

Art House Conspiracies  
Episode 1 The Art House Murders

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First Draft

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ART HOUSE MURDERS EPISODE 1

INT. ART HOUSE GALLERY - NIGHT

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

CHILD

The shadow-man is wearing a mask.

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

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

ALFRED

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

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

Nikolina 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!

Alfred turns around and heads for the door only to be stabbed. He falls back grabbing his assailant and slumps 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. After viewing his victim dying. He exits the office.

THE CAMERA EXPLORES THE BODY OF ALFRED AND THE OFFICE.

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)

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

(pause)

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

She hands the cell phone to John.

JOHN

Where are you?

(pause)

When and where did this happen?

(pause)

So the police are still there?

(pause)

OK, we are on the way.

John hands the cell back to Kwon. He hesitates.

JOHN (cont'd)

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

KWON

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

JOHN

My power?

(pause)

You've been talking to Crow's-  
Brother.

KWON

Yes, he's good to talk to.

JOHN

Yes he is.

KWON

Your gift for discovery is what  
makes you such a great artist. But  
we better remove your third eye.

She grabs a tissue and dabs at his forehead removing paint  
depicting an eye. He in turn removes face paint from her.

JOHN

The Art House Gallery?

KWON

Yes.

FADE TO

INT. APARTMENT GALLERY 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. There will be cops all over the place. They'll have questions about you. We don't need that. You go home, I'll call you later.

CUT TO:

INT. ART HOUSE GALLERY - NIGHT

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

DIAZ

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

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

EXAMINER

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

DIAZ

OK, Thanks Steve.

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

OFFICER

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

Diaz walks over to the front door.

DIAZ

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

Ms. Branch insists

ADELE

Can you tell me where my assistant,  
Marie is?

DIAZ

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

Diaz steps away waving to Matilda

MATILDA

Yes boss?

DIAZ

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

MATILDA

Right away boss.

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

JAKE

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

DIAZ

OK, Jake. Keep at it.

Matilda returns.

MATILDA

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

DIAZ

Interesting. OK, let him in.

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

DIAZ (cont'd)

What do you see?

JOHN

He came to meet someone. You may find another victim somewhere. He was carrying a canvas roll. The first knife thrust killed and threw him back. The others that followed must be intended to hide the skill level. Probably military trained. Alfred was completely taken by surprise. But he did suspect danger. He was trying to get out. The killer may have worn a mask. One from the display is out of place.

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

JOHN (cont'd)

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

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

JOHN (cont'd)

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

DIAZ

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

JOHN

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

DIAZ

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

Matilda walks him to the door where Kwon is waiting.

KWON

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

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

JOHN

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

CUT TO:

INT. ALFRED'S HOME - NIGHT

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

PHONE MESSAGE

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

(Pause)

Later bro!

(beep)

On a recorded line about your  
extended warranty

(beep, - message  
deleted - beep)

Silence

(beep)

Jesus Alfred, you fucking let me  
down.

(beep)

Breathing

beep - end of messages



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

FADE TO BLACK

INT. ART GROUP - DAY

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

CHANDRA  
Alfred is dead! Murdered!

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

STEADY-CAM FOLLOWS HER

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

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

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

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

Kwon whispers in John's ear.

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 there anything  
missing?

ADELE  
No. Nothing was missing.

MARCO  
Was anything disturbed or out of  
place?

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

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

OFFICER  
Mr Bradstreet, an attorney for the  
Gallery is here.

The lawyer extends his hand to Marco who is standing

BRADSTREET  
Hello, sorry to meet under such  
tragic circumstances.

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

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

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

CUT TO:

INT. COP-WORLD - DAY

Matilda finds Diaz.

MATILDA  
Boss, the gallery attorney is here.

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

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

CUT TO:

INT. INTERVIEW ROOM - DAY

MARCO

You were saying, things in the office were disturbed?

Adele glancing at Bradstreet

ADELE

Yes. some things seemed out of place.

MARCO

But nothing missing?

ADELE

No, nothing missing.

MARCO

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

ADELE

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

Marco pauses then continues

MARCO

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

ADELE

No.

