Art House Conspiracies

Episode 1 The Art House Murders

Written by

Glen River

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First Draft

River
River@glenriver.com
1 (203) 426-3553
43 Lakeview Ter.
Sandy Hook, CT 06482 USA

ART HOUSE MURDERS ACT 1

INT. ART HOUSE GALLERY - NIGHT

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

CHILD
The shadow-man is wearing a mask.

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

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

ALFRED
Is anyone here? Hello,… Hello, is anyone here?

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

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

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

PHONE TEXT
Run!

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

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

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

We hear sounds of footsteps and the outer door closing.

After a few seconds we hear the front door opening,

CAMERA PANS FROM ALFRED TO REVEAL OFFICE DOOR OPENING.

Marie, the office girl enters and shocked, screams!

FADE TO:

INT. JOHN'S STUDIO - NIGHT

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

KWON
Master.

She touches his arm.

KWON (cont'd)
Master!

John turns to face her

KWON (cont'd)
Master, I am informed by Chandra that her close friend Alfred is dead.
(pause)
He has been murdered. She wishes you to use your power, and help her find the killer.

She hands the cell phone to the master.

JOHN
Where are you?
(pause)
When and where did this happen?
(pause)
So the police are still there?
(pause)
OK, we are on the way.

John hands the cell back to Kwon. He hesitates.

JOHN (cont'd)
She wants me to be a detective and solve this crime.

KWON
That shouldn't be a problem. Everything you do is an investigation of one kind or an other.

JOHN
My power?

pause

KWON
Yes, your gift. But we better remove your third eye.

She grabs a tissue and dabs at his forehead removing paint depicting an eye.

JOHN
If we're going to interact with police I guess we'll go with the academic look.

John pauses

JOHN (cont'd)
The Art House Gallery?

KWON
Yes.

FADE TO

INT. APARTMENT DIRECTOR - NIGHT

Adele sets aside her Tablet to answer the door. Her lover Anthony comes in. They embrace, kiss, and settle onto the sofa. She pours a glass of wine for him.

The phone rings, she answers

ADELE
What the fuck! Dead?!, Shit! OK, OK, Yes. I'm coming. Shit!

She hangs up the phone. Turns to Anthony

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

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

ANTHONY
I'll come with you.

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

CUT TO:

INT. ART HOUSE GALLERY - NIGHT

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

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

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

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

DIAZ
OK, Thanks Steve.

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

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

Dias walks over to the front door.

DIAZ
I'm sorry, you can't enter the room while we are processing the crime scene. I'm Chief Inspector Diaz, I'll be heading the investigation. If you wait here for just a minute
(MORE)

DIAZ (cont'd)
I'll have an inspector speak with you.

Ms. Branch insists

ADELE
Can you tell me where my assistant, Marie is?

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

Diaz steps away waving to Matilda

MATILDA
Yes boss?

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

MATILDA
Right away boss.

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

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

DIAZ
OK, Jake. Keep at it.

Matilda returns.

MATILDA
Boss, there's a guy here who wants to look at the scene. He's a semi-famous savant. They say he can see things other people cant see. He
(MORE)

MATILDA (cont'd)
might give us something. He has eyes like a hawk.

DIAZ
Interesting. OK, let him in.

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

DIAZ (cont'd)
What do you see?

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

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

JOHN (cont'd)
There's a phone under the desk. Probably Alfred's.

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

JOHN (cont'd)
Warned to late. And a canvas roll he brought with him was taken. A motive is not apparent. Maybe your people will find trace elements or surveillance footage that can help.

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

Matilda walks him to the door where Kwon is waiting.

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

John's eyes roll up as his lids close for a few seconds. He views flashes of pictures diagrams and symbols sluicing by. He opens his eyes.

JOHN
YES.
(pause as their eyes meet)
The killer is simply a mechanism. There are minds behind the tool responsible for the crime. This is a conspiracy.

CUT TO:

INT. ALFRED'S HOME - NIGHT

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

PHONE MESSAGE
Alfred, Terrence here, don't forget the fathers day gift.
(Pause)
Later bro!
(beep)
On a recorded line about your extended warranty
(beep, - message deleted - beep)
Silence
(beep)
Jesus Alfred, you fucking let me down.
(beep)
Breathing

beep - end of messages

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

FADE TO BLACK

INT. ART GROUP - DAY

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

CHANDRA
Alfred is dead! Murdered!

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

STEADY-CAM FOLLOWS HER

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

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

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

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

Kwon wipers in John's ear.

