

"LAS REINAS"

Pilot Episode 101 - 'Positively Miami'

Written by

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ACT ONE

INT. 'ORO' - MIAMI - NIGHT

Only the super-rich, the super-sexy, and the super-connected get into 'ORO' -the HOTTEST DANCE CLUB in the city.

Camera TRACKS through the place to the DEAFENING THROBS of AFRO-DOMINICAN house music. We MOVE by PANELS OF GLASS on which LASER LIGHT meets SHEETS OF FALLING WATER. We PASS UNDERNEATH PLEXIGLAS PLATFORMS on which GO-GO GIRLS, GO-GO BOYS, and GO-GO TRANS -- perform for atmosphere.

Beyond the main dance floor, and past a bouncer, is the--

VIP ROOM - CONTINUOUS

Sound-proofed, with a live DJ spinning, and bottle service booths. Guests in VIP are allowed to do whatever they want in the dark red lighting that's punctuated by the strobe.

KAREN RUIZ is 17 years-old. Dancing, she's sweat and sex. The dress is worth \$9,000. The earrings \$15,000. How much would you pay for the KISS she gives to a sexy 'OLDER' MAN (27) before she breaks off to go back to her booth?

On her way to meet her friends, she's bumped by an equally well-dressed SEXY YOUNG WOMAN, who threatens Karen.

DOMINICAN GIRL (IN SPANISH)

You and your friends don't belong here.

KAREN (IN SPANISH)

(not a care in the world)

It's a club. Don't take things so seriously. We're all friends here.

Karen walks off, leaving the Dominican Girl annoyed.

AT KAREN'S BOOTH

10 friends and hangers-on. But Karen is just planning a quick trip to the bathroom, and grabs her purse.

WALKING

She checks her phone. She stops. Something makes her smile. She texts at the speed of light and then...

...Bypasses the bathrooms. Heads instead to an Emergency Exit that she knows won't sound. One FRIEND sees her go out. Thinks it's a little strange - but whatever.

EXT. 'ORO' - OUT BACK - CONTINUOUS

Karen walks across the dark valet parking lot, past the Ferraris and McLarens. Across the street to where A HONDA CIVIC idles. As she gets in the car we hear her say--

KAREN

I'm so glad you texted.

She's inside for only a moment before we see the signs of a STRUGGLE. There's a brief, VIOLENT ROCKING of the car, followed by what MIGHT BE A SCREAM that's cut-off.

It stops so quickly that it's dismissed as kids fooling around by a HUSTLING VALET who's got to get someone's Porsche to them or get fired. And he thinks no more of it as he sees the Honda drive off.

CUT TO BLACK:

EXT. LITTLE HAVANA - NIGHT

TWO DETECTIVES run breathlessly down a crowded street. The colorful lights and sounds of the neighborhood going by in a blur. ANDREW SOMERSET, 35, recent transplant to Florida.

SOMERSET

Which way!?

SONYA DE LA REINA, 30, the most infamous detective in Miami.

SONYA

Through here!

Sonya leads her partner down a SIDE ALLEY between ROW HOUSES, towards the sounds of GUNFIRE--

EXT. RESIDENTIAL BLOCK - LITTLE HAVANA - CONTINUOUS

BLAM! BLAM! BLAM! A ROOKIE PATROL OFFICER, hiding behind his shot-up patrol car, exchanges rounds with TWO UNSEEN GANG MEMBERS inside a ROW HOUSE. Sonya and Somerset join him.

SONYA

(to the Rookie)

Where's your T.O?! Your training officer?!

SOMERSET

Sonya...

Somerset gestures towards the PORCH OF THE HOUSE, where the Rookie's TRAINING OFFICER lies prone, having taken a round to the chest. The man is alive, but doesn't have much time.

ROOKIE OFFICER

We were here to serve a warrant.
Didn't even make it to the door.
Back up's coming, right?

Somerset nods, yes, as a SECOND PATROL CAR pulls up to the scene. Unfortunately this doesn't mean rescue for the wounded cop, just a FRESH EXCHANGE OF GUNFIRE.

Trying to think as the BATTLE rages around her, Sonya SEES THE ORIGINAL ARREST WARRANT on the ground next to the Rookie.

SONYA

Your warrant is for Brandon Malone?

ROOKIE

Yeah, why...?

Sonya begins to shrug off her shoulder holster.

SOMERSET

Sonya?

SONYA

Malone's in the 19th Street Kings.
And the 19th Street Kings are under Gabriella's control.

It takes Somerset half a beat to realize what she's doing.

SOMERSET

Sonya, don't--

--Too late. Sonya stands up in plain view of the house.

INT. ROW HOUSE - LIVING ROOM - CONTINUOUS

BRANDON MALONE and CJ CONNOR, 20s and hardcore, reload their Glockes. They have no intention of 'going quietly'.

SONYA (O.S.)

Brandon? Brandon, I want you to
listen to me.

EXT. ROW HOUSE - CONTINUOUS

Sonya, hands visible, totally unarmed, leaves the safety of the police cars and walks slowly TOWARDS the house.

SONYA

I'm Detective De La Reina.

INT. ROW HOUSE - LIVING ROOM - CONTINUOUS

Brandon and CJ stare out at her. Both men could easily fire - but when they hear that name they're suddenly hesitant.

SONYA

Detective Sonya *De La Reina*.

It's now EERILY QUIET on the street. Sonya keeps walking.

SONYA

I don't know how we ended up here.
But any more just makes this worse.

EXT. ROW HOUSE - CONTINUOUS

The OTHER POLICE OFFICERS watch with a mix of shock, confusion, and wonder as Sonya approaches the house.

SONYA

Worse for me. Worse for my *family*.

The Rookie Officer, emboldened, prepares to follow Sonya's lead. Somerset grabs him.

SOMERSET

They might not shoot her, but they
will shoot you.

Sonya now walks up the front steps to the house.

SONYA

And I know you don't want any of
that landing on you.

INT. ROW HOUSE - CONTINUOUS

Sonya enters. The hallway is empty.

SONYA

Let's end this before it gets bad.

INT. ROW HOUSE - LIVING ROOM - CONTINUOUS

Sonya steps in and stares coldly at the two gangbangers.

SONYA

Because I can make it bad.

EXT. ROW HOUSE - MOMENTS LATER

Under the harsh spotlight of AN ORBITING POLICE HELICOPTER, twelve officers, hiding behind six patrol cars, look up to see Sonya bringing Brandon and CJ out in cuffs as we--

CUT TO:

TITLE CARD -- "LAS REINAS"

CUT TO:

EXT. MIAMI METRO POLICE HEADQUARTERS - NIGHT

With its rectangular shape and sloping windows, the MPD building looks like the island of an aircraft carrier.

INT. CRIMINAL INVESTIGATION DIVISION - SAME

Sonya and Somerset enter the 'bullpen' - a room subdivided into smaller work areas where the squad ply their trade. They pass DETECTIVE MARIBETH MAPLES. 40s, regal, wise.

MARIBETH

Guess who may have just caught his first homicide as a primary?

She gestures to DETECTIVE RICHIE BARNES, 28, who is currently on the phone, scribbling down the details from dispatch. One look at Richie and you can tell he's eager to excel.

SONYA

Has it been six months already?

MARIBETH

God help us all.

Richie hangs up, decidedly disappointed.

RICHIE

Body in a vacant in Overtown.
Sounds like natural causes.

MARIBETH

You're supposed to be happy when it's not a murder, son.

Sonya laughs, then notices that her Lieutenant, DONALD WORDEN, is on the phone and watching her from inside his glass walled office. She can tell she's being talked about.

INT. CID - SONYA AND SOMERSET'S DESKS - CONTINUOUS

Sonya grabs her stuff to leave. Somerset's not pleased.

SOMERSET

So that's it? Just going home like it's any other night?

SONYA

We're both tired. We can talk about it tomorrow--

SOMERSET

No, I think we're going to talk about it now.

Around the bullpen, people act like they're not listening. Worden eyeballs the 'discussion' from his office.

Somerset

You have a partner, Sonya. I may be new to Miami - and you may be 'street royalty' - but that doesn't make it okay for you to go off without telling me--

SONYA

Look, Andy, I use what've I got, and I'm not going to apologize for it. So get used to it or -- don't.

SOMERSET

How am I gonna help you -- or cover for you -- or stop you from making a mistake -- or explain to your friends why you're dead -- if you keep me in the dark?

Sonya throws her bag over her shoulder and walks off.

SOMERSET (CONT'D)

You think you're hot shit, but so far I'm not impressed.

INT. CID - CONTINUOUS

She's halfway to the door when she hears--

LIEUTENANT DONALD WORDEN

Sonya. My office. Now.

INT. LIEUTENANT WORDEN'S OFFICE - MOMENTS LATER

Sonya sits across from Worden.

SONYA

Look, I gave it a couple of months. He's a good guy, good police, but
(MORE)

SONYA (CONT'D)

he's not you, Donald. He doesn't get me.

(off Worden's stare)

'Take what I know and who I am, and use it for something I believe in,' that's what you taught me. That's what I do.

Worden nods, almost paternally. Then he drops the hammer.

