

KILGARRON

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1

INT. GATEKEEPER TAVERN - NIGHT. 1992.

1

Saturday night, the tavern is humming. Lights reflect off mirrors, Eric Clapton plays through the speakers.

JEN O'BRIAN (early 20's) takes a drink from the bartender. Her nail varnished fingers wrap around the cocktail, a bangle with a 'J' on it shimmers around her wrist. Jen checks out the bar. She sees two older GUYS who sit together. She saunters towards them. She's provocative, gorgeous, and she knows it. She leans down over the table. They look at her with interest.

2

EXT. GATEKEEPER TAVERN - NIGHT. 1992.

2

Jen's heels click on the sidewalk. The neon light of the tavern sign illuminates her blonde hair as she counts some dollar bills, then drops them into her handbag, satisfied.

Jen crosses the road and heads towards a bus stop. The road is poorly lit; there's nobody about. But Jen knows the area, she's not nervous.

Behind the stop, a park looms, a wall of vegetation. SOMEBODY watches Jen as she walks confidently into the darkness.

DISSOLVE TO:

3

EXT. GATEKEEPER TAVERN - NIGHT. 1992.

3

Time shift.

The two guys from the tavern stand with a young, uniformed POLICEWOMAN, whose face we do not see. The policewoman is on her own, she was patrolling. Her car is parked nearby.

One guy is silent, sick with shock. The other is slightly more in control. He points to the bus stop.

GUY

She's over there.

The policewoman walks hesitantly into the gloom. She walks round the back of the bus stop. She steps back in shock (we still don't see her face).

On the ground, t-shirt punctured by gunshot wounds, lies Jen. Eyes staring upward in a grimace of terror. Dead.

INT. GABRIEL JOHNSON'S OFFICE - NIGHT

FIND a pile of old files, tied up with ribbons, bulging with typed-up crime reports and crime scene photos.

Caption: 28 years later

The files sit on LIEUTENANT GABRIEL JOHNSON'S desk. Gabriel (50's) is black, charming, a hint of the academic about him. OFFICER MADISON LANE (20's), uniformed, keen, stands before him. He looks through her weekly patrol reports.

GABRIEL
Anything stand-out in these?

MADISON
No sir.

GABRIEL
All right. Thank you officer.

It's a dismissal. But Madison lingers. She looks at the old files.

MADISON
Hand typed. Those were the days.

GABRIEL
Don't pretend you even remember them.

Gabriel smiles at Madison. He likes her enthusiasm.

MADISON
What are they, Lieutenant?

GABRIEL
Unsolved cold cases. Forensics are coming to check them over tonight. See if any match Luke Raffaello.

Madison's interest is piqued.

MADISON
The State serial killer?

GABRIEL
The DA thinks there may be more victims.

MADISON
Can I help forensics?

Gabriel hesitates. Madison sighs, she's come up against this reluctance before.

GABRIEL
You'll get field experience - when
I think you're ready. Your time
will come, Madison.

MADISON
Yeah, when I'm a grandma.

GABRIEL
(amused)
I'll make sure it's before then.

Madison looks out of Gabriel's office towards a group of detectives who are being briefed by LIEUTENANT ERIN KILGARRON.

MADISON
Kilgarron's put Andy Pace on the
drugs bust, while I'm covering the
phones!

Gabriel too glances towards Erin Kilgarron.

GABRIEL
Not surprising, it's a big op.

MADISON
At least let me look at these cold
cases. Please Lieutenant.

5

INT. CRIME DIVISION - DAY

5

Erin Kilgarron (early 50's) stands talking to her team of detectives as they put on bulletproof vests and check guns and ammo. Erin is clearly the boss, exuding authority and status. She's a handsome, very attractive woman, sharply dressed, her shirt ironed, her hair neat.

Erin's team listen to her with attentiveness and great respect. Amongst the group we pick up DETECTIVE SERGEANT MORGAN RICH (40's), her number two. He's black, a kind face, a dedicated law enforcer. Beside him is DETECTIVE ANDY PACE (20's), good looking, a wise-cracker. And DETECTIVE NANCY GONZALEZ (40's), tough exterior with a heart of gold.

Behind Erin is a whiteboard, on which we see a mugshot of Jesus Camacho (20's), Puerto Rican.

ERIN

Since Jesus Camacho came home from
his little stint in Osborn -

A ripple of laughter. Erin is referring to a prison sentence.

ERIN (CONT'D)

Drugs have spiked in the city. I
don't think it's a coincidence.
He's meeting this low life tonight.

A Photo of Jimmy Blake (30's) comes up on the board: A
sinewy, long-haired, drug dealer.

ERIN (CONT'D)

Jimmy Blake, established dealer.
Lets see what's going down. Ready
everyone?

Erin's eyes roam the group. Everyone unconsciously stands to
attention.

6 **INT. CORRIDOR - NIGHT**

6

Erin strides purposefully, the center of her team. Madison
walks in the opposite direction, holding the old case files.
They pass. Madison briefly makes eye contact with Andy. The
group move on. Madison watches them go, enviously.

7 **EXT. CITY, STUDENT BAR - NIGHT**

7

ESTABLISH the noisy, sprawling city of Hartford, Connecticut,
on which our police impose law.

Amongst the modern urban landscape, the spires of Hartford
University rise up. FIND a student bar. STUDENTS walk, talk,
laugh. We pick up BETHAN ROBERTS, with her boyfriend JOSH.
Bethan is very upset and angry.

JOSH

I'm not saying we break up, ok,
just that we take a break.

BETHAN

Don't lie to me, Josh. This is
because of Amy...

PULL OUT. Find an unmarked police van parked across the road
from the bar.

8 **INT. POLICE VAN - NIGHT**

8

Erin frowns with concentration as she watches TV monitors. Morgan stands behind her, looking over her shoulder.

ON MONITOR SCREENS:

Footage of the front of the bar. Erin sees Bethan slam inside. Josh follows. Morgan's eyes scan them.

MORGAN

That boy's a friend of Sol's. If I see my son out partying tonight... He has tests.

ERIN

What you gonna do? Send him home at gunpoint to study?

Morgan grunts. He's a dedicated family man.

Erin's attention moves to another screen. Footage of the parking lot behind the bar. The lot has cars parked. Erin focuses on one particular car. A low slung sedan. Empty.

She speaks into a headpiece.

ERIN (CONT'D)

What's Jimmy up to in there?

INTERCUT WITH:

9 **INT. STUDENT BAR - NIGHT**

9

Andy looks towards JIMMY BLAKE, the dealer, who chats to a couple of students. They shake their heads, he moves on. Andy talks discreetly into a concealed headpiece.

ANDY

His favorite hobby.

Morgan and Erin share a look. They don't like the idea of drugs going out to students.

Andy watches as Jimmy now moves towards Bethan and Josh. Josh shakes his head, but Bethan reaches into her pocket and takes out some money. Andy sees Jimmy slip Bethan a small packet.

ANDY (CONT'D)

What a sleaze.

ERIN

Stay focussed Andy.

Andy watches as Jimmy takes a cell out, talks into it.

ANDY
(urgent)
He's taking a call.

Erin and Morgan watch the monitors.