Marie squirms a little, Marco follows up

MARCO

Marie, do you know of any?

MARIE

Anthony and Alfred didn't get along.

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

Marie looks down obediently like a child corrected.

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

Both Marie and Adele shake their heads.

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

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

MARCO  
No money?

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

Marco seeing the frustration ends the interview.

MARCO  
Thank you for your help.

He hands out cards

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

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

MATILDA  
No money.

DIAZ  
Yeah, everything is electronic.

MARCO  
Nothing would show if something  
electronic was stolen.

END ACT 1

ACT 2

FADE IN:

INT. ANTHONY APT. - DAY

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

VOICE ON PHONE

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

ANTHONY

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

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

Camera ends scene lingering on a photo of police cadets.

CUT TO:

INT. COP-WORLD - DAY

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

MARCO

You're friends of the deceased?

CHANDRA

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

MARCO

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

(pause)

How did you hear about this?

CHANDRA

Marie, the gallery rep who found him called me.

He nods towards John,

MARCO

And you are?

JOHN

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

MARCO

So, you are a private detective?

JOHN

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

Marco nods towards Kwon

MARCO

And you are?

KWON

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

MARCO

So you're here just keeping your friends company?

Kwon nods towards John,

KWON

I'm his assistant.

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

CUT TO:

INT. INTERVIEW ROOM - DAY

MARCO

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



CHANDRA

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

MARCO

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

CHANDRA

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

MARCO

The Art House Gallery?

CHANDRA

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

MARCO

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

CHANDRA

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

JOHN

What about his family?

CHANDRA

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

JOHN

Who was his agent at the gallery?

CHANDRA

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

JOHN

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

CHANDRA

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

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

CUT TO:

INT. VIEWING ROOM

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

DIAZ

Something interesting happening?

MATILDA

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

CUT TO:

INT. INTERVIEW ROOM - DAY

JOHN

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

CHANDRA

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

KWON

Nash might know something.

MARCO

Nash?

KWON

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

JOHN

Who knew Alfred would be going to the gallery?

Chandra shrugs.

JOHN (cont'd)

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

John turns to Chandra,

JOHN (cont'd)

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

CHANDRA

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

JOHN

(to Marco)

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

(MORE)

JOHN (cont'd)

(to Chandra)

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

CHANDRA

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

JOHN

(to Kwon)

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

Kwon Nods she makes a note in her smartphone.

KWON

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

Marco hands Kwon a business card.

KWON (cont'd)

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

(Kwon to Marco)

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

MARCO

We have an Albert also.

JOHN

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

CHANDRA

Of course. Anything I can do to help.

Marco interrupts

MARCO

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

(MORE)

MARCO (cont'd)

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

CHANDRA

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

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

CUT TO:

INT. VIEWING ROOM - DAY

Diaz speaks to Matilda

DIAZ

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

FADE TO

INT. VERONICA STUDY - DAY

VERONICA

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

KWON

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

VERONICA

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

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 onto his plate.

JAKE

There's big money there?

Georgio leans in like he's sharing a secret.

GEORGIO

Very big.

JAKE

Organized?

GEORGIO

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

Jake nods in agreement.

FADE TO:

EXT. STAKEOUT AT BROTHERS HOUSE -DAY

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

DIAZ

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

MATILDA

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

(MORE)

MATILDA (cont'd)

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

DIAZ

I don't think I like that.

MATILDA

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

(pause)

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

DIAZ

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

(pause)

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

Diaz takes a sip of coffee

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

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

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

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

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

MATILDA  
Yes boss.

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

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

Matilda shows Chandra her badge.

CHANDRA  
I'm just about to see his brother.

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

They walk up to the door together.



INT. TERRENCE APT - DAY

Terrence, the brother opens the door.

TERRENCE

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

Matilda shows her badge

MATILDA

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

TERRENCE

No that's fine please come in.

They enter

TERRENCE

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

CHANDRA

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

TERRENCE

Yeah, it's just crazy.

MATILDA

Are you aware of anyone who might have done this?