WORDEN

How's that going to happen if you're lying on a slab at the morgue because you didn't trust your partner enough to tell him what you were going to do? Did you even hear what he said? He didn't question your play - he called you out for not telling him--

SONYA

I didn't always tell you--

WORDEN

--You didn't have to. Because I knew who you were before this. But now I'm in here which means you need to trust someone besides me. You need to evolve, Sonya. Times change, circumstances change. You need to grow as the challenges grow. Who you were yesterday won't get it done tomorrow.

Sonya is furious, but this is Worden. Her mentor, her former partner, her friend. And she knows he's right. She's about to say something when Worden's INTERCOM BUZZES--

POLICE ASSISTANT'S VOICE

Inspector Geller from the Organized Crime Task Force to see you.

Worden frowns, and is about to reply when his door opens and INSPECTOR KATHRYN GELLER, 30s, walks in. Geller is a big-game hunter. So if she's barging in, something is up--

WORDEN

We're in the middle of--

INSPECTOR GELLER

Drop it. Drop everything.

(she looks at Sonya)

I need you to come with me now.

WORDEN

If this is about tonight--

INSPECTOR GELLER

--You think I give a shit if she showboats? Karen Ruiz disappeared from 'Oro' 45 minutes ago.

(off their looks)

That's right, Karen Ruiz. As in Nacio Ruiz's daughter, as in major enforcer for the De La Reina crime syndicate. Vanished while dancing in a *Dominican* controlled club. We think she was abducted.

That lands like a bomb.

SONYA

What?

INSPECTOR GELLER

For the last 20 minutes we've been listening to frantic phone calls from Karen's friends to their parents. Someone saw her get into a car - there might have been a struggle. We pinged her phone - it's dead.

Worden and Sonya exchange a look. This is a big deal.

INSPECTOR GELLER

OCTF has been hearing for weeks that the De La Reinas were moving in on what's left of Dominican territory. If the Dominicans just grabbed the daughter of one of Gabriella De La Reina's most trusted lieutenants as payback, then peace is over and we're looking at the first shot in a city-wide gang war.

INT. CID - MOMENTS LATER

Geller, Sonya, Worden come out of his office. Worden calls--

WORDEN

Andy.

Somerset will join them.

EXT. 'ORO' - FRONT ENTRANCE - NIGHT

The line is long. A velvet rope separating the haves and the have-nots. PAPARAZZI snap photos of the social elite.

When Geller, Worden, Somerset, and Sonya arrive word spreads through the photographers like wild fire. *Something's up.*

INT. 'ORO' - NIGHT

What Geller said is true. No one knows yet. So the four of them must push their way across the throbbing dance floor.

GELLER (LOUD)
They're in the VIP room.

SOMERSET
(aside, to Worden)
That'll have a backdoor.

Worden nods - that's smart - cover it. Somerset breaks off.

INT. VIP ROOM ENTRANCE - MOMENTS LATER

Geller flashes her credentials to a Resistant Bouncer...

GELLER
Miami Police. I need you to--

But Sonya cuts her off and talks to the Resistant Bouncer.

SONYA
Alberto, we've got a situation in there that could spiral out of control, real fast. Radio your boss, tell him we'll need to see tonight's footage from all his cameras. This is serious, and he's going to want to be on the right side of it.

SUDDENLY NOT RESISTANT BOUNCER
Okay, Sonya. Will do.

He lets them enter as he gets on his radio.

INT. VIP ROOM - CONTINUOUS

It only takes Worden, Geller, and Sonya a second to spot THE BOOTH of Karen's friends and hangers-on. They are in the middle of heated arguments, cell calls, and freaking out.

And it only takes this group a second, in turn, to realize three cops have walked in. TWO FRIENDS bolt out the back... ..only to find Somerset, WAITING for them at the fire exit.

Geller gets the DJ to kill the music. The lights come up.

GELLER

I'm Inspector Geller of the Organized Crime Task Force. This is Lieutenant Worden of CID. None of you are going anywhere until we get your full cooperation.

As Geller and Worden begin to discuss how to handle the room, Sonya makes a bee-line for Karen's friends.

SONYA

Look, I know you all don't normally talk to the police, but known Karen since she was a baby. I grew up with her parents. If she's in trouble, I need to know now.

EXT. 'ORO' - OUT BACK - LATER (DAWN)

The sun is just beginning to break the horizon. Sonya, Geller, and Somerset have now pieced together the events. Worden joins them from inside.

WORDEN

There's three lawyers in there now. I think we've gotten all we're going to get.

GELLER

We should take another run at the valet. He's an illegal--

WORDEN

Nacio Ruiz's daughter was kidnapped and the kid stepped up as an eyeball witness. I'd say that's brave enough to earn a pass.

SONYA

(nods, to Geller)

In fact, OCTF will want to assign a protective detail to him. Because when Gabriella finds out he saw something and didn't try to stop it, she might drop him on principal.

GELLER

Terrific--

SOMERSET

I don't think this was the
Dominicans.

All three turn to him. As if they hadn't expected him to
speak up.

SOMERSET

If they're planning to push back
against the De La Reinas, they're
not doing it by kidnapping a girl
out of one of their own clubs. It
makes them look weak, petty.

WORDEN

He's right.

SOMERSET

Second. Remember that girl found
dumped outside the city last month?
Family were Russian billionaires?
Didn't she leave her friends at a
club to meet someone?

WORDEN

Yeah. We had another one too.
Angela Patton. Disappeared from a
beach rave. Could be we're looking
at one guy for all three.

Geller processes this. It is partially good news.

GELLER

Okay. So let's assume this isn't
gang-related. How do we convince
Gabriella of that?

WORDEN

(beat)

You have to talk to her, Sonya.

Sonya half-laughs, she'd rather eat glass.

SONYA

Gabriella will figure it out.

GELLER

We don't want her to have to
'figure it out'. You just said I
need to protect the valet from her,
(MORE)

GELLER (CONT'D)
you think her methods will be less
severe with other witnesses?

Worden looks at Sonya. He hates to agree, but he does.

WORDEN
I know it's a big ask, but you're
her granddaughter and we both know
how she feels about you. You
talking to her could be the
difference between this staying a
hunt for a nut job, or it spinning
into a city-wide blood bath.
Because we all know once someone
drops the wrong body, that's war,
even if it's started by mistake.

ON SONYA -- as she takes it all in. She knows they're right.
She wishes they weren't. But she knows they are.

She looks at her watch and does the mental math. She can't
drop in at 6:18am. So she turns to Somerset and says the
first words she's said to him since their fight.

SONYA
Pick me up in 90 minutes?

And he says his first word to her since their fight.

SOMERSET
Yeah.

In the distance, a spotlight blooms. The first of the LOCAL
MEDIA VANS going live.

SONYA
So much for keeping it quiet.

Off Geller and Worden's worried look we CUT TO--

INT. SONYA AND DAVID'S APARTMENT - MORNING

Sonya enters a small but well cared for apartment in Little
Havana where she lives with her boyfriend and their puppy,
DON QUIXOTE. The puppy barks like crazy at her return.

SONYA
Morning, Don Quixote.

Her boyfriend, hearing the barking, calls from in the shower.

DAVID (O.S.)
You want some breakfast?

INT. SONYA AND DAVID'S SHOWER - MOMENTS LATER

Sonya gets in the shower and, as the warm water drenches her, wraps her arms around DAVID WORDEN (30s). David is blue-collar handsome, and radiates integrity.

SONYA

In about ten minutes.

She kisses him, eager to forget the world for a brief spell. They get about five seconds into it before Don Quixote is in the bathroom, yapping.

SONYA

Why did we get a dog?

DAVID

Because someone not me wanted one.

They kiss some more, but Don Quixote won't stop so...

INT. SONYA AND DAVID'S BEDROOM - MOMENTS LATER

David deposits Don Quixote outside the bathroom, then closes the door so he and Sonya won't be disturbed.

INT. KITCHEN - LATER

Breakfast is just about finished now. Sonya is dressed in her best pantsuit. As if it were an extra layer of armor for what's to come.

SONYA

Your dad chewed me out. Thinks I need to give Somerset more of a shot.

That's her way of asking - do you think I need to?

DAVID

Speaking as someone who had to ask you out for more than a year before you gave *me* a shot, I'm going to go out on a limb and say he's right.

She smiles. He studies her.

DAVID

You going to be okay? Don't give me the 'I'm tough' shrug. You're seeing your family for the first time in six years. That would be a big deal for anyone, let alone with the history you all have.

SONYA

It was going to happen sooner or later...

(exhales)

I just always hoped it would be her asking *me* for a favor.

DAVID

And you sticking your boot in her face when she did.

SONYA

You say that like it's a bad thing.

They share a smile. Sonya thinks back.

SONYA

When my dad was arrested, and the world came crashing down around me, it was easy to leave. That's the thing about being 16 -- you're invincible. Find out your entire family are liars, murderers, and worse? No problem - you just walk out the door.

(beat)

But the truth is - if your dad hadn't busted me - if I hadn't found the job - found a purpose - found you - I don't know what would have happened.

(beat)

And I can't help but think that going back there today... puts it all at risk somehow.

