

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

TWENTY-TWO MILES

A graduate project submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts in Screenwriting

By

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DEDICATION

To Gramps,

Who loved a good mystery, and never quit until the job was done.

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ABSTRACT

TWENTY-TWO MILES

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When a brilliant but troubled cop investigates the murder of a cruise ship captain on Catalina Island, she must find her faith in justice and wade through an ocean of lies, only to discover that the killer is someone she thought she could trust. After uncovering the sinister motive behind the killing, she must single-handedly stop a human-trafficker from killing her own son.

TWENTY-TWO MILES

EXT. THE PACIFIC OCEAN - MORNING

A midsize luxury cruise ship barrels through choppy water.

Through thick fog, we see the ship's name painted across its hull: *The Belladonna*.

INT. THE BELLADONNA - MORNING

Looking out over the bow at the rocky shore of Santa Catalina Island as the ship pulls into Avalon Harbor. Hundreds of boats dot the shoreline.

INT. ZANDER'S CABIN - MORNING

A cramped room, with barely more than a cot and a toilet. No windows.

At the door stands ZANDER PANGANABAN (30), dark-skinned with curly black hair. He's dressed in an oversized blue engine room jumpsuit, and he nervously opens and closes a beat-up jewelry box.

He looks at the ring inside -- a tiny diamond on a thin, tarnished band. Frowning, Zander shines the ring on his sleeve.

INT. PASSAGEWAY - MORNING

Zander mumbles to himself as he shuffles past OTHER CREW MEMBERS.

ZANDER

Amalia, will you marry me? Amalia, will you do
me the honor of marrying me? No good.

He bumps into a CREW MATE.

ZANDER (CONT'D)

Sorry...

He turns the corner.

INT. DOORWAY - CONTINUOUS

Takes a big breath, knocks...

No response.

Knocks again...

ZANDER

Amalia! You awake, baby?

The door opens a crack, and Zander sees the love of his life, AMALIA OCAMPO (20s), wild hair and big eyes. She speaks with a heavy filipino accent.

AMALIA

What are you doing here?

ZANDER

May I come in?

AMALIA

No, I'm not dressed yet.

ZANDER

I have a gift for you...

He squeezes his way inside.

INT. AMALIA'S CABIN - CONTINUOUS

Zander walks in sheepishly. He takes another deep breath and turns to face her, then notices that she's only wearing a bedsheet.

AMALIA

Zander, leave now.

He covers his eyes playfully.

ZANDER

Put something on. I won't look.

She runs to the bathroom. He spreads his fingers and looks around the room. It's a mess, and *whose boots are those?*

She returns in a bathrobe. He leans in to kiss her, but she pushes him towards the door.

AMALIA
I haven't brushed my teeth.

He drops down on one knee.

AMALIA (CONT'D)
What are you doing?

ZANDER
Amalia, my love, will you do me the honor of--

A sound from the bed interrupts him.

ZANDER (CONT'D)
Is someone here?

She looks at him with doe eyes.

He looks past her at a foot sticking out from under the blanket.

ZANDER (CONT'D)
How could you?

The man under the covers stirs and gets up. It's CAPT. REGGIE WILLIS (50s) with a thick beard and wide shoulders.

ZANDER (CONT'D)
You're cheating on me with the goddamn captain?!

Willis, stark naked, walks toward Zander.

CAPT. WILLIS
Just relax, son.

Something snaps in Zander. He grabs Capt. Willis by the throat, but the captain is much stronger, and swats his hands away.

AMALIA
Zander, stop it!

She runs over and slaps Zander, who cowers under her blows. Capt. Willis strides up and punches him in the kidney. Zander groans and falls to the floor.

CAPT. WILLIS

Stay down!

Instead, Zander crawls up to his hands and knees. Capt. Willis takes two large steps and kicks him in the ribs. Zander crashes into the wall and crumples.

He looks at Amalia through teary eyes.

ZANDER

(wheezing)

How could you?

Amalia looks down on him with pity.

AMALIA

I had to.

Capt. Willis rubs his hand, sore from punching Zander.

CAPT. WILLIS

You work for me, don't you? As soon as we dock I want you off my ship.

Zander coughs up some blood as Capt. Willis hoists him up and tosses him out the door.

EXT. AVALON HARBOR - MORNING

The *Belladonna* sits anchored just outside the harbor. A skiff is lowered into the sea.

EXT. SKIFF - MOVING

Zander sits alone with his shabby suitcase as the taxi boat enters Avalon Harbor.

A TITLE CARD emerges from the fog: **TWENTY-TWO MILES.**

EXT. CATALINA ISLAND, HILLSIDE ROAD - MORNING

A green and white Jeep appears through the morning fog. It races by and we see printed on its side: **Avalon Police Department.**

On the horizon, the *Belladonna* floats outside the small Avalon Harbor.

INT. SHERIFF'S JEEP - MOVING

Behind the wheel sits CHARLOTTE BIXBY (34), her long hair in a tight braid, her eyes fixed on the road ahead of her.

Her phone rings on the dash. The screen reads: **ALDO BIXBY**, and there's a picture of an adorable teenage boy with shaggy hair. Charlotte answers it.

INTERCUT WITH:

INT. DORM ROOM - MORNING

A two-bunk living space with a Los Angeles Dodgers poster on the wall. ALDO BIXBY (17), wise beyond his years, spins in his office chair as he talks on the phone.

CHARLOTTE

What's wrong?

ALDO

Mom, why do you always ask that?

CHARLOTTE

Because you never call unless something's wrong.

ALDO

I can't come out this weekend.

CHARLOTTE

Oh, no...

ALDO

I'm sorry. I know it's your birthday. I've got a stupid midterm to study for and it's no longer open book.

CHARLOTTE

Don't sweat it. School's more important.

ALDO

I hate to leave you to suffer through a dinner with Aunt Irene and Uncle Lloyd alone...

CHARLOTTE
(sarcastically)
Somehow, I'll manage.

ALDO
Plus, it's the first year without dad, and all.

CHARLOTTE
Yeah. Listen, I gotta go be a cop for a while. Exes
and ohs.

ALDO
Exes and ohs, Mom. I love you.

She ends the call.

EXT. ZIP LINE ADVENTURE, INC. - MORNING

The Jeep pulls up to a small building in the middle of a clearing, overlooking the canyon.
Charlotte gets out.

The tour guide, MATT (22), rushes up to her.

CHARLOTTE
Hey Matt. Another dangler?

MATT
Guy's never zipped before. Thought it would cure
his fear.

Matt follows her, carrying his arm at an odd angle.

CHARLOTTE
Uh huh. What's wrong with your arm?

MATT
Nothing.

She's not so sure.

They reach a wooden launch tower. From below, a man's voice echoes throughout the
canyon.

JOHN (O.S.)
Help me!

EXT. BOTTOM OF THE LAUNCH TOWER

Charlotte and Matt look up at the platform. Charlotte takes off her jacket.

MATT

(hushed)

Listen, is there anyway we can avoid writing a report about this?

CHARLOTTE

Forget it.

MATT

I can't afford to lose any reservations.

CHARLOTTE

Then why did you call for help? You could have cabled down and pulled him back up yourself.

MATT

(shrugs)

I'm the only one here today. Policy says you can only do a cable pull if there are two guides.

CHARLOTTE

Strange policy.

She grabs a rung and climbs up.

EXT. LAUNCH TOWER - MOMENTS LATER

Charlotte reaches the top and looks out at the majestic view.

To her right, the mountain. To her left, the rolling hills and wild brush of Descanso Canyon.

Looking down the zip line, which bends unnaturally, Charlotte sees JOHN, a large man in his forties hanging over the abyss.

CHARLOTTE

(to Matt)

Name?

MATT

John.

CHARLOTTE

(yelling)

Hi, John. My name's Charlotte. I'm going to get you down!

JOHN

I'm fine! Really, I can do it. I just... need a moment.

CHARLOTTE

I'm sure you can, John! You just need a little push.

EXT. HANGING FROM THE ZIP LINE - CONTINUOUS

John, wearing a bright red helmet, grips the harness for dear life.

JOHN

So stupid. I'm fine, really.

EXT. LAUNCH TOWER - CONTINUOUS

Charlotte examines the line.

CHARLOTTE

No need to be embarrassed. Just relax.

She turns and looks back down the ladder.

Matt struggles to make his way up.

CHARLOTTE (CONT'D)

Come on, Matt. Strap me in!

EXT. HANGING FROM THE ZIP LINE - CONTINUOUS

John, spinning in the morning breeze, suddenly --

Drops three feet, and comes to a jerky stop. The line bends even more drastically.

JOHN
(panicked)
Help me!

EXT. LAUNCH TOWER - MOMENTS LATER

Charlotte, now fully harnessed, stands poised on the edge of the platform. Matt stands behind her.

Charlotte grips the pulley with both hands.

CHARLOTTE
(yelling)
Hold still, sir! I'm coming down!

Charlotte releases the hand break and--

Zips down the line.

EXT. DESCANSO MOUNTAINS - CONTINUOUS

Charlotte zips over the canyon and races toward the dangling man.

EXT. HANGING FROM THE ZIP LINE - CONTINUOUS

John's eyes widen as--

Charlotte comes to an abrupt stop mere inches from him.

CHARLOTTE
Hi, there.

She maneuvers herself into position.

CHARLOTTE (CONT'D)
I'm going to get you through this, okay?

She releases the brake and swings her leg to give them momentum.

JOHN
Oh, dear God!

They zip down the line to the next platform.

EXT. LAUNCH TOWER - MOMENTS LATER

Charlotte and John trudge up the canyon to the first platform.

JOHN

Thank you!

Matt helps him out of his harness. Charlotte notices that Matt is only using one hand. She steps in and does it for him.

John stammers around, trying to compose himself.

CHARLOTTE

Hey Matt, when you said nothing was wrong with your arm, were you being stupid or were you lying?

Matt freezes.

MATT

Neither?

She walks over to him and hands him the harness.

CHARLOTTE

Tug this away from me.

MATT

What?

CHARLOTTE

Prove to me that you're not injured.

Matt flinches in pain.

CHARLOTTE (CONT'D)

Come on, Matt.

MATT

I broke it last week.

CHARLOTTE

Matt...

MATT

I'm sorry. I can still zip, I just can't use this arm.

CHARLOTTE

You need to shut down for the day. In fact--

BOOOOOOOOM! A big explosion, just off shore.

Matt's stunned. Charlotte spins and looks out at the harbor.

CHARLOTTE'S POV:

A giant plume of BLACK SMOKE billows out a large hole blasted open in the hull of the *Belladonna*.

CHARLOTTE

Oh sweet Jesus...

She runs for her Jeep.

EXT. HARBOR - DAY

Charlotte pilots a patrol boat out toward the smoking ship. Two other boats spread out behind hers.

EXT. BELLADONNA - CONTINUOUS

Charlotte climbs onto the gangway platform. The GANGWAY WATCHMAN helps her onto the platform. DEAN TANNER, (38), a tall, handsome man, with dark hair and a crooked smile, waits for her there.

TANNER

Dean Tanner, head of security.

CHARLOTTE

Charlotte Bixby. You blow an engine?

TANNER

We sure did. The main manifold's been completely destroyed.

CHARLOTTE

When's the last time it was inspected?

TANNER

No, you don't understand. This wasn't engine failure. This was sabotage.

He holds open the hatch for her and she enters.

INT. THE BELLADONNA - MAINTENANCE DECK

Charlotte strides behind Tanner across a metal suspension bridge, overlooking the engine.

TANNER

I think it was a former crew member named Zander, who came back on board after being fired and sent ashore.

CHARLOTTE

You think?

TANNER

I wasn't able to apprehend him. The Gangway Watchman let him back onboard without knowing he'd been canned.

CHARLOTTE

What do you mean?

GANGWAY WATCHMAN

This morning. He showed up at the gangway on a damn kayak, coming back from the island.

DISSOLVE TO:

EXT. BELLADONNA, GANGWAY - MORNING (FLASHBACK)

The Gangway Watchman lowers the loading ramp, confused by who and what he sees rowing up to the ship. It's Zander in a red kayak.

GANGWAY WATCHMAN

What's going on?

Without a word, Zander charges onto the ship.

DISSOLVE TO:

INT. BOILER ROOM, UPPER LEVEL - MORNING (BACK TO PRESENT)

Charlotte and Tanner walk along the narrow bridge, surrounded by a maze of pipes. Steam swirls around them as they reach the busted manifold. Using her phone, Charlotte snaps photos of the badly dented and broken pipes.

CHARLOTTE

Have someone count up all the heavy duty tools in the engine room.

TANNER

What are you thinking?

CHARLOTTE

Whoever attacked this boiler did so with a lot of rage and a high tensile strength tool.

He's impressed, and looks closer at her, noticing for the first time the delicate freckles on her nose.

TANNER

I will get someone on that.

CHARLOTTE

Thanks. Now, tell me about this Zander.

TANNER

What do you want to know?

CHARLOTTE

He have a last name?

TANNER

Starts with a 'P.'

She looks up from her phone at him.

TANNER (CONT'D)

(embarrassed)

We go through a lot of crew members. I'll check the ship's records for you..

CHARLOTTE

Why was he fired?

She resumes investigating the machinery while he talks. Snaps pictures of another boiler.

TANNER

I was told he had an altercation with another crew member.

CHARLOTTE

What's the other crew member's name?

TANNER

I'll have to check that too.

CHARLOTTE

Aren't you head of security?

Tanner tenses up, his pride hurt.

CHARLOTTE (CONT'D)

What happened after Zander was fired?

TANNER

He packed his belongings and I escorted him ashore.

She examines steam billowing out of another boiler.

DISSOLVE TO:

EXT. HARBOR - MORNING (FLASHBACK)

The steam turns to fog through which a skiff emerges. Zander sits in the back, looking ruefully back at the *Belladonna*.

TANNER (V.O.)

He was upset because his girlfriend said no to his marriage proposal.

CHARLOTTE (V.O.)

You were just going to leave him on the island?

TANNER (V.O.)

Captain's orders.

Tanner steers the boat.

TANNER

(to Zander)

There's a ferry that'll take you to Long Beach.
Costs about forty bucks.

He looks back at Zander, who obviously doesn't have the fare.

EXT. PIER LANDING - MORNING

Tanner ties the skiff to a cleat. Zander grabs his suitcase and steps to the edge of the boat.

TANNER

Wait a second.

He hands him two twenty dollar bills.

TANNER (CONT'D)

That'll get you off the island. Try to forget her and move on with your life.

Zander refuses the money.

TANNER (CONT'D)

Take it.

ZANDER

Thanks.

