

"WHEN YOU NEED A GUNN"

Written by

Karl Ritter

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 their balance, 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. The rider 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 move 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 "girls", a kaleidoscope of beauties, entertaining an international array of wealthy businessmen, celebrities, 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. - LATER

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 Austrian prince. He wanted me to fly back with him. No way. I like the sun.

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.
You got something somebody wants. I
know 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 collect, 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, where's Mary Jane?

JENNY

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

FADE TO:

INT. HALLWAY - NEXT MORNING

A 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 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. CLOSE on Jennifer as she looks at Loretta's lifeless body. She turns white as a sheet, and passes out.

END TEASER

ACT ONE

EXT. DAY - KIBOSH'S 5 ACRE RANCH, CHATSWORTH

KIBOSH escorts JASON GUNN from the main house, past a corral with a dozen horses, to a large barn.

KIBOSH

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

JASON

My pleasure Kibosh. She is a little sweetheart. Thank God nothing REALLY serious happened before I got to her. By the way, what happened with those two kidnappers?

KIBOSH

Don't be concerned. They won't be trouble to anyone again. Come, I've got a "thank you" gift for 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. He looks them over.

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

Jason is all smiles. Just then the phone rings. Kibosh goes
over to a desk, and picks up the phone.

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

Jason walks over and Kibosh hands him the phone.

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

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

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

JASON
Your Captain gave me the OK.

They're used to this, and wave him on through.

OFFICER #1
We're in the wrong business.

INT. HALLWAY - MORNING

In the hallway of the girls' condo, 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 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.

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; and in charge of the investigation, is questioning a groggy Jennifer, when he notices Jason.

LT.JENSEN

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

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 has got her ears up pretty early for a Sunday morning. Called you, huh?

JASON

Yep, I'm gonna meet her later. This the dead girl's roommate?

LT. JENSEN

Yeah, she is, and I'll let you know when I've finished questioning her. You might be my boss's pet, but I got the badge, an' I'm runnin' the show, 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 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 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
Keeping it clinical is the only way
not to get 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 phone booth. He picks up
the phone and dials a number.

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"- DAY

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
Hi, 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)
I'm Lili. Nice to meet you.

JASON
Hello. Surprised to meet you too.

LILI
Have a seat.

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

LILI (CONT'D)
At last, we finally meet , Mr.
Gunn.

JASON
Call me Jason.

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

JASON
Yeah. Loose lips an' 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.

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 weed. That's what's so weird about this.

JASON

Gotcha. Loretta doesn't do drugs, but she O.D.'s. Jennifer likes her friend Mary Jane, but she looks like she's been drinking all night.

LILI

What did Jennifer have to say.

JASON

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

LILI

They were pretty close 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.

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. An' 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. 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. 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

Senator Beacon sits in a chair facing the very rich and
powerful ANDREW CHARLES LONGSWORTH. It's like a trip to the
principal's office for Senator Beacon.

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.

(MORE)

LONGSWORTH (CONT'D)

I go to Washington to hunt for something even rarer. The honest man I can 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 neck. I can ruin you or make you rich. Now get back to school and learn how to play in the sandbox. You'll be hearing from me. Make this problem go away.

SEN. BEACON

Consider it gone, sir.

Beacon 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, and, well, you know. I'll drop by later.

JASON

She'll be glad to see ya.

VICKY

I did some digging. A couple hours at the library on the microfilm reader. Found some interesting data 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 James, 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. First year out of high
school she became assistant manager
at the local hardware store. Guess
how.

JASON

She's a fast learner?

VICKY

You could say that.

Vicky pulls up an article in 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. 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 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.

VICKY

I'm expensive, but I'm worth it.

CUT TO

INT. CORONER'S OFFICE - DAY

Jason is being frustrated by a stoic CORONER concerning Loretta.

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 until he gives up, 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 is letting Lt. Jensen blow off some steam.

LT. JENSEN
His old man might have saved your
ass back in the stone age, but if
he gets in my way, I will arrest
him! He practically told that 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
That's enough, you two. I have to
separate you 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
Just wanted the girl to 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... alone.

