

UNTITLED SEBASTIAN GUTIERREZ PROJECT
(AKA QUEEN OF THIEVES)

Episode 1: "DAISY"

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*We are like the spider. We weave
our life and then move along in it.*

-- BRIHADARANYAKA UPANISHAD

1

FADE IN; INT. PARKED CAR -- DAY

1

Two guys in a car, BENNIE (30) and CARL (30), watching the
SMALL APARTMENT BUILDING across the street.

CARL

Naw, man, don't be telling me that.

BENNIE

You'd've done the same thing if Mrs.
Charlie Baudelaire had asked you.

CARL

No I would not. Walk me through
it. She's in the pool, and she
says come get in with me?

BENNIE

She says she's all wet in there and
I'm so dry, do I wanna join her for
some laps.

CARL

That's a whatchamacallit, a
euphemism.

BENNIE

And I politely tell her I didn't
bring my trunks and just like that
her maid's bringing out this pair
of surf trunks that belong to the
big man. So I excuse myself, go to
the john, no idea how I got myself
in this predicament and as I'm
about to slip them on, I notice
they got built-ins.

CARL

What are -- oh you mean the meshy
string thing?

(off Bennie's grave nod)

No! You didn't wear em!

BENNIE

What was I gonna do?

CARL

Cut them out or something! You're basically sharing intimate space with another man's junk.

BENNIE

I'm not gonna ruin Charlie Baudelaire's trunks. His favorites, she said.

CARL

You coulda worn your underwear between you and the trunks.

BENNIE

In the moment I didn't think about that. What I thought was, well, the man's got a washing machine--

CARL

Washing machine? You telling me if you went in with some forensic CSI shit you don't think you'd find some leftover dead skin, some skanky old scrotum shavings --

BENNIE

--Okay enough.

THROUGH THE WINDSHIELD we see a man exit the building, BALLARD. Unlocks his car. A moment later his pretty wife ROSALIE comes out in a bathrobe, hands him a bag.

BENNIE (CONT'D)

That his lunch?

CARL

That's sweet. I wouldn't mind a wife who makes me lunch every day.

Rosalie kisses her husband and he drives off. Looks both ways before walking back into the building. Bennie and Carl check their guns, get out of the car, cross the street.

2

INT. ROSALIE AND BALLARD'S APARTMENT -- DAY

2

Carl picks the lock. Bennie keeps watch. It only takes a moment and now Carl goes inside. Carl, gun drawn, walking toward the bathroom where we hear the shower on.

THE BATHROOM

ANGLE, SHOWER CURTAIN -- Carl draws it open to see a fit naked man, FELIX. He turns, surprised. Carl is disconcerted: this is not who he expected to see.

CARL

Who the--

The split-second hesitation is all Felix needs to PUNCH CARL IN THE FACE AND RIBS IN A SWIFT, MARTIAL ARTS-EXPERT MOVE. Carl hits the floor with a THUD.

FRONT DOOR

Bennie turns at the sound and walks down the hallway, gun first. Felix appears, gun drawn, angry --

FELIX

Who the hell are you?

Bennie takes one look at this crazed naked man and shoots him in the forehead. Felix collapses. Dead. A GASP. Bennie whips around to see Rosalie frozen at the bedroom door, bathrobe replaced with racy lingerie, mouth open in a silent scream. Eyes popping out of her head.

A tense beat. Bennie gestures apologetically to her, *what could I do?* Carl groans in the bathroom.

LATER

Bennie on the phone:

BENNIE

(listens, then:)

That's what I'm trying to tell you. The intended, uh, kidnap victim was having an affair with a neighbor and he is, was, a jiu-jitsu instructor, what are the chances? And he overpowered Carl and I shot him.

(listens, then:)

No, the jiu-jitsu instructor.

(listens, then:)

I know. Took me by surprise as well, big surprise.

(listens, then:)

We're still here. No, nobody heard, if they had, they would've come around by now. We're safe, we just, well, now we have a body to move and it's daylight.

(listens, then:)

(MORE)

BENNIE (CONT'D)

Uh-huh. I understand. I do respect your orders. Not a hair. She's emotionally distressed, understandably so, but in no way harmed.

CAMERA PULLS BACK OUT OF THE APARTMENT...

MAIN TITLES

3

EXT. SUBURBAN STREET -- DAY

3

A SCHOOL BUS pulls up to the corner. The doors hiss open. MARIA (40's, Central American, skinny, short cropped hair), helps an 8-year-old girl climb on. The bus takes off. Maria walks back inside a small stucco single-story home.

SUBTITLE: TWO WEEKS AGO

A moment later a TAXI CAB pulls up and DAISY "JETT" KOWALSKI climbs out: 40, big eyes, sexy black dress, heels, make-up -- she was out all night. She hurries inside the house. We will soon learn Kowalski is more doer than talker, not a fan of wasted motion.

4

INT. MARIA'S HOUSE -- -- KITCHEN DAY

4

Kowalski rushes in. Maria is making coffee.

KOWALSKI

Did I already miss her?

Maria shrugs, hands her a coffee.

MARIA

(subtitled Spanish)

A minute ago. I'm going to the market. You want breakfast first?

Kowalski slumps into a chair, unstraps her heels. These two are close.

KOWALSKI

No, thank you. I ate. When's your appointment?

MARIA

This afternoon. But I would rather go alone.

KOWALSKI

Why?

MARIA

There will be others, don't worry.

5 INT. MARIA'S HOUSE -- KOWALSKI'S BEDROOM -- MOMENTS LATER 5

Behind Kowalski as she pushes open her bedroom door, undressing. One step into the carpeted, plain-as-a-jail-cell room and she pauses. Something isn't right. She cocks her head. Starts to turn when a big hand flies to her mouth.

TAGGART

Easy.

The hood covering her mouth is TAGGART. The other one, leaning against her closet pointing the gun, is HOPPER. Kowalski is alert but not panicked. Like this is not the first time this happens to her.

TAGGART (CONT'D)

I'm gonna talk, you're gonna listen. Okay?

(she nods)

So we're clear. The people we work for know where you live, know where Alice goes to school, know the address of her teacher Miss Kennedy, know your maid Maria's daily routine, know your bartending schedule four times a week. Do you understand?

She nods. He removes the hand from her mouth.

TAGGART (CONT'D)

Sit down.

(she sits on the bed)

Last night you spent time with Charlie Baudelaire in his hotel suite -- none of my business but, excellent taste on the old timer's part, if I may. Next time you see him, we need a favor.

He nods at Hopper, who tosses HANDCUFFS on the bed.

TAGGART (CONT'D)

Engage Charlie in a little S&M and have him cuffed when we come in. We'll take it from there. We just wanna have a chat with him.

(then)

How's that sound to you?

She doesn't respond.

HOPPER
Tell her the best part.

TAGGART
Best part is you get to walk away.
Alive. So does your daughter, her
teacher and your maid.
(she doesn't respond)
You do this for us, you walk out
alive. You don't do it... well, we
know how to find you. Right?
(she nods slowly)
Do I need to slap you a little,
make sure you're grasping what I'm
telling you?
(she shakes her head)
Do I need to drag your maid in
here, hurt her?

She stares at him. Hard.

TAGGART (CONT'D)
You got nothing to say?

KOWALSKI
Maria's not my maid.

6 **EXT. HOTEL JOSEPHINE -- NIGHT** 6

A well appointed Art Deco Hotel. The DOORMAN opens the door
for Kowalski -- black dress, heels -- dressed to kill.

DOORMAN
Miss Kowalski.

7 **INT. HOTEL JOSEPHINE LOBBY -- NIGHT** 7

Kowalski walks through the lobby to the elevator.

8 **INT. HOTEL JOSEPHINE PENTHOUSE HALLWAY -- NIGHT** 8

She walks out of the elevator toward Charlie's suite.

9 **INT. HOTEL JOSEPHINE -- CHARLIE'S SUITE -- NIGHT** 9

The door opens and she is let in, walks past two men who we
recognize as Bennie and Carl. She nods at them, familiar.

KOWALSKI
Bennie. Carl.

BENNIE
A sight for sore eyes. He's in the
sort of mood only you can fix.

KOWALSKI
His wife again?

BENNIE
What else?

Bennie opens the door for her to Charlie's bedroom.

10

INT. HOTEL JOSEPHINE -- CHARLIE'S BEDROOM -- NIGHT

10

CHARLIE BAUDELAIRE, black, 60, has his back to us, looking
out the window at the city below. Kowalski crosses to the
bar to make him a drink. Brings it to him.

CHARLIE
Scary. The way you read my mind.

KOWALSKI
What's so interesting out there?