KWON
Master, you must reassure her.

John gently hugs Chandra and whispers in her ear

JOHN
We'll find out.

Off to the side Zoe pulls up a news story about the murder on her tablet.

ZOE
I don't know. It doesn't look like the police have any leads.

DAVID
John will sort it out. And we'll help him.

Everyone nods in agreement.

FADE TO:

INT. COP-WORLD - DAY

Marie and Adele are talking

ADELE
What did you tell them?

MARIE
(defensive)
Tell them? I didn't tell them anything. I came in, I saw Alfred on the floor, I called 911. What is there to tell?
(looking scared)
That could have been me! .. A few minutes earlier and that could be me on the floor in a pool of blood.

Adele tries to sooth Marie.

ADELE
I know. I know. This is very scary. I'm scared too.

Matilda and Marco arrive and invite the two women into an interview room. The all sit down at the table.

INT. INTERVIEW ROOM - DAY

MATILDA
Thank you for coming in. We appreciate your help.

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

ADELE
No. Nothing was missing.

MARCO
Was anything disturbed or out of place?

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

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

OFFICER
Mr Bradstreet an attorney for the Gallery is here.

The lawyer extends his hand to Marco who is standing

BRADSTREET
Hello, sorry to meet under tragic circumstances.

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

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

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

CUT TO:

INT. COP-WORLD - DAY

Matilda finds Diaz.

MATILDA
Boss, the gallery attorney is here.

DIAZ
That was quick. Interesting, isn't it?

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

CUT TO:

INT. INTERVIEW ROOM - DAY

MARCO
You were saying, things in the office were disturbed?

Adele glancing at Bradstreet

ADELE
Yes. some things seemed out of place.

MARCO
But nothing missing?

ADELE
No, nothing missing.

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

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

Marco pauses then continues

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

ADELE
No.

Marie squirms a little, Marco follows up

MARCO
Marie, do you know of any?

MARIE
Anthony and Alfred didn't get along.

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

Marie looks down obediently like a child corrected.

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

Both Marie and Adele shake their heads.

MARCO (cont'd)
What sort of materials do you keep in your safe?

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

MARCO
No money?

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

Marco seeing the frustration ends the interview.

MARCO
Thank you for your help.

He hands out cards

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

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

MATILDA
No money.

DIAZ
Yeah, everything is electronic.

MARCO
Nothing would show if something electronic was stolen.

<u>END ACT 1</u>

ACT 2

FADE IN:

INT. ANTHONY APT. - DAY

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

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

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

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

Camera ends scene lingering on a photo of police cadets.

CUT TO:

INT. COP-WORLD - DAY

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

MARCO
Your friends of the deceased?

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

MARCO
Yes well we don't know very much at this point, any information you can give us might be of help.
(pause)
How did you hear about this?

CHANDRA
Marie, the gallery rep who found him called me.

He nods towards John,

MARCO
And you are?

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

MARCO
So, you are a private detective?

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

Marco nods towards Kwon

MARCO
And you are?

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

MARCO
So you're here just keeping your friends company?

Kwon nods towards John,

KWON
I'm his assistant.

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

CUT TO:

INT. INTERVIEW ROOM - DAY

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

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

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

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

MARCO
The Art House Gallery?

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

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

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

JOHN
What about his family?

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

JOHN
Who was his agent at the gallery?

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

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

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

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

CUT TO:

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

DIAZ
Something interesting happening?

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

CUT TO:

INT. INTERVIEW ROOM - DAY

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

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

KWON
Nash might know something.

MARCO
Nash?

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

JOHN
Who knew Alfred would be going to the gallery?

Chandra shrugs.

JOHN (cont'd)
We will need lists of everyone connected. We also need someone good at asking questions? Maybe Veronica.

John turns to Chandra,

JOHN (cont'd)
The writing on the wall, "sell out whore", you didn’t see Alfred as a sellout did you?

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

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

JOHN (cont'd)
(to Chandra)
What do you think this murder might do to the gallery's business profile? Does this increase or decrease their profitability?

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

JOHN
(to Kwon)
We will need a list of all investors and collectors. Insurance concerns should be included.

Kwon Nods she makes a note in her smartphone.

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

Marco hands Kwon a business card.

KWON (cont'd)
I'll get Albert to see what he can dig up.
(Kwon to Marco)
Albert is a computer geek. He's good at getting information.

MARCO
We have an Albert also.

