

1 EXT. AMATO PLANTATION - MANSION - AFTERNOON

SUPER: April 27, 1980

In the background we hear CICADAS singing.
The Louisiana sun is shining on a white mansion sitting on the pristine grounds of a plantation.

As we get closer we see four African-American guards walking the grounds wearing t-shirts and jeans, armed with BENILLI CB-M2's. One carries an AT-4 ROCKET LAUNCHER strapped to his back.

We hear gunfire coming from inside the house.

2 INT. MANSION - LIVING ROOM - AFTERNOON

By the fireplace we see clothing scattered on the floor. On a SHAG RUG lies a lifeless, nude woman with blood running from her body. A MAN walks away from the body and sits on a sofa.

GODFATHER
My god Lucky!

He is replaced by two African-American guards who wrap the body in the rug.

GODFATHER (CONTD)
Don't you niggers touch her. You
hear me.

The two men leave the house carrying the rug from end to end.

3 EXT. MANSION - AFTERNOON

In front of the mansion is a CHEVROLET VAN with the back hatches open. The two men carry the rug to the van and slide it on top of other rugs inside.

4 INT. MANSION - LIVING ROOM - AFTERNOON

We focus back on a nude man kneeling on a shag rug in front of the fireplace with his hands tied behind his back. He is Antoine Amato, late 40's, Godfather of the Amato crime family.

GODFATHER
You fucking morons! What are you
thinking Lucky?

Sitting on a long semi-circular sofa facing the huge fireplace is Lucky Pietri. Lucky is Italian, 25 years old,

tanned with black hair with a cold steely look in his eyes.

He wears a white 1970's style suit while holding a SILVER REVOLVER in his hand.

Four other Italian gangsters, wearing black suits, slicked back hair, are very edgy. Each carrying a SAWED-OFF SHOTGUN walking nervously around the sofa.

LUCKY

Thinking takes too much effort, I'm an action type of guy.

GODFATHER

You're gonna be dead guy. All of you. When the other families hear about this...

LUCKY

Who do you think wanted you out you thick headed son of a bitch. They said to me, Lucky, we have a chance to make a lot of money. You know who's preventing us?

Lucky points to the Godfather.

LUCKY (CONTD)

You. He's living in the past like he's some fucking dinosaur. There is money to be made in the drug game. Marijuana, rock, heroin, coke that's where it is.

The Godfather shakes his head in disappointment.

GODFATHER

Lucky, you don't know this because you're a fucking hump, but there is a certain way we do things. A code. This ain't it.

Lucky thinks on what the Godfather says.

LUCKY

Disgraziata, I'm gonna tell you something. Today is the first time in my life that I've ever changed my mind. On my mother's grave, I said if Antoine is pigheaded then we'll deal with him. But we don't touch the woman or the kid.

Lucky looks down at the revolver and polishes it with the

palm of his hand. Lucky wipes his hand on the suit and stares at the Godfather coldly.

LUCKY (CONTD)

Hey listen, where's your daughter?

CONTINUOUS - CUPBOARD

Through the Judas hole of the cupboard we see the green iris of an eye.

From inside the cupboard we can see Lucky and his acolyte pacing the living room.

CONTINUOUS - LIVING ROOM

The two African-American men re-enter the room along with a new man. He approaches Lucky.

DEMOLITION GUY

The charges are all set.

He hands Lucky the DETONATOR and exits. Lucky places it beside him on the sofa.

LUCKY

It's all done. All we have to do is operate the lab, we got a stash spot near Metairie. We transport everything up and down the Mississippi. Distribute to the niggers and the other gangs around the city. They eat, we eat.

GODFATHER

Girls, joints, booze, slot machines, that's where the future is.

Lucky walks up to the Godfather and kneels in front of him. He looks the Godfather in the eyes and kisses him on both cheeks.

LUCKY (CONTD)

You had a good run, take no shame in that but this organization needs a fresh direction.

Lucky rises and nods at the four other men. He walks back to the sofa.

GODFATHER

Go to hell Lucky...

They all fire their guns at the overthrown patriarch.

CONTINUOUS - CUPBOARD

From inside the cupboard we see and hear the gun shots being fired. Then the thud of the Godfather's body falling to the floor.

CONTINUOUS - LIVING ROOM

The two African-American men come forward and roll the Godfather in the rug.

LUCKY

Cut'em up and feed them to the
gators.

The two men carry the rug from end to end out of the house.

LUCKY (CONTD)

Marcello take the horse tracks;
Victorio the whores and the bars;
Claudio and Angelo, Bourbon
and Frenchman Street. I'll take
the airport and the slaughter
house. We'll leave them their
fucking smokes and fruit machines.
Everything else is mine.

CONTINUOUS - CUPBOARD

Through the Judas hole we see the men leave the room and hear the front door slam closed. After they depart, we hear stifled sobs.

5 EXT. AMATO PLANTATION - MANSION - EVENING

FRONT OF PLANTATION

We see the van driving toward the front gate of the plantation.

CONTINUOUS - REAR OF PLANTATION

We see the five men walking down a road that leads to a docked boat in the rear of the plantation. Leading the way is Lucky, who is flanked by the armed African-American guards.

6 INT. MANSION - LIVING ROOM - EVENING

We hear sobbing from the cupboard as it is being unlocked from the inside. Suddenly a LITTLE GIRL bursts out of it and falls to her knees. Tears are coming down her face profusely as she cries in agony.

7 EXT. SWAMP - EVENING

The African-American guards have just thrown the last body into the swamp. They return to the van and drive away.

We see a group of ALLIGATORS thrashing about in the water as they enjoy the smorgasbord of flesh.

8 EXT. AMATO PLANTATION - DOCK - EVENING

Lucky and his entourage board the vessel. Two men release the line on the boat and are assisted up as the boat engine revs up.

9 EXT. AMATO PLANTATION - MANSION - EVENING

We see the little girl running across the lawn with a bag on her back as fast she can.

10 EXT. AMATO PLANTATION - DOCK - EVENING

The boat moves away from the dock and starts heading down the Mississippi river. Lucky is facing toward the plantation. He presses a button on the detonator and we see the mansion crumble in on itself.

A smirk appears on Lucky's face. He tosses the detonator into the depths of the river.

11 EXT. AMATO PLANTATION - WOODS - EVENING

On the bank of the river in the woods, we see from the little girl's point of view as the boat of her parent's murderers pass by.

The girl's hair blows in the breeze as we see the sun setting across the Mississippi river. The screen fades to black.

12 CREDIT SEQUENCE

End of credit sequence.

FADE TO OPEN:

13 EXT. CASKETT BAYOU - DAWN

SUPER: THIRTY YEARS LATER

In the background we hear cicadas singing.

The sun rising from over the horizon. We hear the sound of a fan getting louder and louder, then suddenly an AIR BOAT

whips by at 40 miles per hour.

We follow the boat through the channels of the bayou.

MARGOT (V.O.)

For many years now the mafia has been far better equipped than the police. They've been able to run their operation as the authorities turned a blind eye. Every month ferrying in hundreds of thousands of dollars in profits from the sell of marijuana, cocaine, ecstasy, heroin, even Viagra. New Orleans hadn't been exposed to this type of criminal operation outside of politics in quite a while.

14 EXT. CASKETT BAYOU - DROP OFF POINT - DAY

The air boat comes into view and rides up onto the solid wooded land. The nearby wildlife scatter from the noise.

The driver idles the engine while his passenger hops out carrying a CAMOUFLAGE BAG. Waiting just beyond the boat is a scruffy looking man carrying a similar camouflage bag.

The passenger is a tanned man with a muscular build in his mid 50's. He wears a shirt and Bermuda shorts.

The older man tosses the bag over his head to the scruffy man. The scruffy man passes the bag underhanded to the older man. They both open the bags and look inside.

Inside of the scruffy man's bag are BRICKS of heroin. He nods. Inside the air boat passenger's bag bundles of 100 DOLLAR BILLS. He flashes a huge grin and walks back to the air boat.

The air boat revs up and resumes down the bayou in the direction it came.

15 EXT. NEW ORLEANS - DAY

Skyline view of the city of New Orleans illuminated by sunlight.

MARGOT (V.O.)

Following the death of the last Godfather, New Orleans has been gripped in the clutches of an ever growing drug trade.

16 EXT. BAYOU FON GERA - DAY

The air boat is docked. We see Lucky walking toward a cabin.

A man wearing a PANAMA HAT and a BLOOD STAINED shirt appears from the cabin followed by a conga line of Colombian men carrying bags.

Lucky and the man meet halfway and share pleasantries. The conga line continues to the air boat where the driver waits with the secret compartment opened. The men begin fitting the bags into the compartment.

MARGOT (V.O.)

Headed by Lucky Pietri and supplied by the largest Colombian drug cartel, Hijos de Pablo. Lucky was the only one the cartel did business with and if you wanted in the game Lucky was the only one in town with a ball.

The man puts his arm around Lucky as they walk toward the cabin.

17 INT. CABIN - DAY

The door of the cabin opens. Inside the cabin is a HEADLESS body sitting in a chair.

CHICO

We do this for you?

Lucky's face is emotionless as the man is describing with his hands how the body came to have no head.

MARGOT (V.O.)

Lucky was untouchable and the cartel carried out punishment swiftly against anyone trying to move in against him. Allowing Pietri to demand his price to dealers.

18 INT. DUPLEX - DAY

Margot Mercury, who we see in the reflection of her window, is speaking aloud into a MICROPHONE HEADSET. We see her eyes are fixated on something out the window.

MARGOT

Pietri's product was good, his family organized and for the past ten years able to clean their money

through a network of swinger's
clubs...

We see a shot of the COMPUTER SCREEN in which we can read
and hear Margot's voice off the screen.

COMPUTER SCREEN:

"Margot Mercury - LIVE"

MARGOT (V.O.)
which have sprung up like gun
rights advocates in Texas.

Margot walks down from the second level and enters the
kitchen.

MARGOT (CONTD)
Lucky Pietri, dressed in a shirt
and jeans.

CONTINUOUS - KITCHEN

Margot opens the refrigerator. An unsatisfied expression
crosses Margot's face who is still talking into the headset.

MARGOT (CONTD)
Stop. Correction. Delete: in a
shirt and jeans. Stop.

We see the words being deleted on the computer screen.
Margot is standing in front of the open refrigerator
scanning the interior. She grabs herself a CAPRISUN.

MARGOT (CONTD)
Write: in a shirt and Bermuda
shorts, has invited his friends to
attend the birthday party at his
estate.

She closes the refrigerator.

19 EXT. PIETRI PLANTATION - DOCK - MID DAY

Lucky Pietri is wearing a shirt, Bermuda shorts and is
carrying two bags on both arms. He walks down the gangplank
of the boat and onto the dock. Lucky walks along the path to
the mansion.

We see the plantation resembles that of the Amato plantation
except the mansion has been re-done in Lucky's likeness.

Lucky enters through the back door of the mansion.

20 INT. PIETRI PLANTATION - MANSION - MID DAY

Lucky walks up the stairs and into his bedroom.

CONTINUOUS - BEDROOM

Lucky stands in front of a LARGE CABINET. The space inside of the cabinet is filled with a BIOMETRIC SAFE. Lucky places his finger on the scanner and we hear the levers rescind.

Inside of the safe are several racks, one rack has a black briefcase sitting on it. Lucky places the bags into the safe and locks the door.

21 EXT. PIETRI PLANTATION - NIGHT

We see a party in full swing. Lights illuminate the rear of the plantation all the way to the dock.

We see crayfish, four layer cakes, guests wearing colorful masks, colorful beads, dancers wearing purple, green and gold outfits; a jazz band playing on a small stage.

Lucky is among the party goers. He is dressed in a WHITE TUXEDO with a PURPLE TIE. A servant stands behind him with the black briefcase cuffed conspicuously to his wrist. Lucky removes a cigar from his suit pocket.

POLICE COMMANDER (O.S.)
Need a light?

Lucky looks up and sees a MAN dressed in a BLACK TUXEDO. This is Police Commander Jeffery Moore, mid 50's. Commander Moore hands Lucky a lighter and Lucky lights the cigar.

LUCKY
Glad you could make it.

The two men begin walking through the party. The servant isn't far behind.

POLICE COMMANDER
Anything for a friend. I haven't missed one since we've met.

LUCKY
Since I've been lining your pocket with green.

The Commander looks startled.

LUCKY (CONTD)
Relax. I just got a lot on my mind. These past three years have been the worst of my life.

POLICE COMMANDER

I'm not seeing it from my end.
You've made a ton of money...

LUCKY

I'm not talking about money,
I can make a million dollars in my sleep.
I'm talking about losing friends,
people I started in this game with.
Those are irreplaceable. You know
today was the eighth kid I had to
kill. Eight in three years, the
year is just starting. You know
what I felt when I stared at his
headless body?

POLICE COMMANDER

What did you feel?

LUCKY

Nothing. I remember being his age
with big dreams, wanting to make
some money. I will kill eight more
of them if I have to.

Walking towards Lucky is Chico still wearing the Panama hat
and the other is an older Colombian. The latter is the
Manuel, leader of Hijos de Pablo.

MANUEL

Hermano.

Manuel shakes Lucky's hand and hugs him.

MANUEL (CONTD)

Feliz cumpleaños.

LUCKY

Thank you.

MANUEL

Is everything well?

LUCKY

Everything is well.

MANUEL

No more problems.

LUCKY

No more problems.

MANUEL

Good good, we can't have problems.
Problems bad for business. So is
that for me?

Manuel looks toward the briefcase. Lucky uncuffs the briefcase from the servant's wrist. He hands the briefcase to Manuel who peeks inside it.

MANUEL (CONTD)

Happy birthday to me.

Manuel extends his hand to Lucky.

MANUEL (CONTD)

Pleasure as always, enjoy your
party.

LUCKY

Certainly.

Manuel and his companion walk off. Lucky taps the Commander on the shoulder.

LUCKY (CONTD)

Come on let's have a drink.

22 EXT. PIETRI PLANTATION - NIGHT (LATER)

We see people gathered around Lucky with drinks in the air.

CROWD

(in unison)

Happy birthday to you, happy
birthday to you, happy birthday
dear Lucky, happy birthday to you!

We hear applause, clapping and whistling.

Lucky smiles and gives hugs to a few people.

23 EXT. PIETRI PLANTATION - NIGHT (LATER)

We see everyone having small conversations with one another. On the small stage erected on the lawn we see a band playing a slow song. PEGGY DEL RIO, a beautiful mixed woman of about 35 sings *"Big Jet Plane"* by Angus and Julia Stone.

Lucky along with the other guests seem to be hypnotized by the exceptional voice of the woman.

CONTINUOUS - TABLES

Servers are waiting tables. We see a woman named Agnes

clearing plates from tables.

Not far from her we see a handsome man named Sebastian wearing a grey tuxedo standing among the guests. He discreetly says hello to Agnes, who replies with a simple nod and continues.

CONTINUOUS - LUCKY'S TABLE

Lucky is still fixated on Peggy.

POLICE COMMANDER (O.S.)
A latin volcano just
waiting to erupt.

LUCKY
Who is she?

POLICE COMMANDER
Peggy del Rio.

LUCKY
She has some pipes.
Friend of yours?

POLICE COMMANDER
In a matter of speaking.

LUCKY
I'd like to meet her.

POLICE COMMANDER
I can arrange that.

Peggy finishes the songs. She receives a hearty round of cheers and applause.

24 EXT. PIETRI PLANTATION - LOUNGE AREA - NIGHT

In the background we hear slow songs being played.

Here and there couples sit in arm chairs and talk, while others lounge on sofas.

Mr. Jeff sits next to Peggy on a sofa.

PEGGY
What did you think?

POLICE COMMANDER
You were great. Everyone loved you
like I told you they would, right?

Peggy beams at his response and nods her head.

POLICE COMMANDER (CONTD)
You want to succeed in this town?

PEGGY
Yes.

POLICE COMMANDER
I'll make sure you get your
break. Put you on tour where you
belong. This business is all about
who you know. See that guy at the bar?

Lucky is standing alone SMOKING a big cigar.

POLICE COMMANDER (CONTD)
Lucky, he's a very important
friend to have in this city. He's
quite generous. All you have to do
is make sure he never forgets you.
Can you do that?

Peggy looks at Lucky and reluctantly returns to the
Commander.

PEGGY
Yes.

25 EXT. PIETRI PLANTATION - NIGHT

Agnes is walking by holding a tray of hors d'Oeuvres.
Sebastian attempts to make conversation with her. She places
a hors d'Oeuvres in his hand and keeps walking.

26 EXT. PIETRI PLANTATION - BAR - NIGHT

Lucky is smoking a cigar and has a drink sitting in front of
him.

We see Margot who is wearing a HAUTE COUTURE DRESS, holding
a champagne glass in one hand and a cocktail canape in the
other.

She stands next to him while looking around the party.

MARGOT
Nice party. If your friends were
still alive they'd have enjoyed it.

LUCKY
Yea. It's sad they didn't get chance
to be apart of this. I don't recall
extending an invitation you Ms. Mercury,
what are you doing here?

MARGOT

I'm here to celebrate life.

LUCKY

Life?

MARGOT

Yes. Out of the six of us, we're
the last two remaining. I think
that's worth celebrating.

Lucky takes a puff of his cigar.

LUCKY

Don't be so big-headed. Acting like
you're God.

MARGOT

You think God's a woman?

Lucky looks at Margot slightly amused.

LUCKY

Since your head trauma you've found
a frightening sense of humor.