Zander puts the money in his pocket, disembarks and climbs the stairs up to the pier.

Tanner unties the rope and steers the skiff back out toward the *Belladonna*.

DISSOLVE TO:

INT. BOILER ROOM, UPPER LEVEL (BACK TO PRESENT)

Charlotte checks a pressure gauge.

CHARLOTTE

So you gave him forty bucks of your own money?

TANNER

I felt bad for the guy.

CHARLOTTE

I find that most people embellish their accounts of events to make themselves look better.

TANNER

I just wanted to help him out.

Her attention is drawn to the boiler. Its glass pressure gauge has fogged up. She wipes it off with her hand and sees the needle bouncing against the high end.

Time slows as the pressure gauge maxes out and the glass cover pops off. Charlotte reacts immediately, grabs Tanner by the shoulders and pushes him to the floor just as--

BOOM!! A second boiler explodes.

Time speeds back up as Charlotte rolls Tanner away from the blast and they fall over the edge of the suspended walkway.

INT. BOILER ROOM, BOTTOM LEVEL - CONTINUOUS

They fall five feet and land hard on the metal floor below as flames rip through the boiler room.

She jumps up, helps him to his feet and they race out of the room.

EXT. BELLADONNA, TOP DECK - DAY

Smoke fills the air as Charlotte and Tanner emerge from the boiler room and race across the deck past STUNNED PASSENGERS.

TANNER

Everyone! Get to the lifeboats!

INT. BELLADONNA, BRIDGE - MOMENTS LATER

Charlotte enters a spacious room filled with navigational equipment. Windows open up to the sea all around. SHIP'S OFFICERS frantically abandon their posts.

Tanner runs up to First Mate ASTIN FONTAINE (40s), a thin man, with impeccable posture.

TANNER

Where's the Captain?

FONTAINE

He's on the island. Who's this?

CHARLOTTE

Avalon police. We need to get everyone off this ship. Now!

Tanner slams the red alert button and a siren screams throughout the ship.

INT. BELLADONNA, CABIN PASSAGEWAY - CONTINUOUS

The alarm rings in abrupt bursts.

Doors open, various PASSENGERS stick out their heads, confused.

EXT. BELLADONNA, POOL DECK - DAY

SWIMMERS splash their way out of the pool. The LIFEGUARD blows his whistle, frantically urging kids to safety.

EXT. BELLADONNA - SINKING

Lifeboats drop down on cables. Charlotte and Tanner lead a group of PASSENGERS onto the boats and launch them off to sea.

EXT. AVALON HARBOR - DAY

Dozens of lifeboats speed from the sinking cruise ship toward the harbor.

EXT. LIFEBOAT - MOVING

Charlotte sits with Tanner and a handful of other CREW MATES. In front of her sits MARK (30s), the motorman. His face is seriously messed up. His eye is so puffy he can't see out of it, his nose is bent, and he's missing a front tooth.

CHARLOTTE

What were you doing when the first boiler exploded?

MARK

Same as ever. Wiping down the engines.

DISSOLVE TO:

INT. BOILER ROOM (FLASHBACK)

Mark wipes an engine part, hears banging from the boiler, runs over and sees a HOODED MAN bashing the exhaust manifold with a wrench.

A large blast knocks the man over. Mark runs up to him.

MARK (V.O.)

I went to see if he was okay, and the dude whacked me in the face with a wrench.

WHACK!

Mark drops to the metal walkway as the Hooded Man runs away.

DISSOLVE TO:

EXT. LIFEBOAT (BACK TO PRESENT)

Mark swipes his hand across his face where a nasty looking contusion shows he was hit.

CHARLOTTE

Did you see who hit you?

MARK

Honestly, I don't remember anything after the boiler blew.

CHARLOTTE

How about you, Mr. Tanner? When you responded to the call, did you see Zander in the boiler room?

DISSOLVE TO:

INT. BOILER ROOM, UPPER LEVEL (FLASHBACK)

Tanner and two other SECURITY GUARDS rush in and check on Mark, sprawled out on the walkway. Tanner notices an open door, draws his pistol and runs out.

EXT. BELLADONNA - MORNING (FLASHBACK)

Tanner charges out, gun leveled. He looks around, but sees no trace of Zander.

DISSOLVE TO:

EXT. LIFEBOAT (BACK TO PRESENT)

Tanner swallows hard.

TANNER

No.

CHARLOTTE

He could have easily snuck onboard one of these lifeboats. Maybe bought a ticket for the ferry with your "kind gesture."

The lifeboat comes to an abrupt stop as its bottom touches the shore. Charlotte looks at the swarm of people stampeding out of their lifeboats onto the island.

EXT. PIER - DAY

Docked lifeboats litter the pier as hundreds of passengers hurry to find shelter.

Tanner and Charlotte are the last to disembark the crew's lifeboat. He steps out first and reaches back to give her a hand, but she gets out on her own.

TANNER
Thank you for saving my life.

CHARLOTTE
Don't mention it.

She walks off. He hesitates, then follows.

EXT. CRESCENT STREET - DAY

Fog rolls in from the ocean as Charlotte hits the street.

Though very few cars are allowed in Avalon, this street is packed with TOURISTS and PASSENGERS, all struggling with what luggage they were able to grab.

Charlotte strides into town with Tanner following behind.

CHARLOTTE
Where is the captain staying?

TANNER
I have no idea. To be honest, I didn't even know he wasn't onboard the *Belladonna*.

CHARLOTTE
Any idea who would know?

TANNER
First mate Sour Puss. He's basically the captain's walking day planner.

He points to First Mate Fontaine, who is entering a quaint little hotel on the corner.

CHARLOTTE
Here.

She hands him her card.

CHARLOTTE (CONT'D)
Let me know if you hear anything.

TANNER
Thanks again, Deputy.

She smiles, then marches off and into the Snug Harbor Inn. He watches her go.

INT. SNUG HARBOR INN, LOBBY - DAY

Charlotte walks through the door to find Fontaine at the front desk, yelling at BOBBI, the receptionist. At his side he has a giant tan duffel bag.

FONTAINE

I know a lot of people are booking rooms! They're all coming from my goddamn ship that's sinking!

BOBBI

Okay, that language right there? Not gonna fly.

Charlotte interrupts.

CHARLOTTE

Mr. Fontaine.

Fontaine holds up his palm to say, *not now*.

FONTAINE

(to Bobbi)

I don't care who you have to bump, you get me a room. I've been staying here for a decade and I demand--

CHARLOTTE

Deputy Bixby, Avalon Police. I need to ask you a few questions.

Slowly, painfully, he turns to face her.

FONTAINE

Go ahead.

CHARLOTTE

Where is Captain Willis?

FONTAINE

Couldn't tell you.

CHARLOTTE

Is he staying in this hotel?

She looks at Bobbi, who nods softly.

FONTAINE

He's sick. He'll contact the station when he's able to speak.

CHARLOTTE

No, he's going to talk to me now.

He glares at her.

FONTAINE

(to Bobbi)

Do you have a room for me or not?

BOBBI

Sorry, hon. All booked.

FONTAINE

Last time I ever set foot in this dump.

CHARLOTTE

Settle down, Fontaine.

He glares at her.

FONTAINE

Find whoever destroyed our ship, and bring his ass down.

CHARLOTTE

I will. But I'm going to need your cooperation. And the captain's.

He storms out of the lobby, dragging his huge bag behind him. Charlotte lets him go.

BOBBI

(to Charlotte)

Aren't you Peter Bixby's wife?

CHARLOTTE

Yes.

BOBBI

I'm really sorry for your loss. He was a nice guy.

CHARLOTTE

Yeah, he was. Can you tell me what room Captain Willis is in?

BOBBI

I'm not supposed to share room numbers, but you're a cop so it's okay, right?

CHARLOTTE

Right.

BOBBI

Plus, he's creepy.

CHARLOTTE

Creepy like how?

Bobbi mimics a man's groping hands.

CHARLOTTE (CONT'D)

Got it.

BOBBI

He's in his usual suite. 109. By the way, don't worry. Your husband never...

She gropes the air again.

CHARLOTTE

I wasn't worried.

Charlotte pulls up a picture of Zander on her phone.

CHARLOTTE (CONT'D)

Do you know this guy?

BOBBI

Huh.

CHARLOTTE

What's funny?

BOBBI
He was asking about Captain Willis' room number,
too.

DISSOLVE TO:

INT. HARBOR INN, LOBBY (FLASHBACK)

Zander enters in a huff. Bobbi looks at him suspiciously from behind the reception desk.

BOBBI
You okay, honey?

ZANDER
What room did the last two guests just rent?

BOBBI
Come on, I can't tell you that.

Looking down the hall, he sees a sign that says: **Cocktails.**

ZANDER
Is the bar open?

BOBBI
Yup. Opened five minutes ago. Little hair of the
dog, huh?

He shuffles down the hall and into the bar.

DISSOLVE TO:

INT. LOBBY (BACK TO PRESENT)

Charlotte puts her phone back in her pocket.

CHARLOTTE
Thanks, Bobbi.

She walks down the hall.

INT. HALLWAY - CONTINUOUS

Charlotte knocks on the door to room 109.

POUND. POUND. POUND.

CHARLOTTE
Captain Willis?

No answer.

Charlotte tries the door, it's unlocked. She unsnaps the safety tab on her gun holster, and enters the room.

INT. ROOM 109 - CONTINUOUS

Charlotte steps into the room. There's broken glass everywhere. She looks around, notices the frame of a glass coffee table leaning against the wall -- the glass shattered.

From the back of the suite, she hears the sound of running water.

Whipping up her pistol, she moves through the room, staying close to the wall and checking her corners.

INT. BATHROOM - CONTINUOUS

Charlotte's boots splash as she enters. The floor is flooded with an inch of running water. Red ribbons of blood streak through the water.

CHARLOTTE
(into walkie)
24...

BRADLEY (V.O.)
(from walkie)
Go ahead, 24.

CHARLOTTE
I'm at the Snug Harbor Inn on Crescent Street. I
have a possible homicide.

She walks through the room, her head on a swivel, and spots the source of the leak.

The bathtub overflows with dark water. Charlotte can barely make out a face bobbing in the water.

BRADLEY (V.O.)
(shocked)
Really, Charlotte?

CHARLOTTE
Stay with me, Bradley.

BRADLEY (V.O.)
Sorry. First time. Sending back-up to the Snug Harbor. Be careful, Charlotte.

She inches closer. Her eyes widen...

We recognize the dead man as Captain Willis. He lies naked, nearly submerged in the water. His black eyes bulge out of their sockets and something fleshy sticks out of his mouth.

CHARLOTTE
Jesus.

She moves in closer to see what it is...

Then...

From outside the bathroom window -- a twig snaps.

Charlotte spins, raising her gun. She runs to the window and looks out.

CHARLOTTE'S POV - DAY

The SHADOW of a person in a hoodie escapes into the fog.

INT. BATHROOM - CONTINUOUS

Charlotte bolts out of the bathroom.

INT. LOBBY - CONTINUOUS

Bobbi watches, stunned, as Charlotte sprints through.

BOBBI
Deputy Bixby?

She rushes out the door..

EXT. SNUG HARBOR INN - DAY

Charlotte runs around a corner. Looks each way. See's nothing.

Suddenly, a golf cart rolls by. Inside, Charlotte sees a WOMAN dressed for sight-seeing.

More carts drive by -- none of them driven by a man in a hoodie.

CHARLOTTE
(into walkie)
24.

BRADLEY (V.O.)
Go 24.

CHARLOTTE
Get Captain Grohl.

She looks out at the *Belladonna*, slowly sinking in the harbor.

EXT. AVALON HARBOR - AFTERNOON

A tremendous whir cuts through the air, as an LAPD helicopter soars over the halfway submerged *Belladonna*.

EXT. AVALON AIRPORT, HELIPAD - AFTERNOON

A sheriff's Jeep rolls up to the helipad just as the helicopter lands.

POLICE CAPTAIN GROHL (51) shields his eyes against the sun as he walks up to the helicopter. He's a large man, with a scowl plastered on his face.

Two MEN in suits climb out of the helicopter.

They shake hands with the captain and get in the Jeep. Grohl guns the engine and the Jeep rolls away.

INT. SNUG HARBOR INN, LOBBY - AFTERNOON

A group of HOTEL GUESTS fidget nervously as DEPUTIES take their accounts. Captain Grohl leads the two men in suits down the hall.

INT. HALLWAY - CONTINUOUS

The door to room 109 is open, blocked by caution tape. A DEPUTY stands guard. Through the door, Charlotte can be seen dusting for fingerprints.

The two men in suits follow Capt. Grohl to the door.

DEPUTY

Hey, Captain. I can't believe this.

The men in suits exchange a brief exasperated glance.

Captain Grohl nods gravely as he and the other two men duck under the caution tape and enter the crime scene.

INT. ROOM 109 - CONTINUOUS

Charlotte lifts a piece of clear tape off the faucet of the bathtub.

She checks the tape -- no clear print.

CAPT. GROHL (O.S.)

Charlotte. These are Detectives Luis Machado and Frank Litsky.

Charlotte stays focused on her work.

CHARLOTTE

Pleasure.

Charlotte continues to search for a print. DETECTIVE LUIS MACHADO (28) crouches down next to Charlotte. He's tall and lean, with dark hair and a permanent 5 o'clock shadow. He watches her take a print.

DET. MACHADO

We've met before. You taught firearms at the academy, right?

CHARLOTTE

That's right.

DET. MACHADO

I took your course... twice, actually.

CHARLOTTE

Lots of students, sorry.

CAPT. GROHL

Machado is taking over as lead investigator.

Charlotte looks up.

CHARLOTTE

You're homicide now?

DET. MACHADO

Second youngest to make detective in division history.

DETECTIVE FRANK LITSKY (37), a brutish man, steps up to the tub and peers at the dismembered body.

DET. LITSKY

Second place is the first place loser.

DET. MACHADO

Thanks, Litsky.

CAPT. GROHL

Who was first?

DET. MACHADO

I'm looking at her.

Charlotte stands and puts her hands on her hips.

CHARLOTTE

All due respect, I found the body. I know the territory.

CAPT. GROHL

Charlotte, this comes from the Sheriff. He specifically said--

CHARLOTTE

I have twice as much experience in the field.

CAPT. GROHL

You're still under probation.

Det. Machado steps toward the captain.

DET. MACHADO

Deputy Bixby is right. Her wealth of knowledge is indispensable. I want her on my squad.

CHARLOTTE

(sarcastically)

Should I shine your badge?

DET. MACHADO

I'm serious.

CHARLOTTE

Fine. Let me show you something.

