

No Blood Between Us

By

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EXT. GROCERY STORE PARKING LOT - DAY

SUPER: SIX-MONTHS AGO

FRANCIS "FRANK" WELLES, African-American, lugs a handful of bags of groceries to his car. He passes CHUCK and RILEY having an argument nearby.

CHUCK

I told your punk-ass to stay away
from my sister.

Chuck shoves Riley.

RILEY

That's not your call, Chuck.

CHUCK

You just don't get it.

Chuck roughs Riley up. Welles deposits his bag in the trunk of his car and turns to the men.

WELLES

(to Chuck)

You know there are a lot cameras
out here.

Chuck turns to Welles.

CHUCK

Mind your business, monkey.

Welles takes a few steps towards Chuck and Riley.

Riley takes a gut punch from Chuck and doubles over.

CHUCK

Stay put.

(to Welles)

I told you to keep out of this.

WELLES

Look, man, I'm a --

Chuck advances. Welles hits him square in the face with little effect. Chuck swings, knocks Welles backwards onto a car and throws a barrage of punches.

EXT. SCHOOL YARD - DAY (FLASHBACK)

Two out-of-focus TEENS kick a prone BOY.

END FLASHBACK.

EXT. GROCERY STORE PARKING LOT - DAY

Welles now blocks Chuck's punches.

WELLES

Enough!

Welles goes on offense and connects with Chuck's jaw. With almost every blow Welles throws, he FLASHES BACK to that school yard scene. Riley grabs Welles from behind.

RILEY

You're going to kill him!

Welles jerks around to throw a punch. He pulls back.

EXT. GROCERY STORE PARKING LOT - DAY

A patrol car comes to stop in the lot. Welles carefully reaches into his pocket and pulls out a wallet. OFFICER WILLIAMS and OFFICER SNOW, guns drawn, approach Welles from behind.

OFFICER WILLIAMS

Hands in the air!

Welles doesn't move.

OFFICER SNOW

You heard him. Show us your hands.

Welles raises his blood stained hands. In one, he holds an L.A.P.D. shield. Welles rotates. Officer Williams looks at Welles, then down at Chuck.

OFFICER WILLIAMS

(sighs)

Damn, Welles.

SUPER: PRESENT DAY

EXT. HOSPITAL MAIN ENTRANCE DAY - WELLES

is focused on his cellphone screen and walks into SAM PERKINS, Caucasian, the definition of swagger.

WELLES

Pardon -- Sam?

SAM

Francis. For a cop you're not very careful.

WELLES

What are you doing here?

SAM

What the fuck you think I'm doin' here?

WELLES

How'd you find out?

SAM

I grew up in his house too.

WELLES

How is he?

SAM

Sleep. Must be some strong shit they're giving him.

WELLES

I should get in there.

SAM

Yeah.

Each man stands motionless waiting for the other to move aside.

INT. BILL'S HOSPITAL ROOM - DAY - WELLES

stares out the window while BILL PARKER, hooked up to various monitors, stares at him.

BILL

You're off desk duty tomorrow. Right?

WELLES

You knew he was back and didn't tell me?

BILL

It's not like you two keep in touch.

WELLES

I was glad when he left.

BILL

You both left. You to the Navy and your brother to God knows where.

WELLES

When I was younger, I dreamt about having a brother. I got Sam.

BILL

You think he's up to something.

WELLES

He's Sam.

EXT. CITY STREET - DAY - SAM PERKINS

stands at the curb and wears a black jumpsuit. Two BADASSES approach him.

BADASS #1

Nice outfit. Gimme your damn wallet.

SAM

You two should move on.

Both men flash knives and step closer to Sam.

BADASS #2

Your wallet or your blood, motherfucker.

Sam hits Badass #1 in the throat. The man goes to the ground gasping for air. Badass #2 is frozen.

SAM

Well?

Badass #2 sprints in the opposite direction.

INT. STRETCH SUV LIMOUSINE - DAY - JOHN DAVIS

guides the limo to the curb where Sam is. Badass #1 gets to his feet and stumbles away. The passenger window lowers. John leans over.

JOHN

Problem?

Sam gets in the passenger seat.

SAM

Just a couple of turkeys tryin' to
be eagles.

INT. NORTH HOLLYWOOD BANK - DAY - BANK TELLERS

tend to CUSTOMERS at the teller windows while SEVEN OTHER
EMPLOYEES perform various tasks at desks in the open
lobby/waiting area.

STERLING COOPER waits on line for his turn. He wears a
fake mustache and beard. He collapses.

ROBERT WILKENS, holding a briefcase and wearing a wool
cap and sunglasses, steps forward to assist.

ROBERT

A little help here!

COOPER

I'ma be okay. Head just went all
wonky.

The BANK MANAGER runs out of her office as employees and
customers gather around Cooper.

EXT. NORTH HOLLYWOOD BANK - DAY - THE STRETCH LIMO

pulls into the parking lot as an armored truck pulls out.

INT. STRETCH SUV LIMO - DAY - SAM

sits in the front passenger seat with his eyes closed. In
the back, PHISH WILLIAMS tinkers with a gun. LESLIE sits
across from him. Both also wear black jumpsuits.

SAM

John, you good on the timetable?

JOHN

Man, how long have I been doin'
this?

SAM

Anyone not back in the limo is on
their own.

Ski-masks are put on. Sam, a red one, Phish, a black one
and Leslie dons a white one. Equipment is checked. Guns,
zip-ties, duffel bags.

Phish clips a speaker to his belt and places a wired microphone headset on his head.

LESLIE

You love your toys, don't you?

PHISH

(voice distorted)

I love not getting busted.

(beat)

Ready when you are, Sam.

SAM

Go.

John glides the limo close to the front doors of the bank. Sam, Phish and Leslie leap out.

INT. NORTH HOLLYWOOD BANK - LOBBY - DAY - ROBERT

and the bank manager hover over Cooper. The employees and customers have gone back to their business. Sam, Phish, and Leslie burst into the bank.

DURING ALL ROBBERY SCENES PHISH'S VOICE IS DISTORTED.

PHISH

Everybody do as you're told!

CUSTOMERS AND EMPLOYEES

duck for cover.

PHISH

hands Cooper and Robert weapons.

LESLIE

secures the doors with zip-ties.

COOPER

has the security guard handcuff himself.

ROBERT

removes a CELLPHONE SIGNAL JAMMER from his briefcase and places it on a counter.

LESLIE

grabs the bank manager and posts up at the security door.

PHISH

Y'all back there come join us.

INT. BANK - TELLER AREA - DAY - MALE TELLER

eases back to a desk. Sam moves aggressively towards the teller window and aims his weapon.

INT. BANK LOBBY - DAY - PHISH

tracks Sam's movements.

PHISH

It'll take six rounds to shatter
the glass. The seventh will
shatter your head.

The teller raises his hands and moves to the lobby.
Leslie makes sure the security door doesn't close.

INT. BANK LOBBY - DAY - PHISH

watches various individuals try to use their cellphones.

PHISH

Your cellphones are jammed.
(to the manager)
Take my friends to the vault.

LESLIE

shoves the manager towards the vault. Sam and Robert follow.

COOPER

herds the hostages against a wall.

PHISH

checks his watch.

PHISH

Three and a half!

A FEMALE EMPLOYEE

hyperventilates.

A MALE CUSTOMER

gets up and moves towards to her.

PHISH

spots the movement.

PHISH

Hey! Sit your ass back down.

THE MALE CUSTOMER

sits down.

COOPER

walks by and uses his gun to hit the customer across the head. Some of the hostages gasp and whimper.

PHISH

goes to the female employee.

PHISH

Look at me. Take slow, deep
breaths. Three-seconds in, three-
seconds out.

The employee follows his instructions and calms down.

INT. BANK VAULT - DAY - LESLIE AND ROBERT

fill the bags with cash and slide them to Sam who drops a small electronic device into each before zipping them shut.

PHISH (O.C.)
Ninety seconds!

Leslie and Robert shut down the operation and help Sam with the five bags of cash.

PHISH (O.C.)
Sixty seconds!

INT. BANK LOBBY - DAY - SAM

Leslie, Robert, and the bank manager emerge from the vault. Sam pushes the manager towards the others.

Leslie cuts the zip-ties from the door handles.

PHISH
(to Sam)
We out?

Sam points to the bloody male customer on the floor.

PHISH
Good Samaritan.

Sam taps his wrist.

PHISH
Thanks for your cooperation.

Robert and Phish back-up towards the entrance. Sam keeps an eye on the hostages.

The male customer stands and wavers back and forth. Cooper notices.

COOPER
You don't look too good.

The male customer staggers forward.

Cooper fires but Sam pushes his arm upward sending the bullet into the ceiling. Sam shakes his head while digging his gun in Cooper's side.

COOPER
You saw him come at me.

The male customer has fallen and passed out on the floor. Leslie motions that people outside are making calls.

PHISH
Plan B?

Sam nods and types on his phone.

PHISH

Everyone on your feet and get out!

The hostages bolt towards the doors and the robbers dash towards the rear of the bank. Except Cooper who stays behind and kicks the passed out male customer.

EXT. BANK - FRONT ENTRANCE - DAY

Police cars screech to a stop in front of the bank. OFFICERS try to corral the fleeing hostages.

EXT. REAR OF BANK - DAY - COOPER

crashes through the rear door. The limo is gone.

COOPER

Dammit!

A POLICE OFFICER comes around the corner behind Cooper.

OFFICER #1

Freeze.

Cooper turns and fires. The officer dives for cover.

EXT. STREET - DAY - COOPER

runs through the parking lot into traffic. Cars wait for the light to change. He approaches a WOMAN in a LAND ROVER.

COOPER

Out!

She unfastens her seatbelt and scrambles out. Cooper jumps in and peels off just as the police officer runs into the street.

INT. POLICE CRUISER - DAY

Welles and Holbeck are on patrol.

HOLBECK

What's up with your evaluation?

WELLES

We're not far from the bank. Keep your eyes open.