Margot smirks.

MARGOT

I love this house, the gardens, the
views, it all inspires my writing.
Its the simple things.

She gets closer to Lucky and looks into his eyes.

MARGOT (CONTD)

So you know, I intend to buy your
share and the share of your dead
friends. I suggest you sell it
before something happens to you.

LUCKY

Is that a threat?

MARGOT

No. Sound advice. Think about it,
it could save your life.

Lucky puts out the cigar and picks up his drink.

LUCKY

As always Margot nice talking with
you. Enjoy the rest of your evening.

He leaves Margot and sits down next to the Police Commander.

CONTINUOUS - LOUNGE

Mr. Jeff sees Lucky approaching from the bar.

POLICE COMMANDER
Is Ms. Mercury threatening you?

Lucky has a seat next to him.

LUCKY
Our business associates have been
dropping like flies and she sees it
as a business opportunity.

POLICE COMMANDER
Don't worry about Ms. Mercury. I'll
keep an eye on her, one bad move,
we'll feed the corpse to the gators.

Mr. Jeff takes Peggy's hand in his and with the other hand
gestures to her to stand up.

POLICE COMMANDER (CONTD)
I brought you a present. Peggy Del
Rio this is Lucky Pietri. Lucky
this is Peggy. Happy birthday from
me to you. Enjoy.

The Commander nods and blesses Peggy to go with Lucky. They
pass by the bar on the way inside the mansion.
The Commander sees Margot and vice versa. He raises his
drink toward her. She turns around and shows him her back.

CONTINUOUS - TABLES

From the table area we see Sebastian watch as Lucky and
Peggy enter the mansion.
We pan behind him and see A MAN unenthusiastically watching
our players while sipping on a BEER. He sits the beer on the
table and leaves the party.

27 EXT. PIETRI PLANTATION - LATE NIGHT

Party is over. All the guests have left. Trash and other
debris litter the grounds.

There is total silence.

28 INT. PIETRI PLANTATION - MANSION - LATE NIGHT

We creep up the stairs toward the master bedroom. Suddenly

the door opens abruptly. In his underwear and bloodied, Lucky staggers to the floor. A FIGURE dressed in black kicks Lucky down the stairs.

Lucky tumbles head over heels to the bottom. He crawls along the floor with BLURRED VISION. Behind him we see the silhouette of the figure, we can't tell if its a man or woman.

As Lucky crawls he knocks over a GLASS VASE that falls on his back. He turns onto his back and cries in pain. His eyes open wide in order to focus in on the silhouette.

The person turns Lucky's head to the side and injects in his neck a needle.

CONTINUOUS - LIVING ROOM

As we focus on a picture of Lucky hanging on the wall. We hear Lucky coughing and gasping for air until there is complete silence.

FADE OUT

29 EXT. NEW ORLEANS POLICE STATION - DAY

Police vehicles are parked in front of the New Orleans Police Department, District 2.

30 INT. NEW ORLEANS POLICE STATION - LOBBY - DAY

A woman in her late 20's, blond-haired and dressed like a detective enters the lobby of the precinct. Her slacks fit snug over her butt and loosen near the foot. Her appearance gets the attention the desk sergeant who has a burger and fry meal on the desk.

DESK SERGEANT
May I help you?

She stops and approaches the Sergeant.

CELINA
I have an appointment with
Commander Moore.

The desk sergeant searches his desk for the Commander's schedule.

DESK SERGEANT
Where are you from?

CELINA
The 8th precinct.

DESK SERGEANT
No I mean where are you from. You
have an accent.

CELINA
I was born in France.

DESK SERGEANT
Nice. I love French fries.

He points to his meal and winks at her.

CELINA
Have you found my name yet?

DESK SERGEANT
What it is again?

CELINA
Celina Gervais.

DESK SERGEANT
Yep. Here it is. You just go down
the hall and make a left.

CELINA
Thanks. I'll see ya. Enjoy the
French fries.

The desk sergeant watches Celina's ass she disappears around
the corner.

31 INT. NEW ORLEANS POLICE STATION - OFFICE - DAY

The Commander is wearing a long WHITE SHIRT and a LOOSEN
BLACK TIE. He sits at his desk reading *The Times-Picayune*.
We hear a knock at the door. He folds the newspaper and
places it on his desk.

POLICE COMMANDER
Come in.

CELINA
Good morning sir.

He extends his hand toward her, she shakes it.

POLICE COMMANDER
Celina Gervais, born in Paris,
March 10th 1980. Masters in
biochemistry from UPMC, graduated
the European Police Academy with
top marks, 1st in penal law. Moved

to the Nolia shortly after Katrina.
Does that cover everything?

CELINA
Yes.

POLICE COMMANDER
Very impressive resume, but of
course most of that's all theory.

Celina looks defeated.

POLICE COMMANDER (CONTD)
My crime scene investigators need
to have more than just theory. They
need adequate field work in either
a national or international agency.
You have never worked a homicide.
You have close to no real field
work, at least none that I would
consider. Now tell me why I should
grant your transfer here?

She looks overwhelmed by the chief's berating.

CELINA
I moved from Europe to make a
difference and to prove myself. I
believe theory is the basis of all
work especially good police work
which is based off quantitative
facts. I'm just looking for the
opportunity to prove I can do the
work.

POLICE COMMANDER
Before I sign your transfer, you'll
need to do some real work? I..

The telephone RINGS. The chief presses the SPEAKER PHONE.

POLICE COMMANDER (CONTD)
Hello?

ROBERTO (V.O.)
Sir it's ROBERTO. We've found Lucky
Pietri dead at his estate.

The Commander picks up the phone and turns off the speaker.
He listens for a few seconds and his countenance changes.

POLICE COMMANDER
I'm sending you a pretty young
thing who thinks she already knows

it all to help you out.

He hangs up the phone.

POLICE COMMANDER (CONTD)
So you're off to the Pietri
plantation. Find the murderer and
I'll sign your transfer papers.

32 EXT. PIETRI PLANTATION - DAY

An unmarked NEW ORLEANS POLICE RMP cruises up along the front entrance of the property. It is parked behind a convoy of other law enforcement vehicles. Celina gets out of the vehicle. She flashes her badge to an officer standing near the entrance and proceeds along the path toward the mansion.

33 EXT. PIETRI PLANTATION - REAR - DAY

Celina emerges from around the corner of the mansion and sees several CRIME SCENE INVESTIGATORS going over the area. She walks by them.

CELINA
(loudly)
I'm looking for Detective Murino.

A man looks at her and points toward the dock. Celina looks toward the docks and sees a man leaning against a post and smoking a cigarette.

34 EXT. PIETRI PLANTATION - DOCK - DAY

We see that the man leaning against the post is the same man who we saw at the party the night before. He continues to look out on the river.

CELINA (O.S.)
Detective Murino.

He turns around and faces Celina.

CELINA (CONTD)
Detective Celina Gervais.

ROBERTO
You're the one I have to babysit?
How many homicides have worked
before detective?

CELINA
This is my first.

ROBERTO
Come on.

ROBERTO takes another puff and flicks the cigarette into the river.

35 EXT. PIETRI PLANTATION - REAR PATH - DAY

ROBERTO and Celina walk along the path heading toward the mansion.

CELINA
Who is Lucky Pietri?

36 FLASHBACK - INT. HARRAH'S CASINO - CRAPS TABLE - NIGHT
CRAPS DEALER (O.S.)

Seven. Winner.

We hear loud cheering and see Lucky surrounded by his partners Claudio, Victorio, Marcello, Angelo and a score of beautiful women.

ROBERTO (V.O.)
To the public he is a businessman,
he is a major shareholder in a
mid-sized publishing group and owns
several nightlife spots in the
city. Others call him don Pierti.

The dealer rakes the dice back to Lucky and pays out the table.

VICTORIO
Hit it again Luck.

LUCKY
Hold your horses I have to let them
breathe a bit. Hey Angelo tell that
joke again.

ANGELO
Which one?

LUCKY
The one with the grandpa and
grandson.

ANGELO
Okay okay. So this old wiseguy is
dying, he calls his grandson to his
bedside and says "Listen to me, I

want you to have my .38 special so you will always remember me." The son says "but grandpa I don't like guns, how about you leave me the Rolex instead." The grandpa looks at him and says "listen to me son, some day you gonna come home and maybe find your wife with another man. What you gonna do then? Point to your watch and say times up!"

The crowd laughs.

LUCKY

Its funny every time.
Alright I'm rolling.

Lucky gets ready.

SEXY WOMAN

You need to blow on the dice first.

LUCKY

Who said that?

Lucky stares at this curvaceous redhead.

LUCKY (CONTD)

You want to blow on my dice baby?
Let her through.

The redhead blows seductively on the dice. Lucky throws the dice aimlessly on the table. The table groans as a double two is rolled.

CRAPS DEALER

Four, you lose.

Lucky looks at the redhead.

LUCKY

I loss.

SEXY WOMAN

You loss.

37 FLASHBACK - INT. HARRAH'S CASINO - HOTEL ROOM - NIGHT

The redhead is naked in bed on all fours as Lucky thrusts her from behind.

38 EXT. PIETRI PLANTATION - REAR PATH - DAY

ROBERTO and Celina continue

CELINA
his death is mafia related?

ROBERTO
We have to see where
the evidence takes us.

39 INT. DUPLEX - BATHROOM - DAY

We hear the sound of water running turn off in the bathroom. The door unlocks and we see Margot in a dressing gown with wet hair. She walks bare foot on the wooden floor while dictating to her computer through the microphone headset.

MARGOT
It was a calm night. Patty couldn't have imagined a better evening. She was delighted by what she could see behind the corners, the stairwells or even the doorways.

CONTINUOUS - BEDROOM

She stops at the corner of the window and discreetly watches the apartment below in the building opposite her own. We see Margot from the view of the other apartment. She then moves away from the window.

40 INT. PIETRI PLANTATION - MANSION - DAY

BEDROOM

The bedroom is trashed. The bed is flipped over, furniture turned on its side, drawers removed from dressers. Celina examines the room while wearing protective gloves on her hands.

Celina comes across the cabinet that is slightly ajar. She opens it and sees the safe. It hasn't been tampered with. She doesn't find anything that jumps out at her and she exits the bedroom.

CONTINUOUS - DOWNSTAIRS

ROBERTO has a DRAWING PAD and is sketching a precise drawing of the crime scene. Celina walks around where Lucky's head is and looks at ROBERTO.

ROBERTO continues to sketch. Without looking at Celina, ROBERTO says.

ROBERTO
Do you mind moving out of my light?

CELINA
Sorry.

Celina shifts to the right of the body.
ROBERTO does the finishing touches on the pad. He holds it up to Celina.

ROBERTO
What do you think?

She examines the sketch.

CELINA
Its good.

ROBERTO closes the sketch book and stands up.

ROBERTO
What did you find in there?

CELINA
Overturned furniture, scattered clothing and a biometric safe.

ROBERTO
Biometric?

CONTINUOUS - BEDROOM

ROBERTO is examining the safe.

ROBERTO (CONTD)
What do you know. Finger scanner.
Finger prints on the handle. Don't know how fresh those are.

CELINA
Do you think our killer made Lucky open the safe before killing him?

ROBERTO
It's possible. We still wouldn't know what was or is in there.

ROBERTO says to an investigator.

ROBERTO (CONTD)
Dust for prints and find out who makes this thing. I want it opened.

CONTINUOUS - DOWNSTAIRS

Celina follows ROBERTO downstairs.

CELINA
Are we classifying this as a
burglary homicide?

ROBERTO
Not yet, we need a motive.

Celina acknowledges that.

ROBERTO (CONTD)
Tell me about our victim.

Celina, visibly pleased, takes the DIGITAL RECORDER from her pocket and bends over the body of the mafia don.

CELINA
Victim is male, middle aged,
Died last night.

Suddenly the phone RINGS. Celina looks at it. ROBERTO shakes his head at her not to answer it. The phone stops ringing. Celina returns to the body and sees a BLUEISH HUE on the lower half. She looks at her watch.

CELINA (CONTD)
Livor mortis has set in. Time of death approximately between 3 and 4am. Cause of death inconclusive. Bruises on the face determined non life threatening. Will need lab to examine the body for further analysis.

She stops the recorder and looks at ROBERTO. ROBERTO smiles at her, she smiles back. ROBERTO removes a WALKIE TALKIE from his waist.

ROBERTO
Send in the M.E. and I need the forensics team to sweep in the bedroom. Find me something.

He places the walkie talkie back on his waist.

ROBERTO (CONTD)
Let's go get a cup of coffee while we wait, my treat.

41 INT. DUPLEX - FIRST LEVEL - DAY

On the first level of the duplex we see POSTERS of Margot's best sellers hanging on the wall. In the center of the poster display sits a counter with VARIOUS AWARDS and

ACHIEVEMENTS Margot has garnered over the years.

MARGOT (O.S.)

Detective Murino did his best to blend in with the rest of the party guests. He danced, drank and laughed along with everyone. For the person who can't find a reason to perform one of those tasks in New Orleans is one of two things. A cop or a zombie.

CONTINUOUS - LIVING ROOM

Margot is still in her dressing gown. She is sitting on a couch in front of her laptop. Her headset is off, she types on the keyboard.

COMPUTER SCREEN:

"Margot Mercury - LIVE"

MARGOT (V.O.)

Unfortunately his performance did not go unnoticed by one guest standing by the bar.

42 FLASHBACK - EXT. PIETRI PLANTATION - NIGHT
PARTY

ROBERTO is sitting at the table. He watches Lucky leave with Peggy and walk to the mansion. He sips on his beer and glances toward the bar. Margot looks at him. ROBERTO sits the beer on the table and leaves the party.

MARGOT (V.O.)

Patty wondered whether ROBERTO went home. Unless the perfect opportunity arose for him to catch the one that had become his obsession.

At the bar Margot sips from her champagne glass.

43 EXT. COFFEE SHOP - AFTERNOON

Celina leans on the RMP as she waits for ROBERTO. He returns with TWO CUPS.

ROBERTO

You did a solid job this morning. Forensics is gonna need time to analyze the evidence and who knows

how long before the M.E. can give
us the cause of death.

They sip on their coffee.

CELINA

So we have to wait while our
suspects get closer to getting
away.

ROBERTO

Have some patience. No. We have one
suspect. Let's go. I'll drive.

44 EXT. COAST OF CHANDELEUR ISLANDS - AFTERNOON

We hear the sounds of the open sea and see a yacht idle,
floating in the Gulf of Mexico.
As we get closer we can make out two sets of women bathing
suits laying on the bow of the yacht.

CONTINUOUS - STERN

At the stern of the boat is the door that leads to the cabin
of the yacht. The door is open.
There is complete silence expect for the sound of the
occasional wave splashing against the vessel or seagulls
crying.
From the door we focus in on the bedroom which is closer to
the bow of the vessel. Suddenly we hear the bathroom door
open and two naked women walk to the bedroom. They are out
of focus.
The bedroom door shuts.

45 INT. DEBORAH'S YACHT - BEDROOM - AFTERNOON

The two women lay in bed on each other naked. Deborah, 40
years old, is playing with Agnes' hair while she lays across
Deborah.

DEBORAH

How was the party last night?

AGNES

It was fine except for the rich
pretentious fucks breathing all
over me. Sebastian wasn't happy
about that.

DEBORAH

You're still seeing him. That's
good.

AGNES

No it's not,

you kept saying I should try it
with a guy.

DEBORAH
Tell him you've got a migraine.

AGNES
Why can't we be together?
We're the same.

DEBORAH
Are we?

46 INT. NOPD RMP - AFTERNOON

ROBERTO drives down Interstate 10, while Celina is reading about Margot Mercury on the in-car laptop.

CELINA
Margot Mercury, the writer. Why is
she a suspect?

ROBERTO
She owns the land the mansion sits
on, part of it. Thirty years ago
there was an explosion at the estate
that leveled the house. Normally the
land is transferred to next of kin,
but none were able to claim it.

CELINA
Why not?

ROBERTO
Some were killed in freak
accidents, others refused to step
forward. I believe Lucky and his
cronies had something to do with
that. It goes on the auction block
and guess who buys it.

CELINA
Lucky.

ROBERTO
Him and a few of his friends. But
they we're unable to buy it
outright because of the taxes
associated with it. So their
lawyers find another party to cover
the rest of the costs. Margot comes
into the picture, buys the final
share and gets five partners in the
deal.

CELINA

Well why don't we investigate the
other partners too, they would have
just as much to gain.

ROBERTO

They're all dead

.

47 EXT. CONDOMINIUM - LATE AFTERNOON

The two detectives get out of the vehicle and walk up to a
newly renovated, modern, industrial style grey building.
ROBERTO presses the button on the resident's keypad
belonging to Margot. The two wait for a response.

MARGOT (V.O.)

Hello.

ROBERTO

Ms. Mercury. detective Murino,
New Orleans Police
Department. I have a couple of
questions about an accident at your
residence 50078 River Rd. in
Darrow.

MARGOT (V.O.)

Is she with you?

ROBERTO

Yes. She's my assistant.

MARGOT (V.O.)

10G.

The BUZZER is heard unlocking the door.

48 INT. DUPLEX - LATE AFTERNOON

We hear a knock on the door. Margot comes into frame and
looks through the peep hole. She unlocks the door and we see
the two detectives on the other side.

MARGOT

Please come on in.

ROBERTO and Celina enter the duplex.

MARGOT (CONTD)

Can I get you both something to
drink?