He looks at her. Reassures her.

DAVID

You have nothing to fear from your family, Sonya. If anything, they should fear you.

SONYA

(a long beat, she studies him)
How'd you get so smart?

DAVID

I don't know. It's rare to find it in someone as good looking as I am.

Sonya looks at him. Smiling, supported, ready.

INT. CAR - DRIVING - DAY

Driving north on Collins Avenue, Sonya and Somerset are surrounded by water and 20 million dollar homes.

SOMERSET

I looked into the other two cases. Angela Patton was last seen at some beach club named MBN.

SONYA

I know the manager, Tommy Gee, I'll reach out to him.

SOMERSET

Sasha Katkov disappeared from X-Bar. The file on her case is thin. Apparently her family wasn't too cooperative. I've got a call into them, but in my experience, Russian billionaires don't help the police.

(beat)

Silver lining, the M.E. says in both cases the girls were alive for at least 48 hours after abduction, so if it is the same guy--

SONYA

--Karen might be still alive.

Sonya pulls out her iPhone and sets A COUNTDOWN TIMER FOR 36 HOURS. Then tucks it back in her pocket.

SONYA

(beat, admits)

I should have told you what I was doing last night.

SOMERSET

Look, I don't know what it's like to have people hear my name and think I'm scum, or I must be on the take...

SONYA

...It does get me into good restaurants...

SOMERSET

But I do know how it feels to be out on a limb doing the right thing. It's not you against the world, Sonya. I've got your back.

EXT. THE DE LA REINA MANSION - GOLDEN BEACH - DAY

Sonya and Somerset pull up to a stunningly beautiful compound that easily could be the home of a hedge fund billionaire.

There is a CHARITY EVENT going on. A fund-raising brunch for Children's Hospital. So the driveway is a sea of Bentleys and Mercedes. Their late model Crown Vic stands out.

SOMERSET
(to the Valet, droll)
Not a scratch.

The EVENT COORDINATOR, an officious young woman with a clipboard and an earpiece, crosses to them. Acting snooty.

EVENT COORDINATOR
Um. Names please?

SONYA
We're not on the list.

EVENT COORDINATOR
Yeah. This is a private event.

Before Sonya can flash her badge she hears--

ROBERT (O.S.)
--That's okay, Gina.

ROBERT ELLISON, 55, is an Ivy League educated attorney. He's also Gabriella De La Reina's consigliere of 20 years.

ROBERT
This is Gabriella's granddaughter.

The Event Coordinator flushes like she's in the presence of royalty and just passed gas.

EVENT COORDINATOR
I am so sorry...

Robert makes her disappear with a gesture. Then he looks at Sonya and breaks into a warm smile. A lot of history here.

ROBERT
I guess hell froze over after all.
(extends a hand)
Detective Somerset, Robert Ellison,
general counsel to DLR enterprises.

SONYA
Robert here knows where all the
bodies are buried.

ROBERT

Oh now is that anyway to talk to an old friend? Come on, she's thrilled you're here.

As he leads them inside, Somerset turns quietly to Sonya.

SOMERSET

You told them we were coming?

SONYA

No.

She looks up at the grand doorway, which seems to swallow her and Somerset as they step into the place she once called home.

INT. DE LA REINA MANSION - A SERIES OF SHOTS

Robert leads them across the 'GREAT ROOM' - an expansive space filled with 50 WEALTHY GUESTS chatting as SERVERS glide by carrying the finest tapas money can buy.

SOMERSET

Why does that guy look familiar?

SONYA

Because he's the Lieutenant Governor.

INT. FAMILY ROOM - DE LA REINA MANSION - CONTINUED

Robert brings them into a richly-appointed, ocean front family room. It's a personal space. Not somewhere just anyone could get to see. Robert turns to Somerset.

ROBERT

Detective Somerset, I figured you'd be more comfortable waiting in here.

Somerset peers out the expansive windows and sees the LONE FIGURE OF WOMAN, standing on the beach, watching the waves. Somerset looks at Sonya. *You good?* She nods.

SOMERSET

Thank you.

Somerset watches Sonya exit the room and head towards her grandmother. Robert produces a card and hands it to him.

ROBERT

I have to get back to our guests but if there's anything you ever need - theater tickets - help getting your daughter into the

(MORE)

ROBERT (CONT'D)
 right school, you call me.
 (off Somerset's look)
 You're Sonya's partner. You look
 out for her. And that makes you
 very important to Mrs. De La Reina.
 There's nothing in this world she
 values more than her granddaughter.

EXT. THE SANDS OF GOLDEN BEACH - DAY

GABRIELLA DE LA REINA is 66 but could pass as a decade younger. This is a woman who took over a small criminal enterprise when her husband was killed, and turned it into a multi-national, multi-billion dollar behemoth of illegal AND legal interests. Yet watching her now, she seems at ease.

GABRIELLA
 I heard what you did. Facing down
 those men using nothing but your
 will. And I said to myself...

Gabriella turns to face Sonya and beams with that special kind of love grandmothers have for their grandchildren.

GABRIELLA
 ...that's my Sonya.

For a beat, the two women regard each other. Warmth in Gabriella's eyes. Strength in Sonya's.

GABRIELLA
 You look good. Last time I saw
 you, I could still see the girl.
 Now I see only the woman.

SONYA
 I need you to stay out of this
 thing with Nacio's daughter.

CUT BACK TO -- SOMERSET -- IN THE FAMILY ROOM

The walls are filled with a VISUAL HISTORY OF THE DE LA REINAS. Somerset studies the photos. Starting from when Gabriella was just a happy bride herself. Before her husband passed. Then comes the first fifteen years of Sonya's life. They look idyllic. Family. Laughing. Celebrations.

CUT BACK TO -- GABRIELLA AND SONYA - WALKING NOW

Gabriella almost laughs, though it's not a happy laugh.

GABRIELLA
 You walk out on your family. You go
 around disparaging us. Disparaging
 (MORE)

GABRIELLA (CONT'D)

me. You refuse every invitation to family dinners, even Christmas. And now, after all this time, do you ask how I am? Do you take a breath and see what is here? No, you just ask for a favor, wearing an expression of disdain. How do you think that makes me feel?

CUT BACK TO -- SOMERSET -- IN THE FAMILY ROOM

Photos featuring Sonya stop abruptly. There they are - at Sonya's Quinceanera - a lavish affair. And after that - they are both gone from every image.

CUT BACK TO -- GABRIELLA AND SONYA - WALKING

SONYA

Would you rather I lie?

GABRIELLA

I'd rather you take some time to consider that the parts of this family that so shocked you when your father was arrested are in the past. Do you see criminals here? Do you think all the good your family does for this city is an illusion?

SONYA

No. But I know what it's built on.

GABRIELLA

Sonya, no great family is built on a foundation of angel's wings.

(stops, looks at Sonya)

Am I proud of everything we did in our past? Of course not. But who we are today. That I am proud of.

(surprisingly raw)

And yet the person I want to share it with most in the world refuses to see it. Refuses even to look me in the eye.

Sonya looks Gabriella in the eye. Gabriella seems so vulnerable, so believable. Not weak, just honest.

SONYA

Six weeks ago, a girl named Sasha Kostov disappeared from a club. Three weeks ago, another girl, Angela Patton walked out of a VIP

(MORE)

SONYA (CONT'D)

room to meet someone and vanished.
Both were found dead a week later.
I think Karen has been taken by the
same guy. And I'm here to ask you
to tell Nacio to come talk to us.
And to ask you to hold off on doing
-- anything drastic.

Gabriella reaches out to touch Sonya's cheek like any
grandmother would. Sonya knows she has to let her.

GABRIELLA

Of course I'll do those things,
Sonya. I'll do anything you ask.
I'm your family.

EXT. THE DE LA REINA MANSION - GOLDEN BEACH - DAY

A valet brings Somerset and Sonya's Crown Vic. Somerset gets
in, but Sonya hesitates when she sees a Porsche 918 pull up
and come to a stop. The man who gets out STARES AT SONYA
like she's a ghost. An unwanted ghost from a terrible past.

There is a silence worthy of a Western.

SONYA

Hello, Diego.

DIEGO DE LA REINA, Sonya's charismatic younger brother,
studies his sister with equal parts contempt and suspicion.

DIEGO

What are you doing here?

SONYA

Nacio's daughter.

She searches his face for warmth. But sees none.

DIEGO

That's all?

SONYA

That's all.

She wants to say more. This is her little brother--

DIEGO

--Then you'll be going now.

And with that, Diego walks inside. Leaving Sonya.

INT. CAR - DRIVING - MOMENTS LATER

Somerset doesn't talk. He just lets her be. But she can't keep it all inside. Not after that.

SONYA

I was too young to take him with me when I left. I would see him, and he'd always ask when I was coming home....

(beat, remembering)

I always thought one day he'd see it for himself - and he'd make the same decision I did.

Somerset nods.

SONYA

Six years ago, our father died in prison. By then Diego was 23, and it was clear he wasn't going to leave. He pleaded with me to come back, to be some part of the family, to at least be part of his life...

SOMERSET

(filling it in)

But by then you'd made detective.

That's not it.

SONYA

By then I'd figured out just how terrible our family really was.