She leads them to the adjoining bedroom.

INT. BEDROOM - CONTINUOUS

Charlotte leads them into a bloody mess of a room. She points their attention to the wall above the headboard of the blood-soaked bed.

CHARLOTTE

I think these dents were made by the murder weapon.

DET. MACHADO

(to Charlotte)

You don't think he was killed with a knife?

DET. LITSKY

His throat is slit and his dick... his penis is sticking out of his goddamned mouth.

CHARLOTTE

I think the disfigurement happened post mortem. His head shows signs of blunt force trauma similar to the motor man's. I think the same tool was used to destroy the boiler.

DET. MACHADO

I'll call the Sheriff myself. I want her on my team.

Det. Machado grins at Charlotte.

EXT. AVALON POLICE STATION - AFTERNOON

A small, glistening white building.

INT. AVALON POLICE STATION - MORGUE

Captain Willis' pale body lies on the slab. DR. ANDREA COPETELLI (61) gently lifts up the shredded skin of the dead man's neck with forceps.

Charlotte and Det. Machado watch on either side of the slab.

DR. COPETELLI

Multiple lacerations. Uneven, jagged cuts.

DET. MACHADO

What kind of weapon are we talking about?

DR. COPETELLI

A large, serrated knife. But that's not your murder weapon. These cuts are non-hemorrhagic.

CHARLOTTE

A failed beheading?

Dr. Copetelli shrugs. *Could be.*

DR. COPETELLI

It definitely happened post mortem. As did the dismemberment.

CHARLOTTE

Do the lacerations on his penis match his neck?

DR. COPETELLI

Hard to say. It's a lot easier to cut through than bone.

DET. MACHADO

At least the poor bastard died first.

CHARLOTTE

What about head injuries?

Dr. Copetelli leads them to an x-ray panel. She points to an x-ray of Capt. Willis' skull.

DR. COPETELLI

That's your C.O.D. Blunt force trauma. Excessive blows that continued long after death.

DET. MACHADO

Any idea what the weapon was?

DR. COPETELLI

Heavy metal object. A tool maybe?

CHARLOTTE

So he was enraged enough to beat him to death and try to cut off his head, but had enough sense to stop and settle for cutting off his manhood.

INT. SNUG HARBOR INN, BAR - EVENING

Pulling back from a photo of Zander on Charlotte's phone, we see her standing at the bar. In front of her, looking at the photo, is PAUL, the bartender.

PAUL

Yeah, he was here this morning. A real prick.

DISSOLVE TO:

INT. SNUG HARBOR INN, BAR - MORNING (FLASHBACK)

Zander pounds a rum and coke. He's a few deep and slurs his words while teetering on the edge of his stool.

ZANDER
How could she?

Paul peels orange rinds and listens with as much enthusiasm as a cadaver.

PAUL
Yeah, well, you know...

ZANDER
I mean, how could she? I do everything for her! I buy her gifts from all over the world. I sing for her.

A few stools down, LLOYD DONAHUE, a gruff man in his seventies, nurses a Bloody Mary.

LLOYD
What did you sing?

ZANDER
Huh?

LLOYD
What songs?

ZANDER
The fuck do you care?

Zander stumbles off his stool and over to where Lloyd sits.

LLOYD
Easy, bud. Just asking.

Zander puts his hand on Lloyd's shoulder, menacingly.

ZANDER
All the hits man. Bieber, everything.

Lloyd can't help but smile.

LLOYD
Hey, her loss, right?

Zander eyes him with drunken fury, then suddenly hugs him like an old friend.

Lloyd eyes Paul, who shrugs.

LLOYD (CONT'D)

Come on, bud. Maybe it's not too late to win her back.

ZANDER

She leaves tomorrow.

LLOYD

Tomorrow isn't today.

Zander smiles, despite himself.

ZANDER

I buy you a drink.

LLOYD

No thanks. This here's one more than I should've had.

ZANDER

Then you buy me one!

Paul steps up.

PAUL

I don't think so. Time for you to close out.

ZANDER

Another rum and coke!

PAUL

You're done, man.

Zander pulls out the two twenties Tanner gave him and throws them in Paul's face.

ZANDER

Pour the drink, asshole!

Zander slams his drink on the bar so hard that it shatters.

PAUL

Time to leave!

Paul flies around the bar and muscles him out the door.

DISSOLVE TO:

INT. BAR (BACK TO PRESENT)

Charlotte looks up from her notepad.

CHARLOTTE

Did you catch the name of the older gentleman?

PAUL

(sheepishly)

Yeah. You know... It was your brother-in-law. It was Lloyd.

Charlotte is not surprised.

EXT. DONAHUE'S CONFECTIONARY - EVENING

Charlotte walks past the sweet-looking window displays and reaches the front door. The sign says: **Closed**. She knocks.

Lloyd opens the door.

LLOYD

Thought I might see you today.

CHARLOTTE

Hey, Lloyd. What gives?

She walks past him into the store.

INT. DONAHUE'S CONFECTIONARY - CONTINUOUS

A candy store straight out of the fifties, complete with a soda jerk and a cotton candy machine. All the lights are out except the main overhead, giving the place an eerie feeling.

CHARLOTTE

I assume you've heard what's happening?

LLOYD
Yes, ma'am. It's shocking.

Lloyd closes up the cash register.

CHARLOTTE
Are you aware that you shared a drink with a
murder suspect this morning?

LLOYD
That's why I figured you'd be by.

CHARLOTTE
Why didn't you call it in?

LLOYD
I wanted to. But...

CHARLOTTE
But what?

LLOYD
Well, Reenie would flip if she found out I'm off the
wagon again.

He closes the blinds.

CHARLOTTE
Jesus, Lloyd.

LLOYD
I was going to call you personally, because I hoped
I could trust you with my secret.

He opens the door and holds it open for her. They exit onto--

EXT. CRESCENT STREET - NIGHT

Lloyd locks the door and walks with Charlotte.

LLOYD
I'm trying real hard to stop. Please, if Irene finds
out it'll only make things harder.

CHARLOTTE

You know these little deceits only allow you to keep going...

LLOYD

I'm just...not ready.

CHARLOTTE

Okay. But if she catches wind--

LLOYD

I'm not asking you to lie for me. Just, don't go out of your way to tell the truth.

She studies him for a beat.

CHARLOTTE

It's none of my business. What happened after the bartender bounced Zander?

LLOYD

I followed him out to make sure he didn't cause any more trouble.

DISSOLVE TO:

EXT. CRESCENT STREET - MORNING (FLASHBACK)

Lloyd follows Zander down the road toward the harbor.

EXT. AVALON HARBOR - MORNING (FLASHBACK)

Zander stumbles on the shore. He reaches a small yacht, jumps on, and unties a kayak attached to its deck.

CHARLOTTE (V.O.)

You saw him steal a kayak and didn't call the police?

LLOYD (V.O.)

It didn't cross my mind that he was stealing it.
Thought it was from his boat. I was more worried
he'd drown himself.

Zander pushes off into the ocean. Lloyd watches, concerned.

DISSOLVE TO:

EXT. CRESCENT STREET - NIGHT (BACK TO PRESENT)

They walk up the street, which bends and rises at a steep angle.

LLOYD

But he rowed out there straight as a die. Like a man
on a mission.

CHARLOTTE

Thanks, Lloyd. Boy, it's been what? More than ten
years since you quit?

LLOYD

Things have been strained between Reenie and I
ever since Peter died. I just lost control of it. Maybe
this'll be the smack of cold water I need.

She's not convinced.

CHARLOTTE

I hope so.

LLOYD

You think he's out there still?

CHARLOTTE

Yeah, I do.

LLOYD

Think he'll kill again?

CHARLOTTE

Maybe.

LLOYD

Assuming you catch this guy, I guess I'll see you for your birthday?

CHARLOTTE

Guess so. Aldo can't come.

LLOYD

I heard. Too bad. You done for the night?

CHARLOTTE

Not yet. More questions to ask. Stay clean, Lloyd. We all love you when you're clean.

They hug, and he walks up the drive to a large house at the top of the hill.

She walks back down into the fog. The fog turns to steam rising from--

EXT. SNUG HARBOR INN, HOT TUB - NIGHT

Amalia soaks, alone in the water. Charlotte stands over her.

AMALIA

I loved the captain.

CHARLOTTE

What about Zander?

AMALIA

He was obsessed with me. I tried to end it so many times.

CHARLOTTE

Do you think he killed the captain?

AMALIA

No. Zander was a coward.

CHARLOTTE

Well, Amalia. I'm a little confused. You and Zander had been seeing each other for a while.

AMALIA

Ever since the first week I came onboard the *Belladonna*.

CHARLOTTE

Two years ago. How long had you and the Captain been seeing each other?

Amalia holds up two fingers.

CHARLOTTE (CONT'D)

Does anyone else know about your relationship with Captain Willis?

AMALIA

Just mister Fontaine.

CHARLOTTE

The first mate?

She nods then dips her head into the steaming water.

EXT. SHERIFF'S JEEP - NIGHT - MOVING

Charlotte drives out of Avalon into the mountains above the town.

CHARLOTTE

(into phone)

Find out what hotel he's in.

INTERCUT WITH:

INT. AVALON POLICE STATION, INVESTIGATION ROOM - NIGHT

Det. Machado walks through the rows of desks, talking on the phone.

DET. MACHADO

That's going to be difficult, what with the hundreds of passengers who just booked rooms.

CHARLOTTE

Yep. We'll be working all night. I also want a subpoena for Captain Willis' bank accounts.

DET. MACHADO

What for?

CHARLOTTE

Maybe he owed money to someone who came to collect.

DET. MACHADO

You don't think it was Panganaban?

CHARLOTTE

Not sure yet.

He stops at Charlotte's desk and looks at photos of her and her late husband Peter in happier times.

DET. MACHADO

Go home, Bixby. You've been on this all day. We'll take the graveyard shift.

She's reluctant, but knows he's right.

CHARLOTTE

Fine. I want to talk to Fontaine first thing in the morning.

DET. MACHADO

Affirmative. Good night.

He ends the call.

EXT. MOUNTAIN ROAD - NIGHT

Charlotte's Jeep rolls over the hills to the other side of the island -- Two Harbors. There are very few buildings, just shrub and hillside. Fog covers the dusty road ahead of her.

EXT. PETER'S RETREAT - NIGHT

It's a quaint little pueblo nestled in the wilderness of Middle Ranch, as far from Avalon as possible.

Charlotte pulls up and trudges to the front door. She struggles with the lock -- it's very old -- but gets it open and walks into the house.

INT. PETER'S RETREAT - NIGHT

Charlotte navigates through the cluttered floor. The place is a total disaster. Dusty boxes of manuscripts and hardcover copies of books lie everywhere.

Posters on the walls depict book covers and film posters. All written by: **Peter Bixby**.

Charlotte reaches a cupboard, grabs a lowball glass, and pours herself a slug of bourbon.

INT. PETER'S RETREAT - STUDY - NIGHT

Charlotte sits at a large desk, looking at her notes on the case. Her glass is empty, but her energy is still high.

INSERT: CHARLOTTE'S NOTES

She's written down all the major players: Captain Reggie Willis, Amalia Ocampo, Zander Panganaban, Astin Fontaine, Dean Tanner.

Her pen hovers over Tanner's name when--

Her phone rings.

CHARLOTTE

Mr. Tanner.

TANNER

(on phone)

Deputy. How'd you know it was me?

CHARLOTTE

I didn't recognize the number. Were you able to find a room?

INTERCUT WITH:

EXT. BEACH CAMPSITE - NIGHT

Tanner lies beneath the stars next to a tent. Talks on his cell phone.

TANNER

Ocean view and everything. And the best rate on Catalina.

CHARLOTTE

I'm glad. What's up?

TANNER

I couldn't sleep. Thought you might be up, too.

CHARLOTTE

Do you have new information for me?

TANNER

No.

She gets up and walks to the window. Looks out at the dark night. Neither speaks for a pregnant beat.

CHARLOTTE

So...?

TANNER

Sorry. I shouldn't have called. I'll let you get some rest.

CHARLOTTE

Okay.

TANNER

I'm just... really grateful for all you did.

CHARLOTTE

Yeah, yeah.

TANNER

Can I just say, you need to learn how to take a compliment.

CHARLOTTE

Stay safe, Tanner.

She hangs up, not sure what to make of it and looks up at a poster on the wall of Peter, sitting at this very window, looking very serious.

She sits back down, looking at her notes.

Unable to focus on them, she gets up and walks to a bookshelf.

She pulls out a beautiful, blue, leather-bound journal and opens it with reverence.

INSERT:

Rounded handwriting adorns the pages.

She reads.

PETER (V.O.)
**February 10, 2011, Second week at the retreat.
Missing Charlotte like crazy. The work has
stalled. It's early, but still... the plot is a
clusterfuck in my mind. No idea who the killer is.**

She smirks. Knows the feeling. She walks with the journal into--

INT. BEDROOM - CONTINUOUS

She climbs into bed and continues reading.

FADE TO:

EXT. HOTEL GARIBALDI - MORNING

A small, two story orange building. Charlotte gets out of her Jeep and looks at the hotel. As she walks up to the front door, she sees movement in an upstairs window.

INT. HOTEL GARIBALDI - HALLWAY

Charlotte reaches room 213 and knocks.

CHARLOTTE
Avalon Po--

The door crashes open and Zander charges out, knocking Charlotte back against the wall. He falls on top of her, and for a second their eyes lock.

He's terrified and his eyes plead for help. Looking down, she sees that he's holding a pistol.

ZANDER

I didn't do any of this!

He jumps off her and bolts down the corridor. In a flash, Charlotte's gun is up and she's sprinting after him.

CHARLOTTE

Stop!

Charlotte turns the corner and...

BLAM! BLAM!

Bullets splinter the wall inches from Charlotte's head.

She dives to the floor and rolls forward, comes up firing at Zander, and barely misses him as he turns the corner.

INT. END OF THE CORRIDOR - CONTINUOUS

Zander runs to the fire escape. He pulls a red lever and the fire alarm screams to life.

Charlotte races around the corner. She aims her gun at him. A WOMAN in a towel sticks her head out, terrified by the alarm.

CHARLOTTE

Back in your room!

Charlotte points her pistol skyward just as Zander dashes through the fire escape. *Damn!*

She shoves the Woman back into her room.

CHARLOTTE (CONT'D)

Everyone stay in your rooms!

She kicks open the fire exit.

EXT. FIRE ESCAPE - CONTINUOUS

Charlotte runs to the railing and looks down. The street below is empty.

BLAM! BLAM!

Gun fire from above. Bullets ricochet off the metal fire escape. She ducks and returns fire.