CHARLIE
Thinking about my friend Jacques
McCabe. Works as a tour guide in
the Keys. Wait. Isn't that where
you're originally from?

KOWALSKI
Gainesville.

CHARLIE
Right, I forgot. Well, a couple
months ago Jacques is driving into
Miami after the weekend and he's
stuck in traffic, some accident or
something, the whole freeway's
backed up and he's at the off ramp
and he gets rear-ended by this
cherry 1971 Ford Pantera. You
familiar with the Pantera?

KOWALSKI
Not to be a girl about it but, no.

CHARLIE

Frankly I'm surprised. I would've thought you'd stolen more than one in your line of work.

KOWALSKI

Former line of work.

CHARLIE

Of course, former. The Pantera was exported into the States by the great Italian sports car manufacturer De Tomaso. Problem is they were so temperamental that even the King himself allegedly shot his after it wouldn't start. In any case, Jacques gets rear-ended by one and he gets out of his car -- he drives a beat-up old piece of junk Jeep -- and the owner of the Pantera is just pale with grief, he can't believe he's done this. And they inspect both cars and realize there is absolutely positively zero visible damage, I mean, nothing whatsoever, not even a scratch.

11 **EXT. HOTEL JOSEPHINE -- NIGHT**

11

The doorman is helping a couple of GUESTS with directions when Taggart and Hopper slip by him into the hotel.

CHARLIE (V.O.)

... but then the Pantera guy's wife gets out of the car and says wait a minute, nobody moves until the cops arrive, we are sticking to the letter of the law here...

12 **INT. HOTEL JOSEPHINE -- ELEVATOR -- NIGHT**

12

Ascending. Taggart unzips his jacket. We see the pistol in his waistband. Cracks his knuckles. Hopper pops gum.

CHARLIE (V.O.)

So now they're out there waiting an hour and a half and finally a cop shows up and they explain what happened and this cop takes one look at the Pantera and says to them: "are you kidding me?"

(MORE)

CHARLIE (V.O.) (CONT'D)
 I'm not even writing this up, it's
 so dumb. I suggest you get in your
 cars and go home." So they do.

13 INT. HOTEL JOSEPHINE -- CHARLIE'S BEDROOM -- NIGHT 13

Charlie finishes his story:

CHARLIE
 Yesterday Jacques is talking to his
 insurance agent and the agent says,
 "you remember that guy that rear-
 ended you a couple months back?"
 Yes. "Well, ten minutes after he
 got home that day, he dropped dead
 from a brain hemorrhage."

KOWALSKI
 No way.

She turns her back to him and he unzips her. She steps out
 of the dress and walks to the bed in her striking Agent
 Provocateur lingerie, garters and all.

CHARLIE
 Previous condition. Totally
 unrelated freak coincidence. But
 it means this guy, thanks to his
 lovely wife, wasted *the last hour*
and a half of his life waiting for
 a cop to write a non-ticket on a
 bogus non-accident. Beautiful,
 isn't it?

14 INT. HOTEL JOSEPHINE -- HALLWAY -- NIGHT 14

Taggart and Hopper, focused, walk past a MAID pushing a cart.
 A man falls into step behind them. This is CHARLIE
 BAUDELAIRE JUNIOR (30), crazy like a fox (though often just
 actually crazy).

15 INT. HOTEL JOSEPHINE -- CHARLIE'S BEDROOM -- NIGHT 15

Kowalski reaches into her purse to produce a pair of
 HANDCUFFS --

KOWALSKI
 Why don't we put these on you, take
 your mind off such worrisome
 matters?

And off his tempted face --

16 **INT. HOTEL JOSEPHINE -- CHARLIE'S SUITE -- LATER** 16

Junior knocks on the bedroom door.

 CHARLIE (O.S.)
Who is it?

 JUNIOR
Dad, it's me. All clear.

 CHARLIE (O.S.)
Come in.

Junior comes in.

17 **INT. HOTEL JOSEPHINE -- CHARLIE'S BEDROOM -- CONTINUOUS** 17

Charlie is in bed, one wrist handcuffed to the bed post, the other hand on a hidden gun on his lap. Kowalski leans on the edge of the desk, reapplying her lipstick, dress back on.

 JUNIOR
We got them.

 CHARLIE
Both of them?

 JUNIOR
Both of them.

 CHARLIE
Dead?

 JUNIOR
Dead.

 KOWALSKI
Whoa, whoa, save the shop talk for later. I don't need all these details.

 JUNIOR
How ya doing, Jett?

Something in his look says these two are civil to each other but that's about the extent of it.

 KOWALSKI
Not too bad, Junior.

She grabs her purse and crosses to the door.

KOWALSKI (CONT'D)
I'm signing off. I'm sure you boys
need your family time.

CHARLIE
Hey. C'mere.

She stops, walks over to him.

CHARLIE (CONT'D)
What you did tonight was above and
beyond. I won't forget.

KOWALSKI
Don't mention it.

Charlie sets the gun on the bedside table, pulls a roll of
hundreds from his jacket pocket. He caresses her cheek
gently, offers her the money. She doesn't take it.

CHARLIE
For Alice. Get her something
pretty to wear.

KOWALSKI
You don't need to do that.

CHARLIE
All it means is exactly that. A
gift for your daughter. As a token
of my gratitude.

She nods. Accepts the money. Glances at Charlie Junior as
she walks by him.

18

INT. HOTEL JOSEPHINE LOBBY -- NIGHT

18

The elevator doors open. Kowalski comes out. She is headed
toward the exit when she notices someone she knows at the
bar. She looks away but it's too late. He already saw her.

She pauses. This is police detective SANTIAGO FIERRO, 40's.
Santiago is Guatemalan-American. Low-key, easy smile.

SANTIAGO
Jett? Wow. I didn't expect to,
wow. What're you -- how's things?

KOWALSKI
Things are fine.

SANTIAGO

My God, *Jett Kowalski*. You're not staying here?

KOWALSKI

In the hotel? No. I'm just -- I'm meeting someone.

SANTIAGO

Ah. Business?

KOWALSKI

I could ask you the same.

SANTIAGO

You could.

A beat. There's history between these two. Sparks.

SANTIAGO (CONT'D)

When did you get out?

KOWALSKI

Four months ago. Good behavior.

SANTIAGO

Happy to hear that. You working?

KOWALSKI

Part time. Bartending.

SANTIAGO

Bartending.

KOWALSKI

Pouring booze in a glass. For tips.

(re: his ring)

You're married.

SANTIAGO

Full time.

KOWALSKI

Cute.

Kowalski notices the woman at the bar waiting for Santiago. Her name is JOSIE.

KOWALSKI (CONT'D)

That her?

SANTIAGO

Colleague. We're working.

KOWALSKI
You're not undercover these days,
are you?

SANTIAGO
It's really good to see you.

KOWALSKI
Hope not. Unless you're disguised
as undercover cops.

SANTIAGO
I'm glad you're out.

KOWALSKI
That's sweet.

She turns, heads for the door. He waits, turns, re-joins his partner at the bar. Kowalski glances back to see if he's watching her. He pretends he's not.

19

INT. MARIA'S HOUSE -- NIGHT

19

Kowalski tucks in a sleepy Alice for bedtime.

KOWALSKI
Good night, monkey.

ALICE
Good night, mom.

Kowalski kisses her and goes to the door, turns off the light, leaves the door slightly ajar for monsters and such.

ALICE (CONT'D)
Mom?

KOWALSKI
Yes?

ALICE
Do all monsters live on the moon?

KOWALSKI
Most of them.

Alice nods, satisfied with this. Kowalski turns to exit--

ALICE
Mom?

KOWALSKI
Yes, monkey.

ALICE
Maria seems a little, I don't know.

KOWALSKI
That's why she went to the doctor.

ALICE
She won't tell me what's wrong.

KOWALSKI
I'll talk to her.

20 **OMITTED** 20

21 **INT. TIPSY COW BAR -- NIGHT** 21

Crowded. The music is loud, we can't hear a thing. Kowalski tends bar. Shots are served, beers poured, tips collected, lewd passes navigated -- she's a hard worker.

22 **EXT. TIPSY COW BAR -- BACK EXIT -- LATER THAT NIGHT** 22

Kowalski comes out and sits on the back steps for a bourbon break. Pensive. A beat. A CAR creeps slowly up the alley. Kowalski rises, alert, about to head back in, when she recognizes the passenger. She hesitates.

KOWALSKI
You checking up on me now?

SANTIAGO
Get in. Five minutes.

Santiago rides shotgun, Josie is behind the wheel.

23 **INT. SANTIAGO'S CAR -- MOVING -- NIGHT** 23

Kowalski climbs in back. The car drives off.