ROBERTO
No thank you.

MARGOT
What about you?

CELINA
I'm fine thanks.

MARGOT
I'm going to have something.

The two detectives sit on the couch in front of Margot's laptop. They scan Margot's lavish condominium.

Margot returns with a drink and a pad and pen in her hand.

MARGOT (CONTD)
Before we talk may I see your
badges?

They take out their badges. Margot writes down the badge numbers on the pad.

MARGOT (CONTD)
And what is your name?

CELINA
Detective Gervais.

Margot writes down Celina's name. She sits in the chair across from the detectives and places the pad and pen on a small table beside her.

MARGOT
Now how can I help you detectives?

ROBERTO
We're investigating the murder of
Lucky Pietri. He was found this
morning on his property...

MARGOT
Our property.

ROBERTO
Yes. We're eliminating suspects and
your cooperation now would go a
long way in us not having to
revisit you on unfavorable terms.

MARGOT
Ask away.

ROBERTO
When was the last time that you saw
Mr. Pietri?

MARGOT
Last night. He was throwing a
birthday party.

ROBERTO
Did you speak with him?

MARGOT
Briefly.

ROBERTO
About?

MARGOT
Business.

ROBERTO
Wha..

MARGOT
Our business.

ROBERTO
What kind of business does a writer
have with the mafia?

MARGOT
Are you suggesting I'm involved in
their organization?

ROBERTO
I'm just trying to figure out your
angle. What time did you leave?

MARGOT
1am.

ROBERTO
Can anyone confirm your story?

MARGOT
Would you believe them? You're not
going to find the most trustworthy
people at mafia boss's party.

ROBERTO
I hope that's not the case.

As Celina is watching the interrogation, when a REMINDER
MESSAGE pops up on the laptop screen.

MESSAGE:

"Margot Mercury - LIVE, "TWISTED"

CELINA
What's "Twisted"?

ROBERTO glances at Margot.

MARGOT
the new book I'm writing live online
It's streams in over 32
different countries and allows me
to really connect with my fans in a
way I never thought possible.

CELINA
Sounds interesting.

ROBERTO
We're done for now, someone from
our office will be in touch with
you about the next steps if any.

They all rise from their seats and walk to the door. ROBERTO
opens the door, Celina exits. ROBERTO turns to Margot.

ROBERTO (CONTD)
You're so nonchalant about this. We
have five dead mobsters, one don.
Now there are gonna be some people
who are thrilled about this and
some others who are about to start
losing money, not so much. They're
gonna come looking for the person
with the most to gain out of this.

MARGOT
I haven't done anything.

ROBERTO
Doesn't mean they're not gonna ask.
You know our number if you need us.

ROBERTO exits and closes the door. Margot locks the door.
She turns around and leans back onto the door. An idea pops
into her head.

49 EXT. CONDOMINIUM - LATE AFTERNOON

The detectives exit the condominium lobby and walk to the
vehicle.

MARGOT (V.O.)

Patty was thrilled to have met the two cops who suspected her. They were called ROBERTO and Celina, Patty could not have dreamed of better characters.

ROBERTO and Celina get into the vehicle and drive off down the road.

INT. DOCTOR FASSINA'S OFFICE - EVENING

Peggy is lying on a couch wearing a black dress.

PEGGY

I never dreamed of being here. In Cuba not many dreams come true. But here I am, in America. Singing, doing what I love to do.

We see Deborah sitting in a chair beside Peggy with a notepad.

DEBORAH

Why that tone?

PEGGY

Have you ever felt like you were meant to do something good, but when you do someone tries to take advantage of you?

There is a brief silence. We focus on Peggy.

DEBORAH (O.S.)

Are we talking about him?

Peggy nods her head.

DEBORAH

How does he take advantage of you?

Peggy shakes her head.

PEGGY

He'll find out I told you and hurt me or worse send me back.

Deborah sits down her notepad.

DEBORAH

What if I got you protection from him? Put you somewhere safe. All I

want in return is for you to open
up to me.

PEGGY
Okay.

Deborah picks up the notepad.

DEBORAH
He makes you have sex with people,
what else? Have you ever killed
anyone for him?

PEGGY
Yes. The first time was the most
difficult.

51 INT. NEW ORLEANS POLICE STATION - LOBBY - EVENING

ROBERTO sees Celina rub her neck.

ROBERTO
Are you okay?

CELINA
I'm fine, just a long day.

ROBERTO looks at his watch.

ROBERTO
You can go home.

CELINA
What about the M.E.?

ROBERTO
We can speak with him in the
morning. Be here at 8 o'clock.

CELINA
Alright. I'm going to hit the
showers.

Celina heads toward the dressing room. ROBERTO watches her
disappear behind double doors.

ROBERTO walks down a corridor perpendicular.

52 INT. NEW ORLEANS POLICE STATION - OFFICE - EVENING

There is a knock on the door.

POLICE COMMANDER (O.S.)
Come in.

ROBERTO enters and has a seat in front of the Commander. The Commander removes the reading glasses from his face and places them on the desk.

POLICE COMMANDER (CONTD)
So?

ROBERTO
No signs of forced entry. Some furniture turned over which I believe was staged to make it look like a robbery homicide. We also found a safe in the bedroom. My team is removing it from the house and having the manufacturer open it.

POLICE COMMANDER
COD?

ROBERTO
I'm speaking with the medical examiner in the morning. It looks like a hit. Not professional, though effective.

POLICE COMMANDER
Okay. Keep me updated on everything involving this case. Suspects, motives, anything.

ROBERTO sarcastically laughs.

ROBERTO
Will do.

ROBERTO rises to leave the office.

POLICE COMMANDER
You know if you hadn't put your family and this city first you wouldn't still be just a detective. Politics, positioning and having the right relationships go a long way. If you weren't so stubborn you could have been in my shoes by now.

ROBERTO
Police commander? No thank you. How many divorces...five, six, seven?

POLICE COMMANDER
Four. But no regrets.

ROBERTO
I guess that's the difference
between us.

53 EXT. NEW ORLEANS POLICE STATION - NIGHT

ROBERTO exits the station and walks toward his personal owned CADILLAC CTS. He takes out his CELL PHONE and makes a call.

ROBERTO
Hey. Are you free tonight? Would
you be interested in having dinner?
8:30 sounds good. See you then.

ROBERTO enters his vehicle.

54 INT. THE BOMBAY CLUB - NIGHT

BAR

ROBERTO is standing at the bar. He looks at his watch and gazes around the club.

BARTENDER
Are you having anything to drink?

ROBERTO scans around one more time.

ROBERTO
What would you recommend?

BARTENDER
We're known for our martinis.

ROBERTO
Really? I need one about now. Your
call.

ROBERTO turns around and faces the front door of the club. Suddenly we see Deborah enter the club. She makes eye contact with ROBERTO, he taps his watch. She smiles and walks toward him.

ROBERTO (CONTD)
You're running behind.

DEBORAH
Parking is rough around here.

ROBERTO and Deborah hug each other.

DEBORAH (CONTD)
Were you waiting long?

ROBERTO
No but I did get a drink. Shall we.

DEBORAH
Of course.

55 EXT. NEW ORLEANS POLICE STATION - NIGHT

We see Commander Moore walking toward a CADILLAC ESCALADE. He gets inside of the vehicle and shuts the door. Suddenly the passenger side door is opened, Chico enters the vehicle with a DESERT EAGLE pointed at the Commander.

POLICE COMMANDER
What are you...

CHICO
Shhh!!

Commander Moore remains quiet. Chico rolls down the window and WHISTLES. Moments later the back passenger side door is opened and Manuel enters.

CHICO
Lock the doors and place your hands
on the steering wheel.

The commander looks through the rear view mirror and then complies with Chico.

MANUEL
You know why I came to see you?

POLICE COMMANDER
It is always a pleasure.

MANUEL
Lucky says you have your hand so deep
In his pockets you might as well
include a hand job in the deal.
What do you say to this?

The commander doesn't respond.

MANUEL (CONTD)
I want you to find
out who murdered my golden goose,
don't arrest them, just give Chico
their address and we'll take it
from there. Okay?

POLICE COMMANDER
Okay?

MANUEL
Vamos.

Chico unlocks the doors to exit.

POLICE COMMANDER
What's in it for me?

Manuel and Chico chuckle with each other.

MANUEL
These American's have balls. I'll
give you one hundred thousand
dollars cash.

The Commander removes one hand from the wheel and extends it to Manuel. Manuel shakes it and then leaves.

56 INT. THE BOMBAY CLUB - TABLE - NIGHT

ROBERTO and Deborah are midway through their entrees. They share a laugh.

DEBORAH
So how is your son?

ROBERTO
He's good. He called me the other
day from Australia while I was half
asleep.

DEBORAH
What is he doing out there?

ROBERTO
I don't remember name. Studying
rocks or something. There is a
scientific name for it.

DEBORAH
Geology?

ROBERTO
As long as he likes it. That's all
I care about.

Deborah stares at him.

DEBORAH
I'd wish you'd
come see me more often.

ROBERTO
Very busy, But I am getting old,

so I ll take some time

DEBORAH

Yes. Middle age is not the end of
life.

ROBERTO

Tell my body that.

DEBORAH

Aww do you want to talk about it?
Have you considered therapy? It'd
be an excuse to see you more often.

ROBERTO

I suppose we could both use that.

DEBORAH

Listen when you're not involved in
a case, whenever that is, come out
to see me. We'll sail on my boat
for a couple days and leave all our
excess baggage here. We can pick it
up when we return. No charge for
the therapy.

57 INT. CELINA'S APARTMENT - BATHROOM - NIGHT

We see Celina wearing bed clothes and in the mirror brushing
her teeth. She spits in the sink and runs the water.

CONTINUOUS - BEDROOM

We see Celina open the bathroom door and turn off the
lights.
She crawls into bed and under the covers. On the pillow
beside her is a laptop. We see her open the laptop and start
typing.
On the screen of the laptop is the home page of Margot
Mercury's website. In the top right corner of the screen
there is a CLICKABLE RED BUTTON with the word "LIVE" next to
it. Celina clicks the button.
A CHAT POP OUT window opens up. We see Margot responding
live to fans.

58 INT. DUPLEX - BEDROOM - NIGHT

Margot sitting at her computer glances at her webcam and
smiles. Immediately a message appears on her screen.

"Someone would like to face chat with you - Accept/Decline"

Margot clicks ACCEPT, a window opens showing an Asian
teenager.

MARGOT
Hi there.

ASIAN TEENAGER
Oh my god its you.

MARGOT
Yea its me.

ASIAN TEENAGER
You look so normal.

MARGOT
Really, what did you expect?

ASIAN TEENAGER
I don't know, different. I can't
believe you write all that twisted
stuff.

59 INT. CELINA'S APARTMENT - BEDROOM - NIGHT

Celina MUTES the video chat between Margot and the Asian teenager.

In the middle left of the page Celina sees an ARCHIVE TAB. She clicks on the tab and it displays the saved chapters of the book.

She clicks on the latest entry "Death of a Salesman". We see the excerpt:

"It was noticeable in his eyes that Patty's presence bothered Lucky. This is first time in years that the mafia don felt a tingle crawl up the back of his neck. Today may be the last birthday he celebrates."

Celina looks at Margot laughing with the Asian teenager on the video chat. Celina sits up in bed and starts clicking on the other entries.

60 INT. NEW ORLEANS POLICE STATION - LOBBY - MORNING

ROBERTO is seen walking into the station.

CONTINUOUS - BULLPEN

He walks through the bullpen and stops at his desk. He looks up at the CLOCK hanging on the wall. "8:00". He places his coat on the back of his chair.

He walks toward the head which is right next to the conference room.

CONTINUOUS - CONFERENCE ROOM

ROBERTO walks past the open conference room door. He backs up and stands in the opening. He looks puzzled.

We see Celina in the conference room with PICTURES OF DEAD MOBSTERS taped to a drawing board, pages of paper on the table and a PROJECTION SCREEN displaying Margot's website.

ROBERTO (O.S.)
You've been busy.

She turns around.

61 INT. NEW ORLEANS POLICE STATION - CONFERENCE ROOM -
AFTERNOON

ROBERTO is sitting at the conference room table as Celina stands by the drawing board.
The Commander walks into the conference room and is bombarded by the visuals Celina is using for her presentation. He takes a seat next to ROBERTO.

POLICE COMMANDER
What is all this?

ROBERTO signals Celina to start.

CELINA
"Twisted". That is the title of the book Ms. Mercury is writing. This is her website, she is currently hosting over 3,000,000 users from over 32 different countries as she writes the book live over the internet. Users can read her new book as fast as Ms. Mercury can dictate text which is probably the ultimate thrill for her fans.

Commander Moore glances at ROBERTO. ROBERTO signals Celina to speed up and get to the point.

CELINA (CONTD)
Last night after we informally questioned her about the murder of Lucky Pietri, I went to her website and started thumbing through the previous chapters she'd written and found some very interesting things.

Celina walks to the table and places files in front of ROBERTO and the Commander.

CELINA (CONTD)
If you would please open the files.

The two men open the files as Celina goes through a POWER

POINT PRESENTATION.

CELINA (CONTD)

We have two bankers, a notary, a lawyer, and Mr. Pietri. These men are Claudio Filippo, Angelo Esposito, Victorio Conti, Marcello Rispoli, respectively. Each were co-owners of the land that the Pietri mansion rests on and each of them is dead. The single living owner of property is Margot Mercury.

Celina changes the slide.

CELINA (CONTD)

In chapters 2, 3, and 5 of "Twisted" there are characters with the exact same first names as our dead mobsters. And like the mobsters each of them die in the book.

POLICE COMMANDER

That could be coincidence.

Celina's face lights up.

CELINA

Can you read the cause of death for each victim?

Celina changes the slide.

POLICE COMMANDER

Claudio cyanide poisoning, Angelo cyanide poisoning, Marcelo cyanide, Victorio electrocution...

The Commander looks up at the slide which highlights the character, how they died in the book and how they died in real life. He sees Lucky's name on the slide with the cause of death "CYANIDE" according to the book.

POLICE COMMANDER (CONTD)

What did the M.E. give as the cause of death?

ROBERTO

Cyanide poisoning.

CHIEF OF POLICE

Has anyone in the public been

notified of the cause of death?

ROBERTO

No.

CELINA

How would she know that he was
poisoned? Sir with this evidence I
overwhelmingly believe Margot
Mercury is our murderer.

Commander Moore sits back in the chair and thinks.

POLICE COMMANDER

Very good job. But its not enough.

CELINA

What do you mean it's not
enough?

The Commander defers to ROBERTO.

ROBERTO

Celina it's not enough. This
doesn't prove that Margot is the
murderer. She may know more than
she told us though.

CELINA

I can't believe this. Do you need
me to catch her with the fucking
needle in her hand?

ROBERTO

Calm down. What did you think, you
would just show up and solve a
murder? We don't have a murder
weapon, a solid motive or evidence
that puts her in any of these
locations at the time of the
murders.

POLICE COMMANDER

Don't get disheartened, this is
very useful. Get me something more
and we'll move in on her.

Celina looks dejected as Commander Moore exits the
conference room. She looks at ROBERTO who just replies by
exiting as well.

62 INT. NEW ORLEANS POLICE STATION - BULLPEN - AFTERNOON

Celina sits at her desk looking at her laptop. Obstructing

her view is a cup of coffee that lowers down in front of her screen. She looks up.

ROBERTO
You want some advice?

She takes the coffee.

CELINA
Sure.

ROBERTO
Don't yell at the man who controls
what you want, he may hold it
against you.

CELINA
Yes.

ROBERTO
Follow up with this book
I can't allow you to spy on her, but
you can watch from a distance.

CELINA
I can do that.

ROBERTO taps her desk and walks away.

63 INT. DUPLEX - BEDROOM - NIGHT

Margot sits against her window seal peering out at the condominium across from her building. She is wearing her headset.

MARGOT
The two cops gave Patty quite a
rush of adrenalin. Only two other
stimulants provided such highs, the
stroke of luxury and to skim death.
It was these excitements that made
her life make sense. These past
days had fulfilled her, but she was
hoping tonight would be better.

Margot is fixated on something out the window. She LOWERS the light in the room and returns to her spot in the window.

64 INT. SEBASTIAN'S CONDO - NIGHT

The rhythm of "*Ooh La La*" by Goldfrapp slowly begins to start playing.

The walls of the condo are covered with revolutionary, anarchistic and anti-capitalist slogans.

"Class War", "Every morning I wake up on the wrong side of capitalism", "Occupy, Decolonize, Liberate & Organize", "From N.O. to Greece, Fuck the police"

Agnes and Sebastian, topless, come into view circling around each other. They then begin dancing very erotically. The movement between the two is fluid as if almost choreographed.

65 INT. DUPLEX - BEDROOM - NIGHT

Margot sways back and forth as the rhythm of the song gets more intense.

66 INT. NEIGHBOR'S CONDO - NIGHT

The neighbor's below Margot's condo and directly across from Sebastian's is enjoying the performance as well. The woman has binoculars to her eyes as she moves along with the music.

NEIGHBOR'S HUSBAND

He's really heating her up. Look at that ass.

NEIGHBOR'S WIFE

Be quiet.

67 INT. SEBASTIAN'S CONDO - NIGHT

Agnes and Sebastian are dancing and teasing each other sexually. Sebastian has Agnes against the wall, she kisses him. Agnes whispers something into Sebastian's ear. We're unable to make out her words. Sebastian momentarily stops dancing and shoots a quick glance toward Margot's window.

