

UNTOLD STORIES

Written by
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FADE IN: WHITE LETTERS OVER A BLACK SCREEN

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A deep, throaty **ROAR** with a mix of **MECHANICAL CLANKING** and **WHIRRING**, accompanied by the powerful **HUM** of diesel engine with rhythmic vibrations is heard. The noise is constant and loud. Suddenly the sound intensifies adding a more pronounced **CLATTER**.

EXT. WALNUT ORCHARD/TEHAMA COUNTY - DAY (SOUND CONT.)

A walnut tree shakes vigorously. A Latino farmworker operates a walnut tree harvesting truck and the walnuts fall to the ground. A police **SIREN** rises in a crescendo over the sound of the walnut tree harvesting truck engine.

EXT. HWY 99/SOUTH OF RED BLUFF (TEHAMA COUNTY) - DAY

A Tehama County Sheriff's van tows a small Sheriff's boat followed by unmarked police sedan with the **SIREN** blaring.

INT. SHERIFF'S BOAT/MILL CREEK PARK/SACRAMENTO RIVER - DAY

On the deck stands DETECTIVE BEN (early 50s) Caucasian, tall, short cropped dark hair with a hint of a paunch. He has a weathered look of a man who's seen too much but keeps going. He wears a sheriff's windbreaker over his usual workaday look, gray slacks, light blue button down collared shirt. He stands next to the CORONER who wears a Coroner's safety vest visible under a life jacket. A Tehama County uniformed officer SHERIFF BRAD (30s) pulls a dead body out of the river.

CORONER

Think he's the guy who got pushed
off the bridge?

BEN

Could be. Probably. Let's get him
back and take a look see. I'll
come by after you've had chance to
work your magic.

CORONER

Science my friend. You're the
magician.

INT. BEN'S CAR/HWY 99 (SOUTH OF RED BLUFF) - DAY - TRAVELING

Ben drives an unmarked police sedan past orchards and vineyards. He turns into a walnut orchard with workers operating the harvesting machines, parks and watches the men work.

BEN
(To himself)
These are good people.

INT. MORGUE/RED BLUFF - DAY

Ben and the Coroner look at the dead body that was fished out of the river.

CORONER
No bullet holes. No stab wounds.
Matches the description of the guy
who got pushed. Looks open and
shut to me.

BEN
Hmm. Always more to the story.
Let's get the tox screen back, firm
up his ID. Nothing we can do now.

CORONER
I'll finish up.

BEN
Sounds good.

EXT. TAQUERIA PARKING LOT/RED BLUFF - DAY (DUSK)

Ben parks his Jeep Cherokee in the parking lot and gets out.

INT. TAQUERIA - DAY (DUSK)

Ben waits behind a CUSTOMER ahead of him. The Latino COUNTER WOMAN (30s) with a pretty face and warm brown eyes sparkling with a welcoming kindness speaks only in Spanish to the Customer (improvised dialogue). The customer moves on and Ben steps up to the counter.

COUNTER WOMAN
Buena Niches. Que te gustaria
pedir?

BEN
Buenos Dias. Carne desad...Um.. The
Steak plato. The steak dinner, con
rice and beans.

COUNTER WOMAN
Carne de asada plato? Steak, yes?

BEN
Sure. Yes. To go.

Ben smiles at the Counter Woman as she makes his food.

COUNTER WOMAN
Pico de gallo?.....

The counter woman points at it

BEN
Sure. Si.

COUNTER WOMAN
Tortilla de harina o de maiz?

Ben hesitates. The Counter woman is thinking hard and then
struggles to speak in English.

COUNTER WOMAN (CONT'D)
Flora o corny?

Ben Smiles at her.

BEN
Corn. Um, mize. Me habla Espanol
muy poquito.

The Counter Woman smiles back at Ben, finishes up preparing
his food and gives it to the cashier.

COUNTER WOMAN
Se solo unpoquito del inglesia.

BEN
Muchas muchas gracias!

Ben walks toward the cashier then turns to catch a glimpse of
Counter Woman who is busy preparing food.

BEN (CONT'D)
(quietly to himself)
I gotta learn how to speak Spanish.

EXT. BEN'S HOUSE/RED BLUFF DAY - (DUSK)

Ben drives on a street with middle class homes then turns into the driveway at 1140 Shasta Ave. The garage door opens.

INT. DINING AREA BY THE LIVING ROOM - NIGHT

A sparsely furnished, well kept home with the news on TV in the dining area of the living room. Ben watches as he finishes up eating and drinking a beer.

ON THE TV SCREEN - INT. THE SENATE HEARING ROOM

Judge Kavanaugh is testifying. A graphic image is on the screen: *KRCR News Channel 7 - Redding - earlier today*

JUDGE KAVANAUGH

I revere the constitution. If confirmed to the Supreme Court I will keep an open mind about every case. I will always strive to preserve the constitution of the United States and the American rule of law. *

Ben turns his attention away from the TV, thinking...

INT. GARAGE - NIGHT

Ben pulls out a box from under a work bench and takes out an old 8 x 10 unframed photo of Ben and a Caucasian PRETTY GIRL, both in their mid 20's, fishing together in the Sierras.

BEGIN FLASHBACK 1980:**EXT. BAR PARKING LOT/CHICO - NIGHT**

The pretty girl in a tight fitting bodycon tank dress tries to catch up to Ben who is walking away from her. She reaches out to grab his hand. Ben, in slacks and a Hawaiian style printed button down shirt turns around and pushes her hard down to the ground.

BEN

Fuck you! I know you were fuckin' him.

The pretty girl pushes herself off the ground and looks at Ben with a confused expression, then starts to cry. Ben looks at her with a scowl, turns and walks away.

END FLASHBACK.

INT. GARAGE - NIGHT

Ben looks at the photo, thinking...

INT. COURTROOM/FRESNO - DAY

The DEFENDANT, a shaved-head, White supremacist with cold, piercing eyes. a tattoo on the side of his face in an orange jumpsuit stands next to his attorney.

HEAD JUROR

We find the Defendant guilty.

Standing behind the prosecutor's table, GARY KAPLAN, at age 51, a distinguished man with sharp features and a commanding presence, black hair slicked back, his tanned complexion suggests his Mediterranean or Middle Eastern ancestry, bursts into a huge smile. His perfectly tailored suit exudes the confidence and authority of a seasoned District Attorney. Gary shakes the hands of the other prosecutors and the people sitting behind him in the gallery. A middle aged woman gives him a hug.

INT. KITCHEN/GARY'S HOUSE (5623 COLUMBIA DR. N., FRESNO) - NIGHT

Eve (40s), Caucasian, fit, chops veggies on the center island in the well appointed, spacious kitchen. Her chocolate brown hair is perfectly styled. Her tailored blouse hints at her financial success in business. Gary with a whiskey tumbler in hand, wearing his court room attire with his coat off holds his cell phone to his ear.

GARY

That's not going to fly. We're not going to pin this guy no matter how we present it.

SARA (O.S.)

She's coming on soon! The show already started.

EVE

Ok, OK, we're coming.

Eve exits the kitchen carrying a large tray of food

GARY
I gotta go. We'll figure this out.
Gotta get this guy. Put it on the
agenda for first thing tomorrow.

INT. THE GREAT ROOM - NIGHT

In the dining area Gary sits down at the table area and looks towards the giant big screen TV on the wall in the family room area. Eve arranges food at the table. SARA (early 20s), Gary and Eve's daughter, in shorts and tank top, sits on a sofa near the big screen TV watching TV with the **SOUND** on very low.

GARY
Is she on yet? Did I miss her?

SARA
No, not yet. Any minute now.

JASON, (late teens) Gary and Eve's son, in jeans and a t-shirt, enters and sits next to Sara.

JASON
Is she on yet?

EVE
Let me know when she comes on.

ON THE TV SCREEN - INT. LAW FIRM IN A HIGH RISE BUILDING

JESSICA, (20's) Gary's and Eve's daughter, a dark brown eyed beauty with luxurious black hair that cascades over her shoulders wears a black wrap dress that accentuates her slim figure. She is confident and poised with a determined look on her face. She turns heads as she glides through the office.

SARA
She's on.

GARY
Wow, she's on TV!

EVE
She's so beautiful.

SARA
Hush.

Gary smiles with pride.

INT. GARY'S OFFICE IN THE D.A.'S OFFICE (FRESNO) - DAY

Gary in office attire with his coat off types on the keyboard of his desktop computer at his desk with a legal book and a yellow legal pad on it. ANITA (40's) a Black woman with a strong, no-nonsense demeanor, in simple, functional clothing reflecting her working-class roots and practical nature, enters holding an letter sized envelope which she lays down on Gary's desk.

ANITA

A personal letter came for you
today.

GARY

Thanks.

Gary continues to type then picks up the letter. He studies the envelope which has his address and the return address in hand writing with a return address that has no street number or zip code:

*Glencoe Ave
Venice, CA*

Gary opens the envelope carefully not to tear it where the address and return address are written and takes out a hand written letter.

I have proof of what happened back in 1985. Call me 916-892-8887.

Gary stares at the letter with a concerned expression then takes out his phone and enters in his *Contacts* 916-892-8887. *No record* appears.

GARY (CONT'D)

(To himself)

Damn.

INT. KITCHEN AREA/D.A.'S OFFICE - DAY

Gary gets a glass of water then stares into space, thinking. A YOUNG ATTORNEY stops by the entry to the kitchen.

YOUNG ATTORNEY

Gary, what do you think of the
evidence in the Hopkins case?

GARY

(Forcing a smile)

It's good, but not enough proof.

INT. CLERK'S AREA/D.A.'S OFFICE - DAY

Gary walks slowly pas Anita sitting at her desk.

ANITA

Gary, are you going to call Ramon
Esperanza?

Gary doesn't respond and keeps walking.

ANITA (CONT'D)

Gary, you said you would call
him...Gary...Gary!

Gary finally turns to face Anita, still deep in thought.

GARY

Esperanza. Yeah. I will.

INT. GARY'S OFFICE - DAY

Free phone look up appears on Gary's computer monitor. Gary types in 916-892-8887. *No record found - join our service to find phone numbers* appears. He enters his credit card info and re-enters the phone number. *Phone record for 916-892-8887: ALICE JOHNSON 815 Franzell Road, Red Bluff, CA* appears on the screen. He turns away from the screen and stares into space with a distressed look.

BEGIN FLASHBACK 1985:**INT. GAR'S 1979 BUICK SKYLARK/GLENCOE AVE. (VENICE) - GARY'S P.O.V. ALICE JOHNSON - NIGHT**

Alice at age 17, on her back on a wide bench seat that stretches across the entire front of the car, her dress ripped, her eyes closed, holding the side of her head with one hand is being thrust forward and back. Gary's **GRUNTS** are heard with each thrust. ALICE JOHNSON, a slim light-skinned Black girl with shoulder-length black curls that frame her roundish pretty face opens her eyes and is shocked to realize she is being raped.

END FLASHBACK.**INT. GARY'S OFFICE - DAY**

Gary stares into space with a worried look then writes the address in Red Bluff down on the letter.

He picks up his cell phone, thinks it over, then lowers the phone. He shakes his head in disbelief.

GARY
(To himself)
Oh my god.

Gary clicks on google on his cell phone and types in *where to buy a throwaway phone Fresno*.

EXT. PHONE SHOP PARKING LOT/FRESNO - DAY (DUSK)

Gary drives into a parking space, walks slowly towards a the shop, stops, thinks it over, then walks back to his SUV.

INT. MASTER BEDROOM/GARY'S HOUSE - DAY (DAWN)

The room is dark. Eve is asleep in bed next to Gary. Gary in PJs slips out of bed quietly. Eve doesn't wake up.

INT. GARAGE/GARY'S HOUSE - DAY (DAWN)

Gary in his fishing outfit loads gear into his SUV.

INT. GARY'S SUV/HWY 99 (MODESTO) - DAY - TRAVELING

The **CELL PHONE RINGS**. Eve shows on the SUV touch screen. Gary puts a smile on his face then takes the call.

GARY
Morning Hon.

INTERCUT with Gary's Master Bedroom. Eve is still in bed with the phone to her ear.

EVE
You left so early.

GARY
I didn't want to wake you.

EVE
Going to work so early?

GARY

I'm taking a day off. I heard about a new fishing spot I want to go to but you know Jason loves where we usually go.
(MORE)

GARY (CONT'D)

So I decided to take a run up to check it out. See first hand if it's a go.

EVE

Ok. Jesse might be home tonight. I'll call you if she's coming.

GARY

I may not have reception. I'll see her tonight.

EVE

You know she'll go out with friends tonight.

GARY

You know what, I'll surprise her with a super breakfast tomorrow. My famous pancakes.

EVE

Promise? You won't have to get to work early?

GARY

Promise.

EVE

OK. Bye now.

GARY

Bye.

EXT. GARY'S SUV/RED BLUFF - DAY - TRAVELING

Wearing sunglasses and his fishing hat Gary slowly passes by Alice's house, a ranch style track home with the living area elevated slightly higher than the garage level. He drives around the block then pulls up and parks in front of the house and gets out of the SUV.

EXT. ALICE'S HOUSE - DAY

Gary knocks on the front door. He uses his knuckle to push the button to **RING** the door bell and waits. He turns around to see if anyone is watching then walks around to the side of the house, opens a gate and goes into the backyard. He peeks into the sliding glass door with blinds on the inside that are not fully shut and sees no one. He knocks on the sliding glass door with his knuckle and waits.

GARY
(To himself)
Damn.

He walks to the side of the house, looks around, then walks to his car and drives away.

INT. GARY'S SUV/RED BLUFF - DAY - TRAVELING

Gary drives slowly around the neighborhood, thinking. He speeds up until he is on a semi-rural road, finds a secluded place along the road to park and pulls over. He picks up his phone and dials:

916-892-88 He stops and looks up, thinking it over.

GARY
(To himself)
I gotta get the proof. Fuck it.

EXT. GARY'S PARKED SUV - DAY

Gary gets fishing gloves out of a tackle box and the crow bar by the spare tire.

EXT. ALICE'S HOUSE - DAY

Gary pulls up and parks on the street in front. He looks around then gets out of the car holding the crow bar close to his body. In the backyard takes off his sun glasses and disengages the lock on the sliding glass door. He puts the gloves on his hands and slides the door open. He listens to the **SILENCE** then slips into the house.

INT. LIVING ROOM/ALICE'S HOUSE - DAY

Gary looks around and listens to the **QUIET** in this well kept home with minimal furnishings, darkened with all the blinds and curtains closed. He slowly walks towards a hallway.

INT. OFFICE BEDROOM/ALICE'S HOUSE - DAY

Gary looks at some papers. He takes off the gloves and turns on a laptop sitting on a desk. The *log-in* screen appears. Gary enters a few random letters and numbers but the computer won't open. He closes the laptop and puts on the gloves.

GARY
(to himself)
Damn. What am I doing? What does
she have? Where would it be?

INT. ALICE'S CAMRY/RED BLUFF - DAY - TRAVELING

Alice at age 50, her curly hair framing her face with a touch of grace. She wears a pair of well-fitted, high-waisted jeans paired with a simple but stylish crew-neck T-shirt over her subtly toned body. With a concerned look she drives into her driveway.

INT. OFFICE BEDROOM - DAY

Gary steps inside the closet, looks at the contents in boxes on the closet floor and on the shelf above the clothing rod. He doesn't notice the very low **CHURNING** of the garage door opening.

INT. GARAGE - DAY

Alice's drives into the garage. The car stops so that the side door mirror is adjacent a short staircase.

INT. OFFICE BEDROOM - DAY

Gary throws some clothes in the closet onto the floor then goes to a cabinet, open the drawers, grabs a stack of papers.

INT. GARAGE - DAY

Alice sits in her car looking at her phone then looks away, thinking. She puts the phone into her hand bag on the passenger seat then goes to the trunk and picks up two full grocery bags.

INT. KITCHEN - DAY

Gary puts the stack of papers and the laptop on a table then opens a cabinet which is next to a door. He takes out some brown paper bags then suddenly the door opens. Alice takes a step into the kitchen carrying the grocery bags, sees Gary, is totally startled and **SHRIEKS** with fear and panic. She takes a step backwards towards the staircase, can't get her footing, tries to grab onto the handrail and falls backwards down the stairs into the garage. A loud **THUMP** is heard followed by another **THUMP**. Then **SILENCE**.

Gary lets go of the brown bags and stands motionless in the kitchen looking towards the staircase. He slowly moves towards the staircase and sees Alice laying at the bottom of the stairs on the garage floor in a contorted position with groceries strewn all around her. He slowly walks down the stairs.