TERRENCE

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

Terrence hesitates

TERRENCE (cont'd)

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

MATILDA

Reservations?

TERRENCE

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

CHANDRA

It's always "The Suit."

MATILDA

What happened?

TERRENCE

Nothing. That was the last I heard of it.

MATILDA

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

TERRENCE

Nothing

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

CUT TO:

INT. APARTMENT GALLERY DIRECTOR - DAY

Adele and Anthony are fooling around in bed.

ANTHONY

Did you find out anything useful from the cops?

ADELE

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

ANTHONY

So what was Alfred doing there anyway?

ADELE

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

(pause)

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

(MORE)

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

ANTHONY  
 I guess murder freaks me out.

Anthony nervously gets dressed.

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

CUT TO:

INT. JOHN'S STUDIO - DAY

Chandra and Matilda enter

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

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

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

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

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

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

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

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

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

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

John agrees, Matilda thanks them and exits.

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

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

CUT TO:

INT. NASH OFFICE - DAY

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

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

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

FADE TO:

INT. JOHN'S STUDIO - DAY

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

JOHN

We need a way to communicate.

KWON

You mean aside from phone or text?

JOHN

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

Kwon calls Albert

KWON

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

(pause)

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

ALBERT

Any other features on the app?

KWON

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

ALBERT

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

KWON

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

(pause)

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

ALBERT

That will take a little longer.

FADE OUT

EXT. CITY STREET - DAY

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

MARCO

Did you see where that came from?

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

MATILDA

I heard it from about 2 o'clock.

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

MATILDA (cont'd)

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

The perp is groaning in a fetal position.

MARCO

Is this the only one?

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

MATILDA

I think so.

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

MARCO

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

Marco keeps eyeing the neighborhood.

MARCO (cont'd)

And that's just walking down the  
street.

MATILDA

Yeah, I guess our interview will  
have to wait.

FADE TO

INT. ALFRED'S HOME - NIGHT

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

END ACT 2

ACT 3

FADE IN:

INT - HOSPITAL - DAY

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 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. She can leave now. They all can.

Diaz goes over to John

DIAZ

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

JOHN

I understand. You're right.

DIAZ

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

JOHN

Yes.

Diaz gives John her card. Speaking into her radio

DIAZ

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

CUT TO:

INT. STREET KINGS PLACE - DAY

STREET KING

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

THUG 1

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

STREET KING

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

THUG 1

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

STREET KING

And what happened to Donny? Why did he bail?

THUG 1

He knew the cops and got scared.

Street King makes a phone call.

STREET KING

I need a clean-up right away.

Street King hangs up and turns back to thug 1.

STREET KING (cont'd)

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

CUT TO:

INT. COP-WORLD - NIGHT

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

MATILDA

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

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

MARCO

Rose. Marie is visiting her family  
in Costa Rica.

MATILDA

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

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

MARCO

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

Diaz enters.

DIAZ

What have you got?

MARCO

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

Marco plays the footage.

MARCO (cont'd)

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

(pause)

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

(MORE)

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

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

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

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

DIAZ  
Jake?

JAKE  
I agree with Marco. It's organized.

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

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

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

MATILDA  
Yes. He was methodical.

FLASHBACK TO

INT. ART HOUSE GALLERY - DAY (FLASH BACK)

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

CUT TO:

INT. COP-WORLD - NIGHT

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

(pause)

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

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

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

DIAZ  
Had he been to the gallery before?

MATILDA

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

DIAZ

Yeah, that came through. Amira is on it.

(pauses)

By the way, did you flirt with him?

MATILDA

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

DIAZ

Bad-ass girls bonding?

MATILDA

Something like that.

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

AMIRA

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

DIAZ  
Thanks Amira.

FADE TO

INT. ART GROUP - DAY

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

The master closed the sketchbook and silently left the room.

BOBBY  
So what are we supposed to do with that?

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

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

ATLANTA  
He's putting out a metaphor.

ZOE  
He said the before life needed to be defined.

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. She's his best friend. A soulmate.

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.