HOLBECK

The evaluation?

WELLES

I still have anger issues so the damn therapy session continue.

HOLBECK

Don't fuck this up. I'm not breaking in a new partner.

INT. STRETCH SUV LIMO - DAY

Everyone has removed their jumpsuits and disguises.

PHISH

We got a problem.

SAM

Cooper.

ROBERT

We should've waited for him.

LESLIE

Bullshit! He knew the plan.

Phish kicks one of the bags.

PHISH

This looks like a good haul.

SAM

Do the research, reap the rewards.

(beat)

John, you sure this is it for you?

JOHN

I told you, when you go I go.

SAM

I could set you up with someone.

JOHN

I'm too old. Too tired.

(beat)

Cops ahead.

Sam stares through the windshield as the police cruiser passes them going in the opposite direction. Welles is clearly visible behind the wheel.

SAM

Humph.

JOHN

What?

SAM

The universe is fucking twisted.

INT. POLICE CRUISER - DAY

Welles and Holbeck wait for a traffic light to change.

WELLES

Holbeck, wasn't it a Land Rover
that got jacked after the robbery?

HOLBECK

Yeah.

WELLES

Across the street.

EXT. INTERSECTION - DAY

The stolen Land Rover waits at the same intersection.

INT. POLICE CRUISER - DAY

Holbeck checks her notes.

HOLBECK

Can't see the plates.

WELLES

Easy enough to verify.

Welles flips a switch on the dashboard.

INT. STOLEN LAND ROVER - DAY

The lights on the patrol car come on. Cooper, disguise removed, pounds on the accelerator. Narrowly avoiding cross-traffic as he turns away from the police cruiser.

EXT. INTERSECTION - DAY

The sound of the police siren fills the air as the cruiser speeds after the Land Rover.

EXT. RESIDENTIAL STREET - DAY - THE LAND ROVER

jumps the curb and collides with a hydrant that gets wedged between the tire and the fender. Cooper gets out and limps towards a house. Blood flows from his head.

THE POLICE CRUISER

skids to a stop behind the Land Rover. Welles and Holbeck jump out and draw their weapons.

EXT. STREET - DAY - WELLES & HOLBECK

stop to check the interior of the Land Rover.

HOLBECK

Clear!

Welles continues after Cooper.

WELLES

Freeze!

COOPER

fires at Welles. Welles takes cover behind a tree. Holbeck ducks behind the Land Rover. They both pop out to return fire. Cooper breaks through the home's front door.

HOLBECK

10-Adam-15. Shots fired. Repeat
shots fired at 16026 Maiden St.
Request a supervisor and S.W.A.T.

Welles works his way towards the side of the house. When he gets to the corner of the structure --

LITTLE GIRL (O.S.)

Ahh! Mommy!

Welles looks back at Holbeck.

HOLBECK

Welles, backup is coming!

WELLES

Not fast enough.

Welles eases to the front door and enters the house.

HOLBECK

Damn you, Welles!

(continues on shoulder
mic)

Ten-Adam-15 additional on 215
suspect. We have a hostage
situation.

Holbeck's attention turns to ANJELICA SOTO sprinting
towards the home from a few houses away.

ANJELICA

Sophia!

HOLBECK

Great.

Holbeck runs to intercept her.

EXT. STREET - NEIGHBORING YARD - DAY - HOLBECK

grabs Anjelica who struggles to break free.

Ma'am, I can't let you go in there.

ANJELICA

The hell you can't. My daughter is
alone in there.

HOLBECK

No she's not. My partner is with
her and he'll do whatever it takes
to keep her safe.

EXT. RESIDENTIAL CITY STREET - DAY

The quiet of this neighborhood is further shattered as --

POLICE CRUISERS, a S.W.A.T. VAN, and L.A.F.D. RESCUE
VEHICLES clog the street.

BROADCAST DISHES elevated high above NEWS VANS, stand
ready to broadcast the breaking news.

LOOKY-LOOS use cellphones to post on social media.

EXT. STREET - S.W.A.T. VAN - DAY

Amid the controlled chaos Holbeck approaches LT. KEMPER and the S.W.A.T. COMMANDER.

LT. KEMPER
Give me the highlights, Holbeck.

HOLBECK
The suspect fled, crashed, ran
inside, took a girl hostage.

Lt. Kemper spots Anjelica pacing near a patrol car.

LT. KEMPER
That the mother?

HOLBECK
Yeah.

LT. KEMPER
Where's your partner?

HOLBECK
Inside.

LT. KEMPER
Of course.

INT. DINING ROOM - DAY - COOPER

wedged in a corner of the room, presses his gun into the side of SOPHIA.

INT. HALLWAY OUTSIDE DINING ROOM - DAY - WELLES

is protected by the wall separating the hallway and dining room.

WELLES
There's only two ways out of this.

COOPER (O.S.)
Your friends are gonna do anything
to keep this little princess
breathing.

Welles repositions to a second opening to the room and enters.

INT. DINING ROOM - DAY - WELLES

crouches next to the buffet.

WELLES

Anything happens to her, you won't walk out of here. Know what I mean?

COOPER

You some kind of badass super-cop?

WELLES

No, just the regular kind.

(to Sophia)

Sweetheart, what's your name?

SOPHIA

Sophia.

WELLES

Sophia, my name is Francis, but everyone calls me Frank. This man is going to let you go to the officers outside.

COOPER

The fuck I am.

WELLES

You know what happens to child abusers on the inside.

COOPER

That's a myth cops created.

WELLES

There's some truth in all myths.

(beat)

What's it going to be? I'll stay.

COOPER

You? You're basically paid to die.

WELLES

Then this ends. Now.

Welles stands and takes aim at Cooper.

COOPER

What the hell's wrong with you?
I'll do her.

Sophia cries uncontrollably.

WELLES

And you'll die right after.

Cooper breathes hard and spittle oozes from his mouth.

COOPER

Fuck! Fuck! Fuck!

He throws his gun on the table and releases Sophia.

WELLES

Put your hands on your head and
face the wall.

Cooper follows Welles's instructions.

Welles quickly moves to Sophia and lifts her up while
keeping his gun trained on Cooper.

WELLES

(to Sophia)
You're a brave young lady
(beat)
Clear!

With Sophia in his arms, Welles eases back as S.W.A.T.
storms the house.

EXT. FRONT OF HOUSE - DAY

Welles, Holbeck, and Lt. Kemper watch as PARAMEDICS check
out Sophia. Lt. Kemper turns to Welles.

LT. KEMPER

You should've waited for backup.

WELLES

Would you have?

INT. LIEUTENANT KEMPER'S OFFICE - NIGHT - WELLES

looks at photos on the wall. Lt. Kemper comes in with a
few files. He hands one to Welles.

LT. KEMPER

Starting tomorrow you and Holbeck
are helping the Feds with
surveillance.

Welles puts the file on Kemper's desk.

WELLES

Not interested. And why are you punishing Holbeck? This afternoon was all on me.

LT. KEMPER

Punishing? You get to work a high profile case. Possibly a career maker. Or saver.

WELLES

Still not interested. I have vacation time I can take.

LT. KEMPER

I can turn that vacation into a suspension without pay.

Welles picks the file up and walks out.

INT. HOTEL SURVEILLANCE ROOM - NIGHT - WELLES

sits at a table of surveillance equipment. Holbeck paces like a caged animal.

HOLBECK

It's been four days.

WELLES

Due diligence, partner. There's about 5 weeks between robberies. We're only a week in.

HOLBECK

I don't know if I can sit here that long.

WELLES

I'm here for you if you start to lose it.

Motion on one of the monitors gets Welles's attention.

WELLES

Incoming.

Welles presses the record button.

INSERT - MONITOR

Sam steps off the elevator, and moves down the hallway.

BACK TO SCENE

Welles moves closer to the screen.

WELLES

Fuck me.

Holbeck makes her way to the monitors.

HOLBECK

You recognize him?

Welles and Holbeck watch Sam walk to Cooper's room.

WELLES

Uh, he looks like my foster-brother.

INT. HALLWAY OUTSIDE COOPER'S HOTEL ROOM - NIGHT - SAM

stands at the door and pulls a keycard from his pocket. He looks around then walks back to the elevator.

INT. HOTEL SURVEILLANCE ROOM - NIGHT

Welles and Holbeck turn to each other.

HOLBECK

It's like he knew he was being watched.

(beat)

We have to tell Ramirez.

WELLES

Not yet.

HOLBECK

Welles, you know him. Don't mess around here. I have skin in this.

WELLES

We need to be sure.

HOLBECK

You just said...

WELLES

Send a screenshot to the office to see if they can improve the image.

HOLBECK

If it's him?

WELLES

I take him down.

HOLBECK

Oh?

WELLES

I mean we. We take him down.

EXT. BALDWIN HILLS SCENIC OVERLOOK - DAY - SAM

walks with MR. WILSON Tanned. Emaciated. THE CHAUFFEUR, a man-mountain, follows behind them.

SAM

One more and I'm done.

Sam turns to leave.

MR. WILSON

About that.

Sam wheels around.

SAM

Don't fuck with me, Old Man.

MR. WILSON

You stole from me.

SAM

Our deal was I do these jobs and get to walk away. I've paid you back twice over.

MR. WILSON

My reputation took a hit and you're in no position to --

SAM

No.

MR. WILSON

You will do two more, or I cash in your insurance policy.

Sam gets in Wilson's face.

SAM

You put a hit on me?

Wilson holds a hand up to keep the Chauffeur at bay.

MR. WILSON

Only kicks in if you don't do as
you're told.

SAM

Screw me again and I'll --

MR. WILSON

Don't finish that thought. My
back's always covered.

SAM

So's mine.

Sam nods towards Leslie who stands behind the Chauffeur.
She opens her jacket just enough to reveal she's packing.

MR. WILSON

Alright then.

Sam walks to Leslie.

LESLIE

All good?

SAM

Not even close.

LESLIE

What's the plan?

SAM

Take his lunch money and kill him.

LESLIE

Works for me.

