

"A Good Night's Rest"
A "The Closer" spec script

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ACT ONE

FADE IN:

INT. BRENDA'S BEDROOM -- DAY

AN ALARM CLOCK BUZZES as BRENDA AND FRITZ lay in bed. Fritz GROANS and puts a pillow over his head as the loud buzzing continues.

FRITZ

It is not morning. I refuse to believe that it's morning.

Brenda reaches over and pounds on the clock until the BUZZING FINALLY STOPS.

BRENDA

I'm not sure you've got the evidence to make that case, honey, but if you say so.

Fritz GROANS again, refusing to move. Brenda groggily gets up out of bed.

INT. LIVING ROOM -- DAY

Brenda crosses the living room and finds JOEL in the front window staring outside.

BRENDA

What's got your eye out there, Joel? Some pretty, on-the-prowl feline on the loose?

Joel watches as Brenda opens the front door. Brenda's eyes scan her surroundings.

BRENDA'S POV

Nothing out of the ordinary in the yard or on the street.

ANGLE ON

Brenda fights a yawn as she leans down to pick up A NEWSPAPER on the doorstep. When she picks it up, she reveals a LARGE BLACK BINDER under it. Brenda sees the binder and bends down to pick it up. She glances around again, feeling like maybe something's off, but then she steps inside and closes the door.

INT. DINING ROOM

Brenda sets the binder down on the table. From the bedroom, she hears a loud BANG, and then Fritz starts SHOUTING MUFFLED OBSCENITIES.

BRENDA

Oh, Fritz, you're up. Can you bring me some tissues, please?

There's a beat of silence, and then Fritz emerges from the bedroom with TISSUES in hand, hobbling, still muttering slightly.

FRITZ

Yes, I'm fine, by the way. The screaming was just me losing two toes on the closet door.

Brenda turns and takes the tissues.

BRENDA

Well, now I didn't mean to leave that open. I'm sorry. Are your toes okay?

FRITZ

No, they are not okay.

Fritz hobbles into a chair to check his wounded foot. He watches Brenda use the tissue to carefully open the binder.

FRITZ (CONT'D)

What's that?

BRENDA

That is what I'm trying to find out.

Brenda flips through the pages.

FRITZ

Packages from your secret lover?
Before coffee?

Brenda rolls her eyes at Fritz. The TELEPHONE RINGS. Brenda moves to answer it.

BRENDA

Looks more like a murder book than a gift from a secret admirer.

Brenda picks up the phone.

BRENDA (CONT'D)

Hello.

(beat)

Morning, Sergeant Gabriel.

(beat)

All right. Yes, I'll see you soon then.

Brenda hangs up the phone and returns to the table.

FRITZ

I guess that means I'm making the coffee.

BRENDA

It does. But I really am sorry that you hurt your toes, and I hope they feel better real soon.

She gives him a quick kiss and runs off toward the shower. Fritz starts to lean over to try and peek at the binder.

BRENDA (O.S.)

And don't touch that, please!

Fritz stops, busted. He sighs and stands up gingerly.

FRITZ

I don't even care about your stupid secret binder.

He grimaces and then hobbles to the kitchen.

CUT TO:

EXT. LOS ANGELES FREEWAY -- DAY

A BLACK SEDAN moves along in the carpool lane.

INT. BLACK SEDAN

SERGEANT GABRIEL drives as Brenda sits in the passenger seat. Now wearing RUBBER GLOVES, she scans the pages of the binder. Gabriel notices.

GABRIEL

That a murder book?

BRENDA

It surely looks like one, though I'm not sure why it was on my front step this morning.

GABRIEL

Someone just left it at your door?

BRENDA

Yes, they did. Now I just need to figure out why.

Brenda pulls a PLASTIC COVERED PAGE FROM THE BINDER.

BRENDA'S POV

The page is a HAND-DRAWN MAP WITH 14 NUMBERS ON IT SPACED OUT, CIRCLES AROUND THE NUMBERS. BENEATH THE MAP IS A LIST OF 14 NAMES. THE FIRST NAME IS JEANETTE HELLER. THE LAST NAME ON THE LIST IS SAMANTHA LELAND. THE VERY BOTTOM OF THE PAGE READS "SANTA MONICA RECREATIONAL AREA."