INT. GARAGE - DAY

Gary straddles over Alice's body into the garage. He leans down towards Alice's head and sees blood pouring out of the back of her neck. A pool of blood creeps towards his shoes. He backs away from where Alice lay and takes his phone out of his coat pocket. He is shaking and tears are welling up in his eyes. He wipes his eyes with his sleeve, dials 9 1 then sobs, begins to panic, pants, gasps for air.

GARY

(To himself, mumbling)

What am. What I, what am I, what am
I gonna? Wha, wha, how could I, how
could, how could. Oh my god, Oh my
god, Oh my god.

He takes a few deep breaths and composes himself. He pushes the button on the garage wall to close the garage door which **CHURNS** shut. He puts his phone into his pocket, opens the passenger side door, takes Alice's phone out of the hand bag and touches the screen; *password required* appears.

GARY (CONT'D)

(to himself)

Damn.

He puts the phone back into the hand bag, takes some papers out of the glove box and puts them in the handbag. Holding the handbag he straddles over Alice's body and goes up the stairs.

SERIES OF SHOTS - BEDROOMS IN ALICE'S HOUSE

A) Gary ransacks the dresser drawers, cabinets and closets in the master bedroom, office bedroom and small bedroom with exercise equipment in it throwing things on the floor.

B) He finds a jewelry box and shoe boxes and folders with cards and documents and puts them all in the brown bags.

INT. BATHROOM - DAY

Gloves off, with shaking hand Gary scoops up some water to drink. He stares at his shaking hand, sees his sweat covered face in the mirror then splashes his face with water.

INT. KITCHEN - DAY

Filled up brown bags sit on the table. With gloves back on, Gary opens cabinets and finds a box of black garbage bags. He puts the brown bags into one of the black bags then moves towards the stairs, slightly tilts his head so he can just barely see down the staircase at Alice's contorted body laying on the garage floor. Carrying the filled up garbage bag he walks out of the kitchen.

EXT. ALICE'S HOUSE - DAY

Gloves off, glasses on, Gary picks up the crowbar, walks by the side of the house, looks around, walks to his car, puts the garbage bag and crow bar into the passenger side front seat and drives away.

INT. GARY'S SUV/HWY 5 (SACRAMENTO) - DAY

Gary drives slowly in traffic past the Tower Bridge. His shaking hand scrolls on his touchscreen GPS along the Sacramento River until the *Freeport Bridge* appears. He sees his shaking hand with a distressed look on his face.

INT. GARY'S SUV/FREEPORT BRIDGE - DAY

Gary drives slowly across the bridge, turns and parks along the side of the road. He digs into the garbage bag and takes out the phone and wallet from inside the hand bag and puts them into his jacket pocket. He takes out the jewelry box and scoops up all the items in the box and puts them in another pocket. He looks around and gets out of the car.

EXT. FREEPORT BRIDGE - DAY

Gary drops the phone and wallet into the Sacramento River. He walks back towards the car, reaches into his pocket and throws the items from the jewelry box down towards the river bank.

INT. GARY'S SUV/SOUTH RIVER ROAD - DAY

The *Paintersville Bridge* appears on the GPS touchscreen. Gary slows down as he approaches the Bridge, parks along the side of the road, reaches into the garbage bag, pulls out the laptop, looks all around and gets out of the car.

EXT. PAINTERSVILLE BRIDGE - DAY

Gary drops the laptop into the Sacramento River.

INT. GARY'S SUV/HWY 160 (STEAMBOAT LANDING BAR & GRILL) - DAY

Gary drives slowly past parked cars in front of the Steamboat Landing Bar & Grill. He sees a strikingly pretty teenage girl with long blond hair held back in a pony tail in a stylish bikini with sun-kissed skin and a sleek figure 8 body walking near the parked cars. She sees Gary looking at her and makes a moment's eye contact with him. Gary quickly turns his head forward and accelerates as he drives across the Steamboat Slough Bridge.

INT. GARAGE/GARY'S HOUSE - NIGHT

Gary takes out the white kitchen garbage bags that are in the trash bin. He puts the black garbage bag into the bin, then puts the white garbage bags on top of the black bag and closes the lid.

INT. MASTER BEDROOM/GARY'S HOUSE - DAY (DAWN)

Gary lays in his bed, eyes wide open, hair a mess. The **SOUND** of garbage trucks grows louder. In his PJ's he looks out the window facing the street as the trash bin is picked up. He slowly raises his shaking hand and looks at it with a distressed look on his face.

INT. KITCHEN/GARY'S HOUSE - DAY

Gary, hair slicked back, wearing slacks and a clean white t-shirt makes pancakes on a fryer. Eve, dressed for work, pours coffee into mugs.

GARY

Are they coming? I haven't made them my famous pancakes in years.

EVE

Ok, ok, I'll get them.

Eve exits the kitchen. Gary looks at the pancakes cooking.

GARY'S P.O.V - THE PANCAKES IN THE FRYING PAN

Gary's hand is shaking as he flips the pancakes.

BEGIN FLASHBACK:

INT. ALICE'S GARAGE

The pool of blood on the concrete floor expands towards Gary's shoes.

EVE (O.S.) (CONT'D)
Come down already!

END FLASHBACK

With a shaky hand Gary puts the pancakes on a platter.

INT. DINING AREA - DAY

Jessica in shorts and a t-shirt sits down at the table in front of a plate full of pancakes next to Eve. Sara and Jason dressed for school take seats at the table.

JESSICA
Dad, you made the pancakes!

GARY
Of course! 'Bout time, don't you think? Been awhile.

Jessica pours syrup and digs in. Her phone **VIBRATES** with a text: *Brian - Remodeling almost finished. Would love for you to see it. Lunch today?* Jessica stares at the text, thinking.

EVE
You going to eat or stare at the phone?

Jessica looks up from the text, smiles, sips coffee.

GARY
I can't believe you're going to be home for three whole days.

JESSICA
I wasn't booked and had no
auditions so I took time off. I
really miss you guys.

INT. MASTER BEDROOM - NIGHT

Gary lays in bed next to Eve, his eyes wide open.

INT. BATHROOM - NIGHT

Gary in a robe looks in the mirror at his slightly shaking hand.

INT. HALLWAY BY THE BEDROOMS - NIGHT

A pinch of light from an open bedroom door sneaks into the darkened empty hallway. Gary enters in his robe and slowly walks towards the **SOUND** of Sara and Jessica's muffled voices (improvised dialogue). Gary stops just behind the open bedroom door and listens.

SARA (O.S.)
So what happened?

JESSICA (O.S.)
It was nothing

SARA (O.S.)
Then why are you upset? I can
tell.

JESSICA (O.S.)
OK. I'll tell you. But don't tell
anyone.

SARA (O.S.)
Like I would.

JESSICA (O.S.)
You totally would You're a total
blabbermouth.

SARA (O.S.)
I promise this time, K? I mean.
You're my sister. If it's
important I promise not to tell.

JESSICA (O.S.)
You promise? No. Forget about it.
I know you can't keep a secret.

(MORE)

JESSICA (O.S.) (CONT'D)
It's human nature. You have to
tell someone.

SARA (O.S.)
Ok, you know I love your friend
Linda's dog. I'll her dog for a
walk and tell the dog everything.
Now are you satisfied. Just tell
me... What? What happened?

JESSICA (O.S.)
OK. There was a producer. I had
met him at a party. He called
me...

SARA (O.S.)
Go on.

JESSICA (O.S.)
I told you I was on hold for the
Netflix part, right?

SARA (O.S.)
Yes...

JESSICA (O.S.)
So he called me up and told me he
enjoyed talking with me, he liked
my work and oh, by the way, I'm one
of the producers for The Timeless
Planet. I said wow and then he
immediately said he'd like to see
me. Have lunch. So I said yes. I
mean, why not?

SARA (O.S.)
Oh my god. Which Producer? I want
to look him up? Did you say yes.

JESSICA (O.S.)
Brian Richards. I said sure, I
mean, I gotta eat, right? So he
picks me up. You know, nice car,
good looking man in his 50's. We
go to a nice place on Melrose. He
asks me all about my family, tells
me he's divorced, keeps asking me
about acting. Then says after he
got divorced he bought a house in
Beverlywood that he was renovating.
It's close by and he can't decide
what color to paint the place.

SARA (O.S.)
Yeah, right.

JESSICA
So I told him I had an audition
later and he said he would drive me
there after seeing his apartment
and you know driving LA is insane
so I said yes.

SARA (O.S.)
You went.

JESSICA (O.S.)
Yeah...

SARA (O.S.)
So what happened?

JESSICA (O.S.)
You know.

SARA (O.S.)
No I don't know!

JESSICA (O.S.)
So you know. We got there, he
showed me some paint swatches.
Then he reached out and touched me
on my arm. Then he took my hand,
and put it on his leg. Oh my God
it was sick.

SARA (O.S.)
Oh Jesus.

JESSICA (O.S.)
Then he said he could be big help
to me and asked me to, you know.

SARA (O.S.)
Gross. Did you do it?

JESSICA (O.S.)
Yeah, with my mouth. Don't tell
anyone!

GARY
(under his breath)
Asshole!

SARA (O.S.)
You shouldn't have done it! You
should have walked out!

JESSICA (O.S.)

I was confused OK. I actually liked the guy. He was nice. Asked me all about acting and my family. And it's so hard to get good parts I know I shouldn't have done it. I'm sorry OK!

SARA (O.S.)

You shouldn't do something like that with older men who just want to use you. You should do it with a guy you love.

JESSICA (O.S.)

I know. That's the way it's supposed to be. But things don't always happen the way they are suppose to.

SARA (O.S.)

I know. It's so confusing sometime to figure out what to do. OK, I won't tell. I'll tell Ranger

JESSICA (O.S.)

Ranger?

SARA (O.S.)

Linda's dog

JESSICA (O.S.)

But there's a problem.

SARA (O.S.)

What?

JESSICA (O.S.)

Well, I got the part. Then I found out that he's engaged. But every once in a while he asks me out. I've told him no. But I'm so scared every time I hear from him. There is no way I want to be alone with this man. He's a cheater!

SARA (O.S.)

Don't be scared. I know how strong you are. You know how strong you are. This guy is just a coward. A stupid jerk. When you tell him no there are six other actresses he can call. So just ignore him.

(MORE)

SARA (O.S.) (CONT'D)
Don't take his calls or reply to
his texts. Don't be scared. OK?

JESSICA (O.S.)
You think? Really?

SARA (O.S.)
Yes. For sure. And now you're
getting cast so you don't need this
guy. I mean, how many other guys
have you just ignored and they
faded away. You've been doing it
since you were 14!

JESSICA (O.S.)
I know. So many. Ha!

SARA
I'm so glad you told me. You know
I love you. I can hardly wait to
tell Ranger!

JESSICA (O.S.)
Shut up!

SARA
Ok. Ok. Oh my god it's three
thirty!

Gary is pissed. He walks out of the hallway as Jessica and
Sara's muffled voices (improvised dialogue) fade away.

INT. FAMILY ROOM - NIGHT

A street light filters dim light into the dark room. Still
pissed, Gary paces holding a glass of water.

GARY
(Mumbling)
Fuck. Fuck. Fuck em. Fuck it.
Fuck.

He lays down on the couch. His eyes stay wide open.

INT. FAMILY ROOM - DAY (DAWN)

A bit of daylight frames the edges of the windows. Gary,
still on the couch, eyes still wide open, gets up.

INT. MASTER BEDROOM - DAY (DAWN)

Gary takes off his robe, slips into bed quietly not to disturb Eve and turns to look at the clock next to his bed: 6:08 am. Gary lays in bed with his eyes open.

INT. MASTER BEDROOM - DAY (LATER)

The clock: 7:35 am. Gary slips out of bed. Eve wakes up.

EVE

Good morning. You going fishing with Jason today?

GARY

Maybe tomorrow. There's a prosecutor I've got to meet in LA. Today's the perfect day to meet him.

EVE

OK. Drive safe.

Eve rolls over to go back to sleep. Gary dresses in dark gray slacks, a blue button down shirt with a black sports coat.

INT. DEN/GARY'S HOUSE - DAY

The screen fills with a *DMV photo* and address for BRIAN RICHARDS (40's) 301 Markham Place, Pasadena, CA on Gary's computer monitor. Brian's handsome face and piercing blue eyes framed by perfectly groomed brown hair shows a trace of confidence, almost arrogance. He's the epitome of upper-class American wealth-polished, privileged, the kind of face you'd expect to see on the cover of a Hollywood magazine, not a government-issued ID. Gary clicks on a link for a *Real Estate Owners Directory: Los Angeles County* and enters *Brian Richards*. Links to eight addresses appear. He clicks on the link for 9619 Oakmore Road, Los Angeles, sale date April 10, 2017. He finds the address on *google maps*, zooms out and sees the property is located in *Beverlywood*. Gary clicks on the *IMDB page for Brian Richards* which has just a few credits as a Producer.

GARY

(To himself)

Fuck you asshole.

The screen fills with a *Police Record: Brian Richards - assault and battery - March 1, 1995*

GARY (CONT'D)

(To himself)

Scumbag. I'm gonna get you.

SERIES OF SHOTS - GARY DRIVING - DAY

- A) Gary drives on Hwy. 5 with a determined look on his face as he approaches The Grapevine.
- B) Gary drives through the maze of freeways at the intersection of Hwy's 14 and 5 past the LA Aqueduct Cascades.
- C) Gary with a sad expression on his face he creeps along in a traffic jam on the 405 near Sunset Blvd.

BEGIN FLASHBACK 1974:**EXT. STANWOOD DRIVE (MAR VISTA) - DAY**

Gary, at age 7, on a sunny day, walks with a metal lunch pail in blue jeans and a t-shirt. Ahead of him is an RV Camper parked on the street. A Caucasian OLDER BOY, age 11, in jeans and a t-shirt, gets out of the Camper and waits as Gary walks towards him. Just as Gary is about to pass the camper the older boy steps in front of Gary.

OLDER BOY

Hi. On your way to school?

GARY

Yeah.

OLDER BOY

Wanna see my camper...
Come inside. It's really neat
inside.

The Older Boy moves behind Gary and pushes him towards the camper door. Gary goes into the camper and the older boy follows him in and closes the door.

OLDER BOY (MUFFLED O.S.) (CONT'D)

Let's have some fun. Let's play
strip tease. Take down your
pants....You don't want to get beat
up do you? Take down your pants!
It will be fun...Turn around.

END FLASHBACK.**INT. GARY'S SUV/HWY 405 AT OLYMPIC (WEST LA) - DAY - TRAVELING**

Gary sits in traffic with a sad face, remembering.

BEGIN FLASHBACK 1974:

EXT. OUTSIDE THE CAMPER - DAY

OLDER BOY (MUFFLED O.S.)
That was fun huh? You can pull up
your pants now. Don't tell anyone
we had fun or I'll beat you up.
You can go now.

The camper door swings open. Gary comes out holding his lunch pail, struggling to fasten his belt. He looks back towards the direction he came then walks off in the other direction holding back tears.

END FLASHBACK.

INT. GARY'S CAR/PICO BLVD NEAR RANCHO PARK - TRAVELING

Gary drives with a sullen face.

BEGIN FLASHBACK 1980:

INT. GARY'S BEDROOM/CHILDHOOD HOME (3132 CORINTH AVE, MAR VISTA) - NIGHT

Gary at age 13 has long hair, wears a Lakers T-shirt and gym shorts, lays in bed doing homework in a room with sports teams pennants on the wall. "CALL ME" BY BLONDIE plays on the radio.

GARY'S MOM (O.S.)
Don't you dare!!!!

Gary looks up and turns off the radio.

GARY'S DAD (O.S.)
I'm going to do it. It's the right
thing to do!

Gary turns down the radio and listens.

MOM (O.S.)
We'll be broke! You're going to
lose all our money!

DAD (O.S.)
Shut up!!! Don't tell me what to
do.

MOM (O.S.)
You're going to make us broke!!!

INT. MASTER BEDROOM/CHILDHOOD HOME - NIGHT (FLASHBACK CONT.D)

DAD, 40's, in a white button down shirt, collar open, dark slacks, writes a check on his dresser up against an off white wall. MOM, 40's, in a cheerful sun dress, stands next to him, upset. Gary peeks into the room through the slightly open door. Mom tries to grab the pen. Dad pushes her away and she falls onto the bed in front of a sliding glass door.

DAD
What the hell are you doing? I'm
the boss!

Dad turns back to finish writing the check. Mom starts to cry and gets up and wraps her arms around Dad from behind.

MOM
Please don't. Please, I'm so
scared.

Dad shakes his body to try to get her off of him but she doesn't let go. He turns around and slaps her hard across the face. She falls back onto the bed crying.

DAD
I told you I'm the boss and I'll do
what I want! Don't ever come at me
like that again!