SANTIAGO
Jett, this is my partner Josie,
Josie, Jett.

JOSIE
Charmed.

KOWALSKI
You kids out cruising, see if you
can set off some fireworks?

Santiago shows her the review LCD screen of his Nikon camera.

SANTIAGO

Tell me if you know these guys.

ON LCD SCREEN -- surveillance pictures of the two men who harassed her, Hopper and Taggart.

KOWALSKI

Never seen them.

SANTIAGO

You sure?

KOWALSKI

Can I go back to work now, chief?

SANTIAGO

This guy's name is Wesley Taggart. Real nasty piece of work. This one is Jordane Hopper. They work for Charlie Baudelaire Junior.

Kowalski winces. But doesn't give anything away.

KOWALSKI

So what is that to me?

SANTIAGO

I find it curious that you're tight with his old man and he has two clowns tailing you, that's all.

KOWALSKI

When were those taken?

SANTIAGO

Twenty minutes ago. They're parked out front, watching the bar.

Her head spins. They are supposed to be dead, after all.

KOWALSKI

They work for Junior, you sure?

JOSIE

Suddenly she's interested.

SANTIAGO

They do. I can't tell you anymore since I don't think you want to be involved in any of this, am I right?

She nods, grateful. The car stops. Kowalski gets out.

KOWALSKI
Thanks, Tiago.

SANTIAGO
Good luck.

KOWALSKI
Be seeing you, Josephine.

THROUGH THE WINDSHIELD they watch Kowalski walk down the alley toward the back entrance of the bar.

24 **EXT. MARIA'S HOUSE -- NIGHT** 24

Kowalski walks to the front door, unlocks it, enters. Light comes on. A CAR pulls into frame, parks two houses down.

25 **INT. PARKED CAR -- NIGHT** 25

Taggart and Hopper in the car. Hopper checks his watch.

HOPPER
That looks like she's done.

TAGGART
Wouldn't mind tucking her in.

HOPPER
She's probably showering off all that bar stink, rubbing soap between her legs.

TAGGART
Don't think about it. Your head will explode.

He says this opening the car door.

HOPPER
Where you going?

TAGGART
Taking a leak. You wanna hold it?

26 **EXT. SUBURBAN STREET -- CONTINUOUS** 26

He walks behind the car, under the cover of a light post, unzips his pants and starts to take a piss.

Kowalski appears behind him and presses a wrench against the base of his skull, pretending it's a gun.

KOWALSKI
Your piece. Slow.

He slowly opens his jacket and hands over his gun. She checks that it's loaded, presses it against his head.

KOWALSKI (CONT'D)
On your knees.

He has no choice but to comply.

25A **INT. PARKED CAR -- CONTINUOUS**

25A

Hopper sticks a cigarette in his mouth, looks for matches in the glove compartment. The rear passenger door opens and Kowalski slips in.

KOWALSKI
(gun to his skull)
Easy.

27 **INT. HOTEL JOSEPHINE -- CHARLIE'S SUITE -- NIGHT**

27

ON CHARLIE coming out of his bedroom in silk pyjamas, tying his robe. Clearly he's been woken up mid-sleep. He pauses at the sight. Shakes his head. Can't help but grin.

REVERSE ON KOWALSKI, wrench in her waistband, the gun trained on a humiliated Taggart and Hopper, hands behind their heads on the couch.

Charlie looks to Bennie and Carl standing by the door.

CHARLIE
Where's Junior?

BENNIE
We left messages. Maybe he's out?

KOWALSKI
You wanna explain what's going on?

A beat. Charlie wonders where to start.

CHARLIE
Yes. Let them go.

KOWALSKI
Let them go?

CHARLIE

They work for my son. It was a test.

KOWALSKI

What test?

CHARLIE

To see if I could trust you.

She can't believe this. Sets gun and wrench on the table. Doesn't even have to say *Fuck You*. The look says it. Exits.

CHARLIE (CONT'D)

I have a proposition for you.

She's gone. Charlie looks at Bennie and Carl. They shrug.

28

INT. MOTEL ROOM -- NIGHT

28

Santiago and Josie fall on the bed. The following conversation happens as they help each other out of their clothes in a playful yet matter-of-fact manner that says this is not their first time together.

JOSIE

Tiago. Is that what she called you?

SANTIAGO

Give it a rest.

JOSIE

No, too glib for me but I can see the appeal.

SANTIAGO

I owe her more than that.

JOSIE

From your undercover days?

SANTIAGO

The woman is a world class thief.

JOSIE

Was she also something you had to do to protect your cover? A selfless sacrifice?

SANTIAGO

Ten years ago I infiltrated the organization of a five-star wacko named Frank Sweeney, you ever hear of him?

JOSIE

The drug lord, the one used nail guns on his competition?

Josie climbs on top of him.

29

INT. OFFICE -- NIGHT (FLASHBACK)

29

ON KOWALSKI. Striking in pencil skirt and heels. On the minus side, she's passed out and tied to a wall radiator. A door slams shut, waking her. She quickly assesses the gravity of the situation: wrists/ankles tied together behind her back, a thick belt connecting her throat to the radiator.

SANTIAGO (V.O.)

And Kowalski was new to the crew.

Two men enter: a hood named MURPHY and the very slick drug dealer he works for, FRANK SWEENEY, 50, in a Paul Smith suit.

SUBTITLE: TEN YEARS AGO

SWEENEY

How ya feeling, sweetness?

KOWALSKI

I got a crick in my neck.

SWEENEY

Hear that, Murphy? Grace under pressure. I know what you are so you might as well get it off your chest.

KOWALSKI

What are you talking about?

SWEENEY

I got a plane to catch, so let's speed this up, officer.

KOWALSKI

Talk to me. Tell me what happened.

SWEENEY

You tipped them off about Lafayette, is what happened.

(MORE)

SWEENEY (CONT'D)
The deal looked clean and simple,
now it's complicated.

KOWALSKI
Your logic is not tracking.

SWEENEY
Bring Blair in here.

Murphy exits.

BACK TO:

30 **INT. MOTEL ROOM -- NIGHT (PRESENT)**

30

Josie lets out a tiny orgasmic gasp and collapses beside Santiago. They catch their breath, sweaty and spent.

SANTIAGO
So Sweeney had this trigger-happy
speed freak named Blair put a gun
to her head and squeeze the trigger
a couple times.

JOSIE
Where were you?

SANTIAGO
In the other room, figuring out how
to shoot my way outta the place.
Three against one.

JOSIE
How'd you manage?

31 **INT. OFFICE -- NIGHT (FLASHBACK)**

31

Sweeney grabs the revolver from the speed freak named BLAIR (whom we will meet again in the next episode), produces two bullets from his pocket, drops them into the chamber. Spins it. Hands the revolver to Murphy.

SWEENEY
(to Kowalski)
How did they know we were coming?

Murphy takes the revolver. Sweeney nods. Murphy raises his hand, trains the revolver on Kowalski --

KOWALSKI
(improvising)
Ask Murphy where he was last night.

SWEENEY

Do it.

Murphy hesitates. Doesn't want to kill her.

KOWALSKI

Ask him why he wasn't at the safe house.

MURPHY

What are you saying?

KOWALSKI

Ask him about the call he made from the bar.

Murphy squeezes the trigger. The chamber clicks once -- empty. Kowalski shuts her eyes tight. Suddenly Sweeney grabs something metallic from the desk and presses it against Murphy's neck -- *CLACK! CLACK! CLACK!* Murphy crumples. Sweeney is holding a high powered NAIL GUN.

SWEENEY

(to a stunned Kowalski:)

I've known all along he was the rat. Sorry I used you to smoke him out. Diego!

SANTIAGO (V.O.)

That was my name. Diego.

32

INT. OFFICE -- NIGHT (FLASHBACK)

32

Santiago enters, sees her on the floor. A trembling mess.

SANTIAGO (V.O.)

The way she played it, I didn't have to shoot anyone.

SWEENEY

Help her get cleaned up. We leave in half hour.

Sweeney exits. Kowalski exhales. Santiago unties her. She studies him. Putting it together:

KOWALSKI

It wasn't Murphy.

SANTIAGO

Shh. You're in shock. Breathe.

KOWALSKI
You're the leak.

He helps her up. She locks eyes with him. Shaky. Drained.

KOWALSKI (CONT'D)
I hate cops... but I hate that son
of a bitch worse. I suggest you
walk out that door and never let me
see you again.

She means it. She turns, about to be sick.

BACK TO:

33 INT. MOTEL ROOM -- NIGHT (PRESENT)

33

Josie and Santiago eat cold pizza, still half naked. This is
a ritual.