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.

CAPT. BENJAMIN
What's this?

JASON
Oh, just something some 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 guy knew something he couldn't
stand 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,
 right? 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.

CAPT. BENJAMIN
 Jeez.

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 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 movie stars. Only some of us don't quite have the talent. 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 ass, 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 kiddin'. But I'm not supposed to talk about it.

JASON

"Strange Bedfellows", Lili called them.

JENNIFER

That fits. Politicians, sports stars, movie brass, gangsters. They're all 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 just don't remember.

Jenny 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 saying. I've been in this business long enough to spot scared.

JENNIFER
Then you've also been in the 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. Now, can we go?

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 out in this sector, leaving his car in a 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 somethin'?

MAN #1
It seems to me it's you that wants something. Asking questions about dead call girls.
(MORE)

MAN #1 (CONT'D)

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 huge bear hug. Jason struggles, but can't break away 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 balls.

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 the 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 lightning quick 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 can 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.

They hurry to Jason's car and drive away.

The car with the headlights cruises up to where the three men are licking their wounds. It's the man in the grey 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 rest 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 got him pretty good, huh?

JASON

Sure did.
(beat)
"Asking questions about dead call girls". 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 pulls down the right side of her shorts. At the bottom of her undies, 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 those kinds of bruises. Should
I rub some on?

JENNIFER
(Purrs)
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.

Suddenly, 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. Jennifer recognizes his voice, mutters:

JENNIFER (CONT'D)
That Sonofa Bitch.

REP. BEACON

(on the radio)

And when I, Thomas Beacon, 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.

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 had the goods on him for something.. 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
Actually, that sounds good. Red's
all I got.

JENNIFER
That's fine. Meet you outside.

Jason heads for 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.

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 workin' 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 and 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 INTO:

INT. JASON'S BEDROOM - NEXT MORNING

Jennifer is lying across Jason's chest when the PHONE interrupts 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 seriously pissed as she screams 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)
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 in here quick, or I'll have the
marshals at your door.

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)
Hello Lili, got a question for you. You wouldn't be expecting some business from a certain congressman anytime soon, would, you?

LILI

Tonight, as matter of fact. He wants to double down at the Builtmore, downtown... uh-oh, is he our man?

JASON
(into phone)
I think so. Looks like Loretta was blackmailing him with some kind of damaging info. 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.

CUT TO:

EXT.INT. OFFICE- VASQUEZ LANDSCAPING, DAY

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,
strike oil, or rob a bank?!

Jason and Mrs. Vasquez, who is like Jason's second mother, give each other a big hug.

JASON
Hola, mama. It's my bonus from a
very satisfied client.

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
Adios, mama.

They hug again. Jason enters the front door.

ON SCENE: 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?

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

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

EDDIE
This have anything to do with that Lili business?

JASON
Wow, you're quick.

EDDIE
I hear things.

JASON
A certain congressman's gonna be entertaining at the Biltmore tonight. Like to see what kind of appetites he's got.

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 half 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)

Rep. Beacon, how do you feel about capital punishment?

SEN. BEACON

It's a hard thing to do -- kill a man. No matter what side of the law you're on. But if you commit murder, you should pay the ultimate price.

JASON

(up)

What about adultery?

REP. BEACON

Inexcusable!

JASON

What about Loretta Martin?

Beacon is rattled; he tries to cover.

SEN. 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

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, LATE 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 on Mulholland with Jason in hot pursuit. 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. 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 detour move, and then 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.

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, I'll let you know. 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, separately. He sees a bundle of receipts; 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 a .45 pistol, and
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
jeans, 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 - DAY

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 some matches from her clutch purse, and fires up the lantern. 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.

They find 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 locker 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.

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 take 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 over. 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 it. What is it?

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

JENNIFER

(up)

I said I want them!

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

JASON

What the hell is wrong with you?!

Jennifer calms down.

JENNIFER

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

JASON

Get a grip!

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!