MOM
Please don't. I'm so scared. I'm
so scared.

DAD
Just shut up!

Dad puts it in his shirt pocket. He takes a step towards the door and sees Gary and stops. Gary looks at him for just a second then disappears into the hallway.

END FLASHBACK. BEGIN FLASHBACK 1981:

INT. CLASSROOM/WEBSTER JR. HIGH (WEST LA) - DAY

Gary at age 14, with tousled hair, jeans and a button down shirt sits while another student is reading from *David Copperfield*. Gary turns his head often to look at a pretty LATINA classmate with long, dark hair, her figure perfectly balanced, neither too thin nor too full in a tight sweater

that clings to her body, accentuating the push-up bra beneath, a short skirt and expertly applied make-up. She notices Gary looking at her.

STUDENT READER

"I did miss something of the realization of my dreams; but I thought it was a softened glory of the past, which nothing could have thrown upon the present time."

The **SCHOOL BELL RINGS**. The kids pack up their books and exit.

TEACHER

Finish the chapter at home. Quiz tomorrow!

EXT. WALKWAY BETWEEN CLASSROOMS - DAY

Gary puts books into his locker in the crowded walkway. As the crowd of kids thins out the Latina approaches Gary by herself carrying books in her arms. She smiles at Gary who quickly reaches out and grabs her breast. The Latina turns away knocking Gary's hand off of her, takes a step back and glares at Gary. He looks back at her with a confused looks as she quickly walks away

END FLASHBACK.

EXT. BRIAN'S HOUSE/BEVERLYWOOD - DAY - TRAVELING

Gary drives slowly past the house with a contractor's pick-up truck parked in the driveway. A Latino contractor takes materials from his truck and puts them in the garage. Gary drives around the block. The garage door is now closed, the truck still in the driveway. Gary parks on the opposite side of the street facing the house.

INT. GARY'S SUV/OAKMORE RD. - DAY

Gary watches the house.

GARY

(to himself)

I gotta get this guy.

INT. GARY'S SUV/OAKMORE RED. - DAY (DUSK - LATER)

Gary is slouched down looking at his phone which is not attached to a charging cable. A BMW passes by Gary's car and turns into the driveway and parks next to the contractor's truck. Gary sits up and sees Brian Richards going into the house wearing a suit that is a masterpiece of bespoke tailoring. A crisp white shirt peeks from beneath the jacket, with a silk pocket square neatly folded in the breast pocket, adding a touch of refined color. The slim tie, perfectly knotted, completes the ensemble. JULIE (early 30's) follows behind him, her blonde hair cascades in flawless waves, framing a face that has been meticulously crafted by the best plastic surgeons in Beverly Hills—cheeks lifted, lips plumped, and a nose sculpted to perfection. Her skin, kissed by a deep, artificial tan, glows in the fading sunlight. She wears a figure-hugging designer dress that clings to her enhanced curves, with a neckline that showcases her surgically perfected bust. The garage door opens and the contractor walks out, gets in the truck and drives away. Brian and Julie come out of the garage, get in the BMW, the garage door closes and they drive off.

INT. GARY'S SUV/BEVERLY HILLS - DAY (DUSK) - TRAVELING

Gary follows Brian's car and struggles to stay behind them as they drive through Beverly Hills traffic.

GARY
(to himself)
Fuck this guy. Messing with my
daughter. No way.

EXT. GARY'S SUV/HOLLYWOOD HILLS - NIGHT - TRAVELING

Gary follows behind Brian's BMW as it turns onto a quiet street. Brian pulls into a driveway of a large house and gets out of the car. Gary drives slowly past the driveway, makes a U turn and parks so he can see the entrance to the driveway.

EXT. DRIVEWAY/STREET NEAR COLDWATER CANYON - NIGHT

Brian and Julie guide a Caucasian ELDERLY MAN (80's) and a Caucasian ELDERLY WOMAN (80s) into the back seat of the BMW. The man's attire is as chic as Brian's and fits his still-fit frame with precision. His thinning black hair with silver at the temples is carefully styled. The woman wears a timeless Chanel creation and carries a jeweled clutch. A string of pearls, perfectly matched to her pearl drop earrings, rests gracefully against her collarbone. Her silver hair is impeccably styled in soft waves. The BMW backs out and drives away. Gary follows behind.

EXT. THE PALM/BEVERLY HILLS - NIGHT

The BMW@ pulls up to the to the valet. Gary drives by the restaurant as Brian's party enters the restaurant.

INT. BEVERLY HILLS PUBLIC PARKING GARAGE - NIGHT

Gary pulls into a parking space. He walks towards the exit.

INT. THE PALM - NIGHT

Gary stands near the HOSTESS at the entry to the dining room and sees Brian's party at their table. Gary doesn't notice the Hostess smiling at him.

HOSTESS

Hi there! Are you meeting someone?

Gary is surprised to hear someone talking to him. He turns to her and composes himself.

GARY

Oh, uh, yes. Later...I Don't think they are here yet.

Gary looks towards the bar.

GARY (CONT'D)

I'll just wait at the bar, OK?

HOSTESS

Do you have a reservation for tonight?

GARY

Umm. I think my friends do. Let me just wait for my friends, OK?

A couple come up behind Gary waiting to speak to the Hostess.

HOSTESS

Sure.

Gary sits at the bar looking at the dining room. The bartender finishes making drinks and comes up to him.

BARTENDER

What can I get you?

Gary reacts in surprise. He turns to the bartender.

GARY
Oh. Um...Well, uh. Scotch. Scotch
on the rocks.

BARTENDER
We have a choice.

The bartender places a menu in front of Gary. Gary doesn't react to it.

GARY
Oh just the well is fine. Whatever
you've got. And a glass of water.

The bartender gives him an inquisitive look and then pours him his drink and the glass of water.

BARTENDER
You waiting for somebody?

GARY
Yeah.

BARTENDER
They running late?

GARY
Oh, uh. Yeah. Let me check.

Gary looks at his phone. The battery is almost dead. There is a notice for a missed call. He touches the *Recent calls* icon. *Eve K* appears at the top of the list then the phone dies.

GARY (CONT'D)
(to himself)
Damn.

The bartender looks at Gary, waiting for an answer.

GARY (CONT'D)
Oh, yeah, they are running really
late... Really late.

The Elderly Man and Brian get up from their table and walk towards the mens room. Gary watches them, shifts on his bar stool, finishes his drink and stares at the men's room.

GARY (CONT'D)
(to himself)
Damn him. Get him.

Gary walks towards the men's room. The door opens and Brian Richards comes out. Gary steps in front of him.

GARY (CONT'D)
Scumbag!

BRIAN
What? Who are you?

GARY
You heard me. You're a fucking pig
and you're not going to get away
with it. If you EVER-

Gary pushes Brian against the wall which is right behind Brian so he doesn't go back very far.

GARY (CONT'D)
Contact my daughter...

Brian immediately pushes back against Gary.

BRIAN
What the hell!

GARY
Fuck you! I'm taking you outside
and gonna-

Gary reaches out to try to grab him by the arm. Brian throws a punch at Gary which glances off of the side of Gary's head

BRIAN
(yells)
Julie! Call 911!

Julie with her phone in hand runs towards Brian. Everyone else in the restaurant looks towards the rest rooms, confused. Gary touches his head. Brian stands with his fists up. The Elderly Man comes out from the bathroom and looks at Brian and Gary, confused.

GARY
I'm gonna kill you!

Gary lunges into Brian and they fall to the floor in a scuffle trying to throw punches at each other.

ELDERLY MAN
Stop! Oh my God. You're both
crazy. Stop!

The Elderly Man tries to pull them apart but can't. Julie comes up close to where they are fighting, phone to her ear.

JULIE (INTO THE PHONE)
 Yes, it's an emergency, at The
 Palms on North Canon-

Some of the men diners run up to Gary and Brian, yelling,
 drowning out Julie's voice.

DINERS
 Break it up! Break it up!

Gary tries to get up but the men diners hold him down. Brian
 gets up and shouts.

BRIAN
 He's crazy! Hold him down until the
 cops come! Don't let him go!

One of the men throws a punch and hits Gary smack in an eye.
 Gary goes limp. The men diners continue to hold him down.

BRIAN (CONT'D)
 I'm gonna sue this motherfucker for
 every penny he has. What a fucking
 asshole!

GARY
 Fuck you asshole.

BRIAN
 You are so fucked man. Who the
 fuck are you? What the fuck do you
 want with me? You're done for
 asshole!

Julie wraps her arms around Brian. A police **SIREN** grows
 louder. The waiters, hostess and many of the diners
 including a beautiful VOLUPTUOUS WOMAN (40s) in a tight
 fitting designer dress with painted nails that are a work of
 art comes up to get a good look at all the excitement.

She holds her I phone in an expensive designer phone case
 right in front of her large breasts with her cleavage
 showing, leans down and begins filming a close up video of
 Gary's puffy face and black eye as he is being held under the
 knee of one of the diners.

EXT. THE PALM - NIGHT

An exhausted Gary sits on the curb, his hands behind him in
 cuffs, the rotating police lights from two police cars parked
 in front shine on his swollen, bruised face and black eye. A
 small crowd of people are being kept away from Gary by a
 couple of cops.

INT. THE PALMS - NIGHT

Brian sits at a bar stool. Julie stands next to him, her arms around him. A handsome UNIFORMED COP (40'S) comes up to them.

UNIFORMED COP
I think we have all that we need.
You sure you're ok?

BRIAN
Yeah, I'm ok. I told you. He
didn't hurt me at all. But that
man is crazy. Who is he?

UNIFORMED COP
It will all be in the Police
Report. We have your story. We've
got the tape from the restaurant.
We'll bring him in now. You just
take care of yourself.

The cop hands Julie a postcard sized card.

UNIFORMED COP (CONT'D)
Here's the information on how to
get the Police report and here's my
name and badge number.

Julie touches the Uniformed Cops arm.

JULIE
Thank you officer.

EXT. THE PALM - NIGHT

A COP is holding Gary's head guiding him into the back seat of a police car. A news van pulls up and a CAMERAMAN and a news REPORTER jump out of the van and go into the Palm just as the cop car drives away.

INT. POLICE CAR/BEVERLY HILLS - NIGHT - TRAVELING

Gary looks out the window. The Cop sitting in the front passenger side seat turns to look at Gary.

A COP
So you're the Assistant D.A. in
Fresno county?

Gary looks at the cop but doesn't answer.

A COP (CONT'D)
What the fuck is wrong with you?

Gary turns his head and stares out the window.

INT. THE VOLUPTUOUS WOMAN AT HER TABLE/THE PALM - NIGHT

She smiles as she posts the video of Gary's puffy face on her social media pages.

MONTAGE - DINERS IN THE PALM - NIGHT

The diners have a great time as they look at their phone screens of photos and videos they shot of Gary being held down, the cops arriving, arresting Gary and walking him out of the restaurant. The diners text and email the images and post the images on social media.

INT. BEDROOM/MONICA'S HOUSE (MONTEBELLO) - NIGHT

MONICA, at age 50, lies alone in bed in the dark, her brown eyes heavy with exhaustion, on the verge of sleep with only the light of the late night TV news glowing on her face. Even without makeup, her natural good looks are evident – smooth, olive-toned skin, her shoulder-length black hair, usually styled to perfection, now falls loosely around her face, framing her delicate features.

ON THE TV SCREEN - IN THE STUDIO

ANCHORMAN
Was there an actual fight in the bar at The Palm tonight?

ON THE TV SCREEN - IN FRONT OF THE PALMS

REPORTER
That's right, Bill. I'm here in front of The Palm, one of Beverly Hill's oldest and fanciest restaurants. It's the Assistant D.A. of Fresno county, a Gary Kaplan,

Monica sits up, surprised when she hears Gary's name.

REPORTER (CONT'D)
 who is reported to be the man who
 assaulted Hollywood Producer Brian
 Rodgers here tonight. No statement
 has been made so we're still
 investigating and will have more
 details soon.

MONICA
 (quietly to herself)
 What the fuck?

INT. POLICE STATION/BEVERLY HILLS - NIGHT

Gary gets his mug shot taken.

INT. MASTER BEDROOM/GARY'S HOUSE - NIGHT

Eve is pacing in her robe, talking on her cell phone.

EVE
 Are you crazy? What am I going to
 tell Jessica? How could you? Why?

INTERCUT with the Police station office - Gary is talking on
 a desk phone with cops milling around in the background.

GARY
 I...I don't...

EVE
 Oh I'm so over you now. I knew I
 should have left you after that one
 time. Fuck! Fuck! Fuck! ...
 Fuck you Gary Kaplan!

GARY
 Just call Bob Sanchez for me and
 tell him where I am. Please. Just
 call Bob. Please. I'm sorry Eve.
 I was just... I'm sorry.

EVE
 Fuck you Gary!

They hang up.

GARY
 (To himself)
 I'm fucked.

INT. JAIL CELL - NIGHT

Gary with a black eye and puffy space stares into space.

EXT. PARKING GARAGE/BEVERLY HILLS - DAY

Gary Gets out of a Police car. He shades his beat up face from the sun as goes into the garage.

SERIES OF SHOTS - GARY DRIVING - DAY

A) Expressionless, Gary sits in a traffic jam inching along past the Veterans Building on Wilshire Blvd in West LA.

B) Expressionless, near Pyramid Lake on Hwy 5, Gary speeds past fire trucks.

C) Gary drives through the Grapevine. The Central Valley comes into view under a hot cloudless blue sky.

INT. GARY'S SUV/HWY 99 (SOUTH OF FRESNO) - DAY - TRAVELING

A super loud **WHOOSHING SOUND** is heard over staticky country music playing on the radio. All the windows are down. The speedometer: *95 mph*, the temperature gauge: *109*. The A/C button is *off*. Gary leans his head out the window, the hot wind contorts his bruised face.

INT. GARAGE/GARY'S HOUSE - DAY (LATER)

Gary sits in his SUV staring straight ahead, thinking.

INT. LINDA'S CAR PARKED/GARY'S STREET - NIGHT

LINDA (20's) sits in the driver's seat next to Jessica in Jeans and a t-shirt.

LINDA

You gonna be OK? Sure you don't want to stay over?

LINDA (CONT'D)

I...Oh God. It's my home. I'm going to my home.

LINDA (CONT'D)

Well, just call me in a bit. Let me know you are OK.

They hug and Jessica gets out of the car.

INT. DEN/HALLWAY - NIGHT

Jessica walks past the den with the door open, sees Gary in khakis and a casual button down shirt at his desk and keeps walking. Gary gets up to follow her, stops and goes back to his desk. Jessica turns around and walks back to the open doorway to the den.

JESSICA
How could you?

GARY
I'm so sorry.

JESSICA
What the hell is your problem?

GARY
I was trying to protect you

JESSICA
Dad you are so stupid! You ruined
my life.

Gary Moves toward her.

JESSICA (CONT'D)
Don't touch me! I hate you! You
are such a jerk. How could you do
such a thing? How did you even
know about him?

GARY
I heard you telling Sara.

JESSICA
What? You are spying on me? You
are a stupid fucking cop! You have
a bug in my room? Surveillance?
Asshole!

GARY
No, I just was walking past your
room to go to the kitchen and heard
you two talking. My daughters. I'm
so proud of you two. I was just
listening for a minute....I Didn't
mean to....

JESSICA
Everyone will find out that I'm
your daughter. It's all over the
internet.

GARY
No they won't.

JESSICA
Yes they will! You're so stupid.
It's the internet.

GARY
But he hurt you. It made me so mad.
It just made me so mad that someone
hurt you.

JESSICA
It wasn't that bad. You don't
understand anything. Just stay out
of my life.

GARY
I didn't mean-

JESSICA
Shut up! I'm never going to get
cast now. You ruined my life.
Leave me alone. Just stay out of
my life.

Jessica leaves the room. Gary goes to the doorway.

GARY
Jessica, I have to protect you. I'm
so sorry.

Jessica walks into her bedroom and shuts the door. Gary
stands frozen in the doorway of his den.

INT. NURSE'S STATION/ST.ELIZABETH'S HOSP. (RED BLUFF) - DAY

A woman NURSE (40s) in her uniform sits behind the counter
with a desk phone to her ear. The Hospital ADMINISTRATOR
(50'S) in a suit stands next to her. The **PHONE RINGS**

ALICE'S VOICEMAIL (V.O.)
I'm not available. Please leave a
message. Thank you.

The nurse hangs up the phone.

NURSE
That's my third call. And she
hasn't called in either.

ADMINISTRATOR

Unbelievable. Did you call her on your cell phone? Text her?

NURSE

Yeah, no answer. No text. Unbelievable

ADMINISTRATOR

Bizarre.