ON MONITOR SCREENS:

A car drives into the car park, a black jeep. It parks beside the sedan. Erin can see two people in the car. A woman in the driving seat, a man in the passenger seat. He's on a cell.

ERIN
Camacho's here.

MORGAN
Girlfriend's driving.

ERIN
She's going to regret her bad taste
in men.

Jimmy makes his way towards a door at the back of the bar. Andy continues to talk into his headpiece.

ANDY
He's on the move.

ERIN
Stay in there. Stop anyone going
out.

10 **EXT. PARKING LOT - NIGHT**

10

Jimmy walks out into the parking lot, which is apparently still and deserted. He raps a hand on the top of the jeep - a sign for 'all clear'. The door opens. JESUS CAMACHO gets out. He is athletic, close cut hair, a tattoo snakes up his neck.

11 **INT. POLICE VAN - NIGHT**

11

Erin and Morgan lean over the screens. Erin allows herself a small smile of satisfaction.

ERIN
Hello Jesus.

ON MONITOR SCREENS:

Jimmy goes round to the back of his sedan, pops the trunk. He takes out a backpack. Jesus grasps the backpack. He begins to walk back to the jeep. Erin speaks into her headphones.

ERIN (CONT'D)
Strike, strike, strike...

12 **EXT. PARKING LOT - NIGHT**

12

The doors of cars burst open, armed detectives pile out, yelling: guns raised, they make a threatening sight.

A couple of motorbikes screech into the parking lot and halt in front of the entrance so the cars can't escape. On one bike is Nancy.

Jimmy makes a run for it and is tackled to the ground.

Detectives pull Jesus' girlfriend VALERIA out of the car.

Jesus stares into the lights, trying to work out a plan.

13 **INT. STUDENT BAR - NIGHT**

13

Andy looks at two girls who walk in. One gives him a smile. He smiles back. He catches his reflection in a mirror, pleased to see he's looking good. Then he remembers he's meant to be surveilling the back door, and turns - to see Bethan heading out of it.

14 **EXT. PARKING LOT - NIGHT**

14

Bethan blinks back tears. She takes the packet she scored from Jimmy out of her pocket. It contains white powder. She dribbles a tiny amount onto the back of her hand, snorts it, then walks towards the parking lot.

The door behind her slams. Andy hurtles out.

Bethan sees Andy running towards her. Scared, she quickens her pace to the parking lot. The sound of yelling in front of her. Confused, she takes in the detectives, the motorbikes.

ANDY
Police. Stay where you are.

But before Andy can get to Bethan, Jesus comes into shot, grabbing her, arms around her neck. He draws a gun from out of his jacket and puts it to a terrified Bethan's head.

15 **INT. POLICE VAN - NIGHT**

15

ERIN and MORGAN watch in horror as -

ON MONITOR SCREENS:

Jesus holds Bethan, turning her round, so everyone can see he has a gun to her head. Erin makes a decision, gets up.

ERIN
(to Morgan)
Morgan, you're in charge here.

She pulls open the door of the van.

16 **EXT. PARKING LOT - NIGHT**

16

Erin runs towards the parking lot. She takes in Bethan, Andy, the detectives, guns out, pointed at Jesus. Erin heads forwards, hands in the air.

ERIN
Put the gun down Jesus. You don't want to harm her.

Erin keeps walking towards Jesus. She doesn't allow herself to look towards the terrified Bethan.

ERIN (CONT'D)
You've just come out of prison. You don't want to go back. You had a bad time, remember?

Erin's words have thrown Jesus. She seizes on this moment of distraction and jumps forward, pulling Bethan towards her. She impacts into a wall, covering Bethan with her body.

Shots ring out, Jesus dives to the jeep, backpack in hand. Erin runs for him, but he's already in the car. Erin grabs for the door, he slams it shut. She falls to the ground.

Jesus reverses, Erin rolls away from the wheels. Detectives fire at Jesus but he reverses fast towards the motorcyclists. Nancy skids and goes over. Erin drags herself from the ground. She has blood and scratches on her face. She runs after the car but he's out of the parking lot.

17 **INT. CRIME DIVISION - NIGHT**

17

Madison sits alone, absorbed by the files. It's an odd feeling to look down at photographs of people whose murders have never been solved.

The door of Crime Division bangs open. SOFIA MENDEZ (late 20's) walks towards Madison. She's clinical, brisk.

SOFIA
I'm Sofia Mendez. Forensics.
(slightly annoyed)
You've already started?

MADISON
I've sorted the men from the women.
As Rafaellos's victims were female.

Madison smiles at Sofia, disarming her. Sofia becomes slightly less aloof.

SOFIA
We're targeting 1990 through 1996.
Rafaello travelled through Hartford
for work during that time. He liked
blondes, and he liked them young.

18

EXT. PARKING LOT - NIGHT

18

Emergency service lights flash. Radios crackle. Erin is multi-tasking. She talks into her radio.

ERIN
Put out a BOL for suspect vehicle.
(clicks off radio)
Nancy -

Nancy moves towards Erin.

ERIN (CONT'D)
You ok?

NANCY
Yeah, but look at this.

Nancy points to a scratch on the bike. She's obsessed by her bike. Erin briefly squeezes her shoulder.

ERIN
(of Valeria and Jimmy)
Process these two.

Erin moves on past Morgan, who is reprimanding Andy.

MORGAN
You just had to watch the exit!

ANDY
(to Erin)
Lieutenant, I'm sorry...

Erin ignores him. She's furious with him. She approaches Bethan who sits with a blanket around her shoulders.

ERIN
How are you doing?

Bethan looks towards her savior, she fights back tears.

BETHAN
What if you hadn't come?

ERIN
Don't think about it, ok? I did.
What's your name?

BETHAN
Bethan.

ERIN
Well Bethan. This'll be a story to tell. But first we're going to get you back to the station to make a statement.

Bethan suddenly shudders and spasms. Erin looks at her in alarm.

BETHAN
I can't breathe...

Bethan gasps for air, grasping at Erin's hand.

ERIN
Help! Help needed here.

Paramedics swarm towards Bethan, Erin moves back.

Time becomes distorted, confused.

Bethan is not directly in Erin's view. All she can see is the medics desperately working on her. And Bethan's arm and hand, twitching, scrabbling, as she fights for life.

Erin focusses on Bethan's hand. To her distress, she sees it become limp and lifeless. She pushes her way through the paramedics. Bethan is dead.

19

INT. CRIME DIVISION - NIGHT

19

CLOSE ON a photo of Jen O'Brian. Eyes wide, bloodied, dead. Madison looks down at it with interest.

MADISON

This girl's a possibility. 1992.
Right age and appearance.

Sofia flicks through the file as Madison looks at another photo of Jen. This time she's alive, she smiles confidently up at the camera.

MADISON (CONT'D)

What do you think?

SOFIA

She was shot. Rafaello stabbed his victims. And see.

Sofia points to a part of the report.

SOFIA (CONT'D)

No sexual assault. We're looking for sexual assault.

Sofia drops Jen's file down on the reject pile, uninterested.

The doors explode open. Erin and Morgan hurry into the room, Andy follows. Madison watches with interest.