APRIL

So who is the artist?

ZOE

Alfred, a close friend of Chandra.

BOBBY

So murder aside, what are we all doing here?

APRIL

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

Bobby experiences short burst flashbacks.

BOBBY

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

APRIL

I'm here to learn about creative thinking.

ATLANTA

The meaning of art in my life.

CHANDRA

Energy art and consciousness.

ZOE

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

CROW'S-BROTHER

I came because the spirits called  
me here.

APRIL

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

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 John with Kwon reentered.

JOHN

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

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

BOBBY

Wow that's great!

JOHN

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

(pause)

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

(pause)

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

Kwon answers her cell phone. She turns to John.

KWON

We are needed on-site.

John turns to Zoe.

JOHN

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

John and Kwon exit.

ZOE

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

BOBBY

Does he always just leave like that?

ZOE

Something has happened with the investigation.

END ACT 3

ACT 4

FADE IN:

INT. CO-OP STUDIO CRIME SCENE - DAY

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

DIAZ

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

JOHN

This time the FBI is targeted for corruption. And again the details are made to 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 artist's staple gun to the studio wall. The neck seems marked by bruising and appears to be broken. The studio seems strikingly undisturbed. The

(MORE)

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

Meanwhile, Marko speaking to Diaz

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

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

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

John, finished with his inspection returns to Diaz.

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

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

MARCO  
We'll see.

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

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

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

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

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

DIAZ  
 (smiles)  
 I send.

JOHN  
 (to Kwon)  
 We go.

CUT TO:

INT. ART GROUP - DAY

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

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

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

Flashbacks of Bobby's combat moments

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

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

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

BOBBY  
Yeah, well maybe cruelty is all there is.

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

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

CUT TO:

INT. CHIEF BARKA'S OFFICE - - DAY

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

DIAZ  
Why is the FBI interested?

Chief Barka waves toward Special Agent Anderson.

ANDERSON

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

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

DIAZ

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

ANDERSON

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

FADE TO

INT. STREET KINGS PLACE - DAY

STREET KING

You let me down today.

DONNY

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

The king grabs Donny's collar and shakes him.

STREET KING

You can only fuck up so many times.

(He pauses to  
think, then  
continues)

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

FADE TO:

INT. JOHN'S STUDIO - DAY

John & Kwon are sitting on a couch. She is leaning against  
him in a relaxed manner working in her sketch book. He is  
fiddling with his smart phone.



KWON  
You're processing?

JOHN  
Yes. A lot has happened since we  
agreed to sort out this murder.

Kwon notices his rapid eye movement. Images of his data-stream flash by.

KWON  
Are you sorry we took it on?

JOHN  
No. But I feel anger. I have not  
felt anger like this before.

KWON  
I feel it too. There are many dark  
sides to the world you have not  
discovered yet.

JOHN  
Learning art was filled with joy  
and wonder. I feel betrayed. Like  
the anger will never go away.

KWON  
You will find balance. There are  
times when you will need your  
anger. Other times you will need  
your joy. You will learn to balance  
these things. What about the  
processing?

JOHN  
This guy has made too many  
mistakes. I'll make sure Diaz has  
what she needs to get him.

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. He'll 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.

Flashes of John and Kwon revisit scenes as she describes them.

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 their drinks. Look around, and wonder which of them is stronger. The band plays "The Way I Feel"

MATILDA (cont'd)

Do you know who you are?

KWON

Yes. ... You?

MATILDA

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

KWON

That's funny, I sometimes feel that too.

MATILDA

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

KWON

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

MATILDA

Oh no I would not.

KWON

What you don't know is once he was my shadow. Besides, 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 you're 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.

FADE IN:

INT. HOSPITAL - NIGHT

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

CUT TO:

INT. COP-WORLD - NIGHT

Diaz and team connect with a headset conference.

WHILE THEY TALK, THE CAMERA CUTS BACK AND FORTH PAINTING A  
PORTRAIT OF EACH TEAM MEMBER.

DIAZ  
Everybody on?

MARCO

Marco copy.

JAKE

Jake copy.