NURSE

She lives here you know. This place is her life. I don't think she's ever even been late before. What do we do?

ADMINISTRATOR

Did you check email? The hospital address? Maybe she just decided to send an email.

NURSE

I'll check again.

The Nurse scrolls through hospital emails.

Nothing.

She pulls her cell phone out of her pocket and scrolls through her personal emails.

Nothing. What do we do?

ADMINISTRATOR

Pull up her file. Let's see who she listed as a reference.

NURSE

It's like twenty years old! She probably listed her sister who I think now lives in Denver.

ADMINISTRATOR

I'll call her. Know her friends?

NURSE

Probably me!

ADMINISTRATOR

If her sister doesn't know where she is we should go to her house and check on her.

NURSE

I'd go but I've got to cover her shift now. Why don't you go.

ADMINISTRATOR

Maybe call the police?

NURSE

Just call her sister first. If she doesn't know where she is just go to her house before you call the cops. It's like only 10 minutes away.

ADMINISTRATOR

OK, I'll get on it.

INT. OFFICE/MAJOR CRIMES UNIT (RED BLUFF) - DAY

Ben at his desk looks at a website on his cell phone: *Over 50 Dating*. His **DESK PHONE RINGS**. He puts his phone down and answers the desk phone.

BEN

Lambert.

(beat)

Does Frank at Red Bluff P.D. know about it?

(beat)

OK. Good. Have you called the coroner?

(beat)

What's the address?

Ben writes on a Realtor's note pad on his desk.

INT. GARY'S CAR/RED BLUFF - DAY

Ben drives an unmarked Sheriff's car listening to the news on the radio.

RADIO ANNOUNCER (V.O.)

And in news about the upcoming Senate hearing with Christine Blasey Ford, Judge Kavanaugh has decided to give an interview on FOX TV with his wife by his side to tell his side of the story.

EXT. ALICE'S HOUSE - DAY

Ben gets out of his unmarked Sheriff's car, walks past a parked Red Bluff City Police car towards uniformed POLICE OFFICER FRANK (40's) who stands at the gate to the backyard.

INT. KITCHEN/ALICE'S HOUSE - DAY

Ben looks down the stairs at Alice's contorted body laying on the garage floor.

EXT. FRONT OF ALICE'S HOUSE - DAY (DUSK)

The Coroner's van is parked in the driveway. A CSI vehicle is parked on the street. Officer Frank, Sheriff Brad and two more Red Bluff city cops stand behind a yellow tape around the front yard. Neighbors, young and old, kids on bikes, stand behind the yellow tape that cordons off the front yard. DETECTIVE RICK (30s) wearing a black suit interviews a neighbor.

EXT. BACKYARD/ALICE'S HOUSE - DAY (DUSK)

Ben and the Coroner stand near a CSI INVESTIGATOR who is dusting the sliding glass door.

CORONER

Maybe she was pushed. Maybe she was startled and just tripped backwards. Maybe just some neighborhood kid doing a break in on a dare and now.

BEN

Or someone was really pissed off at her. We'll figure it out.

MONTAGE - ALICES'S HOUSE, CSI INVESTIGATORS AT WORK - NIGHT

They dust for fingerprints and look for evidence all around the house exterior, interior and in and around Alice's car. In the car the CSI Investigator finds a business card stuck between the seats.

EXT. BACKYARD/ALICE'S HOUSE - NIGHT

Ben and the CSI CHIEF (40s) stand in the backyard near a tower light as the body bag is wheeled out on a gurney.

CSI CHIEF

Not many prints. Just where we would normally find them in the house. No fresh ones around the entry point. The lady was clean. All the mess looks like the perp did it. Looks like she lived like a guest in her own house. When I think about the homes I've been in that are more like garbage dumps.

BEN

Nothing surprises me anymore. The differences between people. I'm going to find out all there is to find out about this lady. And what made her different.

INT. MAJOR CRIMES UNIT - DAY

Ben, Rick, Brad and some clerks are gathered around a TV watching Fox News.

ON THE TV SCREEN - Martha Macallum sits across from Judge Kavanaugh and his wife Ashley **

MARTHA MACCALLUM

She said she was afraid that she could be killed at that moment. She says that you tried to take off her clothes and she believes that you would have raped her if Mark Judge hadn't climbed on top and everyone tumbled to the floor. And then, she had an opportunity to get away.

COUNTY SHERIFF (O.S.)

Ben!

Ben stands up abruptly and turns to see the COUNTY SHERIFF in uniform standing near a hallway.

INT. SHERIFF'S OFFICE (RED BLUFF) - DAY

Be sits across from the Sheriff at his desk.

SHERIFF

That reporter is driving me crazy. Have we got anything?

BEN

What did you tell him?

SHERIFF

I told him nothing and I told him to keep it out of the papers. I don't want some stupid meth head who broke in to find out the lady who's house he broke into slipped and died. I'm waiting to hear from you.

BEN

Nobody saw anything. No neighbors spoke up. And everybody said she minded her own business. We talked with everyone at St. Elizabeth's. She ran the place. She lived there. It was more like her home than her home was. She slept there many nights.

SHERIFF

What about friends, family?

BEN

She married young right after she graduated from Sac State. No kids and got divorced a few years later, then came up here. Parents dead. Ex husband moved to Miami. Hasn't been in California in over 20 years. A nurse at St. Liz says she thinks she's her best friend. Everyone liked her there. Nobody could even imagine who would want to hurt her.

SHERIFF

A real workaholic. Hobbies?
Vacations?

BEN

Her friend at work says she's pretty sure she would visit her sister in Denver around Christmas and maybe go to San Francisco to see an old friend from College once in a while. And that's about it.

SHERIFF

Facebook? Did you find her friend from college? Did you look up her browsing history? Email?

BEN

She started a facebook page about 5 years ago but it isn't active. Has like five friends, one is the friend in San Francisco. I called her. She was shocked to hear what happened. Doesn't know anyone who would hurt her. On the internet she stays up to date on nursing, that's for sure. And Football. She likes the Raiders.

SHERIFF

Her personal documents?

BEN

Now that's interesting. No photo albums, no boxes with letters. No address books, no documents. Maybe the perp took them? Makes me think this wasn't just some stupid kid breaking in to steal her laptop. Maybe it was somebody who knew this woman. Somebody doesn't want us to know about her past.

SHERIFF

Anything else?

BEN

One thing? Take a look at this. We found it in between the seats of her car.

Ben hands the Sheriff a baggie with the business card found in Alice's car: *Lucy's Boutique and Bridal Shop* in Montebello, California. The Sheriff hands the bag back to Ben.

SHERIFF

What do you know?

BEN

Just the owner info. Lucilla Gomez who lives near the shop in Montebello. No red flags. I asked her friend at St. Elizabeth's if she knew if Alice had been to Montebello. She didn't even know where Montebello is. I asked if Alice had taken any extended time off. She said Alice would work six, maybe eight days straight and then take off a few days.

(MORE)

BEN (CONT'D)

She figured she would stay home and just veg out and watch football or movies or go and visit her friend in San Francisco in the summer to cool down. She had no idea if she had been to LA recently.

SHERIFF

Credit card receipts?

BEN

Nothing from LA area. Her life was at that hospital I tell ya. She had Thanksgiving dinner there every year with the patients. So that's why this card is the only thing that looks out of place.

SHERIFF

Did you call?

BEN

No. Not yet. What do you think?

SHERIFF

I think if you call it's too easy for who ever answers to say they don't know anyone named Alice Johnson. I think you better go there and ask Lucy Gomez face to face if she knows anything about our Alice.

BEN

I'm on my way.

INT. SACRAMENTO AIRPORT - DAY (DAWN)

Ben stands in a long line of travelers to go through security.

EXT. SACRAMENTO AIRPORT - DAY

A jet takes off.

INT. BEN'S RENTAL CAR/WHITTIER BLVD (MONTEBELLO) - DAY - TRAVELING

The news is on the radio while Ben drives a rental car through traffic.

RADIO ANNOUNCER

Tomorrow's Senate hearings featuring Christine Blasey Ford telling her story of how she was assaulted by Brett Kavanaugh are expected to be one of the most watched Senate hearings ever. It will start around 10 am East Coast time. We will carry it live of course. And for you late risers we will play the juiciest parts after the hearings wrap up.

The other drivers are mostly Latino with just a few black and older Caucasians on the road. Ben stops at a red light and watches the pedestrians cross the street; elderly people walking arm in arm, a couple men wearing a cowboy hats and men and women dressed in casual clothing and business attire.

BEGIN FLASHBACK 2016:**EXT. PROCESSING PLANT - TEHAMA COUNTY - DAY (FLASHBACK CONT.)**

Ben drives into the parking lot in his unmarked black Sheriff's car. Two ICE cars are parked in the lot. He watches four ICE officers lead out two Latino women and two Latino men in hand cuffs out of the plant.

END FLASHBACK.**INT. BEN'S CAR/WHITTIER BLVD - DAY - TRAVELING**

Ben waits at the red light. The signal light turns green and Ben drives.

BEN

(To himself)

There's a right way and a wrong way.

Ben drives past a storefront shop with *Lucy's Boutique and Bridal* displayed on the exterior.

INT. LUCY'S BOUTIQUE - DAY

Ben gingerly walks through the front of the shop past dresses. He goes up to the counter and is greeted by SOFIA (20's) a kind of cute Latina who has an air of awkwardness to her that hard to miss.

Her make is uneven hinting at her struggle to get it right. Her clothing, though stylish in intention, misses the mark.

SOFIA
Hello. Can I help you?

BEN
Hi. Is the owner of the store in
by any chance?

Sofia looks towards the back room, thinking about what to say.

SOFIA
Oh I think she is busy. Can I help
you?

Ben gives her a big smile and speaks in a very friendly tone.

BEN
I'd really like to talk to Mrs.
Gomez if she is in, just for a
minute.

SOFIA
You know Mrs. Gomez?

Ben just smiles at Sofia. Sofia considers her options.

Let me go back and see if she is in
the store. Sometimes she goes out
the back door without telling me.

Sofia exits to the back room. Ben turns to look at the
dresses on display.

INT. BACKROOM/LUCY'S BOUTIQUE - DAY

Sunlight streaks through a window onto fabrics and partially finished gowns hanging on racks and a large cutting table. Monica, working at a sewing machine, in a well-fitted muted blue blouse paired with comfortable yet stylish slacks. Over her outfit she wears a well worn yet meticulously clean apron with pockets full of tools of the trade. At a desk, scrolling through emails on her computer, sits MRS. GOMEZ (60's). Her commanding presence exudes confidence and success. She is impeccably dressed in a gray tailored suit, her hair carefully styled into a sophisticated up do, is streaked with silver. Sofia approaches her.

SOFIA
Senora, hay un apuesto hombre
blanco para verte?

Mrs. Gomez doesn't look up from the computer.

MRS. GOMEZ
A white man? I'm so busy. What
does he want?

SOFIA
I don't know. But he knows your
name. He asked to see Mrs. Gomez.

MONICA
Probably some fabric salesman.

SOFIA
What should I tell him?

MRS. GOMEZ
She's busy....

SOFIA
Pero...

Monica stops working, stands and stretches.

MONICA
Just go see him and be done with
it.

Mrs. Gomez looks up at Monica, considers her options then
stands up and straightens up her suit

MRS. GOMEZ
OK. Sofia, come with me.

Mrs. Gomez walks towards the front room. Sofia follows.

INT. FRONT ROOM/LUCY'S BOUTIQUE - DAY

Ben quickly turns to look at Mrs. Gomez who stands behind the
counter.

MRS. GOMEZ
Good afternoon. How may I help
you.

Ben gives her a very big smile.

BEN

Thanks so much for coming out to see me. I honestly don't think I've ever been in a wedding dress shop before. These dresses are so beautiful.

MRS. GOMEZ

Well thank you! Our dresses are the favorite of so many young ladies in Los Angeles. You have a daughter, maybe a niece who is turning 15? Someone's getting married?

Monica, her apron off, comes to the entry way to the front room, listening.

BEN

Oh no. I'm single. No daughters. Now I wish I had one.

Ben turns to look around the room at the dresses then turns back towards the counter, notices Monica looking at him and smiles at her. Monica smiles back at Ben and moves closer into the front room. Mrs. Gomez glares at Ben. Ben turns to her.

BEN (CONT'D)

Well, I guess I should get down to business. My name is Ben Lambert. I'm a detective from Tehama County up in Northern California and I came all the way down here to see you. You see I've never been in a dress shop before and I love to go places I've never been so I had to come to ask you a couple questions myself.

Monica slips into the back room. Ben show his badge and takes out his business card which he puts on the counter.

MRS. GOMEZ

What is this about?

BEN

Well, we're investigating a case up in Red Bluff and we found a business card in a car that is related to the case. And the card looks just like this one.

Ben picks up a business card from the holder on the counter and lays it down on the counter. Then he takes out a photocopy of the business card that was found in Alice's car and lays it down next to the business card on the counter.

BEN (CONT'D)

Yup, this is the same card. Don't you think so too?

MRS. GOMEZ

I guess so. I'm sure there are many of our cards all over the place.

BEN

Well, I just have to ask. We found it in the car of a woman named Alice Johnson. You wouldn't happen to know about a customer, or a friend or relative of a customer, someone, anyone named Alice Johnson?

MRS. GOMEZ

I don't know anyone named Alice Johnson. Maybe if you were looking for a Alicia Juanhijo, someone with a name like that may have come into our shop. But I assure you, I don't know of anyone named Alice Johnson.

Ben takes a deep breath, scratches his head and smiles.

BEN

Hmm, hmm, hmmm. OK, well that takes care of that.

He turns to look at the dresses then turns back to look at Mrs. Gomez.

Now, just to be sure, it wouldn't be too much trouble if I asked to see your receipts for the last couple of month just to double check there wasn't an Alice Johnson who stopped in and maybe had your seamstress in the back just do a small repair job? Something small? So you wouldn't remember?

MRS. GOMEZ

Oh no trouble at all! I keep all my accounts neatly organized. It would take me less than a minute to email you all my recent transactions. How far back would you like me to go back? I've been in business about 25 years now. And never, never, never, never have I had any hint of trouble with our most gracious law enforcement officers.

BEN

You are too kind and I really don't think we will need those receipts. But hey, if you don't mind, can you please write your personal e-mail address down for me here on your card and if I need that information I'll shoot you an e-mail

Mrs. Gomez hesitates then looks at Ben with a stern look. Then writes on the business card.

BEN (CONT'D)

Thank you kindly.

Ben turns towards Sofia.

Hello there again. You wouldn't happen to know anyone named Alice Johnson now would you?

SOFIA

Oh no sir. I don't know any Alice Johnson.

BEN

Thank you for letting me know. I so appreciate it.

He turns to Mrs. Gomez.

Do you mind if I ask the young lady in the back the same question? You know I'm just doing my job.

MRS. GOMEZ

Certainly. Monica, Puedes venir aquí por favor?

INT. BACKROOM - DAY

Monica with a worried look on her face works at a sewing machine. She stands up and composes herself.

INT. FRONT COUNTER AREA/LUCY'S BOUTIQUE - DAY

Monica enters from the back room.

BEN
Buenos Dias.

MONICA
Buenos Dias.

MRS. GOMEZ
Al detective le gustaría hacerte
una pregunta

BEN
Say hablo English?

MONICA
Yes, I speak perfect English.

Ben smiles at her then looks around at the shop.

BEN
You made all these dresses?

MONICA
Yes, most of them.

BEN
I've never seen anything like it.
Pretty as a picture.

MONICA
Thank you.

BEN
I admire people who make nice
things. I just get to protect
people from the bad guys who want
to steal the nice things from the
nice people.

MONICA
Um....I do have to get back to
work.

BEN

Yes. Well, as I was saying to Senora Gomez, I'm here on an investigation. We found this business card in the car of a woman named Alice Johnson. Any chance you might know of Ms. Johnson.

Ben gestures towards the photo of the card on the counter. Monica pauses, then shakes her head.

MONICA

No. No. I've never heard that name. I don't know anyone named Alice Johnson.

BEN

Well, I had to ask. Thanks for letting me know.

MONICA

You're welcome. I'm going to go now.

BEN

Just one more thing. You know, it turns out that Alice grew up out near Venice Beach. She moved up north after she graduated from Venice High. She's 50 years old now. Monica, I'd love to tell you that you look about 25 years old if we had just met at a party or someplace like that, but I'm a pretty good read of people and I'm here on an official investigation and I'm thinking that maybe you are just a bit younger than 50? Maybe 50? Now don't get mad at me for me not sticking with saying you look like you are only 25!

Monica smiles and looks away.

Did you grow up out this way here in Montebello?... Maybe you grew up in Venice and you went to school with Alice Johnson?