JOSIE
And you never saw her til today?

SANTIAGO
(sheepish)
I ran into her a couple times.

JOSIE
You mean to tell me you knocked
boots with a known felon,
detective?

SANTIAGO
She made me. And kept her mouth
shut.

JOSIE
Why would she do that, you think?

Playing with him. Asking questions she can guess answers to.

SANTIAGO
(shrugs)
I took her advice and quit
undercover. I was clearly not as
good as the job required.

JOSIE
And Sweeney?

SANTIAGO
Ended up a quadriplegic. Mystery
shooter.

JOSIE
Saint Jett Kowalski?

SANTIAGO
Nobody knows.

JOSIE
Her file says five years in
Jackson.

SANTIAGO
On a Mickey Mouse charge. But they
had to get her on something. I
tell ya, she would've made a hell
of a cop.

Josie takes this in, nods. Checks her cell phone.

JOSIE
You gotta go.

She kisses his chest tenderly. He touches the tip of her
nose with his index finger. She smiles.

34

EXT. COUNTRY CLUB GOLF COURSE -- DAY

34

Prim and proper and all those things. Charlie, dressed in a
slightly incongruous outfit (vaguely leprechaun-like, but you
would never say that to his face) golfs with Kowalski.

CHARLIE
I want you to steal a ring for me.

KOWALSKI
(a beat)
A ring.

CHARLIE
A ring, belongs to a man I do
business with.

KOWALSKI
This is what that test was about?

CHARLIE
The former version of yourself, I
never doubted. But prison changes
people. I had to make sure. I'm
sorry.

KOWALSKI
I get the test part. But why have
them follow me even after?

CHARLIE

Good question. I'll have to check with my son.

KOWALSKI

I'm not going back to prison, Charlie. Not for you, not for anyone. Not ever. I quit.

CHARLIE

You didn't quit, you were caught. Big difference. Do this job and you'll have something to retire with.

KOWALSKI

I appreciate you coming to me and I mean zero disrespect but my civilian job pays for Alice's school and even though--

CHARLIE

(not listening)

They call him the Russian, but he's not Russian. He's from, I don't know, one of those Eastern European countries keeps changing names every five minutes. The point is, this bastard has a safe filled with all sorts of shit I have no interest in whatsoever and neither should you. It is of paramount importance, paramount -- that you understand if any of that shit were to go missing this job is officially a failure. Epic disaster, major repercussions. The only item of interest to me in this man's safe, the safe I'm proposing you pick, is a ring about yay big, worth North of -- well, never mind what it's worth exactly, but to you it's worth half a million bucks.

Silence. She looks off in the distance. Then:

KOWALSKI

If you need a safe cracked, why not hire a safecracker?

CHARLIE

Good point. See, because it's not all that simple. This man has many enemies.

(MORE)

CHARLIE (CONT'D)

I've been going around it in my mind and I can't think of any better way to get into his house to get to the safe than through the front door. And that's where you have the advantage over any hotshot safecracker.

Now were getting to it.

CHARLIE (CONT'D)

I'm not saying sleep with him. That's your prerogative.

KOWALSKI

And all you want is this one ring?

CHARLIE

But here's the fun part: I want you to replace the ring with a replica I'm gonna give you. You do your job right, he'll never know.

35

INT. COUNTRY CLUB RESTAURANT -- DAY

35

Charlie and Kowalski eat lunch, silent for a beat. Then:

KOWALSKI

And where is this Russian man?

CHARLIE

He's in Havana.

KOWALSKI

Havana, Cuba?

CHARLIE

Birthplace of rum and Perez Prado.

KOWALSKI

What size crew?

CHARLIE

There's the rub. This guy is very connected and it's a very small island. Any kind of crew shows up, he's gonna know. No crew, no weapons. It's gotta be you plus the safecracker.

KOWALSKI

You want me to walk into a totally unknown situation with no backup whatsoever, with some Russian gangster, in Cuba?

He holds her gaze by way of response. She gives a tiny little shake of her head.

CHARLIE

You're the only person who can do this job. If you don't do it, it doesn't get done. And I need this done.

She's intrigued, so she knows she better get out of here now.

KOWALSKI

I gotta pick up my kid at school.

She exits.

36 **EXT. MARIA'S HOUSE -- NIGHT** 36

Middle of the perfectly-still night. Everyone sleeps.

37 **INT. MARIA'S BEDROOM -- NIGHT** 37

Maria sleeps...

38 **INT. ALICE'S BEDROOM -- NIGHT** 38

Little Alice sleeps...

39 **OMITTED** 39

40 **INT. KOWALSKI'S BEDROOM -- NIGHT** 40

Kowalski lies motionless, staring at the ceiling. Finally grabs the phone and presses SEND. A moment.

KOWALSKI

Only one person I'd even consider doing this with and he's got three years left in Atwater.

CHARLIE

If that's who you need, maybe that can be arranged.

KOWALSKI
 (did she hear correctly)
 That can be *arranged*?

INTERCUT WITH (SPLIT SCREEN)

41 **INT. CHARLIE'S STUDY -- NIGHT**

41

Charlie in robe and slippers, alone in his study at home.
 Does he have a tray with milk and cookies? (Perhaps).

CHARLIE
 For a fee. But if Quinn is the
 only person you'll do this with.

KOWALSKI
 He is. And you said if I don't do
 it, it doesn't get done.

CHARLIE
 See that, I love how your mind
 works. I'll get back to you.
 Sleep tight, Jett.

He hangs up.

FADE TO BLACK

OVER BLACK

BENNIE (V.O.)
 You ready for this?

FADE IN; INT. SAFE HOUSE -- DAY

CLOSE ON Rosalie, blind-folded, looks up and nods, scared.

43 **EXT. ATWATER STATE PENITENTIARY -- DAY**

43

A CAR pulls up to the GUARD GATE. The man inside the car
 shows the guard his ID. The guard opens the gate. As the
 car drives through, we get a good look at the ominous
 concrete structure housing a thousand of America's worst.
 The car parks. The man gets out, lunch paper bag in hand.

44 **INT. OFFICER LOCKERS -- DAY**

44

A row of lockers. CORRECTIONS OFFICERS change out of their
 civilian clothes into uniforms.

Ballard opens his locker and changes. He peeks into the paper bag, sees the sandwich and his wife's note:

Have a great day! XOXOXOXO

He puts his stuff in the locker when his cell phone hums.

BALLARD

Hello?

BENNIE (ON THE PHONE)

Associate warden Dwight Ballard?

BALLARD

Speaking.

BENNIE (ON THE PHONE)

Don't say a word, just listen.

Now Rosalie's voice comes on the line, crying --

ROSALIE (ON THE PHONE)

Honey, I'm okay but do as they say--

BALLARD

Rosalie?

Bennie comes back on the line:

BENNIE (ON THE PHONE)

We won't touch her if you do as we say.

BALLARD

Who are you?

BENNIE (ON THE PHONE)

I can be your best friend or your worst nightmare, up to you. There's an inmate named Rufus Quinton. You're gonna trade him for your wife. You have today to figure it out, we make the trade tomorrow. I'll call you at seven AM sharp. If you contact anyone, I give you my personal guarantee I will personally sodomize your wife every hour on the hour, chop her up and mail you the body parts.

CLICK. The line goes dead. Ballard stares at the phone. His entire world has just been upended. A GUARD walks past.

GUARD
How's it hanging, Ballard?

A sickened Ballard doesn't respond.

45 **INT. SAFE HOUSE -- DAY**

45

Bennie shuts his phone and addresses Rosalie. We are in a small bare room on a second floor. A bed, a bathroom, a small table. Rosalie is seated on a chair in her robe.

BENNIE
That's for effect, put it out of
your mind.
(she sobs silently)
If your husband loves you, he'll do
as told and this whole episode will
be an exciting survival story to
share at cocktail parties.
(after a beat)
Except for the part about the jiu-
jitsu instructor.
(she cries harder)
What are you doing anyway, messing
around behind your husband's back?

A SOFT RAP ON THE DOOR. Bennie grabs his nickel-plated Mag.

BENNIE (CONT'D)
Who is it?

CARL (O.S.)
It's me.

Bennie opens the door. Carl enters, face all beat up and bandaged, a fresh set of women's clothes in his hands.

BENNIE
Man, he got you but good.

CARL
You make the call? How'd it go?

BENNIE
I said *personal* twice in the same
sentence, sounded stupid. But I
think he got the message. How's
the apartment?

CARL
Wiped clean.

BENNIE
And Bruce Lee?

CARL
In a landfill. We're back in
business. How is she?

BENNIE
Emotional.