ANGLE ON

Brenda shakes her head as she studies the map.

BRENDA

Sergeant, what do you think the chances are that we'd get a call to the Santa Monica Recreational Area the day I find a binder containing a map of that same place outside my front door?

GABRIEL

I'd guess there's just about no chance at all unless they're related, Ma'am.

BRENDA

I was thinking the very same thing.

CUT TO:

EXT. SANTA MONICA MOUNTAINS RECREATIONAL AREA -- DAY

CRIME SCENE TAPE marks off a part of the wilderness area. A LOCATION MARKER is visible in the distance. Several uniformed officers are on the scene, as are LIEUTENANT TAO and COMMANDER TAYLOR, who are all busy looking for evidence, taking measurements, etc. DETECTIVE SANCHEZ is speaking with two hikers to the side of the crime scene.

The black sedan pulls up and Gabriel and Brenda exit, making their way to the scene, approaching Tao. Brenda carries the binder with her. They all walk toward the crime scene as they talk.

BRENDA

Lieutenant, what do we have?

TAO

Skeletal remains, appear to be female from the shape of the pelvis. Also, they look to be several years old. The grave was dug up, the remains placed to the side of it out in the open.

BRENDA

Who called it in?

TAO

Anonymous tip.

ANGLE ON

A PLASTIC TARP is laid out beside the open grave. The bones have been set neatly on the plastic. Taylor approaches as Brenda goes to take a closer look.

TAYLOR

Placement could be some sort of ritualistic behavior.

BRENDA

Well, the placement could be, uh, related to ritual.

(beat)

Or it could tell us something about the person who left it out here.

GABRIEL

Meaning... you think it wasn't the killer?

BRENDA

Well, I didn't say that. It's just...

Brenda walks away from the remains and then comes back toward it slowly.

BRENDA (CONT'D)

If I was just walking up this path, I'd see the disturbed dirt, the grave, even the edges of the plastic sheet before I saw what was laying there.

GABRIEL

So the point wasn't to cause a scene.

BRENDA

I think the point was for her to be found.
If it was the killer wanting us to find her,
it seems like they'd have made a bigger show
of it. But it's hard to imagine why someone
else would take this kind of time.

Sanchez approaches, catching Taylor's attention.

TAYLOR

They see anything?

SANCHEZ

No. They said they passed by here about
5 a.m., but they didn't notice anything
or anyone.

BRENDA

Which doesn't mean there was nothing out
here for them to see, just that they didn't
see it.

Tao looks around the area.

TAO

The perimeter looks clean. The only
disturbance in the area appears to be on
the normal hiking path and right here.

Brenda glances around a little curiously and then focuses
on Taylor and Tao.

BRENDA

Where are, uh, Lieutenant Provenza
and Lieutenant Flynn?

A look passes from Sanchez to Tao to Taylor, which Brenda
can't help but notice.

BRENDA (CONT'D)

Gentlemen?

Tao steps forward and shows Brenda A PIECE OF WHITE PAPER
IN A LARGE PLASTIC EVIDENCE BAGGIE.

TAO

We found this with the body. I know you
don't like us to move evidence before you
arrive at the scene, but when we saw what
it was...

Brenda takes the page and inspects it more closely, Gabriel looking over her shoulder.

BRENDA AND GABRIEL'S POV

The piece of paper reads: "JEANETTE HELLER. 9/27/92."

BACK TO SCENE

Brenda looks at the men, then hands the evidence bag to Gabriel. She opens the binder, fumbling a bit, and pulls out the map she was looking at earlier.

BRENDA

Sergeant Gabriel, would you read that name on the page you have there and then read the name next to the number one on this sheet right here?

Gabriel looks at the paper in the bag, then at the one Brenda is holding.

GABRIEL

They both say Jeanette Heller.

TAO

You have our victim's name already?

BRENDA

On a map I received this morning, anonymously, at my home. Now will y'all please tell me what this Ms. Heller has to do with two of my lieutenants not being at this crime scene?

Tao steps over and takes the map, studying it.

TAYLOR

In 1992, a woman named Jeannette Heller... she disappeared after leaving her evening class at U.C.L.A. If this is her body, then this is the first trace of her we've ever found.