MONICA

No, no. I grew up in... San Pedro. San Pedro. I don't know any Alice Johnson. I really need to get back to work.

MRS. GOMEZ
Thank you Monica. Are we done?

BEN
Yes we most certainly are done.

Monica goes to the back room.

BEN (CONT'D)
And I can't thank you enough for
the wonderful experience I've had,
seeing these beautiful dresses and
meeting such lovely young ladies.
And thanks again. Bye now.

Ben picks up the photocopy of the card and the card with the writing on it, smiles at Mrs. Gomez, walks towards the front door, stops, walks back towards the counter and smiles at Sofia. He puts two of his business cards down on the counter next to the first card he had put down.

BEN (CONT'D)
Oh and just in case you do remember
to remember that you can recall you
know an Alice Johnson...Or if I can
ever be of any help to you ladies
in any way, please, just give me a
call. Here's a couple more cards.
One for you.

He looks at Sofia.

And one for the lovely lady in the
back room. Bye now.

Ben walks away. Mrs. Gomez picks up two of the cards.

MRS. GOMEZ (TO SOFIA)
Stay here.

INT. BACK ROOM - DAY

Monica works at a sewing machine. Mrs. Gomez comes up to her and hands her Ben's card. Monica takes the card and looks at it.

MRS. GOMEZ
What do you know? Do you know
Alice Johnson? You did go to Venice
High didn't you?

Monica Puts the card inside her phone case.

MONICA

I don't know any Alice Johnson. I swear to you.

MRS. GOMEZ

I thought I knew you! Is Alice Johnson your new partner?

MONICA

What?

MRS. GOMEZ

Sofia says are going to come into a lot of money and you're going to open your own shop. She told me!

MONICA

I was just joking. I swear to you! I bought some lottery tickets. That's all.

MRS. GOMEZ

Then why did you lie about growing up in San Pedro?

MONICA

We lived there before we moved to Venice. I don't know any Alice Johnson. I don't want that cop bothering us. Please believe me.

MRS. GOMEZ

And your own shop?

MONICA

Don't be ridiculous. I couldn't run a business. Just pay me more when we make more, OK?

MRS. GOMEZ

You know I wish I could.

MONICA

I know.

MRS. GOMEZ

Just don't be in trouble. Don't get me in trouble. Please. I'm too old for trouble.

MONICA

I won't. I promise.

INT. BEN'S CAR/MONTEBELLO - DAY

Ben sits in his parked car with his cell phone to his ear.

BEN

You've got nothing.

INTERCUT with the MCU office. Detective Rick in slacks and a button down dress shirt speaks on a desk phone.

RICK

Like I said. Nobody we can find who wanted to hurt this lady. No other break-ins in the area. Nothing to go on.

BEN

Damn. Well, I don't where this will take us but there's a woman who works at the wedding dress shop who looks like she could be about the same age as Alice. Denies she knows Alice. But let's check her out. Her name is Monica....Well, I didn't get her last name.

RICK

You're slipping.

BEN

No. Just didn't get the opportunity and didn't want to go there yet. I like this lady a lot and think she might be full of surprises if I tell her what happened to Alice. Better not make her hate me right off the bat.

RICK

I hear ya.

BEN

I'm going to stay over night. Get to work. Start with the wedding dress shop employees. Get the feds in to give you the info. You know the drill.

RICK

I'll get on it.

BEN

Thanks.

RICK
Hey, you're staying overnight in
LA? Whatcha gonna do?

BEN
Watch the news and fall asleep. Get
off the phone and get to work.

INT. BEN'S CAR/WHITTER BLVD. - DAY

Ben drives slowly past Lucy's Boutique with a wistful expression on his face.

INT. MONICA'S BEDROOM - NIGHT

Monica lays in bed with the lights out, worried, her eyes wide open. She looks over to her bedside table at the calendar clock; *12:58 am. Thursday, Sept, 27, 2018.* She turns on the light on her bedside table, picks up the phone and looks at page in her contacts: *Alice J 916-892-8887.* Monica's finger hovers over the phone number, then she puts the phone down, turns out the light and stares into the darkness.

INT. MONICA'S BEDROOM - DAY (DAWN)

The clock in the dark room; *6:17 am Thursday, September 27, 2018.* Monica lays in bed with her cell phone to her ear. The **PHONE RINGS** several times followed by some **CLICKS** and a series of **TONES**.

ALICE'S VOICEMAIL (V.O.)
I'm not available. Please leave a
message. Thank you.

MONICA
(into the phone)
Alice, call me right away! This is
Monica. Please call me. It's
really urgent. Please call me. 213
789 5623. Call me.

Monica hangs up and stares into space, deeply worried.

INT. MONICA'S BEDROOM - DAY (LATER)

The clock in early morning light; *7:09 am, September 27, 2018.* Monica sits up in bed with the phone to her ear. It **RINGS** several times followed by **CLICKS AND TONES**.

ALICE'S VOICEMAIL (V.O.)
I'm not available. Please leave -

Monica puts on a robe, sits down on the bed and googles on her phone *St. Elizabeth's hospital - contact page*. The **PHONE RINGS** a couple times.

RECORDED VOICE (V.O.)
Please listen to the following as our options have changed. For outpatient services, press 1, For admitting press 2, for the Emergency Room Press 3. Our administrative offices are open from 8 am to 5 pm. Please leave -

Monica touches the phone, it **RINGS** several times. While it is ringing Monica gets pissed.

MONICA
Answer already!

ADMITTING CLERK (V.O.)
Admitting. How can I help you?

MONICA
I'm trying to reach a nurse.

ADMITTING CLERK (V.O.)
You can call back to Administration. They can try to help you.

MONICA
Wait. They're not open yet. I really need to reach Nurse Johnson.

ADMITTING CLERK (V.O.)
I can connect you to a patient's room. Do you know a patient in the hospital now?

MONICA
No! I just need to talk to Alice.

ADMITTING CLERK (V.O.)
Call back Administration.

MONICA
What the fuck! Never mind.

Monica hangs up and lays back on the bed, pissed.

MONICA'S BEDROOM - DAY (LATER)

The calendar clock; *8:15 am. September 27, 2018.*

CLERK (V.O.)

She doesn't work here anymore.

Monica is dressed for work. She paces as she talks.

MONICA

That's crazy! Where did she go?

INTERCUT with the Administrator's Office A clerk at her desk talks into a landline phone.

CLERK

I don't have that information.

MONICA

Where is she? Is she OK?

CLERK

I can take a message and have someone get back to you

MONICA

This is ridiculous. I'm her friend. I need to talk to her.

CLERK

Like I said, I can take a message.

MONICA

Just put her on!

CLERK

I'm sorry. I can only take a message.

MONICA

Never mind!

Monica ends the call. She thinks over what to do next then googles on her phone *Fresno County District Attorney's Office - contact*. The **PHONE RINGS** once.

RECORDED WOMAN'S VOICE

Motions may be filed no later than 4 pm. Please leave a message at the sound of the beep and we will call you back within one business day. **BEEP.**

MONICA

Yes, I'm calling for Gary Kaplan.
I'm a friend of a friend of his and
I want to ask him about my friend.
Please call me right away at 213
789 5623.

Monica ends the call, sits and looks out the window with a worried look on her face.

INT. LIVING ROOM/GARY'S HOUSE - DAY (MORNING)

Gary wearing crumpled khakis and a wrinkled, slept in white T-shirt, his hair a mess, stands at the sliding glass window staring into the backyard. He is glassy eyed, tired, gaunt, unshaven in over a week. His cell **PHONE RINGS**, he looks at the screen and answers it.

GARY

Hello.

INTERCUT with the D.A'S OFFICE. Anita is at her desk, talking on a land line phone on her desk.

ANITA

Gary, it's Anita from the office.

GARY

Anita. It's good to hear your voice.

ANITA

You doing OK?

GARY

Well, it's been rough ya know.

ANITA

Yeah, you really lost it.

GARY

Don't remind me.

ANITA

I'm calling you because you got a message on the general voicemail line.

GARY

From who?

ANITA

She didn't say. A woman's voice,
sounded urgent. So I thought I'd
call you right away. Maybe has
something to do with your case.
It's an LA area code.

GARY

Yeah, what's the message.

ANITA

OK, she said that she is a friend
of a friend and wants to ask you
about her friend. She said for you
to call her right away.

CAMERA FOLLOWS GARY WHO WALKS INTO THE DEN.

GARY

What's the number?

ANITA

213 789 5623.

Gary writes down the number on a yellow legal pad.

GARY

I'll call her.

ANITA

Gary, take care of yourself. Maybe
something's wrong, you know.
Mentally. Maybe you should see a
doctor?

GARY

I will. I am. I'll be back and be
OK again.

ANITA

I hope so Gary. Take care of
yourself.

GARY

I will.

ANITA

Good by Gary.

GARY

Bye.

Gary opens his *contacts* icon on his phone and writes in 213 789 5623. *No results found* appears. He lifts his phone and starts to dial, stops, sits at his computer and opens the *phone number look up website* and enters 213 789 5623. *Monica Salazar* appears. He opens up a DMV Records Page and *Monica Salazar, 221 E. Fremont Square, Montebello, 90640* appears. He opens up the Facebook page for the Fresno County District Attorney's Office and enters *Monica Salazar* in the search bar. A few people appear. He clicks on the page for Monica in Montebello, clicks on her *Friends* and Alice Johnson appears. He clicks on the *ABOUT* profile, *Lucy's Boutique* appears as her workplace. He rips off the top page on the yellow pad he had written down all the info on, grabs his keys and exits.

INT. GARAGE/GARY'S HOUSE - DAY

Gary takes out a box of old books from a cabinet and pulls out a high school year book from 1985. He finds his photo in the *Seniors* section and thumbs through the pages to the *Juniors* section. He finds a photo of Alice and then finds a photo of Monica.

GARY
(To himself)
She knows. Fuck this bitch.

He puts the book back into the box. He walks over next to a work bench and turns the combination on a gun safe. He opens the safe which holds hunting rifles, a black bag and a boxes of ammunition. He takes the bag out, opens it and takes out a Beretta model 92 pistol, checks to see if it is loaded, then puts the gun back in the bag. With the gun bag in hand he gets into his SUV and drives out of the garage.

INT. MASTER BEDROOM/GARY'S HOUSE - DAY

Eve is getting dressed and hears the garage door **CHURNING** as it closes shut. She picks up her phone, walks to the window

facing the street and watches as Gary drives off. She raises her hand to make a call, pauses, decides not to call, then lowers her arm and walks away.

EXT. NEAR BEN'S PARKED CAR/SHORELINE WAY (LONG BEACH) - DAY

Ben stands with the view of the Queen Mary in the background with 7-11 cup of coffee in his hand. His **PHONE RINGS**.

BEN
Lambert speaking.

INTERCUT with the MCU office. Rick is on a landline phone.

RICK

Ben, it's Rick. We were waiting for the Feds to verify just who Monica is when she made it easy for us.

BEN

Whadaya got?

RICK

We got a hit on a call to Alice's phone this morning. It was made by a Monica Salazar who lives in Montebello. Now what are the chances it's a different Monica than your Monica in the dress shop?

BEN

Slim and none. What's the address? And her phone number?

RICK

I'll text it to you. I'll send the link to her DMV page.

BEN

Rap sheet?

RICK

Nada.

BEN

I knew she was a good girl.

RICK

Hey, you're still in LA, right? Where? At the Disneyland Hotel? You stay up all night at a Hollywood Party?

BEN

Funny guy. I stayed at a cheap motel and now I'm walking on the beach drinking a cup of coffee from 7 11.

RICK

What beach? Santa Monica? Malibu?

BEN

Long Beach.

RICK

There's a beach in Long Beach? How come I've never seen a video of Snoop Dog at the beach in Long Beach?

BEN

Believe me, there's a beach in Long Beach.

RICK

Fake news, Ben. You're spreading it all the time.

BEN

Like Kavanagh never roughed up a girl at a college party?

RICK

Exactly. C'mon, Ben, you can tell me. You really are a Democrat, aren't you?

BEN

All right Rick, let's not get into it. Believe me, I'm standing at the beach in Long Beach. Now text me the info. I'm on my way to see Monica now.

Ben hangs, smiles and sips some coffee.

EXT. HWY 99/JUST SOUTH OF FRESNO - DAY

Gary drives past a sign *Los Angeles 201 miles.*

INT. MONICA'S CAR/MONTEBELLO - DAY - TRAVELING

Monica drives slowly past Lucy's Boutique. She pulls into a parking space in the parking lot behind the shop. She looks

towards the boutique, thinks about what to do then pulls out of the space and drives away. She passes in front of a CVS, parks in a space on the street and walks into the store.

EXT. MONICA'S HOUSE - DAY

Ben turns into the driveway. He walks up to the front door and knocks on the door. An ELDERLY LATINO WOMAN in her 80's opens the door slightly and stays behind the screen door.

BEN
Buenos Dias Senora.

The woman doesn't reply.

BEN (CONT'D)
My name is Ben Lambert and I'm a
Detective.

He shows the woman her badge.

Yesterday I met Monica Salazar at
the dress shop where she works.
It's very important that I talk to
her. She's not in any trouble. I
just really need to talk to her.
Is she home now?

ELDERLY LATINO WOMAN
No Se...

He smiles at her.

BEN
Donde estate Monica?

She smiles back at him.

ELDERLY LATINO WOMAN
She's not home. Maybe she's at
work?

BEN
Thank you so much. Muchas Gracias.
Seniora.

He takes out his card and hands it to her.

Por Favor, please call me if she
comes home. Thanks again.
Gracias and hasta la vista.

She takes the card.

ELDERLY LATINO WOMAN
De nada y adios.

Ben walks towards the driveway. The *DMV records* for Monica and the *license plate number* of Monica's car appears on his phone. Ben walks past a car parked in the driveway and see's it is a different license plate number than the number on Monica's car. He goes to look in a window in the side door to the garage. There's an old car with a lot of stuff piled on top of it. He gets in his rental car and drives away.

INT. LUCY'S BOUTIQUE - DAY

Ben walks up to Sofia who is behind the counter.

BEN
Good morning. I mean Buenos Dias.

SOFIA
Oh. Hello.

BEN
Is Monica in? It's kinda important.

SOFIA
Um. Well. Wait a minute.

INT. BACK ROOM - DAY

Sofia approaches Mrs. Gomez who is at her desk.

SOFIA
That cop is here again!

MRS. GOMEZ
The white man from yesterday?

SOFIA
Yes.

MRS. GOMEZ
What does he want?

SOFIA
He wants to talk to Monica.

MRS. GOMEZ
She's not here.

SOFIA
I know!

MRS. GOMEZ
So tell him.

SOFIA
Habla con el por favor

Mrs. Gomez types on the keyboard, gets up, straightens her dress, then walks past Sofia.

MRS. GOMEZ
(Quietly to herself)
Usted es inutil.

She turns to Sofia just before entering the front room.

MRS. GOMEZ (CONT'D)
Come with me.

INT. COUNTER AREA/LUCY'S BOUTIQUE - DAY

Ben stands behind the counter. Ms. Gomez comes up to behind the counter with Sofia following her.

BEN
Good Morning Mrs. Gomez

MRS. GOMEZ
Good Morning.

BEN
I'm so sorry to disturb you. But it's so very important that I speak with Ms. Salazar. We did a little bit of investigating and it's critical to a very important case we are working on up north that we speak with Monica.

MRS. GOMEZ
Well, she's not here.

BEN
I know you must be concerned. I can imagine that the last thing you need for your business is for one of your employees to be involved with anything that has to do with the police!

MRS. GOMEZ
That's correct.

BEN

You know, I can't think of any way this business we have with Monica could have anything to do with your wonderful business.

(Ben looks around.)

You know, I've never been in a wedding dress shop in my life and and now here I am in the shop for a second time. And I don't think I've ever seen anything so beautiful in my entire life!

MRS. GOMEZ

Thank you.

BEN

Isn't that funny...how things sometimes happen in pairs. Like two times. Like you haven't seen a friend from high school in fifteen years and then you meet them at a store one day and then you see them again the next day?

MS. GOMEZ

Yes, I've noticed that.

BEN

Yeah, it's funny. Now, about Monica.

Ben looks towards the back room, then looks at his watch.

Yesterday she seemed to have so much work. Shouldn't she be in by now?

MRS. GOMEZ

She usually comes in around this time. She comes in different times each day.

BEN

So you are expecting her to come in today? She's not taking a day off?

MRS. GOMEZ

Yes, she's supposed to come in today.

BEN

Well, if you don't mind, could you give her a call and let her know you have a lot of extra work that just came in and you need her to come in now.

MRS.GOMEZ

(getting a bit upset)

If you found out her name maybe you found her phone number too. Why don't you just call her?

