

MISSING"DOMESTIC BLISS"

TEASER

FADE IN:

BLACK SCREEN, filled with COOL MUSIC. FADE UP TO...

1 INT. BAILEY HOUSE - DAY 1

CAMERON BAILEY, 13, wanders through his upscale suburban palace, oblivious to everything except the video game in his hand and the MUSIC pounding through his HEADPHONES. We do not hear anything but this COOL MUSIC -- no sounds from the house, no other dialogue. As he walks into...

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2 INT. BAILEY HOUSE - KITCHEN - DAY 2

We see that the table is SET FOR FOUR, but dinner isn't happening, because MARILYN and STAN BAILEY, early 40s, Cameron's perfect suburban mom and dad, are in the middle of A HUGE SHOUTING MATCH with their daughter ANNA, 16, semi-Goth, perky beauty. Except right now, Anna doesn't look too perky -- she's yelling at her parents, fighting back tears of rage. At least, she seems to be. We CAN'T HEAR ANYTHING but THE MUSIC from Cameron's headphones, since we're seeing all this from Cameron's point on view.

Cameron grabs a box of CAMPER GIRLS COOKIES and is heading out of the kitchen when HIS FATHER'S HAND takes the box away from him. The boy slips off his headphones for a second to see what all the drama is about. Now Cameron can HEAR HIS MOTHER AND SISTER FIGHTING.

ANNA

...is my life! You can't control me!

MARILYN

As long as you're living in my house, I not only can, I have to.

ANNA

I hate you! I want you all to die!

His sister STORMS OUT OF THE HOUSE, slamming the front door behind her. Cameron swipes the box of cookies again. He goes to another room, looks out the window TO SEE:

3 EXT. HOUSE - DAY 3 *

Anna throws herself into the family's SUV, slams it into gear, and tears off.

(CONTINUED)

3 CONTINUED: 3

And we DISSOLVE TO: *

4 EXT. SUBURBAN COMMUNITY - NIGHT 4 *

As the twilight quiet is SHATTERED by LOUD MUSIC, coming from the Bailey family SUV as it wheels past ROWS OF EXPENSIVE TRACT HOMES (with perfect lawns and SUVs out front) and pulls into the driveway, all the car windows open so the music has full effect on the neighborhood.

5 INT. SUV - NIGHT 5 *

Anna sits behind the wheel, letting the music blare a few more seconds, just in case mom and dad haven't gotten the message. She kills the engine, opens the door, checks the SILVER SKULL gleaming on the side of her NEWLY PIERCED NOSE. Anna touches it tentatively. It hurts like hell... but it's going to hurt them a lot worse.

6 INT. BAILEY HOUSE - NIGHT 6 *

Anna marches into the kitchen as if she expects to find her parents waiting exactly where she left them. But there's no one here. She marches into the family room -- and there's no one there. There's a BOX OF COOKIES spilled on the floor, right beside Cameron's Gameboy.

ANNA

I know you're here. You can come out now.

There's no answer. Okay, this is a little weird. Anna runs up the stairs, She moves down the hallway, banging doors open, finding no one within. *

ANNA

This isn't funny!

That's when she hears a SHRIEKING NOISE from the kitchen. We follow her there, where she looks up to see the NOISE is coming from a ceiling-mounted SMOKE DETECTOR above the range. A trickle of BLACK SMOKE comes from the oven. Anna pulls it open and is hit by a WALL OF BLACK SMOKE. Coughing and choking, Anna turns off the oven, pulls out a pan holding what used to be COOKIES... that are now a smoking hunk of charcoal. She throws the pan in the sink... and realizes that the FAUCET IS RUNNING. *

Now Anna is scared. She looks around the kitchen, seeing things she missed when she walked in... the CHAIR overturned on the floor... a GLASS shattered on the linoleum... *

And as she looks around her, panic growing, the SMOKE ALARM WAILING...we DISSOLVE TO: *

7 OMITTED 7 *

8 EXT. BAILEY HOUSE - THE NEXT DAY 8 *

It's a CRIME SCENE. FORENSIC TECHS are everywhere, charging in and out of the house as Nicole's car pulls up and Nicole and Jess get out. Jess looks around and shudders.

NICOLE

What?

JESS

Every house is practically identical. Rules for the paint. Rules for the plants. It's a domestic prison. *

NICOLE

You never *been* in prison, have you?

Nicole glances at the DRIVEWAY, where A TECH scrapes RUBBER off the ground, then they head into:

9 INT. BAILEY HOUSE - DAY 9

Where Antonio comes up to them. He is, incongruously, dressed in sweats and a cut tee that displays just how many hours a week he spends in the gym.

JESS

Whoa. I missed the memo about the new dress code.

ANTONIO

I was in the gym when the pager went.

JESS

(almost inspecting
him)

What do you do for those triceps?

NICOLE

Not as much as they do for him.

ANTONIO

Bet you miss'em.

NICOLE

I bet you're going to get to do your
job now.

*
*
*
*
*

Antonio gestures at Anna, who sits on a couch in the family room staring at the ground.

ANTONIO

Anna Bailey, sixteen years old, went to the mall before dinner, came back at 8:15, found that her parents and brother were gone.

As he talks, they go into the kitchen. Forensic techs are examining the BLACKENED COOKIES.

NICOLE

They didn't leave a note?

ANTONIO

But they left everything else. Wallets, passports, jewelry, keys, two family cars... they're all still here.

NICOLE

What's the good news?

ANTONIO

We can search this place for a month and never have to break for meals.

He opens THE HUGE PANTRY -- it's filled with CASES OF SODA, FLATS OF CANNED TUNA, CANNED CHILI, and other PACKAGED FOODS, CRATES OF COUGH SYRUP, SACKS OF DOG FOOD, JUGS OF DRAIN CLEANER, TONS OF COFFEE FILTERS, MULTIPLE BOXES OF COLD MEDICINE, TONS OF BATTERIES, etc.

ANTONIO

They're into bulk shopping in a big way.

JESS

Any signs of a struggle?

ANTONIO

A chair tipped over. A broken glass. Could be a struggle, could be clumsy.

(CONTINUED)

JESS

Well, if it's in the suburbs... it's gonna be weird.

NICOLE

I think it's nice around here.

ANTONIO

It's like somebody scrubbed the sidewalks.

*
*

JESS

And that seems *nice* to you? Trust me... if it's in suburbia, it's not gonna be what it seems.

And as they turn to look at Anna, staring at the floor:

END OF TEASER

ACT ONE

FADE IN:

10 EXT. BAILEY HOUSE - DAY

10*

Jess is with Anna by a police vehicle. She's being led back up to the house. She's not cooperative.

*
*

ANNA

Who'd want to hurt my Dad? He crunches numbers for a mortgage company.

JESS

Maybe someone he turned down for a loan? People get pretty emotional.

ANNA

My Dad doesn't believe in emotions. That's why they keep him in the back with a calculator, far away from the customers.

JESS

What about your mother?

ANNA

Oh, yeah, my mom. Deposed and executed in a struggle for the throne. Regicide in suburbia, film at eleven.
(off Jess' look)
It's when you kill the king or queen.

JESS

I know what regicide means. I didn't realize your mother is royalty.

ANNA

Here in the suburbs she is. Queen of the PTA, god-empress of the homeowners association. No one has the guts to vote against her, let alone hurt her.

*

Jess is trying to be sympathetic, but Anna's sure not making it easy.

JESS

So what happened to your family?
And your dog?

ANNA

Barkly? What about him?

(CONTINUED)

10 CONTINUED:

10

JESS

Sacks of dog food in the pantry.
But I don't hear barking.

ANNA

That would be the rat poison.

JESS

(beat)
I'm waiting.

ANNA

He ate half a box last week before
he figured out there's a reason dad
keeps it on the top shelf.

JESS

If my father left poison out and my
dog ate it, I'd be furious.

ANNA

(sarcastic)
Oh, yeah, sympathy. *That'll* make me
like you. Why don't you go do your
job and find my family?

10A INT. HOUSE - DAY

10A*

Jess steps inside, moves to Nicole. Anna is brought in behind her. *

NICOLE

How's the girl?