ERIN

Was it a heart attack? Shock?
Doesn't make sense.

ANDY

She bought drugs off Jimmy in the bar.

Morgan and Erin both stare at Andy.

MORGAN

Why didn't you say so before?

ANDY

I just remembered.

Erin's face hardens. She takes out her cell, dials.

ERIN

(down phone)

Nancy, as soon as Jimmy Blake's processed, call me.

(MORE)

ERIN (CONT'D)
 (clicking off cell)
 Morgan, Andy, find me Jesus.

BACK TO Sofia and Madison.

SOFIA
 Looks like something's up.

MADISON
 Looks like it.

SOFIA
 We'll finish these tomorrow.

She smiles at Madison and leaves.

Madison approaches Andy. She sees he looks very stressed.

MADISON
 What happened?

ANDY
 Girl died. Possible overdose. And
 we lost Camacho. I screwed up.

Madison puts a hand on his arm. These two are competitive,
 but they've been through a lot together.

MADISON
 It can't be that bad.

ANDY
 It is. Kilgarron's so pissed with
 me.

Andy walks away. Madison watches as Erin leaves the room. A
 beat, and then she makes a decision and follows.

20

INT. POLICE STATION REST ROOMS - NIGHT

20

Erin grips the wash basin. She's thinking about Bethan. For
 the first time she notices the cuts on her face. She touches
 one, blood comes away on her finger. Out of the public eye,
 she allows herself to feel vulnerable.

The door swings open. Madison enters. She has followed Erin.

MADISON
 (fake surprise)
 Sorry, Lieutenant. I didn't know
 you were in here.

Erin moves away from the wash basin, she sways. Madison hurries towards her.

MADISON (CONT'D)
Ma'am sit. Take deep breaths.

Erin crumples to her knees, back against the wall.

MADISON (CONT'D)
Let me clean you up.

She takes a towel, kneels down and cleans Erin's cuts. Erin winces but allows the younger woman to tend her.

MADISON (CONT'D)
I passed the first aid course.
Although I have to warn you, you're my first patient.

Erin allows herself a small smile but she is distracted and weary.

MADISON (CONT'D)
I heard about the girl. I'm sorry.

ERIN
We lost Camacho too.

MADISON
(confident)
You'll find him.

Madison's confidence in her is endearing. It bucks Erin up. She takes in the young policewoman for the first time. Their faces are close. Erin can almost feel Madison's breath.

ERIN
It's officer -

MADISON
Lane. Madison Lane.

Madison takes a deep breath, decides to go for it.

MADISON (CONT'D)
I came in at the same time as Andy Pace. We were at academy together.

Madison stops. Erin surveys her.

ERIN
And you're asking yourself why he's made detective and you haven't?

MADISON

Well, yes, Lieutenant, to be honest, I am.

Erin stands up, offers Madison a hand. Madison takes it. Erin gently turns her to face the mirror. The women's reflections stare back at them. Their heads are close, intimate.

ERIN

A female police officer with a pretty face. The 84% of men that make up this force look at you - and see their sister, their daughter, their lover. They don't see a colleague who they want to stand beside during live action.

MADISON

You did it.

ERIN

And you will too.

MADISON

How?

ERIN

Be better than them, every time. I'll be watching. From now on, I have my eye on you.

Madison is delighted - and smitten.

MADISON

Thanks.

Erin begins to tidy herself. She's feeling better.

ERIN

What are you still doing here at midnight anyway?

MADISON

Lieutenant Johnson's got me looking through cold cases.

Erin frowns, slightly surprised.

MADISON (CONT'D)

To see if any murders are a match to Luke Raffaello.

Erin is about to ask more questions, when she receives a text, from Nancy - "JIMMY BLAKE'S READY FOR YOU". Her mind is now on the job in hand.

ERIN
Well, good luck with that.

Erin makes to leave, has a thought, turns to Madison.

ERIN (CONT'D)
My son Matt's at reception, come to take me home. He's a worrier. Go calm him, will you? Tell him I'll be down soon.

21 **INT. POLICE RECEPTION - NIGHT**

21

Madison walks into reception, sees MATT KILGARRON (late 20's). Matt is nice-looking, wholesome.

MADISON
Matt?

MATT
Yes?

MADISON
Your mother's on her way out.

MATT
Is she...?

Madison smiles reassuringly at Matt.

MADISON
Cuts and bruises that's all.

22 **INT. POLICE STATION, INTERVIEW ROOM - NIGHT**

22

The packet of white powder that Bethan bought from Jimmy slams down on a table. Erin towers over Jimmy, mid interview.

ERIN
...Cocaine doesn't kill a healthy girl stone dead.

JIMMY
You don't know this killed her.

ERIN
Ok, let's find out. Take some. Go on. Knock yourself out.

Erin slides the powder towards Jimmy. He looks towards Nancy.

JIMMY
She can't make me!

Nancy ignores him. Erin is wearing gloves. She takes a pen knife from her pocket and cuts the white plastic open.

ERIN
Help me out here, detective. Let's get his head right down into it.

Panic in Jimmy's eyes as Erin lifts the powder up to his nose, her hand on the back of his head. He bucks back, the chair falls backwards and he clatters onto the floor. Erin is down by his side in a trice, her face close to his.

ERIN (CONT'D)
What is it?

JIMMY
I don't know. Jesus got me to pick it up from the post office. He told me not to open it.

ERIN
But you did anyway. That girl was nineteen years old.

JIMMY
I'll plead manslaughter.

ERIN
I'll make sure you get life.

23

INT. POLICE CORRIDOR - NIGHT

23

Erin stands with Nancy.

NANCY
The lab will know what it is by the morning.

ERIN
Meantime Camacho's out there with a whole bag of it.

Erin slams her hand up against the wall, deeply frustrated.

24

INT. POLICE RECEPTION - NIGHT

24

Madison and Matt chat. They are getting on really well.

MADISON
You never considered it?

MATT
Do I look like a policeman?

MADISON
No. Thank God.

Matt looks at Madison. She feels the need to explain herself.

MADISON (CONT'D)
It's nice to talk to someone who
doesn't work here, that's all. It
can get cliquy.

MATT
I know. My dad was police. When he
and mom split, he had to move
departments. So you don't have
family in Hartford?

MADISON
I don't really have family.

Matt looks at her inquiringly.

MADISON (CONT'D)
I have a sister.

Matt senses Madison close down the conversation as Erin walks
towards them.

ERIN
Matt.

Matt gets up and hugs his mother hard. Erin and Matt move
towards the door. Erin turns round and smiles at Madison.

ERIN (CONT'D)
Goodnight Officer Lane.

MADISON
Night Ma'am.

Matt and Erin leave, Erin's arm slung around her son. Madison
watches the connection, envies it.

Madison packs up her desk to leave. She sees Jen O'Brian's
file on top of the reject pile of cold cases. Jen's dead eyes
stare upwards, pleading.

Words jump out at Madison: "SINGLE WHITE FEMALE, NO PERMANENT ADDRESS, PROSTITUTE." This description effects Madison. She hesitates, then slips the file into her bag.

26 **EXT. ERIN'S HOUSE - NIGHT**

26

Matt and Erin get out of the car. She's exhausted. Matt is fussing at her as they walk towards the house.