BEN

When it's this important we really like to talk to someone face to face. I know you understand.

MRS. GOMEZ

So you want me to call her?

BEN

Please.

Mrs. Gomez stares at Ben and doesn't move. Ben stares back.

MRS. GOMEZ

I'll text her.

BEN

Just call her now please. Por favor call her and ask her to come in now. Muchas Gracias Senora Gomez.

MRS. GOMEZ

(to Sofia)

Consígueme mi teléfono. Esta en mi escritorio.

She glares at Ben and Ben smiles back.

INT. CVS/MAKE-UP AISLE - DAY

Monica is browsing. Her **PHONE RINGS**. She tenses up and looks at the phone: *Caller ID, Lucilla Gomez*. She answers her phone.

MONICA

Hi.

INTERCUT with the counter area. Mrs. Gomez is on her phone.

MRS. GOMEZ
Can you come in please.

MONICA
I can catch up this afternoon. I'm shopping.

Mrs. Gomez glares at. Ben looks back at her.

MRS. GOMEZ
Alejandra came in with an extra order. Please just come in now.

Ben smiles at Mrs. Gomez.

MONICA
Too much work!

MRS. GOMEZ
Just come in now. Where are you?

MONICA
At the CVS.

MRS. GOMEZ
Good. You're close by. Just come in now, please.

MONICA
OK already. See you in a minute.

Mrs. Gomez and Monica hang up their phone. Ben smiles.

RETURN TO INT. COUNTER AREA - DAY

MRS. GOMEZ
She's on her way.

BEN
I can't thank you enough. By the way, I was wondering if you might know where she parks her car when she comes in. Is there an alley in back? A parking space?

MRS. GOMEZ
Yes, go around the block and you will see it. There are a few spaces there.

BEN
She comes in a back door?

MRS. GOMEZ

Yes.

BEN

Oh that's perfect. As much ss I love being in your shop I really don't want to take up any more of your time. I'll just wait around back. Thank you Sra. Gomez!
Muchas Gracias! Muchas Gracias.

Mrs. Gomez watches him walk out the front door.

EXT. PARKING LOT BEHIND THE BOUTIQUE - DAY

Ben waits in the parking lot. Monica drives into a parking space in on the lot and gets out of her car. Ben walks towards her.

BEN

Ms. Salazar!

Monica is surprised as Ben comes up to her.

BEN (CONT'D)

Ms. Salazar, I really need to talk to you.

MONICA

You know my last name?

BEN

Yes, you called Alice's phone this morning. We had a trace on her phone for any incoming calls.

MONICA

You know I called her?

BEN

Yes. So we know you must know her.

MONICA

Ok, I know her, OK? Can I go to work now?

BEN

I just want to talk to you about her. Something happened to her and I just want to talk to you about her.

MONICA
Something happened to Alice?

BEN
Yes.

Monica looks away from Ben.

May I call you Monica?

MONICA
Yes.

Ben smiles at her...

BEN
I'm starving. I had a big cup of coffee this morning but held off on the donut. I saw some places along the street that look like they have some great Mexican food. Is there someplace we can just walk too now? My treat. And just talk?

Monica looks at him but doesn't answer. Then she looks towards the shop.

BEN (CONT'D)
I asked Mrs. Gomez to call you. She knows I'm back here waiting for you. You don't have to go in. Let's just get something to eat and we can talk. Sound good?

Monica doesn't move. Ben smiles at her, reaches out to guide her and she slowly begins to walk with him.

INT. RESTAURANT/MONTEBELLO - DAY

Ben and Monica sit at a table. A TV with the **SOUND** barely audible hangs in the corner of the dining area with *CNN* showing Judge Kavanaugh giving testimony. Ben looks at the menu, sneaks a peak at Monica and smiles at her. Monica notices him looking at her.

MONICA
You understand everything on the menu?

BEN
Oh I know my Mexican food! It's my go to food.

A waitress comes up to their table.

INT. RESTAURANT - DAY (LATER)

Ben and Monica at the table. Ben enjoys the meal while Monica picks at her food.

BEN

This is the best I've ever had! I thought we had it good up in Red Bluff. But here in Montebello... It couldn't get any better.

MONICA

I'm glad you like it.

BEN

I love it. Truly. I Could eat this kind of food every day.

Ben drinks some water then leans forward.

BEN (CONT'D)

So tell me about Alice. You did live in Venice for a while, didn't you? You knew her in school?

MONICA

Yes.

BEN

And...

MONICA

I hadn't heard from her since high school. Then a few weeks ago she just came into the dress shop.

BEN

She hadn't contacted you before she came in?

MONICA

No. She just showed up. But I was happy to see her too.

BEN

So you were good friends in high school?

MONICA

Yes and no.

EXT. NEAR THE BASEBALL FIELD/VENICE HIGH - DAY - 1983

Monica at age 15, walks towards the baseball field with two other very cute girls, all three dressed in the latest chic style they assembled as best they could on their limited budget. The Venice Jr. Varsity team players who are on the field. Alice at age 15, a cheerleader, stands on the sidelines with two other cheerleaders. There are very few other kids or parents in the stands. The Scoreboard reads *Top of the 9th inning Venice 3 UNI 2* The bases are loaded. The pitcher throws a pitch.

UMPIRE

Strike 3, you're out! That's the game!

The cheerleaders and Venice players cheer and rush towards the pitcher to celebrate. Out in right field, Gary, at age 16, jogs in but slows down before he reaches the group of kids jumping up and down near the pitcher. Alice notices him and goes out to greet him with a quick hug, takes his arm and leads him into the pack of celebrating kids. Monica and her friends are watching the celebration. The cheerleaders and Alice walk back toward the dug out. Alice sees Monica and gives her a little wave. Monica gives a short wave back.

INT. RESTAURANT - DAY

BEN

So you were friends from your sophomore year?

MONICA

No, not really. We just sat next to each other in a class so we knew each other. She was nice. I knew her, but we weren't friends.

BEN

But you became friends.

MONICA

Not until after what happened.

BEN

What happened?

MONICA

Well, Alice was super friendly. Just like all the cheerleaders. So she was friendly with a lot of guys.

INT. GARY'S ROOM, CHILDHOOD HOME - DAY (DAWN) 1984

Gary, at age 17, sleeps in his bed with early morning light seeping into his bedroom. The bedroom door slowly opens. Alice, at age 16, Alice and two other cheerleaders in their uniforms enter the bedroom and tip toe towards Gary. They get right up next to him and Alice shakes his shoulder.

ALICE

Wake up Gary, time for Breakfast.

Gary opens his eyes. All the cheerleader speak at same time.

CHEERLEADERS

Surprise! Get up Gary! We're taking the whole team out for breakfast. Everyone's waiting for you! C'mon Gary, we're going to be late! It's time for Breakfast.

.Gary

OK, OK, I'll be right there.

The Cheerleaders leave the room. Gary gets out of bed.

INT. PANCAKE HOUSE (CULVER CITY) - DAY

The baseball players wearing pajamas or t-shirts and sweat pants and the cheerleaders sit at one long table. Gary sits next to Alice quietly eating while he glances at her. Alice talks with the guy next to her and the other cheerleaders across from her, but not to Gary.

INT. RESTAURANT - DAY

MONICA

Maybe one of those stupid guys thought she liked him. You know, had a crush on him or something. Maybe he thought she wanted to, you know, get with the guy.

INT. VENICE HIGH HALLWAY - DAY - 1985

Sun light pours through the windows of the empty hallway. The **SCHOOL BELL RINGS** and the kids pour out of the classrooms.

CUT TO

Gary in a button down shirt and jeans puts books into his locker. Alice in a flowy blouse and jeans chats with a friend as they pass Gary by.

GARY

Hi Alice.

Alice walks past Gary without replying to him, takes a few more steps then turns to face him, smiles at him and waves at him then keeps walking. Gary watches her walk away.

MONTAGE - HOUSE WITH A SWIMMING POOL (WEST LA) - NIGHT

A party in a big luxurious house with loud ROCK MUSIC blasting. Teenagers are jumping into and playing in the swimming pool, hanging out in the yard and in the house, drinking from a keg, beer bottles, cans and from cups filled with booze. A few couples are making out on the sofa in the living room. Alice in the family room, wearing a knee length midi dress, dances in a big group of kids close by two girls from the cheerleading squad.

EXT. PARTY HOUSE/BEHIND THE GARAGE - NIGHT

The ROCK MUSIC is muffled. Gary wearing a polo shirt and khakis stands in a group of four guys from the baseball team. Guy 2 exhales and passes a joint to Guy 3 who takes a toke.

GUY 1

So I said to her, who's it going to be, him or me?

GUY 2

No way. It was just the three of you alone?

GUY 1

Yeah.

GUY 3

So what'd she say?

GUY 1

She said...."I can't decide". And she reached out to grab my....

He reaches out towards the crotch area of Guy 3.

GUY 1 (CONT'D)

And We both did her.

GUY 2

Guy 3

Gary

(MORE)

GUY 1 (CONT'D)
You and Cutler? Fucking liar. No way!

Guy 1 pushes Guy 3 in a friendly way.

GUY 1 (CONT'D)
Whadaya think?! In your dreams.
She's not gonna do it with anyone.
She's so hot but she's just a big prick tease.

GARY
You think she's done it before? Is she a virgin?

GUY 2
Like you?

GARY
Shut up.

GUY 3
You wanna do her? Virgin love?

GUY 1
Gary, get real. And get laid already. You're still a virgin, right? I popped that cherry when I was 15. You're such a dope man.

GUY 2
And forget about Wendy. Screw some slut. There's plenty of 'em around here.

INT. PARTY HOUSE - NIGHT

Gary drinks a beer beside a table full of empty cups and glasses. He watches Alice dance in the family room area. Suddenly the music stops.

GIRL (V.O.)
Parties over. Got to go people.
I'm already screwed. Please people just go.

Gary moves towards Alice and her cheerleader friend.

CHEERLEADER
I got a ride. You're gonna call your Mom to pick you up right?

ALICE
What time is it?

She turns to look for a clock and sees Gary. Gary looks at his watch.

GARY
It's a little after one.

ALICE
Oh my god I never stayed out this late! My Mom will kill me. I told her I'd be home around midnight.

ALICE'S FRIEND
Just get a ride to get there as quick as you can.

GARY
I've got a car. Alice, I'll give you a ride.

ALICE
You sure? It's not out of your way?

GARY
Oh it's no problem! I love to cruise in my car.

Alice smiles at him.

ALICE
OK, I'll grab my sweater.

INT. GARY'S CAR ON GLENCOE AVE. - NIGHT - TRAVELING

ALICE
Oh I'm not that pretty.

GARY
Alice I have to tell you something...I think you kinda like me don't you? I really like you.

ALICE
Well, I like you as a friend.

GARY

You've always been so nice to me.
I think you like me more than a
friend.

ALICE

Gary I just gotta get home.

GARY

Alice, you know I just want to
...be with you. I know you want to
be with me too.

ALICE

Gary it's not like that at all OK.
I don't want to be with anyone.

INT. A CAR ON GLENCOE AVE. - NIGHT - TRAVELING

Monica in a graphic T and jeans sits looking out the window
in the back passenger side seat in a car with three other
kids in it.

INT. GARY'S CAR/GLENCOE AVE. - NIGHT - TRAVELING

Alice is looking for a place for Gary to pull over. Gary
reaches down and rubs his crotch area.

ALICE

Pull over up there. I can walk.
It's just around the corner.

GARY

I'm just so. I gotta. Just a hug
OK?

Gary pulls to the curb and turns off the car engine. Alice
turns towards him.

ALICE

OK, then I gotta go.

Gary hugs her and holds her tight. Alice starts to push him
off just as Monica's car passes slowly by. Monica sees Alice
trying to push Gary off of her. Gary tries to kiss Monica.

ALICE (CONT'D)

What are you doing? I gotta go!

Alice pushes him again then he grabs her dress and rips it
open.

Alice (CONT'D)
Stop it! What are you doing!

Alice throws a punch at Gary's face. He throws a hard punch that hits Alice on the side of her head which stuns her. He pulls her towards him, pushes her back and rapes her.

EXT. APARTMENT BUILDING, GLENCOE AVE. - NIGHT

Monica's car pulls up to the front of an apartment building with balconies facing the street. Monica walks up to the front door and looks back towards Gary's car.

EXT. BALCONY/APARTMENT BUILDING - NIGHT

From the balcony Monica see's Gary's car driving toward her building then it makes a U turn and drives off the other way. Alice walks fast towards Monica's building, crying. She stops to put on her sweater, composes herself and keeps walking past the building. Monica starts to cry as she watches Alice walk away.

INT. RESTAURANT - DAY

Monica
He raped her. I know he did.

Monica starts to tear up.

Ben
So that's what happened?

Monica
Yes. Fucking men! He hurt her.
Like I got hurt.

Monica cries and hides her face.

Ben
I'm so sorry. I'm so sorry that
happened. It's not right...
Monica, you were hurt too?

Monica looks up. Stops crying.

Monica
It happened to me too!

Ben
What happened? Oh Monica.

MONICA

I never told anyone! I was just fourteen. It was my Uncle. Fuck him! He grabbed me in my bedroom. Threw me down. Tore my shirt. Jumped on me and stuck his big fat ugly face in my face. I tried to kick him off of me. But He held me down and was trying to pull down my pants when he heard someone walk by outside the room and he stopped for a moment. So I kicked him again but he still didn't get off me and he shoved his hand...And it Hurt! So I punched him in the face. He grabbed his face and I rolled out, got up and ran out of the bedroom. I went into the bathroom and just cried for like, I don't know, forever. Finally I came outside and there was a big family party going on. I didn't know what to do or who I could take to. So I never told anyone. I hate him!

BEN

Now you've told me. And it will stay with me and only me forever.

MONICA

You promise?

BEN

I promise. Our secret forever. You really never told anyone?

MONICA

He was my Uncle! I thought if I told on him I'd get in trouble. And I didn't want my Dad to know what his brother did to me. I didn't want family trouble. So I tried to forget about it. But it's crap, crap that I can never forget that it happened to me!

BEN

Oh Monica...

MONICA

How can men be so mean? So cruel?

BEN
I don't know Monica. I just know
... I don't want them to hurt
anybody. I don't want them to hurt
you.

Monica reaches out and touches Ben's hand on the table.

MONICA
Thank you...I Gotta...excuse me.
I'll be right back.

She leaves with her purse in hand. Ben watches her walk away.

BEGIN FLASHBACK 2010:

INT. BEN'S HOUSE/BEDROOM - DAY (DAWN)

Ben is getting dressed. His cell phone rings.

SHERIFF (V.O.)
You remember Debbie Riley? That
fucker Lopez?

BEN
Yeah.

SHERIFF (V.O.)
You thought it was consensual.

BEN
Yeah.

SHERIFF (V.O.)
She's in the hospital. Bad. Find
him. Let's put him away this time.

BEN
OK.

He hangs ups, shakes his head in distress.

BEN (CONT'D)
(to himself)
Fuck.

END FLASHBACK.

SPLIT SCREEN: MONICA IN THE BATHROOM / BEN IN THE RESTAURANT

Monica takes a few deep breaths, wipes the tear stains away from under her eyes, applies a little make up then admires herself in the mirror.

Ben watches Wolf Blitzer in the CNN studio:

-opening remarks from her testimony
that concluded earlier today.

Christine Blasey Ford in the Senate Hearing Room:

I am here today not because I want
to be. I am terrified. I am here
because I believe it is my civic
duty to tell you what happened to
me while Brett Kavanaugh and I were
in high school. ***

END SPLIT SCREEN, RETURN TO INT. RESTAURANT DINING ROOM - DAY

Monica and Ben sit at the table. The TV plays reruns of Ms. Ford speaking earlier that day with the **SOUND** barely audible.

BEN (CONT'D)

You ok?

MONICA

I guess so.

BEN

Good. I'm so glad you told me,
Monica. You can trust me...

Monica glances at him with a smirk, then a smile.

Monica. I'm so sorry for what
happened to you. I'm so glad you
told me. But now, I have to know
about Alice. Mind if I ask you
more about her? Please tell me
more about Alice.

MONICA

OK. When I saw her in class I knew
she had changed.

INT. CLASSROOM/VENICE HIGH - DAY - 1985

Monica sits near Alice and shifts her focus from Alice to the teacher. Alice stares intently at the teacher. The teacher reads from a book.

TEACHER

"If my name ever goes down into history, it'll be for this act. And my whole soul is in it". Lincoln didn't say that about winning a war. He said he would go down in history for creating freedom. What does freedom mean to you? Freedom to do things? Freedom from things?

The **SCHOOL BELL RINGS** and the kids pack up their things.