JESS

Smart. And hostile, suspicious,
defensive. Either she's hiding
something... or she's 17. *

NICOLE

Ever meet a 17 year-old who *wasn't*
hiding something? *

They walk back over to Anna. Imagine how thrilled she looks.

NICOLE

There's fresh rubber on your driveway.
Forensics say it was laid down last
night -- from that car you were
driving.

ANNA

So?

(CONTINUED)

10A CONTINUED:

10A

NICOLE

(to Jess:)

You ever peel out of your folks'
driveway like that?

(CONTINUED)

10A CONTINUED: (2)

10A

JESS

Only when I was really mad -- and
wanted them to know it.

Anna glares at them, then:

ANNA

I had an argument with my parents.
I needed to chill for a while.

NICOLE

What about?

ANNA

They don't like Marco.

JESS

And you do?

ANNA

He's my *boyfriend*. Marco Gant.

NICOLE

Why don't they like him?

ANNA

They can't see past their own
prejudices. Marco is an *artist*. A
sculptor. He's sweet and gentle and
he's the only one who understands
anything.

NICOLE

So if you had to choose between Marco
and your family...

ANNA

I *don't*. And he didn't do anything
to them. I love Marco, and I love
my family. I just want them back.

And now, for the first time, Anna breaks into tears.

ANNA

Bring them back.

And on Nicole and Jess:

11 EXT. BAILEY HOUSE - DAY

11

As Nicole and Jess emerge. The house is cordoned off with
crime scene tape, neighbors gathered on the sidewalk to see
what all the excitement is about.

(CONTINUED)

11 CONTINUED:

11

NICOLE

Poor girl, desperate to rebel...
just needs something to rebel against.
(off her look:)
What are you thinking about?

JESS

The dog.

NICOLE

Not much of a suspect, seeing as
it's dead, and all.

JESS

He was poisoned right before the
family disappeared.
(beat)
Could be a coincidence, I guess.

NICOLE

Ain't no such thing.

They walk up to:

12 EXT. SUBURBAN NEIGHBORHOOD - BURDITT HOUSE - DAY

12

And knock on the front door. Almost instantly, it's opened
by PHYLLIS BURDITT, 30s. She looks as if she was cloned
from Florence Henderson. Buoyant. Happy. All smiles and
very polite.

PHYLLIS

Can I help you, officers?

Jess BADGES her.

JESS

Actually we're FBI, so the correct
term is "Special Agents."

PHYLLIS

Really? What makes you special?

NICOLE

She has psychic visions. I'm bionic.

JESS

We're investigating the disappearance
of your neighbors, the Baileys.
Could I have your name please?

PHYLLIS

Phyllis Burditt.

(CONTINUED)

12 CONTINUED:

12

JESS

Did you see or hear anything unusual last night, Mrs. Burditt?

PHYLLIS

Well, nothing unusual. Just another argument between Anna and her parents.

NICOLE

You could hear from inside your house?

PHYLLIS

They're expensive homes, but the walls are thin.

JESS

What was the fight about?

PHYLLIS

(she shrugs)

I could only make out a word or two. Then Anna stormed out... slammed the door so hard my house shook. Twenty minutes later, her boyfriend showed up, screaming for her.

NICOLE

What happened after that?

PHYLLIS

I was late for my Reading Group at Barnes & Noble. But I'm sure he had something to do with it.

JESS

What makes you say that?

PHYLLIS

Marco Gant is a nightmare, and it's no wonder. Just look at his mother.

NICOLE

We'd like to.

Phyllis motions up the street.

PHYLLIS

You can't miss them. The front yard is a scrap heap. Every time the Association cites her, she pays the fine and does nothing about it.

(leaning in, quietly)

Maybe you could have a word with her about it.

(CONTINUED)

12 CONTINUED: (2)

12

NICOLE

Maybe you should call Homeland Security about it.

JESS

Thank you, Mrs. Burditt. We'll be in touch if we have more questions.

Phyllis closes the door, and WHAM, Jess is into a VISION.

13 INT. DREAMSCAPE

13

It's a Technicolor nightmare of domestic bliss. MARILYN is in her SPARKLING, DREAM KITCHEN, the very picture of the perfect housewife, BAKING COOKIES for her FRIGHTENINGLY ADORING FAMILY...and their STUFFED DOG. The refrigerator is covered with artwork... which, upon closer inspection, looks like CRIME SCENE PHOTOS OF DEAD MEN. We get a CLEAR LOOK AT ONE OF THEM... apparently SHOT TO DEATH. We may be horrified by the pictures, but the Baileys seems happily oblivious. Smiling Marilyn takes a cookie sheet out of the oven... the COOKIES are shaped like SUGAR-SPRINKLED RATS.

14 EXT. SUBURBAN NEIGHBORHOOD - BURDITT HOUSE - DAY

14

BACK TO SCENE

Jess blinks hard and glances at Nicole, who is studying her.

NICOLE

What's on pay-per-view?

JESS

Marilyn Bailey was baking cookies for her family... only the cookies were shaped like rats. The dog was there, too... Stuffed. And the refrigerator was covered with photos of gunshot victims.

NICOLE

Could you work up a description of any of them?

JESS

One, maybe.

NICOLE

I'll do Marco's Mom. You go back to the office. Get a sketch of the face in your dream and try to match it to real life.

Jess nods and hurries off.

*

15 INT. FBI - HQ

15

Jess sits at a TERMINAL with Antonio, a COMPUTER GENERATED SKETCH of THE FACE OF ONE OF THE VICTIMS in front of her. Antonio now wears a suit.

ANTONIO

I've never actually worked up a face from a dream before.

JESS

You have a future in it. That's really close.

ANTONIO

I'll run him through the database and see what we find.

JESS

Cool.

(she stands)

Just for the record, I liked you better in the sweats.

*
*

ANTONIO

(studying the screen)

It's DC. Gotta wear the right shirt.

*

Jess starts to walk away, but she hasn't gotten very far when...

ANTONIO

Whoa.

JESS

That was fast.

ANTONIO

Cause he's in the current file. Roscoe Hughes, also known as Ant Dog... shot to death last night with four other members of his DC street gang. Shooters put 'em up against a wall, then set fire to the house. ID'd off dental records.

JESS

He wasn't burned in my vision.

ANTONIO

Lucky for you.

JESS

The cops have any ideas?

(CONTINUED)

15 CONTINUED:

15

ANTONIO

Gang war would be the big one.

JESS

So what does an urban gang death have to do with a missing family in the suburbs?

ANTONIO

I don't know. I'm gonna run Anna's boyfriend, though. See what I come up with.

And as Antonio types, we CUT TO:

16 EXT. SUBURBAN NEIGHBORHOOD - GANT HOUSE - DAY

16

The house looks just like all the others, only there are several tasteful, iron sculptures integrated into the well-kept landscaping. Nicole finishes up a CELL PHONE CALL as she finds JODI GANT, 30s, in the garage, grinding another indefinable piece of artwork.

NICOLE

Mrs. Gant? Special Agent Nicole Scott, FBI. I'm looking for your son Marco.

Jodi puts down her blowtorch, a concerned look on her face.

JODI

I thought the police weren't taking me seriously.

NICOLE

Excuse me?

JODI

Marco went out around dinner last night. He didn't come back.

NICOLE

Where was he going?

JODI

Down the street... to see his girlfriend. Anna Bailey. I called the cops around midnight, but they told me I was over-reacting, he was probably parked somewhere, making out.

NICOLE

What made you think he wasn't?

(CONTINUED)

16 CONTINUED:

16

JODI

Because he doesn't have to park. He can make out right here.

(off Nicole's look:)

I know what it's like to have hormones. At least if they're exploring the joys of young love in his room, I know where he is and that he's safe.

(then:)

And now I have the FBI here.

NICOLE

The Baileys have disappeared. Marco was seen at their house last night, yelling at Anna's parents.

JODI

Good for him. At least he isn't intimidated by that bitch.

NICOLE

You have a problem with the Baileys?

JODI

Only Marilyn. She's president of the homeowners association.

NICOLE

What's that?

JODI

The landscaping Gestapo. She harasses anyone who deviates from the official color palette and the approved plantings. And God help you if you don't buy cookies when the Camper Girls come to your door. She's their den mother, too.