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

CHANDRA
Of course. Anything I can do to help.

Marko interrupts

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

MARCO (cont'd)
They might want to put a stop to your nosing around. It might get personal. By that I mean dangerous.

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

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

CUT TO:

INT. VIEWING ROOM - DAY

Diaz speaks to Matilda

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

FADE TO

INT. VERONICA STUDY - DAY

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

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

VERONICA
Of course. I'll see what I can do. I was planing dinner with one of the board members wife.

CUT TO:

INT. ITALIAN RESTAURANT - DAY

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

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

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

Georgio points to a dish of calamari.

GEORGIO (cont'd)
Have some. It'll go to waste.

Jake pushes some from the dish on to his plate.

JAKE
There's big money there?

Georgio leans in like he's sharing a secret.

GEORGIO
Very big.

JAKE
Organized?

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

Jake nods in agreement.

FADE TO:

EXT. STAKEOUT AT BROTHERS HOUSE -DAY

Sitting in car near by the victim's brothers apartment.

DIAZ
So, what did you find out?

MATILDA
It’s more than unusual. This guy is out of science fiction. His last name is Doe. John Doe. He was in a coma for seven years. No one knows who he is. He woke up one day and walked out of Bellevue. He landed near Kwon’s studio. She took him
(MORE)

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

DIAZ
I don’t think I like that.

MATILDA
He became almost famous, but ducked out of media exposure and became a recluse. Now he is quietly famous with a select art group. He doesn’t seem to be interested in anything if it’s not connected to art. He meets with a group of artists regularly. However this group has more of a cult characteristic. There seems to be some spiritual, or Zen-like aspect To it.I guess the short of it is, he is smart but quirky. Maybe he does have a gift for processing information.
(pause)
I don't like it. There's something wrong with this guy Boss.

DIAZ
Yeah well we will see how that plays out. You better keep an eye on the Chandra woman and make sure she doesn’t get into trouble. She'll be coming here to the brothers. Then see if you can sit in on her meeting with John when she reports to him.
(pause)
When you talk to him offer to share some photos and walk him through the crime scene. You have good instincts. I’d be glad to see what you think.

Diaz takes a sip of coffee

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

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

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

MATILDA
Yeah well, business is business. If there is money, there is motive.

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

MATILDA
Yes boss.

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

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

Matilda shows Chandra her badge.

CHANDRA
I’m just about to see his brother.

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

They walk up to the door together.

INT. TERRENCE APT - DAY

Terrence, the brother opens the door.

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

Matilda shows her badge

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

TERRENCE
No that’s fine please come in.

They enter

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

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

TERRENCE
Yeah, it’s just crazy.

MATILDA
Are you aware of anyone who might have done this?

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

Terrence hesitates

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

MATILDA
Reservations?

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

CHANDRA
It's always "The Suit."

MATILDA
What happened?

TERRENCE
Nothing. That was the last I heard of it.

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

TERRENCE
Nothing

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

CUT TO:

INT. APARTMENT DIRECTOR - DAY

Adele and Anthony are fooling around in bed.

ANTHONY
Did you find out anything useful from the cops?

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

ANTHONY
So what was Alfred doing there anyway?

ADELE
Something he shouldn’t have been doing. I have no idea. And I don’t like it.
(pause)
And what’s up with you? I’m the one who should be nervous, but you’re the one who’s jumpy as a cat.

ANTHONY
I guess murder freaks me out.

Anthony nervously gets dressed.

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

CUT TO:

INT. JOHN'S STUDIO - DAY

Chandra and Matilda enter

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

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

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

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

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

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

MATILDA
Sometimes people are nervous about talking to police. Maybe it would be better if one of your friends asked the questions about “The Suit."

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

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

John agrees, Matilda thanks them and exits.

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

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

CUT TO:

INT. NASH OFFICE - DAY

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

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

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

FADE TO:

INT. JOHN'S STUDIO - DAY

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

JOHN
We need a way to communicate.

KWON
You mean aside from phone or text?

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

Kwon calls Albert

KWON
Hi Albert, John and I need your help. This is related to the murder.
(pause)
We need a private hack proof smartphone channel or app where we can talk and text safely.

ALBERT
Any other features on the app?

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

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

KWON
That will be great. Thank you Albert. One other thing.
(pause)
John would like a pair of smart glasses that can magnify and take snapshots and attache them to a text.

ALBERT
That will take a little longer.

FADE OUT

EXT. CITY STREET - DAY

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

MARCO
Did you see where that came from?