BRENDA

And the rest of these names?

TAO

They all disappeared over the next ten years from different locations, all with no sign of them ever found.

Brenda reclaims the map and looks at it.

BRENDA

So what I have here is a map to what's
potentially 13 more burial sites?

The answer is obvious, and they all feel the weight of it.

TAYLOR

The last name on the list you got... it's,
uh, it's Samantha Leland, right?

Brenda doesn't need to look again.

BRENDA

Yes, it is.

TAO

That's why Provenza and Flynn aren't here.
When we saw Jeanette Heller's name...

TAYLOR

Samantha Leland was one of ours... a sergeant
in Robbery-Homicide.

BRENDA

One of the victims was a police officer?

TAYLOR

Yeah, but she wasn't just a cop.

SANCHEZ

Sam was Flynn's fiancée.

Brenda is thrown by this, the case becoming infinitely more
personal as the information sinks in.

BRENDA

How, uh, did you know all the disappearances
were connected?

TAYLOR

Same description of a man seen with all of
the victims on the day they disappeared...
white male, 6 feet tall, fit, black hoodie.

BRENDA

All right, Detective Sanchez, I want you to
coordinate with the Commander, make sure we
know who'll be in charge at every site.

SANCHEZ

Yes, Ma'am.

BRENDA

Sergeant Gabriel, please call Chief Pope and let him know that I need all the original case files pulled. And make sure the lab is on alert. We may need them to rerun old forensics against what we find out here.

GABRIEL

Got it.

Gabriel steps a few feet away, pulls out his CELL PHONE.

BRENDA

Lieutenant Tao, I'd like you to please go from site to site, gather the relevant information that's immediately available and call it in to us as you go, please.

TAO

Yes, Ma'am.

Tao and Sanchez walk off. Brenda looks at Taylor.

BRENDA

Does Lieutenant Flynn have any idea of what's going on out here?

TAYLOR

I called Pope as soon as I realized...

(beat)

He thought it might help if Provenza was there when he told Flynn.

Brenda nods as Gabriel steps to her side.

GABRIEL

Pope's got uniforms pulling the files.

BRENDA

Thank you, Sergeant. I think we should head on in to get started on those. Commander, I'm sure we'll be speaking.

TAYLOR

Chief.

Gabriel and Brenda turn and head back toward their car.

INT. BLACK SEDAN

Brenda and Gabriel climb into the car. He starts the engine as she flips open the binder. She turns to a page and stops.

BRENDA'S POV

A PHOTO MARKED "JEANETTE HELLER" shows a smiling, vibrant young woman with a slight frame.

ANGLE ON

Brenda studies the photo as Gabriel begins to drive away from the scene.

BRENDA

Sergeant Gabriel, as soon as we get back, I'd like you to check on the status of dental records for these files. If we do locate the rest of these women, we need to confirm their identifications as soon as we can.

(beat)

They've waited long enough to get home.

GABRIEL

Yes, Ma'am.

Another beat passes and Brenda begins to flip pages again. Suddenly something catches her eyes, and she leans toward the page for a closer look.

BRENDA'S POV

A SET OF SURVEILLANCE PHOTOS SIT IN PROTECTIVE SLEEVES. One photo shows A HOUSE WITH THE NUMBERS "1155" CLEARLY VISIBLE ON THE FRONT, the next shows A HOUSE WITH AN ADDRESS IN PASADENA WRITTEN ACROSS IT.

BRENDA

Well, what do we have here?

CUT TO:

INT. MAJOR CRIMES SQUAD ROOM -- DAY

A PAIR OF UNIFORMED OFFICERS SORTS BOXES OF INFO from the 14 original homicide files. The BIG BOARD already has all 14 VICTIMS' PHOTOS ON IT AND A POLICE SKETCH OF THE SUSPECT.

As they work, the officers' glance toward Brenda's office.

OFFICERS' POV

ASSISTANT CHIEF POPE and LIEUTENANT PROVENZA bookend an agitated LIEUTENANT FLYNN.

ANGLE ON

Brenda enters carrying the binder. Gabriel follows, finishing a call on his cell phone. Brenda eyes the photos on the board. Gabriel hangs up the phone.