46 INT. ATWATER STATE PENITENTIARY -- NIGHT 46

Moving down the cellblock corridor with Ballard. He stops at a cell and unlocks it.

47 INT. QUINN'S CELL -- CONTINUOUS 47

RUFUS "QUINN" QUINTON, (40's, black) ace safecracker, is seated on his cot, not expecting visitors. Cool.

BALLARD
(holding up slip)
Infirmary transfer.

QUINN
Wrong cell, pal.

BALLARD
If I were you, Quinton, I'd get up
right now and come with me.

QUINN
None of that is very professional.

BALLARD
And I'd keep my mouth shut.
(Quinn doesn't budge)
Come on now.

QUINN
Okay, don't over-react.

48 INT. ATWATER CORRIDOR -- NIGHT 48

ON SURVEILLANCE MONITORS we watch Ballard escort Quinn.

49 INT. ATWATER INFIRMARY -- NIGHT 49

Ballard hands the transfer slip to a MEDIC.

50 **INT. INFIRMARY ROOM -- MOMENTS LATER** 50

Quinn enters the examination room. Ballard right behind him.

 QUINN
 What's the big mystery?

Ballard punches him in the gut, drops him on the floor. He reaches behind a cabinet and pulls out a folded uniform.

 BALLARD
 Wear it.

He drops the uniform in front of Quinn, along with a clearance badge.

51 **EXT. ATWATER STATE PENITENTIARY -- PARKING LOT -- NIGHT** 51

Ballard and Quinn walk to Ballard's car. Get in. Drive off. We follow the car to the GUARD GATE, where both men show their badges and the gate is opened. The car drives out of the prison. Quinn is free.

52 **EXT. GAS STATION -- DAY (EARLY MORNING)** 52

A car parked in the otherwise empty station. Bennie and Rosalie in the front seat. Bennie wears sunglasses. A beat.

Ballard's car rolls in, parks in front of Bennie's car, nose to nose. Ballard and Quinn in the front seat. A beat.

Bennie nods at Ballard, signals over to the station office. Ballard looks over to see Carl inside, high powered rifle pointed straight at him. Bennie opens the door and Rosalie steps out. Ballard opens the door and Quinn steps out.

A beat.

The prisoners walk slowly past each other, Quinn nodding, Rosalie about ready to pass out. A silent choreography.

Once Rosalie is inside the car and Ballard is hugging her, Carl opens fire -- 1-2-3-4 SHOTS -- BLOWING OUT THE TIRES --

53 **INT. BALLARD'S CAR -- CONTINUOUS** 53

Ballard covers Rosalie, reaching for his gun --

 ROSALIE
 It's okay, it's just the tires!

54 **EXT. GAS STATION -- DAY** 54

Bennie rolls out, Carl jumping in back of the car. They pull out of the station, leaving the shaken Ballards behind.

55 **INT. BENNIE'S CAR -- MOVING -- DAY** 55

Bennie takes off his sunglasses. Quinn knows him:

 QUINN

Bennie.

 BENNIE

Quinn.

Carl is looking out the back window.

 CARL

Was that great shooting or was that great shooting?

 QUINN

Living the dream.

 CARL

You can write that down.

 QUINN

Anybody mind bringing me up to speed?

 BENNIE

We're on a need to know basis.

 CARL

Tell you what I do know, I wouldn't wanna be that chick's therapist right now.

The car speeds down the road.

56 **INT. SAFE HOUSE -- DAY** 56

Bennie opens the door, shows Quinn in. Quinn takes in his surroundings: the kitchen, the bathroom.

 BENNIE

Ain't much, but this will be home for a while.

QUINN

You'd be surprised what I'm used to.

Bennie produces a bottle of Scotch from a bag.

BENNIE

I got this for you.

QUINN

Thanks. And this old thing?

He points at the 3-NUMBER GUN SAFE sitting by the wall.

BENNIE

Junior will explain.

Quinn nods. Bennie turns to leave, then pulls a pistol from his waistband, sets it on the table.

BENNIE (CONT'D)

You won't need this, but just in case. It's clean.

QUINN

I appreciate it.

FADE TO BLACK

57

FADE IN; INT. SAFE ROOM -- NIGHT

57

Quinn is asleep on the couch when a noise wakes him. A low RAP on the door. He grabs the pistol and inches over to the door, cocks his head --

JUNIOR (O.C.)

It's me, Charles Junior.

Quinn opens the door. The two men eye each other icily.

QUINN

I don't mean to come off ungrateful, but you could've asked me about the job before getting me out.

JUNIOR

Wasn't my idea. It was my old man's. And Jett.

QUINN

What's she got to do with it?

JUNIOR

Oh. I don't feel comfortable being the one telling you.

QUINN

Telling me what.

JUNIOR

You better let her explain. I'm here strictly on business.

QUINN

And what is our business?

Junior points at the safe.

JUNIOR

How long would it take you to crack that, no tools, no drilling?

QUINN

Ten minutes.

JUNIOR

(doesn't believe it)

No kidding, you're that good, even after all this time?

Quinn just looks at him. No need to answer. Junior produces two passports and a photograph, sets them on the table.

JUNIOR (CONT'D)

For your trip abroad. Jett will fill you in on the rest.

Junior walks to the door.

QUINN

Junior.

JUNIOR

Charles Junior.

QUINN

Charles Junior. Since when do Jett and your dad come up with ideas together?

JUNIOR

Don't ask me that.

QUINN

I'm asking you.

JUNIOR

All I can tell you is, first time
it happened, the old man said it
was hands down the greatest two
days of fucking in his whole life.

Acting like it pains him to say it, but not doing this quite convincingly. Junior exits.

Quinn looks at their new passports. He's *WILLIAM PALMER*, she's *MARGARET CHELSOM*. He grabs a photograph of the mark, MILJAN "THE RUSSIAN" BESTIC: dark haired, mid 50's, elegant. Studies the guy. A beat.

FADE TO BLACK

58A **QUICK FADE UP; INT. MARIA'S HOUSE -- KOWALSKI'S ROOM -- NIGHT**

Kowalski looking at herself in the mirror, holding up a red blouse. Pretty sexy. Next she holds up a turquoise dress. Pretty sexy too.

FLASH TO

58B **INT. INDUSTRIAL ELEVATOR -- NIGHT (FLASHBACK)** 58B

TWO MASKED FIGURES in wetsuits ride the elevator down -- *Kowalski and Quinn*. CAMERA MOVES down to their gloved hands, hanging at their sides. Quinn's hand inches closer and closer to hers. Reaches to hold her hand. She almost lets him, then slaps his hand away.

58C **INT. DOCKED BOAT -- NIGHT (FLASHBACK)** 58C

Kowalski and Quinn (still masked) flash a light on the WALL SAFE. He takes out a small drill and starts drilling into the casing housing the keypad. Hands her a small device. He plugs a cable into the keypad, the device in her hand starts generating random numbers. They wait.

Quinn peels his mask up to his nose, gestures for her to do the same. She's confused. He gestures, *go ahead*. She does. He leans in and they kiss. Then the device beeps. The safe pops open. Kowalski unzips her backpack and starts stuffing it with jewels.

(This is a flashback we'll only catch a glimpse on in this episode but will come back to in Episode 6)

BACK TO:

58A

INT. MARIA'S HOUSE -- KOWALSKI'S ROOM -- NIGHT

58A

Kowalski looking at herself in the mirror. Maria's voice startles her.

MARIA (O.S.)
Go with the red.

Kowalski sees her standing at the doorway.

KOWALSKI
That's very Catholic of you.

Maria walks over, both women side by side in the mirror like something out of *Persona*. She pulls Kowalski's hair back so it's off her neck:

MARIA
(subtitled Spanish)
Being nervous is good.

KOWALSKI
You sound like a fortune cookie.

MARIA
(subtitled Spanish)
Hold your ground. Don't let him use his looks to distract you.

KOWALSKI
(can't help but smile)
Who are you right now?

MARIA
(deadpan)
A Ride or Die bitch, full of wisdom.

KOWALSKI
(cracking up)
Gonna give me some career counseling?

MARIA
Here's my advice: unless you plan on having a long conversation before... go with the red.

FADE TO BLACK

58

FADE IN; INT. SAFE HOUSE -- NIGHT

58

On Quinn asleep. Then:

EXTREME CLOSE-UP:

A WOMAN'S LIPS, slightly parted. Kowalski's.

BACK TO QUINN

Asleep. Then a light RAP on the door wakes him. He grabs the gun on the table and walks to the door. Waits.

KOWALSKI (O.S.)

It's me.

He pauses before opening the door and there she is. Radiant in her red blouse. Bottle of wine in hand. A big grin spreads on her face at the sight of him.