*

NICOLE

And it's okay with you that your son is dating her daughter?

JODI

It's not the girl's fault her mother is a dictator.

NICOLE

Your boy's been arrested three times for assault. He's in anger management counseling.

JODI

Marco was just acting out.

(CONTINUED)

16 CONTINUED: (2)

16

JODI (CONT'D)

It was his way of dealing with the divorce.

NICOLE

He beat up a grocery store clerk for refusing to sell him beer. Imagine how he'd treat parents who wouldn't let him near their daughter.

JODI

He's not like that any more. Now that things have settled down, so has he.

NICOLE

I'd like to ask the Baileys if they feel the same way. But they're gone... and so is your son.

And on Nicole's look, we CUT TO:

17 INT. FBI HQ - NIGHT

17

Nicole, Jess and Antonio are at the ANALOG BOARD, hashing out the case for Pollock.

NICOLE

Anna Bailey fights with her parents and goes to the mall to cool off and get her nose pierced.

*
*

ANTONIO

Security camera videos and sales receipts back up her story.

JESS

She comes home five hours later, parents and little brother are gone.

*
*

NICOLE

No sign of violence. No ransom demands.

Jess gestures at a photo of shaggy, tattooed MARCO.

JESS

Anna's boyfriend has a history of violent assault. He was outside the Baileys' house shortly after she left.

17 CONTINUED:

17

NICOLE

Oh, yeah... and their dog got into some rat poison a few days ago.

ANTONIO

No, he didn't. I talked to the vet. The dog OD'd on sinus tablets.

JESS

So why would the father lie to his kids about what happened?

*

NICOLE

And how did the dog find that many sinus tablets?

*

*

POLLOCK

Can somebody say something that isn't a question?

ANTONIO

I checked Anna's computer... found emails to her boyfriend.

He motions to the screen.

NICOLE

(reading aloud:)

"Everything my parents say is a lie. Pol Pot was right -- we should start death camps for all the hypocrites."

POLLOCK

Pol Pot? What 16 year-old has even heard of Cambodia? Smart kid.

ANTONIO

Smarter than her boyfriend Marco. His emails are barely literate... but he does share her hatred for mom and dad.

*

*

*

*

POLLOCK

What about the parents?

*

NICOLE

Mom's a home-maker, Dad works at a mortgage company. These two put the norm in normal.

*

*

17 CONTINUED: (2)

17

POLLOCK

And the younger brother? Could he be the target?

*

JESS

He's thirteen. I don't think--

POLLOCK

I've got people I pay to think. What I need from you are your astonishing super powers. Any word from the spirit realm?

*

JESS

Marilyn was baking cookies for her family. Only the cookies were dead rats. And there were photos of corpses on the refrigerator.

ANTONIO

Victims of a gang execution in DC last night.

POLLOCK

Linked to our case?

NICOLE

They were in the vision. .

POLLOCK

So at half time the score is optimism, forty... results, nothing. You want to know what I see?

He closes his eyes and massages his temples.

(CONTINUED)

17 CONTINUED: (3)

17

POLLOCK

I see a nasty little girl who talks her psycho boyfriend into killing her parents.

JESS

But the gang connection --

POLLOCK

Maybe the boyfriend was looking to make his bones in DC, and whacked the family to impress them.

(off their looks)

You got anything better?

NICOLE

No.

POLLOCK

Then go sweat Anna Bailey.

Nicole starts out of the room.

POLLOCK

Sweat quickly, Agent Scott. I have a dinner at six.

CUT TO:

18 INT. FBI HQ - INTERROGATION ROOM - NIGHT

18

Nicole sits across from Anna, who's doing her best to feign indifference.

NICOLE

You said in an e-mail you wanted your parents to die.

ANNA

You got all these agents, more money than Microsoft, and all you found is an e-mail? Give me half your salary, I'll show you a hundred more.

BEHIND THE MIRROR

Jess and Antonio watch the interrogation.

ANTONIO

Wow. I wouldn't talk to Nicole like that... and I have a black belt.

JESS

Yeah, so... since you bring it up... what about you and Nicole?

(CONTINUED)

18 CONTINUED:

18

ANTONIO

Ask me anything.

JESS

Okay. What happened with you two in Phoenix... 1999?

(he just smiles)

Well?

ANTONIO

Well what?

JESS

You said I could ask you anything.

ANTONIO

You can. I'm just not gonna answer.

JESS

Why not?

ANTONIO

Cause anything that happened between me and Nicole is gonna die with me when I'm an old, old man.

JESS

How come?

ANTONIO

Cause if it doesn't, I'm gonna die when I'm a young, young man.

18A INT. INTERROGATION ROOM - NIGHT

18A

Nicole leans into Anna.

ANNA

My little brother's gone, too. You think I want to hurt him?

NICOLE

Maybe you were protecting him from...
(from her notes)"This fountainhead of phoniness,
this screaming well of despair that
makes death seem like relief."
Remember that? You wrote it three
weeks ago.

ANNA

This first-grader in Florida was
arrested for drawing a picture of
his teacher with her head cut off.
Maybe he was in on this too, huh?

*

(CONTINUED)

18A CONTINUED:

18A

BEHIND THE MIRROR

JESS

Don't you think it's normal that
I'm curious?

ANTONIO

Normal, yes. Healthy, no.

JESS

I mean, there's some things that
just stay with you, and they don't
let you alone. This happens to be--

But she loses her train of thought, and BAM! We're off to:

19 DREAMSCAPE

19

The same Technicolor kitchen. Marilyn Bailey glides over to the refrigerator and gestures at it... it swings open on its own. But the inside isn't a simple Frigidaire, it's a WALK-IN MEAT LOCKER. Marilyn steps into the meat locker... not noticing the floor is a LUSH GREEN LAWN...as she walks inside we see STAN AND CAMERON ARE ALIVE, SQUIRMING ON MEAT HOOKS... and MARCO sits on a BENCH at the back of the locker, dressed in a UNION ARMY UNIFORM and CLEANING a MUSKET.

20 INT. FBI HQ - NIGHT

20

BACK TO SCENE

Jess snaps out of it.

INTERROGATION

ANNA

My folks are freaks, but they're *my*
freaks, and I love them. If --

Nicole's cell rings. She glances at the number, answers it.

NICOLE

Scott.
(to Anna)
Hold that thought.

And she's out of there, leaving Anna looking confused.

21 INT. FBI HQ - LAB - NIGHT

21

Jess is typing wildly on the computer when Nicole and Antonio come in.

(CONTINUED)

21 CONTINUED:

21

NICOLE

Tell me you didn't pull me out of interrogation because you dreamed about cookies again.

JESS

The Baileys were hanging on meat hooks.

NICOLE

Dead?

JESS

Alive. The floor in the meat locker was grass. And Marco was there, wearing a Civil War uniform and holding a musket. That was the key.

ANTONIO

Marco enlisted?

JESS

The grass suggests a park. The uniform must mean it has something to do with the Civil War.

NICOLE

And the Baileys on meat hooks?

JESS

Meat gets butchered.

She points to a MAP on SCREEN. And we CUT TO:

A SIGN

reads BUTCHER'S CREEK BATTLEFIELD NATIONAL MONUMENT. A SQUADRON OF FBI AGENTS rushes past it.

22 EXT. PARK - DAY

22

As Nicole and Jess join the agents fanning out across the park.

NICOLE

Something's not right. If you're going to kidnap your girlfriend's family, why bring them to a public park?

*

Jess is drawn to a BENCH. She FLASHES BACK to the BENCH in her VISION. They are IDENTICAL. She drifts over to it. As she gets closer, she sees a pile of leaves... and a GNARLED HAND sticking out of it.

(CONTINUED)

22 CONTINUED:

22

She brushes away the leaves and EXPOSES Marco... wide-eyed
and very dead... a BULLET HOLE in his chest.

*

JESS

Nicole!

Nicole joins Jess now, approaching from behind.

JESS

Marco Gant.

And on their grim looks, we FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

23 EXT. PARK DAY 23*

Milo's body is being loaded away. *

NICOLE *

It goes to show.

JESS

I know.