MATT

The point of being senior - you shouldn't end up in the line of fire. But you're always in the middle of it.

Erin sees lights on in the house.

ERIN

Is someone here?

MATT

Julie's staying over.

27 **INT. ERIN'S HOUSE - NIGHT**

27

Erin walks in with Matt. JULIE (late 20's) Matt's girlfriend, sits in a short little nightie, watching tv. She is an assertive, slightly grating personality.

JULIE

Erin! You ok?

ERIN

I'm fine.

JULIE

I'm making a hot drink, you want one? Matt was freaking about you...

Julie kisses Matt, a gesture of ownership. Erin doesn't like it.

28 **INT. MADISON'S APARTMENT - NIGHT**

28

Madison sits in a small studio apartment. She has Jen's file open on her bed. She flicks through crime scene photos.

CLOSE UP of a patch of blood on Jen's handbag.

CLOSE UP of 4 deep scratches that run down Jen's neck.

Madison shudders, appalled. She looks towards a photo by her bed. Two pre-teen girls, arms slung around each other. One is Madison, the other a pretty blonde a little older.

Madison pulls her cell out of her pocket, goes to her favorites - the name at the top is 'ROSE'. She makes a call.

Madison gets a voicemail. A bright voice: "I can't come to the phone, leave a message and I'll call you right back!"

MADISON

(down cell)

Hey. It's me. Today was one of those skies you know? Clear, like we used to get in the mountains. Cold in the morning, but by lunchtime we'd be swimming in the river. Remember?

(beat)

Are you in the mountains, Rose? On a beach? In a city?

Madison moves to the window. She looks out at Hartford.

MADISON (CONT'D)

Anyway, thinking of you. Always.

Madison hangs up, stares at the lights. Then she makes a decision, sits back down on the bed, looks through Jen O'Brian's file with real determination.

29 **INT. ERIN'S BEDROOM - NIGHT**

29

Erin lies in bed. Through the walls of her bedroom, she hears the sound of sex. Julie is a screamer. She orgasms noisily.

The sound of laughter. Erin hears Matt's bedroom door open and close. She gets out of bed, pulls on a gown, opens her door. She watches as Julie sashays into the bathroom.

30 **INT. ERIN'S BATHROOM - NIGHT**

30

Julie cleans her teeth. A noise behind her. Erin walks in.

JULIE

Erin! I'm nearly done. I hope we didn't wake you?

Erin closes the door. She looks Julie up and down.

ERIN

This man is armed and dangerous. If you see him do not approach.

Sofia pulls Madison's attention away from Erin, back to Jen's file, which is on the table.

SOFIA

Why did you check out this case again?

MADISON

Jen O'Brian was a sex worker. A couple of Raffaello's victims were.

Madison lays photos out. The scratches on Jen's neck. Sofia examines them.

MADISON (CONT'D)

It wasn't a clean shooting. Someone went for her throat. What if the intention was sexual, but he got disturbed. The area wasn't exactly quiet.

Madison lays down photos of The Gatekeeper Tavern. Sofia is beginning to be interested. But she's still not convinced.

SOFIA

Raffaello never used a gun.

MADISON

That's not entirely true.

Madison lays out some printed internet articles.

MADISON (CONT'D)

I went back and looked at the burglaries he committed before he went on his murder spree. He owned a firearm. What if he attacked Jen O'Brian, got disturbed, panicked, shot her, ran?

Sofia picks up a photo of Jen, she's mulling it over.

SOFIA

Why are you so into this?

MADISON

I want to make detective. Then Lieutenant.

Madison looks back up at Erin, who is still on the screen.
Sofia follows her gaze.

MADISON (CONT'D)

If she can, so can I. You ever
worked with her?

SOFIA

No, but I've heard she's the best.
(looking back at the file)
You aren't just into this case
because you want to make detective.
(searching)
There's something else.

MADISON

It was closed too quick.

Sofia looks confused. Madison shows her the file.

MADISON (CONT'D)

A few witness statements, a list of
forensic evidence. That's it.

SOFIA

What detective ran the case?

Madison looks at a signature on the file.

MADISON

Charles Haverstock.

SOFIA

I remember him. He retired just
after I started. Division threw a
party. He was popular.

MADISON

But was he good?

SOFIA

No idea.

MADISON

You got to think, he closed it fast
because she was a sex worker. I
hate that. She's as important as
anyone else. She left behind
family, people who loved her...

SOFIA

I hadn't thought of it like that.

Sofia is becoming more human. Madison presses her advantage.

MADISON

There was a blood spot on her handbag.

Madison shows the photograph of the handbag. The blood.

MADISON (CONT'D)

It wasn't hers. Isn't it easy to run it, see if it matches Rafaello?

33

INT. CRIME DIVISION - DAY

33

Erin and Captain Adler walk in, they have just left the press conference.

CAPTAIN ADLER

The mayor's not happy. Jesus Camacho's parents are big supporters.

ERIN

I had to go public Ma'am.

CAPTAIN ADLER

And I support you. All I'm saying - this situation is a political headache. The sooner we wind it up the better.

Andy hurries towards them.

ANDY

We've found Camacho's car.

Time Jump:

Erin, Captain Adler, Nancy, Andy, stare at video footage.

ON MONITOR:

The jeep parked in a road. Jesus Camacho gets out, backpack over his shoulder, turns down a side street, disappears from view.

ANDY (CONT'D)

There's a camera at the other end of the side street, but he's not on it.

ERIN

So he ducked in somewhere?

ANDY

It's a street of office buildings.
None of them were open last night.

CAPTAIN ADLER

He can't have just vanished into
thin air.

ERIN

(to Andy)

Go through that entire area. Don't
come back til you get me answers.

Erin is still annoyed with Andy, but she's throwing him a
life line. Morgan approaches.

MORGAN

Lab's come back on the powder that
killed Bethan. Raw fentanyl from
China. Lab says just 3mg of the
stuff is deadly.

CAPTAIN ADLER

And how much did Jesus Camacho get
away with?

ERIN

3 kilos.

Everyone digests this appalling reality.

34

POLICE CAR PARK - DAY

34

Madison walks into the police car park. She carries a
takeaway coffee and heads towards her patrol car.

Andy hurries out of the station to his car, which is parked
by Madison's. He has regained some of his cocksure attitude.

MADISON

How's it going? Lieutenant still
pissed with you?

ANDY

She's at least looking at me now.
But she's still ice cold. Makes the
Night King look cosy.

Andy grabs for her coffee. Madison withholds.

ANDY (CONT'D)

I've been up all night. Show me
some mercy Mad.

She hands it over. He drinks.

MADISON

Ok, but help me out. I need to find a retired police officer. I called Services but he changed his cell.

ANDY

(thinking it through)
Maybe they hold partners' details?
You tried that?

MADISON

Good thought.

Madison's police radio drowns out the chat.

DISPATCH(OOV)

HP54. Please respond to Animal Complaint. Complainant says neighbor's dog is barking.

Madison sighs, Andy grins as he gets into his car.

ANDY

Have fun loser.

MADISON

You're the loser.

Madison spells 'L' with her fingers.