SAM

Not the smartest play. But it'll
probably come to that.

INT. COOPER'S HOSPITAL ROOM - DAY - WELLES

and SPECIAL AGENT DANIELA RAMIREZ stand next to Cooper's
bed. One of Cooper's wrists is cuffed to the bedrail.
Welles holds a tablet.

COOPER

What the hell is he doin' here?

WELLES

You ready to talk yet?

No response.

AGENT RAMIREZ

Are you going to carry the water
for the whole crew?

Silence.

AGENT RAMIREZ

Car-jacking, kidnapping, armed
bank robbery, and assault with a
deadly weapon. We could push to
have you sent to ADX Florence.

COOPER

Prison is prison. I ain't talkin'
so get out.

AGENT RAMIREZ

Then look and listen.

WELLES

There was a camera in the car.

Welles holds the tablet so Cooper can see the screen and
shows him a series of photos.

WELLES

You pointing a gun at the owner of
the car.

Swipes to the next photo.

WELLES

You driving the car.

Swipes.

WELLES

You jumping out of the car and
taking off your disguise.

AGENT RAMIREZ

The kidnapping connects to the
carjacking, which connects to the
bank, which connects to the
robbery.

COOPER

I don't see me robbin' no bank.

Welles holds up the tablet once again.

WELLES

You in the same outfit prancing
around the bank. Still don't want
to talk?

AGENT RAMIREZ

Think it over. You don't have many
options. If any.

EXT. EXPOSITION PARK ROSE GARDEN - DAY - WELLES

sits on a bench while reading his phone. A woman in
running attire jogs up to him.

FADIYA

Hey, Sailor.

Welles lifts his head and makes eye contact with FADIYA
HERRERA, the one that got away.

FADIYA

Surprised to see me?

WELLES

Shocked. What --

FADIYA

I came back for mom. She kicked my
ass-wipe of a step-dad out. He
never did her right.

WELLES

I'm sorry.

FADIYA

Don't be. Men are scum.

WELLES

All of us?

FADIYA

I have to finish my run. Lemme see
your phone.

Welles hands it over.

FADIYA

I'll call you. We can have dinner.
My treat.

Hands the phone back to Welles and runs off.

EXT. HAMILTON HIGH FOOTBALL FIELD BLEACHERS - NIGHT

Welles carries a box containing a hot dog, fries, and a drink, as he trudges up the steps. Sam waits in the last row of benches. Only a FEW STUDENTS remain in the stands.

SAM

Game's over. How'd you get food?

WELLES

They didn't want to waste it.

SAM

Of course you still paid for it.

WELLES

They could use the money.

SAM

You're still a sucker, Francis.

Welles sets the box of food on the bench. He doesn't sit.

SAM

How'd you get my number? Bill?

WELLES

He wants us to make nice. I figured our old high-school was good a place as any.

Welles pulls out his phone.

WELLES

I ran into Fadiya earlier today.

SAM

You still draggin' that baggage?

WELLES

No. I just haven't forgotten.

SAM

Boys lose girls.

WELLES

Not lost. Stolen by family.

SAM

You live under the same roof, conflicts happen.

WELLES

It was hell with you in that house.

SAM

Yeah, hell.

INT. PARKER RESIDENCE - YOUNG SAM'S ROOM - NIGHT
(FLASHBACK)

TRISHA PARKER, inebriated, opens the door. The light from the hallway reveals her nude body beneath her nightgown. She turns back to --

YOUNG SAM

on his bed. Knees pulled to his chest.

INT. PARKER RESIDENCE - YOUNG SAM'S ROOM - YOUNG SAM'S
POV - NIGHT

Someone in the hall dart away.

SAM (PRE-LAP)

That was my life.

END FLASHBACK.

EXT. HAMILTON HIGH FOOTBALL FIELD BLEACHERS - NIGHT

Both men stand at the top of the bleachers. They slouch as if exhausted. Sam from sharing the story. Welles from hearing it.

SAM

Now remind me of the hell you lived through. Because from where I stand, your life was golden.

WELLES

You... You never told anyone.

SAM

You were my fucking witness.

WELLES

Witness to what? She was just standing there.

SAM

What? Is that the shit story
you've made up in your head?

(beat)

Are we done? I've got business.

WELLES

No. We're not done.

Welles hands Sam his cellphone.

SAM

I see.

Sam hands the phone back to Welles.

WELLES

You left Cooper behind. He'll talk
to get payback. Know what I mean?

SAM

Some people don't want to own
their fuck-ups.

WELLES

I'm coming for you.

SAM

You, do you.

Sam takes the box of food and bounces down the steps.

SAM

Thanks for dinner.

EXT. HAMILTON HIGH FOOTBALL FIELD BLEACHERS - NIGHT

Welles stares out to the street behind the bleachers. He
notices the chauffeur staring up at him. He turns back to
watch Sam.

EXT. HAMILTON HIGH FOOTBALL FIELD BLEACHERS - NIGHT - SAM

stands at the bottom looking back at Welles. He throws
the food in the garbage can.

EXT. STREET BEHIND BLEACHERS - NIGHT

The chauffeur straightens up as Sam approaches.

SAM

I don't need a babysitter.

CHAUFFEUR

You hangin' out with celebrity cops now?

SAM

What makes you think he's a cop?

CHAUFFEUR

You get famous when you save a kid.

Sam looks up to the bleachers.

SAM

He's my inside man. He tipped me that the F.B.I. talked to Cooper.

CHAUFFEUR

That's going to make it a lot harder on you.

SAM

I love a challenge.

EXT. HAMILTON HIGH FOOTBALL FIELD BLEACHERS - WELLES

breaks his gaze and jogs down the steps.

EXT. STREET BEHIND BLEACHERS - NIGHT - SAM

pushes past the chauffeur.

CHAUFFEUR

You got 4-weeks to get Wilson the rest of his money.

SAM

Wilson isn't this hands on. Why is he here?

CHAUFFEUR

He's afraid the young pups are gonna start nipping at his heels. Especially you.

SAM

I'm not looking to take over.

CHAUFFEUR

Good to hear.

SAM

Don't underestimate him.

The chauffeur walks away. Sam makes a call.

SAM

Phish, we go in three days.

Sam looks up to the top of the bleachers. Welles is gone.

INT. WELLES'S CAR - NIGHT - WELLES

peers out from the driver's seat. Several cars in front of him, the chauffeur gets into a LINCOLN TOWNCAR.

INT. TOWNCAR - NIGHT - MR. WILSON

sits in the back.

MR. WILSON

What did he say?

CHAUFFEUR

He has a cop in his pocket.

MR. WILSON

That's it?

The chauffeur shrugs.

INT. WELLES'S CAR - NIGHT

The towncar pulls out. Welles follows.

INT. TOWNCAR - NIGHT

The chauffeur checks his rearview mirror.

CHAUFFEUR

We got company.

INT. WELLES'S CAR - NIGHT

Ahead of him, the towncar makes a turn. Welles follows but when he makes the turn the street is empty.

WELLES
Where'd you go?

EXT. RESIDENTIAL STREET - NIGHT

Welles's car creeps along.

INT. WELLES'S CAR - NIGHT - WELLES'S POV

the towncar slams into Welles.

EXT. RESIDENTIAL STREET - NIGHT

A dazed Welles gets out of the car and leans on the hood.
A punch sends him crashing to the ground.

Welles gathers himself in time to see the chauffeur
charging at him.

A RESIDENT emerges from a house.

RESIDENT
Hey, anybody hurt?

The chauffeur breaks off his attack and returns to the
his car.

CHAUFFEUR
I see you again, you die.

RESIDENT
You need an ambulance?

Welles waves him off. Staggeres back to his car.

INT. APARTMENT BUILDING HALLWAY - DAY - ANGELA WRIGHT

steps off the elevator and removes keys from her purse.
She's pregnant. Sam leans against the wall next to her
apartment door.

SAM
Angela Wright?

She reaches inside her purse.

SAM
Relax. I'm here about Sterling.

ANGELA

You a cop? I don't talk to cops.

SAM

Farthest thing from.

ANGELA

Then you're the reason he's in the hospital cuffed to the bed.

SAM

He's there because he's a moron. But he can still help you and your baby. Let's talk inside.

ANGELA

I'm fine right here.

Sam snatches her keys, grabs her arm and opens the door.

ANGELA

Hey, what the fuck!

Sam shoves her inside the apartment and slams the door.

INT. F.B.I. CONFERENCE ROOM - DAY - AGENTS

are gathered for a morning briefing. A bruised Welles and Holbeck stand off to one side.

A CLEARER IMAGE of Sam in the hotel hallway appears on the LARGE MONITOR.

AGENT RAMIREZ

Meet our new person of interest.
Stephon Parker.

Welles shakes his head.

WELLES

That's not his real name.

All eyes turn to Welles.

AGENT RAMIREZ

You know him?

WELLES

He's my former foster-brother,
Samuel Perkins.

AGENT RAMIREZ

You were there when this photo was taken. Why am I only hearing about this now?

WELLES

I hadn't seen him in almost 20-years.

AGENT RAMIREZ

Is he involved?

WELLES

He didn't deny it.

AGENT RAMIREZ

You should have called it in and had him picked up for questioning.

WELLES

For what?

AGENT RAMIREZ

He went to Cooper's room.

WELLES

He didn't go inside.

AGENT RAMIREZ

You're sure it's him?

WELLES

Positive.

AGENT RAMIREZ

What do you know?

INT. CLIFF'S BOXING ACADEMY - DAY - PHISH

and a bunch of GYM RATS watch MIGUEL pummel Sam.

MIGUEL

You shouldn't be playin' with the big dogs, Papi.

Sam drops to one knee and takes a standing eight-count from CLIFF, the owner of the gym.

Cliff signals the boxers to continue. Instead of tapping gloves, Miguel goes back on the attack. Sam wraps him up.

SAM

School's in session, son.

Sam breaks and connects with two hard jabs and a stinging haymaker. Miguel goes down.