He slaps her. She holds still, feeling the sting. They hold each other's gaze. A thousand contradicting emotions. He reaches out to touch her cheek. She turns away. And now she leans into his palm, lets her face feel his touch. They stay like this for a moment, animals reacquainting themselves with the other's scent. He touches her mouth, her neck, she closes her eyes. Not entirely clear whether he will strangle her or kiss her. Perhaps both.

QUINN

Are you with Charlie?

KOWALSKI

Seven years, so choose wisely: you wanna talk before or after?

A pause. She steps out of her heels, never losing eye contact. Unbuttons her blouse. Turns and heads to the bedroom. Holds her hand out behind her for him to follow.

FADE TO BLACK

58A

FADE IN; INT. SAFE HOUSE -- KITCHEN -- DAY

58A

QUINN, turning the dial of the safe, deep in focus. Kowalski comes out of the bedroom, glistening with sweat. Gets dressed. A silent beat.

QUINN

Junior says you're the old man's number one.

KOWALSKI

Junior has a lot of time to think about things.

She sits on the table and glances at the STOPWATCH. Quinn listens for a CLICK from the tumbler.

DAISY

Is that a number?

QUINN

That's the first one.

He turns the wheel some more, alert. She watches. No matter how many times she's seen this, she's always impressed.

QUINN (CONT'D)

So it's true?

KOWALSKI

(opening a bottle of wine)
What is? Charlie is the only person on the planet who's lifted a finger to help me. Sent money for Alice while I was inside. Once in a while he needs a little break from the wife and I keep him company.

A second near-inaudible CLICK.

QUINN

That's the second one.

ON THE STOPWATCH -- the time is 5:33 and running.

QUINN (CONT'D)

Charity then.

She pours two glasses.

KOWALSKI

I forgot talking to you was like trying to solve a fucking puzzle.

QUINN

I'm only trying to get up to speed.

KOWALSKI

No, you're not. You want the gory details so you can obsess about them.

Quinn spins the wheel a few more times. The silence is deafening. A beat. CLICK. He gets his third click, spins the wheel and opens the safe. She stops the stopwatch.

QUINN

You're right. I'm sorry.

What did he say?

KOWALSKI

I'm *right*?

QUINN

You did what you had to do. You gave me back three years of my life. Thank you. I hated every minute in that goddamn place. What's the time?

She shows him the stopwatch: 6:55.

DAISY

Just under seven.

QUINN

I can do better.

She hands him a glass of wine. They drink.

KOWALSKI

You know how many times you've ever said *you're right* to me before?

The precise answer is zero. They drink.

QUINN

Not making it a habit either. Wanna tell me what deal you made with Charlie?

She takes a deep breath. Here goes nothing --

FADE TO BLACK

59	OMITTED	59
60	EXT. JOSE MARTI INTERNATIONAL AIRPORT -- HAVANA -- CUBA	60
	The airplane lands and taxis on the runway.	
61	OMITTED	61

KOWALSKI

Do me a favor, don't watch.

Before he can answer, she walks off. He watches. She moves wonderfully. The dress clings to her in the heat.

MILJAN "THE RUSSIAN" BESTIC looks up. More striking than his picture: smart, patient eyes. Both manly and with a dancer's grace about him. Sees her walking directly toward him. She passes within a few inches of him, eyes lowered. Disappears in the hall to the rest rooms. Miljan, smitten, turns to see who this mystery woman is with and sees Quinn.

The women with Miljan say something and laugh. He's not listening. Excuses himself.

68

INT. HOTEL NACIONAL BAR -- NIGHT

68

Miljan spots her getting a drink from the bartender.

MILJAN

I couldn't help but notice you having dinner outside. So I was wondering if you don't trust your drink will make it intact from the bar to the table.

KOWALSKI

Are you a spy for the hotel?

MILJAN

If I was, I couldn't tell you.

KOWALSKI

But you can keep a secret?

MILJAN

Depends.

KOWALSKI

(leaning in; whispers)
I'm taking a break from the world's most boring dinner.

MILJAN

Are you here on your honeymoon?

She laughs at that, spilling some of her drink.

KOWALSKI

That would be unbearable.

MILJAN
Why is that?

KOWALSKI
My friend I came with, he's not exactly... He plays for the other team, if you know what I mean.

MILJAN
Are you American?

KOWALSKI
I could be.

MILJAN
Americans always say "you know what I mean". Why is that?

KOWALSKI
Maybe because we're hard to understand. I'm Maggie.

There's a directness to her he likes immediately. Her gaze is confident but not aggressive.

MILJAN
Miljan Bestic.

KOWALSKI
Miljan. Is that Polish?

MILJAN
Close. Maggie, let me buy you another drink.

KOWALSKI
I'd like to, but I can't leave my friend alone too much longer.

MILJAN
Let me buy your boring friend a drink too.

She considers his offer.

69A **INT. BAR -- NIGHT**

69A

A WAITER brings another round to our trio.

MILJAN
So what brings you to Havana?

KOWALSKI

Ask him.

Miljan looks to Quinn. Quinn sips his drink for effect.

QUINN

Ava Gardner.

MILJAN

Ava Gardner? Isn't she dead?

KOWALSKI

Not when we're through with her.
She'll be as alive as you or me.

QUINN

You must forgive Maggie. This is
the way actresses speak when
somebody doesn't write their lines.

KOWALSKI

Spoken like a true writer.

MILJAN

You're a writer?

KOWALSKI

He writes movies.

MILJAN

Anything I would know?

Kowalski stifles a laugh. Quinn stares at her.

KOWALSKI

I'm sorry.

QUINN

What are you doing?

KOWALSKI

What do you think I'm doing?

QUINN

You're drunk.

KOWALSKI

Hardly. I've had two drinks.
(to Miljan)

I apologize for my behavior. Truth
is, William has reason to be
offended.

(MORE)

KOWALSKI (CONT'D)

See, in Hollywood lots of times writers get hired to write movies that for one reason or another never get made and you can have quite a lucrative career doing that. But you do develop a slightly off-putting air of bitterness about... everything.

QUINN

That's Hollywood for you. Another day, another indignity.

MILJAN

(fascinated)

So you're an actress.

KOWALSKI

I am.

QUINN

Do you like American nighttime soaps, Milton?

MILJAN

Miljan. I'm not very familiar with them.

QUINN

(rising)

Sorry. Whatever booze they put in that rum is no joke.

KOWALSKI

Just have one more round with us?

QUINN

I'm going to sleep.

(to Miljan)

I trust you will release Maggie from your grip at a decent hour? We have much to do tomorrow.

Miljan stands, shakes his hand.

MILJAN

Of course.

Quinn nods, nods at Kowalski. Not so deep down inside wants to kill this guy. We stay on his face as he exits the bar.

69

INT. QUINN'S HOTEL ROOM -- LATER THAT NIGHT

69

Quinn, seated at the edge of his bed. Hears the door open next door and footsteps. Looks at the clock. Now a soft rapping sound on his wall. He doesn't move. Again a little louder. He waits a moment, then gets up. Opens the door. She's half-turned in the hall, about to return to her room.

KOWALSKI

Did I wake you?

(he shakes his head)

He wants to have dinner tomorrow.
Some little family restaurant.

QUINN

How's that work?

KOWALSKI

You'll know where I am at all
times.

They stare at each other. Neither one enjoying this setup.

KOWALSKI (CONT'D)

May I come in?

QUINN

What about your rule?

KOWALSKI

What rule?

QUINN

The no-sex-during-the-job rule.

KOWALSKI

First off it's not a rule. And
second, who said anything about
sex?

QUINN

You just want to go to sleep
together, no funny business.

She shrugs. More staring. Then he lets her in.

QUINN (CONT'D)

I'm warning you, I sleep naked.

KOWALSKI

You learn that in the clink?

70 **FADE IN; EXT. RESIDENTIAL STREET -- NIGHT** 70

A quiet family neighborhood. We move into the small house-turned-restaurant.

71 **INT. PALADAR "EL JARDIN" -- NIGHT** 71

A garden turned into romantic restaurant with only two patrons: Miljan and Kowalski. A WOMAN clears their plates.

KOWALSKI

She met with him at the Havana Hilton. This is '59, maybe '60. He gave her a tour of his headquarters and drank Cuba Libres with her.

He signals the waiter for another drink.

MILJAN

He probably gave her a great many.

KOWALSKI

Is that what you're doing?

MILJAN

Tell me more.

KOWALSKI

She thought Fidel made a whole bunch of sense. You know she asked him flat out if it was true that he hated Americans?

MILJAN

And what did he say?

KOWALSKI

That he found Americans to be very sympathetic, he only hated Richard Nixon. That's gonna be a great scene, right?