35

INT. POLICE STATION INTERVIEW ROOM - DAY

35

CLOSE ON Valeria (late 20's), Jesus Camacho's girlfriend, the driver of the jeep. She is attractive, well-groomed, not a hardened criminal. Erin and Morgan sit opposite her.

ERIN

I bet Jesus doesn't even realize how deadly this stuff is.

MORGAN

If he distributes it, he'll be convicted for murder. And you'll go down for accessory.

VALERIA

What does that even mean?

ERIN

Twelve years.

VALERIA

That's insane. I just drove a car!

ERIN

What's he going to do with the fentanyl?

VALERIA

How would I know?

ERIN

He's your boyfriend; you must have heard something.

Valeria shakes her head, but Erin doesn't believe her.

ERIN (CONT'D)

Help us, I'll make sure you come out of this ok. Community service. No time in prison.

VALERIA

Can you do that?

ERIN

The DA listens to me.

Valeria is breaking, Erin can see it. She pushes.

ERIN (CONT'D)

You deserve a chance. You're not a bad person. You just got caught up in a bad thing.

Erin's words resonate with Valeria.

VALERIA

Jesus talked about setting up a pill factory. Maybe he'll take the stuff there.

ERIN

Where's this factory?

VALERIA

I don't know. But he's bought stamps; happy faces. He's gonna sell to college kids.

Morgan and Erin exchange a glance. This is very bad news.

Erin's cell rings. It is Andy.

INTERCUT WITH:

36 **EXT. HARTFORD STREET - DAY**

36

Andy stands in the side street where Jesus disappeared.

ERIN
Found anything?

ANDY
Maybe.

Andy walks over to a grate on the sidewalk. See a deep hole with metal rungs running down it. At the bottom, water.

ANDY (CONT'D)
The underground river has an entrance onto this street. I'm thinking - Camacho escaped down it?

37 **INT. FORENSICS DEPARTMENT - DAY**

37

Sofia sits in a state of the art lab. She looks through Jen O'Brian's file. She frowns, picks it up and takes it over to her Supervisor LAWRENCE HILL (50's), British, dry.

SOFIA
This blood spot on the victim's handbag. I buy that it wasn't big enough to be tested for DNA in 1992 - but as the science improved shouldn't it have been reviewed?

Lawrence looks at the file.

LAWRENCE
Wasn't it?

SOFIA
Nothing about a review in here.

LAWRENCE
You're right, That's odd.

SOFIA
What should I do?

LAWRENCE
You really think it could be a Raffaello killing?

SOFIA
I think it's a possibility.

LAWRENCE

So find the physical evidence. Hope
it's not contaminated or degraded.
And test it.

38

INT. COUNTRY CLUB - DAY

38

Madison walks into the club. Men with golf clubs pass her.

MADISON

I'm looking for a member. Charles
Haverstock?

The men point towards CHARLES HAVERSTOCK (60's), a pragmatic,
hardened ex detective. He sits at a table, drink in hand.

Madison winds her way through the tables. Charles looks up.

MADISON (CONT'D)

Sir, I called your wife, who said
you'd be here. But I don't want to
keep you from your game.

Charles moves backwards from where he sits, and now Madison
sees that he is in a wheelchair.

CHARLES

You aren't. Arthritis. But I've had
a good run of it. 35 years in the
police, loved every moment. How can
I help?

Charles seems friendly. Madison sits down beside him and gets
out Jen O'Brian's file.

MADISON

I'm looking into a cold case. You
were the investigating officer.

39

EXT. RIVER BANK- DAY

39

Erin is with a group of police, including Nancy, on the
outskirts of the city. They have dogs and flashlights. This
is where the underground river joins the main river through a
cement lined tunnel.

ERIN

He could still be down there...

She looks towards the entrance to the underground river.

ERIN (CONT'D)
 Waiting til night fall to come out.
 (talking through
 headpiece)
 Ready?

INTERCUT WITH:

40 **EXT. HARTFORD STREET - DAY**

40

Morgan and Andy stand over the grate in the street where Jesus disappeared.

MORGAN
 Ready.

Morgan and Andy begin to climb down.

Followed by a group of police and the dogs, Erin turns on her flashlight, clambers down the river bank and enters the tunnel.

41 **INT. COUNTRY CLUB - DAY**

41

The photograph of Jen stares up, dead.

MADISON
 Remember her?

CHARLES
 Yes.

MADISON
 Hard to forget the unsolved ones.

CHARLES
 Didn't have many of those.

MADISON
 I know sir. I've looked you up. You have a great record.

CHARLES
 I didn't do too badly.

MADISON
 I presume you must have had a theory about who killed her?

CHARLES
 Drug related.

MADISON

So she was a drug user.

(beat)

It doesn't say so on the file.

Madison is still very respectful.

CHARLES

Those kind of girls usually are.

Madison says nothing, but looks a question.

CHARLES (CONT'D)

Wasn't she a hooker?

MADISON

She was a sex worker, yes.

Charles realizes Madison has corrected his use of language. He doesn't like it. His tone becomes less friendly.

CHARLES

Her dealer killed her, or her pimp.
But something like that goes down -
those kind of people disappear.

MADISON

So that's why you didn't interview
them?

Charles now begins to dislike Madison's questions.

CHARLES

Why's this come up after all this
time? What's the interest?

MADISON

I'm investigating Jen O'Brian's
death in relation to Luke Raffaello.

CHARLES

The State serial-killer? Come on.

MADISON

He travelled through the Hartford
area, and he was known to use
prostitutes.

CHARLES

She was murdered outside a bar.
(firm)
It was an organized hit. Not a
frenzied sex crime.

Erin aims and shoots at Jesus. He dives towards the manhole. Erin's bullet misses him and he scrambles up the hole.

47

INT. COUNTRY CLUB - DAY

47

MADISON

Thanks for your time sir.

CHARLES

Sorry I couldn't help.

Madison hesitates.

MADISON

I suppose you didn't check out Jen O'Brian's clients?

CHARLES

She didn't have a nice little reservation book of names. She was chaotic, trashy.

MADISON

Strange to think, though, that if it was Rafaello, and you'd caught him, you'd have saved the lives of the fifteen women he went on to murder.

Madison leaves. Charles watches her go, his eyes hard.

48

EXT. SCRUBLAND - DAY

48

Erin stands with police at the entrance to the manhole from which Jesus escaped. The area is deserted, on the outskirts of the city.

ERIN

Spread out. He can't have gone far.

Erin's cell rings. She sees the name "CHARLES", answers. She treats Charles with respect.

ERIN (CONT'D)

Charles, I'm sorry, I can't talk now.

INTERCUT WITH:

49

INT. COUNTRY CLUB - DAY

49

Charles Haverstock looks out at the golf greens.

CHARLES

Some jumped up beat officer's
questioning my record.

ERIN

What?

CHARLES

Young girl. Officer Lane. She's
investigating a cold case.

ERIN

What cold case?

CHARLES

Your first murder case. Remember?
That hooker. You were patrolling
nearby; first to the scene.

CLOSE ON Erin's eyes. A memory surfaces. A memory she doesn't like.