NICOLE

Daughter's violent boyfriend turns up yelling, family disappears... Marco was looking real good for this.

JESS

Maybe he was unlucky.

NICOLE

That's one way to put it.

JESS

Maybe they let him in just before the kidnapers arrived. Kidnappers thought he was one of the family.

NICOLE

And they tossed him when they found out he wasn't.

JESS

So who took them? They aren't rich... not a threat to anybody.

23A INT. FBI HQ - DAY 23A*

Nicole and Jess are back in front of the ANALOG BOARD again...Antonio on the PHONE behind them. *

ANTONIO

Dad was even out of a job. His company outsourced their mortgage servicing to India six months ago. Stan Bailey's job was cut.

NICOLE

You told me you checked the Baileys' financials.

ANTONIO

I did.

(CONTINUED)

23A CONTINUED:

23A

ANTONIO (CONT'D)

There's been a deposit of \$4,892.30
into their checking account every
other week for the last two years --
including the last six months.

23A CONTINUED: (2)

23A

ANTONIO (CONT'D)

His job went overseas, but his salary stayed here.

Antonio's phone RINGS. He turns away to answer it.

NICOLE

So where's the money coming from?

JESS

Maybe he found a new job.

NICOLE

That pays exactly the same as his old one...to the penny? And he doesn't tell his daughter anything about it?

Antonio SLAMS DOWN THE PHONE. Then TWICE MORE for good measure.

NICOLE

Something wrong?

ANTONIO

You ask for a little *cooperation*...

Antonio holds up a BAGGIE containing a BULLET.

ANTONIO

This is what killed the boyfriend.
Came from a 357 Desert Eagle.

*
*

NICOLE

That's a cannon.

*
*

ANTONIO

I ran it through the ballistics database...

*
*

NICOLE

And...

ANTONIO

It got flagged.

JESS

What does that mean?

NICOLE

Who put the flag on?

ANTONIO

The DEA.

(CONTINUED)

PINK: 06-14-04

24A.*

23A CONTINUED: (3)

23A

NICOLE

Damn.

(CONTINUED)

23A CONTINUED: (4)

23A

JESS

Hello, your partner's getting lost here...

ANTONIO

Certain evidence gets marked in the system. So if this bullet's part of another investigation, we can't go any further with it.

JESS

Whose case is it?

NICOLE

Drug Enforcement Administration.

JESS

So what's wrong with that? You look all worried.

ANTONIO

I am all worried.

NICOLE

It would be better if it were CIA.

JESS

So drugs have something to do with the Baileys' disappearance?

ANTONIO

The DEA won't say. They just want us to put the bullet down and walk away.

JESS

We can't do that...

*

NICOLE

I'll take care of this.

*

*

And on Nicole's look, we CUT TO:

24 INT. FBI HQ - POLLOCK'S OFFICE - DAY

24

As Pollock faces Nicole and Jess.

POLLOCK

No.

NICOLE

All I'm asking you to do is pick up the phone.

24 CONTINUED:

24

POLLOCK

No, that's not all you're asking me to do. What you want is for me to spend my hard-earned jam to ask the DEA to do something they don't want to do. And for what?

JESS

To help us find the Baileys... and solve this case.

POLLOCK

And...?

JESS

(frustrated)

Isn't this what you save up favors for?

Pollock looks at her incredulously, then at Nicole.

POLLOCK

Has she learned *nothing* working with you?

JESS

A whole *family* is missing.

POLLOCK

And before they got that way, did anybody even notice they existed?

NICOLE

Their daughter did.

POLLOCK

In other words, no. No one noticed them.

He directs his attention to some files on his desk. Nicole and Jess do not leave.

POLLOCK

What part of goodbye are you missing?

Nicole glances at Jess and motions to the door. Nicole turns around.

NICOLE

It's not like you to let the DEA get something you could have.

He doesn't answer. Nicole shrugs, and she and Jess start out again. THEN Pollock speaks up, his eyes still on his paperwork.

(CONTINUED)

24 CONTINUED: (2)

24

POLLOCK

You either, Scott. Especially
considering the DEA agent on the
case is Monique Sharpe.

*
*
*

NICOLE

You're *kidding* me.

POLLOCK

Just thought it would be of interest.

And on Nicole's smile, we CUT TO:

25 OMITTED

25

26 INT. DEA OFFICE - DAY

26

Nicole and Jesse enter a large "squad room" with a big ANALOG BOARD much like the one we have at FBI HQ. Nicole immediately catches the eye of a woman in her late 30s, aggressive, sharp, self-assured. She calls out...

NICOLE

Monique Sharpe.

Monique looks up, and is not pleased.

MONIQUE

That can't be you. The devil musta
taken you by now.

NICOLE

You don't look any more French than
you ever did...
(mocking)
"Monique".

JESS

I'm Jess Mastroiani... her partner.

But Jess is invisible to Monique, who is honing in on Nicole.

MONIQUE

How'd you get past security? I left
your picture, told 'em to shoot on
sight.

NICOLE

A family's been kidnapped.

MONIQUE

If it's not drugs, then I don't care.

Nicole holds up an EVIDENCE BAGGIE, containing a bullet.

(CONTINUED)

26 CONTINUED:

26

NICOLE

Whoever took them also shot a teenager who was at the house when they showed up.

MONIQUE

And the only reason you'd be here is... you walked into a DEA case. Right?

While Monique confronts Nicole, Jess drifts wide, off Monique's radar, and slides into the general vicinity of the DEA ANALOG BOARD... which is covered with PHOTOS, MAPS, GUNSHOT VICTIMS and PICTURES OF THE DEAD GANG MEMBERS FROM JESS' VISION. Jess steals some discreet glances at the board, unnoticed by Monique.

NICOLE

The bullet was flagged in the database. We got a call from the A.D. in charge of this office.

MONIQUE

And you've come to hand it over.

NICOLE

No. I've come to trade.

MONIQUE

Like I'm gonna make a deal with you.

She grabs at the baggie, but Nicole has pulled it out of reach.

NICOLE

Tell me about the gun it came from.

MONIQUE

Tell me why I'm not married.

NICOLE

I never touched him.

MONIQUE

Didn't have to. That wardrobe was enough.

Jess is staring at the BOARD in the background.

NICOLE

Listen. Whoever shot this kid is on your radar. We can help each other.

MONIQUE

But I don't need to trade.

(CONTINUED)

26 CONTINUED: (2)

26

MONIQUE (CONT'D)

You've got to follow the law and give me that bullet. I don't have to give you *nothing* back.

And she holds out her hand, commandingly. Nicole looks over at Jess, standing a little bit behind Monique, in front of the board. Jess nods very slightly at Nicole, and says...

JESS

Come on, Nicole. Can't make her help if she doesn't want to.

And Nicole, very reluctantly, hands the bullet in its baggie over to Monique, whose grace is not improved by this surrender.

MONIQUE

You should listen to this girl more often. Lengthen your career.

26A INT. DEA LOBBY - DAY

26A*

With Jess and Nicole going away from there.

JESS

Wow. She would have *shot* you if she'd had a gun.

NICOLE

Some people can't let nothing go.

JESS

That didn't sound like nothing.

NICOLE

It's a *lot* of nothing, believe me. How'd you do on the board?

JESS

Got it all.

NICOLE

You got their whole case?

JESS

I know all fifty state birds. Memorizing an analog board is easy.

And off Nicole's look we CUT TO...

27 OMITTED

27

27A INT. FBI HQ - POLLOCK'S OFFICE - DAY

27A

Nicole and Jess report back to Pollock.

JESS

The DEA is closing in on a city-wide meth operation in DC. The gang is called The Ice Houndz.

*

POLLOCK

Ice being smokable methedrine.

JESS

The board says a bunch of dealers who compete with The Ice Houndz have been shot... all with the same gun that killed Marco. The dealers' faces match with the ones in my vision. And they know the location of one of the Ice Houndz meth labs.

*

*

POLLOCK

You have a photographic memory you haven't told me about?

JESS

Kind of. I know all fifty state birds.

POLLOCK

As well as the meth lab location.

JESS

Yes.

POLLOCK

Louisiana.

JESS

The Brown Pelican.

POLLOCK

Close.