The couple separates, but they each carry on dancing languorously alone like some tribal ceremony. Agnes begins lighting CANDLES. Sebastian picks up LEATHER STRAPS from off a table.

Agnes resets in the middle of the room and starts provoking Sebastian with a slow belly dance.

Sebastian slowly approaches Agnes. He grabs her violently and pushes her against the wall. She HISSES at him. He kisses her and starts tying up her hands with one of the straps.

Sebastian turns Agnes's body around to face the wall. He kisses her on the shoulder. She hisses again. Sebastian takes the candle and starts dripping the WAX along her back.

68 INT. NEIGHBOR'S CONDO - NIGHT

The husband embraces the wife as she continues to watch her neighbors. He plants little small kisses on her neck and

proceeds to place his hand in her pants. His wife drops the binoculars to the floor as she succumbs to the pleasure.

69 INT. DUPLEX - BEDROOM - NIGHT

Margot grimaces with pain as she watches Agnes accept Sebastian's torment.

70 INT. SEBASTIAN'S CONDO - NIGHT

Sebastian ties the last strap around Agnes' neck. He tightens it. They kiss languorously as Sebastian moves close to her.

AGNES
Tighter.

Sebastian obliges. They continue kissing.

AGNES (CONTD)
Tighter, more.

Sebastian is hesitant.

AGNES (CONTD)
Please. Tighter.

Sebastian tightens up the strap. He resumes kissing Agnes. Agnes starts sliding down the wall and gasping for air. Sebastian continues kissing her. He suddenly realizes that Agnes isn't conscious. She falls limp to the floor. Sebastian is suddenly sobered and horrified. He temporarily goes mad as he quickly unties Agnes. Sebastian looks out of the window and sees that his neighbor's have closed their blinds. He glances up at Margot's window.

71 INT. DUPLEX - BEDROOM - NIGHT

Margot is sitting on the floor under the window with her hands covering her mouth. She removes the headset and tosses it to the floor.

She looks up at the window. We can see her thinking about gazing out again, but she doesn't.

CONTINUOUS - FROM WINDOW

From Margot's window we see the LIGHTS dim in Sebastian's condo. Agnes' feet slide across the floor out of sight.

CONTINUOUS - BACK TO MARGOT

Margot regains her self control and crawls along the floor to the staircase. She stands up and walks down to the first level.

CONTINUOUS - FIRST LEVEL

She walks briskly to the front door and double checks that the door is locked. She backs away and starts toward the stairs.

We hear a knock on the door.

Margot stops in her tracks. She contorts her body to face the door. We hear a knock again. Margot TIP TOES as quietly as possible through the living room. She opens a drawer and removes a GUN.

She shuts the drawer quietly and returns to the front door. She puts her eye up to the Judas hole.

CONTINUOUS - JUDAS HOLE

Outside of the condo is Sebastian. He stands still, his face is bathed in sweat. Sebastian rings the doorbell.

72 EXT. DUPLEX - FRONT DOOR - NIGHT

Sebastian stands outside. The locks on the door are heard unlocking.

MARGOT (O.S.)

Step back from the door.

Sebastian takes a couple steps back. The door opens revealing Margot holding the gun by her side.

MARGOT (CONTD)

What do you want?

SEBASTIAN

okay I'm not here to hurt you.

MARGOT

I know.

Sebastian pats himself down to reassure Margot that he's Unarmed.

SEBASTIAN

I came...I just need something to calm my nerves. Preferably something strong.

MARGOT

you don't even know me.

SEBASTIAN

You know me though, you watch me

and my girlfriend from your window
every night.

Margot disgusted with herself.

MARGOT
Come in. Slowly.

Sebastian walks cautiously through the door.

73 INT. DUPLEX - FIRST LEVEL - NIGHT

Sebastian is walking through the front door cautiously as Margot stands behind him watching. She closes and locks the door while maintaining eye contact on Sebastian.

MARGOT
The kitchen is straight ahead.

CONTINUOUS - KITCHEN

Sebastian walks into the kitchen and has a seat at the dinette table. Margot enters shortly. She leans against the sink and stares at Sebastian. There is silence.

MARGOT (CONTD)
What are you having?

SEBASTIAN
What do you have?

MARGOT
Vodka.

SEBASTIAN
I'll take some.

Margot removes a glass from the cupboard. She opens the refrigerator and takes out a bottle of VODKA.

MARGOT
Ice?

SEBASTIAN
Just a couple cubes.

Margot holds the glass to the ice dispenser which fills the glass with ice. She pours the vodka and places the glass on the table far enough away from Sebastian so he would have to reach for it. She sits down. Sebastian takes the glass and sips. He winces.

SEBASTIAN (CONTD)
You're Margot Mercury? I recognize
the book posters.

MARGOT
Yes.

He finds something amusing.

MARGOT (CONTD)
What's funny?

SEBASTIAN
We've met before. You probably
don't remember me, but four years
ago I auditioned for you at the
Saenger Theatre.

MARGOT
You did? For what role?

SEBASTIAN
Marc LeBlanc, "Last Nights Fire"

MARGOT
The crooked cop.

SEBASTIAN
Yea. It was a tough audition, I was
pretty shitty that day.

MARGOT
Then tonight you reached rock
bottom.

Sebastian dissolves into tears and sobs.

MARGOT (CONTD)
(to herself)
You gotta be kidding me.

Against her better judgment Margot approaches Sebastian. She
takes the glass out of his hand and places it on the table.
Sebastian falls out of his chair and wraps his arms around
Margot's waist as he continues to sob.

SEBASTIAN
What am I going to do? I'll get
life for this! I didn't mean to
kill her it was an accident. I
might as well kill myself.

MARGOT

You don't have to do that. Just get
off me and control yourself.

Sebastian starts to compose himself.

MARGOT (CONTD)

Tell the police the truth. They'll
be lenient.

SEBASTIAN

People aren't lenient to men who
abuse and kill women.

MARGOT

You weren't abusing her, not from
my view. I have a better idea. I'll
let you stay here and use my guest
room until we figure out what to
do. Now let me lay down the rules.
You will not enter my room at any
time that you're here. You will do
everything that I tell you, within
reason, no questions asked. Deal?

Sebastian nods his head.

MARGOT (CONTD)

The room is through that door.
Tomorrow we'll think of where to
dispose of the body.

Sebastian gets up and walks to the guest room. Margot closes
her eyes and shakes her head.

MARGOT (CONTD)

Covering up a murder. Smart Margot.

74 INT. DUPLEX - BEDROOM - NIGHT

Margot appears from the staircase and sits at her computer.
She stares off into space.

She wakes the computer up and starts typing.

COMPUTER SCREEN:

"CHAPTER SIX. The Murder of Agnes"

MARGOT (V.O.)

Agnes and Sebastian's
sodomasochistic games continued day
and night, a surreal peep show
behind closed doors.

75 INT. CELINA'S APARTMENT - BEDROOM - NIGHT

Celina sits in bed reading Margot's new entry.

COMPUTER SCREEN:

MARGOT (V.O.)

As Sebastian was unarmed and as
Patty was so fond of flirting with
danger, she decided to open the
door to him. Sebastian had been at
Lucky's party on the night of the
murder and could possibly be the killer

76 EXT. FRENCHMEN STREET - NIGHT

We hear the sounds of upbeat JAZZ music permeating
throughout the New Orleans night. We see the TBC BRASS BAND
playing "*I Don't Fuck with you, Don't Fuck with me*" down the
street followed by people dancing along to the music.

Frenchman street is filled with tourists and locals. A Voodoo
queen wears a PYTHON around her neck performing rituals on
the sidewalk. Some are wearing masks, face paint, some carry
colorful cups filled with the alcoholic beverage of their
choice.

ROBERTO and Deborah appear walking with the crowd. ROBERTO
glances toward Deborah, he looks annoyed.

DEBORAH

What's the matter?

ROBERTO

I try to avoid coming to this
place.

ROBERTO bumps into a tourist who has slowed down walking.

ROBERTO (CONTD)

Its always crowded.

ROBERTO walks around him.

ROBERTO (CONTD)

And it smells like vomit all the
time.

DEBORAH

Oh come on. You have to enjoy
everything else it has to offer.

They stop and watch the band play. People are standing

around in a semi-circle watching as others dance in the middle.

ROBERTO

Why did you choose here to meet up?

DEBORAH

Coming here makes me feel normal.
The music, the people. Its so quiet
on my boat, peaceful, but you get
lost in your head spending all that
time alone with nothing to keep you
company except your thoughts. I
love this song dance with me.

She tries to pull ROBERTO into the middle with her but he resists. She dances her way into the middle and partners up with a dancer. ROBERTO casually bops his head as he watches Deborah move masterfully to the rhythmic sound of the beat. The sound of applause replaces the sound of music as the song ends. Deborah makes her way back to ROBERTO.

ROBERTO

What do you think about out there?

DEBORAH

It's my job to ask questions. And I
say no more questions for the rest
of the night.

Deborah looks at the sign for "Maison Bourbon Jazz Club"

DEBORAH (CONTD)

Do you like jazz?

ROBERTO

I like good music.

DEBORAH

Okay. Come with me.

Deborah grabs ROBERTO's hand and leads him toward the jazz club.

77 INT. MAISON BOURBON JAZZ CLUB - NIGHT

ROBERTO and Deborah our seen entering the club. The house band is setting up and testing equipment. Deborah walks forward and she stares up at the stage. Peggy is on stage warming up, she doesn't notice Deborah.

ROBERTO
(whispering)
Have you been here before?

Deborah shushes him politely. The lights are dimmed.
The band starts playing the OPENING MELODY of the song
"Misty" by Erroll Garner.
Peggy belts out the first note and immediately captures the
audience.
As the song plays we focus in on Deborah and ROBERTO
remaining to hold hands.
Deborah gazes into ROBERTO's eyes and leads ROBERTO out of
the club. He doesn't resist.
Peggy continues to sing her heart out.

78 INT. DEBORAH'S YACHT - NIGHT

Peggy singing is still being heard.

CABIN

Deborah and ROBERTO come into frame KISSING until they make
their way into the bedroom. The door closes.

79 INT. MAISON BOURBON JAZZ CLUB - NIGHT

Peggy comes to the end of the song. She is given a large
round of applause. Peggy looks out into the crowd and smiles
proudly. She recognizes Commander Moore's face who is
sitting in the second row. She keeps her composure and walks
off stage.
We see the Commander rise from his seat.

80 INT. MAISON BOURBON JAZZ CLUB - DRESSING ROOM - NIGHT

Peggy opens the door to the dressing room. She loosens up
her outfit as she walks toward the mirror.
As she comes into view of the mirror we are able to see
Commander Moore standing by the open door. Peggy turns
around to face him as she is startled.

POLICE COMMANDER
I've haven't seen you since the
party. Where have you been? You've
missed out on work.

PEGGY
I was stayed with a friend last
night.

POLICE COMMANDER
Which one?

Commander Moore slowly walks toward Peggy.

PEGGY

You haven't met her before. I was there getting ready for tonight.

POLICE COMMANDER

I see. Why are you running from me?

PEGGY

I'm not running.

Commander Moore stops right in front of Peggy.

POLICE COMMANDER

Then let's go home.

Peggy doesn't move.

POLICE COMMANDER (CONTD)

Come on. I said let's go.

Peggy backs up into the mirror. She shakes her head no.

PEGGY

I don't want to work for you anymore!

The Commander gets angry and charges forward. He grabs Peggy.

POLICE COMMANDER

You ungrateful tramp. Who do you think you are? You don't tell me what you want, I tell you.

Peggy KNEES him in the groin causing him to release his grip and lose his balance. Peggy uses this as an opportunity to flee out the door and leaves the Commander reeling in agony.

81 EXT. MAISON BOURBON JAZZ CLUB - NIGHT

Peggy exits the jazz club. Coming down the street outside the club is a small STREET PARADE with dancers in front, acrobats performing flips and walking on their hands.

POLICE COMMANDER (O.S.)

Stop her. Somebody stop her.

Peggy turns over her shoulder and sees Commander Moore stumble out the door. Peggy turns around and notices a TAXI waiting at the stop light. She runs through the parade, maneuvering herself through people. Commander Moore follows yet encounters a tougher time getting through.

Peggy makes out through the other side and stops the taxi before it could pull away. With Peggy in tow the taxi speeds away moments before Commander Moore is able to get through.

82 INT. DEBORAH'S YACHT - DAY

BEDROOM

From a bird's eye view we see ROBERTO lying in bed. He slowly wakes up. He lifts his head up and notices that Deborah is not in bed with him.

ROBERTO
Deborah.

No response from Deborah. ROBERTO looks on the floor and picks up his underwear. He puts them on. ROBERTO rises from the bed and curiously starts looking around Deborah's bedroom. He sees nothing that interests him.

CONTINUOUS - CABIN

ROBERTO walks into the main cabin and doesn't see Deborah. He continues on to the bathroom.

CONTINUOUS - BATHROOM

ROBERTO stands in front of the toilet. He lifts up the toilet seat and begins to lower his underwear but stops midway. He notices a PAPERBACK BOOK sitting on top of the toilet.

He picks up the book titled "*Last Nights Fire*" novel by Margot Mercury.

ROBERTO opens the book at the spot that Deborah has bookmarked. He skims through the book and comes across the "Dedication" section.

"To Deborah, thank you for your love and support throughout my difficult times. I am forever in your debt."

ROBERTO closes the book and replaces it on the toilet.

DEBORAH (O.S.)
ROBERTO?

ROBERTO
I'm in the bathroom.

DEBORAH (O.S.)
I brought breakfast.

ROBERTO exits the bathroom.

CONTINUOUS - CABIN

Deborah stands by a SMALL CIRCULAR TABLE and removes Styrofoam containers from a brown bag. ROBERTO sits in a chair across from Deborah.

DEBORAH (CONTD)

I hope you like eggs and
croissants.

ROBERTO moves the container closer to him and takes a bite using the plastic utensils. He's satisfied with the food. Deborah sits down to join him.

ROBERTO sees a VIOLIN CASE on the BOOKCASE in the cabin.

ROBERTO

My god you still have that thing?

DEBORAH

Yea it's there collecting dust.

ROBERTO

You were really good at it in
school. I thought music was your
calling.

DEBORAH

It was until you wake up and
realize you aren't as good as you
thought. I live my artistic passions
through others, people I admire. I enjoy
helping those kinds of people.

ROBERTO

The girl from last night.

Deborah nods her head in agreement.

ROBERTO (CONTD)

I've seen her before.

DEBORAH

That girl has been through so much
in her life and regardless of her
circumstances all she wants to do
is sing. It's passion like that
that I love to be around.

ROBERTO

Your childhood dream came true. To
live on the ocean, to help others,
to be happy.

DEBORAH

Some chapters are still being

written.

Deborah resumes eating. ROBERTO watches her.

ROBERTO

Speaking of. How close are you with
Margot Mercury?

Deborah looks at him confused.

ROBERTO (CONTD)

I saw the dedication she wrote
to you in her book.

DEBORAH

I met Margot several years ago
after she suffered an aneurysm. At
that time she was working on her
latest novel and her marriage was
rapidly deteriorating. I helped her
to look at life differently,
circumstances differently, that
things happen for a reason.
Something like that would normally
kill a person, but she survived.
Why? I told her she's here for a
purpose and she's found it in the
new book she's writing. It's going
to be a masterpiece, I know it.

ROBERTO

Who knew that you would be her
inspiration.

DEBORAH

Inspiration is experienced
differently by everyone.

ROBERTO resumes eating breakfast.

83 EXT. INTERSTATE 10 - DAY

A BLACK FORD MUSTANG speeds down the highway. We see a sign
that reads "Pearl River".
Inside the Mustang we see Sebastian driving while Margot
sits in the passenger seat. In the backseat of the vehicle
is Agnes' body wrapped in WHITE CLOTH.
The Mustang turns along a secluded road surrounded by trees.
It stops in front of a lake.

84 EXT. PEARL RIVER - DAY

Sebastian and Margot get out of the vehicle. Sebastian opens

the back door and carefully removes Agnes' body from the vehicle.

MARGOT

Why are you being so gentle,
she's dead.

SEBASTIAN

Out of respect.

Sebastian closes the vehicle with his shoe.

MARGOT

How about you respect my car.

Sebastian walks to the edge of the lake and places Agnes on the ground. Margot follows while looking around her surroundings.

MARGOT (CONTD)

Why did you choose this place?

SEBASTIAN

I use to come here as kid. I always
loved the view.

MARGOT

It is nice. I still think you
should bury her. Or chosen a nice
place with alligator infested
water.

Sebastian ignores Margot and starts getting undressed.

Margot turns her head.

With Margot's head turned we see Sebastian pick Agnes' body up and start walking into the lake.

Sebastian is waist deep in the lake while keeping Agnes' body on the water's surface. He stops and we see him mouth something to Agnes. He kisses her and then pushes the body into the lake. He turns around and starts walking back toward land.

Margot meets Sebastian as he emerges from the lake.

MARGOT (CONTD)

I found a towel in the car so you
can dry off with.

Sebastian starts drying himself off as Margot watches. He then begins to dress. Margot turns around again.

MARGOT (CONTD)

Are we ready?

Sebastian has his jeans on and has just pulled his shirt

over his head.

Margot walks out of frame to the vehicle. Sebastian picks up his socks and shoes and follows.

We see Sebastian and Margot through the front windshield as Sebastian backs the vehicle up.