GABRIEL

Chief, Tao says bodies were found at locations two and three, but the graves hadn't been dug up prior to our guys getting there.

BRENDA

We've got men standing by at all the other sites?

GABRIEL

Yes, Ma'am. Taylor's guys and uniforms until the SID teams arrive.

Brenda nods, eyes the boxes that surround her.

BRENDA

These are our 14 cases?

UNIFORMED OFFICER 1

They are. We've got them broken down by victim with the summation sheets grouped together for comparison.

BRENDA

All right, Sergeant, I'm gonna start going over these summations. I think we're going to want to compare that information with this.

Brenda sets the binder and her purse down on Tao's desk.

BRENDA

And, Sergeant Gabriel, if you could get started on those warrants, please.

GABRIEL

I'm on it, Chief.

Gabriel crosses to his desk and picks up the TELEPHONE.

UNIFORMED OFFICER 2
Chief, is there anything else we can do?

BRENDA
Officers, you're doing plenty, thank you.
If you could just finish sorting this...

Brenda's words trail off as her eyes fall on her office.

BRENDA'S POV

Flynn is yelling, clearly furious. Pope and Provenza are both standing between him and the door.

ANGLE ON

Brenda keeps her eyes on the office, concerned.

BRENDA
Well, now that doesn't look good at all.

UNIFORMED OFFICER 1
The yelling was going on when we got here, ma'am, and it hasn't stopped.

Gabriel puts down the phone as he stands.

GABRIEL
Oh, that is definitely not good.

Gabriel starts toward Pope's office as A LOUD BANG SOUNDS.
Brenda and the officers turn to see what caused the sound.

BRENDA
Oh, my good Lord!

ANGLE ON

Flynn has Pope pinned up against the closed office door with Provenza trying desperately to stop him. Gabriel and the officers run over, trying to force the door. When they can't budge it, Gabriel bangs on the windows with his fist. Brenda rushes up behind him.

GABRIEL
Sir, open this door!

Pope shoves Flynn off him and as they move, the door springs open, which sends the detectives sort of flying in all directions. Brenda hangs back a minute, stunned by what she's seeing.

POPE

Flynn, just calm down!

PROVENZA

Damn it, Andy, stop this!

FLYNN

You can't cut me out of this case!

PROVENZA

Oh, yeah. You're really showing how calm and rational you can be right now.

FLYNN

You go to hell!

POPE

Andy, you're not doing a damn thing to help your cause here.

Flynn whirls around, knocking into Gabriel. He reaches out to keep his friend from falling, apparently not so far gone he doesn't see he could have hurt someone. He takes a beat and then looks at the others. Brenda eases into the room.

FLYNN

So that's it? Sam's killer finally comes up for air, and I get sent home?

PROVENZA

Home is where you need to go before your stupid ass gets put on leave or worse.

FLYNN

You think I care about that?

POPE

I think you care about Sam, Flynn. We all care about Sam. And all we want is to find the man...

FLYNN

Oh, just save it! You know who dug up that body? He did.

(MORE)

FLYNN (CONT'D)

That son of a bitch is bored or he wants attention, so he dug Jeanette Heller up just to remind us that he's out there, to rub it in our faces that he got all of them, that he took down one of our own, and we couldn't do a damn thing about it!

Provenza moves toward Flynn, who aggressively pushes him away. Flynn then gives a pointed look, warning that anyone who comes close is going down. Flynn starts for the door as Brenda walks over and stands in front of him.

BRENDA

Gentlemen, would y'all please give Lieutenant Flynn and I the room?

No one moves but Flynn, who starts to walk out.

BRENDA (CONT'D)

(firmly)

Lieutenant...

Flynn SIGHS, then he stops, turns to face her. The others slowly give in and start to exit the office. Once she and Flynn are alone, Brenda closes the door as Flynn takes up a defiant stance. Brenda moves so she's in front of him.

BRENDA

Commander Taylor tells me you bought two weeks administrative leave over this case once already for, uh, disobeying a direct order. Now it's attacking a senior officer? You trying to get fired this time?

FLYNN

You don't know anything about this.

BRENDA

I know that someone murdered 14 innocent women, and that person needs to answer for it. I know they all had families... parents and children... fiancés... who haven't gone a day without wondering if they were ever gonna know what happened to their loved one.