Cliff doesn't bother counting him out.

CLIFF

Dammit, Sam. You know how much time and money I put into him?

SAM

Now you don't have to teach him to keep his goddamn mouth shut. I need your office.

Cliff waves him away.

INT. CLIFF'S OFFICE - DAY - SAM

removes tape from his hands. Phish leans on a filing cabinet.

PHISH

You want to do two jobs a week apart and you're bailing on the first one?

SAM

I'm going on offense. It'll make the last one easier.

PHISH

Must be some plan.

SAM

Phish, from now on, no loose ends.

INT. F.B.I. BULLPEN - CUBICLE - DAY - WELLES AND HOLBECK

stare at the monitor.

WELLES

That's him.

HOLBECK

Marion Kleckner. That's a big boy.

WELLES

Got picked on a lot in school.

HOLBECK

How do you know that?

WELLES

Hello.
(indicates himself)
Francis?

HOLBECK

I'll ask Ramirez to have an agent
check known associates for a
common thread.

WELLES

Hopefully one of them has the
juice to bankroll these heists.

INT. COOPER'S HOSPITAL ROOM - DAY - COOPER

studies a photo array as agent Ramirez observes. Angela,
sporting a freshly bruised cheek, sits next to Cooper's
bed.

COOPER

They ain't here.

Cooper tosses the array on the bed.

AGENT RAMIREZ

Why the change of heart?

COOPER

That thing you said 'bout bein'
their water boy. But you ain't
gettin' jack 'til my attorney
approves the deal.

Ramirez turns to Angela.

AGENT RAMIREZ

(indicates her cheek)
What happened there?

COOPER

She ain't part of this.

AGENT RAMIREZ

(to Cooper)
Was that a message from your
friends to keep your mouth shut?

COOPER

Get my deal if you want that info.

Ramirez exits. Angela moves to the bed.

ANGELA

Hon, are you sure about this?

COOPER

I'm doin' this for you two.

Cooper rubs Angela's belly.

COOPER

I'ma reach out to Sam for hurtin' you.

EXT. SANTA MONICA BEACH - NIGHT - WELLES

and Fadiya walk along the foot path.

FADIYA

Everything boils down to ones and zeros for you doesn't it.

WELLES

Shortest distance.

FADIYA

What about the gray zones?

WELLES

For dreamers.

FADIYA

What happened to your dreams?

WELLES

Stopped that long ago.

FADIYA

Too bad.

WELLES

Did your dreams come true?

FADIYA

Happy childhood. No. Life partner. No. Successful career as a freelance journalist. Yes.

WELLES

One out of three. That sucks. You still have time to find that partner.

FADIYA

I've come close. The first time
with a friend I thought was the
one.

WELLES

(realizing)

Oh.

FADIYA

You didn't fight for me.

WELLES

I fought Sam --

FADIYA

You and Sam fought because that's
what you two do. It had nothing to
do with me.

WELLES

We fought over you.

FADIYA

I'm not a piece of meat.

INT. HOSPITAL HALLWAY - DAY

As Welles leaves Bill's room, he's intercepted by Bill's
attorney, THEODORE GEORGE.

THEODORE

Theodore George. Bill's attorney.

Hands Welles a business card.

THEODORE

How is he today?

WELLES

Better. the stents seem to be
working. He may go home after a
bit of PT work.

Theodore pulls some documents from his briefcase.

THEODORE

You're still okay with being the
executor of his estate?

WELLES

Of course.

Theodore hands Welles the documents.

THEODORE

Look these over. They outline what
your duties will be.

INT. L.A.P.D. VIEWING RM. / L.A.P.D. INTERVIEW RM. - DAY

Sam, eyes closed, sits in the interview room. Welles,
Holbeck Kemper and Ramirez watch him through the one way
glass.

HOLBECK

He walked in and asked for you.
Said he wanted to talk about the
bank robberies. He's been like
that ever since.

WELLES

Always a step ahead.

HOLBECK

You gonna to talk with him?

AGENT RAMIREZ

No, he's not.

WELLES

It'd be better if I were in there.

Welles points to Sam.

WELLES

He's making us part of his plan.

AGENT RAMIREZ

You idolize him.

WELLES

I understand him.

AGENT RAMIREZ

Three's a crowd.

LT. KEMPER

You used him to try and shake up
Cooper. Why not do the same here?

AGENT RAMIREZ

My investigation, my rules.

INTERVIEW ROOM

Ramirez walks in, drops a file folder on the table and sits across from Sam. Sam doesn't open his eyes.

Ramirez looks towards the two-way glass and makes a WTF gesture.

AGENT RAMIREZ

I'm special-agent Ramirez. I'm in charge of this investigation. You said you had information about the bank jobs.

A moment of silence.

SAM

I didn't say a damn thing about having information.

AGENT RAMIREZ

Then why are you here?

VIEWING ROOM

Holbeck's phone chimes. She reads the text.

HOLBECK

Agents found something.

INT. BANK LOBBY - DAY

FIVE ARMED MASKED FIGURES wearing black jumpsuits rush into a bank.

SAM (V.O.)

You've implied I'm involved with these robberies.

The robbers herd BANK EMPLOYEES and CUSTOMERS into a corner of the lobby. Phish wears his voice distorter.

SAM (V.O.)

I'm not. Though I can draw some conclusions.

AGENT RAMIREZ (V.O.)

Do tell.

SAM (V.O.)

They're efficient.

Leslie secures the lobby door. KEVIN (red mask),sits the restrained SECURITY GUARD in the middle of the lobby.

SAM (V.O.)
They're tech savvy. That's why
there are no 911 calls.

Robert places the signal jammer on a counter.

AGENT RAMIREZ (V.O.)
Anything else?

SAM (V.O.)
They're not out to hurt anyone.

SCOTT, wearing a blue mask helps an ELDERY WOMAN to a chair.

Leslie, Robert and Kevin emerge from the vault area. Dump the duffel bags to the side of the front entrance. Leslie cuts the ties off the door handles.

AGENT RAMIREZ (V.O.)
You haven't said anything that's
going to help us catch them.

SAM (V.O.)
You won't catch them.

LOBBY DOORS

A transport van makes a hard stop at the curb.

AGENT RAMIREZL (V.O.)
We have one of them in custody.

SAM (V.O.)
Yet here you are listening to me.

The robbers position themselves to dash out. A short blast of a siren halts all movement. A police car pulls up behind the van.

SAM (V.O.)
You spend your time profiling.

Phish looks at the hostages and puts a finger over his lips.

SAM (V.O.)
They spend their's planning. Every
outcome is considered.

INT. TRANSPORT VAN - DAY - JOHN

watches the side mirrors as L.A.P.D. OFFICERS, REED male and TAYLOR get out of their patrol car. Officer Reed walks to the driver side door. John places a GLOCK .45 in his waistband.

SAM (V.O.)

So when something goes haywire
there's no discussion. No
questioning looks. Everyone knows
what to do.

EXT. STREET - DRIVER SIDE DOOR OF VAN - DAY - OFFICER
REED

motions for John to step out of the vehicle.

SAM (V.O.)

I said they don't want to hurt
anyone. If they get backed into a
corner, all bets are off.

Officer Reed points to a "NO PARKING" sign.

The officers and John move to the rear of the van. John opens the doors revealing wheelchair ramps. He points towards the bank.

INT. BANK LOBBY - DAY - LESLIE

gives the others a "thumbs down" signal. Weapons are readied. A fire fight may be coming.

EXT. STREET - REAR OF VAN - DAY - OFFICER TAYLOR

points to a tire that is low on pressure. John thanks them and the officers go back to their patrol car.

AGENT RAMIREZ (V.O.)

It almost seems like you've been
in contact with them.

John watches the car pull off and turn at the next corner. He closes the van doors and gives the thumb up.

INT. BANK LOBBY - DAY - LESLIE

gives the thumbs up. In a flash, the five figures exit the bank. They jump into the van. The door slams shut. The van tears out.

AGENT RAMIREZ (V.O.)
Maybe you helped them with their
planning.

INT. L.A.P.D. VIEWING RM. / L.A.P.D. INTERVIEW RM. - DAY

Sam looks at the two-way glass.

SAM
Is Francis in there?

AGENT RAMIREZ
Welles goes out of his way to call
you his foster-brother.

SAM
Yeah, he's a tight-ass.

AGENT RAMIREZ
Why do you call him Francis? Does
it piss him off? Is there a
problem between you two?

SAM
If there is, it's family business.
You'll have to do better.

Ramirez slides a copy of Cooper's mugshot to Sam.

AGENT RAMIREZ
Recognize him? He gave you up.

SAM
This the guy who beat the customer
at the last robbery?

AGENT RAMIREZ
You know damn well he is.

Lt. Kemper and Welles enter the room.

AGENT RAMIREZ
What the --

LT. KEMPER
You need to see these.

Agent Ramirez looks at the photos and puts them in front of Sam.

WELLES

Thaddeus Wilson. The man pulling your strings. And his goon.

Sam rises.

SAM

Since you have all the answers you don't need me.

AGENT RAMIREZ

Sit down. We're not done.

SAM

Am I under arrest?

No response.

SAM

Then I'm bouncin' outta here.

Sam takes a step.

AGENT RAMIREZ

Hook him up.

LT. KEMPER

On what charge?

AGENT RAMIREZ

Welles said he can put him with the chauffeur.

LT. KEMPER

We can't put either of them at the robberies. I don't know how you do it, but we need proof.

Holbeck joins them in the room.

HOLBECK

Lieu, another bank just got hit.

RAMIREZ

Son-of-a-bitch!

WELLES

You used us as your alibi.

AGENT RAMIREZ

When I pin this on you, and I will, I'll personally put the cuffs on you.

Welles and Sam stare each other down. Ramirez notices.

AGENT RAMIREZ

This thing between you two? It sure as hell isn't about this investigation.

Ramirez looks directly at Welles.

AGENT RAMIREZ

Officer Welles, you're off the task force.

Sam cracks a smile. Welles shoves Sam against the wall.