TEACHER (CONT'D)

Think about it because you're going to be writing an essay on it soon!

INT. HALLWAY - VENICE HIGH - DAY

The students walk in every direction. Alice walks in the hallway alone. Monica comes up beside her.

MONICA

Hi.

ALICE

Hi.

MONICA

Hey, I just thought I'd, well talk to you about history class. I saw you the other day walking on Glencoe. I live on Glencoe. You live around the street, right?

ALICE

Yeah.

MONICA

We're neighbors! I didn't know until I saw you.

ALICE

I guess so.

MONICA

You're so smart! And nice too, not like some of the other cheerleaders if you know what I mean.

ALICE

God do I ever.

MONICA

So, I just have a hard time with History. I donno why. But I was thinking maybe you could help me since we live so close by.

Gary walks towards Monica and Alice. He moves to behind some boys walking in front of him and looks towards Monica and Alice who don't notice him as he passes them by.

ALICE

Sure, Call me. I'll give you my number.

Gary walks and then stops far enough away so Monica and Alice don't notice him.

GARY'S P.O.V - MONICA AND ALICE

They talk with each other, their words are not audible over the **NOISY CHATTER** in the hallway. Monica writes in her notebook. Alice writes in her notebook, tears the page and hands it to Alice. They give each other a quick hug. Gary looks concerned, then turns and walks away.

INT. RESTAURANT - DAY

BEN

So you did become friends.

MONICA

Friendly. We had no friends in common. Hung out with totally different kids.

BEN

But you knew what she was going through.

MONICA

Yes. And I did need help with history.

(MORE)

MONICA (CONT'D)

And it just felt good to be able to reach out to her because, well, I knew she was hurt. And maybe nobody else knew.

BEN

So what happened? You stayed in touch?

MONICA

No. I moved away

BEN

Monica, What happened? You called her? You reconnected? Let's talk about now.

MONICA

OK, when she came into the shop it was late in the afternoon so I took off early. We went to a park. She said she had remembered how nice I had been to her in school...

BEN

Monica, please tell me.

MONICA

OK, she said she wanted to tell me something that happened in high school and then that's when she told me some guy raped her and it was her first time and had messed her up in her head for her entire life! She said she had read that if she talked about it she might feel better, might not remember it as often. And since she was in LA visiting her Aunt, she decided just to pop in and maybe tell me.

BEN

You're a good listener, Monica.

MONICA

I know.

BEN

So what else did she tell you?

MONICA

We just talked about high school.
How she had a crush on a guy but
was too upset to get together with
him. How she moved away from LA to
get away from things and decided to
be a nurse to help other people,
help women... Then she said she
felt better that she had told me.

BEN

Monica, did she tell you the name
of the guy who raped her?.

MONICA

No.

BEN

You didn't ask her?

MONICA

No.

BEN

And then what?

MONICA

She said it was getting late and
was staying at her aunt's house and
didn't want to get home too late so
she left.

BEN

We talked to her aunt. Said she
hadn't seen or heard from her in
years.

MONICA

I don't know. Maybe she stayed at
a motel.

BEN

And she didn't tell you the name of
the guy who hurt her?

**EXT. ST. ELIZABETH'S HOSPITAL PARKING LOT - DAY - EARLY SEPT.
2018**

Alice in her nurses uniform, her hair tied up, with a tired
look on her face walks towards her car and drives away.

INT. ALICE'S CAR/RED BLUFF - DAY

Alice drives through Red Bluff with the news on the radio.

NEWS REPORTER

And in a follow up to the valley rapist case, we've got some good news to report. You recall this rapist had been terrorizing women throughout central California and was finally caught in Madera. Well, today he was convicted and sentenced to a lifetime in prison. Here's a statement by the Fresno county Assistant District Attorney, Gary Kaplan.

GARY'S VOICE ON THE RADIO

We are extremely grateful that the jury was able to reach this verdict today based on the overwhelming amount of evidence that was presented. It's an honor for us at the District Attorney's office to do our part to keep our community safe.

Alice turns off the radio. She looks for a place to park, pulls over and gets teary eyed.

BEGIN FLASHBACK 1985:**INT. GARY'S CAR, GLENCOE AVE. - NIGHT****BLACK SCREEN**

A **RINGING** sound is heard. Gary's **GRUNT'S** grow louder.

ALICE'S P.O.V. - WIPE CUT FROM THE BOTTOM TO THE TOP OF THE SCREEN

Alice's eyes slowly open. She sees Gary looking down at her as he is raping her.

BACK TO SCENE

INT. ALICE'S CAR/FRANZEL RD - DAY

Alice with tear stains below her eyes turns her car into the driveway of her house and pulls into her garage.

INT. OFFICE ROOM/ALICE'S HOUSE - NIGHT

Wearing a robe Alice, her hair down, types on her laptop *Me Too*. She scrolls, closes the window then types into *google - victims of Sexual Assault*. She scrolls and clicks on the *National Sexual Assault hotline* website with an *800 phone number*, then calls the number on her cell phone.

RECORDED MALE VOICE

You have reached the national
sexual assault hotline. To
continue in English press-

Alice hangs up, thinks for a moment then pulls out her high school year book out of her book case, flips through the pages and stops on a page with Gary's photo on it. She flips some more and stops on the page with a photo of Monica on the page. She opens up a desk drawer, takes out an old address book, looks through it and stops on one page.

ALICE

(to herself)
No way.

She calls the number. The **PHONE RINGS** once.

RECORDED VOICE

The number you have dialed is not
in service.

Alice opens her *facebook* page on her laptop and types in *Monica Salazar*. She scrolls and clicks on Monica's page with the photo of Monica in front of the Bridal shop. She clicks on Monica's *About* page, sees her work info and writes the address for Lucy's Boutique on a Realtors notepad.

INT. ALICE'S BEDROOM - NIGHT

Alice lays in bed, the lights off with the glow of the TV on her face. A rerun of "Law and Order" is on TV.

OFFICER BENSON

You have to make sure he doesn't do
this to anyone else. You have to
make him pay for his crime.

INT. ALICE'S GARAGE - DAY (DAWN)

Alice in jeans and a loose fitting top puts a small suitcase in her trunk and drives out of the garage.

EXT. HWY 5/SOUTH OF RED BLUFF - DAY

Alice drives past a sign: *Los Angeles 490 miles*

INT. FRONT ROOM/LUCY'S BOUTIQUE - DAY

Sofia talks with two women (improvised dialogue). Alice walks in wearing the same clothes she was wearing when she left her house and looks at the dresses. Sofia notices her.

SOFIA

Hi, I'll be right with you.

Alice smiles at Sofia and browses. Sophia approaches her.

SOFIA (CONT'D)

Hi again. Can I help you?

ALICE

Hi. Ummm, I'm not looking for a dress. But, well, is there a Monica Salazar who works here? I'm an old friend of hers.

SOFIA

Yes, Monica works here.

ALICE

Great! Is she in?

SOFIA

I think so. I'll be right back.

Sofia walks into the back room. Alice walks up to the counter and, picks up a business card in a holder and puts it in her pocket. Monica comes out from the back room up to behind the counter.

ALICE

Monica!

MONICA

Yes?

ALICE

It's Alice Johnson.

MONICA

Alice!

Monica walks around the counter and hugs Alice. They come apart and look at each other for a moment.

ALICE

You're still so beautiful!

MONICA

I don't know what to say! I haven't heard from you since, well, forever.

ALICE

I've been thinking about you a lot.

MONICA

Really, Why?

ALICE

You're working now. Can we talk later?

MONICA

No! I'm so curious. Let's talk now. I can take off. Let's go and talk. What a surprise! I'll tell my boss.

EXT. AMPITHEATRE/MONTEBELLO CITY PARK - DAY

Monica and Alice sit in the empty ampitheatre close to each other on the front row bench. Alice's eyes are puffy with tear streaks on her cheeks. Monica reaches out to her, hugs her and holds her for a moment. Alice wipes away her tears.

MONICA

You never told anyone? Your family.
A friend?

ALICE

No. I never told anyone that Gary Kaplan raped me.

MONICA

And you just told me? I'm the first person you told?

ALICE

Yes.

MONICA

Wow...Did You think about telling someone?

ALICE

When I came home that night my Mom was so mad at me for coming home late. She would always drill into me about responsibility. It was always "you have to be responsible" And my Dad always used to say "Make the right choices and you will reap the rewards or suffer the consequences!" And I was so hurt but I thought I was strong and didn't want to upset anyone! I was confused. I didn't know what to think. What to do! I was a virgin... and I felt so ashamed! I felt responsible.

MONICA

I understand. So why tell me?

ALICE

I'll never forget how you came up to me in school. And the little bit of time I was with you before you moved away I always just felt so, well, easy, like you just liked me for who I was. It was just easy to be with you. You know the other girls, the cheerleaders, they were always so competitive!

MONICA

I remember. When we did homework together and listened to music and danced it was like a break from all the other bullshit we had in our lives.

ALICE

I remember. And then you moved away. And in my senior year I decided to just focus on getting good grades and hardly went out. I couldn't wait to graduate and get out of LA.

MONICA

I'm so glad you came to see me.

ALICE

Over the years I began to realize that I was not responsible for what happened. But it was so far in the past. I got married, but was afraid to tell my husband. It didn't last... and I just never told anyone. But it has messed me up. It's made it so hard for me to stay with someone.

MONICA

I know what you mean.

ALICE

You do?

MONICA

Yeah. So tell me why now?

ALICE

I knew if I told someone, did something, it would probably make me feel better. Maybe make me not remember as much. Maybe make it easier to find another guy to be with.

MONICA

Yeah. I'd like that too.

ALICE

And there's more. All this Me Too stuff in the news! It's making me think about it all the time. And then, I can't believe it.

MONICA

What?

ALICE

You know, Gary Kaplan, the guy who...He was a senior. He graduated and I never had any idea what happened to him. Then last week I heard him talking on the radio!

MONICA

That's crazy.

ALICE

Yeah. He's the Assistant District Attorney in Fresno.

(MORE)

ALICE (CONT'D)

I googled him, read about him.
He's married with three kids.
Happy. And it just made me so
angry. He messed me up! He hurt
me! And nothing ever happened to
him.

MONICA

It's such bullshit. He should be
in jail!

ALICE

So I keep thinking I should do
something to help myself and to
punish him too! Call a lawyer or
something. Or go into therapy and
try to forget it ever happened but
then he'd get away with it. But
you know it's a crime what he did!
And maybe he did it to someone else
who didn't tell. And he was on the
radio because he convicted this guy
who had raped several women in the
central Valley, Can you believe
it? He's a criminal! He should
be in jail.

MONICA

Yeah. He should pay for his crime.

ALICE

Yeah. He should pay for his
crime...

MONICA

He should pay us...

ALICE

What do you mean?

MONICA

I just had a thought. He owes you.
So he should pay you. If you go to
a lawyer then the lawyer drags
everything out and who knows how it
will turn out. It could all be
bullshit, like the crap with
Kavanagh on the news now. He can
deny everything and you get
nothing.

ALICE

I know.

MONICA

And if you go into therapy...well,
maybe nothing will ever happen to
fucking Gary Kaplan.

ALICE

I know. And he should be punished.

MONICA

Fuck Gary Kaplan. Let's get him.

ALICE

How do we get him? It's his word
against mine.

MONICA

Not if you have proof he did it!
Then he will be afraid of what you
can do to him and we can make him
pay you what he owes you.

ALICE

What proof? What he owes me?

MONICA

We say you have the proof he did
it. You can say you found a
witness who saw him rape you. And
he owes you a ton of money for
hurting you the way he did. You can
say you have a witness.

ALICE

Who?

MONICA

Me.

ALICE

Wow. That's crazy!

They look at each other for a few moments then both smile at
each other at the same time.

ALICE (CONT'D)

It's a good idea. We can make him
pay for his crime! You lived on the
street where it happened.

MONICA

Yeah, let's make him pay. We have
proof!

(MORE)

MONICA (CONT'D)

We have a witness who made a video tape saying they saw the crime. Let's make a little video on your phone right now. I am the witness. I can say that I saw Gary Kaplan rape Alice Johnson in the car that night back in 1985.

ALICE

So I send him the video?

MONICA

No...not yet. No, Don't do that. Write him a letter to him that says "I have proof of what you did in 1985" and for him to call you. Then you tell him you have proof and you want him to pay you \$100,000 or you will tell the news he raped you and ruin his life. Ha!

ALICE

Oh my God I love it.

MONICA

Get your phone out. You have a smart phone with video on it? I want to do it!

ALICE

Yeah, it's got video on it.

Alice takes her phone out.

ALICE (CONT'D)

\$100,000 is a lot. Maybe he doesn't have that much?

MONICA

He's probably rich. He's a fucking lawyer.

ALICE

OK and it's 50/50. I can't wait to give you \$50,000!

MONICA

We'll take a trip somewhere.

ALICE

Paris.

MONICA

See you in Paris. OK, turn on your video. Wait. I'll say something first and then let's do a video together. I'm ready.

Alice videos Monica who speaks into the camera phone.

My name is Monica Salazar and I lived on Glencoe Street in Venice back in 1985. I was walking home late one night from a friend's house on my street and I saw some guy in a parked car push a girl down. I walked up closer and saw he was all on top of her moving up and down - he was raping her! Then he got up and I saw clearly it was Gary Kaplan. He was raping Alice Johnson! I didn't say anything to anybody back then because I was scared of cops. But it was Gary Kaplan for sure and he should pay for his crime.

Alice stops recording.

MONICA (CONT'D)

Wow, that felt so good to say that.

ALICE

I loved it.

MONICA

Now let's get together

Alice moves closer to Monica and holds up the camera to record a selfie video.

CLOSE UP: MONICA AND ALICE'S P.O.V - VIDEO ON THE PHONE

The phone is held by both Monica and Alice.

ALICE

My name is Alice Johnson and I lived on Louella Avenue, a block away from Glencoe, in Venice in 1985. I was at a party and Gary Kaplan offered to drive me home. I made him stop on Glencoe because I didn't like boys to know where I lived and I was going to walk home.

(MORE)

ALICE (CONT'D)

When we stopped he asked me for a hug which I gave him, and then he pushed me down and hit me really hard on the side of my head which kind of knocked me out. Then he pulled down my pants. And....he Raped me. He really raped me! It was...terrible. I was a virgin and it really hurt. It was a nightmare. Then he just told me to go. I was really late getting home and my Mom just yelled at me for being late so I didn't tell her. She always told me "to be responsible" and so I felt I was responsible because I let him hug me. I was confused. I thought about telling my Mom, telling the cops. But I didn't. But now I am telling - Gary Kaplans is a rapist. And he has to pay for his crime. And Monica is my witness so we have proof you did it. So pay up you fucking asshole or we will ruin your life.

BACK TO SCENE - AMPITHEATER

Monica's hand comes off the phone and Alice puts it in her hand bag. They smile at each other and hug.

MONICA

Now don't lose your phone!

ALICE

I won't.

MONICA

So, now what?

ALICE

I haven't been to LA in years.

MONICA

Let's go have some fun.

EXT. MONICA'S HOUSE - NIGHT

A like brand new black 2016 Accura is parked in the driveway. FERNANDO (20's) a sharp-looking Latino man in his mid-20s with neatly combed black hair and a clean-shaven face in a tailored navy blue blazer paired with a crisp white dress shirt, slightly unbuttoned at the collar for a touch of casual elegance, stands ready to open the back seat doors. ALEJANDRA (40s) a Latino woman gets out of the car and walks quickly to meet Monica and Alice who walk towards her. Alejandra has a curvaceous figure that she carries with confidence. Her warm brown eyes shine with a lively sparkle, her makeup is sultry yet sophisticated. Her thick, wavy hair is styled to one side, falling over her shoulder in loose, voluminous curls. She's dressed in a figure-hugging, deep burgundy wrap dress that accentuates her curves. Alice and Monica, walk arm in arm in a confident strut. Alice has understated makeup, her hair neatly styled in a short, sleek bob, frames her face elegantly. She's dressed in a modest yet stylish navy blue sheath dress that falls just below the knee. Monica is killing it! Her attractive face is highlighted by red lips and smoky eyes that enhance her natural beauty. Her hair is styled in soft waves. She's dressed in a tight-fitting, designer dress that hugs her curves. Monica and Alejandra give each other a brief hug.

MONICA

Alejandra, you look so hot! Meet
Alice. Isn't she beautiful

ALICE

Hello Alejandra.

ALEJANDRA

You look fantastic!

MONICA

Thanks for getting your handsome
son to bring us out. We're going
to have some fun tonight!

MONTAGE - "YAMASHIRO GARDENS" - NIGHT

Alice, Monica, Alejandra and Fernando drink cocktails, eat sushi and sip sake, laugh, chat, walk in the gardens and patio overlooking the lights of LA and take lots of selfies and photos of the views.