(to Nicole)

Now that we know where the meth lab is, how does it connect to the Baileys?

NICOLE

We'll know soon.

POLLOCK

Know now. Get going.

(CONTINUED)

27A CONTINUED:

27A

And they start out of the office, but something makes Jess stop and turn around.

JESS

It *is* the Brown Pelican.

POLLOCK

It's the *Eastern* Brown Pelican....
Agent.

And off that, we CUT TO:

28 EXT. SLUM HOUSE - DAY

28

It's a rundown house, surrounded with WROUGHT IRON FENCING with RAZOR WIRE on the top. The WINDOWS ARE BLACKED OUT. TWO BAD-ASS THUGS stand in front of the WROUGHT-IRON SCREEN DOOR. We watch as a HARD-LOOKING STREET WALKER ambles up to the gate.

WOMAN

I wanna get groovy.

THUG #1

(sniffing)

You break the perfume bottle or something?

WOMAN

How's this smell?

She holds out a ROLL OF CASH. THUG #1 glances at THUG #2 who gives a nod. THUG #1 opens the door.

THUG #1

Like it always does.

Only when she PASSES HIM do we realize the addict is NICOLE.

29 INT. SLUM HOUSE - DAY

29

The place has been converted into a make-shift, ultra-low-tech METH LAB, operated by THREE ROUGH LOOKING GUYS in their 20s, one of whom we will come to know as TOOMEY. She holds out the money in her fist.

NICOLE

Crank me up, baby.

Toomey shares a grin with his homies, then turns back to Nicole.

TOOMEY

How bout you crank *me* first...

*

(CONTINUED)

29 CONTINUED:

29

NICOLE

Okay...

*

And she whirls into a MARTIAL ARTS MOVE, quickly taking Toomey down and slamming him against a wall, her HAND AROUND HIS THROAT in a DEATH GRIP. At that moment Jess comes in with the a SWAT team. The rest of the gang are caught between them and don't put up a fight.

*

*

*

NICOLE

Manufacture of methamphetamine with intent to distribute is twenty years in Federal Prison...

*

Toomey gurgles some more.

JESS

Nicole...

NICOLE

You got a better idea?

Well, no... she doesn't. Jess holsters her gun and looks around, curious... but Nicole keeps her gun jammed in Toomey's side.

NICOLE

So... you're looking at twenty. I can gut-shoot you right here and now, save you all that time in the can. Or... option *three*... you can talk to me.

Toomey gurgles something from inside her grip on his throat.

NICOLE

What's that? Talk?

(he nods desperately)

All right. Who you know carries a 357 Desert Eagle... and what's he do with it?

*

TOOMEY

Gunner. He collects our money for us.

*

*

JESS notices bulk quantities of BATTERIES, DUCT TAPE, DRAIN CLEANER, COLD MEDICINE... many of the same items that were in the Bailey's pantry.

(CONTINUED)

29 CONTINUED: (2)

29

NICOLE

Why'd he kill Marco Gant?

TOOMEY

I don't know who that is.

NICOLE

Oh, you're so lyin'...

And we go CLOSE ON the gun she has jammed into Toomey's side. She cocks it LOUDLY. Jess is upset.

JESS

Nicole, that's enough...

NICOLE

(sharply, to Jess)

What do you know about *enough*? Go look at the evidence. We're on a case.

Reluctantly, Jess turns to the stacks of groceries and supplies. Nicole is back on Toomey.

NICOLE

I shoot you right to left like this, I'm hittin' every single thing you got inside of you.

TOOMEY

(terrified)

Look, I'd remember somebody named Marco. And I don't. I swear.

NICOLE

What about the Baileys? The people you made disappear.

TOOMEY

I have no idea what you're talkin about.

JESS is still looking at the groceries and supplies... the same ones that the Baileys had in their home... and the then WHAM -- she FLASHES BACK to her VISION of MARILYN BAILEY in her kitchen...and of cookies that are shaped like SUGAR COATED RATS. Coming out of it, Jess blinks... seeing the lab in a new light. Meanwhile, Nicole continues to converse with Toomey.

NICOLE

You know, this is proceeding so poorly, I'm only gonna ask you one more thing. Where's Gunner right now?

(CONTINUED)

29 CONTINUED: (3)

29

TOOMEY

I don't know.

NICOLE

You just have not been listening to me, have you?

She starts to TIGHTEN HER GRIP on his throat. Toomey squirms.

NICOLE

And I got a low *frustration* level...

JESS

Nicole...

NICOLE

What now?

Frustrated to be pulled out of the moment, Nicole stops and looks up at Jess, who points to THE HUGE SUPPLY OF COFFEE FILTERS.

JESS

I know what the Baileys were doing.

And on Nicole's look, we CUT TO:

30 INT. FBI HQ - NIGHT

30

Nicole and Jess are at the ANALOG board as Jess excitedly explains herself.

JESS

The Baileys are making crystal meth.

NICOLE

What, because of those ingredients?

ANTONIO

Most people have them around the house.

JESS

In my vision, Marilyn Bailey is baking cookies that are actually dead rats. Stan Bailey told his kids that their dog died from eating rat poison...but he lied. The dog OD'd on sinus medicine... which the Baileys have in *bulk*... And that's the central ingredient in meth.

Nicole stares at the analog board, everything falling into place.

(CONTINUED)

30 CONTINUED:

30

NICOLE

Stan hasn't worked in six months ...
but he's making a lot of money we
can't account for.

ANTONIO

Marco was killed with the same gun
the drug gang used to murder their
competitors.

JESS

So Marco was an accident. They
weren't after him at all.

NICOLE

He just happened to be there when
they showed up.

JESS

And they showed up because the Baileys
were their competitors.

NICOLE

Then we aren't looking for the Baileys
anymore... we're looking for their
graves.

JESS

They're alive. I can feel it.

Pollock strides in.

POLLOCK

Agent Scott. That drug dealer you
brought in says you choked him and
threatened to gut-shoot him. Is
that true?

*

NICOLE

Ask my partner.

This is a very tough moment for Jess. Does she rat Nicole
out? Protect her? She looks at Nicole, lost.

JESS

What do you want me to say?

NICOLE

Tell him the truth.

JESS

No... really.

NICOLE

Really.

(CONTINUED)

30 CONTINUED: (2)

30

JESS

(a beat)

Yes, sir. Agent Scott choked the suspect and threatened him with a gun.

POLLOCK

And that's why there are moments when I literally love Agent Scott.

(to Nicole)

Does the DEA know of this suspect's existence?

NICOLE

No sir. They do not.

POLLOCK

Then we can take the whole case away from them. That makes me love you so much, I'm in a rare mood of giving. Full resources on your kidnapping.

That's when Antonio rushes in and goes to the nearest computer.

ANTONIO

This just came in from an intersection camera in Manassas, Virginia. It takes pictures of cars that run red lights. The violation occurred one hour ago.

POLLOCK

Last time I checked, running a red light wasn't a Federal offense.

ANTONIO

It is this time.

He swivels the monitor around. It's a picture of a MERCEDES sedan with a FAMILIAR WOMAN behind the wheel.

NICOLE

That's the missing mother... Marilyn Bailey.

And on their surprise, we FADE OUT.

END OF ACT TWO

ACT THREE

31 EXT. BURDITT HOUSE - DAY

31

Nicole and Jess pull up to the house. A lawn mower sits on the front lawn, roaring away, but there's no one around. As they get out of the car. *

JESS

That's odd...

NICOLE

She must be inside.

But no she's not. At that moment, a RENTAL CAR pulls into the driveway, jerks to a sudden stop, and Phyllis Burditt gets out. She's moving quickly, carrying a shopping bag, and she seems a tad frazzled, almost manic, very different from the last time we saw her.

NICOLE

Mrs. Burditt. Do you remember us?

PHYLLIS

It's hard to forget the FBI.

Nicole examines Phyllis' rental. Phyllis eyes them nervously.

JESS

Where are you coming from?

PHYLLIS

The store. Needed balsamic vinegar for the salad. That's what the bottle is.

(she pulls the bottle from her bag)

I'm not drinking and driving, if that's what you're thinking.

JESS

(turning off the mower)

I was just wondering why you left your lawn-mower running.