WELLES

You planned this.

SAM

Get your fucking hands off me.

LT. KEMPER

Welles.

Welles releases Sam.

SAM

Anything else?

LT. KEMPER

You can go.

Sam moves to the door.

SAM

See you later, Francis.

INT. LT. KEMPER'S OFFICE - LATER

Welles, Holbeck, and Kemper talk.

HOLBECK

At least we let him know we know who he is.

WELLES

We let him know more than that.

LT. KEMPER

How do you figure?

WELLES

We confirmed there's no hard evidence against him.

LT. KEMPER

We're getting close. They may pack up and leave.

WELLES

Sam doesn't run.

INT. BILL PARKER'S LIVING ROOM - NIGHT - SAM

sips bourbon while he goes through a box of letters on the table. The sound of the front door opening interrupts his reading. Welles and Fadiya step in.

FADIYA

You probably just forgot to turn it off the last time you -- Sam.

SAM

Fadiya. Drink? You look like you could use one.

FADIYA

Is this why you brought me here, Frank? To show me off to Sam?

WELLES

What? No? I had no idea he'd be here.

SAM

Were you planning on acting like teenagers in your old room?

WELLES

Fuck you.

Welles steps forward. Sam stands up.

SAM

I'm not in the mood to throw punches, Francis.

Sam reveals a gun in his waistband.

FADIYA

See? This is what I was talking about, Frank. You two go ahead and kill each other.

Fadiya moves towards the hallway.

WELLES

Where're you going?

FADIYA

To pee. Then I'm walking home.

SAM

I'm taking the 300 for a spin. If you'd like, I can give you a ride.

FADIYA

Like the man said, fuck you.

Sam walks to the kitchen. Welles gives him a wide berth.

SAM

Take a look at those letters. Some concern you.

INT. BILL PARKER'S HOME - LIVING ROOM - LATER - WELLES

sits at the table reading one of the letters. Others are on the floor in front of him. Fadiya returns.

FADIYA

Goodbye.

WELLES

I'll take you home.

FADIYA

I'm still walking. It's only a couple of blocks.

Welles ignores her.

FADIYA

Really? Nothing, Frank?

WELLES

My parents wanted me back. They wrote DCFS.

FADIYA

How did Bill get the letters?

WELLES

DCFS forwarded copies to him. He never responded.

FADIYA

That was a shitty thing to do.

WELLES

They had gotten clean. Got jobs. Joined a church.

FADIYA

It's like none of us deserve to be happy.

EXT. POLICE PARKING LOT - DAY

Welles and Holbeck stand at their cruiser.

HOLBECK

Thanks for picking me up.

WELLES

I've got 2 days off. Think I'll use that time to tail him.

HOLBECK

You're off the case.

WELLES

As executor of Bill's estate I have a responsibility to protect his interests. Even if that means investigating people close to him.

HOLBECK

The F.B.I. can do follow him just as easily as you can.

WELLES

They don't know him.

HOLBECK

You haven't seen him in 20-years. He's not your responsibility. Let it go.

WELLES

No one can do this but me.

HOLBECK

Are you that full of yourself?

WELLES

This has nothing to do with ego.

HOLBECK

No, it's hubris. With the F.B.I.
and the L.A.P.D. at your disposal
you want to go it alone.

WELLES

Then the only thing I'll ask is
that you stay out of my way.

INT. WELLES'S CAR - DAY - WELLES

is focused on a tablet mounted on his dash. On the screen
a green dot pulses over a street map.

WELLES

Where are you going?

EXT. HOUSE - BACKYARD - DAY

Bill's Chrysler 300f pulls onto a concrete slab off a
paved alley. Sam steps out and makes his way to the
house. He puts on gloves before opening the door.

INT. HOUSE - LIVING ROOM - SAME TIME

Phish uses his gloved hands to lay papers on a table. The
room is illuminated by a single low-hanging ceiling
light. Sam enters. Diagrams, blueprints, and notes are
taped to walls and strewn throughout the room.

PHISH

You wanna burn a perfectly good
safe-house for this crazy scheme?

SAM

Tonight, Cooper will give them
this address. When they find this
"evidence" they'll be hooked.

PHISH

Giving us enough time to get in
and out.

SAM

And for me to disappear.

EXT. ALLEY BEHIND HOUSE - DAY

Welles's car creeps down the alley. Passes the yard where Bill's car is parked, continues across the street that bisects the alley and parks.

INT. WELLES'S CAR - DAY - WELLES

positions the mirrors so he can see where Sam parked.

INT. HOUSE - LIVING ROOM - DAY

Sam and Phish pack up.

PHISH

I know he's family but I can take care of him if you'd like.

SAM

I've got him covered.

PHISH

What's up between you two?

Sam considers Phish.

PHISH

If you don't mind me asking.

SAM

Francis is one of those people who skates through life never knowing what real pain is. I've made it my mission to show him.

INT. WELLES'S CAR - DAY

Bill's car backs out of house's yard and drives away.

Welles gets out and trots towards the house.

EXT. HOUSE - BACKYARD - DAY

Welles checks the backdoor. It's unlocked. He draws his gun and quietly steps in.

INT. HOUSE - LIVING ROOM - DAY - WELLES

clears the last bedroom then returns to the living room. He puts his weapon away and pulls out a knife to manipulate the items on the table.

INT. BILL'S CAR - DAY

Sam drives. Phish pats his clothes.

PHISH

Shit! My shades.

Sam makes a fast U-turn.

SAM

Dammit, Phish!

INT. HOUSE - DAY - WELLES

takes out his phone and documents the room.

INT. BILL'S CAR - DAY

Phish's phone chimes.

PHISH

It's Leslie. Who do you want to cut loose, Kevin or Scott?

SAM

You call it. I'll get your shades.

Sam pulls into the alley.

INT. HOUSE - LIVING ROOM - DAY - WELLES

reviews the photos. The roar of an engine gets his attention.

WELLES

Shit!

Welles puts the phone away. Pulls out his gun. Looks around the room. The front door is blocked with furniture. His movement causes the light to sway.

INT. HOUSE - LIVING ROOM - DAY - SAM

enters the room and snatches the glasses from the table. He stares at the almost imperceptible swaying of the light. Draws his gun, scans the room and eases over to the closet door.

CLOSET

The living room ceiling light offers a faint glow through the bottom of the door. A shadow is cast on the floor. Aims his gun at the door.

CLOSET/LIVING ROOM

Both men, frozen, hold their guns inches from the door. Sam reaches for the doorknob.

Welles sees the knob slowly turn. Places his free hand on his gun. Sam's phone chirps. The doorknob stops turning. The shadow disappears.

INT. HOUSE - LIVING ROOM - NIGHT - RAMIREZ AND HOLBECK

stand in the middle of the room. TECHNICIANS dust for prints. AGENTS go through cabinets and drawers.

AGENT RAMIREZ

This is some damning evidence.
Were we able to trace who emailed
us the tip?

HOLBECK

Yes. It came from a computer at
Harbor Division.

AGENT RAMIREZ

Someone on the force?

HOLBECK

Can't be sure but definitely from
that precinct.

AGENT RAMIREZ

Where's Welles?

HOLBECK

Don't know.

INT/EXT FADIYA'S APARTMENT - FOYER/PORCH LANDING - DAY

Fadiya, dressed in workout clothes, grabs her oversized bag and opens the door. SPENCER, mid-30s, stands on the landing of the porch.

FADIYA

Spencer, you scared me. What are you doing here?

SPENCER

Well, in that order. Sorry. I found this and thought you might want it back.

Spencer hands her a diamond hoop earring.

FADIYA

Thanks. I'd thought it was gone forever.

SPENCER

You okay?

FADIYA

It's been a rough couple of nights.

Fadiya turns and places the earring on the table. Spencer steps across the threshold.

FADIYA

How'd you know it was mine?

SPENCER

You're wearing it in your byline photo.

FADIYA

Spencer? How did you know where I live?

SPENCER

The internet is full of information.

Fadiya slips her hand into her bag.

FADIYA

Okay, a little creepy but thank you again.

SPENCER

I went through a lot of trouble showing you how to track those phones. No reward?

FADIYA

I'll buy you a cup of coffee sometime but I need to get going.

Spencer slams the door and grabs Fadiya.

SPENCER

Coffee isn't what I had in mind.

He lunges for her.

She turns to run.

He grabs her from behind.

FADIYA

This isn't happening.

SPENCER

Yes, it is and you'll love it.

Spencer rips the bag away from Fadiya. Her hand is exposed. She has a taser which she ignites on Spencer's thigh. He doubles over.

SPENCER

You fucking bitch!

Fadiya shocks him on the neck. He collapses to the floor.

FADIYA

What is wrong with you men?

She goes through his pockets and pulls out his wallet. Looks at his driver license.

FADIYA

Terrible picture.

Spencer attempts to grab her.

SPENCER

Bitch, I'm going to kill you.

She kicks him and shocks his genitals.

FADIYA

Call me a bitch again.

Fadiya opens the drawer of the table and pulls out a .38 gun. She gets on the floor and sits on Spencer's torso. She pistol whips him then sticks the gun in his mouth.

All of Spencer's bravado is replaced by terror.

FADIYA

I know where you work. I now know
were you live.

She moves closer to his face.

FADIYA

If I get so much as a whiff of
you.

She cocks the hammer of the gun.

FADIYA

Understand? Blink twice for yes.

Spencer blinks as tears stream from his eyes.

INT. BILL'S HOSPITAL ROOM - DAY - SAM

stands at the window. Bill stirs. The door to the room is closed.

SAM

How does the nursing staff put up
with your snoring?

BILL

Hello to you, too.

Sam pulls up a chair and sits.

SAM

How are you doing?

BILL

Might be going home soon. Though
that's not what you're asking.

Sam is stone-faced.

BILL

Yes, Frank and I cleared up the
thing about his birth-parents.

Sam stays silent.

BILL

I'm glad it's out in the open. He wasn't happy but now he can make his own decision.