Somerset looks at her. There's more to this story, obviously, but it's not for him to pry. Not now.

SONYA

I want to see him, but if I do, then he'll think what he's a part of is okay.

SOMERSET

That's why they call it tough love.

SONYA

(beat)

It's tough on the wrong person.

SFX: CLINKING GLASS

INT. GREAT ROOM - DE LA REINA MANSION - SAME

The guests turn to see Diego. He's at-ease making speeches.

DIEGO

Thank you all for coming. One of the things my grandmother... don't tell her I called her that because she says it makes her sound old...

The room laughs.

DIEGO

One of the things *our family* believes is that, with success, comes a moral responsibility to look after your community...

INTERCUT - INT. FAMILY ROOM - DE LA REINA MANSION

Gabriella dials the phone. Robert enters behind her.

GABRIELLA

As of now, everyone cooperates with my Granddaughter.

ROBERT

I thought we found the guy--

GABRIELLA

--There have been other girls.

She waits as the phone rings.

BACK TO -- INT. GREAT ROOM - DE LA REINA MANSION

DIEGO

It's up to us to protect the less fortunate. We must not get so caught up in maintaining our own position that we don't reach a hand back to help others.

BACK TO -- INT. FAMILY ROOM - DE LA REINA MANSION

Gabriella's call is answered. There's a man on the other end of the line. 'Si?'

GABRIELLA

(in Spanish - subtitled)

When this call ends, so does your work there, understand?

('Si')

Let me talk to him...

INTERCUT - INT. WATERFRONT WAREHOUSE - CONTINUED

CLOSE ON A PHONE - as De La Reina ENFORCER holds it to the ear of A BOUND AND BRUTALIZED YOUNG MAN, who is on his knees, covered in blood. He's hardly human any more.

GABRIELLA (PHONE)

I know you are innocent.

Hope flashes across what's left of the Young Man's face.

BACK TO -- INT. GREAT ROOM - DE LA REINA MANSION

DIEGO

As a family, we believe everyone, no matter where they come from, deserves the chance to have the life of their dreams.

INTERCUT - INT. WATERFRONT WAREHOUSE - CONTINUED

Then that hope dies.

GABRIELLA (PHONE)

I regret I cannot return you to your family. But you have my word that your wife will be provided for. And your children will go to college one day...

We see the ENFORCER readying a merciful head shot.

BACK TO - FAMILY ROOM - DE LA REINA MANSION

Gabriella watches the ocean as she finishes the call.

GABRIELLA (PHONE)

...They are De La Reinas now.

Gabriella hangs up, ending a life as easily as you or I would end a call. She hears APPLAUSE for Diego's speech...

INT. GREAT ROOM - DE LA REINA MANSION - MOMENTS LATER

Gabriella enters, all smiles. She joins Diego.

GABRIELLA

(beat, to the room)

He thinks I didn't hear him say 'grandmother'.

Off everyone's laughter in the room WE--

END ACT I

ACT II**INT. CID - SONYA AND SOMERSET'S DESKS - DAY**

Somerset and Sonya are on the computer, clicking through PHOTOS of the various 'local celebrity' club goers that are hosted on a website called: "POSITIVELY MIAMI!"

They find KAREN AND HER FRIENDS at 'Oro' last night.

SOMERSET

I'll try to ID the people she was with, make sure we got statements from all of them last night.

Those pictures are a sad contrast to the PHOTOS Sonya is looking at. Crime scene shots of the bodies of Sasha Katkov and Angela Patton.

Worden approaches, looking pleased.

WORDEN

Your talk with Gabriella worked. Not only are Karen's friends on their way in, but we've got witnesses we didn't even know about coming out of the woodwork.

He turns to RICHIE and MARIBETH.

WORDEN

I'm taking you two out of the rotation. You'll interview the overflow witnesses and coordinate with Sonya and Somerset.

SONYA

Sorry, Richie. Looks like you'll have to wait a little longer to catch that first murder.

Richie spies a MAN and WOMAN walking in...

RICHIE

Hey is that...?

NACIO AND RITA RUIZ look around. SONYA gets up and crosses to them. We don't hear their first words. But they EMBRACE.

GELLER (O.S.)

Nacio Ruiz...

Geller joins them - watching as Sonya comforts the couple.

GELLER

I've got four murders I'd like to put on him.

WORDEN

But today he's the victim's family. And he's only here because Sonya went to Gabriella. So you're not going to interfere, right?

Technically, Geller outranks him. But she's all smiles.

GELLER

It's CID's case. My task force is just here to help any way we can.

INT. INTERROGATION ROOM ONE - DAY

Nacio can't sit still. He stalks the room, like a beast in a cage. Rita is the opposite. Seated, rigid, eyes down.

NACIO

I heard you think she could still be alive.

SONYA

That's why anything you can tell me is important. A person who gave you a bad feeling. A change in her behavior--

NACIO

(annoyed by the question)
--She's a 17 year-old girl, every day is a change in behavior. And if someone gave me a bad feeling, I'd have dealt with it...

Nacio glances at the 2-way mirror, aware he's being listened to, but too angry and exhausted and scared to care.

INT. OBSERVATION ROOM - CONTINUED

Where Worden, Somerset, and Geller watch.

NACIO

...I'm her father. What do you think, Sonya? I don't pay attention? I pay attention!

INT. INTERROGATION ROOM ONE - CONTINUED

Sonya lets that one roll off. She knows he's crushed and lashing out. It's Rita she's more interested in right now. Because Rita is acting like someone with a secret.

SONYA

Rita? Whatever you're thinking about telling me, you need to tell me now.

Rita flushes - surprised Sonya has picked-up on something. She pulls a necklace with a heart pendant out of her purse.

RITA

I found this... in Karen's room a few weeks ago. It's new. I know all her jewelry.

As Sonya takes it, Nacio stares at Rita, focusing all his anger on her now.

NACIO (IN SPANISH)

Any other secrets about our daughter you're keeping from me--?

RITA (IN SPANISH)

--I'm sorry, I didn't think it--

NACIO (IN SPANISH)

Because you've probably killed her with this one!

SONYA (IN SPANISH)

--Nacio, stop! I know you're angry, but taking it out on Rita is not how to handle it. Her finding this might be the thing that saves Karen's life!

That seems to get through to Nacio, who suddenly loses the anger, and goes to comfort his wife. Sonya reads the inscription to herself, not wanting to inflame Nacio.

YOU SET MY HEART ON FIRE - A

SONYA

Rita, I take it you didn't get a chance to ask Karen about this.

RITA

(fighting tears)
I was waiting a little. Hoping she would confide in me. She always
(MORE)

RITA (CONT'D)
confided in me growing up. I was
hoping she still would...

That's as far as Rita can get before the tears of guilt
overwhelm her.

NACIO (IN SPANISH)
(looks at Sonya)
Sonya, I know you and I are not as
close as we once were. But please,
find my little girl.

INT. OBSERVATION ROOM - MOMENTS LATER

Sonya with Worden and Somerset. Worden looks at the pendant.

WORDEN
Think 'A' is the same guy who was
kissing her on the dance floor?

SONYA
Good chance. I take it we still
haven't ID'd our missing Romeo?

WORDEN
Richie and Maribeth are in with her
friends now. They'll get a name.
Where are we on the text Karen got?

SONYA
(annoyed)
Still waiting on the cell company
for her phone records.

WORDEN
OCTF has more juice with the phone
companies. I'll ask Geller if she
can expedite the request.

Somerset turns to Sonya. He holds up a MESSAGE slip.

SOMERSET
Got this while you were in there.
Remember the Russian billionaire
who wouldn't cooperate?

EXT. ISLAND GARDENS DEEP HARBOR - BISCAYNE BAY

Somerset and Sonya cross Miami's most exclusive marina. They
pass one multi-million dollar yacht after another...

SOMERSET
In DC, the rich hide their wealth.
The politicians and the foreigners
(MORE)

SOMERSET (CONT'D)
don't want you to know they're
crooked. But here in Miami...

...until a truly staggering 250ft mega-yacht comes into view.

SOMERSET
...Not so much.

SONYA (PRE-LAP)
Mr. Katkov, thank you for making
the time to see us.

INT. LIVING ROOM - MEGA YACHT - A LITTLE LATER

ROMAN KATKOV, 50s, is a true Russian billionaire. Meaning there is nothing warm or engaging about him.

SONYA
My partner and I are looking into a
disappearance that may shed light
onto what happened to your niece--

KATKOV
--What happened to Sasha was
decadence. And inevitable.

Sonya and Somerset exchange a look. Wow, this guy is cold.

KATKOV
Sasha thought she was entitled to a
special life. Her own condo at
the Setai when she's 14. Rehabs,
payoffs, no consequences. She says
to me, "Uncle, I'm going to be a
star. All the paparazzi know me."
Well, she was famous for a day.

SOMERSET
You're really broken up over it.

KATKOV
You think I'm cruel, but you can't
understand.
(to Sonya)
Ask your Grandmother what it's like
having a family when you've reached
our level. You learn quickly that
some of your children have the
potential to succeed you, but most
will fall short. The former are
rare so you protect them. The
latter - like Sasha - you hope for
the best and expect the worst.