PHYLLIS

I was cutting the grass. Then I remembered the balsamic. Only sometimes it's hard to get the mower started, and I didn't want to waste time because I have a pie in the oven. So I left it going.

(CONTINUED)

31 CONTINUED:

31

NICOLE

Have you heard from any of the
Baileys, Mrs. Burditt?

PHYLLIS

No.

NICOLE

I thought you drove a Mercedes.

PHYLLIS

It's in the shop. This is a loaner.
So, you see...
(her train of thought
is derailed)
Why do you ask?

Jess pulls out the TRAFFIC CAMERA PHOTO of Phyllis' license
plate.

JESS

This is a picture of your car running
a red light.

Phyllis freezes, trying to come up with another story.

PHYLLIS

Wait, which car did you mean? It's
the Lexus that's at the shop. My
husband is driving the Mercedes. I
don't know where my head is...

NICOLE

You'll swear your husband has your
Mercedes?

PHYLLIS

Of course. Why?

Nicole shows the TRAFFIC CAMERA PHOTO of Marilyn Bailey in
the driver's seat to Phyllis.

NICOLE

Your husband bears a striking
resemblance to Marilyn Bailey. Want
to try again?

PHYLLIS

Try what again? I have no idea who
faked this picture, but with a home
computer and some photo software...

JESS

It's from a traffic camera. Now how
did Marilyn Bailey get your car?

(CONTINUED)

31 CONTINUED: (2)

31

PHYLLIS

I'm sure I don't know.

NICOLE

Then we're arresting you.

They start moving her towards their car. *

PHYLLIS

(ramping up)

You can't do that. I have rights,
and I have privileges... *

Jess takes out handcuffs.

JESS

Turn around, Ms Burditt. Hands behind
your back.

Phyllis starts spilling her guts, nearly hysterical.

PHYLLIS

Marilyn Bailey was here this morning.
Pounding on my door like a crazy
person, and when I opened it, she
had a knife. Said she'd kill me if
I didn't give her my car and the
pink slip.

JESS

You gave her the title to the car?
And you didn't call the police?

NICOLE

I don't think Mrs. Burditt is telling
us the whole story. But maybe she
was afraid Marilyn *Bailey* would tell
us... and that's why she handed over
a \$90,000 car.

PHYLLIS

I resent that implication.

NICOLE

What implication?

PHYLLIS

(flustered)

That one.

NICOLE

Mrs. Burditt... you're high.

PHYLLIS

What?

(CONTINUED)

31 CONTINUED: (3)

31

NICOLE

Specifically, you're cranked on
crystal meth...

*

PHYLLIS

Oh, that's laughable.

NICOLE

Yeah, because everything seems funny
to someone as wasted as you. You've
got all the signs... you're manic,
you think you're smarter than everyone
else, you're trying to do eighteen
things at once and you're
argumentative.

PHYLLIS

I am *not* argumentative. I am an
American citizen, and I will not,
not for one instant...

*

*

(losing her train of
thought)

Will not...

JESS

Mrs Burditt... You just need help.
You're not the one we're after.

There is a long pause... and then...

PHYLLIS

I'm not the only one. We all bought
from Marilyn.

JESS

Say it, Ms Burditt.

PHYLLIS

(irritated)

Say *what*?

JESS

What did you buy from Marilyn?

PHYLLIS

(bursting out)

Methedrine. Crystal meth. We all
bought it. The homeowners
association, the Camper Kid mothers...

(CONTINUED)

31 CONTINUED: (4)

31

NICOLE

We'll need everything. Names, dates,
and places.

PHYLLIS

I'm high but I'm not stupid. I'll
need full immunity.

(off their looks)

And... I want to go get my pie out
of the oven.

*

*

*

And off her bitter, cunning honesty we CUT TO...

32 EXT. SUBURBAN NEIGHBORHOOD - DAY

32

Nicole and Jess walk back towards their car.

JESS

See? I told you there was something
wrong with the 'burbs.

NICOLE

Yeah, but you don't like the
conformity. When Florence Henderson
turns into a jib-head... does that
feel like conformity to you?

JESS

Still... it's pretty weird.

NICOLE

I wish it was... but it's not.
Biggest market for crystal meth in
this country is suburban women.

JESS

I read that, but I still find it
hard to believe...

NICOLE

It's cheap, it's easy to make, and
you can lose weight and look fabulous.
Until you have brain damage,
delusions, and heart failure.

*

Across the street Antonio is talking to a GUARD from a private
company SECURITY CAR. Antonio turns to them.

ANTONIO

Check this out. Three break-ins on
this one block this morning. All
missing cash and jewelry.

JESS

Marilyn Bailey is trying to put
together lots of cash... fast.

(CONTINUED)

32 CONTINUED:

32

NICOLE

Why not sell her own cars and empty her bank account?

ANTONIO

The Baileys' cars are leased and the bank would have told us the second she touched the accounts.

*

NICOLE

Why does she need the money so bad...

JESS

And where's her family?

ANTONIO

Prolonged meth abuse makes you paranoid and violent.

JESS

Phyllis Burditt said Marilyn threatened her with a knife.

ANTONIO

Maybe she killed her son and husband, and now she's trying to get enough cash to get out of town.

NICOLE

Okay, we've got enough for Pollock.

ANTONIO

Meet you there. I'm gonna run one more thing down.

And on their looks:

32A INT. FBI HQ - DAY

32A

Nicole and Jess are reporting to Pollock.

POLLOCK

So the Bailey father lost his job, and the family started cooking meth and selling it to their friends.

NICOLE

Through the whole development. Yeah.

POLLOCK

This outrages The Ice Houndz down in DC, who feel the suburbs are their territory.

*

(CONTINUED)

32A CONTINUED:

32A

JESS

So they kidnap the family. Yes.

POLLOCK

But Mom gets free somehow... and starts robbing homes in her subdivision.

NICOLE

There's still a couple of pieces missing.

Antonio comes in.

ANTONIO

A car dealer in Baltimore bought the Mercedes from Marilyn Bailey for fifty large...and threw in an eight-year-old Hyundai.

*

NICOLE

So she's still on the move.

POLLOCK

So are the DEA. They're coming at it from the other side... the meth gang.

NICOLE

So let's break it from out side first.

POLLOCK

Agreed. But the DEA are going hard on this. What did you do to Monique Sharpe, anyway?

NICOLE

It had nothing to do with me.

POLLOCK

Not the way she tells it. Well, we all know the rules. Now that we've touched the case, we have to beat them on it.

*

JESS

What for?

POLLOCK

(to Nicole)

You know, I keep waiting for her innocence to fade. But it never does.

(CONTINUED)

32A CONTINUED: (2)

32A

NICOLE

Nothing wrong with that.

POLLOCK

Says you.

(beat)

You get everything you need, and you keep me informed. If the DEA gets this bust ahead of you... don't come back.

And he walks out.

ANTONIO

Well... nothing like a little motivation.

That's when Jess is SLAMMED by a VISION.

33 DREAMSCAPE

33

It's the KITCHEN in the BAILEY HOUSE. Marilyn stands at the counter, grabbing COOKIES out of a COOKIE JAR and frantically jamming them into her mouth... and then she's out. The cookie jar is empty. She's frantic, like a junkie needing a fix... but there are no cookies anywhere... she takes a pair of HOT PADS and OPENS THE OVEN...and takes out a beautiful GINGERBREAD HOUSE decorated with LIGHT GREEN ICING.

33A BACK TO SCENE

33A

Jess snaps out of it to see Nicole and Antonio looking at her.

JESS

Okay. There's a house. A gingerbread house.

ANTONIO

I'll get the sketch artist in.

NICOLE

What was Marilyn doing?

JESS

She was looking for something.

Jess FLASHES BACK to her VISION... Marilyn RAIDING THE COOKIE JAR and SHOVING cookies into her mouth.

JESS

She's eating those Camper Girl cookies.

(CONTINUED)

33A CONTINUED:

33A

ANTONIO

Where?

JESS

In her house.