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

MATILDA
I heard it from about 2 o'clock.

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

MATILDA (cont'd)
It’s a bitch when we shoot back isn’t it?

The perp is groaning in a fetal position.

MARCO
Is this the only one?

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

MATILDA
I think so.

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

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

Marco keeps eyeing the neighborhood.

MARCO (cont'd)
And that’s just walking down the street.

MATILDA
Yeah, I guess our interview will have to wait.

FADE TO

INT. ALFRED'S HOME - NIGHT

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

END ACT 2

ACT 3

FADE IN:

HOSPITAL

Diaz is talking to John

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

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

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

DIAZ
I hear you got lucky?

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

DIAZ
Any ID possible?

KWON
Only if I fight him again.

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

Diaz walks over to Chandra,

DIAZ (cont'd)
Now do you understand how dangerous it is?

Chandra nods her head

DIAZ (cont'd)
You call me if there’s any poking around that needs to be done. We will do it for you.

Diaz intercepts the doctor. Showing her badge.

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

Diaz goes over to John

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

JOHN
I understand. You’re right.

DIAZ
OK, so you’re going to communicate with me?

JOHN
Yes.

Diaz gives John her card. speaking into her radio

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

CUT TO:

INT. STREET KINGS PLACE - DAY

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

THUG 1
Yeah well they were quick. Before we knew it they were at us. Mac panicked and started shooting. They got him and I got out of there. They didn't see me. Like you planed, when cops are shot at, they stop everything and go after the shooter. They were just too quick.

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

THUG 1
That wasn’t the way it was supposed to happen.

STREET KING
And what happened to Donny? Why did he bail?

THUG 1
He knew the cops and got scared.

Street King makes a phone call.

STREET KING
I need a clean-up right away.

Street King hangs up and turns back to thug 1.

STREET KING (cont'd)
So what do you think the cops are doing right now?

CUT TO:

INT. COP-WORLD - NIGHT

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

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

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

MARCO
Rose. Marie is visiting her family in Costa Rica.

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

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

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

Diaz enters.

DIAZ
What have you got?

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

Marco plays the footage.

MARCO (cont'd)
They knew where the cameras were. The cameras in the stairwell show the figure exiting several floors below and disappearing. So we just have a dark figure leaving the gallery. No identification possible.
(pause)
We are also having a problem with the financials of the gallery. It turns out the art business is opaque. Secrecy seems to be a tradition. The gallery has several offshore accounts and partners who are difficult to identify. A corporation in Panama, ADB Corp. Seems to handle part of their inventory. Apparently storing expensive art in a Free port storage by passes all taxes. We have someone sifting through the Panama papers to see if there are any references there which might shed some light. Hopefully these
(MORE)

MARCO (cont'd)
guys have a paper trail that will show up.

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

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

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

DIAZ
Jake?

JAKE
I agree with Marco. It’s organized.

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

DIAZ
I’ll get the court order. Keep digging through surveillance footage to see if we can identify individuals coming and going. I want to know about that gallery
(MORE)

DIAZ (cont'd)
director. Matilda did you walk John through the crime scene?

MATILDA
Yes. He seemed methodical.

FLASHBACK TO

INT. ART HOUSE GALLERY - DAY (FLASH BACK)

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

CUT TO:

INT. COP-WORLD - NIGHT

MATILDA
He identified one of the masks on display that was out of place, so we're taking a closer look at that. Seeing the building security cameras he commented that we might get days back to compare regular visitors to unique new ones. Though he was helpful, I got the feeling he saw more then he said.
(pause)
He also pointed out that the artist had brought a work of art with him. Therefore it was most likely expecting to meet someone. The work of art was not there.

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

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

DIAZ
Had he been to the gallery before?

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

DIAZ
Yeah, that came through. Amira is on it.
(pauses)
By the way, did you flirt with him?

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

DIAZ
Bad ass girls bonding?

MATILDA
Something like that.

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

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

DIAZ
Thanks Amira.

FADE TO

INT. ART GROUP - DAY

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

The master closed the sketchbook and silently left the room.

BOBBY
So what are we supposed to do?

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

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

ATLANTA
I guess that’s it. What it all means?

ZOE
He said the before life needed to be defined.

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

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

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

ZOE
You mean out of time?

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

CROW'S BROTHER
Art is the modern language of Shamanism.

BOBBY
So who’s that oriental woman who keeps following him around?

CROW'S BROTHER
That’s his ninja.