CHARLES (CONT'D)

This officer thinks it's a Raffaello
killing. It's bullshit. But she
might cause me trouble. She's
hinting I closed the case too
quick.

ERIN

Don't worry about it. I'll look
into it.

Erin switches off her cell, she's in control, but she's
thrown.

CUT TO:

END OF ACT

Act three

50

INT. FORENSICS DEPARTMENT - DAY

50

Sofia sits at a computer. She is trawling through a database
of forensic evidence. Madison stands at her shoulder.

SOFIA

The handbag, the swabs taken from
her neck...

(MORE)

SOFIA (CONT'D)

they should all have been put in the exhibits storage facility. Problem is, they're not there.

MADISON

What do you mean? Not there?

SOFIA

Well, they're not listed anyway. Could be a glitch on the database. I'll call and check.

MADISON

Maybe Haverstock didn't bother to file them.

SOFIA

Why wouldn't he?

MADISON

He was an asshole. And defensive.

Madison's cell rings. She sees 'LTNT JOHNSON', picks up.

INTERCUT WITH:

51

INT. GABRIEL JOHNSON'S OFFICE - DAY

51

Gabriel is at his desk. Erin looks through Madison's file: A photo of Madison, reports from the academy.

Erin is apparently calm, but beneath the surface she's tense.

GABRIEL

You want some live action?

MADISON

You know I do, Lieutenant.

GABRIEL

Then it's your lucky day. Get down here.

Madison hangs up, thrilled.

Gabriel puts down the phone. He look at Erin who still flicks through Madison's file.

GABRIEL (CONT'D)

I don't think she's ready.

ERIN

I need patrol back-up. And don't take this the wrong way Gabriel, but you hold these young female officers back too long.

Gabriel looks towards a framed photograph on his desk. Himself, younger, with a female partner. Both in uniform.

GABRIEL

Easy for you to say.

ERIN

You lost a partner, and that's tough. But it was a long time ago. And it wasn't your fault.

She puts a hand, briefly, on Gabriel's shoulder.

ERIN (CONT'D)

Time you got over it.

Gabriel looks thoughtful. A knock at the door. Captain Adler enters.

CAPTAIN ADLER

Erin. A word.

52

INT. CAPTAIN ADLER'S OFFICE - DAY

52

Erin stands to attention. Captain Adler is berating her.

CAPTAIN ADLER

Camacho still has the drugs?

ERIN

Yes.

CAPTAIN ADLER

If he gets them onto the streets... and he will in the next 24 hours...

ERIN

You think I don't know? This is on me. I screwed up.

Captain Adler's surprised by Erin's unusual display of emotion. She pulls back.

CAPTAIN ADLER

We all do, on occasion. It's just not your style.

Captain Adler smiles at Erin, who calms down slightly.

CAPTAIN ADLER (CONT'D)
Everything else ok? You seem wound-
up.

ERIN
I just want this joker locked up.

CAPTAIN ADLER
So what's the plan?

ERIN
We data mined Camacho's phone;
found messages from dealers; they
meet Jesus at a warehouse.

CAPTAIN ADLER
Could it be the drugs factory?

ERIN
We're going to take a look.

CAPTAIN ADLER
Good. But do it quietly. No more
publicity. The Camacho family are
unhappy.

Erin makes a gesture of impatience.

CAPTAIN ADLER (CONT'D)
Erin. I know it's a pain in the
ass, but they hold the Puerto Rican
vote for the City in their hands.
Chief says we have to listen to
their concerns.

Captain Adler's phone rings. She picks up, listens, puts it
down.

CAPTAIN ADLER (CONT'D)
Miguel Camacho's at reception. He
wants to speak with you.

53

INT. CORRIDOR/POLICE RECEPTION - DAY

53

Erin sees MIGEL CAMACHO (early 40's). He's good looking,
dressed to perfection. He emanates power. He looks towards a
tv screen on the wall.

ON TV MONITOR:

Police stand by the underground river. Erin gives orders.

Nancy approaches Erin.

NANCY

Member of the public just called through. Possible sighting of Jesus in woods outside the city.

ERIN

Call them back. Find out exactly what they saw.

Nancy nods, moves on. Erin approaches Migel.

ERIN (CONT'D)

Mr Camacho.

Migel turns. They survey each other.

MIGEL

You look younger in the flesh. TV doesn't suit you.

ERIN

Journalists don't get my best angle. What can I do for you?

MIGEL

I wanted to say - from my whole family - how saddened we are. My brother's a good boy at heart, but he's strayed from the path.

ERIN

Shooting at police, buying deadly narcotics from China. You could say that yeah.

MIGEL

I blame you for turning him to crime.

Migel smiles gently, but Erin senses weight behind his words.

MIGEL (CONT'D)

You locked him up - aged nineteen.

ERIN

He robbed a postal van.

MIGEL

He goes inside, makes bad friends. But if you'd let *me* deal with him, we'd never be in this situation.

ERIN

How was I to know you had
correctional tendencies?

MIGEL

I admire what you do Lieutenant
Kilgarron. I admire how you impose
law on this city. Which is why I've
decided to help you.

Migel holds out a scrap of paper. Erin looks at him.

MIGEL (CONT'D)

Jesus called me an hour ago. I took
down the number.

Erin reaches for it. Migel holds it back.

MIGEL (CONT'D)

Bring him back in one piece.

54

INT. CRIME DIVISION - DAY

54

The Crime Division is urgent and busy. Erin looks up Migel on
a computer with Morgan.

ERIN

What kind of businessman is Migel
Camacho anyway?

MORGAN

Property. Like his dad.

ERIN

Why would he hand over his brother?

MORGAN

Maybe it's like he said - he wants
his brother safe.

Andy hurries towards them.

ANDY

That phone number comes from a bar.
Over the street from the warehouse.

The team look at a google map on a white board. It shows the
warehouse and the bar, directly opposite. Excitement ripples
through the team.

MORGAN

We need to get into that warehouse.

Erin nods her agreement. Morgan moves away. Erin's gaze returns to her computer screen. A photo of Migel Camacho. She's still not sure.

ERIN

Nancy, that possible sighting of Jesus, did you follow it up?

NANCY

The woman saw a guy, running through the woods; he had a backpack.

55 **INT. POLICE INTERVIEW ROOM - DAY**

55

Erin sits opposite Valeria.

ERIN

The Aspen woods. Anything that would take Jesus out there?

Valeria hesitates.

ERIN (CONT'D)

You help me break this case, you come out of it my friend. And I never forget my friends.

VALERIA

There's a cabin.

56 **INT. CRIME DIVISION - DAY**

56

Erin and Morgan talk quietly together.

ERIN

It's unused, isolated. Belongs to the Camacho parents. What if Migel Camacho's throwing us off the scent?

MORGAN

You mean - Jesus is actually at this cabin?

ERIN

We at least need to check it out.

MORGAN

It's Camacho property. How're we're ever going to get a search warrant off the Captain?

ERIN

We're not. What she doesn't know,
she can't prevent. She can't get
her ass kicked about it either.

Morgan looks concerned. He's not a rule breaker.

ERIN (CONT'D)

You take the warehouse, I'll recon
the cabin. We keep this between us,
ok?