85 EXT. NEW ORLEANS POLICE STATION - DAY

A TINTED NISSAN PATHFINDER is parked across the street from the station. We see Commander Moore exiting the station and knock on the driver side window.

The window rolls down revealing Chico. The Commander hands Chico a piece of paper.

CHICO

A woman did this?

POLICE COMMANDER

Looks like it.

CHICO

Okay. I take care of it.

POLICE COMMANDER

When will I get paid for it?

Chico rolls up the window and merges into traffic.

86 EXT. INTERSTATE 10 - DAY

The Mustang is driving in the opposite direction down the highway.

87 INT. BLACK FORD MUSTANG - DAY

Sebastian and Margot are driving down the road, there is silence in the vehicle. Sebastian suddenly shakes his head.

MARGOT

What's wrong now?

SEBASTIAN

You weren't the only one watching us that night.

MARGOT

Who else watches?

SEBASTIAN

My neighbors, I'm pretty sure they saw everything too.

MARGOT

Clearly. Well obviously they

haven't gone to the cops.

SEBASTIAN

Not yet.

Margot thinks for a moment.

MARGOT

How about we resuscitate Agnes?

Sebastian quickly glances at Margot.

MARGOT (CONTD)

They'll think they're hallucinating
when they see Agnes is alive.

SEBASTIAN

How do we do that?

MARGOT

We put on a show. I'll pretend I'm
Agnes.

SEBASTIAN

You look nothing like Agnes. No
offense.

Margot looks sharply at him.

MARGOT

It shouldn't be hard to play Agnes.
All I have to do is wear a wig and
pretend that I can't resist you.

Sebastian glances back at Margot.

88 EXT. DEBORAH'S YACHT - AFTERNOON

ROBERTO and Deborah stand near the bow of the vessel.
They're in a lovers embrace as they kiss. ROBERTO breaks
away and walks down the gangplank and onto the dock. Deborah
returns to the cabin of the boat.

ROBERTO removes his cell phone and places a call.

INTERCUT - DOCK/POLICE STATION

Celina is sitting at her desk typing away on her computer.
Her cell phone starts RINGING. She looks at the phone and
answers.

CELINA

Hey.

ROBERTO

Can you meet me at the coffee shop ?

Celina rises from the computer and grabs her coat. She walks off screen.

END INTERCUT

ROBERTO replaces his cell phone and enters the CAB waiting on him.

89 EXT. RESIDENTIAL HOUSE - AFTERNOON

We see a cab waiting outside of a house. The front door opens and Peggy comes out of the house. She hurries to the passenger side back door of the cab. When the door closes the cab takes off down the road.

90 EXT. INTERSTATE 10 - AFTERNOON

The cab continues down the highway with Peggy in the back seat.

91 INT. CAB - AFTERNOON

We focus on Peggy sitting in the back seat of the cab. She looks off right as the cab approaches her stop.

PEGGY

Right there is fine.

The cab driver stops the cab and looks at Peggy through the rear view mirror.

CAB DRIVER

\$22.50.

Peggy hands him \$25. She gets out of the cab. The driver pulls off.

92 EXT. DOWNTOWN NEW ORLEANS - AFTERNOON

Peggy walks around the corner from where she was dropped off and stops in her tracks.

We see TWO POLICE VEHICLES parked in front of an apartment building. Two officers are seen exiting the building. They make a call on their radio. In audible.

Peggy watches them for a moment and reverses her direction.

93 INT. COFFEE SHOP - AFTERNOON

Celina is seated at a table. ROBERTO is seen entering the coffee shop and makes a B line toward Celina. Celina sits up and looks assertive.

CELINA

I've hit a wall. I can't come up with a motive for the murders. Ms. Mercury hasn't moved in to take over her partner's shares so that is in play. But I can't conclusively prove she murdered anyone beside from in her book.

ROBERTO

You want to take a shot at her?

CELINA

I wouldn't object to that.

ROBERTO

I discovered today that she suffered a near fatal aneurysm several years ago. She received therapy from a very close friend of mine.

CELINA

Do you think your friend might know something?

ROBERTO

Its possible.

CELINA

We should bring her in for questioning too.

ROBERTO looks at Celina plainly.

ROBERTO

It is delicate situation.

CELINA

You're sleeping with her?

ROBERTO doesn't respond but his face says it all.

CELINA (CONTD)

It is delicate. Phone calls. We can see if they're communicating about the murders. We reference the time of deaths, with any conversations they have with the time of entry in her book.

ROBERTO

That's good. Get on that. In the meantime I'll get you your

interrogation and do my own
digging.

Celina is visually happy.

ROBERTO (CONTD)
We'll see where we end up from
there.

94 INT. DEBORAH'S YACHT - CABIN - EVENING

Deborah is pacing back and forth while on the cell phone.

DEBORAH
You have to calm down and stop
crying. Do you hear me? Just relax
and breath normal, okay?

INTERCUT - CABIN/PAY PHONE

Peggy is at PAY PHONE near her apartment building.

PEGGY
Okay. Okay, I'll calm down.

We hear Peggy starting to breath normally in Deborah's cell
phone.

DEBORAH
Now tell me what happened.

PEGGY
Last night at the show you booked
for me. I saw him in the audience.
He followed me into the dressing
room and attacked me.

DEBORAH
He physically attacked you?

PEGGY
Yes. I escaped and stayed the night
with a friend. I go home today and
there are police cars waiting outside.

Deborah listens attentively.

PEGGY (O.S.)
I'm scared. Scared he'll hurt me. I
don't want to go back to him.

DEBORAH
I know.

Peggy sees a police vehicle turn down the street that she is on. Peggy starts freaking out and faces inside the booth.

DEBORAH (O.S.)
Are you okay? Peggy what's going
on?

The police vehicle cruises by down the street.

DEBORAH
Peggy?

PEGGY
Yes. I'm here.

DEBORAH
I'm going to give you an address.
I'll call the neighbor to give you
the key when you come. You stay
there until I come, don't leave the house.

PEGGY
Okay.

Deborah looks exhausted and fed up.

PEGGY (O.S.)
Thank you so much.

95 INT. SEBASTIAN'S CONDO - NIGHT

BEDROOM

Sebastian is standing by the closed bedroom door. He has a
STUD in his nose and in each ear. He is wearing BLACK
LEATHER PANTS and DEVIL HORNS.

SEBASTIAN
I don't know about this.

MARGOT (O.S.)
Will you relax, this is gonna work.

SEBASTIAN
What if it doesn't?

MARGOT (O.S.)
Stop worrying for a moment and get
in character.

Margot opens the bathroom door. We see her standing in a
SHEER WHITE OUTFIT.

MARGOT (CONTD)
What do you think?

SEBASTIAN
You have an amazing body for
a...mature woman.

MARGOT
Come on.

Margot walks out of the room. Sebastian follows her.

96 INT. NEIGHBOR'S CONDO - NIGHT

The neighbors are sitting on a couch watching television.
The lights are dimmed.
The blinds of their patio windows are slightly open. We see
a LIGHT illuminate from Sebastian's condo. The light grabs
the female neighbor's attention.

NEIGHBOR'S WIFE
Honey look at this?

The husband looks toward the window.

NEIGHBOR'S HUSBAND
Turn the lights out.

The wife turns the lights off. The husband turns the
television off. They stand by the window and look into
Sebastian's condo.

97 INT. SEBASTIAN'S CONDO - NIGHT

The beginning of "*Closer*" by *Nine Inch Nails* starts playing.
The room is lit by large CHURCH CANDLES. Margot is wearing a
wig to look like Agnes as her and Sebastian perform a
DOMINATION act in the middle of the room. Margot keeps her
back turned to the window.

98 INT. NEIGHBOR'S CONDO - NIGHT

The wife and husband continue to watch out the window. We
can see Margot and Sebastian's domination act.

NEIGHBOR'S WIFE
Agnes isn't dead. Look at her move.

99 INT. SEBASTIAN'S CONDO - NIGHT

Margot and Sebastian are dancing sensually, Margot is
dancing back to chest on Sebastian in the center of the
room. Margot is relaxed as she grinds on him.

SEBASTIAN

Since we've started you haven't put
a foot wrong.

MARGOT

I've studied her every move. From
the way she moves her hips to the
way she touches your spot.

We see Margot's hands drop out of sight. Suddenly
Sebastian's face changes and his eyes close.

SEBASTIAN

Fuck. What are you doing?

MARGOT

Something wrong?

SEBASTIAN

I can't do this with you.

MARGOT

You have to go with it. We don't
want to disappoint the neighbors.
You may have hurt Agnes but you're
doing me good.

Sebastian moves away from Margot and then pushes her
violently against the wall. Sebastian approaches her.

SEBASTIAN

I'm starting to understand why
you're here.

MARGOT

Why is that?

SEBASTIAN

(whispering)

You want to be controlled. You set
up in that apartment all day long,
lonely, in front of that computer
typing away because that's what you
know. It's safe, you can control
that world. But it doesn't excite
you. You looked down at me and
Agnes to escape your reality, you
want to be in this world if only
briefly. You want to pretend you're
Agnes?

Margot looks him in the eyes and nods.

MARGOT

Yes.

SEBASTIAN

Then I'm gonna treat you like her.

Sebastian turns Margot around to face the wall. He sensually bites her on the neck. Margot face shows the pain and the desire for Sebastian's torment.

We focus in on the flame flickering from the candles. We can see the silhouettes of Margot and Sebastian on the wall.

FADE OUT

100 INT. DUPLEX - NIGHT

We hear the shower RUNNING as we look at the bathroom door.

CONTINUOUS - INSIDE BATHROOM

The shower doors are steamed, but we recognize the silhouettes of Sebastian and Margot.

Sebastian and Margot are in the shower making out and embracing like lovers.

MARGOT (V.O.)

During the past couple of days whilst writing the chapter about Agnes, Patty was beginning to understand what it was that made this young girl tick. Agnes was much more than a sexual deviant, her choice in expressing her sexuality in such a way stemmed from the militant lifestyle taught in the Revolutionary anarchist League. She was fighting for the redistribution of wealth and the norms of this society.

We see the water and suds running down Margot's face and body. Margot turns around and faces away from the shower head. We gaze upon the BELT MARKS, BITES and BRUISES on her back.

CONTINUOUS - GUEST ROOM

The lights are off. Margot is laying in bed with Sebastian.

MARGOT (V.O.)

Sebastian misses Agnes, like a dog that has lost its companion of years and refuses to go on living.

Patty could see the regret in his face as he made love to her, she knew he was visualizing Agnes as he sweated on her. The twisted thing about it is that she enjoyed every second of it.

101 EXT. CONDOMINIUM - NIGHT

We see the black Pathfinder driving into the complex. The vehicle stops right in front of Margot's building and Chico steps out.

He pushes against the door to the building and recognizes an ELECTROMAGNETIC LOCK keeping the door shut. Chico walks along the side of the building and notices the ELECTRICAL BOX.

102 INT. DUPLEX - GUEST ROOM - NIGHT

Sebastian and Margot are sound asleep in the guest room together.

103 EXT. CONDOMINIUM - NIGHT

Chico has returned from his vehicle with an axe. He uses the axe to remove the lock and gain access to the electrical box. He scans through the box using his phone as a FLASHLIGHT until he comes across words "Building door". He grabs one of the two wires connected to the DC TRANSFORMER and yanks it out.

He drops the axe and walks back around to the front door and gives it a push. The door opens.

104 INT. CONDOMINIUM - HALLWAY - NIGHT

We see Chico exit the elevator and head straight for Margot's condo. He removes a LOCK PICKING KIT and begins working on the door.

105 INT. DUPLEX - GUEST ROOM - NIGHT

Margot is startled by the scratching sound coming from the door. She lays in bed listening to make sure it isn't her imagination.

106 INT. CONDOMINIUM - HALLWAY - NIGHT

Chico gets the door open with the kit. As the door opens it makes a LONG SQUEALING sound. Chico waits by the door and listens, he doesn't hear any movement. He removes a GUN and a SILENCER from his jacket and screws them together.

107 INT. DUPLEX - GUEST ROOM - NIGHT

Margot starts to creep out of bed but Sebastian stops her with his arm. He mouths to her "don't move". She nods.

CONTINUOUS - FRONT ROOM

Chico closes the front door quietly. He looks around the living room and into the kitchen before walking up the stairs. Every step he takes makes a small squeaking sound.

CONTINUOUS - GUEST ROOM

Sebastian and Margot hear the squeaking from inside the guest room. Sebastian signals to Margot to get out of the bed quietly.

CONTINUOUS - SECOND FLOOR

Chico reaches Margot's bedroom and slowly turns the knob clockwise. He pushes it open quickly and FIRES into Margot's bed.

CONTINUOUS - GUEST ROOM

Margot covers her mouth from screaming. Sebastian opens the closet door and signals her to come inside.

CONTINUOUS - SECOND FLOOR

Chico surveys the room and exits.

CONTINUOUS - FIRST FLOOR

Chico looks around the corner from the stairs and notices the doors to two rooms he didn't notice. He pushes the small room open which happens to be the bathroom. He stands in front of the guest room momentarily and then raises his gun.

CONTINUOUS - GUEST ROOM

The door opens slowly until Chico's body is fully revealed.

CHICO ENTERS

the room and is tackled against the wall by Sebastian. Chico and Sebastian struggle for the gun which fires shots into the ceiling. Sebastian is able to knock the gun from Chico's hand and begins to pummel him to the ground. Chico is able to reverse and gain the upper hand on Sebastian as he straddles him on the ground. Margot sees the gun by the bed and scurries out of the closet. Chico sees her and lunges toward her, Margot falls on her back but not before emptying the remaining rounds into Chico's body.

Chico's dead body lands on Margot. She struggles to get him off until Sebastian comes to her aide.

SEBASTIAN
Are you okay?

Sebastian braces Margot to his body as she is visibly shook from the ordeal.

108 INT. CELINA'S APARTMENT - BEDROOM - NIGHT

The phone begins RINGING. Celina rolls over in bed and looks at the telephone as it rings until it stops. The phone begins ringing again and Celina promptly picks it up.

INTERCUT - BEDROOM/DEBORAH'S YACHT

ROBERTO (O.S.)
Hey sorry to wake you.

ROBERTO sits in bed on the phone while Deborah sleeps.

CELINA
do you know what time it is?

ROBERTO
Late, but I just got a call from the station that someone attempted to murder Margot Mercury in her home.

Celina sits up in bed.

CELINA
Is she okay?

ROBERTO
She's okay, shaken though. Fortunately for her she wasn't alone when it happened, the guy she was with killed the suspect.

Celina is in disbelief.

ROBERTO (CONTD)
They're heading to the station to give statements now. I thought we might want to talk with them now.

CELINA
Give me like forty-five minutes.

END INTERCUT

CONTINUOUS - DEBORAH'S YACHT

ROBERTO hangs up the phone.

DEBORAH (O.S.)
You have to go?

ROBERTO
I'll be back later.

ROBERTO kisses Deborah goodbye.

109 INT. NEW ORLEANS POLICE STATION - INTERROGATION ROOM - EARLY MORNING

Margot is sitting in the interrogation slightly dazed and tired. On the wall to her left is a DOUBLE SIDED MIRROR.

CONTINUOUS - DOUBLE SIDED MIRROR

Celina enters the room with her homework under her arms and is greeted by ROBERTO and Commander Moore surprisingly.

CELINA
What have I missed?

ROBERTO hands her another file with notes.

ROBERTO
Here are the notes from first responders, there were no records of the suspect in our database, so we cross referenced prints with the FBI database and came back with the name Chico Rodriguez. He's with the Colombian drug cartel, Hijos de Pablo.

CELINA
Who is this guy who rescued her?

ROBERTO
Sebastian Giagnacova. Small time actor, no previous record.

CELINA
Sebastian?

ROBERTO
Why you know him?

CELINA

Maybe. I'm going in.

POLICE COMMANDER

Don't push her too hard she's
vulnerable and opening up.

CONTINUOUS - INTERROGATION ROOM

Margot looks up at the door as she hears it opening. Celina walks into the room and sits at the table directly in front of her. She places the files out of the way.

MARGOT

Detective Gervais.

CELINA

Ms. Mercury. I'm sorry we had to
meet again under these
circumstances. I can't even start
to comprehend how you must be
feeling. I haven't looked at the
statement you gave the officers at
the scene, but could you tell me
what happened again?

MARGOT

We were lying in bed.

CELINA

You and Sebastian?

MARGOT

Yes. We hear the front door open
and then this guy goes upstairs and
shoots up my bedroom. He comes back
downstairs to the guest room and
that's when Sebastian you know
stops him.

Celina opens a file and hands the picture to Margot.

CELINA

That's the guy right?

MARGOT

Yes.

CELINA

His name is Chico Rodriguez. He's
apart of the largest South American
drug cartel, Any idea why
would he want to kill you?

MARGOT

No.

CELINA

Claudio Filippo, Angelo Esposito,
Victorio Conti, Marcello Rispoli
and Lucky Pietri. Do you recognize
any of those names?

MARGOT

Yes.

CELINA

Which ones?

MARGOT

All of them. They were co-owners of
the plantation.

CELINA

Did you know that each of these men
were in the Italian mafia?

MARGOT

Yes.

CELINA

What is your relationship to them?

MARGOT

Strictly business. Land owners.

CELINA

Ms. Mercury we have five dead
Italians and one dead Colombian
enforcer. I'm having a very hard
time believing real estate was your
only business endeavor. The picture
you have in your hand is of a hit
man. Not some low-level hood sent
to rob you. He intended to kill
you, why?