Bill flinches from a sudden pain. Sam waits.

SAM

You did a masterful job turning him into a little bitch.

BILL

I kept him from turning into you.

SAM

What did you do for me, Bill? You were never there for me.

BILL

I know. It was too late when I finally learned what Trisha had done to you.

SAM

For years I've thought about how to handle this.

Sam takes pillow from one of the chairs. Bill presses the call button.

BILL

She told me about the tapes you used to blackmail her.

Sam moves closer.

SAM

I unplugged that.

Bill grimaces and arches his back.

BILL

Nurse.

Sam turns off the monitor and waits.

Bill's body relaxes. Sam plugs in the monitor and call button.

SAM

He needs a doctor!

MEDICAL STAFF rush in and crowd around Bill.

Sam stands off to the side.

INT. RAMIREZ RESIDENCE - LIVING ROOM - NIGHT - RAMIREZ

stands with her wife, LISA while they watch coverage of the press conference.

RAMIREZ POV

TV INSERT - TV NEWSCAST

The enhanced photo of Sam in the hotel hallway is positioned over PAT HARVEY'S shoulder.

PAT HARVEY

The F.B.I. is seeking the public's help in finding this man wanted in connection with the bank robberies that have plagued the city in recent months. They're offering \$100,000 for information that leads to an arrest.

BACK TO SCENE

Ramirez and Lisa now sit next to each other.

LISA

You're a natural.

AGENT RAMIREZ

Thanks. The Director called.

LISA

Impressive.

AGENT RAMIREZ

She not so subtly told me I'd better close this case.

INT. BAR - NIGHT - MR. WILSON AND THE CHAUFFEUR

sit in a booth drinking and eating.

CHAUFFEUR

Never thought I'd ever see Sam face on a newscast.

Wilson makes a call on his phone.

MR. WILSON

I'll double your fee if you cash out the policy at the conclusion of your business.

Wilson checks his watch.

MR. WILSON

I have an errand to run.

The chauffeur starts to stand. Wilson stops him with a wave of his hand.

MR. WILSON

I've got this. Pick me up at 10:30a tomorrow.

INT. PARKER RESIDENCE - NIGHT - SAM

dials a number.

SAM

Pick up the damn phone.

He hangs up and finishes his drink. Sets the glass on the table, and moves towards the back door.

He stops, returns for the glass, takes it to the kitchen, and washes it. His phone vibrates.

SAM

Yeah? Okay, gimme twenty minutes.

EXT. BALDWIN HILLS/CRENSHAW PLAZA PARKING LOT - NIGHT

Sam and Mr. Wilson talk through the open windows of their cars.

SAM

A rental?

MR. WILSON

I don't want anyone to know about us meeting.

SAM

You mean your chauffeur.

MR. WILSON

I need a favor.

SAM

Off your errand boy?

MR. WILSON

When you hand off the cash, you or one of your crew pops him. Bring the cash and his body to me.

SAM

You want me to enter an airport with a dead body and bags of stolen cash?

MR. WILSON

I paid off a lot of people to make that possible. They'll let you through, no problem.

Sam starts his car.

SAM

I think I'll stick to the plan.

MR. WILSON

You owe me. I taught you everything you know.

SAM

You did. That's why I'll give you the same advice you'd give me. Do your own dirty work, so they know not to fuck with you.

MR. WILSON

I don't do grunt work anymore.

SAM

Then grow eyes in the back of your head. I have.

EXT. RESIDENTIAL STREET - DAY - WELLES

drenched in sweat, jogs. A car follows him. He quickens his pace. The car accelerates and pulls into a driveway cutting Welles off. Sam steps out.

SAM

Why the fuck are you running away?

WELLES

I couldn't make out the car in this light.

SAM
Your phone is off.

Welles steps around the car to Sam.

WELLES
What do you want, Sam?

SAM
Bill's dead.

WELLES
When? How?

SAM
Ticker gave out last night.

WELLES
That's callous, even for you.

SAM
Whatever.

WELLES
You want to come to the station? I
could use that \$100,000.

SAM
You going to try to take me in?

WELLES
How about I try to get you a deal?

SAM
I don't need a deal.

Sam gets back in the car.

SAM
I'll put the car back later.

WELLES
Thanks for letting me know. I mean
about Bill.

Sam nods and drives away.

INT. WELLES'S HOUSE - LIVING ROOM - NIGHT - WELLES

sits in his easy chair, drinks and listens to music. An almost empty bottle of booze is on the coffee table. A pounding on the front door startles him.

HOLBECK (O.S.)

Welles, open up. I know you're in there.

(beat)

Don't make me mess up my good shoes kicking the door in.

Welles gets to his feet and opens the door. Holbeck, carrying a casserole dish and wearing an evening dress and heels, pushes past him.

WELLES

I don't feel like having company.

She deposits the dish on the dining room table.

HOLBECK

Do I look like I'm here to sit with you? After hearing about Bill I figured you wouldn't be cooking.

WELLES

Thank you.

HOLBECK

I'm sorry you're going through this.

WELLES

I'm just pissed that Sam was there when he passed and not me.

HOLBECK

Bill died and you turn it into another dick slinging contest with your brother.

WELLES

Foster-bro --

HOLBECK

No. Your brother. Even if you haven't seen him for years.

WELLES

Nothing we do slows him down.

Holbeck picks up the bottle of booze.

HOLBECK

Really? When did this become a "we" thing?

WELLES

What?

A car horn blows.

HOLBECK

I have a date.

(indicates her dress)

Thanks for noticing. Get your shit together.

INT. FADIYA'S APARTMENT - LIVING ROOM - NIGHT

Fadiya sits on the couch. Her phone rings.

FADIYA

Thanks for calling back. I was attacked yesterday. A man forced his way in and tried to rape me. I almost killed him. I haven't lost it like that in a while.

Listens.

FADIYA

What triggered me? Maybe seeing Frank and Sam together. They acted like they were back in high-school. I became invisible.

(beat)

I hate them all.

EXT. LOS ANGELES FEDERAL BUILDING - DAY

It's lunchtime. PEOPLE line up at various food carts. Welles and Holbeck stand on the steps.

WELLES

Sam was a great chess player but I could always beat him.

HOLBECK

Is that why I'm here to talk about Sam?

WELLES

He loved to use misdirection.

HOLBECK

Your point?

WELLES

The F.B.I. will be at a bank in the valley and Sam will be in another part of the city.

Welles walks towards a HOT DOG VENDOR manning a cart. Holbeck follows.

WELLES

You want anything?

HOLBECK

No, thanks.

Welles digs a drink from the ice chest.

WELLES

One please.

HOLBECK

He didn't do that with the other robberies.

WELLES

He didn't have us breathing down his neck.

HOLBECK

We can't cover the entire city.

WELLES

Kemper is getting the brass to issue a citywide tactical alert. Where ever Sam hits we can be close by.

HOLBECK

Nice to have you back, partner.

INT. WELLES'S HOUSE - BEDROOM - NIGHT

Welles and Fadiya cuddle in the bed.

FADIYA

I'm sorry about Bill. Is there anything I can help you with?

WELLES

No. Bill planned everything.
(beat)
How are you?

FADIYA

You don't know how badly I want to be done with all of this.

WELLES

It'll be over soon.

FADIYA

Really? How?

Welles rolls over on her.

WELLES

This is a shop-talk free zone.

They kiss.

INT. NORTH HOLLYWOOD OFFICE - DAY

The task force has set up a command post across the street from the bank to be robbed. Ramirez looks through binoculars.

HOLBECK (V.O.)

White van just pulled into the parking lot.

AGENT RAMIREZ

Everybody, get ready this might be it. Looks like your partner was wrong, Holbeck.

EXT. BANK PARKING LOT - DAY

The van parks and three 25-year-olds dressed in black get out. MARCUS, wearing a red ski cap, TOBY, wearing a black cap and ASHLEY wearing a white cap, make their way to the entrance. Marcus has a duffel bag on his shoulder.

TREVOR remains in the van. Holbeck, garbed in a homeless disguise, pushes an overladen cart closer to the vehicle.

AGENT RAMIREZ (V.O.)

Looks like they changed up their wardrobe.

The three rush into the bank.

INT. NORTH HOLLYWOOD BANK - DAY

Marcus, Toby and Ashley take a few steps farther into the bank. Marcus kneels down and opens the duffel bag exposing a boombox. He presses play. Music blasts.

TOBY

Alright people, time to get down!

AGENT RAMIREZ (V.O.)

Take 'em! Take 'em!

S.W.A.T. officers explode from their hiding places to place the three in custody.

AGENT #2

On the ground!

Toby faints. Marcus and Ashley do as they're told.

EXT. BANK PARKING LOT - DAY - HOLBECK

walks up to Trevor's window and holds out her hand.

TREVOR

Get a job.

Holbeck pulls out her gun.

HOLBECK

Show me your hands, and get out of the vehicle.

A three person S.W.A.T. team surrounds the van.

INT. NORTH HOLLYWOOD BANK - LATER

Holbeck and Agent Ramirez, stand over Ashley, Marcus, and Trevor. Toby sits off to the side, being checked out by two PARAMEDICS. Two BOMB TECHS sift through the pieces of the now smashed boombox.

HOLBECK

No weapons on them.

AGENT RAMIREZ

What about the van?

HOLBECK

It's clean.

Ramirez grabs Trevor by the collar and pushes him against the counter.

AGENT RAMIREZ
Tell me who hired you or we'll
throw you under the prison.

TREVOR
All we did was answer an ad.

Ramirez shakes Trevor.

AGENT RAMIREZ
You have to get paid. Where were
you going to meet?

TREVOR
Someone dropped the clothes and
four-thousand in cash at our
apartment.

Ramirez releases Trevor.

ASHLEY
Along with a note warning us not
to try to run off with the money
without doing the work.

AGENT RAMIREZ
You didn't find anything about
that strange?

MARCUS
We're actors. We thought this was
some kind of reality prank show.

AGENT RAMIREZ
You almost got yourselves killed.