57

INT. POLICE CORRIDOR - DAY

57

Madison hurries down the corridor. Andy is heading in the
same direction.

ANDY

Briefing's not for you. Detectives
only.

MADISON

Go screw yourself Andy. Lieutenant
Johnson says I'm on it.

ANDY

You're kidding.

MADISON

What're you worried about? That
I'll show you up?

She walks in. Andy follows.

58

INT. CRIME DIVISION - DAY

58

Morgan briefs officers and detectives. Erin stands listening.
But her eyes are on Madison who is with Andy.

MORGAN

The warehouse is accessed by two
roads, they may have spotters, so
we need to be careful.

As Morgan talks, Erin moves towards Andy and Madison.

ERIN

(quiet, under)
Want to redeem yourself Detective?

ANDY

You know I do Lieutenant.

MADISON
 Something that required immediate
 investigation.

ERIN
 And what might that be?

ANDY
 Gun shots.

Erin cocks her head, pretending to listen.

ERIN
 And that's what we all just heard.
 (firm)
 Understood?

62

EXT. ROAD - DAY

62

Erin, Madison and Andy look up at the woods. Erin takes out some clippers and cuts through heavy wire fencing. She ducks into the woods. Madison and Andy follow.

ANDY
 (low to Madison)
 What did you do to make her so cute
 with you?

MADISON
 I was just my charming self.

ANDY
 (annoyed)
 Huh.

They continue to follow Erin.

63

EXT. WOODS - DAY

63

Erin leads Madison and Andy. Their feet crunch on leaves. The cabin is in the distance. It seems empty, but as the three get closer, they see a couple of parked cars. Erin raises a warning hand to Madison and Andy.

ERIN
 I'm going to see who's in there.

Erin drops low, creeping through the trees.

ERIN (CONT'D)
 Andy take the armed dealer, Madison
 the workers. Ready?

Madison feels a mixture of sheer terror and excitement as they creep towards the door. A moment of suspended silence. Madison's heart beats hard. Erin gives the sign...

They explode into the cabin.

69

INT. CABIN - DAY

69

The door crashes open. Madison sees astonished faces.

ERIN
 Armed police!

The dealer makes a run for it, Andy kicks his legs away. He struggles. Andy rifle butts him. He's out cold.

Madison trains her gun on the workers who huddle.

MADISON
 Hands above your head!

Madison pushes the workers against the wall, frisks them for weapons, retrieves a knife. She's remembering the enjoyment of live action; loving it.

She and Andy cuff the dealers and workers. They grin at each other; they're a good team.

Through her adrenaline rush, Madison realizes Erin is talking to them.

ERIN
 Jesus isn't here. Madison - get
 these guys outside.

Erin throws her some car keys.

ERIN (CONT'D)
 Lock them up in the car and call
 back-up. Andy, come with me, search
 the cabin.

Erin and Andy, guns drawn, head inside the cabin. Madison herds the workers outside.

70

EXT. CABIN - DAY

70

Madison blinks into the sunshine. She pushes the handcuffed workers into the car and clicks the doors locked. The silence of the woods contrasts with the previous noise and activity.

Madison surveys the trees around her, suddenly aware she is vulnerable and alone. She pulls out her radio.

MADISON

HP54. Back-up required. Aspen woods.

Her attention is caught by a shed. The door swings open on its hinges. Madison looks towards it curiously. Meanwhile Dispatch asks for more details.

MADISON (CONT'D)

We're off the Manchester road.
There's a sign - Private Property.

Madison suddenly thinks she sees movement in the darkness of the shed. She looks around. No sign of Andy or Erin. She cuts her radio, cautiously raises her gun, and walks to the shed.

MADISON (CONT'D)

Armed police. Come out.

Nothing, nobody. Madison listens. No sound from inside. She walks in.

71

INT. SHED - DAY

71

Madison looks into darkness. Logs are piled up. Through the gloom, she sees that a cat sits on the logs. Madison relaxes. She walks into the shed, puts her gun down, strokes the cat.

MADISON

Hey. You got me worried.

She hears a noise behind her. Jesus stands. He has a gun pointed at her. Madison feels visceral fear.

Then Madison sees Erin in the door behind Jesus. Erin's gun is out, pointed at Jesus, but for a moment she hesitates. Madison looks towards her pleadingly.

A gun shot rings out.

END OF ACT

Act five

72

EXT. CABIN - DAY

72

Emergency services and police move around the cabin.

Morgan and Nancy oversee the drugs.

MORGAN

It's all here?

NANCY

(satisfied)

3 kilos.

Erin stands over Jesus who lies on a stretcher, his leg soaked with blood.

ERIN

Does it hurt?

JESUS

What do you think?

Erin gives his leg a nudge, he screams in pain. She moves on, towards Madison who sits with Andy, her head in her hands.

MADISON

A cat! A stupid cat!

ANDY

You're out of practise, that's all.

(genuine)

You did great Mad.

ERIN

I'll take over from here.

Andy begins to move away.

ERIN (CONT'D)

And Andy. Good job.

Erin smiles. She has finally forgiven him.

73

INT. ERIN'S CAR - DAY

73

Erin drives. Madison is in a state of gloom.

MADISON

I'll be chained to my desk after this.

ERIN

I'll talk to the Lieutenant. If you hadn't found Jesus, he might have escaped. That would have annoyed me - a lot.

Madison smiles, relieved. Erin continues. Although her demeanor is relaxed, she is trying to get information out of Madison.

ERIN (CONT'D)

Anyway, I need to keep you busy. Stop you from offending retired detectives.

Madison looks confused.

ERIN (CONT'D)

Charles Haverstock. You questioned his record?

MADISON

He was the investigator on this cold case.

Erin looks intrigued.

MADISON (CONT'D)

We might have found another Raffaello victim. But Haverstock didn't bother with her.

ERIN

Why wouldn't he?

MADISON

Because she was a sex worker.

Madison looks out of the window. Erin senses she is going to say more, to open up to her. She waits patiently. Finally.

MADISON (CONT'D)

I have a sister, Rose. She got into drugs, sex work. I don't know where she is. I don't even know if she's alive. I pay her phone bill just so I can hear her voice on voicemail.

ERIN

Is there a missing persons out on her?

Madison nods.

MADISON

But nobody cares. And that's what I feel about this dead girl. Nobody gave a damn.

ERIN

I'm sorry about your sister. But I don't buy your theory on the dead girl. Haverstock was a good detective. He hated not to close a case. Especially murder.

MADISON

You knew him?

ERIN

I worked under him. He helped me get my badge.

MADISON

So why aren't the forensics where they should be? Dr Mendez can't find them.

Alarm flickers in Erin's eyes.

ERIN

You're working with forensics?

MADISON

It's their initiative. I'm just helping them out.

ERIN

So leave them to it. You want to make detective, you have to get out in the field. Live action, not cold cases.

(decisive)

I'll talk to the Lieutenant about seconding you to Crime Division.

MADISON

Really? That would be great.

ERIN

I need to go home, clean up.

Erin's hand reaches out, she moves a strand of Madison's hair from her face.

ERIN (CONT'D)

You could do with a clean up too.