Sonya looks Katkov in the eye. She grew up around men like this. So she knows how they behave. The things they do.

SONYA

Mr. Katkov, the original detectives on Sasha's case pulled her phone records. But I know a careful man such as yourself often keeps a close eye on the people in his life. He might have a wealth of information that could help save Karen Ruiz. Say for example, all Sasha's texts, e-mails, maybe even a tap on Sasha's phone.

Katkov breaks into a smile. He laughs.

KATKOV

Hah! You may hate Gabriella as people say, but I guarantee you, you're not a disappointment to her.

He picks up his intercom and speaks in Russian.

KATKOV

A dropbox link with Sasha's history is being e-mailed to you. When you catch this man, be sure to tell your grandmother I did you this favor.

EXT. MARINA / INT. CAR - MOMENTS LATER

Sonya is on the phone as she and Somerset return to their car. Sonya eyes the TIMER SHE SET BEFORE -- 29hrs 14 minutes until zero. She hangs up--

SONYA

Maribeth and Richie are still doing interviews so Worden's giving the link to Geller. Her team will look for any connections to Karen or Angela Patton.

SOMERSET

Good, now if I can just get to a shower so I can wash the stench of asshole off me.

Sonya laughs in agreement. Then her phone rings back--

SONYA (PHONE)

Yeah

(listens, hardens)

Okay, we're on our way.

INT. CAR - MOMENTS LATER

Somerset is driving fast as Sonya catches him up.

SONYA

Antonio Valejo. According to Karen's friends he's A. And he's a secret because he's 27.

(beat)

But what none of them knows is Antonio has a history with younger girls. Three counts unlawful conduct with a minor, one count abduction, one count statutory rape. And he drives a Honda.

SOMERSET

(posits a theory)

Make-out on the dance floor. 'I'll text you when I'm out back'

SONYA

Good girls do love bad boys.

SOMERSET

My daughter is never leaving my house.

SONYA

Last time Antonio was arrested, he injured three officers. And that was only an assault charge. What do you think he'll do to fight off felony murder?

EXT. ANTONIO VALEJO'S HOME - ALLAPATTAH - SUNSET

A tiny one-level home in a heavily Dominican part of town. All the lights are off. But there is the HINT OF A GLOW coming from the living room. Sonya and Somerset approach quietly, weapons at the ready. While...

EXT. ANTONIO VALEJO'S HOME - BACK YARD - CONTINUED

...Richie and Maribeth cover the back door. They hear a brief CRY OF AGONY inside. Sounded like a girl.

RICHIE

Did you hear that?

EXT. ANTONIO VALEJO'S HOME - FRONT DOOR - CONTINUED

Sonya KNOCKS forcefully. Somerset covering her.

SONYA

Police!

(then again)

Police! Open the door or--

SMASH! A MAN comes LEAPING THROUGH THE FRONT BAY WINDOW and runs off down the street! Sonya and Somerset give chase.

INT. ANTONIO VALEJO'S HOME - BACK DOOR - CONTINUED

Richie kicks in the back door. He and Maribeth enter.

MARIBETH

POLICE! EVERYONE ON YOUR KNEES -
HANDS IN THE AIR!

RICHIE'S POV - Of the small, dark house. Clearing it is SCARY WORK for him and Maribeth - with all the DARKNESS AND SHADOWS - and the SOUND OF CRYING coming from another room.

EXT. STREET - NIGHT

Sonya and Somerset watch the Man run onto a LOCAL PARK/BASEBALL FIELD, where a league game is going on under the LIGHTS. Sonya and Somerset split up.

INT. ANTONIO VALEJO'S LIVING ROOM - NIGHT

Richie reaches the living room. He enters, gun drawn, and finds A YOUNG PREGNANT WOMAN (CARLITA) with her 4 YEAR-OLD CHILD and her 21 YEAR-OLD SISTER. They're all kneeling as instructed, hands in the air, in a room full of CANDLES.

EXT. STREET - NIGHT

The fleeing Man leaves the ball field behind. He breaks into a trot and -- WHAM -- he's clotheslined out of nowhere by Sonya. In a blur, she's over him with her gun poised. He's not Antonio Valejo.

SONYA

What's your name?

SERGIO VALEJO

Sergio Valejo.

SOMERSET

Where's Antonio? Where's Antonio?

The strangest look of confusion washes over Sergio's face.

SERGIO VALEJO

He's dead.

INT. ANTONIO VALEJO'S LIVING ROOM - A LITTLE LATER

Close on a PHOTOGRAPH of ANTONIO - arranged on the mantle - and surrounded by CANDLES. We recognize him as THE MAN GABRIELLA HAD TORTURED AND KILLED.

MARIBETH

(to Sonya)

Carlita is 19, their kid is four, you can do the math. But here's the thing - she said they were away all last month.

SONYA

Antonio wasn't the guy. And we weren't the first to find him.

(off their looks)

This is a wake.

(in Spanish, to Carlita)

Who did this to Antonio? If you tell me, I'll go after them.

Carlita looks at Sonya and answers in SPANISH. Sonya's FACE FALLS - as her worst fears about what happened are confirmed.

SOMERSET

What did she say?

SONYA

(sick to her stomach)

'Her children will go to college some day.'

END ACT II

ACT III**INT. SOMERSET AND SONYA'S CAR - NIGHT**

They pull up outside the entrance to **MBN** - a sprawling outdoor 'nightclub' that is literally members only.

SOMERSET

(checks his notes)

MBN - according to her friends Angela Patton was talking to some banker boys by the pool at around 1:15. When they looked again, the banker boys were there, but Angela was gone.

Sonya looks at her COUNTDOWN TIMER. 19hrs 47 minutes. She shakes her head. Time is not on their side.

They park in front, using their detective shields to chase any objecting valets away. All around them, the dresses are short and the cars are fast. 'Oro' was a mostly locals hotspot. MBN is international. A global stop.

EXT. MBN - ENTRANCE - NIGHT

Another line - another velvet rope lined with local photographers. The bouncer sees Sonya, exchanges nods, and motions for her and Somerset to enter as they please.

FLASHBULBS FIRE. This time it's because one LOCAL SHUTTERBUG is taking photos of Sonya.

POSITIVELY MIAMI PHOTOGRAPHER

Sonya! Sonya De La Reina! You working a case? How about a smile?

EXT. MBN - MOMENTS LATER

Somerset hasn't been here before. And he can't help it. He let's out a 'wow' whistle. In front of them is AN ACRE OF BEACHFRONT - with an outdoor dance floor - a cabana lined pool - and an area of loungers, day beds, and live music.

He follows Sonya -- who is still seething from earlier.

SONYA

(almost to herself)

She looked me right in the eye, telling me how broken-hearted she was that I couldn't see the good in her. All the while, she had the screws to that guy.

EXT. MBN - POOL - CONTINUED

The pool area is lit by fire pits, and dotted with cabanas. Sonya's eyes lock on a large table where MBN's General Manager TOMMY GEE is catering to some ultra wealthy CHINESE MEN and their U.N. of female companionship.

SONYA

Tommy, three times I've called about Angela Patton. What's the matter? You don't love me any more?

Seeing Sonya, in this agitated mood, makes Tommy Gee blanche.

TOMMY GEE

Sonya, what? No? Three? I only got one. Give me one minute--

SONYA

Charity was an hour ago. Now it's 'tell me what you know about a socialite vanishing from your club' time or...

Crash. She knocks a \$2000 bottle of Tequila off the table...

SONYA

...Your friends here find out...

Crash goes the Vodka...

SONYA

...How you sell their IDs...

Crash goes the Wine...

TOMMY GEE

Okay, okay!!

INT. TOMMY GEE'S OFFICE - MOMENTS LATER

Tommy Gee has pulled up their VIDEO FOOTAGE from the night ANGELA PATTON was there. We see her standing by the pool, reading a TEXT message. And then she hurries off.

TOMMY GEE

That's it, there's nothing more. I would have called you back right away if there was.

Sonya studies Tommy Gee. He's edgy.

SONYA

Tommy, how long have we known each other? You can tell when I'm angry, right? Well, I can tell when you're nervous.

TOMMY GEE

I'm not... Well... I mean... You make me nervous... That's all.

SONYA

You know more about Angela Patton, don't you?

TOMMY GEE

You... are paranoid. You are.

SONYA

Is there some rich guy you're covering for? Is that it? Because accessory to murder--

TOMMY GEE

Stop, okay. Fine, you want to know why I'm nervous? I'll tell you.

(beat)

You sure you want me to talk in front of your partner? No offense.

Sonya suddenly has a bad feeling about this.

TOMMY GEE

I know how you feel about your brother... and I know you said to call you if I was ever privy to him doing something... dangerous and such. Well, I've seen him in here a couple of times...

(beat, anxious)

with the Dominicans.

Sonya has turned around and is walking out before Tommy Gee even realizes she's gone.

EXT. CORAL GABLES/ INT. SOMERSET AND SONYA'S CAR

They pull up to a sleek, modern mansion.

SONYA

Wait here.

EXT. DIEGO'S HOUSE

A compound of glass and wood and steel.