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

ZOE
He does other things besides art.

BOBBY
Like?

ZOE
Like investigating murder. Anyway, she's much more than a body guard.

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

BELL
How do we expand our consciousness?

ATLANTA
Chant, Vision Quest, take some drugs, meditate.

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

CROW'S BROTHER
Like I said, the dream time space.

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

ATLANTA
Who got killed?

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

ZOE
An artist got killed.

MAY
So who is the artist?

ZOE
Alfred, a close friend of Chandra.

BOBBY
So murder aside, what are we all doing here?

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

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

APRIL
I’m here to learn about creative thinking.

ATLANTA
The meaning of life.

CHANDRA
Energy art and consciousness.

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

CROW'S BROTHER
I came because the spirits called me here.

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

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

The door opened and the master with his ninja reentered.

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

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

BOBBY
Wow that’s great!

MASTER
I’ve asked you to think metaphorically. When you look at this art I want you to think of a life. The painting is a life. We need to think about what happened before it was born. Something caused it to come into existence. We need to understand this.
(pause)
Before we ask Atlanta what her motivations were, everyone needs to build the story they think would most likely lead to the creation.
(pause)
Take your time, look at the painting and place yourself in the role of the creator.

The ninja answers her cell phone. She turns to the master

KWON
We are needed on site.

The master- John, turns to Zoe

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

The master and ninja exit.

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

BOBBY
Does he always just leave like that?

ZOE
Something has happened with the investigation.

END ACT 3

ACT 4

FADE IN:

INT. CO-OP STUDIO CRIME SCENE - DAY

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

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

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

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

JOHN (cont'd)
I look?

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

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

JOHN (cont'd)
This man about 45 years of age dressed in expensive business suit, appearing rumpled as if bundled about, is stapled with an artists staple gun to the studio wall. The neck seems marked by bruising and appears to be broken. The studio seems strikingly undisturbed. The scene appears to be staged with the
(MORE)

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

Meanwhile, Marko speaking to Diaz

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

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

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

John, finished with his inspection returns to Diaz.

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

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

MARCO
Well see.

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

JOHN
Not in the art community. Artists are passionate. I don’t see passion here. I see determined commitment.

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

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

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

DIAZ
(smiles)
I send.

JOHN
(to Kwon)
We go.

CUT TO:

INT. ART GROUP - DAY

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

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

BOBBY
Do me a favor, take the warrior shit and shove it. That’s just all some kind of phony crap to convince some kid to strap on a bomb and blow himself up. There ain’t nothing spiritual, there ain’t nothing proud. Just a bunch of stupid shit. All this phony crap, it’s all fucked up and you wonder why we come back all fucked up. I was a soldier because that’s what I had to be.

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

BOBBY
Yeah, well maybe cruelty is all there is.

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

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

CUT TO:

INT. CHIEF BARKA'S OFFICE - - DAY

Diaz in front of Chief's desk, special agent Anderson to the side

DIAZ
Why is the FBI interested?

Chief Barka waves toward Special Agent Anderson.

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

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

ANDERSON (cont'd)
One more thing. We are interested in your art consultant, John. Let us know if you think he is useful.

FADE TO

INT. STREET KINGS PLACE - DAY

STREET KING
You let me down today.

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

The king grabs Donny's collar and shakes him.

STREET KING
You can only fuck up so many times.
(He pauses to think, then continues)
Just hang back for now. I'll need you later. Meanwhile get your head straight

FADE TO:

INT. PSYCH EVALUATION

Matilda sits uncomfortably in the chair.

MONICA
You've had more psych e val‘s than anyone in this precinct.

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

MONICA
But, how do you feel about that.

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

MONICA
How did you feel just before you shot him?

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

MONICA
How did you feel after the shooting was over?

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

MONICA
And how do you feel now.

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

MONICA
Does this all seem pointless sometimes?

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

Matilda stands up. She looks at Monica.

MATILDA (cont'd)
So are we good?

MONICA
OK. Yes, we're good.

Matilda exits the door and almost immediately Marco comes in.

MONICA (cont'd)
So how are you feeling Marco?

MARCO
I'm feeling glad to be alive.

MONICA
No doubts or reservations?

MARCO
About being alive?

MONICA
About the shoot in general.

MARCO
I am angry.

MONICA
Angry about having to shoot?

MARCO
No. About not shooting the bastard.

MONICA
You discharged your weapon didn't you?

MARCO
Yeah, but I didn't hit anything. I'm tired of being shot at and never shooting the bastard who is shooting at me.