Zander disappears on the roof as Charlotte rockets up the stairs.

EXT. ROOF - CONTINUOUS

She climbs up over the edge and immediately rolls to the side, taking cover behind a vent box.

She catches her breath. It's eerily quiet up here. A small flock of seagulls mill about, lazily squawking. She checks her clip. Full jacket.

CHARLOTTE

(whispering into walkie)

Shots fired. In pursuit of armed suspect. Hotel Garibaldi.

BRADLEY (V.O.)

(through walkie)

Holy shit! Be careful, Char.

Another breath then...

Charlotte pops up from her cover. Scans the roof. Sees movement and fires.

The seagulls scatter, protesting loudly. Zander emerges from his cover like an illusionist. He fires at Charlotte.

Charlotte returns fire. Hits him in the leg. He screams and falls over the edge.

A splash echoes from below.

Charlotte exhales, runs over to look down below.

EXT. HOTEL GARIBALDI - MORNING

Ripples swirl the water, but the pool is empty.

EXT. AVALON STREET - MORNING

Zander limps out from an alley. Pockets his gun and tries to blend in with the crowd of TOURISTS. He pulls his hood over his head and heads toward a fence.

Charlotte emerges from the alley just as Zander climbs an iron fence. He struggles over the top, his right leg dragging considerably from the gunshot wound.

Charlotte sprints full speed at the fence and jumps... too short. She lands hard on her ankle but bounces back up and claws her way over the barrier.

EXT. MINI GOLF COURSE - CONTINUOUS

Firing his gun in the air, Zander lumbers past STUNNED GOLFERS. He knocks over the MOTHER of a SMALL CHILD. Both scream.

Charlotte bursts through the hedges, gaining.

CHARLOTTE

Put the gun down!

He ducks into--

INT. ARCADE - CONTINUOUS

It's packed with KIDS. Zander plows through them. Swatting them away with the butt of his pistol.

Charlotte follows close behind.

He stops suddenly and crouches down. She's got too much momentum. He turns and lowers his shoulder.

Charlotte crashes into him, landing hard on her hip.

He rises over her and punches her across the chin. Charlotte's eyes shut...

...But only for a second.

She squeezes his throat. He's shocked by her strength, and fights to get her hands off him.

She kicks him and pushes him off. He rolls away and smashes into a motorcycle racing game, knocking down the TEENAGERS still playing.

Yanking one of the teens, JOSHUA (13), Zander drags him away with him.

JOSHUA

Put me down, asshole!

Zander covers the boy's mouth. Joshua tugs at Zander's hands, but they don't budge. He backs into a corner of the arcade.

CHARLOTTE (O.S.)

Let him go!

She approaches, gun square on Zander. He uses Joshua as a shield, puts his gun to the teenager's head.

ZANDER

I'll fucking do it!

JOSHUA

Don't kill me!

Charlotte steps carefully toward Zander.

CHARLOTTE

You don't want to do this!

ZANDER

I didn't kill them! I swear to God!

CHARLOTTE

Put it down, Zander!

ZANDER

I'm sorry.

He fires at Charlotte, hitting her in the shoulder. She yells and falls back. Her gun skids across the arcade floor.

Zander kicks open a door and ducks out, dragging Joshua along with him.

Charlotte jumps up, slides across the floor, and grabs her gun. In a flash, she's out the door.

EXT. GO KART TRACK - CONTINUOUS

Zander drags the teen through the race track, dodging RACERS in go karts.

Charlotte emerges from the door and spots them a hundred feet away. She takes aim.

No shot.

Looking across the parking lot, she spots detectives Machado and Litsky pulling up in their Jeep. Pulling out her phone she makes a call.

While it rings, she leaps over a plant and ducks in a spot where she can see Zander as he drags Joshua through the track, but he can't see her.

DET. MACHADO (V.O)
(through Charlotte's phone)
Bixby? Are you alright?

CHARLOTTE
He's at the south end of the track. Cut him off at the fence. He's got a kid.

DET. MACHADO (V.O)
Got it.

Charlotte stays low and runs across the race track.

EXT. PARKING LOT - CONTINUOUS

Machado and Litsky unholster their weapons and run into the fray.

EXT. PERIMETER FENCE - CONTINUOUS

Zander limps, dragging the teen by his collar.

JOSHUA
Please let me go. I can hook you up with some molly.

ZANDER

Shut up!

Zander looks at the fence — *way too high*.

DET. MACHADO (O.S.)

Drop the weapon!

EXT. GRASSY HILL - CONTINUOUS

Machado and Litsky appear fifty feet away, guns aimed at Zander.

Machado sprints down the hill toward the fence, Litsky struggles to keep up.

EXT. PERIMETER FENCE - CONTINUOUS

Zander drags Joshua, hobbling to a parked grounds-keeping truck. The grounds keeper, OLIVER (40s), sits frozen in fear behind the wheel.

ZANDER

Get out!

OLIVER

¿Qué diablos?

Oliver doesn't move. Zander grabs him by the collar and tosses him out of the truck.

He throws Joshua in and guns the engine.

EXT. ANOTHER HILL - CONTINUOUS

Charlotte runs up a hill and sees them drive off. The truck turns a corner and she has a shot. She squeezes the trigger...

INT. TRUCK - MOVING - CONTINUOUS

The bullet tears into Zander's torso. He falls forward but keeps his grip on the wheel.

EXT. PERIMETER FENCE - CONTINUOUS

The truck lurches into a gate, breaks open the chain lock and bounces out onto--

EXT. STREET - CONTINUOUS

Skidding out of control, Zander turns the wheel hard. They smash through a stop sign and barrel into the embankment.

The truck flips over and lands on its side.

Joshua clambers out and sprints off into the trees.

INT. TRUCK - CONTINUOUS

Zander lies slumped over in the cart, breathing heavily and clutching his pistol. He's pinned down. Bleeding. Done.

Charlotte walks up carefully, gun aimed at his chest.

CHARLOTTE

It's over. Put the gun down.

Zander drops his pistol. *Is that remorse on his face?* Charlotte kicks the pistol away and cuffs him.

Machado runs up, holstering his Smith & Wesson.

DET. MACHADO

Litsky's bringing the Jeep around. We'll take him in.

CHARLOTTE

No, I'll book him. You get back to the hotel and search Fontaine's room.

DET. MACHADO

Charlotte, you've been shot.

CHARLOTTE

I'll book him.

DET. MACHADO
Another victim back at the hotel, you think?

CHARLOTTE
Something made him run.

She walks away from the truck and looks out at the horizon. From this height, she can see the *Belladonna* out in the harbor.

It's bobbing stubbornly on its side, half sunk in the Pacific.

INT. ROOM 213 - AFTERNOON

The room is rustic and pristine. Barely seems like it was stayed in at all. Everything is in its place. Except for the body sprawled out on the middle of the floor. Machado makes a call.

INTERCUT WITH:

INT. CHARLOTTE'S JEEP - MOVING

Charlotte drives with her good hand. Zander rests his face against the glass. His hands are still cuffed.

DET. MACHADO
You were right. Another vic.

He takes a closer look.

DET. MACHADO (CONT'D)
Middle aged male. Blond.

CHARLOTTE
Fontaine.

Litsky takes photos of Fontaine's dead body. Lifts the man's head, revealing a giant bloody hole in the back of his skull, matted with hair and brains.

DET. MACHADO
(to Charlotte)
GSW. Looks like it entered through the mouth.

Suddenly, Machado hears a whimpering coming from the bathroom?

DET. MACHADO (CONT'D)

(to Litsky)

Jesus, didn't you clear the bathroom?

DET. LITSKY

I did.

DET. MACHADO

Charlotte, I'll call you back.

He ends the call. Motions to Litsky, who covers him as he walks to bathroom door.

As he pushes open the door, the whimpering sound reaches a crescendo.

EXT. AVALON POLICE STATION - AFTERNOON

Charlotte's Jeep pulls into the station.

INT. CHARLOTTE'S JEEP - PARKED

She looks back at Zander.

CHARLOTTE

What else are they going to find in that room?

ZANDER

Nasty business.

She kills the engine and looks at him in the rearview. Her eyes are filled with worry.

INT. BATHROOM - NIGHT

Machado walks up to the large, tan duffel bag we saw Fontaine with earlier. The whimpering is coming from inside. Litsky readies his pistol as Machado slowly unzips the bag...

INSIDE THE BAG

...is a girl. Her name is SAADIYA and she's sixteen years old. She's dressed in her underwear and she recoils at the light.

DET. MACHADO

It's okay. You're safe.

He puts up his palms and backs away slowly. Litsky grabs a towel and offers it to the frightened girl. She takes it and wraps it around herself as Machado helps her out of the bag.

EXT. AVALON POLICE STATION - DAY

Charlotte walks Zander past the fortified entrance. Other DEPUTIES look on with admiration. Captain Grohl opens the inner gate. He and Charlotte exchange a grave look as they escort Zander into the station.

INT. DETAINEE PROCESSING - DAY

Zander's mug shot is taken.

He's stripped and searched.

His shaky fingers are pressed into ink and splotched onto a sheet of paper.

INT. EVIDENCE PROCESSING - DAY

A DEPUTY searches Zander's backpack. Finds a large, heavy duty wrench that's severely scratched-up.

INT. JAIL CELL - DAY

Zander is thrown into the cell. The door closes shut. He sits on the floor, his back against the wall, alone.

Then--

The door scrapes open. Charlotte and Machado stride in. The door closes behind them.

DET. MACHADO

Get up, asshole.

Zander, obviously very badly burned and shot, can barely move.

CHARLOTTE

Jesus, he hasn't had any medical treatment yet.

DET. MACHADO

I told them to take him here first.

He roughly pulls Zander to his feet. Pats him down.

ZANDER

They already checked me.

DET. MACHADO

Shut up.

CHARLOTTE

Calm down. We need to get him to the medical center.

DET. MACHADO

First, he's going to confess.

Charlotte can't believe his behavior.

DET. MACHADO (CONT'D)

We found the wrench, you son of a bitch. We're going to find Capt. Willis's blood on it, and your fingerprints, and we're going to lock you up for the rest of your life.

ZANDER

The captain is dead?

DET. MACHADO

You know he is. We traced the bullet that killed Fontaine to the gun that you fired at Charlotte. Right before she shot your ass.

He claps his hand on Zander's gun shot wound. Zander screams in agony.

CHARLOTTE

That's enough!

She pushes Machado away from him.

ZANDER

I confess, alright? I bashed the manifold. Boom!
How you think I got these?

He indicates the burns all over his face.

ZANDER (CONT'D)

But I not kill Fontaine, or the captain. I was
sleeping in the dumpster. I saw Fontaine walk into
the orange hotel.

DISSOLVE TO:

EXT. HOTEL GARIBALDI - MORNING (FLASHBACK)

Zander hides in a dumpster. He hears a voice and looks up to see Fontaine, lugging his
big tan bag.

ZANDER (V.O.)

I was starving, and my skin was boiling. So, I went
up to ask him for help.

INT. ROOM 213 - MORNING (FLASHBACK)

Zander pushes open the door, walks in, sees Fontaine dead in the bed -- a pistol in his
hand.

ZANDER (V.O.)

He was already dead when I got there.

CHARLOTTE (V.O.)

How'd you end up with his gun?

ZANDER (V.O.)

I took it. For protection.

Zander slips the pistol out of Fontaine's dead hand.

DISSOLVE TO:

INT. JAIL CELL - DAY (BACK TO PRESENT)

Charlotte studies his badly burned face.

ZANDER

I swear I didn't kill anybody.

EXT. AVALON MEDICAL CENTER - DAY

A modest, white building with red brick trim. Det. Machado and Det. Litsky escort Zander into the hospital. Charlotte follows them in.

INT. EMERGENCY ROOM - DAY

Charlotte sits on a bed. A NURSE stitches the gunshot wound on her shoulder.

Charlotte is surprised to see Tanner enter the room.

NURSE

Family only.

CHARLOTTE

It's okay, he can stay.

Tanner sits on a chair in the corner, grimacing as the Nurse finishes stitching up Charlotte.

She catches his gaze. They share a moment of relief.

EXT. EMERGENCY ROOM - DAY

Tanner opens the front door and holds it for Charlotte. They walk together to the small parking lot.

TANNER

Can I come over and cook you dinner tonight?

She stops walking.

CHARLOTTE

Wow. Um. No.

TANNER

Well, I knew it was a long shot.

CHARLOTTE

No, it's not like that. I just can't tonight. I have a dinner thing.

TANNER

That's fine. It's been a crazy couple of days.

CHARLOTTE

Yeah. Look, maybe you can come with?

TANNER

To your dinner thing?

CHARLOTTE

I'm dreading it to be honest, so maybe you being there will make it a little less terrible.

She gets in her Jeep.

TANNER

Great.

CHARLOTTE

I'll pick you up at seven.

She drives off. He smiles.

INT. AVALON CREDIT UNION - AFTERNOON

A tiny branch with exactly zero customers inside. One teller, SUZY, stands -- bored to death -- behind the bullet-proof glass.

Charlotte walks up to her window.

CHARLOTTE

Hi there. I have a subpoena to see some records.

SUZY

Holy shit, really?

CHARLOTTE

Really.

SUZY

Sorry, that's just literally the most exciting thing that's ever happened here.

Charlotte suffers her a small smile.

CHARLOTTE

Can I use a desk?

INT. CUBICLE - LATER

Charlotte searches through computer records of Captain Willis's accounts.

INSERT: THE SCREEN

She copies and pastes a series of wire transfers to accounts in the Philippines.

Suzy walks up.

SUZY

Deputy?

CHARLOTTE

Yeah, hon?

SUZY

I gotta close up.

CHARLOTTE

No worries. I got what I needed. Thanks.

SUZY

So cool.

Charlotte gets up and walks out.

EXT. BEACH PARKING LOT - EVENING

Charlotte's Jeep parks at the edge of the sand. She gets out and searches the area. Spots a tent.

CHARLOTTE

Tanner?

Tanner clambers out of the tent and runs up to her. He looks good for a guy climbing out of a tent on the beach.

TANNER

There she is, the Han Solo to my Chewbacca.

She gives him a sideways look.

CHARLOTTE

What does that even mean?

TANNER

You know, because Han saved Chewy's life and that's why he owed him a life debt? No? Never mind. I'm not a nerd.

She laughs. They walk to her Jeep.

EXT. BUBBLE POP DINER - NIGHT

Charlotte and Tanner walk into a cute little restaurant.

INT. BUBBLE POP DINER - NIGHT

The place is packed with PASSENGERS from the *Belladonna*. Charlotte and Tanner walk up to the HOSTESS, a young girl in pigtails.