Holbeck looks at her cell phone.

HOLBECK
Lt. Kemper says a Long Beach bank
was just hit. Same M.O. as the
others. Down to the ski masks.

Ramirez slams her walkie-talkie to the floor.

AGENT RAMIREZ
Dammit! Tell me they caught them.

HOLBECK
No such luck.

AGENT RAMIREZ
Hold these four until we get this
sorted out.

EXT. BANK PARKING LOT - LATER - HOLBECK

talks on her cellphone as AGENTS and OFFICERS wind the
operation down.

HOLBECK
You were right. He juked us again.
Let me know what your play is.

Holbeck puts the phone away. Ramirez comes up to her.

AGENT RAMIREZ
Was that your partner?

HOLBECK
His voice-mail.

AGENT RAMIREZ
You trust his instincts?

HOLBECK
Yes.

AGENT RAMIREZ
Keep me in the loop.
(beat)
Please.

INT. SUV - DAY - JOHN

speeds through traffic. Phish and Leslie struggle to put
silencers on their 9mm guns.

PHISH
Slow down. No one's chasing us.

SAM
There's the alley.

EXT. LONG BEACH ALLEY - DAY

The SUV rolls into the alley of apartment carports and
stops. Everyone gets out.

ROBERT
We gonna split up?

SAM
They're looking for five people.

KEVIN
We're takin' our cut now.

EXT. LONG BEACH ALLEY - REAR OF SUV - DAY - KEVIN
pulls a bag out of the SUV and opens it.

PHISH
That's a bone-headed play.
Phish levels his gun at Kevin.
Robert aims his at Phish.
Leslie points her's at Robert.
Kevin is frozen.
John uses the SUV as cover.
Sam watches.

PHISH
You need to stick to the plan.

ROBERT
We just want what we're owed.

LESLIE
(to Robert)
Do it! Take the shot.

SAM
We don't have time for this. I
said \$25,000, right?

Robert nods. Sam goes to Kevin and pulls out some cash.

SAM
Here's fifty. Each.

Sam shoves the cash into Kevin's chest, takes the bag and
walks past Phish.

PHISH
Sam, you said no loose ends.

SAM
Yeah, I did say that.

Sam turns his back. Phish and Leslie shoot Kevin and Robert.

SAM

Put them in the SUV.

Sam picks up another bag. Leslie grabs the remaining three. Phish and John cram the two bodies into the SUV.

EXT. LONG BEACH ALLEY - PARKING STALLS - DAY - LESLIE

follows Sam to a white sedan parked next to Bill's car in the carport. They put four bags in Bill's trunk. Phish and John approach.

PHISH

Hey, Leslie. Next time come up with a plan where I don't die.

Leslie smiles as she drops the last bag in the sedan.

LESLIE

I'll get rid of this. C'mon, John, I'll drop you off.

JOHN

Must be nice having a friend that'll let you take their boat out no questions asked.

LESLIE

I've earned that trust.

PHISH

Your end should be in your account in four days.

LESLIE

Got it.

JOHN

I've never seen you guys in action. That was exciting.

LESLIE

Wanted you to remember your last day with us.

Leslie and John climb into the sedan and drive off.

Phish removes a 5-gallon gas can from Bill's car and returns to the SUV. Sam backs Bill's car out of the stall.

EXT. LONG BEACH ALLEY - SUV - DAY - PHISH

pours gas over the bodies and interior, strikes a match and sets it ablaze. He jogs back to Bill's car.

INT. BAR - NIGHT - WELLES

picks at his burger and fries. The BARTENDER and a couple of CUSTOMERS watch the evening news. Welles's phone vibrates on the bar. He picks it up and stares at it momentarily.

WELLES

Lieutenant.

LT. KEMPER (V.O.)

Welles, I need you to come in. All hands on deck.

WELLES

If you want Sam I need to stay out of uniform.

LT. KEMPER (V.O.)

Any idea where he is?

WELLES

Not yet.

LT. KEMPER (V.O.)

Then get your ass in here.

WELLES

Your way didn't work. Now it's my turn.

LT. KEMPER (V.O.)

Welles, so help me --

WELLES

Catch you later, lieutenant.

Welles disconnects and continues to watch the newscast.

INSERT - TV NEWSCAST

Video of the burned out SUV sitting in the alley and two bodies being wheeled away.

BACK TO SCENE

The bartender refills Welles's water glass.

BARTENDER

Two down, three to go.

Welles tosses cash on the bar.

BARTENDER

I'd give good odds the others are long gone.

WELLES

Maybe.

INT. WELLES'S CAR - LATER - WELLES

checks his tablet.

WELLES

Well, the car is still in the city.

EXT. DOWNTOWN L.A. PARKING GARAGE - NIGHT - PHISH

stares at the bag of cash.

SAM

Problem?

PHISH

I can't remember if I checked it for dye packs.

SAM

You're the paymaster. It's your job to clear the cash.

Phish kneels down to open the bag.

EXT. DOWNTOWN L.A. STREET - NIGHT

Welles's car parks next to the entrance of the garage. He exits the vehicle and strides to the entrance. Ascends the stairs.

EXT. DOWNTOWN L.A. PARKING GARAGE - MOMENTS LATER

Phish closes the bag and drops it in the trunk. He eases his gun from his waist.

He turns to Sam who is standing with a gun(silencer attached) pointed at him.

PHISH
What gave me away?

Sam fires. Phish drops.

EXT. DOWNTOWN L.A. PARKING GARAGE - MOMENTS LATER

Welles emerges from the staircase.

WELLES
Drop it, Sam!

Sam hesitates but drops his gun.

WELLES
Back away!

Sam moves away from Phish and the guns. Welles checks Phish but keeps an eye on Sam.

WELLES
You've always had a problem with sharing.

SAM
He made a move on me.

Welles looks in the trunk.

WELLES
Where's the rest of the cash?

No response. Welles takes out his phone and dials.

WELLES
Holbeck, I'm in the parking garage on 3rd and Bixel. One suspect in custody and one dead. Some of the bank cash is here.

Welles puts his phone away and takes out a pair of handcuffs and tosses them to Sam.

WELLES
Put 'em on.

SAM
No.

WELLES
Then we'll wait.

SAM

The rest of the cash is about to
leave the country.

WELLES

Tell it to the Feds.

Sam quickly moves towards the car.

SAM

I can prove it. I'll need that
scrap of paper on the floor of the
car.

WELLES

Uh-uh. I'll get it.

WELLES

opens the car door and bends to retrieve the paper.

SAM

runs and lunges at Welles who turns and manages to get a
shot off. Sam lifts Welles up and slams his back into the
corner of the car door. The piece of paper falls to the
ground.

WELLES

Ahhh!

Sam grabs the gun and hits Welles with the butt.

SAM

Sorry, Francis, I killed a friend
because of Wilson. He's not
walking away.

INT. HOLLYWOOD-BURBANK AIRPORT - HANGAR 22 - NIGHT

A CESNA LONGITUDE JET sits in the hangar.

An SUV pulls in and parks. The chauffeur climbs out. Mr.
Wilson steps out of the plane.

MR. WILSON

We good?

CHAUFFEUR

Yep. By now his man should have
taken care of him.

MR. WILSON

I wish I could be sure. I'm going to finish the flight check. Bring the bags in.

INT. WELLES'S CAR - NIGHT - WELLES

sits up. picks up the piece of paper.

WELLES

Burbank Airport. Hangar 22

EXT. BURBANK STREET - NIGHT

Bill's car rolls down the street.

INT. BILL'S CAR - NIGHT - SAM

makes a call.

LESLIE (V.O.)

Didn't expect to hear from you.

SAM

Phish is dead. Tried to kill me.

LESLIE (V.O.)

So you unleashed the beast.

SAM

Can you get me to Santa Barbara?

LESLIE (V.O.)

Tonight?

SAM

Fuck yes, tonight. I got the whole city after me.

LESLIE (V.O.)

I want Phish's share.

SAM

If you deliver.

LESLIE (V.O.)

Meet me at the marina in 2-hours. I'll wait 20-minutes beyond that.

EXT. HOLLYWOOD-BURBANK AIRPORT SECURITY GATE - NIGHT

Sam drives through the gate. The GUARD thumbs a stack of cash out of view of the cameras.

INT. CESNA COCKPIT - NIGHT - THE CHAUFFEUR

observes as Wilson goes down the flight checklist. His attention is refocused on Sam driving into the hangar.

THE CHAUFFEUR

This has to be the luckiest mother-fucker on the earth.

INT. HOLLYWOOD-BURBANK AIRPORT - HANGAR 22 - NIGHT - SAM

parks and walks, gun in hand, towards the plane.

SAM

Wilson, Phish wasn't good enough.
Looks like you'll have to get your hands dirty after all.

The chauffeur's massive frame fills the plane's doorway.

SAM

This doesn't concern you.

The chauffeur climbs down the steps.

CHAUFFEUR

Been wanting to see how good you are, Sam.

SAM

I'm on a tight schedule.

Sam shoots the chauffeur in the leg and shoulder.

CHAUFFEUR

You're a dead man, Sam!

Sam crosses to the plane's steps.

SAM

There's nowhere to go, Wilson.

MR. WILSON

Come on in, Sam.

INT. PLANE CABIN - NIGHT - MR. WILSON

one hand on his gun, watches Sam.

SAM

All you had to do was honor our deal. Instead you turned my closest friend against me.

MR. WILSON

I took your advice. Showed that I'm not to be fucked with.

SAM

Too bad it didn't work.

MR. WILSON

Can we come to some accommodation?

Wilson indicates the duffel bags behind him.

MR. WILSON

There's a lot of money back there.

SAM

This isn't negotiable.

MR. WILSON

Then it's every man for himself.

Mr. Wilson makes a move. Sam fires and hits him square in the chest.

SAM

I'm not to be fucked with either.

INT. HOLLYWOOD-BURBANK AIRPORT - HANGAR 22 - NIGHT

Sam, carrying a bag of cash, exits the plane. The chauffeur has propped himself up against the steps.