Anger radiates off of Sonya like heat as she approaches Diego's house. She's watched the entire way by TWO OF DIEGO'S MEN, posted by the front door.

EXT. DIEGO'S HOUSE - BACK YARD - MOMENTS LATER

The two men escort Sonya into the back yard. From here, she walks alone, towards the steam wafting up from the jacuzzi...

She passes THREE BIKINI GIRLS heading the other way, having just been excused by Diego so he can have some privacy with his sister. Sonya finds him toweling off.

DIEGO

You know, you're predictable, Sonya. And being predictable is a weakness.

SONYA

What happened to you, Diego?

DIEGO

What happened to me? You left. I thrived.

SONYA

Apparently you've thrived so much that now you're taking it on yourself to go to war with the Dominicans. How stupid are you--

DIEGO

--I'm not going to war with the Dominicans. I'm getting their support so I can take the throne.

That shocks her.

SONYA

That's what you want? To be the next Gabriella?

(she shakes her head)

She killed Dad, you know that, right? Hang himself in prison? Please tell me you don't really buy that story.

Diego stares at her.

DIEGO

If she killed him, it's because he was going to talk. But what I think, I think he did it when he heard you'd made detective. When

(MORE)

DIEGO (CONT'D)
he realized his own daughter hated
him so much she joined the other
side.

Sonya freezes as if struck by a bolt of lightning. She
stares at her brother - but it's like he's an alien.

SONYA
Who are you?

DIEGO
I'm the brother you loved so much
that you left me behind.

SONYA
I was a kid. I could barely take
care of myself. I had no idea what
I was doing!
(beat, calms)
But later, when I did reach out?
You wouldn't leave. You said it
was about family, but it wasn't.
It was about power. You tasted it
and you wanted more.

DIEGO
Same old Sonya. Still seeing what
she wants to see.

SONYA
(stares right at him)
No. I'm seeing what is.

Sonya turns away... Needs to get out of there...

DIEGO
There you go. Leaving again.
Haven't you learned by now?
(calls)
Who we are isn't something you can
walk away from, Sonya.

Sonya finds some privacy once she's out of Diego's eye-line.
She stops - almost fighting to catch her breath. She's not
sure what she was expecting - but for Diego to have become
this shakes her to her core, fills her with worry, and
terrible, terrible guilt.

INT. CID - MORNING NOW

Sonya and Somerset walk in, working on no sleep. Worden is
on the phone, looking annoyed. Richie and Maribeth were here
all night, and are just about to grab some breakfast.

RICHIE

Here she is. The celebrity.

Sonya stares at him. He spins his monitor around. It's that website POSITIVELY MIAMI. Sonya is featured from last night.

SONYA

(ignores that, annoyed)
How'd the interviews go?

Richie and Maribeth exchange a look. No one told her?

MARIBETH

They were going well until some slick lawyer came in and marched everybody out.

Sonya stares. What? Before she can ask--

WORDEN (ARRIVING)

Looks like Gabriella's cooperation has ended. Not only did the witnesses walk, but I just checked with patrol and suddenly no one is talking to them.

Still reeling from seeing her brother, news of Gabriella's breaking of her word pushes Sonya over the edge.

INT. CID - SONYA AND SOMERSET'S DESKS - CONTINUOUS

Sonya tears open her desk and pulls out a PRE-PAID CELL PHONE, still in its package. She looks at Somerset.

SONYA

Walk with me.

EXT. DOWNTOWN - MIAMI - WALKING - DAY

Sonya dials a number as Somerset looks on.

SONYA (PHONE)

We had a deal.

INTERCUT - INT. STUDY - DE LA REINA MANSION - SAME

ROBERT - calm.

ROBERT (PHONE)

And then word hit the street the De La Reinas killed an innocent man.

SONYA - hears that. *Shit.*

SONYA (PHONE)

I can't be responsible for the mouth of every cop in Miami.

ROBERT - unmoved.

ROBERT (PHONE)

Who said it is immaterial. In light of this horrible accusation, we have no choice but to redouble our efforts to find the person responsible for Karen's kidnapping.

BACK TO - EXT. DOWNTOWN - MIAMI

Sonya hangs up and shakes her head. She throws the burner phone away, then checks her own phone. 14 hrs 02 minutes

SONYA

She'll let her die. Gabriella will let Karen die because it's more important to protect her own reputation.

Sonya's mind spins. She gets an idea.

SONYA

If her image is so important to her, maybe airing a little dirty laundry will get her to back down.
(looks at Somerset)
You should go back to the squad...

She doesn't want him to be tainted by one of her moves.

SOMERSET

If you got a plan, you've got a partner.

BEGIN SEQUENCE

INT. BODEGA - DAY

Somerset buys a handful of 'BURNER' CELL PHONES while...

INT. UNMARKED CHEVROLET CAVALIER - DAY

...Sonya writes SCRIPTS for people to read on her duty pad.

EXT. MIAMI - LITTLE HAVANA - DAY

Sonya watches as an ELDERLY WOMAN speaks into one of the BURNER PHONES. Reading from one of the scripts.

ELDERLY WOMAN (PHONE)
Yes, police, I'd like to report
suspicious activity. I think
they're running an Escort Service.

EXT. SOUTH BEACH - A LITTLE LATER

SQUAD CARS surround a South Beach mansion. OFFICERS bring
out gorgeous, high-end, South American prostitutes.

EXT. MIAMI - LITTLE HAVANA - DAY

Somerset watches as a A FAST-TALKING LATINA reads her script.

FAST-TALKING LATINA (PHONE)
I don't know what they call it.
But it's where they take money off
the top. You know, illegally.

INT. 'SKIM ROOM' - GULFSTREAM PARK & CASINO - A LITTLE LATER

BOOM! The doors are kicked in to this back room off the
casino floor. POLICE find De La Reina associates bagging
money that was being skimmed directly from the casino.

EXT. MIAMI - LITTLE HAVANA - DAY

Sonya nods encouragingly to an OLDER WHITE VAGRANT.

OLDER WHITE VAGRANT (PHONE)
I don't want to give my name. But
be careful, I'm sure I saw guns.

EXT. TRUCKING YARD - HARBOR - A LITTLE LATER

HEAVILY ARMED ATF AGENTS open up three 18-WHEELERS and find,
behind a stack of live chickens, RACKS of AK's and OTHER
GUNS. The ATF AGENT IN CHARGE shakes GELLER's hand.

ATF AGENT IN CHARGE
Congratulations, Inspector Geller,
you've had a hell of a day.

END SEQUENCE

INT. CID - SONYA AND SOMERSET'S DESKS

Somerset is alone when Worden finds him.

WORDEN
Where's Sonya?

SOMERSET
Geller called her upstairs.

WORDEN

Dammit, Andy. You're supposed to stop her from going off like this--

SOMERSET

It was the right move, Lieu.

INT. ORGANIZED CRIME TASK FORCE - GELLER'S OFFICE - DAY

In QUICK CUTS we see a staggering array of information that's pinned up on the bulletin board. This is the De La Reina empire, but it's not mugshots with labels like 'boss.' It's--

GELLER (O.S.)

Business names. DBAs. Shell companies. Passbook accounts in Austria. Corporate charters from the Isle of Mann. Drug routes. Shipping manifests. Suspected murders. Ghost charities.

Geller looks at Sonya.

GELLER

That's what a modern criminal empire looks like. The lines between legal and illegal blurred to the point we almost can't tell who's bad any more.

(smiles)

Almost.

Geller seems to chew on her thoughts. Another smile.

GELLER

Obviously, you know more about what Gabriella is up to than you've led us to believe in the past.

(before Sonya can protest)

You don't have to explain. Yes, you did set me back six months with your little show today, but you didn't know that. And that's my fault.

(beat)

I know what people think of me. And, like you, I don't care. What they don't get is - there are only a few apex predators at the top of any food chain. Gabriella is one. I'm one. And what I realize now is -- so are you.

(beat)

(MORE)

GELLER (CONT'D)
I think it's time you and I start
working together.

EXT. MIAMI METRO POLICE HEADQUARTERS - DAY

A MERCEDES pulls to a stop in front of the complex.

INSPECTOR GELLER (V.O.)
It's time you take off the gloves
and go after your family.

INT. MIAMI METRO POLICE HEADQUARTERS - DAY

A CONFIDENT STRIDE in a custom-made Armani pantsuit...

INSPECTOR GELLER (V.O.)
Because you can't live like this.

INT. CRIMINAL INVESTIGATION DIVISION - DAY

EYES turn, one by one, as we pass. DISBELIEF, CONFUSION...

INSPECTOR GELLER (V.O.)
Stuck in between the police and
your family.

BACK TO - INT. GELLER'S OFFICE - DAY

INSPECTOR GELLER
You need to choose whose side
you're on and get in the fight.

SONYA
(wary)
And you're in my corner, huh?

INSPECTOR GELLER
You're not in a corner, Sonya.
You're in a box.

INT. CRIMINAL INVESTIGATION DIVISION - SAME

Somerset turns to the sound of a voice and finds Gabriella De
La Reina standing there - as everyone stares in shock.

GABRIELLA
(smiles)
I'm here to see my granddaughter.