He takes a step toward her. She cocks and 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

Not exactly. I just got her knocked out so the guys would have an easier time with her. They told me they weren't going to kill her. That wasn't supposed to happen.

JASON

You should stay here in LA and become an actress, 'cause that was some act 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 peaky, 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.

He peeks out. Two men are advancing through the open barn 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 three shots into the man's chest, dropping him instantly.

Jason peeks out the back door 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 like a sniper, at the base of the front stall, waiting for his prey.

Jason cautiously re-enters the back of the barn, peeking out before coming out from the rear stall. He doesn't see the hidden gunman. He's a sitting duck. The shooter takes careful aim at Jason. THREE SHOTS RING OUT, and the shooter is dead.

Jason dives into the nearest stall. A MAN enters the barn.

MAN
You can come out now, Jason.

The man is Lt. Jensen. He approaches the body with his gun drawn. He nudges the body with his toe, then puts away his gun. Jason walks over to him.

JASON
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.

(beat)

Well, go.

JASON

Just a minute.

Jason walks slowly back to where Jennifer lies on her back, her dead eyes staring at the ceiling. He goes to the stall and grabs a blanket. He puts the blanket over Jennifer's body, and closes her eyes with his hand, kisses her forehead.

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's a lot of incriminating evidence in there.

(beat)

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 my hands... and yours. We're done.

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. 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?

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.

LILI

Really, that's it? Nothing else?

Jason gets curious about Lili's last question.

JASON

No. What else did you expect?

Lili covers herself.

LILI

Nothing really. Just seems that murder is kind of an over-reaction to a few pictures.

JASON

People have been killed for less.

LILI

Yea, I guess you're right. You did your job, so don't you worry about a thing. Come and get your money, 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, these are mine. Just got them developed this morning. These should nail Beacon pretty good.

JASON

Unfortunately, he's gonna skate. Benjamin's not gonna touch it. I saw the pictures that got the girl killed. They're from a completely different angle. She was blackmailing him with her own set. I wonder how she got 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, you didn't tell me. I just heard about the tragedy at the stables. So glad you weren't hurt. Terribly sorry about Jennifer.

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, bit parts, production. And then the big one, Linda Heathrow's personal assistant. She's "mysteriously" bumped off, and what do you know, here'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?

(MORE)

JASON (CONT'D)

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 one 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 there? 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 needs 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 down, but Benjamin stopped me. Kill one of my girls, and get away with it? Think again. 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 and walks out the door as Lili gloats.

DISSOLVE TO:

INT. LONGSWORTH'S OFFICE - NEXT DAY

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

LONGSWORTH
Edwards, come in here.

CLARK EDWARDS enters Longworth's office.

EDWARDS
Yes, sir?

LONGSWORTH
We have a problem.

EDWARDS
Yes, sir.

Clark Edwards is the man in the grey sedan.

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 him as he reaches into his jacket and pulls out a pistol. "Oh my God", are her last words.

END ACT 4

FINALE

INT. JASON'S HOUSE - EVENING

Jason sits alone on his couch watching an old 8mm, black and white film. Jason is standing at the doorstep of their home with Vicky's arm around his shoulder. He is nine years old, she is fourteen. His father is leaving, the last time Jason sees him. There is no sound on the film, but Jason hears it in his head. Jason's father walks to the curb, where a police car is waiting for him. He turns, and says:

FATHER (V.O.)
Goodbye Jason. You're the man of
the house, now. Take care of your
mom and Vicky. I'll be back soon.

As the car drives away, Jason pulls away from Vicky, and runs out to the street, crying and waving.

A teary-eyed Jason waves at the screen, as the film flutters in the projector.

JASON
Bye, dad. I miss you.

Jason shuts off the projector, grabs his beer, and walks out onto the balcony. He stares out over Hollywood, takes a long swig, and sets the beer on the railing next to him. He squints at a twinkle of something on the other side of the canyon. He hears a muffled "pffft", and his beer bottle shatters.

JASON (CONT'D)
Oh, shit.

"SLAM TO BLACK!"

END PILOT

(CONT'D)