MATILDA

Matilda copy.

AMIRA

Amira copy.

DIAZ

Go ahead Amira.

AMIRA

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

(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. JOHN'S STUDIO - DAY

Crow's-Brother enters.

CROW'S-BROTHER

What's on your mind John?

JOHN

You heard about Kwon getting hurt.

CROW'S-BROTHER

Yes I did.

JOHN

I was helpless. That guy just  
tossed me aside like a child.

CROW'S-BROTHER

What do you expect John? Kwon is  
the fighter, not you.

JOHN

But I led her into this mess and  
couldn't protect her.

CROW'S-BROTHER

I understand. It's right that you  
feel bad.

(pause)

So you'll have to learn to fight.  
You can learn anything. That's what  
you do.

JOHN

I was crazy angry. I still am.

CROW'S-BROTHER

I know. You need to meditate and get yourself strong with the spirits.

FADE TO:

INT. VERONICA'S STUDY

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

VERONICA

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

(pause)

What about the anger?

JOHN

Crow's-Brother told you?

KWON

Yes.



JOHN

Still there.

(pause)

I told Crow's-Brother about the anger, but I didn't say anything about the fear.

KWON

Fear?

JOHN

When you were hurt, I was afraid.

Kwon puts her arm around him in a consoling manner.

KWON

It is a natural reaction. Everyone would feel like that.

John gives her a hug careful not to stress her fragility.

KWON (cont'd)

With all of this you have met with more people than usual.

JOHN

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 and she wrenches one of his arms, 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. Kwon's wound is bleeding again and she also slumps to the floor. John arrives and cradles Kwon. Diaz moves on ahead. 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, to back off. Quietly on the sidelines Marco and Matilda arrive shifting the balance.

DIAZ  
 Got this?

MATILDA  
 Yes Boss.

MARCO  
 Yo.

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

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

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

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



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

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

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

DIAZ  
Yeah.

MATILDA  
Maybe he's OK.

Diaz smiles at Matilda's remark. We hear Diaz and Matilda's foot steps fading as John is straightening Kwon's hair, and waiting for her to regain consciousness. Crow's-Brother is softly chanting as a vision montage starting with a crow dropping a sprig with new leaf. Montage plays out as end credits role.

#### END OF EPISODE

#### Synopsis Episode 2 "Combat School"

Kwon is dreaming in a spirit world. The shock of killing someone has taken its toll. Crow's-Brother, gives her spirit guidance. John and Art Group take combat training. Use of firearms and hand-to-hand, as well as intelligence gathering, fill out their new regimen. Alice and Zoe split from art group to become spys. Diaz explains to FBI's Anderson that John wishes to filter his intel through her. John directs Albert to create body armor for Kwon.

The Cop-World psychologist shows a potentially dangerous profile of John. Diaz is warned to keep close tabs on him. Bobby offers help from "his brothers" from his military unit, who now do private security. Marco discovers, from a banker's wife, that ABD Corp is missing over a billion USD. Matilda, annoyed by Kwon's self doubts, gives her a wake-up call. Roger from ABD Corp. cooks up an Art House auction scam. Albert's crime game app goes live.

The murder of Zoe's friend and model, Nikolina, ignites speculation and investigation. ABD Corporate meeting underlines arrogance, paranoia, and dirty tricks. Nikolina's

mother, a Ukrainian spy, is freed from prison. The black-gloved woman teaches Alice and Zoe spy-craft.

Art Group agree that intelligence rather than combat has to be where they can make a difference. In Greece, the bookkeeper gifts Athens police with damning evidence on corporate criminals. Kwon rights herself with the help of Crow's-Brother's spirit walk. Alice infiltrates "big shots" art opening. Zoe travels to her island, Hydra, in Greece.

Ukrainian spy and ex-Stasi lover, run serious surveillance on ABD Corp. Zoe meets a writer, Elliot, on the way to her Greek island. Director of ABD Corp., found dead in a bathtub. As John, Kwon and Diaz converge on ABD Corporate to make an arrest, the ABD Corporate headquarters explodes.

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