Margot doesn't know how to respond.

CELINA (CONTD)

I've been doing some reading. In
your book you have characters who
share the same names as these men
and subsequently share the same
fate as them. Is that life
imitating art or art imitating
life?

MARGOT

Inspiration inspiring inspiration.

CELINA

So you're inspired by death. Did you kill them?

MARGOT

No.

CELINA

Then who did? It makes sense to me. You killed the Italians so naturally the Colombians want some type of retribution. You have to know who killed them. Your book correctly identified how each man died before it happened in reality. How did you know that?

Margot isn't fond of the tone of interrogation. Celina starts mocking Margot.

CELINA (CONTD)

Are you protecting someone? Is it Sebastian? He killed Agnes right? Where did you guys dump the body?

MARGOT

You don't know what the fuck you're talking about.

CELINA

I know more than you think. Who is the shadow that murders the victims in the book? Just tell me I won't ruin the secret for your fans.

Margot calmly looks at Celina as if a switch was hit.

MARGOT

Everyone in the story has a secret. They are all related in one way or another. If you want to find out who the killer is all you have to do is find out what everyone has in common. Or should I write that in the book to save you from having to do your job.

The women have a little stare down. Celina gathers the photos back into the file. She gets up and exits the room.

CONTINUOUS - DOUBLE SIDED MIRROR

The Commander and ROBERTO continue to watch Margot. Margot turns her head toward the mirror and then back forward. Celina enters the room.

CELINA
What do you think?

ROBERTO
I couldn't get a good read on her,
but you ruffled her feathers a bit.

CELINA
Yea.

POLICE COMMANDER
What do you want to do? I can't
hold her much longer.

Celina shakes her head.

CELINA
I'm done with her.

Celina exits the room followed by ROBERTO.

110 INT. NEW ORLEANS POLICE STATION - INTERROGATION ROOM -
MORNING (MOMENTS LATER)

Margot is still in the interrogation room. We hear the door open. Margot looks up and reacts fearful.

POLICE COMMANDER (O.S.)
How are you doing Margot?

We see the Chief sit across from Margot.

CONTINUOUS - DOUBLE SIDED MIRROR

We look at the two sitting across from each other through the mirror. Commander Moore looks comfortable, Margot looks nervous.

CONTINUOUS - INTERROGATION ROOM

POLICE COMMANDER
I haven't seen you since the party.
Happy to see that you haven't been
killed.

MARGOT
Your pockets feeling a little
lighter without Lucky.

POLICE COMMANDER

Yea you can say that. Me and my constituents were making a lot of money with Lucky. The good thing about this business though is that there are others willing to fill the void Lucky vacated.

MARGOT

Business as usual.

POLICE COMMANDER

Exactly. I need your help.

MARGOT

Why would I want to help you?

POLICE COMMANDER

Because its just as beneficial for me as for you. Lucky was very important to this organization and his friends want to know who murdered him. They want to know so bad that they're offering a very substantial reward for this information.

MARGOT

I'm not hearing anything good for me.

POLICE COMMANDER

I want to claim the reward and you obviously know something about the murders. In return for information I will make sure that you get the full deed to the plantation. No strings attached, no partners, full ownership and you'll never hear from us again.

MARGOT

That is a very interesting proposition. I kind of wish I knew who the killer was so I could tell you and your friends. I guess you'll just have to buy my book to find out who the person is.

POLICE COMMANDER

Well we know where to find you if you change your mind.

The Commander stands up.

POLICE COMMANDER (CONTD)

Also, don't mention my name in your book again or I'll kill you. Enjoy the rest of your day.

111 INT. CONDOMINIUM - HALLWAY - DAY

Margot and Sebastian emerge from the elevator and walk down the hallway. They stop a few feet from in front of the door. From Margot's point of view we see an ENVELOPE taped to her

Margot takes the envelope from the door and opens it. The letter inside reads:

"If you don't want the cops to find out what you've been doing bring \$15,000 in small unmarked bills in a small bag. Put the bag in the trash can in front of the Cat's Meow at 11:00 tonight. DO NOT CALL THE COPS."

112 INT. DUPLEX - DAY

Margot is sitting on the sofa, she has the letter in her hands. Sebastian is pacing around the room nervously.

SEBASTIAN

Who the fuck are these people? Why are they still threatening us?

MARGOT

I'm not psychic.

They think for a few moments.

SEBASTIAN

The neighbors.

MARGOT

I don't think so.

SEBASTIAN

Could be. They spied on us all night, they saw the commotion outside this morning.

MARGOT

I'll pay it.

Sebastian is outraged.

SEBASTIAN

Forget it. If you give in to

blackmail, they'll just ask for
more.

MARGOT

What's your solution Sebastian? I
have undercover cops outside
watching my home, I have a hit out
on me and I'm sleeping with a
fugitive who I saw kill his
girlfriend.

Sebastian is quiet.

MARGOT (CONTD)

Its because of you I'm in this
situation.

SEBASTIAN

Me, you're the one living with the
mob. If I'm a problem you should
just turn me in?

Margot rises from her seat and puts her arms around
Sebastian's neck.

MARGOT

Let me handle this my way.

She kisses Sebastian, who still doesn't look reassured.

SEBASTIAN

You're the boss.

113 EXT. DEBORAH'S SAFE HOUSE - DAY

We hear the doorbell RING. We hear the sound of footsteps
coming to the door. The door opens. Peggy appears from the
other side. A huge smile overcomes her face.

114 EXT. DEBORAH'S SAFE HOUSE - BEACH - DAY

Deborah and Peggy walk along the shoreline of the beach.

PEGGY

The local culture suits me. It
reminds of home. The food, the
history, the music. It flows
through the veins of every New
Orleanian.

They continue to walk. Deborah's phone vibrates in her
pocket, she looks at the caller ID places it back in her
pocket.

PEGGY (CONTD)

You've been so kind to me. I don't know how I could ever repay you. Don't suppose you've had much free time because of me.

DEBORAH

When I'm dead I'll have plenty of free time. Right now completing my work and helping my clients is my life.

Peggy smiles.

PEGGY

What about your love life?

DEBORAH

Love comes and goes.

PEGGY

How old was he?

DEBORAH

It's a she.

Peggy is surprised.

DEBORAH (CONTD)

She's about your age.

Peggy smiles at Deborah and then moves closer to her.

115 INT. DUPLEX - LATE EVENING

MARGOT'S BEDROOM

Margot is standing in front of a mirror applying makeup, she is wearing only her undergarments. We see a dress and a BLACK BAG sitting on the bed. There is a knock on the door.

MARGOT

It's open.

The door slowly opens, Sebastian walks in. We see Margot smile at him through the reflection in the mirror.

Sebastian walks toward the bed. He sees the dress and the black bag. He unzips the bag and sees the bundles of money inside.

SEBASTIAN

That's a lot of money. You're

really going through with this.

MARGOT

Yep. Don't wait up for me.

Sebastian looks confused.

SEBASTIAN

Are you going on a date afterward?

MARGOT

Just in case I do something stupid
I want to look good if I'm killed.

Margot smiles at him again and resumes getting ready.

116 EXT. CONDOMINIUM - NIGHT

Margot's Mustang is parked right outside. We see Margot exit the building carrying the black bag. The Mustang's lights flash signaling the locks unlocking.

117 EXT. BOURBON STREET - NIGHT

The scene on Bourbon street has a Pre-Mardi Gras celebration vibe. Cars carrying FLOATS of a jester, Medusa, a skeleton playing the trumpet and an alligator parade down the middle of the street. *"When the Saints Go Marching In"* by Louis Armstrong is heard playing through the air.

Crowds of people are walking the street, hopping bar to bar taking advantage of the open container law. We see Margot walking along. She looks from side to side looking at anyone who seems suspicious to her.

She stops and stares at a man wearing bright GREEN and PURPLE beads and drinking a beer while leaning against a light pole. The man takes a swig of the beer and sees Margot looking at him.

DRUNK MAN

You want some beads baby, show me
those titties baby?

Margot continues walking down the street. She comes to the corner of St. Peter and Bourbon Street. She looks to her left and sees the sign "Cat's Meow".

Margot crosses the street and stands around surveying the area. People walk by her not paying any attention to her. Margot places the bag in the trash can.

She crosses over to the street again and watches. A STREET VENDOR selling empanadas from his cart crosses in front of her.

STREET VENDOR

Empanadas for sell. Get your piping

hot empanadas. Three dollars a
piece. Would you like one?

MARGOT
No thank you.

A drunk woman nudges into Margot to get to the cart.

MARGOT (CONTD)
Say excuse me.

PARTY WOMAN
How about move.

MARGOT
I hope you choke on it.

The woman throws the remainder of her beer onto Margot.
Margot is enraged.

MARGOT (CONTD)
Bitch.

Margot glances at the trash can sees the bag is gone.

MARGOT (CONTD)
No no no.

Margot scurries across the street and confirms the bag was
taken. Margot looks down the sidewalk in both directions and
notices the bag being carried by a person wearing a HOODED
JACKET.

MARGOT (CONTD)
Hey that's my bag.

The person looks over their shoulder and starts walking
faster. Margot follows in pursuit.
The fast walking turns into a full out sprint through the
festivities with Margot attempting to keep up.

THE CHASE

The person runs onto the street in front of the cars
carrying floats. They jump onto the alligator float pushing
the riders out of their way as they traverse to the
alligator tail. They jump onto the hood of the car behind
the tail and repeat the efforts of before. Margot bravely
follows the trail.
The person turns down an alleyway and disappears into an
open door. Margot walks along the main street and hears the
door close in the alley. She slowly walks down the alley and
approaches the door. She pushes it open to enter, when she
does the person hits Margot on the back of the head with the

bag and flees through the door. Margot sits on the floor and gathers herself.

118 INT. DUPLEX - FIRST LEVEL - NIGHT

The door is heard being unlocked. Margot enters with beer soaked dress and holding her head. Sebastian is sitting on the sofa in the dimmed room.

MARGOT

I told you not to wait up for me.

SEBASTIAN

I wasn't. I couldn't sleep. What happened to you?

Margot walks over to the sofa. She sits next to him.

MARGOT

Were you worried?

Sebastian looks Margot in her eyes in an attempt to read her.

SEBASTIAN

You don't have the bag.

MARGOT

No, I have a headache and I'm tired.

Margot disappointingly rises and heads toward the staircase.

SEBASTIAN

You blow \$15,000 for what? To see nothing. In poker when you pay to see, you see!

Margot from the staircase.

MARGOT

It's a small price.

Sebastian shakes his head.

MARGOT (CONTD)

By the way, next time we're in your place we'll do the lion-tamer and wildcat.

Margot walks up the stairs. Sebastian picks up his cell phone and reads a text.

119 INT. DEBORAH'S SAFE HOUSE - MORNING

BEDROOM

Deborah and Peggy are in the bed naked under the sheets. Peggy is asleep. Deborah sits up on her side, she watches Peggy as she sleeps.

CONTINUOUS - LIVING ROOM

Deborah is in a robe slowly walking back and forth on her cell phone.

DEBORAH

Do you have a slot open for tonight? Yes for the one I was telling you about. She's pretty, she can sing. If you do this we're all square. What time should she be there? Okay. See you tonight.

Deborah hangs up the cell phone and puts it in the pocket of the robe.

CONTINUOUS - BEDROOM

Deborah quietly opens the door to the room. She peeks inside, Peggy is still sound asleep. Deborah's phone starts vibrating in the robe. She closes the bedroom door and takes the phone call.

DEBORAH

Hello.

INTERCUT - ROBERTO'S CAR/DEBORAH'S HOUSE

ROBERTO is driving in his car while on his cell phone.

ROBERTO

Where have you been? I've tried calling you a few times. Is everything alright?

DEBORAH

I'm sorry. I got swamped with an extra appointment. What were you calling about?

ROBERTO hesitates to answer

DEBORAH (O.S.)

Is it about Margot or about me?

Deborah waits.

ROBERTO (O.S.)
You.

Deborah feels happy.

ROBERTO (CONTD)
Do you have any plans tonight?

DEBORAH
I'm going to a show tonight. Would
you want to join me?

ROBERTO
Yea. I could do that.

DEBORAH
Mahalia Jackson Theater at 8.
You should wear something nice.

END INTERCUT

120 INT. CADILLAC CTS - MORNING

ROBERTO's conversation with Deborah has just ended. He dials
another number.

ROBERTO
Hey. I have a date tonight,
I'll pick you up at 7.

ROBERTO hangs up the phone.

121 INT. DUPLEX - AFTERNOON

GUEST ROOM

Sebastian is dressed. He looks out the window and sees a
JEEP CHEROKEE slowly passing by Margot's building. The Jeep
stops.
Sebastian's cell phone starts ringing on the dresser. He
picks up the phone, the caller ID reads "UNKNOWN CALLER".
Sebastian answers.

SEBASTIAN
Hello.

Sebastian listens to the caller. We are unable to hear the
conversation on the line.
Sebastian looks out the window again as the Jeep sits in the
middle of the road.

SEBASTIAN (CONTD)
I'm coming down.

CONTINUOUS - LIVING ROOM

Sebastian is heading to the door.

MARGOT (O.S.)
Where are you going?

SEBASTIAN
I'll be back in a few hours. I'm
going to see a theater show
tonight.

MARGOT
Do you want company?

SEBASTIAN
Not tonight. I just want some time
to myself. I'll see you later though.

MARGOT
Okay.

Margot smiles as Sebastian leaves the condo. As quickly as it appeared Margot's smile instantly disappears. She walks into her bedroom.

CONTINUOUS - BEDROOM

Margot looks out of her window. From her point of view we see Sebastian leaving the building and getting into the passenger side of the Jeep. The Jeep drives down the road. Suddenly we hear a CHIME from Margot's computer. She sits in the chair and wakes up the computer. There is an INSTANT MESSAGE displayed on the screen from username "TWISTED4U".
"I need to speak with you in person ASAP!!"

Margot: "When?"

TWISTED4U: "Tomorrow. Let's do lunch."

Margot: "You can't just call me?"

TWISTED4U: "The police may be monitoring your calls."

TWISTED4U: "See you tomorrow. :)"

TWISTED4U goes offline. Margot thinks on what this person could want with her. Margot types the link to her website into the internet browser.

We see a BLANK SCREEN with a BLINKING CURSOR. Suddenly words appear as Margot starts typing.

MARGOT (V.O.)

Sebastian was up to something. Call it a woman's intuition, Would he betray her? These ideas flooded her mind like an avalanche engulfing a helpless bystander, but then she begins laughing uncontrollably, Patty realizes that her relationship with Sebastian blossomed from the fruits of betrayal and deception.

--We see Sebastian through the front windshield riding in the passenger seat of the Jeep. We're unable to see the driver.

--Deborah and Peggy are in a couture shop. Peggy is trying on outfits as Deborah watches.

--ROBERTO looks through his closet. He unzips a garment bag, inside is a black tuxedo.

--Margot is entranced as she types on the keyboard.

--Margot looks online and sees what time and theater the show is playing.

123 INT. CADILLAC CTS - EVENING

ROBERTO is driving with Celina in the passenger seat. ROBERTO is wearing a tuxedo, Celina is wearing a form fitting dress.

ROBERTO
You look nice.

CELINA
You don't clean up so bad yourself.

ROBERTO
It's an important date.

CELINA
Are you sure you'll be able to go through with this? She's not going to forgive you for this. Trust me I wouldn't.

ROBERTO
I'm aware of the repercussions. It has to be done.

CELINA
Hopefully without a hitch.

124 EXT. MAHALIA JACKSON THEATER - EVENING

We see cabs dropping off guests. Women are wearing their best outfits, accessories and all. Men are dressed in tailored suits and tuxedos as they escort their dates to the theater.

125 INT. MAHALIA JACKSON THEATER - EVENING

DRESSING ROOM

Peggy is sitting on a couch in the dressing room. She is in Deborah's arms as she wipes away tears. We can hear people CHATTING as the theater is filling up.

DEBORAH
you'll be fine, trust me.

PEGGY
I'm crying because I'm nervous and
happy.

Peggy laughs as tears come down her face.

PEGGY (CONTD)
I don't know how you did this.

DEBORAH
I know one of the producers of the
show and he owed me a favor.

Deborah takes a napkin and dries Peggy's tears.

DEBORAH (CONTD)
I told him you're pretty, you sing
and would be a great opening act to
the show.

PEGGY
I won't let you down.

DEBORAH
Don't worry about letting me down,
do it for yourself.

Peggy nods her head.

DEBORAH (CONTD)
Let's fix your make-up again.

126 EXT. MAHALIA JACKSON THEATER - EVENING

The Cadillac parks in front of the valet service area. ROBERTO and Celina get out of the car. The VALET who is waiting gets into the car. ROBERTO and Celina walk up the stairs to the theater entrance.

127 INT. MAHALIA JACKSON THEATER - LOBBY - EVENING

ROBERTO and Celina enter the lobby of the theater. They separate and head in different directions. ROBERTO looks around the lobby for Deborah. He is unable to see her through the numerous guests. He takes out his cell phone and starts to text Deborah.

A pair of hands come from behind him and cover his eyes.

DEBORAH (O.S.)
Looking for me?

ROBERTO turns around and gazes upon Deborah. They hug, she kisses him on the side of the mouth.

ROBERTO
You look stunning.

DEBORAH
Thank you. Shall we?

ROBERTO extends his elbow, Deborah grabs hold of him and they walk into the theater.