END ACT III

ACT IV**INT. CRIMINAL INVESTIGATION DIVISION - CONTINUOUS**

Somerset blinks. Gabriella waits.

SOMERSET

Sonya is up in...
(beat, um)
...Organized Crime.

GABRIELLA

Ah, yes, that makes sense.

Somerset is aware the entire floor is watching them.

GABRIELLA

I apologize for not coming to greet
you the other day at the house.
Robert told me about what they did
to you in DC. Deplorable. We'd
never allow such a thing to happen
to one of our finest here in Miami.

Gabriella sees Worden approaching.

GABRIELLA

Donald. How have you been?

She crosses to him and takes his hands in hers, not caring
that it makes him uncomfortable.

GABRIELLA

Congratulations on your promotion.
Did you get the flowers?

WORDEN

I did. They caused quite a stir in
both my houses.

Gabriella laughs. *'Oh, this world.'*

GABRIELLA

Look at us. Like two proud
parents. I'd say we've done a good
job, wouldn't you?--

SONYA (ARRIVING)

Looking for me, Abuela?

Gabriella turns and sees Sonya staring at her.

GABRIELLA

Donald, may we use your office?

INT. WORDEN'S OFFICE - MOMENTS LATER

Gabriella looks out the window, comparing Worden's view to hers at home. She waits until Sonya has closed the door.

GABRIELLA

Sometimes you are a mystery to me, my dear. For example, why spend the whole day running around wasting time on nothing when you should be looking for Karen?

Sonya can't believe the nerve.

SONYA

You stopped cooperating. What did you think I was going to do? Let you keep me from solving this case?

GABRIELLA

I didn't stop cooperating.
(off Sonya's look)
You mean the 'witnesses' who left - the ones who already told you all they knew? Or some people on the street who have no real information?
(shakes her head)
Sonya, I would think you, of all people, would know the difference between doing something for *show* versus doing something of *substance*. After all, the places you gave Geller today, you knew I knew they had been compromised. You didn't want to really hurt me, any more than I wanted to hurt you.

Sonya's mind spins. Trying to process this.

SONYA

If all that's true, then why are you here?

GABRIELLA

To give you these.

Gabriella reaches into her purse for some documents.

GABRIELLA

When Roman called to tell me you'd been to his yacht, I asked Robert to look into something. Apparently, you're still waiting to get Karen's records from the phone company. It's a sad reality when a call from the CEO on my behalf is treated more seriously than a call from our police. But this is the way the world works.

Gabriella puts Karen's phone records on the desk.

GABRIELLA

I hope they'll be of use.

Sonya is floored. Is she helping me? Gabriella smiles, stands up, and heads for the door. She's just about to exit--

SONYA

What about Antonio Valejo? I'm supposed to just forget about what happened to him?

GABRIELLA

You mean the man who had a child with a fifteen year-old girl? I think we both know our city is better off without him.

INT. CRIMINAL INVESTIGATION DIVISION - MOMENTS LATER

Richie and Somerset are checking the pages of Karen's phone records against the data from the other two victims. Sonya, Worden, and Geller are trying to process what just happened.

GELLER

So she just gave them to you?
(off Sonya's nod)
That's good. That's the start of a relationship--

SONYA

I don't want a relationship. I've spent half my life trying to *disentangle* myself from my family's web

GELLER

You stayed in Miami...

SONYA

Because I won't be run out of my hometown.

Geller chews on this. Looks at Sonya

GELLER

Well, what is it they say? 'This town may not be big enough for the both of you'--

SOMERSET

--Got something.

They turn to him.

SOMERSET

All three girls got texts from different burner phones just before they disappeared. Now, there's no way to trace the phones' owners, but we can trace the point of sale. All three were bought here...

He shows them a Google Street View of a BODEGA.

WORDEN

Okay, get over there and find out if this guy used a credit card--

SONYA

(sees something)

--Hang on. Is there anyway to get a look at that store front there? The one next to the bodega.

On screen - we can just see the edge of the next business over. There's a partial logo that looks vaguely familiar.

RICHIE

Sure. Hold on.

Richie takes the mouse and - thanks to Google Street View - moves them down the bock so they can see that store front.

SOMERSET

"Positively Miami." Where do I know that name from...?

On SONYA as she FLASHES BACK TO--

EXT - MBN - LAST NIGHT

Sonya and Somerset walking in. FLASHBULBS going off.

INT. CID - SONYA AND SOMERSET'S DESKS

Sonya sees it all at once. She knows who has Karen.

SONYA

You know who young girls like these
would all run out to meet?

Sonya turns the other monitor around, the one Richie had teased her with before. The website POSITIVELY MIAMI is up - with Sonya's picture on it.

SOMERSET

(realizes)

The guy who could make them a star.

CUT TO:

INT. A NEARLY PITCH BLACK SPACE - SAME

Karen Ruiz. Alive. Mercifully, we can't see too much of her. Just enough to know that she's been beaten, she's tied up, and close to death.

A FLASH BULB goes off. Then another. That Paparazzo from POSITIVELY MIAMI who called to Sonya (His name is Stewart) - is taking a few polaroids.

He places them in a photo album. We see he's been taking photos of Karen every 4-8 hours. Documenting as the bloom of beauty fades from the rose.

Job done for now, he comes over and adjusts Karen's gag. Making sure it's good and tight. Karen screams.

STEWART

(with disdain)

Why scream? Isn't it obvious by
now no one can hear you?

SONYA (V.O.)

His name is Stewart Kersey. 41
years-old. Sole proprietor of
Positively Miami.

EXT. SOUTH BEACH - MIAMI - DAY

Stewart Kersey's car has 'Positively Miami' silk screened on it. As a result, people, especially girls, wave to him.

SONYA (V.O.)

Did time in the National Guard before
he was kicked out over a sexual
harassment claim. Worked as a

(MORE)

SONYA (V.O.) (CONT'D)
freelance photographer until he came
up with his website two years ago...

INT. STEWART KERSEY'S CAR - DAY

He stops at a light and two YOUNG WOMEN recognize his car.

SONYA (V.O.)
This is a guy who spends every
night watching girls on the other
side of the velvet rope. Girls who
would never look twice at him if he
didn't have his camera...

The bolder of the two young woman smiles at Stewart.

YOUNG WOMAN
Love your website. Maybe I should
pose for it.

SONYA (V.O.)
They primp and preen for him - and
he hates them for it.

Stewart smiles. She could be my next subject.

STEWART
Maybe some day.

INT. WORDEN'S OFFICE - DAY

Sonya, Somerset, Geller and Worden looking over what little
they have on Stewart.

WORDEN
We don't have enough for a search
warrant. Any idea where he might
be keeping her?

SOMERSET
No basement in his residence - no
other property rented in his name.

WORDEN
Two choices then. Either we bring
him in and hope he breaks. Or we
watch him, and if he's our guy, he
leads us to Karen.

SONYA
Leads us to her dead. If we want
to save Karen, we've got to bring
him in now.

GELLER

Obviously it's CID's call, but, if you bring him in and he doesn't confess, then Karen dies anyway and he skips town scot free.

WORDEN

(looks at Sonya and Somerset)
It's your case. Your call.

EXT. POSITIVELY MIAMI - MAGIC HOUR

Stewart is walking to his office when he sees Sonya and Somerset waiting for him.

SONYA

Stewart, why didn't you tell me who you were last night? I would have been more accommodating.

They take him in for questioning.

CUT TO:

INT. OBSERVATION ROOM - LATER

Maribeth, Richie, Geller, and Worden watching Sonya and Somerset try to get a confession from Stewart Kersey.

INT. INTERROGATION ROOM ONE - CONTINUED

As Somerset methodically breaks it all down for Stewart, Sonya just watches him. Observing his every twitch.

SOMERSET

I'm going to link the phones to you. Then I'm going to show the valet at 'Oro' your car. Not the website car, the beat-up Honda you registered as non-operational. And then I'm going to find your DNA on these girls. It's going to happen. The only question now is - are you going to buy yourself some much needed goodwill by telling us where Karen is?

Stewart shakes his head, seemingly unfazed. He's about to speak when he's totally caught off-guard by--

SONYA (O.S.)

It feels good to watch them die, doesn't it?

There's a slight catch of breath in Stewart's throat. He turns and looks at her.

SONYA

Sasha, you strangled after a day.
But Angela died of dehydration. I
hear when people die like that,
they look 100 years old. They
wither, like cut flowers.

Stewart doesn't realize his face is starting to show excitement... Because he's remembering, reliving, savoring... guided by Sonya's words.

SONYA

That's what it's like, isn't it?
You see them. See all their
beauty. Everyone telling them
they're special. But you know
better...

He does...

SONYA

You know they're not special. So
you take them, and you watch them
lose all that beauty. You watch
them lose everything they have...

It thrills him to hear someone understands...

SONYA

Do you take photos, Stewart? As it
happens. I bet you do. And I bet
they're what's really beautiful.

Yes, is whispered on his lips. As he sees them in his mind. And he's about to say more when SOME INNOCUOUS NOISE in the hallway breaks him out of the spell Sonya cast.