74 INT. ERIN'S BATHROOM/LANDING - DAY

74

Erin looks at herself in the mirror. She straightens her shirt, tidies her hair. She's putting herself back together, physically and mentally.

She comes out, calls down the stairs.

ERIN

Make Madison coffee will you, Matt?
I'll just be a moment.

75 INT. ERIN'S KITCHEN - DAY

75

Matt prepares coffee. Madison sits. He opens the fridge, which is basically bare. He tuts.

MATT

This is why I don't move out. Mom'd starve, or eat take-out each night.

MADISON

She's not the domestic type?

MATT

She's better with a gun than a wooden spoon.

Matt comes to sit opposite Madison. He hands her the coffee.

MADISON

Your mother saved my life today.
She's incredible.

MATT

But she over does it. Unless she's careful, she's gonna burn out. Will you do me a favor?

MADISON

Sure.

MATT

Keep an eye on her at work.

MADISON

It'd be an honor.

Matt scribbles down a number.

MATT

This is my cell. Call me any time.

Madison looks down at his number. Decides to take the plunge.

MADISON
 Maybe we could go out for a drink?
 Unless you have a girlfriend.

MATT
 I just got dumped.

MADISON
 I'm sorry.

But she isn't. Matt smiles at her.

76 **INT. ERIN'S BEDROOM - DAY**

76

Erin is on her cell.

INTERCUT WITH:

77 **INT. FORENSICS DEPARTMENT - DAY**

77

LAWRENCE
 Congrats on catching the bad guy.

In the background, Morgan stands over the haul of fentanyl.
 Forensics are assessing it.

ERIN
 Thanks.

LAWRENCE
 What can I do for you, oh hero of
 the hour?

ERIN
 Quick call. I hope these cold cases
 aren't derailing you.

LAWRENCE
 The Rafaello cross check? I've got
 Doctor Mendez on it. She's moving
 through them as fast as she can.

ERIN
 That's what I'm worried about. Cold
 cases take forever. And I've got
 three outstanding investigations on
 my desk your team haven't got to.

LAWRENCE

Lieutenant Johnson said they were important.

ERIN

Gabriel Johnson blows things out of proportion. What's *really* important is an agreement on your funding for next year. And I'm the one who gives you a reference for that.

Lawrence looks towards Sofia who works on the other side of the department.

LAWRENCE

We won't spend more time than we need to on them.

78

INT. POLICE STATION - DAY

78

Erin stands, confident, charming, in control. Press surround her. Captain Adler is by her sound.

ERIN

This afternoon Hartford police apprehended three armed men and seized three kilograms of fentanyl.

REPORTER

Where were the drugs found?

For a moment Erin catches Captain Adler's eye.

ERIN

In a rural location outside the city.

79

INT. POLICE CORRIDOR - DAY

79

Erin and Captain Adler walk away from the conference.

ERIN

Is the Chief pissed about the raid?

CAPTAIN ADLER

You found the drugs. That's the important thing.

ERIN

But the Camachos are coming down hard on him? And you?

CAPTAIN ADLER
It's not your problem. You did a
great job, Erin. Well done.

Captain Adler walks off. On Erin, thoughtful.

80

INT. FORENSICS DEPARTMENT - DAY

80

Madison talks to Sofia who sits at her desk.

SOFIA
My boss explained why the forensics
aren't here - in days past the
police used storage facilities
State wide. There's no conspiracy.

MADISON
So we need to make some calls. Ring
these storage facilities.

SOFIA
Could be days of work. And my boss
looked at the file. He doesn't
think it's Rafaello.

MADISON
We've been through this...

SOFIA
I'm sorry. I really am. But he's
told me to move on.

81

INT. CAFE/BAR - EVENING

81

Erin hands out beers to her team. She talks to Nancy.

ERIN
How's the bike?

NANCY
Scuffed. I'm saving up for this.

Nancy shows Erin a photo of a huge Harley on her phone.

NANCY (CONT'D)
No-one's getting me off that
beauty.

MORGAN
(to Andy)
I'd like my son Sol away from this.
That's why he's studying economics.

ERIN
 Only problem is he wants to be a
 policeman like his dad.

Erin sees Migel Camacho at the door. He looks towards her.

82

EXT. BAR/CAFE - EVENING

82

Migel and Erin stand.

MIGEL
 You shot my brother. I told you not
 to hurt him.

ERIN
 Do people always do what you say?

MIGEL
 It makes their lives easier.

Erin ignores the veiled threat. She pulls out her cell.

ERIN
 I was gonna pay you a call anyway.
 You've saved me the trouble.

She shows Migel her cell.

VIDEO FOOTAGE:

Migel makes a phone call in the bar opposite the warehouse.

ERIN (CONT'D)
 The bar has security cameras. You
 made that call to your own phone.
 You misinformed me intentionally.

Migel is taken aback, but recovers very well.

MIGEL
 I didn't want Jesus back in prison.
 I told him to leave the drugs in
 the warehouse so you'd find them.
 He disobeyed me.

ERIN
 You conspired with him to escape.

MIGEL
 You have family, don't you? A son?
 Wouldn't you have done the same?

ERIN

No.

MIGEL

I don't believe you. You're a risk taker; a rule breaker.

Erin's eyes flicker for a moment, but she too recovers.

ERIN

The police are also my family. This is the deal. I won't arrest you for this...

(holding up the phone)

If you tell your parents to back off my Chief and Captain. Got it?

Migel knows he doesn't have a choice.

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

83

Erin walks towards the house. She's in a good mood. Everything is dealt with. She sees the lights are on.

84 **INT. ERIN'S HOUSE - NIGHT**

84

Erin walks into the kitchen. Madison sits with Matt, a bottle of wine in front of them. They are talking and laughing.

MATT

Mom.

MADISON

Hi.

MATT

We're celebrating. Madison's been given her first case to investigate.

Erin sees the Jen O'Brian file on the table.

MADISON

Forensics aren't pursuing it, but I showed it to Lieutenant Johnson; he agreed, it's interesting.

Erin feels like she's walking through quicksand. Almost in slow motion, she picks a photo up, looks at it.

See Jen, smiling up at her.

See Jen, dead.

MADISON (CONT'D)

He said I can take it on. He thinks
he hasn't been challenging me
enough. You got him to see that.

Erin can't tear her eyes away from the photos.

85 **EXT. GATEKEEPER TAVERN - NIGHT. 1992.** 85

*Jen scrabbles on the ground. Someone throws themselves onto
her, goes for her throat. A woman's hands. A woman's nails
make deep marks as Jen tries to escape.*

86 **INT. ERIN'S KITCHEN - NIGHT** 86

Erin's hand trembles as she holds the photo.

MADISON

(determined)

I'm going to find out if Rafaello
killed Jen O'Brian. And if he
didn't, I'm going to find out who
did.

On Erin's eyes CLOSE. Black and dark.

87 **EXT. GATEKEEPER TAVERN - NIGHT. 1992.** 87

*Jen pushes her attacker away, scrambles to her feet. She
turns in horror. And now we see what she sees.*

*YOUNG ERIN, in police uniform, pulls a gun out from her
holster.*

JEN

No! Erin! Please - No!

Erin's eyes are glassy with rage and passion. She shoots.

END OF EPISODE