128 INT. MAHALIA JACKSON THEATER - THEATER - EVENING

People are filing into the main theater, among them is ROBERTO and Deborah. We see Celina enter through another entrance.

129 INT. MAHALIA JACKSON THEATER - LOBBY - EVENING

Margot enters the lobby of the theater. She heads up a set of stairs that lead to the theater balcony.

130 INT. MAHALIA JACKSON THEATER - BALCONY - EVENING

Margot finds her seat in the balcony. She surveys the seats below looking for Sebastian but can't make him from any of the guests.
The lights in the theater dim.

131 INT. MAHALIA JACKSON THEATER - STAGE - EVENING

The curtains pull back. On the stage surrounded by five musicians is Peggy. She is dressed in a full skirted white

dress, tight around the waist, black collar and black high-heeled shoes. She looks out into the audience. The audience anxiously looks back. She closes her eyes. Peggy starts singing "*Last Dance*" by Donna Summers a Capella, displaying her powerful voice. After Peggy sings the line "I'm so so bad", the music starts. Peggy feels the energy from audience and gives it right back in her performance.

132 INT. MAHALIA JACKSON THEATER - BALCONY - EVENING

From the balcony we can see the audience standing on their feet and joining Peggy for the chorus of the song. From her observation post Margot notices Commander Moore. As she scans more she is able to identify the back of Sebastian's head. She scans to the right of him and sees that the woman next to him is Agnes. Margot's face freezes and she clenches her jaw. Margot has stopped hearing the music. Margot has flashes in her memory of Sebastian strangling Agnes and then loading her rigid body wrapped in a sheet into the Mustang, throwing her naked body into the dark water and making love to her. While still singing Peggy gestures the crowd to join in with her as she dances which the audience willingly imitates. The song ends. The audience applauds, while the curtain closes again.

133 INT. MAHALIA JACKSON THEATER - BATHROOM - EVENING

Margot bursts into the bathroom. She stumbles into an open stall. She dry heaves into the toilet and begins crying uncontrollably in fury.

134 FLASHBACK - SEBASTIAN'S SCORN

A few years previously. Sebastian is on a stage dressed in a white t-shirt and jeans with a revolver in a holster. He is acting as a police officer who is interrogating a suspect.

SEBASTIAN

We have a witness that puts you at the scene of the crime. So this bullshit. I know it was you who killed Jacky Marquet and you know why? And you know why?

Sebastian loses his focus as he looks at Margot sitting in the front row. She is looking at the copy and is not impressed with Sebastian's performance.

SEBASTIAN (CONTD)

I'm sorry, can I start from the

beginning?

MARGOT

I've actually seen enough. A bit of professional advice, learn the sides before coming to an audition. Thank you.

Sebastian walks off the stage and out of the door.

SEBASTIAN (O.S.)

Stupid bitch, I'll show you.

END FLASHBACK

135 INT. MAHALIA JACKSON THEATER - BATHROOM - EVENING

Margot continues to cry on the floor.

MARGOT

How could you do this me? How?

After getting over her anger Margot sits on the floor. She leans her back against the stall door and contemplates her next move.

136 INT. MAHALIA JACKSON THEATER - THEATER - EVENING

Sebastian and Agnes are clapping along with the rest of the audience. Sebastian peers up at the balcony and then focuses his attention back to Agnes.

CONTINUOUS - ROBERTO & DEBORAH

ROBERTO and Deborah are clapping. Deborah smiles proudly.

ROBERTO

Is Margot still a client too?

They take a seat.

DEBORAH

We're here to enjoy the show, not to discuss Margot or work.

ROBERTO

I'm a cop, I'm always on duty.

Deborah dismisses him.

ROBERTO (CONTD)

Are you hiding something from me?

DEBORAH
Like what?

ROBERTO
Information about Margot Mercury.

DEBORAH
I told you about my relationship
with Margot. We're friends and
that's it. I'm not going into it
any further ROBERTO.

The curtain is opening for the main act.

ROBERTO
(whispering)
Deborah I know you're her friend,
but you can't protect her if she's
breaking the law. Friends or not.
Are you're involved in these
murders, tell me now. Deborah if
you are let me know, I don't know
if I'll be able to help you later.

Deborah looks at ROBERTO and can tell that he means what he
says.

137 EXT. MAHALIA JACKSON THEATER - NIGHT

ROBERTO and Celina are standing together in line to retrieve
their vehicle. Near the front of the line is Deborah with
Peggy. The valet opens the doors for the ladies and they
continue down the road.

Commander Moore conspicuously hides beside the valet booth.
He SNAPS a picture of Deborah's LICENSE PLATE with his cell
phone.

MARGOT (V.O.)
Mr. Jeff had been on edge, a
predator on the prowl, calling all
over, checking hospitals, hotels,
police stations as he hunted for
Peggy who had at last managed to
escape him. As he watches Peggy
drive away he devises a plan involving
her to regain his prey.

At the top of the steps of the theater we see Agnes
trembling in rejection as she watches Deborah leave with
Peggy.

MARGOT (V.O.)
Though what was most disturbing to

Patty was the resurrection of Agnes from the dead. She experienced a whirlwind of emotions when she saw Sebastian cuddled next to his old flame. Patty wondered what kind of twisted game is she in the middle of.

138 INT. DUPLEX - NIGHT

Margot is lying on the sofa reading a book and drinking a glass of wine. The front door is heard being unlocked.

Sebastian walks into frame. Margot looks up from her book.

SEBASTIAN

Hi.

MARGOT

Hi.

Margot places her book down.

MARGOT (CONTD)

You took a while.

SEBASTIAN

I missed the last bus. I had to take a cab here.

Sebastian walks closer to Margot.

SEBASTIAN (CONTD)

You look like you've been crying.

MARGOT

The book I'm reading is a tragic love story about a woman who fell for a man who she thought cared for her, but she finds out the man's word have been untrue. How was the show?

SEBASTIAN

Good. It felt good to clear my head. Get away for a night.

Margot smiles at him and somewhat to herself. She gives the thumbs up sign. Appearing to share Sebastian's happiness, but is impressed with his lying.

SEBASTIAN (CONTD)

Do you want to do something?

MARGOT

Not tonight. Maybe tomorrow.

SEBASTIAN

Alright. Have a good night.

Sebastian goes to his room. We hear the door close, Margot sinks into the sofa.

139 INT. DEBORAH'S SAFE HOUSE - NIGHT

BEDROOM

Deborah and Peggy are sleeping in the bed. Deborah sits up in bed and sees a little light creeping from under the door.

CONTINUOUS - LIVING ROOM

Deborah exits the bedroom wearing a robe. She sees Agnes lying on the couch, looking at the ceiling. Deborah sits in a chair across from her.

AGNES

I was so afraid you'd stop loving me. You made me feel strong, that I could never give up trying to change the world.

DEBORAH

My little "Revolutionary Angel".

Deborah finds it hard to hide her unhappiness.

AGNES

You think someday we'll live together again?

Agnes turns her head toward Deborah.

DEBORAH

I don't know. Give me more time.

AGNES

More time. So you can get to know Peggy Sue? Manipulate her like you did me. Maybe I should go back to Sebastian and feel like a porn star. That's what you wanted right for him to straighten me out, free you. After everything I've done for you out of love, you still push me away.

DEBORAH

I would have liked our eyes to have crossed as much as our paths. Set

the key on table when you leave.

Agnes is left on the couch as Deborah returns to the bedroom.

140 INT. NEW ORLEANS POLICE STATION - CONFERENCE ROOM - MORNING

The photos of the murder victims are stuck to the walls. ROBERTO, Celina and the Commander are in the room piecing together the case.

CELINA

At present we have three suspects, Margot Mercury, ROBERTO's friend Deborah Fassina, and for all inclusive purposes the shadow figure referenced in Ms. Mercury's book.

ROBERTO

We're unable to assume that the shadow figure is one of our two ladies, it could be someone else.

CELINA

We think the murderer is the same person in each case. Now we've referenced the day and time of the murders with Ms. Mercury's book entries and phone calls, but we weren't able to find anything conclusive. No patterns.

ROBERTO

Yet the sequence of events are the same. She writes the entry, with cause of death and then we find the body. She covers her tracks well.

POLICE COMMANDER

Or maybe they communicate some other way.

CELINA

Can we get access to her computer?

ROBERTO

We'd need a subpoena and we would have to charge her with something before that could happen.

POLICE COMMANDER

Have you come up with a profile of this mystery suspect?

CELINA

Not conclusively. I believe the suspect knew our victims very well. How else would they been able to get so close to them without being expected. Maybe a friend, ex-lover, someone they trusted. Could be male or female.

The Commander shifts in his seat.

POLICE COMMANDER

So we've broadened our number of suspects and we've established the property as the primary motivation. But we had our lead suspect nearly killed by a hit man and our second suspect is a friend of yours who has nothing visibly to gain from murdering these men. We're effectively nowhere in this case, chasing a ghost.

CELINA

I don't think we should over emphasize the attempt on Margot's life. It might be an isolated incident.

ROBERTO

It might not be though. It is possible she is involved in the drug business and could be the next victim, or the killer, or the puppet master. Or even innocent.

They all pause for a couple of moments thinking.

POLICE COMMANDER

Keep me posted on the progress.

The Commander exits the conference room. Celina starts gathering her material as ROBERTO rubs his head.

CELINA

What's wrong?

ROBERTO

This is becoming exhausting.

Celina closes the door to the conference room and locks it.

ROBERTO (CONTD)

What are you doing?

CELINA

Let me show you something.

Celina opens her laptop, we hear her typing something. She turns it around to ROBERTO.

CELINA (CONTD)

Read it.

ROBERTO is reading Margot's latest passage.

ROBERTO

What am I missing?

CELINA

Mr. Jeff. I wasn't totally sure at first, but she wrote this after I questioned her. "Two attempts on my life in the same night, one by deranged hit man, the other by Mr. Jeff, a man appointed to uphold the law." Mr. Jeff is the Commander!

ROBERTO

This would complicate things.

CELINA

That's why I brought it to you.

ROBERTO

Have you showed this to anyone else?

CELINA

No one.

ROBERTO

Keep this to yourself.
Let me look into it.

141 INT. DUPLEX - BEDROOM - DAY

Margot is sitting at her computer typing. She hears Sebastian stirring downstairs and finally the door close. She starts putting on her clothes and grabs her purse.

142 INT. CONDOMINIUM - HALLWAY - DAY

Sebastian is getting into the elevator on the floor. The elevator doors close.

143 INT. DUPLEX - BEDROOM - DAY

Margot looks out the window and sees Sebastian exit the building. He gets into his car.

144 INT. CONDOMINIUM - HALLWAY - DAY

Margot closes the door of her condo. She looks at the elevator and sees that the car is currently on the top floor. She decides to take the stairs.

145 EXT. CONDOMINIUM - DAY

Margot bursts out the door and sees Sebastian's car heading out of the complex. Margot unlocks the Mustang with her keys.

146 MONTAGE OF MARGOT FOLLOWING SEBASTIAN

--Margot tails Sebastian from several cars behind. We see Margot focused and curious.

--Sebastian doesn't notice Margot's car. He is busy texting while driving.

--We see that they're driving along Interstate 10.

--A sign displaying the mileage to Pearl River appears on the right.

--Margot sees the sign and realizes where they're headed.

147 EXT. PEARL RIVER - DAY

Sebastian turns off the highway and onto the path around Pearl River. Several moments later we see the Mustang turn onto the path.

Inside Sebastian's car we see a fork in the road. Sebastian turns down the fork and we see Agnes standing outside of the Jeep waiting.

Margot stops her vehicle away from where the two are meeting. She is able to see them over a short clearing. She turns off the car and gets out with the BINOCULARS.

CONTINUOUS - CLEARING

Sebastian gets out of the vehicle and meets Agnes by the Jeep. Sebastian grabs her and kisses her like a man just released from a long prison term. He pulls down his pants and then unbuttons her, he lifts her against the door of the Jeep.

CONTINUOUS - MUSTANG

Margot watches as Sebastian thrusts back and forth.

CONTINUOUS - CLEARING

Sebastian FINISHES the deed and returns Agnes' feet to the ground. They gather themselves together.

SEBASTIAN

Are we about done with this game?

AGNES

Why? Are you having a change of heart?

SEBASTIAN

We accomplished what we set out to do. Let's just end it and disappear.

AGNES

Why stop now. We're getting everything we deserve, everything we want. Remember she started this. She rejected you and embarrassed you in that theater. Now look at you, this has been your best acting job yet. She even lets you inside of her.

Sebastian feels some remorse.

AGNES (CONTD)

\$15,000 is the least she could do for us and I want more.

Agnes kisses Sebastian passionately. When they separate Agnes is facing the direction Margot is looking from. Agnes sees Margot looking with the binoculars but doesn't draw attention to her awareness.

SEBASTIAN

Babe. Its just been hectic since I've moved in with her. I feel like I'm spinning out of control. I don't know how much longer I can do this.

AGNES

Hang in there, the end is near.

Sebastian looks doubtful.

AGNES (CONTD)

She's just made one big mistake.

Sebastian looks even more puzzled.

CONTINUOUS - MUSTANG

Through the binoculars we see Agnes and Sebastian separating and entering their separate vehicles.

Margot removes the binoculars from her face. She gets into the Mustang and backs up onto the highway.

148 INT. BLACK FORD MUSTANG - DAY

Margot is driving back home after confirming Sebastian is meeting with Agnes and she's alive.

Suddenly Margot is jolted forward. She looks in her rear view mirror and sees Agnes and the Jeep on her tail.

149 EXT. INTERSTATE 10 - DAY

The Mustang engine revs up and we see it begin weaving through traffic on the highway. The Jeep gives chase. We see the Jeep and the Mustang side by side separated by one lane. Agnes looks toward Margot and vice versa. The two vehicles close the distance between each other and are locked side by side, each trying to gain an advantage. Margot struggles to keep the Mustang under control versus the larger vehicle.

Margot turns away from the Jeep and speeds past the Jeep when she gives the car more gas.

Margot and Agnes are zigzagging through the traffic at a high rate of speed. Suddenly Margot has to slow down and change lane because of a slow driver. The Jeep bumps the Mustang nearly causing Margot to lose control.

Margot slows the vehicle down and clips the Jeep's back tire causing it to spin and barrel roll over off the road.

150 INT. BLACK FORD MUSTANG - DAY

Margot looks in the rear view mirror and continues down the highway.

151 EXT. DEBORAH'S SAFE HOUSE - AFTERNOON

Deborah is seen exiting the house through the windshield of a car.

Inside the car is Commander Moore. Deborah enters her car and drives away.

152 EXT. CONDOMINIUM - AFTERNOON

Deborah parks her car in front of Margot's building. Deborah stands outside buzzing Margot's condo. She does this several times and no one answers.

153 EXT. HOSPITAL - AFTERNOON

The banged up Mustang is parked at the EMERGENCY ENTRANCE of the hospital.

154 INT. HOSPITAL - AFTERNOON

ROOM 125

Margot is sitting in the room. She has a bandage over her eye. The doctor enters the room.

DOCTOR

Well you have no serious injuries.
Just a couple of bruises.

MARGOT

That's good to hear.

DOCTOR

You said you were in a car
accident. Was anyone else injured?

MARGOT

I hope so.

155 EXT. DEBORAH'S SAFE HOUSE - AFTERNOON

Commander Moore exits the car and walks up to the door. He rings the doorbell.

156 INT. DEBORAH'S SAFE HOUSE - AFTERNOON

BEDROOM

Peggy hears the doorbell and looks surprised. She cautiously rises out of bed.

CONTINUOUS - LIVING ROOM

The doorbell continues to ring. Peggy slowly creeps up to the door and peeks through the peep hole. She sees Commander Moore and covers her mouth from gasping. She stands completely still.

Outside the door we hear and see Commander Moore move toward the window. We see him peering into the house looking for some movement. Peggy sees him from her position, but remains motionless.

157 EXT. DEBORAH'S SAFE HOUSE - AFTERNOON

Disappointed in his efforts the Commander resigns to his car and drives away.

158 INT. DEBORAH'S SAFE HOUSE - AFTERNOON

Peggy creeps to the window and sees the Commander's car drive down the road.

159 INT. DUPLEX - NIGHT

GUEST ROOM

Sebastian is sleeping in bed. Suddenly the lights turn on and the covers are snatched off of him. Sebastian looks up and sees Margot with a revolver pointed at his crouch.

MARGOT

I want to hear all about you and
Agnes.

Sebastian gathers himself.

MARGOT (CONTD)

Don't make me wait all night.

SEBASTIAN

Okay. This wasn't my idea, it was
Agnes'.

MARGOT

Finally some truth comes out.

SEBASTIAN

Agnes kept telling me I was a lousy
actor. But when she realized you
lived across the building and spied
on us every night she came up with
a plan to fake her death so you
could see it and to convince you to
let me hide here for a couple
weeks. She wanted money from you.

Margot is dumbfounded by what she heard.

SEBASTIAN (CONTD)

Since you kicked me out of that cop
audition I thought I'd prove to you
I can play a criminal.

MARGOT

What about the other stuff?

SEBASTIAN

You wanted that, I didn't ask for
it.

MARGOT

You should get dressed and leave.
It's not safe for you here anymore.

SEBASTIAN

Are you gonna go to the police?

MARGOT

Get the fuck out of here! Now! Get
out of my house.

Sebastian gathers his clothing. He carefully slides by
Margot.