HOSTESS

Two?

CHARLOTTE

Actually, we're meeting people. Should be under Donahue.

HOSTESS

Yes, four of your guests have already arrived.

CHARLOTTE

Four?

HOSTESS

Follow me. Happy birthday, by the way.

She speeds off through the restaurant. Tanner looks at Charlotte.

TANNER

It's your birthday?

CHARLOTTE

(deadpan)

Surprise.

INT. TABLE - MOMENTS LATER

Charlotte and Tanner walk up to a table to find Lloyd and his wife IRENE, a frigid woman in her sixties. Also there is SHANE, their thirty-five year old son with down syndrome. Charlotte's eyes light up when she sees who else is at the table.

CHARLOTTE

Aldo?!

ALDO

Surprise!

SHANE

Surprise!

Charlotte hugs Aldo tightly. Tanner smiles at the beautiful moment. Though a stranger, he clearly relishes meeting new people. Irene, on the other hand, eyes him with suspicion.

CHARLOTTE

This is Dean.

TANNER

Hi, everybody, pleasure to meet you all.

LLOYD

How do you do, Deano?

They shake hands.

SHANE

Hi!

TANNER

Hi, pal. What's your name?

LLOYD

This is our son, Shane.

IRENE

And you and Charlotte are... associates?

Charlotte looks at Aldo as she and Tanner sit down..

CHARLOTTE

Dean is head of security on the *Belladonna*.

ALDO

The ship that's out there sinking?

TANNER

That's the one.

IRENE

Shouldn't you be doing something about that?

TANNER

Actually, we're letting her sink. It'll be easier to strip her for parts than try to salvage her.

IRENE

Charming.

An overworked WAITRESS shuffles up to the table.

WAITRESS

Something to drink?

CHARLOTTE

Bourbon. One ice cube.

Tanner is impressed.

TANNER

Ditto that. But I'll take two ice cubes. Lloyd, you a drinking man?

Lloyd glances at Charlotte ever so slightly, then shakes his head.

LLOYD

Ten years sober.

TANNER

Good for you. Guess you're driving home. Except you probably don't have a car do you? I love that about this island.

LLOYD

I do too. Keeps us all in shape.

Tanner and Lloyd share a hearty laugh. Shane laughs too, though he's not quite sure he gets the joke. Charlotte makes eye contact with Aldo. He smiles at her. Her worry washes away.

EXT. BUBBLE POP DINER - NIGHT

The gang piles out of the restaurant. Everyone looks happy except Irene, who immediately covers herself with a jacket.

IRENE

I hate this fog. It's not even fog, it's smog from L.A. that seeps over to us.

LLOYD

I like it. Makes me feel like Humphrey Bogart.
"Play it again, Sam."

TANNER & ALDO

You must remember this, a kiss is just a kiss, a sigh is just a sigh, the fundamental things apply... as time goes by!

CHARLOTTE

Oh, brother.

Tanner and Aldo laugh and clasp hands. A bond is forming.

INT./EXT. CHARLOTTE'S JEEP - MOVING - NIGHT

Charlotte drives, Aldo rides shotty, Tanner sits in the back. They reach the parking lot at the beach.

CHARLOTTE

(to Aldo)

I'll be right back, okay?

ALDO

No problem. Nice to meet you, Dean.

TANNER

Nice to meet you, Aldo.

They clasp hands again, then Tanner and Charlotte climb out of the Jeep.

EXT. BEACH - CONTINUOUS

Charlotte and Tanner walk along the beach. Moonlight glistens off the waves crashing against the shore.

TANNER

Do you ever question your decision to leave Los Angeles?

CHARLOTTE

I needed to sell Peter's retreat. There was an opening at the station. Made perfect sense.

TANNER

Until now. Bad luck just follows you wherever you go.

CHARLOTTE

I don't believe in luck.

TANNER

What then? Retribution for your sins?

CHARLOTTE

Cause and effect.

Tanner gazes out at the horizon.

TANNER

I have to tell you something.

CHARLOTTE

Okay...

TANNER

Six years ago, we were docked in Mindanao. We make monthly stops there.

CHARLOTTE

To the Philippines?

TANNER

I wondered about it myself, at first. Fontaine told me they had some deal on supplies. Plus, that's where all our staff comes from.

CHARLOTTE

Is there that much turnover?

TANNER

Constant. But I started to get suspicious when I noticed we weren't bringing anyone back to Mindanao.

CHARLOTTE

Where were you bringing them?

TANNER

Baja. They'd just -- be gone. Then the ship would sail without a card dealer or a bartender.

CHARLOTTE

And no one said anything?

They reach his tent and stand outside it.

TANNER

One night, I got a call from Fontaine. We were docked in Baja.

(MORE)

TANNER (CONT'D)

He told me to clean up a mess in the crew barracks.
A new cocktail waitress was bleeding all over,
screaming her lungs out.

CHARLOTTE

What was wrong with her?

TANNER

It's hard for me to say it.

Charlotte looks over at him. *Is he going to cry?*

CHARLOTTE

Dean, it's alright.

He wipes his eyes and looks at her deeply.

TANNER (V.O.)

She'd been cut, down there. And her wound had
opened up.

Charlotte watches Tanner break down.

CHARLOTTE

Fontaine cut her?

TANNER

No, the religious leaders in her village did it. Before
they sold her to Captain Willis.

CHARLOTTE

Sold her?

TANNER

Yeah.

CHARLOTTE

What did you do after you discovered the girl had
been mutilated?

TANNER

I told Fontaine, and that son of a bitch offered me
\$50,000 to sign a non-disclosure agreement.

CHARLOTTE

Which you took?

Tanner nods.

TANNER

I had to protect myself and the truth. Fontaine and Captain Willis were in with some heavy hitting hombres down in Baja.

Charlotte puts it together.

CHARLOTTE

The guys they sold the girls to.

TANNER

I knew they'd kill me if I tried to quit.

CHARLOTTE

So you aided and abetted.

TANNER

I did everything I could to stop them.

CHARLOTTE

Like what?

TANNER

I went to the FBI.

CHARLOTTE

Bullshit.

TANNER

They're trying to bring down the entire operation.

CHARLOTTE

Why wouldn't you just tell me that in the first place?

TANNER

I don't get to decide who's in the loop. My point person threatened to cut me loose if I talked to anyone, including local law enforcement.

CHARLOTTE
Who's your point person?

He hesitates.

CHARLOTTE (CONT'D)
Fine.

With that, she walks away. He watches her go.

INT. AVALON MEDICAL CENTER - NIGHT

Saadiya lies on an examination table. She's wearing a hospital gown.

Dr. Copetelli examines her. She resists the doctor violently, kicking her away.

DR. COPETELLI
I won't hurt you, I promise.

Saadiya relaxes enough to let Dr. Copetelli examine her labia.

Dr. Copetelli sees the damage.

DR. COPETELLI (CONT'D)
Who did this to you?

She looks at Saadiya, whose eyes look dead inside.

INT. PETER'S RETREAT - NIGHT

Charlotte and Aldo enter the Retreat. Aldo looks around at all his dad's memorabilia.

ALDO
Wow, look at all this stuff!

CHARLOTTE
Pretty neat, huh?

ALDO
This place is like a museum. No wonder it's taking
you so long to...

He notices her hurt look.

ALDO (CONT'D)

Sorry. Take as long as you need.

CHARLOTTE

I want to show you something.

INT. LIVING ROOM - MOMENTS LATER

Charlotte and Aldo leaf through the blue journal.

ALDO

(reading)

Writing murder mysteries was never as hard as after I met Charlotte. Imagine trying to fool an actual detective. Of course, Aldo's getting even tougher than her to surprise. He can easily follow in either of our footprints. But I hope he doesn't.

Charlotte gets up. Aldo watches her.

ALDO (CONT'D)

Do you want me to stop?

CHARLOTTE

It's hard to hear his words in your voice.

ALDO

I'm sorry.

CHARLOTTE

No, not in a bad way. Just... hard.

He closes the journal, gets up and hugs her. She lets down her guard and cries on his shoulder.

EXT. AVALON MEDICAL CENTER - MORNING

Charlotte's Jeep pulls up.

INT. AVALON MEDICAL CENTER - MORNING

Charlotte sits next to Saadiya, who lies in a hospital bed.

CHARLOTTE
I know this is difficult, Saadiya.

Saadiya can barely keep eye contact.

SAADIYA
Am I in trouble?

CHARLOTTE
No. Of course not. Oh my god, honey. You didn't do anything wrong.

SAADIYA
They came in the night. I didn't even get to say goodbye.

CHARLOTTE
Who did?

SAADIYA
The bad men. Back home.

Charlotte hugs the girl instinctively.

CHARLOTTE
It's okay. It's over now.

SAADIYA
Will you tell my sister I'm okay?

CHARLOTTE
Of course I will. Saadiya, what do you remember about yesterday morning? Were you able to hear anything while you were in that bag?

SAADIYA
I remember a gunshot. And before that, voices shouting.

CHARLOTTE
Male voices?

SAADIYA
One male -- Mr. Fontaine.

CHARLOTTE
And the other?

SAADIYA
It was a girl.

Suddenly, Charlotte sees Amalia walk past the open door.

INT. CORRIDOR - CONTINUOUS

Amalia, dressed as a nurse, scurries down the hall. Her eyes dart around nervously.

She shows her credentials to DEPUTY GARCIA, sitting outside the door to Zander's room.

Checks out. He lets her in.

INT. ZANDER'S ROOM - MOMENTS LATER

Amalia stalks toward Zander, who sleeps restlessly in bed. She reaches into her bag and pulls out a large, serrated knife.

She raises the blade to Zander's neck and...

Zander opens his eyes. Amalia freezes. They speak in Cebuano with subtitles.

ZANDER
How can you kill a man who loves you more than
life itself?

AMALIA
My family is counting on me.

She presses the knife into Zander's throat. He lets her.

ZANDER
I love you, Amalia.

Amalia cries as she slits his throat.

CHARLOTTE (O.S.)

Amalia, stop!

Charlotte tackles Amalia and wrestles the knife out of her hand. She pins the weaker girl face down with her knee and twists her arms behind her back.

Charlotte looks at Zander, whose neck spits blood. He screams.

CHARLOTTE (CONT'D)

Nurse!

A NURSE rushes in. In SLO-MO Charlotte looks from the Nurse trying to stop the bleeding, to Zander passing out from the trauma, to Amalia.

Amalia's face is an inhuman mask of apathy, as she repeats a prayer over and over.

INT. AVALON POLICE STATION, INTERROGATION ROOM - DAY

Alone at the empty table, Amalia prays under her breath. We see her reflection in the one-way mirror on the wall. Her hands and feet are shackled.

INT. BEHIND THE ONE-WAY MIRROR - CONTINUOUS

Charlotte studies Amalia, uncertain what to think. Det. Machado enters the room and stands next to her.

DET. MACHADO

Panganaban's alive. Still critical, but...

CHARLOTTE

Just dumb luck that I was there.

He glances at her. Her humility is mesmerizing.

DET. MACHADO

You can say it, you know.

CHARLOTTE

What?

DET. MACHADO

That you told me so.

CHARLOTTE

Don't be ridiculous.

DET. MACHADO

I'm man enough to admit when someone was right.

Charlotte waves her hand in the air as if swatting away a fly.

CHARLOTTE

Whose idea was it to restrain her?

DET. MACHADO

Mine.

CHARLOTTE

She's not going to hurt anyone else.

DET. MACHADO

She killed Captain Willis. Mutilated him. And she tried to kill Panganaban.

CHARLOTTE

She didn't kill Captain Willis.

DET. MACHADO

You sure? Because I remember being all big just now and congratulating you on suspecting her from day one--

CHARLOTTE

I was wrong.

DET. MACHADO

She had a large, serrated knife, just like the one Doc Copetelli said was used--

CHARLOTTE

--To cut off his dick. I'm aware of that. But it wasn't her.

DET. MACHADO

Litsky's running trace on that blade right now. I'll bet you dimes to donuts he finds little drops of Captain Willis' blood.

CHARLOTTE

If he does, I'll try to be man enough to admit that
you told me so.

Machado smiles.

DET. MACHADO

I'll go in, see if I can't charm the truth out of her.

CHARLOTTE

No. I'm going to find out who put her up to this.

She leaves Machado alone and enters the interrogation room. Machado watches her
through the one-way mirror.

INT. INTERROGATION ROOM - CONTINUOUS

Charlotte kneels down next to Amalia, who stops praying and looks down.

CHARLOTTE

Look at me.

Amalia slowly looks into Charlotte's eyes. Seeing something she trusts, Charlotte
unlocks the shackles around Amalia's hands and feet.

She sets them on the table and sits down. They look at each other for a moment.

CHARLOTTE (CONT'D)

I'm going to be honest with you, Amalia. Zander's
not going to make it.

The lie comes out pretty damn naturally.

INT. BEHIND THE MIRROR - CONTINUOUS

Machado grins.

DET. MACHADO

Interesting.

INT. INTERROGATION ROOM - CONTINUOUS

Amalia's face gives up nothing.

CHARLOTTE

You'll be charged with homicide. Most likely get the death penalty.

AMALIA

I don't care.

CHARLOTTE

How could you do this to Zander?

AMALIA

I loved him once. I also hated him.

CHARLOTTE

Why did you hate him?

No response.

CHARLOTTE (CONT'D)

Did you kill Captain Willis?

AMALIA

No!

CHARLOTTE

Don't lie to me!

AMALIA

I didn't kill him!

CHARLOTTE

Was he sending money to your family back in the Philippines?

AMALIA

I have no family.

Charlotte tries a different approach.

CHARLOTTE

After they inject you with lethal chemicals, your body will be cremated.

Amalia smiles.

AMALIA

I don't care about this body.

CHARLOTTE

Did someone pay you to kill Zander?

AMALIA

No.

CHARLOTTE

Who was it?

AMALIA

No one!

CHARLOTTE

Stop lying!

Charlotte flings the shackles into the one-way mirror. Amalia shrieks at the sudden burst of violence.

INT. BEHIND THE MIRROR - CONTINUOUS

Machado flinches as the shackles smack the glass. Litsky lumbers in, carrying two coffees and a box of donuts. He hands Machado a coffee.

DET. LITSKY

What's up her butt?

Machado shrugs.

DET. MACHADO

Got trace results on the knife?

DET. LITSKY

Negative for Captain Willis. No DNA other than the girl's and Panganaban's.

DET. MACHADO

She could've cleaned it.

DET. LITSKY

Yep.

DET. MACHADO

What about the other thing?