She lifts the hair off her nape and holds the iced drink there, closes her eyes. He watches, transfixed.

KOWALSKI (CONT'D)

Tell me something Miljan Bestic, are you married?

MILJAN

Not anymore. Why?

She opens her eyes, lets her hair fall.

KOWALSKI

I'm not looking for trouble. Be honest with me. Do you have a girlfriend?

MILJAN

No. There are a couple women I date.

KOWALSKI

Are they over eighteen?

MILJAN

I hope so. I'm fairly sure.

KOWALSKI

(smiling)
How about kids?

MILJAN

Never found the time. You?

KOWALSKI

Nope. Always thought someday I'd have a little girl and name her after my grandmother.

MILJAN

What was her name?

She opens her eyes, lets her hair fall.

KOWALSKI

Grandma. Her name was grandma.
(he laughs; she leans in)
I wanna see where you live.

72 **EXT. BESTIC'S HOUSE -- NIGHT**

72

The car pulls into the gates of an elegant Colonial house.

73 **EXT. BESTIC'S CAR -- MOVING -- NIGHT**

73

From inside the car, Kowalski watches the GUARD closing the gate. The car pulls up to the house.

74 **EXT. BESTIC'S HOUSE -- FRONT -- NIGHT** 74

ANOTHER GUARD opens the door for them and they enter the house. Kowalski clocks each obstacle as she passes by.

75 **INT. BESTIC'S HOUSE -- NIGHT** 75

Miljan gently drops the needle on a record. An intoxicating bolero begins. He joins her on the couch, nursing her drink.

MILJAN

You ready for another one?

KOWALSKI

I need to use the bathroom first.

He motions down the hall --

MILJAN

Just past the first bedroom there.

She gets up. He watches her go. She knows he's watching.

76 **INT. KOWALSKI'S HOTEL ROOM -- NIGHT** 76

Kowalski hits the light switch. Quinn is seated on the bed. She crosses to the desk and places two blank sheets of paper next to each other. Draws a diagram. She has a photographic memory. She explains the setup and WE SEE IN FLASHES WHAT SHE CLOCKED:

KOWALSKI

Armed guard at the gate. Twenty
second drive to the front door.
Second guard. Entry way, kitchen
off to the side, glass doors off
the kitchen. Outside lights run on
a switch, not timer, three here,
here and here, this one's out.
Interior courtyard leads to a pool
or maybe a fountain, not sure, but
the master bedroom is off the
hallway, across from the bathroom.
Bathroom window opens out, you can
fit but I like the kitchen better.
The safe is either here --
 (marks a spot)
Or here.

Quinn studies the diagram.

QUINN

Staff?

KOWALSKI

They leave by six.

QUINN

You sure there are no cameras.

KOWALSKI

None. It's 1959 all the way.

QUINN

(after a beat)

We're one man short.

KOWALSKI

At least.

He turns the drawing around, mulling it over. Then:

QUINN

Is Alice really mine?

This gives her pause.

KOWALSKI

Wow. You really want to go over
this again? Now?

Quinn holds her gaze, backs off. Looks back at the drawing.

QUINN

What's over here?

KOWALSKI

Residential road, four, maybe five
houses, not particularly well lit.

He makes calculations.

QUINN

I need the garden lights out for
thirty seconds.

(off her nod)

And him out of the bedroom seven
minutes after that.

KOWALSKI

I'll give you ten.

They exchange looks. It's not the most foolproof of plans.

QUINN

When?

KOWALSKI

I had a tummyache. Promised to make it up to him tomorrow.

ANGLE ON: THE DRAWING, closing in on it as we

MATCH TO:

77 **EXT. BESTIC'S HOUSE -- NIGHT** 77

THE CAR pulls up to the gate. The guard lets them in.

78 **EXT. BESTIC'S HOUSE -- FRONT -- NIGHT** 78

Bestic helps Kowalski out of the car. She's dressed to kill in a clingy cotton summer dress. Heat, humidity and cleavage all conspiring in her favor. The second guard holds the door open for them as they go inside. She thanks him, tipsy --

KOWALSKI

Gracias, compadre.

Quiet night. The only sounds are the million insects and the faraway rolling ocean waves.

79 **EXT. STREET BEHIND HOUSE -- NIGHT** 79

A figure stashes a bicycle in the bushes. Slips into the dark between lampposts. Waits. The top of Bestic's wall is lined with broken glass and barbed wire.

80 **INT. BESTIC'S HOUSE -- KITCHEN -- NIGHT** 80

Music plays from the living room. Kowalski enters the kitchen, heads for the refrigerator, giggling --

KOWALSKI

... Because you can tell a lot about a man by what's in his fridge! We are what we eat.

She bends over and opens the fridge, the light silhouetting her sumptuous curves. She's clearly playing for her audience, shifting her weight provocatively.

KOWALSKI (CONT'D)

Some eggs, lettuce, okay, tomatoes,
good, good... very healthy. A
little boring, I was expecting a
lot more red meat.

Bestic can't resist any longer. Grabs her hips and spins her around. She lets out a delighted cry.

MILJAN

Stop. Driving. Me. Crazy.

He pins her against the fridge. Starts kissing her neck, her shoulders. She is laughing hard--

KOWALSKI

Wait... wait... I wanna check the
freezer, make sure there isn't a
human hand or something...

MILJAN

You're not wearing anything under
that dress, are you?

KOWALSKI

(whispers)
I hate panty lines.

He moves in for a kiss and that's when she 'accidentally' elbows the light switch she has positioned herself by --

81 **EXT. BESTIC'S HOUSE -- NIGHT** 81

The garden lights cut out.

82 **EXT. STREET BEHIND HOUSE -- NIGHT** 82

Quinn pulls the ski mask over his face, throws a blanket on the wall and climbs over the broken glass and wire, hops over. He's dressed head to toe in black.

83 **EXT. BESTIC'S HOUSE -- NIGHT** 83

Quinn scurries across the garden towards the kitchen door. We see the driver and guard in the distance, smoking by the front of the house. Not alert to his presence. He arrives at the kitchen door and peeks in.

84

INT. BESTIC'S HOUSE -- KITCHEN -- NIGHT

84

Bestic kisses Kowalski's neck. She opens her eyes and sees Quinn outside. Not pleased.

MILJAN

Something I always wondered about.
In movies, actors kiss all the
time. How is that kiss different
than a real life kiss?

Quinn gestures for her to get him out so he can come in.

KOWALSKI

You honestly can't tell? Here's a
movie kiss.

She kisses him. During the kiss, she points for Quinn to go in through the bathroom instead. Change of plans. Quinn shakes his head, stubborn. Bestic senses something, starts to turn. She stops him --

KOWALSKI (CONT'D)

And now here is a real kiss.

She pulls him into a passionate kiss.

EXT. BESTIC'S HOUSE -- NIGHT

Quinn simmers, finally moves towards the small bathroom window. He picks the lock in no time and slips in.

85

INT. BESTIC'S HOUSE -- NIGHT

85

Quinn steps off the toilet, quiet as he can, opens the door to the hallway. Clear. Checks his watch. According to the plan, he should have a full seven minutes starting now. He crosses to the room in front of him.

86

INT. BESTIC'S MASTER BEDROOM -- NIGHT

86

Dark. He switches on his penlight. Art on the walls, a cross, a bed with brown silk sheets. Quinn takes one look at the paintings and picks the one with the naked angel. The safe is behind it. He starts his stopwatch and gets to work. All is silent. We concentrate on the stopwatch and on his hand turning the dial, fully focused. The first CLICK comes at 0:35. He clocks the number, turns the dial again.

A GLASS BREAKS in the kitchen. Followed by a mumble of voices, Kowalski's laugh. Quinn keeps turning the dial.

CLOSE ON: THE STOPWATCH... the timer reads 2:25 when we hear the second CLICK.

ANGLE ON: QUINN calmly turns the dial, searching for that last number.

Now we hear footsteps as Bestic and Kowalski's voices get closer. Quinn pauses. They are right outside the bedroom. We can see their shadows down the hall. They stop.

MILJAN (O.S.)

Do you know who Jean Tinguely was?

KOWALSKI (O.S.)

Ex-lover of yours?

MILJAN (O.S.)

Tinguely was a great Swiss artist. A sculptor. Developed something called metamechanics. In 1960 he built a machine whose only purpose was to destroy itself. What do you think of that?

KOWALSKI (O.S.)

I don't know.

MILJAN (O.S.)

I think it's a very courageous act. I too one day would like to build a machine whose only point is to self destruct.

Quinn stays calm. Has absolutely no way out. It's all on Kowalski. A silent beat. Are they kissing again?