(beat)

And right now, I know that you aren't any good to me as a detective, Lieutenant.

Flynn bristles at this.

BRENDA (CONT'D)

You aren't a cop anymore. You're a victim, just like all the other people who loved all those other women, and I know that must make you want to tear down every wall in this building, but tomorrow or next week when this is over... then I'm going to need my lieutenant back here to go to work. And so now I need you to go home and wait and not do anything else that will get you fired. Please.

Flynn takes this in. He gets it, but he can't stand it. His fury melts, though, as years of grief set their weight on his shoulders.

FLYNN

Did they tell you how we knew? That he'd...

Brenda shakes her head.

FLYNN (CONT'D)

He sent us a list of the victims' names with hers added at the bottom. It was wrapped around her badge... covered in her blood.

(beat)

It wasn't even her case. He just...

The pain of his confession hits Brenda hard.

BRENDA

Go home, Lieutenant. And I promise you, I will not let this go till we find him.

FLYNN

We have nothing. We never had anything.

BRENDA

You never had me before... did you?

It's a promise, and after a minute, Flynn nods, resigned.

FLYNN

Can I just... sit here? Somewhere?

(beat)

I can't... my house, it's... it's Sam's house. I can't...

Brenda gets it. She pulls out her chair.

BRENDA

You live in this chair till I tell you to move. You step foot out of this office without asking for my permission to do it, and I'll have uniformed officers escort you home and stand over you. Are we clear?

Flynn nods, walks to the chair and sinks into it. Brenda takes a moment, then she walks out to her waiting squad.

CUT TO:

INT. MAJOR CRIMES SQUAD ROOM - DAY

Gabriel, Provenza and Pope wait for Brenda.

PROVENZA

Should I go get him and drive him home?

BRENDA

No, I told him he could stay here.

(off Pope's look)

In my office. He leaves, we put him under 24-hour guard. And at least this way, we can watch him and make sure he doesn't do anything stupid.

POPE

Fine, but I want someone's eyes on that office at all times.

Pope exits as Brenda gives him a nod of acknowledgement.

GABRIEL

I checked with the M.E.'s office. They have a set of dental x-rays on file for all of the victims, so they can start working on the I.D.s right away. And I talked to Judge Reynolds. He'll sign off on our warrants. I'm on my way there now.

PROVENZA

Warrants? For what?

Brenda considers Provenza a moment before answering.

BRENDA

Lieutenant, do I need to be worried about you being the next person I have to take off this case because he can't stay professional?

PROVENZA

Wha... oh, Chief, come on. I'm gonna do this by the book, I promise. I gotta, 'cause if we find this guy and he gets off on some dumb-ass technicality, I don't even want to guess what kind of crap Flynn might pull.

BRENDA

All right, then.

Brenda walks to Tao's desk, grabbing A PAIR OF RUBBER GLOVES FROM A BOX on the way. She retrieves the binder, then flips to the surveillance photos, pulling one out.

BRENDA (CONT'D)

This was all left on my doorstep this morning. The map we're using to find all of the grave sites was inside it. And so was this.

Brenda approaches the police sketch on the board. Next to it, she holds up A PHOTO OF 40-SOMETHING SONNY MILLS, WHICH HAS HIS NAME WRITTEN ON IT. There's a definite resemblance to the sketch.

ANGLE ON

Brenda looks from the board out toward her detectives.

PROVENZA

I'll be damned.

BRENDA

Lieutenant Provenza, Sergeant Gabriel, please pick up our first warrant and bring Mr. Mills in for a chat, will you?

Gabriel starts toward the door with Provenza on his heels. Brenda pulls out her cell phone and dials.

BRENDA (CONT'D)

Detective Sanchez, there's a second warrant for an address in Pasadena that our suspect owns. I need you to head in, pick that up and execute it for me, please. Thank you.

Brenda hangs up. She sits down and picks up a stack of files, getting ready to start reading them when the TELEPHONE RINGS. Brenda looks around, notes the now empty squad room.

BRENDA

Oh, good Lord.

She answers the phone.

BRENDA (CONT'D)

Major Crimes.

(beat)

This is Deputy Chief Johnson. Who am I
speaking with?

A beat, then Brenda's jaw drops. She glances toward her
office.