CHAUFFEUR

When you least expect --

SAM

He asked me to kill you today.
Next time I will.

EXT. DOWNTOWN L.A. STREET - NIGHT - HOLBECK

approaches Kemper, and Ramirez at the entrance to the parking structure.

HOLBECK

No sign of Welles or the other suspect.

LT. KEMPER

Did he say anything else?

HOLBECK

No.

AGENT RAMIREZ

Put an APB out on Welles.

HOLBECK

For what?

AGENT RAMIREZ

Are you blind? He said he was here with a suspect and the cash.

HOLBECK

You've had it out for Welles since he gave up his brother.

AGENT RAMIREZ

Where is he? Where's the cash?

HOLBECK

We don't know if --

Ramirez's phone rings.

AGENT RAMIREZ

Ramirez.

INT. WELLES'S CAR - NIGHT - WELLES

talks as he speeds through traffic.

WELLES

Sam is headed to Burbank Airport. My guess is there's a private jet scheduled to leave from Hangar 22.

AGENT RAMIREZ (V.O.)

Where's the money?

WELLES

On the plane.

AGENT RAMIREZ

Okay, you stand down. We'll take it from here.

INT. WELLES'S CAR - WELLES'S POV - NIGHT - WELLES
spots Sam driving in the opposite direction.

WELLES
Shit!

EXT. CITY STREET - NIGHT

Horns blare as Welles's car makes a u-turn cutting off traffic and speeds after Sam.

AGENT RAMIREZ (V.O.)
What's happening?

WELLES
I have eyes on Sam. He's going south away from the airport. There's probably one or two dead bodies on the plane.

INT. BILL'S CAR - NIGHT - SAM

checks his rear-view mirror and observes Welles approaching fast.

INT. HOLLYWOOD-BURBANK AIRPORT - HANGAR 22 - NIGHT

EMERGENCY VEHICLES fill the hangar. Their red and blue lights reflecting off the walls. S.W.A.T, F.B.I., and L.A.F.D. pour out of their vehicles.

Holbeck, Kemper, and Ramirez, stand back while the area is secured.

The chauffeur is pulled away from the plane by police and PARAMEDICS tend to his wounds.

Ramirez steps forward.

AGENT RAMIREZ
Inside the plane. This is the F.B.I. Come out with your hands up. There's nowhere to go.

All eyes are on the plane's entryway.

AGENT RAMIREZ
Go!

S.W.A.T. moves in. Holbeck follows.

Holbeck exits the plane.

HOLBECK
Wilson is dead. GSW to the chest.

AGENT RAMIREZ
What about the money?

HOLBECK
Three full duffel bags.

EXT. LOS ANGELES EQUESTRIAN CENTER - LATER - SAM

pulls into the center and makes a left. He comes to a dead end, jumps out of the SUV and hightails it for the stable entrance.

INT. BILL'S CAR - SECONDS LATER - WELLES

blows by the SUV and fixes Sam in the headlights. Sam turns and fires. Welles skids the car to a stop. Sam bolts into the stables. Welles gets out and follows.

INT. HORSE STABLES - MOMENTS LATER - SAM

runs through the dimly lit stables. Takes cover behind an open door. Welles enters.

WELLES
Sam, my backup is on the way.

Sam fires. Welles drops to a knee and returns fire. Sam breaks for it. Firing as he runs. He runs out of bullets.

SAM
Great.

Welles follows him into the arena.

INT. HORSE ARENA - CONTINUOUS

Sam stands in the middle of the arena.

WELLES
You're under arrest.

SAM
You better use that.

Welles inches closer.

WELLES

I'm out too.

They face off like two gunslingers at high-noon.

WELLES

C'mon, Sam. You've gotta be tired.

They drop their guns. Welles shrugs and sprints towards Sam. Sam steels himself. Backpedals. Catches Welles with a couple of jabs and a body shot.

SAM

Flying in blindly isn't the best strategy, Francis.

WELLES

Just feeling you out. It reminded me you fight southpaw.

Welles connects with a series of punches.

SAM

Someone trained you well.

WELLES

Navy boxing team.

SAM

I prefer local gyms.

They wrap each other up.

WELLES

We grew up as brothers and you treated me like shit.

They break apart. Sam puts Welles down.

SAM

I treated you like someone in need of guidance.

WELLES

Bullshit!

SAM

I pushed you to stop being a pussy. To see you're anybody's equal. Except mine.

WELLES

Is that why you had Tom Spears and his buddies beat me? Rob me?

SAM

How'd you find out about that?

WELLES

I'm the one who broke his arm.

SAM

It was a beautiful plan. And it worked. You stood up to him.

Welles jumps up and gets Sam in a half nelson. Sam pounds on Welles's foot and breaks free.

The graceful techniques of the "sweet science" quickly devolve into the brute force of a common street brawl. Dirt from the arena fills the air around them.

Both men are bloody, exhausted, and still defiant.

WELLES

You knew my real parents wanted to see me and kept it to yourself.

SAM

You watched me being molested and said nothing.

Welles swings wildly. Misses. Sam catches him flush on the jaw. Welles falls flat on his back.

SAM

Give up, Francis. You can't beat me.

Welles tries to get up. Sam kicks him in the gut sending him down again.

SAM

Good luck squaring all this with your bosses.

Welles gets up. Struggles to maintain his balance as he moves after Sam.

WELLES

You used Fadiya just to hurt me.

SAM

Funny. Of all the things I did to you, losing that tramp is what fucked you up the most. Go figure.

Sam heads for the exit.

Welles pulls a Glock 42 from his pocket.

WELLES

Sam.

Sam keeps walking.

SAM

Fuck off, Francis.

WELLES

I will shoot you.

Sam freezes and faces Welles.

SAM

A throw-away?

WELLES

A backup.

SAM

So this isn't about justice.

WELLES

There's all kinds of justice.

SAM

Maybe. If you'd pulled that out earlier. This is about revenge.

Welles moves forward.

SAM

Go ahead. This is what you've always wanted to do.

WELLES

Maybe. Killing you would only make me like you. I'm not.

FADIYA

Drop it, Frank.

Fadiya emerges from the shadows. A .38 aimed at Welles.

WELLES

Fadiya?

SAM

Fadiya.

*

The sight of Fadiya puts Welles off balance.

SAM

You look a bit wobbly, Francis.

WELLES

You played me?

FADIYA

I won't ask again.

Welles flings the gun behind him. Sam goes to pick it up.

FADIYA

Leave it where it is, boo.

WELLES

Boo? You're a good actress.

FADIYA

You're a gullible audience.

She moves farther into the arena.

FADIYA

How could you think I'd ever come back to you?

A few steps closer.

FADIYA

You're a 40-year-old loser. Still bitchin' about shit that happened over 20-years ago.

WELLES

So, what now? You kill me and live happily ever after?

SAM

No.

FADIYA

Yes.

Sam looks confusedly at Fadiya.

FADIYA

Frank, you had one job. Kill Sam.

SAM

You wanted him to kill me?

FADIYA

I wanted him to try. I knew he'd fail and you'd be free from this idiotic dance you two do.

WELLES

Fadiya, give me the gun. I'll talk to the D.A.

FADIYA

I don't need to be saved, Francis.

WELLES

So, he's thoroughly corrupted you.

FADIYA

Corrupted me? No. I hate him as much as I hate you but I always knew where I stood with him.

Welles looks back at his gun.

FADIYA

Go for it.

Welles moves. Fadiya fires. Welles falls face down in the dirt next to his gun. Sam goes and kneels next to Welles. Pulls the gun close.

FADIYA

Can we go so we can get on with our lives?

Fadiya steps closer to Sam.

SAM

Woman, I don't know what fantasy you've worked up in your mind about us.

Sam quickly raises Welles's gun and fires twice. Fadiya slowly goes to the ground.

SAM

But he's family.

She looks at the blood staining her blouse.

FADIYA

You bastard!

She raises her gun. Sam fires again. Fadiya falls over. Sam starts for the exit but pauses when he hears Welles coughing.

SAM

Still kicking?

Sam bends down and studies Welles's wound.

SAM

That's not too bad. Hope help gets here before you bleed out.

Welles uses his last bit of strength to grab Sam's gun hand and pull him closer. He then uses his free hand to plunge a knife into Sam's belly.

Sam releases the gun and collapses next to Welles.

Welles, Sam and Fadiya lay motionless on the arena floor. The image fades out and we're left to wonder if any of them survive.

PRE-LAP: The sound of heart monitors and oxygen machines fill the darkness as the screen fade in to --

INT. HOSPITAL ROOM - PATIENT'S POV - DAY - HOLBECK

stands over the patient.

WELLES

How bad?

HOLBECK

A bullet missed your heart by inches. You should be dead.

WELLES

Sam?

HOLBECK

Alive, but he'll be wearing a urostomy pouch forever.

(beat)

Fadiya didn't make it.

WELLES

I know.

HOLBECK

From the notes we found at her apartment, she really hated you.

WELLES

All I ever did was try to show her some men are decent.

HOLBECK

Some women are drawn to jerks.

WELLES

Are you okay with the department?

HOLBECK

They're having a hard time believing I didn't know what you were up to but I'm in the clear.

WELLES

Good.

HOLBECK

Ramirez is looking for a way to put all the bodies on you.

WELLES

Doesn't matter. I'm done.

HOLBECK

You can beat this. Without you they would have gotten away.

WELLES

That's not what I mean. I'm done with the force.

HOLBECK

What the hell, Welles? When the truth gets out they'll throw you a damn parade.

WELLES

I still have to bury Bill and I want to know what happened to my parents. If I have any blood relatives.

(beat)

Thank you for all your help. You've been a good partner.

HOLBECK

You're welcome.

WELLES

When I get out let's have dinner.

HOLBECK

Welles.

WELLES

Nothing untoward. Just buttering up a rising star in the department. In case I need information.

HOLBECK

I think that's the definition of
untoward.

WELLES

Then I'd better make it one hell
of a dinner.

FADE OUT.