Jason unsettled by the conversation.

DISSOLVE TO:

INT. EDDIE'S OFFICE - DAY

Jason is now standing behind Eddie at his desk, and they are both looking at pictures of Beacon and Loretta having sex.

JASON

These are your pictures, Eddie? You just got them?

EDDIE

Yea, just got them developed this morning. These should nail Beacon pretty good.

JASON

Unfortunately, he's gonna skate. Benjamin's not gonna touch it. Wait, I saw the pictures that got the girl killed. They looked different than these. If they didn't come from you, then who? The girl was blackmailing him with her own set. How did she get them?

Jason and Eddie look at each other.

JASON/EDDIE

Lili.

CUT TO:

INT. LILI'S OFFICE - LATER

Jason doesn't bother to knock, just barges right in and closes the door behind him. Lili is startled, looks up, knows something is wrong, but composes herself.

LILI

Oh Jason, I just heard. You didn't tell me about your gunfight at the OK corral. So glad you weren't hurt. And terribly sorry about Jennifer. Poor girl. Oh, and here's your check. Great job.

Lili places an envelope with Jason's name in fancy lettering on the edge of her desk, in front of him. Jason ignores her and the check.

JASON

Cut the crap, Lili. This isn't a social call. Or should I call you Marjory?

Lili is shocked at first, tries to look innocent, then becomes her hard-boiled self. A confident smirk on her face as Jason continues.

JASON (CONT'D)

The outside looking in. But always moving up, whatever it takes. Hardware store, movie bit parts, production. And then the big one, Linda Heathrow's personal assistant. She's "mysteriously" bumped off, and what do you know, heere's Lili! Step right in, have a seat in the big chair, and the business just keeps right on rolling.

LILI

Of course it did. Nobody else knew how this place worked like I did. It would have fallen apart without me. Even while Linda was here. And she didn't have an eye for the future, either. What a place like this could really do, if you got the right clientele. And I went out and got them.

JASON

But Linda didn't want to share, did she? As far as she was concerned, you were just an employee, a secretary, and that's all.

LILI

That bitch. All I wanted was a little cut of the profits, for all the work I did.

JASON

But she wouldn't go for it.

LILI

No. She thought I was trying to take over. "No white trash floozy is gonna put me out to pasture". That's what she told me.

JASON

So you did something about it.

LILI

You're damn right I did. I... kept my nose to the grindstone, and learned all I could. And boy, did I. This town, this country, hell, this whole fucking planet is full of dirty secrets. Dirty men AND women with sexual appetites that would curl your hair. And I made sure they all got fed. Linda didn't want to go "there", but I knew where the real money was. She pimped to this city, I pimp to the world.

JASON

Is blackmail a part of that, too? Filming it all. I saw Loretta's pictures, and the ones from last night that could've sunk Beacon. But Benjamin wouldn't go for it. You got your claws into him, too?

Lili chuckles, decides to throw Jason a bone.

LILI

Benjamin? Let's just say we swim in the same pond. All my girls carry a purse that has a camera in it. They place it on a chair aimed at the bed. It's for their protection. In case anything goes wrong, it's evidence, insurance.

JASON

Evidence? Insurance? It all adds up to blackmail. And that's what Loretta was doing to Beacon. Somehow she made her own copies. And THAT'S why you hired me. You already knew who killed her. You just wanted to know what kind of dirt she had on him. You thought Jennifer knew more than she did, maybe as much as you. I was getting too close, so you thought you'd get rid of us both at the same time. How did those gunmen know we'd be at those stables? You sent them. If we found the evidence, they'd kill us, then bring it to you. Insurance.

LILI

Oh please, spare me your dime-store sleuthing. I'm a matchmaker, it's that simple. I put two people together who each need something. One wants sex, the other needs money. The world's oldest profession. And yes, I was going to leak those photos. I wanted to take that son of a bitch Beacon down, but Benjamin stopped me. Kill one of my girls, and get away with it? Think again, asshole. Besides, I liked Loretta, she was a sweetheart. Not too bright. Jennifer was a snake. Very popular with the clients, though. Do just about anything they wanted. But you know that.

JASON

And you've got all the pictures to prove it.

LILI

That's right. And only I know where they are.

Lili is quite proud of herself.

JASON

Careful, Lili. There's always a bigger fish.

Jason turns to walk out the door, but stops and snatches his check off the desk as Lili gloats.

DISSOLVE TO:

INT. LONGSWORTH'S OFFICE - NEXT DAY

Longsworth has been listening to this entire scene from a wire he had planted in Lili's office. He's not pleased. He shouts.

LONGSWORTH

Edwards, come in here.

CLARK EDWARDS enters Longsworth's office.

EDWARDS

Yes, sir?

LONGSWORTH  
We have a problem.

EDWARDS  
Yes, sir. Taken care of.

CUT TO:

INT. LILI'S OFFICE, EVENING

Lili is talking on her phone.

LILI  
You got all that info I sent you,  
right? Good to hear your voice  
again. See you soon.

CUT TO:

EXT. SAN VICENTE BLVD. LATER THAT NIGHT

Lili is driving her Cadillac west through Santa Monica. She turns left off San Vicente onto 14th St. And into the heart of Santa Monica. At one of the stop signs, a large van pulls in front of her from the cross street, blocking her path. She curses and hits her horn. Suddenly, a motorcyclist pulls alongside on her left. She looks over at the rider as he reaches into his jacket and pulls out a pistol. "Oh my God", are her last words.

END ACT 4

FINALE

INT. "BLUE MOON" NIGHT CLUB, EVENING.

It's late night, close to last call, as Jason sits alone at a side table in the club, watching the owner, RUBY LOVE, crooning a bluesy/jazz tune. Jason has sulked his way through a few drinks, while immersing himself in the sultry voice of the lovely Ruby. She has taken notice. Ruby finishes her last song to the applause of the select few remaining. She goes straight for Jason's table, sits and looks him in the eye:

RUBY  
A skeleton walks into a bar, "I'd  
like to order a pitcher of beer and  
a mop." (Beat) Benedict really  
threw a stick in your spokes, huh?

JASON

Forgot where his balls are.

RUBY

You think he's that far up the  
totem pole?

JASON

Naw, you're right. I'm just pissed.  
It's always guys like Beacon that  
get away with this shit.

RUBY

I doubt if he's at the top of that  
pole, either.

JASON

I know. It doesn't stop til God.

At that point, a waitress comes up to the table, and is about to ask if Jason wants another drink, but Ruby waives her off. Says to Jason:

RUBY

Let's go home there, Lone Ranger.  
You'll get him next time.

Ruby waives for one of the security personnel to come and help Jason to the door. Jason is fine, but accepts the bouncer's adherence to his boss's directive. When they reach the door, Jason gives the man a \$10 bill, which is gratefully received.

EXT. BLUE MOON NIGHTCLUB, EVENING

The Blue Moon is a classy nightclub on the inside; located in a non descript industrial area. Jason is saying good night to the doorman/bouncer, aptly named JUMBO. He's a 6'5", 300lb, African American, with a look that can warm your heart, or tighten your colon.

JASON

'Night, there, Jumbo.

JUMBO

Be cool, boss.

Suddenly, a shot rings out, and a bullet pierces the top of the door jam, right above their heads. They both drop to the ground. Jumbo reaches over and pushes open the front door with one hand. With the other, he grabs Jason by the collar and drags them both through it, then slams the door.

END PILOT