DET. LITSKY

My guy at the FBI asked around. They never heard of him.

Machado frowns. Suddenly, Charlotte storms into the room.

CHARLOTTE

(to Machado)

Let's go.

She storms out. Litsky looks at Machado. Machado puts his hands palm up, signaling Litsky to stay, and follows Charlotte out. Litsky opens the box of donuts and helps himself to a maple bar.

INT. AVALON POLICE STATION - HALLWAY - CONTINUOUS

Machado rushes to catch up to Charlotte. They stride through the station.

DET. MACHADO

I hate to break it to you, but California no longer has the death penalty.

CHARLOTTE

I know.

DET. MACHADO

I'm impressed.

CHARLOTTE

Thanks. We need Dr. Copetelli to examine Amalia. Cremation is a sacrilege to people from her village, but she said she doesn't care about her body.

DET. MACHADO

Why?

CHARLOTTE

Maybe she's been circumcised too. Her body's already tainted, so she doesn't care what else happens to it.

Charlotte's phone rings. She takes the call.

CHARLOTTE (CONT'D)

Hey, Aldo. What's up...? Yeah, that's fine... Sure, honey. Listen, I gotta run. I love you... Bye.

DET. MACHADO

Everything okay?

CHARLOTTE

Yeah. My son's going spearfishing with his uncle in the morning, asked if he could stay with them tonight so he wouldn't have to get up so early.

DET. MACHADO

Teenagers.

They reach the end of the hallway and open a door.

INT. CONFERENCE ROOM - CONTINUOUS

Quick close shots of photographs show Captain Willis in the tub, Zander's burns and knife wound, the failed boiler on the *Belladonna*, first mate Fontaine dead in his hotel room.

Charlotte stares intently at a large board that's covered with photos, maps, and notes. Machado stands behind her, carefully weighing his words.

DET. MACHADO

I have to tell you something.

CHARLOTTE

Not now, I'm trying to make sense of their routes.

She picks up the ship's log from the *Belladonna*.

CHARLOTTE (CONT'D)

Twice a year, the *Belladonna* picks up food supplies and staff from Mindanao.

She pins up a picture of Saadiya next to a picture of Amalia. She grabs a red pen and writes **MINDANAO — human trafficking hub?**

Machado connects red string between the two young women.

CHARLOTTE (CONT'D)

Then they sail all the way to Catalina.

DET. MACHADO

Seems crazy far.

CHARLOTTE

According to Astin Fontaine's bank accounts, they were paying their traffickers in the Philippines as soon as they reached Catalina.

DET. MACHADO

Why not just pay them in Mindanao?

CHARLOTTE

Probably liked to test the merchandise before paying for it. But his wire transfers stop seven years ago.

DET. MACHADO

Maybe he created a fake account?

CHARLOTTE

Or got someone else to do it for him.

The door opens and Deputy Garcia sticks his head in.

DEPUTY GARCIA

Captain wants to see you.

CHARLOTTE

I'm busy.

DEPUTY GARCIA

He said now.

She turns and glares at Garcia. *What's so urgent?*

INT. CAPTAIN GROHL'S OFFICE

Captain Grohl scowls across his desk at Charlotte, who sits next to Machado. Machado fidgets nervously. Litsky leans against a filing cabinet in the corner.

CAPT. GROHL
Charlotte, I'm suspending you.

CHARLOTTE
What?

He nods gravely.

CHARLOTTE (CONT'D)
Why?

CAPT. GROHL
Garcia will process your badge and firearm.

CHARLOTTE
That's it? No explanation?

CAPT. GROHL
Machado didn't tell you?

She shoots a sideways glance at Machado.

CHARLOTTE
Tell me what?

DET. MACHADO
We've been tailing Dean Tanner.

She's stung.

CHARLOTTE
Thanks for keeping me informed, partner.

DET. MACHADO
You don't understand, Charlotte. We've known about the trafficking angle from the start. But the Feds--

CHARLOTTE
--Dean is in contact with the FBI. He's an informant.

DET. LITSKY

No he isn't.

She turns and glares at Litsky. He shrugs.

DET. LITSKY (CONT'D)

Your little boy-toy is full of shit.

DET. MACHADO

You're not the first person he's lied to about being an informant.

CHARLOTTE

This is bullshit.

CAPT. GROHL

You said yourself when you transferred here that you weren't sure you could focus after what happened.

CHARLOTTE

Peter's death has nothing to do with this.

CAPT. GROHL

Walk away, Charlotte. Take some time off.

Charlotte rises, unclips her badge and slams it on the table. Machado can't even look at her. She takes her gun out of its holster and puts it on the desk.

Capt. Grohl hands the gun back to her.

CAPT. GROHL (CONT'D)

Just in case.

She clips the holster back on her belt and walks out. At the door she turns to Machado.

CHARLOTTE

Solve this fucking thing.

With that, she walks away. The men exhale.

EXT. CRESCENT STREET - AFTERNOON

Charlotte walks alone through a horde of TOURISTS.

INT. AVALON CREDIT UNION - AFTERNOON

Standing in line behind a few CUSTOMERS, Charlotte studies the faces of the tellers, and recognizes Suzy, the teller who helped her before.

The line moves up and Charlotte realizes she won't get Suzy. She turns to the customer behind her, a YOUNG MOTHER with a small BABY.

CHARLOTTE

Go ahead, hon.

YOUNG MOTHER

You sure?

Charlotte lets the mom go ahead in line. For a moment, she watches the baby boy on his mother's hip. Then Suzy calls her over.

INT. TELLER WINDOW - CONTINUOUS

Charlotte rests her hands on the counter.

SUZY

Hey Deputy, how's the case?

CHARLOTTE

Still can't discuss it. But I need more records. Can you possibly search for all other wire transfers to the Philippines?

SUZY

Huh. I think so, but I've never done anything like that before. I better grab Gary, the manager. Hand me the subpoena, he'll want to see it.

CHARLOTTE

You don't need some man, Suzy. Have faith in yourself.

SUZY

Well, I could run a macro search with a modulated search field.

CHARLOTTE

Do it.

Close on a printer as it spews out a single sheet of data. Suzy rips the paper out of the printer and hands it across the window to Charlotte.

CHARLOTTE (CONT'D)

Just one other account?

Suzy nods.

CHARLOTTE (CONT'D)

Thanks, Suzy.

Charlotte inspects the data.

INSERT: THE SPREADSHEET

We see multiple wire transfers from one account. The name on the account reads: **Waldo Henchel**

Pre-lap: A knock.

INT. PETER'S RETREAT - NIGHT

Charlotte lowers the spreadsheet and lays it down on the dining room table.

EXT./INT. DOORWAY - NIGHT

Charlotte opens the door to find Tanner. He's brought dinner and wine.

CHARLOTTE

What took so long?

He smiles as she lets him in.

INT. KITCHEN - LATER

They eat. Charlotte watches Tanner closely.

TANNER

I didn't know what to do at first. You know, how do you contact the FBI, right?

CHARLOTTE

Right.

TANNER

Turns out, there's a hotline. I called, told them what I knew, and eventually, I got a call back.

CHARLOTTE

Who's your point person?

He looks up from his spaghetti.

TANNER

I can't...

CHARLOTTE

We all have the same goal here.

TANNER

(jokingly)

I took an oath. It was very official.

CHARLOTTE

Tell me.

He looks deeply into her eyes.

TANNER

Park. Karen Park. I call her anytime I suspect a new girl has been picked up. We've never even met.

CHARLOTTE

And you trust her?

TANNER

I have to.

CHARLOTTE

Do you trust me?

TANNER

Yes. Shouldn't I?

Charlotte sits on his lap, wrapping her hands behind his head. Tanner can't believe it.

CHARLOTTE

Sometimes I feel like I can't trust myself anymore.

She kisses him. It's a release of all the built-up passion from their brief yet tumultuous time together.

She rises and pulls him up from his chair. Without opening her eyes or removing her lips from his, Charlotte sweeps the plates and glasses off the table.

She pushes Tanner down on the table and climbs on top of him. Their lips press together as she slowly lowers her body against his.

EXT. PETER'S RETREAT - NIGHT

The lights go off. All we hear are crickets.

The silence is broken by the sound of tires on gravel as an Oldsmobile slowly rolls up the path with its lights off.

INT. BEDROOM - NIGHT

Panning across the boxes and clutter we find Charlotte and Tanner in bed. Tanner is fast asleep. Charlotte has a confused expression on her face. She glances at her new lover and when she's convinced he's asleep, she quietly rolls out of bed.

She finds his pants and rummages through them.

INT. KITCHEN - NIGHT

Charlotte pours herself a slug of whiskey and notices the shards of broken plates and glasses from her earlier tryst. She smiles.

She sits at the table and opens Tanner's wallet.

She sees: His ID. His credit cards. Then, she finds a credit card with a different name on it: **Waldo Henchel**. *Fuck*.

EXT. PETER'S RETREAT - NIGHT

A MAN IN A SKI MASK finishes pouring gasoline around the perimeter of the house. He strikes a match and tosses it in the gas. A flame erupts and circles the house incredibly fast.

He runs to his car and screeches away.

INT. KITCHEN - NIGHT

Charlotte smells smoke first, then sees flames rising through the window.

CHARLOTTE

Tanner!

She runs to the window and pulls back the curtain. The house is engulfed in flames.

INT. BEDROOM - NIGHT

Charlotte rushes in and slams the door against a wall of flame.

Crouching down, Charlotte hurries to the bed, where she shakes Tanner to wake him.

TANNER

What's going on?

CHARLOTTE

Get up!

She pulls him out of bed and onto the floor. Smoke billows in from under the door.

TANNER

Holy shit!

Staying low, they make their way to the door. Tanner touches the knob and pulls back his hand in pain.

TANNER (CONT'D)

It's hot!

CHARLOTTE

Go out the window. There's something I have to grab!

TANNER

Are you crazy?!

Charlotte wastes no time. She takes off her socks, covering her mouth and nose with one, and wearing the other on her hand. She uses the socked hand to open the door. A wave of fire swipes at Charlotte. She jumps in.

INT. HALLWAY - CONTINUOUS

Charlotte crouch-runs past the walls covered with pictures of her family. Her and Peter's wedding. Aldo's birth. All doomed to burn.

INT. LIVING ROOM - CONTINUOUS

Flames climb the walls as Charlotte makes her way across the room. Then--

CRASH!

The burning roof caves in on top of Charlotte.

Pinned down by the burning roof, Charlotte struggles to break free. But she can't. Her skin burns. Her eyes sting.

She shoves with all her strength and still the burning wreckage won't budge.

TANNER (O.S.)

Charlotte!

Charlotte coughs from the smoke. She raises her hand as high as she can and waves.

Tanner covers his mouth with his arm and dashes to Charlotte.

He lifts the fallen roof as Charlotte pushes. They grunt and yell and finally it budge.

Tanner shoves the plank aside and helps her up. They cough incessantly.

TANNER (CONT'D)

We have to get out of here!

CHARLOTTE

Not yet.

She breaks free of his grasp and runs to the bookshelf. She grabs Peter's journal.

Tanner follows closely behind.

She grabs his hand and leads him through the fire out the front door.

EXT. PETER'S RETREAT - NIGHT

They fall down on the lawn and watch as flames ravage the house.

EXT. IRENE AND LLOYD'S CONDO - NIGHT

Irene opens the door to find Charlotte and Tanner.

IRENE

Jesus.

Behind her, Aldo sees how bad his mom looks.

INT. BATHROOM - NIGHT

Aldo rubs petroleum jelly onto a large burn on Charlotte's shoulder.

ALDO

I can't believe it's all gone.

CHARLOTTE

I took too long to go through it.

ALDO

Don't say that.

CHARLOTTE

It's true. There had to be a dozen unpublished manuscripts.

Aldo gently applies a bandage.

ALDO

All that matters to me is that you're okay.

She looks up at him and grasps his hand in hers. They lock eyes for a moment, then Aldo looks away.

ALDO (CONT'D)

So... What's going on between you and Dean?

CHARLOTTE

(jokingly)

Who are you, Maury Povich?

ALDO

What is this, the nineties?

They laugh. He hugs her.

CHARLOTTE

Nothing's going on.

ALDO

He's pretty cool.

CHARLOTTE

You're the only man I need in my life.

ALDO

Maybe after this case they'll put you back on homicide. You can come home.

CHARLOTTE

Now that the retreat is gone, I guess I don't have any reason to be out here.

Aldo gently places a bandage on his mother's shoulder.

CHARLOTTE (CONT'D)

Thanks, kid.

Charlotte looks at him in the mirror, filled with pride at the man he's become.

INT. HALLWAY - NIGHT

Irene stands outside the bathroom door, listening to Charlotte and Aldo's conversation. She scurries to the end of the hall and enters another room.

INT. MASTER BEDROOM - CONTINUOUS

Irene walks to the closed master bathroom door and knocks.

IRENE
Lloyd, honey?

She waits for a response. Nothing.

IRENE (CONT'D)
Another flare up? Don't force it. Breathe through the pain. I'll deal with Charlotte.

Irene walks back through the bedroom.

INT. LIVING ROOM - CONTINUOUS

Irene walks out to find Tanner sitting on a couch, fumbling with the tv remote.

IRENE
Keep the volume down, Shane's sleeping.

TANNER
Sorry. Thought maybe the fire would be on the news.

IRENE
He has difficulties falling asleep, so when it finally happens it's important to not disturb him.

She sits next to him. He puts down the remote.

IRENE (CONT'D)
Where's Charlotte?

TANNER
Getting cleaned up.

IRENE

I guess you'll be staying here, then?

TANNER

(taking her tone)

No. I've got a room. I just wanted to make sure Charlotte was safe.

IRENE

Are you two...?

TANNER

Oh, that's... No. She saved my life. Then I saved hers. It's complicated.

IRENE

Sounds simple to me.

EXT. BACK PORCH - NIGHT

Thunderhead clouds roll in against the darkening sky. Leaning on the rail, Charlotte makes a call. She looks out at the harbor where the *Belladonna's* two halves protrude out of the water at odd angles.

AGENT PARK (V.O.)

Back from the dead, I see.

CHARLOTTE

Actually, no, this isn't Dean--

Click.

Charlotte dials again. It rings and rings and finally--

AGENT PARK (V.O.)

Wrong number again, sweetie.

CHARLOTTE

I'm a friend of Dean. We're working together -- on Catalina.

That last bit dangles for a moment.

AGENT PARK (V.O.)

Never heard of him.

CHARLOTTE

Please. I'm a deputy with the Avalon Police Department.

INTERCUT WITH:

EXT. FEDERAL GOVERNMENT BUILDING - NIGHT

Moonlight reflects off the stout white building.