INT. ALEJANDRA'S CAR/THE 110 BESIDE DTLA - NIGHT - TRAVELING

Monica snuggles up to Alice who is leaning against the back seat passenger side window. **ELECTRONIC MUSIC** plays on the radio. Alice looks out the window as they pass by the buildings of DTLA and squints her eyes making them watery.

She shakes her head slightly from side to side, up and down in rhythm to the music.

ALICE'S P.O.V. - CAR HEAD AND TAIL LIGHTS, OVERHEAD STREET AND TRAFFIC LIGHTS AND LIGHTS ON BUILDINGS IN DTLA

The lights twinkle like stars and move from side to side, up and down, and in circles dancing in rhythm to the music.

INT. NIGHT CLUB/DTLA - NIGHT

Monica, Alice, Alejandra and Fernando drink cocktails and dance to loud electronic music in a jam packed club filled with a mix of all kinds of colorful club going people.

EXT. MONICA'S HOUSE - NIGHT

Fernando's car pulls into the driveway. Monica and Alice, a bit tipsy, stumble out of the car and walk into the house.

INT. MONICA'S LIVING ROOM - NIGHT

Monica turns on a light and they both cover their eyes. Alice moves towards the living room couch with her travel bag on it. Monica grabs her by the arm.

MONICA

C'mon.

INT. MONICA'S BEDROOM - NIGHT

Monica and Alice glide into the dark bedroom. Moonlight streams through a sliding glass. In front of the window, in silhouette, they unzip each other's dress, undress, turn to face each other, embrace, softly kiss, then fall down onto the bed and make love in the moon light.

INT. RESTAURANT - DAY

Monica and Ben sit at their table.

BEN

Well, if she didn't tell you the name of the guy who hurt her, I guess I'm gonna have to do some detective work and find out who the guy was. Might know something about what happened to Alice.

MONICA

Maybe.

BEN

Maybe one of her good friends from High School would know of a guy in school who had a thing for her. Know any of her friends?

MONICA

No idea.

BEN

Guess I'm going to have to look her up in her high school year book. Maybe find out who the other cheerleaders were. You wouldn't happen to have a yearbook now would you?

MONICA

No, we moved so much I'm sure I didn't keep it even if I ever had one.

BEN

Well, I guess I better be getting over to Venice High.

MONICA

And I should be getting back to work.

They look at each other for a moment then they both get up.

INT. GARY'S SUV/HWY 5 (EAST LA)- DAY - TRAVELING

Gary weaves around other drivers with a crazed look on his face.

EXT. SIDEWALK/WHITTIER BLVD - DAY

Ben and Monica walk close to each other.

BEN

I'll be in touch with you real soon Monica. I know you want to know about Alice.

MONICA

I do.

BEN

I can't tell you how much...
Well...Just...um

MONICA

What?

BEN

Just that your secret is safe with me. I just want you to be OK, OK?

MONICA

Thank you Ben.

BEN

You know, I don't think I've been to LA in about 25 years. I've heard about Venice Beach. It's a sight to see?

MONICA

Oh yeah.

BEN

Why don't you take the day off. Come on out to Venice High with me. You do know where the library is there, don't you?

MONICA

It's been like over 30 years since I was there.

BEN

Well then let's go.

They stop walking in front of the bridal shop.

MONICA

Ben, I have so much work to do. Let me know about Alice as soon as you can. Please.

EXT. GARY'S SUV/WHITTIER BLVD. - DAY - TRAVELING

Gary drives slow past Lucy's Boutique and sees Ben and Monica shaking hands. Monica walks into the store. Ben walks away. Gary parks his SUV in a space on the street.

He grabs the gun in the glove box, gets out of his SUV, puts the gun into his belt, covers it with his shirt and walks towards Lucy's Boutique.

EXT. SIDE STREET OFF OF WHITTIER BLVD. - DAY

Ben walks with his cell phone to his ear.

BEN

You Got anything on Johnson for me yet?

(Beat)

I didn't think you would but I talked to Ms. Salazar who was a friend of Alice's. And I think she knows a lot more than she's telling me.

(Beat)

OK, Yeah. Maybe I'll tell her what happened to Alice. That ought to get the truth out of her.

(Beat)

I'm in no rush. I'm kinda liking what I see down here.

(Beat)

I'll Let you know.

INT. FRONT ROOM/LUCY'S BOUTIQUE - DAY

Monica walks quickly towards the back room. Sofia behind the counter opens her mouth to say something.

MONICA

It's nothing! Just some bullshit.

SOFIA

You sound crazy!

MONICA

Just leave me alone.

Monica goes into the back room. Gary enters the front door and walks up to Sofia.

GARY

Is Monica in?

SOFIA

Oh. Let me check.

GARY

I know she's in.

Gary walks past the counter into the back room.

INT. BACK ROOM/LUCY'S BOUTIQUE - DAY

Gary approaches Monica who stands near a cutting table.

GARY
Monica!

MONICA
What? What the hell! What are you
doing back here?

GARY
Let's talk.

MONICA
Get out of here! Who are you?

GARY
You remember me from High School?
You called me, remember?

MONICA
Oh my God.

GARY
I need to talk to you. Now!

MONICA
Let's go out front

Monica picks up her phone from a table and walks towards the front room with Gary following her.

INT. NEAR THE FRONT DOOR/LUCY'S BOUTIQUE - DAY

Gary grabs Monica's arm as they walk towards the door. She pulls it back.

GARY
You gotta give me the proof.

MONICA
I don't what you're talking about.
Where is Alice? That's all I want
to know.

GARY
Just show me the proof. I know you
know it.

MONICA

I don't -

GARY

Shut the fuck up. You're coming with me.

MONICA

No the hell I am not.

Gary lifts his shirt and shows Monica the gun.

GARY

Shut the fuck up or I'll fucking shoot you and that girl at the counter too.

INT. BEN'S CAR/WHITTIER BLVD. - DAY - TRAVELING

Ben drives past Lucy's Boutique Ben sees Gary shoving Monica into the passenger side front seat of his parked SUV. Gary gets in and drives away in the opposite direction Ben is driving. Ben makes a U turn in heavy traffic, nearly gets into an accident, then has to drive fast through traffic so he can get to where he can follow Gary's SUV.

INT. GARY'S SUV/MONTEBELLO - DAY - TRAVELING

GARY

Don't try to get out. I'll fucking kill you. Then I won't have to worry about you having the proof.

MONICA

I don't know what the fuck you are talking about.

GARY

Yes you fucking do! You know what happened to her after that party. I saw you telling her. And you called me. You fucking called me yesterday!

MONICA

Just tell me what happened to Alice. Please. Just tell me.

GARY

Shut up. We're going to your house. Get me your computer...
(Mumbles to himself)

(MORE)

GARY (CONT'D)
I'm gonna fucking blow my brains
out.

INT. BEN'S CAR/MONTEBELLO - DAY - TRAVELING

Ben holds his cell phone to his ear. The **PHONE RINGS**.

INT. GARY'S CAR/MONTEBELLO - DAY - TRAVELING

Monica's **PHONE RINGS**. She takes it out of her pocket.

GARY
Don't fucking answer that!

He reaches over and grabs the phone and cancels the call. He puts the phone in his pocket and keeps driving.

GARY (CONT'D)
Is the proof on your phone? Do you have her clothes?

MONICA
Please just let me out. Please let-

GARY
Shut up!

EXT. MONICA'S HOUSE - DAY

Gary pulls into the driveway, goes around to the passenger side, grabs Monica and they both go into the house. Ben drives by Monica's house then makes a U turn and parks a few houses away from Monica's driveway. Gary walks out of the house holding a laptop and holding Monica with his other arm. Gary leads Monica to the passenger side, get's in the driver's side and they drive away. Ben's car follows behind them.

INT. GARY'S CAR/MONTEBELLO - DAY - TRAVELING

MONICA
Where are we going?

GARY
Someplace away from everywhere so I
can see what the fuck is on this
computer and on your phone...
Tell me about the proof!

MONICA

I don't know. I don't know. I don't know. Just tell me Alice is OK.

GARY

You're not getting out of this fucking car until you tell me all about the proof. I know you know. So start talking.

GARY'S SUV/HWY 210 JUST WEST OF THE 215 - DAY - TRAVELING

Gary's car drives in the fast lane with a view of the San Gabriel mountains in the background.

MONICA

Just please tell me what happened to Alice.

GARY

Just tell me about the proof and I won't shoot you. You fucking called me! You know what happened!

MONICA

OK, OK, OK! Alice came to see me a couple weeks ago. She said she was visiting her Aunt in LA and wanted to see me because we were kinda friends for a bit back in High School and wanted to talk to someone. She said some boy hurt her in high school. And she said she heard about you on the news with that rape case! She said you could help her find the guy who hurt her and put him in jail. I've been calling her and there's no answer. I thought you might know what happened to her. That's it! I swear to god.

GARY

You're such a fucking liar. You have the proof. I'm gonna fucking have to kill you.....

(Mumbling, to himself)

I'm going to fucking blow my brains out.

MONICA

Please just let me go. Please just tell me what happened to Alice. Please, I'm begging you.

GARY

Shut the fuck up. I'm gonna get the fucking proof.

INT. BEN'S CAR/HWY 15 - DAY (DUSK)- TRAVELING

Ben has his phone to his ear. The **PHONE RINGS** several times.

MONICA'S VOICE MAIL

Please leave a message and -

Ben ends the call. He pulls his car along the passenger side of Gary's car and looks left into Gary's car. Monica is slouched down in the passenger seat, looking towards Gary. Gary turns his head once to the right and makes brief eye contact with Ben. Ben then slows down and follows Gary's car from a distance.

INT. HWY 15/MOJAVE DESERT - DAY (DUSK) TRAVELING

MONICA

I told you what I know. Just tell me where Alice is now and let me go

GARY

I miss the desert. We used to go fishing on the Colorado River. I love the desert. Its hot. Get's me hot.

GARY (CONT'D)

You were so hot. You know you were the foxiest girl at Venice. Tried to hide it but we could see you had the nicest body. All my friends wanted to screw you.

Gary reaches out and puts his hand on her leg.

MONICA

Shut up. Don't touch me!

She pushes his arm off her leg.

GARY

My wife is going to divorce me. I'm fucked. I haven't slept in like 10 nights. I gotta have sex and then sleep. I Gotta fuck. Gotta get the proof. Does anyone else know? Where is the proof Monica? I gotta look at your laptop, your phone. Then throw them in the river.

MONICA

Please, just stop. Please. Where is Alice? Please tell me?

GARY

I'm so hot. All I can think about is fucking.

MONICA

Please just stop.

A *Low On Fuel* light flashes on the dashboard.

GARY

Fuck!

Gary turns off HWY. 15 at Cima Road. He drives slowly into a gas station, looks down again towards the gas gauge then looks at Monica. He reaches down to his crotch.

GARY (CONT'D)

Fuck it. I'm so hot.

He turns out of the gas station and keeps driving on Cima Rd.

EXT. BEN'S CAR/CIMA ROAD - DAY (DUSK) TRAVELING

Ben follows Gary's car.

INT. GARY'S CAR/WHITE CROSS WWI MEMORIAL - DAY (DUSK)

Gary pulls off of Cima Road onto the road to the White Cross Memorial, drives around the hill, parks the car and pops the back of his SUV open. He goes around to the passenger side, brings Monica towards the back of the SUV and rips her shirt open. Monica throws a punch at him which Gary blocks. Gary slugs her hard on the side of her head which stuns her. He grabs her and tries to push her into the back of the SUV.

EXT. BEN'S CAR/WHITE CROSS MEMORIAL - DAY (DUSK)

Ben turns into the road to the White Cross Memorial and drives around the hill. He sees Gary's parked SUV and slams on the brakes, gets out and sees Gary and Monica struggling through the windows of the SUV. Ben runs towards them and lunges at Gary knocking him off of Monica and onto his back on the ground. Ben jumps on top of Gary, slugs him in the face, rolls him over, cuffs him and leaps up leaving Gary laying face down on the ground. Ben turns towards Monica who quickly jumps into his arms, holds him tight and presses her head into his chest.

BEN

Monica, who is this guy?

MONICA

It's the guy who raped Alice. Ben, it's the guy who raped Alice back in high school. I'm so sorry I lied to you Ben. I'm so sorry. I should have told you about the money. I should have told you about the video. I'll never lie to you again Ben, I promise. I'm so sorry Ben.

BEN

You're safe now, Monica. You can tell me all about it later.

MONICA

Ben, What happened to Alice?

BEN

Alice is gone now. Forever. But I'm here with you now Monica... Forever.

INT. POLICE INTERROGATION ROOM/BARSTOW COUNTY SHERIFF'S OFFICE - DAY

Gary, in the same clothing, exhausted, with a bruised face sits at a table next to BOB SANCHEZ (50's) in a crisp tailored charcoal gray suit. They sit across a table from Ben and a Prosecutor from the District Attorney's office who slides a pen and a yellow legal pad in front of Gary. Gary looks at the pad, then writes.

INT. SAN BERNADINO COUNTY COURT ROOM/BARSTOW - DAY

Gary in an ill fitting dark suit with white shirt and stripped tie, Bob Sanchez in his polished tailor made suit and crisp white shirt and silk tie and the District Attorney stand behind their tables. The Judge finishes reviewing some documents then looks up.

JUDGE

The court accepts the plea
agreement and finds the defendant
guilty.

INT. PRISON LIBRARY - DAY

A PRISONER wearing an orange prison jump suit sits across a table with law books on it. Gary, in an orange jumpsuit, writes on a yellow legal pad. Gary tears off the top sheet of the pad and hands it to the prisoner.

GARY

Give this to your lawyer. It will
help.

PRISONER

Thanks Man, I really appreciate it.

INT. MASTER BEDROOM/GARY'S HOUSE - NIGHT

Eve, Sara and Jason lay in the bed with the glow of the TV illuminating their faces in the dark room.

ON THE TV SCREEN - The Conan O'Brien show.

Jessica sits confidently on the guest couch wearing a sleek, form-fitting black dress that shimmers under the studio lights, her flowing black hair cascades down her back in soft waves. Her beauty, charm and effortless grace truly steal the show.

JESSICA

At first I was so mad. I thought
my career was over. But you know
what they say about news,
publicity? Even bad news is better
than no news or something like
that, right?

CONAN O'BRIEN

Thank God for bad news. So now
it's working out for you?

JESSICA

And for my family. My dad is getting help. And he's helping people in prison. My mom is, well, doing better. Might hold off on the divorce.

Eve starts to cry. Jason and Sara hug her.

CONAN

And now you've been cast in how many projects?

INT. HOTEL ROOM/PARIS - NIGHT

The curtains beside a large picture window are drawn open revealing a spectacular view of the Eifel Tower all aglow.

MONICA

(Voice over)

Mmmmmmm. Dios mio, eso estuvo tan bien.

Monica and Ben lay next to each other in bed, catching their breath, their arms over the crumpled bed sheet, holding hands, a gold wedding band on Ben's ring finger, a big fat diamond ring on Monica's.

BEN

I don't know what you said but it sounded so good.

MONICA

You don't have to learn to speak Spanish Ben. I speak perfect English.

She snuggles up close to him.

BEN

Mmmmmmm

Ben gives her a quick kiss. She rolls over on top of him, her bare breasts resting on his chest.

MONICA

And I know you were lying when you said you understood everything on the menu.

BEN
Monica, I promise I will never lie
to you ever again, for as long as I
live.

MONICA
I love you Ben Lambert.

BEN
Y te amaré por siempre Sra. Monica
Lambert.

They kiss passionately.

FADE TO BLACK

FADE IN MONTAGE, CREDITS AND MUSIC

"LOVE IS THE ANSWER" BY TODD RUNDGREN, PERFORMED BY THE FOXES
AND FOSSILS

<https://www.youtube.com/watch?v=NWnIkIiVRPQ> plays

Ms. Gomez, Sofia, Alejandra and Fernando are in the back room
of the boutique looking at her computer monitor. The County
Sheriff, Rick, Brad and Frank are in the Sheriff's office
looking at his computer monitor. They are all enjoying
looking at the same images of camera phone photos and videos
posted on Monica's Facebook page of Monica and Ben having a
great time in various Paris locations.

After the credits roll:

Dedicated to survivors of sexual assault

The End

.....

* Judge Kavanaugh's actual remarks at the end of the first
day of his confirmation hearing on September 4, 2018

** <https://www.foxnews.com/transcript/kavanaugh-i-never-sexually-assaulted-anyone>

*** Judge Kavanaugh's and Christine Blasey Ford's actual
remarks during the hearing on September 27, 2018