SEBASTIAN

Agnes told me she reads you
everyday on-line. She said I don't
look good in your book.

MARGOT

Or in real life.

160 INT. DUPLEX - BEDROOM - LATER THAT NIGHT

Margot is sitting in front of her computer typing. Suddenly
the doorbell rings. She ignores it. The doorbell is rung
persistently.
Margot assumes its Sebastian, she picks up her revolver and
storms downstairs.

CONTINUOUS - FIRST LEVEL

She opens the door angrily while carrying the revolver. In
front of her stands the Police Commander. The Commander
looks down at the gun and then at Margot.

MARGOT

What are you doing here?

POLICE COMMANDER

I need a word with you.

MARGOT

You can speak your mind out there.

The Commander looks at the revolver again.

MARGOT (CONTD)

Trust me I know how to use it.

POLICE COMMANDER

Why are you giving me all this
shit?

MARGOT

That happens when you send someone
to kill me.

POLICE COMMANDER

I didn't know they would try to
kill you. They said they just
wanted to talk with you.

Commander Moore looks into the condo through the cracked
door.

POLICE COMMANDER (CONTD)

Where's your bodyguard?

MARGOT

Don't worry about him, he's close
by.

POLICE COMMANDER

My constituents are getting
restless. I thought we had a mutual
agreement on this. You give up the
killer and I give you the deed.

The Commander slowly removes the DEED to the plantation.

MARGOT

I don't want it.

POLICE COMMANDER

This is what you wanted all along.
From the time I introduced you to
them. You wanted it all to
yourself. I just could never
understand why it was so important
to you. You wanted in on the drugs?

MARGOT

I don't need your help to obtain
anything that I want. I can buy the
land outright alone.

POLICE COMMANDER

I would make sure that that doesn't
happen. Who bumped off Lucky?

MARGOT

I don't know, arrest me.

POLICE COMMANDER

A word of advice, stop while you're
ahead.

The Chief turns around toward the elevator. Margot closes the door.

CONTINUOUS - BEDROOM

Margot enters the bedroom and hears a chime from her computer. Margot sits down and reads the instant message from TWISTED4U.

TWISTED4U: "What happened to you today?"

Margot: "I was almost killed."

TWISTED4U: "OMG. I'm SO sorry. Are you okay?"

Margot: "Minor bruises. Let's meet tomorrow."

TWISTED4U: "Okay. :)"

161 INT. NEW ORLEANS POLICE STATION - BULLPEN - MORNING

Celina is on her computer looking through the police database on Margot's criminal record, which consists of a DWI. She types in Deborah's name and no data appears on the computer.

She types in Deborah's name in GOOGLE which results in little to none direct matches. Celina clicks the "Image" tab and we see the recommended images of "Deborah Fassina". One of the images is a picture of the plantation with different house on the land. Celina hovers the mouse over the picture "Amato plantation".

Celina brings back up the criminal database and types in "Antoine Amato". A long list of charges populate under his picture which notes "DECEASED". Celina glances at who he is survived by which states:

"Spouse: Catherina; DECEASED"

"Children: Deborah; STATUS UNKNOWN"

162 INT. NEW ORLEANS POLICE STATION - CONFERENCE ROOM - DAY

Celina comes around the corner not looking happy and slams a piece of paper on ROBERTO's desk. ROBERTO is startled.

CELINA

Deborah Fassina, birth name Deborah Amato. As in daughter of Antoine Amato. Why didn't you tell me she was born there?

ROBERTO searches for words.

CELINA (CONTD)

All this time I've been putting all my energy into Margot Mercury and this woman has a stone cold reason to kill these people. I think it's about time you spit everything out or you will be standing in front of Internal Affairs answering these same questions.

ROBERTO

Thirty years ago there was an explosion on her parent's property, the house was leveled and nobody knew why. A few days later it's reported a gator fishermen finds the skulls of several people, Antoine and Catherina Amato's were identified. She went into the system and was adopted by my family. She confided in me her story and took her mother's maiden name because she feared the men who killed her parents were still looking for her. She witnessed the whole thing.

CELINA

Didn't you think she would seek revenge when she was older?

ROBERTO

Probably, but she never mentioned it. I figured she moved on.

CELINA

You knew this and didn't push towards Deborah.

ROBERTO

I hadn't the slightest proof and you hadn't the slightest suspicion.

CELINA

You could be brought up on obstruction for this.

ROBERTO agrees with her.

CELINA (CONTD)

I understand why you did this, but I don't agree with it. We have the motive, but we need a confession from her. Will you help me get it?

ROBERTO nods.

163 EXT. CEMETERY - DAY

Deborah is wearing sunglasses as she puts flowers on the stone flat of her parents.

The tombstones read:

Antoine Amato - 1932-1980

Catherina Amato - 1938-1980

164 INT. THE MELTING POT - AFTERNOON

Margot is seated at a table for two. She sips on her water as she waits for Deborah. We see Deborah enter the restaurant in the same clothing she visited the cemetery. Margot stands up and the two women hug.

165 INT. THE MELTING POT - LATER THAT AFTERNOON

Margot and Deborah are eating.

MARGOT

On my way back Agnes tries to run
me off the road.

DEBORAH

Are you sure it was her?

MARGOT

Yea. They were trying to extort
money from me.

On their table is a VASE with flowers. Discreetly hidden in the flowers is MICROPHONE.

CONTINUOUS - KITCHEN

Setup in the kitchen is a SOUND RECORDIST and ROBERTO and Celina listening in on the conversation.

CONTINUOUS - DINING ROOM

DEBORAH

All we had left was our shared
secrets since I told her we were
over. After that I lost control
over her. What did you do to
Sebastian?

Margot shuts her eyes and replies with a nod of the head.

MARGOT
I sent him away.

DEBORAH
I feel responsible for this. For
everything.

MARGOT
Listen it's almost done. We do what
we agreed. I buy the other five
shares as cheap as possible. I've
got the whole place and I'll sell
it to you. You can do whatever you
like with it. Turn it into an
arboretum for all I care.

Two waiters clear the table wearing gloves. One takes
Deborah's and the other takes Margot's plates and cutlery.

CONTINUOUS - KITCHEN

The waiters enter the kitchen and place the items in
separate plastic bags under ROBERTO and Celina supervision.

CELINA
We got them.

ROBERTO
Good. Lets get this over with.

CONTINUOUS - DINING ROOM

Margot and Deborah are standing up after paying the bill.
ROBERTO and Celina come from the kitchen with TWO OFFICERS
heading toward the women.

MARGOT
Detectives.

The officers stand behind Margot and Deborah and begin to
cuff them in front of the other restaurant patrons.

CELINA
You are under arrest. You have the
right to remain silent, anything
you say may be used against you in
a court of law. You have the right
to an attorney...

Celina pulls the MICROPHONE from the vase and shows it to
them. Deborah looks at ROBERTO. No words are exchanged.

166 EXT. THE MELTING POT - AFTERNOON

The officers escort Margot and Deborah out of the restaurant. They are placed in separate vehicles.

167 INT. NEW ORLEANS POLICE STATION - INTERROGATION ROOM - AFTERNOON

Deborah sits at the interrogation table.

CONTINUOUS - DOUBLE SIDED MIRROR

Commander Moore and ROBERTO stand watching the interrogation.

CONTINUOUS - INTERROGATION ROOM

DEBORAH

I tried everything. I sought therapy for nine years, but I couldn't forgive them. The one that shot my mother, Victorio, I could still see the cold look on his face as he executed her. He grinned. I took pleasure in his death.

CELINA

Revenge. I get it, your reasons are justifiable. You lost a lot, more than I could imagine. But we can't take the law into our own hands. This isn't an anarchy.

Deborah remains silent.

CELINA (CONTD)

You're the brains behind this operation. You organized everything and we know from your conversation you didn't act alone, you may even had been there in case your accomplice messed up. Who helped you carry out your plan? Was it Margot, this Agnes or Sebastian. Who?

Celina interjects.

CELINA (CONTD)

Margot Mercury? What about Agnes, she was in love with you. Sebastian, he's killed a Colombian enforcer. Did he get his practice by killing Lucky?

Deborah looks up.

DEBORAH
Can you keep a secret?

CELINA
It depends on the secret.

DEBORAH
So can I.

168 INT. NEW ORLEANS POLICE STATION - INTERROGATION ROOM -
AFTERNOON

Margot is sitting in the identical position as Deborah.

MARGOT
Deborah was an artist manque. She
didn't just like me, she admired
me.

CELINA
She knew how to manipulate you.

Margot shrugs her shoulders.

MARGOT
She gave me the chance to write a
superb thriller.

CELINA
An autobiography.

MARGOT
Yes, but something alive. I
couldn't have imagined something
like this after my aneurysm. She
saved my career.

CELINA
Who murdered Lucky Pietri?

MARGOT
I don't know.

CELINA
Was it Agnes or Deborah?

MARGOT
I never asked her to tell me who
committed the murders.

Celina has had enough.

169 INT. NEW ORLEANS POLICE STATION - INTERROGATION ROOM -
AFTERNOON

Sitting across from Deborah, ROBERTO is searching for some
sort of answers.

DEBORAH

I could never have set foot on that
place again. I had to leave it up
to my co-author.

ROBERTO

Who is that? Are they really worth
sending the rest of your life in
prison. Love.

DEBORAH

I was just beginning to be happy.

They sit motionless for a moment, then Deborah adds.

DEBORAH (CONTD)

I have many regrets, but no remorse
for my actions.

ROBERTO

I wish you would have come to me
before doing this.

DEBORAH

So you could talk me out of it?

ROBERTO

Yea. We could have gone after them
legally. Proven their guilt, I
can't do anything now.

DEBORAH

You've done enough.

170 INT. NEW ORLEANS POLICE STATION - BULLPEN - EVENING

ROBERTO discovers Celina at her desk.

ROBERTO

Hey.

CELINA

Hey.

ROBERTO

Good job back there.

CELINA

Yea good job. They're able to post
bail the same day and I still don't
have a confession.

ROBERTO smiles.

CELINA (CONTD)

What are you smiling about?

ROBERTO

You remind me of when I was
younger.

171 EXT. NEW ORLEANS POLICE STATION - EVENING

Outside of the police station are local NEWS STATIONS. They
surround Margot and Deborah as they both enter in separate
cars.

MARGOT (V.O.)

Patty and Deborah again thwarted
the web set by the police. And in
Patty's mind for the last time. She
couldn't live under these
conditions any longer and the chase
was no longer thrilling. As for her
companion, Patty could tell by the
look in her eyes that she reached
the final fork in the road. Roads
that lead to death or confinement.

172 INT. DEBORAH'S SAFE HOUSE - NIGHT

We hear a persistent knock on the door. Deborah opens the
door, ROBERTO is on the other side.

DEBORAH

Rober...

ROBERTO hands Deborah an envelope.

ROBERTO

Take this and go to Sydney.

She opens the envelope. Inside is a passport and plane
ticket to Sydney.

ROBERTO (CONTD)

The name is different but all the
details are yours.

Deborah eyes start brimming with tears.

ROBERTO (CONTD)

My son is there, he'll take care of
you. Just leave New Orleans,
please. I don't want to see you go
to jail.

Deborah wipes tears from her eyes. She takes her childhood friend in her arms and hugs him tightly.

173 EXT. DUPLEX - FRONT DOOR - NIGHT

A pair of gloved hands appear in frame with a key to the door.

174 INT. DUPLEX - NIGHT

The door slowly opens up and we see the shadow of the person on the floor.

CONTINUOUS - BEDROOM

Margot is lying in bed on her back sleeping.

CONTINUOUS - FIRST LEVEL

The person closes the door a little heavy. The sound carries throughout the condo. The person stops and listens.

CONTINUOUS - BEDROOM

Margot has not been unsettled.

CONTINUOUS - FIRST LEVEL

The person creeps to the guest room door and opens it.

CONTINUOUS - GUEST ROOM

The room is empty. The door is closed.

CONTINUOUS - FIRST LEVEL

We see the person walk cat-like up the stairs toward Margot's bedroom. The person removes a NEEDLE from the satchel draped across their body. They prime the needle.

CONTINUOUS - BEDROOM

We see the door open to the bedroom. We see the person creeping toward Margot with the needle in hand. The person gets in striking distance of Margot. Suddenly Margot sits up and reveals the revolver she was holding. Three shots ring out. The intruder is thrown backwards through the darkness and

collapses on the floor.

Margot slowly gets out of the bed with the gun, still ready to fire again. As she passes the light shining through the window we get a glimpse of who our intruder is. Agnes is BLEEDING from the mouth and from her wounds. She stares at Margot coughing up blood until she succumbs to her injury.

175 EXT. CONDOMINIUM - NIGHT

The residents of the building are standing outside. The coroners are wheeling the gurney with Agnes' body on it out the building. Officers are talking to Margot in front of her building, a feeling she remembers from nights ago. She looks up across the street and sees Sebastian among those outside wondering what happened.

MARGOT (V.O.)

Deborah could have never committed this crime if she'd been alone. She needed a soldier, a strong willed and motivated mind. Agnes was that mind. The anarchist wanted to bring me down because of my financial success and ironically fell victim to the allure of money. Patty was tired of this city. Perhaps a change of scenery was in need.

176 INT. NEW ORLEANS POLICE STATION - BULLPEN - MORNING

ROBERTO is sitting at his desk typing on the computer. He sees an envelope sitting in his "INCOMING MAIL" stack. He opens the envelope and starts reading the letter.

177 EXT. DEBORAH'S YACHT - MORNING

The sun is rising as Deborah sits on the bow of the yacht. She stands up and the wind catches her hair. Deborah raises her hands to her side and falls into the ocean.

DEBORAH (V.O.)

I'm sorry ROBERTO. I've gone to my secret paradise in the ocean. The ocean is strong, free flowing and unforgiving. Soon we will be one. This way I can always watch the sun rise as I did with my parents. I will miss you. Deborah.

178 INT. NEW ORLEANS POLICE STATION - BULLPEN - MORNING

Celina interrupts ROBERTO as he's reading letter.

CELINA

Hey, so I'm getting out of here.

ROBERTO

Where are you going?

CELINA

Back to my old unit, a position
opened up in homicide. I'm going to
take it, I like the people better
there.

ROBERTO gets up and hugs her. We see two individuals from
INTERNAL AFFAIRS walk by and enter the conference room.

ROBERTO

Don't worry it's no hard feelings.

CELINA

I'm sorry about this ROBERTO. You
should cooperate with them.

ROBERTO

Yea, there goes my retirement.

CELINA

I.A. isn't looking to fry all the
small fish it'll take too long to
catch them, but if you throw them a
bigger fish they might show some
leniency to a small fish.

ROBERTO nods.

ROBERTO watches her off.

179 EXT. SYDNEY - HARBOR - DAY

SUPER: SYDNEY, AUSTRALIA, SIX MONTHS LATER

We see the Sydney bay shining in the midday sun. We see the
city and the Opera House.

180 EXT. PADDINGTON HOTEL - DAY

Outside the Paddington Hotel about one hundred and fifty
people are queuing along the pavement.

We follow the queue which enters the hotel. A sign reads:
"Booking signing of *TWISTED* by Margot Mercury".

181 FLASHBACK - EXT. DEBORAH'S YACHT - DAY

We see Deborah's yacht floating in the Gulf of Mexico with members of the COAST GUARD aboard.

MARGOT (V.O.)

Its been six months since they discovered Deborah's boat floating in the Gulf of Mexico. She loved the sea and may finally have some peace.

182 FLASHBACK - INT. NEW ORLEANS POLICE STATION - CONFERENCE ROOM - DAY

ROBERTO is seated at the conference room table and is flanked by the two Internal Affairs representatives. The conversation is inaudible.

MARGOT (V.O.)

ROBERTO retired soon after Deborah's death. His last act as a detective was helping Internal Affairs in their investigation against Mr. Jeff for conspiracy, prostitution, money laundering and murder.

CONTINUOUS - COMMANDER'S OFFICE

Commander Moore sits at his desk with the door closed. He removes a PISTOL from the desk drawer and puts it in his mouth.

CONTINUOUS - CONFERENCE ROOM

ROBERTO continues to speak with Internal Affairs. We hear a loud bang.

MARGOT (V.O.)

Before he could go to trial he took the easy route.

The team from I.A. rushes out of the conference room. ROBERTO doesn't move as he appears to know what happened.

183 FLASHBACK - INT. MAISON'S BOURBON JAZZ CLUB - NIGHT

Peggy is on stage singing. Inaudible.

MARGOT (V.O.)

With Mr. Jeff out of the way, Peggy was free to pursue her dreams and that's exactly what she did.

184 FLASHBACK - EXT. CEMETERY - DAY

Sebastian is standing with mourners as Agnes' body is laid to rest.

MARGOT (V.O.)

As far as Sebastian, Patty didn't hold anything against him. She enjoyed their brief time together and was really impressed by his commitment to his character. She put in a good word with people she knew and found him consistent work acting.

185 INT. PADDINGTON HOTEL - DAY

Margot is seated at a long table. She is focused on the signing of books as they are passed to her. A man in his 20's stands in front of Margot holding three copies of "*Twisted*".

MARGOT

Who am I making this out to?

THE MAN

To Deborah.

Margot writes in the book and slides it to the side.

THE MAN

To Peggy.

Margot repeats the same action as before.

THE MAN (O.S.)

To ROBERTO.

Margot looks confused. She looks up and her face lights up. Margot, visibly emotional, hands the book back to ROBERTO's son

FADE OUT

THE END