34 OMITTED

34

34A INT. THE BAILEY HOUSE - GARAGE - NIGHT

34A

It's VERY DARK. We find MARILYN BAILEY on her hands and knees in front of the freezer, PULLING OUT LARGE TUPPERWARE CONTAINERS, EACH FILLED WITH NEAT STACKS OF \$100 BILLS. That's when the LIGHTS COME ON. Marilyn whirls around to see NICOLE AND JESS in the doorway, aiming their guns at her, and TWO OTHER FBI AGENTS, guns also drawn, ENTERING FROM THE BACK DOOR.

NICOLE

FBI. You're under arrest.

One of the AGENTS moves in to handcuff her.

MARILYN

No! You can't! There's no time!

Nicole LOOKS in the freezer... There's even MORE MONEY.

JESS

There's got to be hundreds of thousands of dollars in here.

*
*

MARILYN

It's \$1.7 million... and if I don't get it to them in 90 minutes, my husband and my son are dead.

And on her desperation, we FADE OUT.

35 OMITTED

35

AND

AND

36

36

END OF ACT THREE

ACT FOUR

37 INT. FBI HQ - INTERROGATION ROOM - NIGHT

37

Marilyn is fidgeting in her seat. Time is running out.
Jess is questioning her.

MARILYN

We don't have time for this. I've only got an hour before they call my cell and tell me where to deliver the money.

JESS

Who will?

MARILYN

The drug gang.

JESS

The Ice Houndz.

*

MARILYN

If I don't give them two million dollars, they're going to kill my family.

JESS

It's not a good idea to pay ransoms. It doesn't work. We need to know everything if we're going to help you.

MARILYN

I'm *telling* you everything.

JESS

You said they wanted two million. We've only pulled one point seven out of your floor.

MARILYN

Yes. I'm \$300,000 short, and I'm not gonna raise it sitting in here.

JESS

That's why you started robbing your neighbors?

MARILYN

Are you *deaf*? Don't you realize what's at stake here?

(CONTINUED)

37 CONTINUED:

37

JESS

We need to know who's in this with you... The full story...

MARILYN

And we'll talk when my family is safe.

Jess bores in on her, hard, tough.

JESS

Were you thinking about safety when you starting dealing crystal meth?

At that moment, Antonio appears behind the glass. He has Anna with him. Marilyn sees her... and breaks down.

*

*

MARILYN

Oh, god... Anna...

Jess takes a deep breath. This is hard. But she has to stay with it.

JESS

Talk to me, Mrs Bailey.

MARILYN

Stan couldn't find *work*. Unemployment wouldn't even cover Anna's phone bills. We were going to lose everything...the house, the cars... We had to do something.

JESS

So you became the drug lords of the subdivision. Did real well. Until the Ice Houndz noticed you crowding their action.

*

MARILYN

This horrible man came around.

JESS

What man?

MARILYN

Their enforcer. A skinhead named Gunner. I tried to explain that we weren't taking his customers, we were expanding the *market*. We were increasing demand. I showed him the spreadsheets, the projections, the detailed business plan--

(CONTINUED)

37 CONTINUED: (2)

37

JESS

You had *spreadsheets*?

MARILYN

But he wouldn't listen. He wanted every dollar we'd made, plus an insane amount of interest, or he'd burn our house to the ground... with us inside.

JESS

You didn't pay.

*

MARILYN

We got out of the business. We thought that would be enough.

She looks at her watch, then pleadingly at Jess.

*

MARILYN

That's the whole story. I have less than an hour left... please let me go.

*

*

Antonio enters with Anna.

*

ANNA

Mom?

MARILYN

Oh, honey... I know you can't forgive me... but I just--

But Anna throws her arms around her mother. And Marilyn, stunned, hugs her daughter.

38 INT. FBI HQ - NIGHT

38

Nicole, Jess and Antonio walk towards the conference room.

NICOLE

The family is dead whether she pays the ransom or not. The only chance we have is to find them first.

ANTONIO

I used the sketch we made of the Gingerbread House in Jess's vision.

He goes to the conference table, which is COVERED WITH BOOKS, BLUEPRINTS and MAPS.

JESS

The house could be a symbol for something else.

(CONTINUED)

38 CONTINUED:

38

ANTONIO

I don't think so. I've pin-pointed specific architectural features in the drawing. The style it most closely resembles is Victorian...

NICOLE

And the Ice Houndz' hood in DC is full of old Victorian houses.

*

ANTONIO

Yeah. So I had the mainframe run a comparison between the blueprints on file and the drawing from Jess's dream... and found this. Six points of convergence.

He holds up a PHOTO OF A VICTORIAN HOUSE... then holds up the DRAWING BESIDE IT.

ANTONIO

It's almost identical. Except it's not covered in candy.

*

Nicole glances at her watch.

NICOLE

We can't bet everything on it. Someone has to deliver the ransom with Marilyn Bailey and take down whoever comes to pick it up... at the same time we hit that house.

JESS

I'll take the house.

Nicole studies her.

JESS

With Antonio.

POLLOCK (O.S.)

And a tactical team.

We REVEAL John Pollock watching them.

NICOLE

We don't want to tip them off.

POLLOCK

No, what you don't want is to have the DEA take this away from you. Cause that takes it away from me, and *that*...

(CONTINUED)

38 CONTINUED: (2)

38

POLLOCK (CONT'D)

(beat)

You don't even want to think about
it.

NICOLE

They won't take it away.

POLLOCK

Drive fast. Or don't come back.

And he walks out.

JESS

(to Nicole)

I do drive faster than you.

NICOLE

It's all yours. I'll go with the
ransom drop.

And off her look we HEAR...

MARILYN (O.S.)

They're late.

39 INT. MARILYN'S HYUNDAI - NIGHT

39*

Parked at a curb, Marilyn at the wheel, Nicole slouched low
in the backseat, wearing a TINY RADIO EARPIECE/MIKE.

NICOLE

They'll call. You have what they
want.

MARILYN

Only part of it.

NICOLE

You might not want to mention that.

On cue, the cell phone rings. Marilyn grabs it off the
passenger seat, but Nicole grabs her wrist before she can
pick it up.

NICOLE

Remember, demand proof of life.

MARILYN

Okay.

NICOLE

No proof, no money. That is what
will keep them alive. Understand?

(CONTINUED)

39 CONTINUED:

39

She nods. Nicole lets her take the phone.

MARILYN

Hello?

And we INTERCUT WITH:

40 INT. SOME DARK PLACE (GREEN HOUSE BOOZECAN) - NIGHT

40

We are with the Ice Houndz skinhead, Max Gunner... cold, heartless, scary, holding a cell phone. *

GUNNER

Do you have my money?

MARILYN

I want to talk to my son.

GUNNER

City Parking lot on Rossiter. Be there in ten minutes.

MARILYN

Not unless I hear my son.

Gunner grabs CAMERON by the THROAT and HOLDS THE PHONE to his EAR.

GUNNER

Say, "hi, Mom".

CAMERON

Mom? Please--

Gunner flips the phone shut.

41 INT. MARILYN'S HYUNDAI - NIGHT

41*

BACK TO SCENE

Nicole squeezes Marilyn's shoulder.

MARILYN

Oh God...

NICOLE

You did well. Let's go.

Marilyn starts the car, Nicole speaks into her radio.

NICOLE

It's going down in 10. City parking, Rossiter Av.

And as the CAR DRIVES OFF, we CUT TO:

42 EXT. CITY STREETS - NIGHT 42

We see JESS'S CAR speeding down the street.

43 INT. JESS'S CAR - NIGHT 43

Jess and Antonio DRIVE VERY QUICKLY through the DC streets,
Jess at the wheel. *

JESS

It feels wrong.

ANTONIO

I've got your back. Pollock's got a
SWAT Team waiting.

JESS

No, no ... I mean where we're going.
It's a mistake.

ANTONIO

You saw the drawing... six points of
convergence.

JESS

The Gingerbread House symbolizes a
house... it's too easy.

ANTONIO

It wasn't easy. I worked my ass off
locating this match. Sometimes things
are what they seem.

JESS

Yeah, and the Baileys seemed like a
normal suburban family, too.

(then:)

Think. What is a Gingerbread House?

ANTONIO

It's too late for this...

JESS

What happens to it... It gets
cooked... it gets baked. A cooked
house.