MILJAN (O.S.) (CONT'D)

Take it off. Come to bed.

His hand is on the doorknob. It turns.

KOWALSKI (O.S.)

That's where you take all your girlfriends. Take me somewhere else.

Quinn waits. Bestic says something we can't understand. But sure enough, they start walking away. That was close. Quinn focuses back on the dial. Turns, turns, turns... CLICK. The stopwatch reads 6:14. Opens it.

INSIDE THE SAFE

Documents, stacks of bills, drives, photographs, jewelry cases. Quinn ignores everything, quickly looks through the jewelry cases. NECKLACES and DIAMONDS flash in front of our eyes... but no ring.

He starts again, methodical. Feels an envelope, there could be a ring in it. Empties it. It's not a ring, it's a tiny USB drive. He slips it back in. Notices the pictures... *SEX SHOTS: naked boys, some kind of sex party.... Charles Junior drinking with Bestic. Friends? Now Charles Junior in bed with two boys... in another one we see DEAD BODIES IN TRASH BAGS. (The same teen boys? Maybe).*

Quinn slips the pictures back in, tempted to steal them, but sticking to the job at hand. And finally he sees it, discarded under property deeds: THE RING. He compares it to the one in his pocket, swaps it out. Shuts the safe door, spins the dial. Time to go.

87 **EXT. BESTIC'S HOUSE -- NIGHT** 87

The front gate guard listens to the ball game on the radio. RACK FOCUS to the background to see Quinn's silhouette climb over the wall. The door guard walks up to the gate guard:

GUARD
(subtitled Spanish)
What happened to the lights?

The gate guard looks over at the pitch black patch of garden, not too concerned.

88 **EXT. STREET BEHIND HOUSE -- NIGHT** 88

Quinn pulls the blanket off the wall. Rolls it up as he walks to his hidden bicycle, takes off his mask. Jumps on the bike and rides off. Mission accomplished.

89 **EXT. HOTEL NACIONAL -- DAY** 89

Brand new day. Sunny, warm, tropical, paradise. Bestic's car pulls up. Kowalski climbs out, still in last night's outfit. She leans in, flashes her sexy morning-after smile:

KOWALSKI
Thank you for a great night. You
are a true gentleman.

Miljan smiles in the back seat, pleased.

MILJAN
May I call you later?

KOWALSKI
I'll be offended if you don't.

She turns and walks into the hotel. The car drives off. Her smile disappears.

90

INT. HOTEL HALLWAY -- DAY

90

She steps out of the elevator, taking off her heels. Looks up to see Quinn coming out of his room, carry-ons in hand.

QUINN
Are you okay?

KOWALSKI
What are you doing?

QUINN
Did he hurt you?

His tone is almost too considerate for her liking.

KOWALSKI
No. I'm fine.

QUINN
I packed your bag. Let's go.

KOWALSKI
Now? But our flight isn't until--

QUINN
I changed it.
(pushing elevator button)
Fill you in on the way. Let's go.

KOWALSKI
Really? I'm pretty beat.

QUINN
I'm sure.

KOWALSKI
Is that what this is about? You're
jealous?

The elevator door opens. He goes in.

91 **EXT. ROAD TO THE AIRPORT -- DAY** 91

A TAXI takes them to the airport.

92 **EXT. TAXI -- MOVING -- DAY** 92

Kowalski, upset, in the back of the cab with Quinn.

KOWALSKI

I don't, uh, I don't recall the part where you and I... declared our everlasting vows to each other. So for you to suddenly develop this unprofessional degree of--

QUINN

-- I would've taken the job too: It was the smart play. I'm not holding any of it against you. Seriously. But there's something wrong here.

He looks spooked. More than that, scared.

QUINN (CONT'D)

(lowering his voice)

Bestic and Junior know each other. There are blackmail pictures in the safe. Junior with boy toys, then Junior with *dead* boy toys. Nasty stuff.

KOWALSKI

Whoa. Slow down. You're going way too fast for me.

SUDDENLY THE TAXI SCREECHES TO A STOP KICKING UP A CLOUD OF DUST. TWO CARS have cut the taxi off. MEN rush towards them before they can open their doors. Drag them out of their seats. A TALL MAN jabs a needle into Kowalski's neck and we

CUT TO BLACK

93 **BLACK** 93

The faint SOUND OF OCEAN WAVES grows louder and we

FADE IN; EXT. PLANTATION SHACK -- CUBA -- EVENING

Kowalski comes to. Arms bound in loops of rough sisal over her head. Feet barely touch the sand.

She has a hard time focusing, eyes glazed, drool down her chin. *How long was she out for?*

MILJAN enters, tilted. The whole world is tilted. He has a gun in his hand. She watches him get closer and bring the barrel to her nipple. She squirms but can't avoid his touch.

MILJAN

Will you look at that? Classic paradox: mind says no but body says go. Like an Ava Gardner movie.

He caresses her with the gun again. She squirms but can't avoid his touch.

MILJAN (CONT'D)

Isn't that fascinating?

KOWALSKI

(ice)
Endlessly.

She can barely keep her eyes open, having a hard time putting thoughts together. Where the fuck is she? She sees MACHETES and GARDENING TOOLS hanging on the walls of the shed.

MILJAN

William the bitter screenwriter could write a great scene of this to put in your movie.

KOWALSKI

Where is he?

MILJAN

I wouldn't worry about Mr. Quinton.

Uh-oh. He knows their names.

KOWALSKI

Where is he?

MILJAN

Dead.

She studies him, not wanting to believe it, no reason not to.

KOWALSKI

Where is he?

MILJAN

I told you.

KOWALSKI

For your sake, you better not have touched him--

MILJAN

I'm touching you and it doesn't seem you can do much about it, does it? Who do you work for, Daisy Kowalski?

KOWALSKI

Nobody.

MILJAN

Your parents: Fitzgerald fans? Or Walt Disney's?

She glares, dull-eyed. He wipes drool off her chin.

MILJAN (CONT'D)

Let's switch subjects.

(pause)

Who do you work for?

KOWALSKI

I told you. Nobody.

MILJAN

Fair enough, fair enough.

(louder)

Bring him in.

The DRIVER drags Quinn in. He is stripped to the waist, eyes swollen shut, beat to hell. Kowalski wakes right up, horrified.

MILJAN (CONT'D)

Thieves come into my house to steal from me. And when I ask a simple question, they refuse to answer.

Kowalski and Quinn lock eyes. He slowly shakes his head: *don't tell him anything*. Miljan snaps his fingers.

MILJAN (CONT'D)

Disney. Know how I know? You named your daughter Alice. *Daisy Duck, Alice In Wonderland*. Am I right?

If the idea is to scare her senseless, he wins. *He knows about Alice*. Miljan calmly walks over to Quinn.

MILJAN (CONT'D)
 Is he the father? Terrible thing
 for a child, growing up without a
 father. Then again, I did.

KOWALSKI
 Please don't hurt him.

He checks the clip of the gun. Does not seem to be bluffing.

KOWALSKI (CONT'D)
 I'll tell you whatever you want to
 know.

MILJAN
 I know.

Quinn locks eyes with her. Knows what's coming.

KOWALSKI
 Please don't hurt him.

Bestic points the gun at Quinn, all the while looking at her.

MILJAN
 Who do you work for?

KOWALSKI
 Charlie... Charlie Baudelaire.

MILJAN
 Wrong answer.

Bestic SHOOTS Quinn. Kowalski shuts her eyes in a silent
 scream and goes into full fledged-shock. A harrowing beat.

MILJAN (CONT'D)
 (subtitled Spanish)
 Feed him to the dogs.

The driver drags the body away.

MILJAN (CONT'D)
 I know how you feel. But life is
 like this sometimes. He was an
 escaped convict, wanted by the
 authorities... of no use to me.
 Like a wounded animal who no longer
 has a purpose. You, on the other
 hand...
 (holding up the stolen
 ring, admiring it)
 ... are a pet with a new master.
 (MORE)

MILJAN (CONT'D)

No need for me to threaten your daughter's life now, you know I will kill her unless you do as I say. You will return home. You won't mention a word about this. You will collect the money from Charlie. And await my instructions.

He pries her mouth open and forces the ring in her mouth.

MILJAN (CONT'D)

My question was simple: who do you work for?

She stares straight into the eyes of this monster, blood boiling. He leans in, gently fixes her hair.

MILJAN (CONT'D)

And the right answer, Jett -- is that as of today, you work for me.

CLOSE ON Kowalski: lips quivering. Scared as she's ever been. But defiance shines in her eyes. This guy might be in denial about it... but one day she will kill him.

SMASH TO BLACK