And he looks around... And he remembers where he is... And he turns and stares at Sonya as he FINDS HIS VOICE.

STEWART

I... don't know what it's like to
watch beautiful girls die. But I
imagine it's probably like watching
hope die in someone's eyes as they
realize that you've won and they've
lost.

A terrible chill goes down Sonya's spine. This can't have happened. He can't be smiling. He can't get away with this.

BEEP - BEEP - BEEP. What the hell is that? It's the countdown timer on Sonya's phone. 0hrs and 0 minutes.

STEWART
(looking at her)
Yeah. Just like that.

INT. WORDEN'S OFFICE - MOMENTS LATER

Somerset slams his first on Worden's desk. Sonya almost seems to be ignoring them. Deep in thought.

SOMERSET
He was about to give it up! You saw it, Lieu. He's the guy!

WORDEN
Give him a few minutes. He wants to talk--

SONYA
No, he wants to taunt. He knows Karen's dying. And he's gonna sit there and watch us as she does.
(beat)
I'm not playing his game.

Sonya walks out of Worden's office. And she keeps going... right out of the building.

END ACT IV

ACT V

BEGIN SEQUENCE--

INT. SONYA'S CAR - NIGHT

Sonya speeds across the city. The front grill siren on. Her phone rings. SOMERSET. She refuses to answer...

INT. SOMERSET'S CAR - NIGHT

Somerset hopes against hope that she'll pick up.

SOMERSET

C'mon, partner... Don't do this...

INT. A NEARLY PITCH BLACK SPACE - NIGHT

Karen Ruiz's breathing grows shallow and raspy. Eyes closed, dried tears on her face. Death is imminent.

INT. WORDEN'S OFFICE - NIGHT

Worden, on the phone, paces back and forth as Richie and Maribeth look on.

WORDEN (PHONE)

No, get a sector over to the suspect's house now. I'm trying to save my officer's career!

SFX: BOOM

INT. STEWART KERSEY'S 2ND FLOOR APARTMENT - NIGHT

Sonya kicks in the door. The place is a mess. She begins searching. Starting with the drawers in his desk.

INT. SOMERSET'S CAR - NIGHT

Somerset answers the phone.

WORDEN (PHONE)

Andy, where are you?

Somerset checks the GPS.

SOMERSET

Five minutes away.

WORDEN (PHONE)

Uniforms will meet you at Kersey's place.

SOMERSET

Lieu? What am I supposed to do,
arrest her?

WORDEN (PHONE)

Just get her out of there.

INT. STEWART KERSEY'S 2ND FLOOR APARTMENT - NIGHT

Sonya rifles through papers, searches through the images stored on his camera... One after another after another...

She can hear SIRENS in the distance but she's found nothing.

She spins and looks at a pile on INCOMING MAIL on the kitchen table.

EXT. STEWART KERSEY'S APARTMENT BUILDING - NIGHT

It's one of those Deco places with exterior staircases like you'd find in a motel.

Somerset takes the stairs two at a time with two UNIFORM COPS right behind him.

He races towards Stewart's apartment. It's the one whose door has been busted in...

SOMERSET

Sonya, I'm sorry but you've got to stop...

INT. STEWART KERSEY'S 2ND FLOOR APARTMENT - NIGHT

Somerset enters to find Sonya.... gone. He gets on his phone. We hear Worden answer.

SOMERSET (PHONE)

She's not here. She was here, but she's gone and I...

Somerset's voice trails off when he sees the piece of RIPPED OPEN MAIL on the Kitchen Table. It's a bill, addressed to this apartment but not in Stewart's name. It's for an extra-large size storage unit at PUBLIC STORAGE.

INT. A NEARLY PITCH BLACK SPACE - NIGHT

Karen Ruiz has stopped breathing. So she doesn't HEAR the door to the unit get opened. And isn't aware of the flashlights...

SONYA (O.S.)

She's over here!

Or of Sonya, now bending down to her. Or the PARAMEDICS who take over...

PARAMEDIC

Pulse is weak. No breathing. Bag her!

They fit a portable respirator over Karen and squeeze air in. One pump, two pumps...

Did Sonya just throw everything away for nothing?

PARAMEDIC

Got her back! Okay, let's board her and get her to Memorial.

Sonya watches as Karen is placed on a stretcher. There's a moment where KAREN'S EYES OPEN...

...AND SHE SEES SONYA. AND SONYA SMILES AT HER.

SONYA

You're gonna be okay, Karen.
You're gonna be okay.

END SEQUENCE

INT. CID - NIGHT

Sonya enters the squad just as Stewart Kersey is being escorted out, a free man.

STEWART

Detective De La Reina! I hear that, thanks to you, not only do I not have to worry about my little incidents, but also that I'm going to end up rich from suing the department. Now I'll be the one on the other side of the velvet rope, right?--

SONYA

--But you'll never kill again.

That seems to rob him of his smile for a moment, then she walks away, done with talking to him.

INT. WORDEN'S OFFICE - NIGHT

Sonya is sitting. Worden glaring. Geller explaining what she's been up to...

GELLER

I spoke to the DA. Needless to say she wasn't too thrilled about not being able to prosecute Kersey on account of the illegal search. But I explained the circumstances, how you were crucial in securing Gabriella's assistance, and how important a part you play for both Lieutenant Worden here in CID, and for what I'm hoping to accomplish in Organized Crime. I can't do anything about your suspension, but they won't fire the cop who saved a girl's life.

Geller walks out. Leaving Worden with Sonya.

WORDEN

Now that Geller has her teeth in you, you're not going to be able to just blow her off--

SONYA

Do you think I screwed up--

WORDEN

It could get real ugly, Sonya--

SONYA

Do you think I screwed up?

Worden looks at her. At his protege. His friend.

WORDEN

You do things other detectives don't. Or can't. I don't know if that's good or bad. But I do know a girl is alive because of it. I just... keep hoping one day you won't be the De La Reina who's a cop. You'll just be a cop.

INT. CID - SONYA AND SOMERSET'S DESKS - CONTINUED

Sonya looks at Somerset.

SONYA

I'm sorry I didn't tell you. But I knew you would have gone with me. And I couldn't live with myself if I got you fired, Andy.

SOMERSET

I tried to catch you. But let's be honest... I still can't tell Little Haiti from Little Havana...

Sonya laughs.

SOMERSET

I guess you'll just have to show me.

Sonya nods. It's a deal.

EXT. THE SANDS OF GOLDEN BEACH - DAYBREAK

Gabriella watches the sun rise. Sonya is with her.

SONYA

I came to thank you. We wouldn't have found Karen. Not in time. Not without your help.

GABRIELLA

Karen is safe. Nacio and Rita have their daughter back...

INTERCUT: INT. STEWART KERSEY'S APARTMENT - SAME

Stewart comes in. He hurries to pack, throwing things in a duffel so he can get out of town...

He hears a *click* from off-screen. Almost like a camera shutter. Then another *click*.

STEWART

Is somebody in here?

BACK TO EXT. THE SANDS OF GOLDEN BEACH

Gabriella watches the waves.

GABRIELLA

Justice was done.

INTERCUT: INT. STEWART KERSEY'S APARTMENT - SAME

Stewart follows that *Click... Click...* To find NACIO RUIZ standing there, between Stewart and any hope of escape. He's using one of Stewart's cameras to take Stewart's photo.

NACIO

Stewart. These are the 'before' pictures.

Stewart tries to run but it's so totally in vain.

GABRIELLA (PRE-LAP)
We make a good team, Sonya.

BACK TO -- EXT. THE SANDS OF GOLDEN BEACH

Gabriella watches the waves.

GABRIELLA
It's funny. Through the years, so many people have tried to take my place. Some through charm. Some by force...

Gabriella turns and looks at Sonya,

GABRIELLA
Sometimes members of my own family have tried to betray me...

Sonya blinks. Shit. Diego. Does she mean Diego?

GABRIELLA
But all along, I've always known it was you that will take my place. I've known it since you were a little girl.

Sonya stares. Me?

GABRIELLA
There is no one like you, Sonya. You were born special. And one day you'll look back and realize that your entire life prepared you to sit where I sit. You can take our family to a place I cannot because of who I am. A place where our past will truly be past. A place where our name will only mean good.

Gabriella smiles. She's so sure of this. Sonya looks at her, thoughts of Diego, thoughts of her own past and her own future flashing through her mind.

SONYA
I left a long time ago, Gabriella. And I'm never coming back.

Sonya turns and walks back towards the house, to where her car waits, leaving Gabriella to stand there alone. Gabriella speaks quietly, for only the wind to hear.

GABRIELLA
You already are back, *nieta*.

EXT. PORT OF MIAMI DOCKS - CRIME SCENE

Richie and Maribeth duck under some yellow crime scene tape.

OFFICER LEADING THEM
The body is just up ahead.

MARIBETH
Well, looks like you finally caught
your first murder...

EXT. CRIME SCENE - CONTINUOUS

Maribeth and Richie look down at what's left of a FAMILIAR
LOOKING BODY. It's the broken CAMERA nearby that cinches it.

RICHIE
(recognizes him)
"Positively Miami."

They share -- 'this is going to be a shitstorm' looks as we--

END PILOT