She FLASHES BACK to her VISION. Marilyn is taking the
Gingerbread House out of the oven... and she's wearing HOT
PADS.

(CONTINUED)

43 CONTINUED:

43

ANTONIO

It gets hot.

JESS

A hot house.

(then:)

Which could also be a green house...

ANTONIO

Green house.

JESS

Green...

(then, realizing:)

Like the icing on the Gingerbread.

Is there a nursery around here?

Antonio pulls out his WIRELESS HANDHELD COMPUTER and starts typing madly.

ANTONIO

No nursery... but a boozecan.

JESS

A what?

ANTONIO

An unlicensed night club... The Green House. Closed down about three months ago.

JESS

Where?

ANTONIO

Five blocks east.

JESS

Hang on.

44 EXT. STREET - NIGHT

44

The CAR makes a SCREAMING U-TURN.

45 EXT. PARKING LOT- NIGHT

45*

Marilyn parks on the roof. There's A ESCALADE parked nearby. She waits. After a LONG MOMENT the door opens and a man steps out, carrying a huge desert eagle hand gun. This is MAX GUNNER. He approaches the car, checks the front seat and the back... Marilyn is alone. He taps the window with the gun.

*
*
*
*
*

GUNNER

Get out.

(CONTINUED)

45 CONTINUED:

45

Marilyn does.

MARILYN

Where's my family?

GUNNER

Where's my money?

She leads him to the trunk and opens it... the TRUNK IS FILLED WITH CASH. She holds out the car keys to him, her HAND TREMBLING WITH FEAR.

MARILYN

Take it.

He reaches for the keys and Marilyn drops them.

GUNNER

Pick 'em up.

As she bends down, he watches her closely, unaware of NICOLE CREEPING UP BEHIND HIM on FOOT. That's when

MAN'S VOICE

BEHIND YOU!

The SHOUT comes from THE TRUCK...and the DRIVER who has COME OUT OF HIDING. Gunner WHIRLS around and he's got his gun leveled on Nicole. *

GUNNER

Feds? Please tell me you're a fed...

NICOLE

Yeah... and you're under arrest.

GUNNER

Right. Take out your gun real slow and toss it.

She complies.

GUNNER

Good. I'm going to enjoy this...

NICOLE

Not half as much as I am...

And she goes at him, thoroughly kicking his skinhead ass. The Driver, who thought this would be a lot of fun, now makes a decision... and jumps back into the truck.

And he starts to drive right at Nicole, she dives out of the way and fires. The escalade spins to a stop. Nicole rushes up to the truck. *

(CONTINUED)

45 CONTINUED: (2)

45

She reaches the cab as the BLOODIED DRIVER is frantically dialing his CELL PHONE.

Nicole punches him, knocking him cold. She shouts into her own radio.

NICOLE

Jess. Talk to me. Tell me you're there. Jess.

And we CUT TO:

46 OMITTED
THRU
4846
THRU
48

49 EXT. GREEN HOUSE - NIGHT

49

With Jess's car screaming up to the front of the Green house, which is at the end of a narrow industrial alley way. Jess and Antonio pile out, with Jess on the phone.

JESS

Call you back. We found it.

*

She hangs up, and is almost instantly face to face with...

MONIQUE

And you can just turn around and go back.

And we REVEAL MONIQUE SHARPE and several DEA agents standing in between them and door to the Green House, which is in the basement of an old warehouse.

JESS

Okay, you're here. Good. I'll call our SWAT Team and we can go in together.

MONIQUE

We're not going anywhere together. This is a DEA case and it's a DEA bust.

50 INT. GREEN HOUSE - NIGHT

50

Stan and Cameron Bailey are on the floor, tied with DUCT TAPE. Two GANG MEMBERS approach the hostages, taking out their guns.

51 EXT. GREEN HOUSE - NIGHT

51

JESS

Look, I know they're in there.

(CONTINUED)

51 CONTINUED:

51

JESS (CONT'D)
I saw it in my vision.

MONIQUE
And I know they're in there cause I
saw it on my *search warrant*.
(she holds up the
warrant)
So back your ratty FBI ass outta my
way.

ANTONIO
They have hostages.

MONIQUE
And I'll send 'em your regards. But
you're getting outta my way.

Antonio stands closer to her.

ANTONIO
That's funny, it doesn't look like I
am.

*
*

52 INT. GREEN HOUSE - NIGHT

52

Stan and Cameron thrash helplessly as the Ice Houndz cock
their weapons, swing them up, and...

*

With a huge CRASH the BACK DOORS of the bar are KICKED DOWN,
and a WALL OF FBI SWAT TEAM GUYS comes crashing through...
with POLLOCK behind them, calmly overseeing.

SWAT TEAM LEADER
On the floor! FBI!

53 EXT. GREEN HOUSE - NIGHT

53

With Monique and the DEA Agents REACTING to the noise inside.

MONIQUE
Get in there!

And they SWARM AROUND ANTONIO AND PRY OPEN THE FRONT DOOR...
only to find...

*

54 INT. GREEN HOUSE - NIGHT

54

...John Pollock, freeing the tightly-bound hostages. He
looks up placidly at the enraged Monique.

POLLOCK
Well, the DEA... good intentions,
bad results. Nothing ever changes.

(CONTINUED)

54 CONTINUED:

54

MONIQUE

This is *my* bust. I got a warrant.

POLLOCK

I'll note that in my report. My *FBI* report. I'd let you read 'em their rights... But it's already done.

He smiles with full and frosty charm. We find JESS in the doorway, talking on the phone to NICOLE.

JESS

They're both alive...and unhurt.

55 EXT. PARKING GARAGE - ROOF - NIGHT

55

NICOLE

(into phone)

That's what I like to hear.

Nicole shoots a smile and a thumbs up at Marilyn, who dissolves into tears.

56 INT. GREEN HOUSE - NIGHT

56

MONIQUE approaches Jess in the doorway as she hangs up the phone.

JESS

Okay, see you soon.

*

*

MONIQUE

You talking to that skinny ass friend of yours?

JESS

Just hung up.

MONIQUE

Well you see her, you tell her for me... I can find out where she *lives*.

JESS

She'll be ready.

MONIQUE

No one's ever ready for me.

And she stomps off. JESS walks over to Pollock.

POLLOCK

You're here.

JESS

So are you.

(CONTINUED)

56 CONTINUED:

56

POLLOCK
How'd you know where they were?

56 CONTINUED: (2)

56

JESS

I had a vision. How did you know?

POLLOCK

I had a wiretap.

JESS

On the drug dealers?

POLLOCK

On the DEA. Quicker and more efficient. Of course, if you tell anyone, you'll vanish in the middle of the night.

Jess smiles at the thought. Pollock doesn't.

POLLOCK

What? You want to try me?

JESS

Uh... no. I don't.

POLLOCK

Good.

And he walks off. JESS turns to Antonio, who has been listening.

JESS

I wouldn't vanish in the middle of the night.

ANTONIO

(no comment)

I'll get the car.

He starts to walk off.

JESS

Come on. He's kidding. He couldn't do that...

But Antonio is just walking away, and we DISSOLVE TO...

57 EXT. SUBURBAN COMMUNITY - DAY

57

As FBI AGENTS are leading PHYLLIS and other HANDCUFFED HOUSEWIVES (and some handcuffed husbands) into VANS. Nicole and Jess watch from a distance.

JESS

I guess the Home Owners Association forgot to pass a rule against dealing meth.

(CONTINUED)

57 CONTINUED:

57

JESS (CONT'D)

(beat)

What's going to happen to all these people?

NICOLE

The Baileys will go to trial. Their kids are staying with family 'till it's resolved. The other neighbors.... there's probation, treatment... and some will go to prison. Still think the suburbs are dull?

JESS

I don't know. You still think they're neat and secure?

NICOLE

It's like any place, I guess... people can do bad things. Human nature isn't always pretty. But you gotta say... the lawns are nice.

*

*

And as she speaks, we're pulling up and back on this suburban vista gone wrong. The housewives are loaded into paddy wagons, as a gardener, oblivious to the scene, continues to cut the grass. And as Jess and Nicole get in their car, we FADE OUT.

THE END