MONICA
Are you glad that Matilda shot the guy?

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

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

MARCO
Yes.

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

CUT TO:

INT. HOSPITAL - DAY

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

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

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

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

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

CUT TO:

INT. ART BAR - NIGHT

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

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

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

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

KWON
No.

MATILDA
So this is the art bar Cafe.

KWON
Yeah, you can buy booze or health food drinks.

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

KWON (cont'd)
I'll have a Central American crush.

MATILDA
One shot of bourbon please.

KWON
So I hear you shot a lot of people.

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

KWON
Yes. But I've never killed anyone.

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

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

MATILDA
And now, so are you.

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

MATILDA (cont'd)
Do you know who you are?

KWON
Yes. ... You?

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

KWON
That’s funny, I sometimes feel that too.

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

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

MATILDA
Oh no I would not.

KWON
You have a partner.

MATILDA
That’s different.

KWON
No. It’s the same.

MATILDA
You love John. I can see that.

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

MATILDA
I doubt that.

KWON
Another drink?

MATILDA
No. One is my limit.

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

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

MATILDA
Fat chance.

KWON
You'll see.

FADE TO

INT. ITALIAN RESTAURANT - NIGHT

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

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

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

GEORGIO (cont'd)
A Street King was asking a fence I know, if there was a market for corporate blackmail documents on a thumb drive.

Jake smiles, and takes a sip of wine.

GEORGIO (cont'd)
The fence says there is.

Jake is satisfied.

JAKE
So, did he set a meet with the fence?

GEORGIO
No.
(pause)
I figure the Street King is just window shopping to set a price.

Jake and Georgio clink glasses. Simultaneously they say,

JAKE & GEORGIO
He's going to sell it back to the gallery.

END ACT 4

ACT 5

FADE IN:

INT. HOSPITAL - NIGH

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

CUT TO:

INT. COP-WORLD - NIGHT

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

DIAZ
Everybody on?

MARCO
Marco copy.

JAKE
Jake copy.

MATILDA
Matilda copy.

AMIRA
Amira copy.

DIAZ
Go ahead Amira.

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

AMIRA (cont'd)
(Pause)
We got the tip from your art consultant. His research guy forwarded Interpol documents to us.

DIAZ
So what do you think about our new consultant?

MARCO
He knew about the rolled up painting.

JAKE
He pointed to the mask. That gave us DNA.

MATILDA
He helped us but he's holding something back.

MARCO
He is a human A.I.

DIAZ
Yeah, maybe we have a keeper.

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

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

MATILDA
That John, is a dog with a bone.

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

CUT TO:

INT. VERONICA STUDY

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

VERONICA
Harriet, my dear, I was just inquiring about everyone at the
(MORE)

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

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

CUT TO:

INT. JOHN'S STUDIO - DAY

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

JOHN
Are you feeling OK?

KWON
I'm fine. Just a little tender.

JOHN
You're sure?

KWON
Yes, absolutely.

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

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

John smiles. He is visibly pleased.

JOHN
You think so?

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

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

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

JOHN
Matilda's still uneasy about me

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

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

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

JOHN
Good. I like her too.

CUT TO:

INT. COP-WORLD - NIGHT

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

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

DIAZ
I'm near by. Send Marco and Matilda.

CUT TO:

INT. ART STORAGE UNIT - NIGHT

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

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

DIAZ
(whispers)
You shouldn't be here.

As John replies as Kwon moves off ahead.

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

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

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

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

DIAZ
Got this?

MATILDA
Yes Boss.

MARCO
Yo.

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

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

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

MARCO (cont'd)
Boss, did you see that? She shot the gun out of his hand. Just like the movies.

Kwon speaks to John.

KWON
Guns determined this conflict. Were going to have to learn to shoot.

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

FADE TO

INT. HOSPITAL - NIGHT

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

DIAZ
So we got Alfred's killer.

JOHN
Are you sure?

DIAZ
Absolutely. DNA does not lie.
(pause)
What do you think about the banker?

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

DIAZ
It's not over?

JOHN
No. It's not over.

DIAZ
We seem to work well together.

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

JOHN
Yes. We work well.

Diaz lingers for a moment to make sure they understand each other. She nods, and exits the door where Matilda is waiting. Matilda watches as John sits back down on the bed taking Kwon's hand.

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

DIAZ
Yeah.

MATILDA
Maybe he's OK.

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

END OF EPISODE