INT. CUBICLE - NIGHT

It's long after five, but on this floor, no one quits early — especially not AGENT KAREN PARK (45) who stands at an upright desk, her dark, piercing eyes bouncing around the screen as she re-familiarizes herself with the case.

AGENT PARK

What's your badge number?

After waiting a few moments, Park hangs up. The phone rings again, immediately. Park hesitates, then picks it up.

AGENT PARK (CONT'D)

(sarcastically)

Find your badge?

CHARLOTTE

I was suspended, okay? I just need to ask you--

AGENT PARK (V.O.)

Good bye.

CHARLOTTE

Don't hang up! I know about Mindanao. Captain Willis is dead.

AGENT PARK

Think I don't know that?

CHARLOTTE

We found another girl.

AGENT PARK

I know that, too.

CHARLOTTE

I know who's been making payments to the filipino sex traffickers since Captain Willis stopped.

Silence, replaced by the first splatter of rain.

CHARLOTTE (CONT'D)

Are you still there?

AGENT PARK

You have one minute.

INT. LIVING ROOM - NIGHT

Everyone sits around the table, eating fish, except Charlotte, who is still on the phone outside.

IRENE

Peter hated the island. Couldn't wait to get off and seek his fame.

TANNER

He seems to have found it.

IRENE

Oh yes, his books can be found in the trash cans at any American airport.

TANNER

I've read most of them, actually. One of my favorite authors.

Charlotte slides open the glass door and makes eye contact with Tanner. He gives her a "save me" look and smiles his million dollar smile at her. She takes a deep breath and walks in from the rain.

IRENE

There you are, Charlotte, I was beginning to worry.

CHARLOTTE

Needed some fresh air.

Charlotte digs into her food.

IRENE

Dean was just telling me what a rabid fan of my brother's work he is.

CHARLOTTE

I didn't know that.

IRENE

Suppose you two haven't had much time to talk, what with all the excitement.

The door to the living room opens and in limps Lloyd. He's breathing heavy and dripping wet.

LLOYD

Hey Char, hey Dean.

He lowers himself down very slowly, shifting to find some comfort.

IRENE

My god, dear, you're covered in sweat! He refuses to see a proctologist!

LLOYD

It's not sweat, I took a shower. And anyone who wants to shove his finger up this crusty old butt is going to have to buy me dinner first.

Tanner laughs.

IRENE

Aldo, you're so lucky neither of your parents could cook, otherwise you may never have discovered your talent for it.

ALDO

Thanks, aunt Irene. This is one of mom's dishes, actually.

IRENE

I didn't know you cooked. Just too busy lately, right Charlotte?

She doesn't wait for a response.

IRENE (CONT'D)

And now of course, you're so far away.

CHARLOTTE

22 whole miles.

IRENE

Far enough for Aldo to have to skip a class.

LLOYD

That's enough, Reenie.

IRENE

We were just talking about success, is all. Tanner saying how much he adores Peter's books, and it made me realize that now that Charlotte's been demoted to deputy and all--

CHARLOTTE

Actually I wasn't demoted, I requested a transfer so I could sell the retreat--

IRENE

--Because you somehow managed to spend all my brother's money in less than a year, I know.

LLOYD

Irene!

IRENE

What, it's the truth isn't it?

CHARLOTTE

Peter liked to buy nice things. Not me.

ALDO

Besides, mom's working homicide again.

CHARLOTTE

Aldo. We don't talk about open cases.

ALDO

Sorry.

TANNER

Tell you what. I'm thinking of retiring from the cruise game anyway. What say the three of us start a spearfishing company together?

Their conversation is cut short by a knock at the door. Lloyd struggles to lift himself up.

IRENE

Sit down, Lloyd. I'll see who it is.

She gets up and walks out of the dining room.

CHARLOTTE

Come on Aldo, let's do these dishes before Aunt Irene can talk any more shit.

Lloyd laughs.

TANNER

I'll do them with you. Let the master chef relax.

CHARLOTTE

You hang with Lloyd. I'd like some time with my son.

Tanner takes her hint.

INT. FRONT DOOR - NIGHT

Irene opens the large, ornate door to find Detectives Machado and Litsky.

DET. MACHADO

Hi, ma'am. Is Dean Tanner here?

INT. KITCHEN - MOMENTS LATER

Machado and Litsky walk into the room to find Tanner still sitting with Lloyd.

DET. LITSKY

Get up, Tanner.

LLOYD

What the hell's going on here?

DET. MACHADO

We have a warrant for this man's arrest.

TANNER

There must be some mistake.

DET. LITSKY

No mistake, pencil dick. Get up.

Litsky grabs Tanner out of his chair. Machado cuffs him.

Aldo bursts in from the kitchen, Charlotte behind him.

ALDO

He didn't do anything!

Litsky pushes him away.

DET. LITSKY

Back off, kid.

TANNER

Don't touch him.

He kicks Litsky. Litsky cracks him in the jaw with a fierce left hook. Tanner topples over onto the table, knocking both bottles of wine to the floor.

Shane enters, upset.

SHANE

What was that? Mom? What's going on?

IRENE

It's fine, Shane. Don't get upset.

He looks around at all the strangers and becomes flustered.

LLOYD
Goddammit! Get out of my house!

CHARLOTTE
It's okay. I called them.

Tanner looks at her completely bewildered as Litsky drags him out of the dining room.

EXT. IRENE AND LLOYD'S CONDO - NIGHT

Litsky and Machado toss Tanner into their police Jeep. Charlotte and Aldo watch from the doorway.

ALDO
Do you really think he did it, mom?

Charlotte looks at him. *Does she?*

CHARLOTTE
Come on, I need your help with something.

ALDO
That's weird.

CHARLOTTE
What?

ALDO
I've never heard you ask for help before.

She puts her arm around her son and they head back into the house.

INT. GUEST ROOM - NIGHT

Aldo opens his laptop.

ALDO
Are you sure we should be doing this on my computer?

CHARLOTTE
Nope. We're bending the law.

ALDO

Who are you?

CHARLOTTE

New mom. New rules.

ALDO

Fair enough. We can use a picture of the girl to find other pictures of her online.

CHARLOTTE

Should I be worried that you know how to do this?

ALDO

A five year old can do this.

Aldo performs a reverse photo search using a picture of Saadiya. He scrolls through pictures of girls who look similar to her.

CHARLOTTE

There! That's her.

They find a missing person report from Manila with Saadiya's face. He copies Saadiya's last name (Santos), pulls up a social media site and searches for Saadiya.

ALDO

She doesn't have much online presence. But this might be her sister.

A girl's page pops up, **Tala Santos**. Aldo navigates to it, and sees many posts begging Allah for help finding Saadiya.

CHARLOTTE

Can we contact her?

ALDO

What do you want to say?

He opens a private message box.

CHARLOTTE

Let me.

He hands her the wireless keyboard. She types:

Hi, Tala. My name is Deputy...

Then pauses. Erases the deputy. Then types it again:

Deputy Charlotte Bixby. I believe I've found your sister, Saadiya. PM me ASAP.

She sends it. Her fingers hover over the keyboard, unsure if she should add something more. Then--

TALA SANTOS: Is she OK?

Charlotte smiles as she types:

She's going to be fine.

A knock at the door breaks her concentration.

LLOYD (O.S.)

Everybody decent?

Aldo opens the door.

ALDO

What's up, Uncle Lloyd?

LLOYD

Mind if I have a moment alone with your mom?

ALDO

Of course not. Think I'll go for a walk anyway.

CHARLOTTE

No way.

ALDO

Why not? Didn't you catch the killer?

Charlotte's not sure what to think about his tone.

CHARLOTTE

You never know.

ALDO

Fine. I'll just binge on YouTube for a few hours.

LLOYD
(sarcastically)
Much healthier.

Aldo leaves the room. Lloyd steps toward Charlotte.

LLOYD (CONT'D)
He's a good kid. Loves you like a son of a gun.

CHARLOTTE
Thanks, Lloyd. What's up?

He sits on one of the twin beds.

LLOYD
I just wanted to apologize.

CHARLOTTE
What for?

LLOYD
For Reenie. She can be...

CHARLOTTE
A bitch?

LLOYD
Difficult.

CHARLOTTE
Sorry.

LLOYD
No, you're not wrong. She was laying it on awfully thick at dinner, and I just wanted to let you know that she's alone in her beliefs about you and your decisions.

CHARLOTTE
I appreciate that.

LLOYD
I mean it. After all you've been through... And then to lose the retreat.

CHARLOTTE

The house was old and falling apart. It's what was inside that I'll never forgive myself for losing.

LLOYD

Peter's life's work.

She nods.

LLOYD (CONT'D)

Did you manage to salvage... anything?

Charlotte hesitates. *Strange thing to ask.*

CHARLOTTE

Nope. It's all gone.

LLOYD

I can still see that crazy husband of yours sulking around this island. He was always so serious when he was working.

CHARLOTTE

I liked that about him. As frivolous as he was, it was a serious frivolity.

LLOYD

Listen to you, I think you may have a talent for words just like him.

CHARLOTTE

Not even close.

LLOYD

I remember he used to keep a journal. Beautiful blue leather notepad. Did you happen to find that at the retreat?

Very strange.

CHARLOTTE

Nope.

He studies her.

LLOYD

Too bad. I always wondered if his personal observations were as piercing as his literary ones. Probably could have published it posthumously — made a bundle.

CHARLOTTE

Guess we'll never know.

LLOYD

Don't beat yourself up over it.

CHARLOTTE

I'll try.

He leaves. She immediately locks the door and rummages through her bag. Finds the journal and opens it up. Leafing through the pages, she stops on an entry from June 1, 2011.

She rubs her finger over Peter's beautiful handwriting, longing to be feeling him and not just his words. She hears his voice as she reads.

PETER (V.O.)

Up with the sun again this morning. Ever since Charlotte and I met, I'm just not comfortable in bed without her.

Charlotte smiles. Continues reading:

PETER (V.O.)

A jog, some oatmeal, two cups of coffee and then back at it. Pages poured out like molasses — slowly but sweetly. The killer is starting to show his face to me. Or should I say, *her* face? Still not sure who it is, but getting close. Frankly, I love prolonging the revelation from myself as long as I can stand it.

Charlotte lies back in bed. Her dead husband's words sooth her like a bedtime story.

PETER (V.O.)

After work, had lunch at the Bubble Pop. Waitress spilled my drink on me.

(MORE)

PETER (V.O.) (CONT'D)

Sign I should quit drinking? Maybe after this book. Then something funny happened. I spotted Irene's husband Lloyd leaving his shop early. Called out to him but he didn't hear. He got into a car with a young girl I didn't recognize. Dark hair, dark skin. A new house keeper? Probably. My mind is full of deceit and cover stories. Having dinner with them this weekend, I'll have to snoop around and see. For now, I'll enjoy this 12 year old scotch and think about Charlotte's smile.

Charlotte closes the journal. Her smile is gone.

EXT. AVALON POLICE STATION - DAWN

The sun rises over the harbor.

INT. JAIL CELL - MORNING

Tanner shivers in his bed, his body bruised and bloody. The door shrieks and a shadow spreads across the small room.

DET. MACHADO

Let's go.

EXT. HARBOR - MORNING

Grey clouds roll in from the east, as Machado and Litsky lead Tanner onto a police skiff. Tanner is handcuffed and hobbles from the beating he received last night.

The skiff takes off into the ocean.

INT. IRENE AND LLOYD'S CONDO - GUEST ROOM - MORNING

Charlotte jumps awake, as if from a nightmare. She rolls over and looks at Aldo's bed.

Empty.

She panics. Jumps out of bed and searches for her son.

CHARLOTTE
Aldo? Where are you?

INT. HALLWAY - MORNING

Charlotte walks up and down the large house in her pjs.

CHARLOTTE
Aldo, come on, honey!

Irene pops out of her bedroom door.

IRENE
Jesus, Charlotte. They went fishing.

CHARLOTTE
Who did?

IRENE
Aldo, Lloyd and Shane.

Charlotte relaxes a little. But only a little.

CHARLOTTE
Irene...

IRENE
Don't even talk to me. Not without coffee.

INT. KITCHEN - MORNING

Irene pours two cups of coffee. Sits at the table. Charlotte stands, poised.

CHARLOTTE
Did Lloyd ever cheat on you?

Irene nearly spits her coffee.

IRENE
What is the matter with you?

CHARLOTTE
I'm serious. With a young, filipino girl?

IRENE
I don't want to hear this.

She rushes out of the room. Charlotte follows her.

INT. HALLWAY - CONTINUOUS

Charlotte grabs Irene's arm.

CHARLOTTE
Has he ever hit you?

Irene's eyes well up.

IRENE
Get out of my house.

Irene slams her bedroom door in Charlotte's face.

CHARLOTTE
Gladly!

INSERT: KEYS

Charlotte grabs a pair of keys off a hanger by the front door.

INT. GARAGE - DAY

Light floods the large garage as Charlotte hops in Lloyd's Oldsmobile, which we recognize as the car that drove up to Peter's retreat just before the fire.

She peels out.

EXT. HARBOR - DAY

Charlotte slams to a stop and jumps out of the Oldsmobile.

EXT. PIER - DAY

Racing across the wooden bridge to the ocean, Charlotte reaches Sam's Fishing Supplies and Boat Rentals.

INT. SAM'S FISHING SUPPLIES AND BOAT RENTALS - DAY

SAM (60s) is shocked as Charlotte runs in from the rain.

SAM
Is everything okay?

CHARLOTTE
Did you see my son and his uncle?

SAM
Slow down.

CHARLOTTE
Did you see them?

SAM
Yes, they were here a few hours ago.

CHARLOTTE
Did they rent a boat?

EXT. OCEAN - DAY

Thanks to the rain, Charlotte's fishing boat is the only vessel on the sea. She speeds through the breakers.

EXT. CHARLOTTE'S FISHING BOAT - DAY

The wind blowing her hair wildly, Charlotte scans the horizon.

She spots smoke rising from the harbor, just like when the *Belladonna's* boiler blew. She turns the wheel toward it.

EXT. BELLADONNA - DAY

Charlotte kills her engine as she creeps up on the bifurcated cruise liner, which is now completely ablaze.

CHARLOTTE

What the hell?

Suddenly--

Another fishing boat speeds around from the other side of the *Belladonna*.

BAM! BAM!

EXT. CHARLOTTE'S FISHING BOAT - DAY

The blast from a shotgun shatters her windshield. She drops immediately as the glass rains down upon her. Drawing her pistol, she pops up, but is blinded by a wave from the wake of the other boat.

She can barely make out Lloyd behind the wheel as he speeds off. She revs her engine and gives chase.

EXT. HARBOR - DAY

Charlotte's boat catches up to Lloyd's.

EXT. CHARLOTTE'S FISHING BOAT - DAY

Charlotte sees Lloyd holding his shotgun as he steers the boat. Shane sits in the seat next to him.

CHARLOTTE

(yelling over the waves)

Pull over, Lloyd! It's over!

EXT. LLOYD'S FISHING BOAT - DAY

Charlotte's voice is barely audible above the churning waves. Lloyd aims his shotgun and fires a blast at her head. She ducks just in time.

He turns the wheel and slams his boat into hers.

EXT. HARBOR - DAY

Lloyd's boat violently crashes into Charlotte's.

EXT. CHARLOTTE'S FISHING BOAT - DAY

Charlotte's boat rocks hard, sending her flying into the corner of the bridge.

She climbs to the rail and jumps across to--

EXT. LLOYD'S FISHING BOAT - DAY

Hearing the thud, Lloyd kills the engine. He pops new shells in his shotgun and looks at his son.

LLOYD

Stop crying, Shane. It's going to be okay.

Shane stifles his sobs.

LLOYD (CONT'D)

I love you. I want you to stay here.

He kisses the boy on top of his head. Then he ties him up with heavy rope.

Lloyd kisses him again, cocks the shotgun, and searches for Charlotte.

EXT. OTHER SIDE OF LLOYD'S BOAT - CONTINUOUS

Charlotte hides outside the bridge, listening. She rises up just in time to see Lloyd lumber off in the other direction.

She runs to Shane and unties him.

CHARLOTTE

It's okay, Shane. I'm going to take you home.

SHANE

Dad! Dad!

Charlotte covers his mouth. Tears flood the boy's eyes.

Charlotte turns around to find Lloyd, his shotgun aimed at her heart.

LLOYD

Hello, Charlotte.

He motions for her to drop her gun. She does.

LLOYD (CONT'D)

You never should have come out here.

CHARLOTTE

If you're gonna kill me, just do it already.

He smiles at her bravado.

LLOYD

I didn't want this.

CHARLOTTE

You're disgusting.

LLOYD

You have no idea what's going on!

He takes her gun, puts it in his belt. Then he grabs the rope and ties her up next to Shane.

CHARLOTTE

How could you lie to everyone for so long?

LLOYD

Everyone has secrets. Now you know one of mine.

He lifts her up with surprising strength and drags her to the edge of the boat.

CHARLOTTE

Where's Aldo?

LLOYD

Haven't you guessed?

He points to the burning *Belladonna*.

LLOYD (CONT'D)

Quite the detective, that son of yours. Guess it skips a generation.

He tosses her into the icy water.

EXT. OCEAN - DAY

Her hands tied behind her back, Charlotte thrashes with all her might to stay afloat.

Her head goes under and she swallows a mouthful of salt water.

She kicks hard to rise back up, spitting the water out of her straining lungs.

CHARLOTTE

Aldo!

She flutter kicks toward the sinking, burning *Belladonna*.

EXT. THE BELLADONNA - DAY

Charlotte pulls herself over the side of the nearly sunk cruise ship, which is ablaze with flickering flames.

Her hands still tied behind her back, she finds a flare up and holds the rope to the heat until it burns. She screams in agony as fire burns her skin too, but is able to rip apart the smoking ropes.

She searches the deck for an entry way, finds a hatch. Taking a deep breath, she dives inside--

INT. THE BELLADONNA - BRIDGE - DAY

The ship is nearly completely flooded. Charlotte's head bobs up. Smoke fills the room, but she can hear something.

She looks around frantically and sees her son, calling to her. He's tied to the captain's chair, his head barely above the water.

CHARLOTTE

Aldo!

ALDO

Mom!

She swims over to him.

CHARLOTTE

I'm going to get you out of here!

She struggles with his ropes, but they're water logged and won't budge. She tugs with all her might and--

The rope slips off.

CHARLOTTE (CONT'D)

Yes! Are you okay?

She hugs him close.

ALDO

I'm fine. Let's get out of here!

Suddenly, a great LURCHING sound echoes throughout the bridge.

CHARLOTTE

Shit!

And with that, the ship caves in, dragging Charlotte and Aldo with her down to the bottom of the harbor.

EXT. HARBOR - DAY

The ship disappears into the water. All that remains is a ripple.

EXT. HARBOR - BELLADONNA WRECK - DAY

We fall into the abyss with the ship. A dull THUD reverberates throughout the ocean floor as the *Belladonna* finally sinks to the bottom of the Harbor.

Then--

Bubbles rise from the ruined bridge, and two shapes swim up from the wreckage. Charlotte holds her son by the arm as she pumps her feet.

EXT. OCEAN SURFACE - DAY

Charlotte and Aldo pop up, breathing deeply. Charlotte spots her boat and kicks toward it.

EXT. CHARLOTTE'S FISHING BOAT - DAY

She and Aldo lay on the deck, panting. They're dripping wet. Charlotte's hands are badly burned. She checks Aldo for injuries.

CHARLOTTE

Thank God you're alright!

They hug. Then Charlotte pulls away.

ALDO

Uncle Lloyd made a call on the way here. In Spanish.

CHARLOTTE

Shh. It's okay now, Aldo. You don't have to worry about him.

ALDO

No, you have to stop him. He's going to take Shane with him to Baja.

Charlotte looks at her son with pride.

CHARLOTTE

Nice work.

She guns the engine.

EXT. HARBOR PARKING LOT - DAY

Charlotte and Aldo jump into a golf cart. She pulls off the key panel, hot wires the ignition, and drives off.

Taking out her phone, she makes a call.

CHARLOTTE
Machado, turn around! You've got the wrong guy.

EXT. AVALON AIRPORT - DAY

Lloyd's Oldsmobile rolls into the parking lot.

EXT. RUNWAY - DAY

Lloyd, still carrying his shotgun, drags Shane with him to a small, single-engine helicopter.

SECURITY GUARD (O.S.)
Hey! Whoa, hey there! You can't just--

BAM!

Lloyd blasts the SECURITY GUARD with his shotgun. Shane screams as they board the helicopter.

EXT. AIRPORT - DAY

The golf cart rolls to a stop next to Lloyd's Oldsmobile.

INT. GOLF CART - DAY

Charlotte kills the engine, turns to Aldo.

CHARLOTTE
Stay here.

ALDO
Mom?

CHARLOTTE
Yes, honey?

ALDO
Be safe.

She nods and jumps out of the cart.

EXT. RUNWAY - DAY

Charlotte runs behind a pile of boxes, watching as Lloyd helps Shane into the helicopter.

INT. LLOYD'S HELICOPTER - DAY

Lloyd turns the engine on.

EXT. RUNWAY - CHARLOTTE

Charlotte runs toward the helicopter, staying low and out of sight. She reaches the copter as the propellers spin into action.

She grabs onto the landing skid just as--

EXT. AIRPORT HANGER - DAY

The helicopter takes off, with Charlotte holding on to the skid.

INT. LLOYD'S HELICOPTER - DAY

The helicopter tilts drastically. Lloyd knows something's wrong, and checks around to see.

EXT. LLOYD'S HELICOPTER - FLYING - DAY

Charlotte struggles to pull herself up. She pulls and pulls and finally reaches the door.

INT. LLOYD'S HELICOPTER - DAY

Shane looks out the window and sees his Aunt Charlotte clawing at the handle. Slowly, he pulls the latch and the door opens, wind screaming into the cockpit.

Lloyd looks over with disbelief as Charlotte climbs into the helicopter.

She dives at him and punches him across the face.

EXT. LLOYD'S HELICOPTER - FLYING - DAY

The helicopter lurches violently in the air.

INT. LLOYD'S HELICOPTER - DAY

Charlotte grabs the throttle and rights the helicopter out of sheer instinct. Lloyd recovers from the blow and takes a swing at Charlotte.

She blocks the blow with one arm, but still falls backward from the impact.

EXT. LLOYD'S HELICOPTER - FLYING

The helicopter lurches the opposite way.

INT. LLOYD'S HELICOPTER - DAY

Charlotte is wedged between the two chairs, clutching the throttle. She rights the copter, then elbows Lloyd in the face.

Lloyd reaches into his belt and pulls out Charlotte's pistol. She grabs at it.

EXT. LLOYD'S HELICOPTER - FLYING

The copter careens out of control.

INT. LLOYD'S HELICOPTER - DAY

Charlotte and Lloyd wrestle for the pistol when--

BLAM!

The gun blows a hole in the windshield. The sound is deafening.

Charlotte overpowers Lloyd, smashing the butt of the pistol into his face.

He's stunned for a moment, and in that moment she unbuckles his seatbelt, and kicks open the door.

He's not done yet -- he rips the gun away and fires wildly at her.

She puts her head down, grabs him by his jacket and--

EXT. SKY - DAY

Rain pours down on us as we look up at Lloyd's helicopter. The silhouette of a man emerges from the door and falls down into the ocean with a giant splash.

INT. LLOYD'S HELICOPTER - DAY

Charlotte closes the door and rights the copter. She looks over at Shane, terrified in the co-pilot seat.

EXT. LLOYD'S HELICOPTER - FLYING

The copter soars over the stormy ocean, flying right over a vessel headed the other way.

EXT. OCEAN - POLICE SKIFF - DAY

Machado stands on the bow, spots Lloyd in the water.

DET. MACHADO

There!

The skiff stops a few feet away from Lloyd, who stops swimming when he sees the skiff. Officers in scuba gear dive into the water and grab him.

INT. POLICE SKIFF - MOMENTS LATER

Machado and Litsky throw a handcuffed, dripping wet Lloyd into the brig next to Tanner.

DET. MACHADO

Guess I owe you an apology.

TANNER

Save it.

Litsky uncuffs him. Tanner rubs his wrists then--

WHAM!

He punches Machado in the gut.

Litsky restrains Tanner as Machado stands back up.

DET. MACHADO

No. Let him go. I deserved that.

TANNER

Good. Maybe now we can be friends.

INT. CAPTAIN GROHL'S OFFICE - AFTERNOON

Charlotte and Machado sit across from Grohl. Litsky stands in the corner.

CHARLOTTE

Turns out we were right about the motive all along.
We just had the wrong suspect in mind when we
figured this was a crime of passion.

DISSOLVE TO:

INT. IRENE AND LLOYD'S CONDO, BATHROOM - DAY (FLASHBACK)

Lloyd swabs the inside of Shane's cheek with a take home DNA test.

CHARLOTTE (V.O.)

Lloyd never gave up on finding a cure for Shane's
condition. He went behind Irene's back and
performed a DNA test in order to qualify for
experimental gene therapy.

DISSOLVE TO:

EXT. IRENE AND LLOYD'S CONDO, MAILBOX - DAY (FLASHBACK)

Lloyd opens a letter, reads the DNA test results, is shocked by what it says.

CHARLOTTE (V.O.)

What he didn't expect was to learn that the boy isn't
really his, biologically speaking. Deep down,
maybe he always knew that Irene had an affair with
Captain Willis.

DISSOLVE TO:

INT. THE BELLADONNA, BALLROOM - NIGHT (FLASHBACK)

A gala event, PASSENGERS dressed to the nines dance to a big band. Lloyd drinks at a table alone, watches Irene dance with Captain Willis on the dance floor.

CHARLOTTE (V.O.)

You see, they'd known each other for years. Lloyd was a silent co-owner of the *Belladonna*.

DISSOLVE TO:

INT. SNUG HARBOR INN, BAR - MORNING (FLASHBACK)

Lloyd notices Zander's drunken rant.

CHARLOTTE (V.O.)

When he overheard Zander talking to the bartender about Amalia and Captain Willis, he saw his opportunity.

DISSOLVE TO:

EXT. YACHT - MORNING (FLASHBACK)

Lloyd helps Zander untie the kayak.

CHARLOTTE (V.O.)

He boozed Zander up, convinced him to sabotage the *Belladonna*, then tried to pin the captain's death on him.

DISSOLVE TO:

INT. SNUG HARBOR INN, ROOM 109 (FLASHBACK)

Lloyd sneaks behind the Captain, who is receiving oral sex from Amalia, and cracks him on the head with the wrench.

DISSOLVE TO:

INT. CAPTAIN GROHL'S OFFICE - AFTERNOON (BACK TO PRESENT)

CAPT. GROHL

So why the disfigurement?

CHARLOTTE

It wasn't enough to kill Captain Willis, he had to humiliate him for what he did.

CAPT. GROHL

What about Amalia?

CHARLOTTE

She volunteered to be Captain Willis' "special girl", in the hopes that he would provide for her family back home. When he was killed, that deal was over, and I'm guessing that Lloyd offered her the same amount to get rid of Zander with the same knife he used to cut off--

CAPT. GROHL

Willis' dick, I get it. What about Tanner? How does he factor in all this?

DET. MACHADO

We're dropping all charges against him.

CHARLOTTE

His contact at the FBI finally opened up about the nature of his involvement.

DET. MACHADO

Son of a bitch is actually receiving a medal. Anonymously, of course.

CAPT. GROHL

Good work. Charlotte, I'd like to officially offer you your job back.

CHARLOTTE

Thanks, but I got another offer, and I think I'm going to take it.

CAPT. GROHL

Back to homicide in L.A.?

CHARLOTTE

Nope.

CAPT. GROHL

What then?

CHARLOTTE

'Fraid I can't say.

EXT. HARBOR - MORNING

A small skiff sets out to sea.

EXT. SMALL SKIFF - MORNING

Charlotte steers the boat, Aldo sits in the back, reading Peter's blue leather journal.

EXT. OCEAN - MORNING

Charlotte's skiff sails toward the mainland.

EXT. FEDERAL GOVERNMENT BUILDING - DAY

Charlotte walks into the shiny building, alone.

INT. FEDERAL GOVERNMENT BUILDING - DAY

Agent Park strides across the marble floor and shakes hands with Charlotte.

CHARLOTTE

Agent Park.

AGENT PARK

Nice to finally meet you.

EXT. LAX - RUNWAY - DAY

A private jet takes off.

EXT. ILOILO INTERNATIONAL AIRPORT - PHILIPPINES - NIGHT

The jet lands as rain pours down.

EXT. MOTEL - NIGHT

A rental car pulls up to a shabby building. Charlotte pays for the ride and runs up to the motel through the rain without an umbrella.

INT. MOTEL ROOM - NIGHT

The door opens, revealing Tanner sleeping on the bed, the tv on. He wakes up as Charlotte enters. They kiss, then Charlotte shuts the door.

FADE OUT.