BRENDA'S POV

Flynn sits at her desk, head in his hands.

ANGLE ON

Brenda hangs up the phone, grabs her purse and exits.

CUT TO:

INT. PARKER CENTER VISITOR PARKING GARAGE -- DAY

Brenda strolls across the lot, eyeing passersby as she
scans the cars parked around her.

BRENDA'S POV

AN OLDER SILVER SEDAN IS PARKED TAIL FIRST IN A SPOT.

ANGLE ON

Brenda heads toward the sedan. She leans down and peers
into the passenger window.

ANGLE ON

SAMANTHA LELAND sits in the driver's seat of the car,
very much alive.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. WINCHESTER ROAD -- LOS ANGELES -- DAY

FIVE BLACK AND WHITE UNITS stop abruptly and officers begin to pile out of the cars in the neighborhood.

ANGLE ON

A BLACK SEDAN PULLS UP. Provenza and Gabriel exit and move to the trunk to grab BULLETPROOF VESTS.

WIDEN ANGLE TO REVEAL

All the officers are strapping on BODY ARMOR and checking their WEAPONS. After Provenza motions for them to move forward, Gabriel takes the lead and all the officers start to move stealthily away from the cars.

CUT TO:

INT. PARKER CENTER VISITOR PARKING GARAGE -- DAY

Brenda climbs into the passenger side of the silver sedan.

INT. SILVER SEDAN

Brenda stares at the woman across from her.

SAMANTHA

If you want to know if I'm really me... I can recite the locations on the map by memory. If you want something more personal, I can give you details on the, uh, gang shooting I was trying to close when I... disappeared.

BRENDA

You've allowed everyone who cares about you to believe you were dead for five years. And you just... you just pick up a phone and call a perfect stranger and say you're not in your grave?

(beat)

What the hell am I supposed to do with that, Sergeant?

Samantha tenses visibly.

SAMANTHA

It's Sam, and what you do with that is, I guess, up to you. I just thought that maybe there were some things you needed to know. Things that weren't in the file.

BRENDA

I find it hard to imagine you left anything out. It was meticulous. First rate police work, actually.

SAMANTHA

(scoffs)

Hardly first rate. But I guess becoming a victim did give me a leg up.

CUT TO:

EXT. 1155 WINCHESTER ROAD -- DAY

Gabriel, Provenza and the uniformed officers advance on the house. Gabriel signals and the team crashes in the door.

INT. 1155 WINCHESTER ROAD - CONTINUOUS

The officers enter and survey the living room and dining room quickly. They see nothing. Gabriel starts toward the hallway, Provenza on his heels.

ANGLE ON

Sonny races across the other end of the hallway. Gabriel gives chase.

PROVENZA

He's running! Someone cover the back!

Provenza follows Gabriel down the hallway.

CUT TO:

INT. SILVER SEDAN -- DAY

Brenda looks around to make sure no one has noticed them. Samantha stares out the front window.

SAMANTHA

You're bringing him in?

BRENDA

Yes, my detectives are executing the warrant right now. And we're serving on the Pasadena address as well.

SAMANTHA

I got as much information as I could on all 14 cases. I have photos of him at the grave sites, details on his murder den...

BRENDA

Sergeant, I appreciate the thoroughness of your work, I really do, but right now what I would really like to know is where the hell have you been for the last five years?

SAMANTHA

You don't get to know that.

BRENDA

I don't get...

(beat)

How dare you?! How dare you sit there and tell me what I don't get to know? You did not see the faces I saw this morning while men who grieved for you were trying to deal with the thought of digging you up out of the ground. Don't you dare try and tell me what I do or do not get to know.

CUT TO:

EXT. 1155 WINCHESTER ROAD REAR ALLEY -- DAY

Gabriel tackles Sonny. When Sonny struggles, Provenza walks up and kicks the man in his gut. Gabriel gives Provenza a warning look as Sonny HOWLS IN PAIN.

PROVENZA

I was helping you subdue him.

GABRIEL

Right.

Gabriel grabs Sonny's wrists and HANDCUFFS him.

CUT TO:

INT. SILVER SEDAN -- DAY

Samantha glares at Brenda, whose lecture has continued without missing a beat from the earlier segment.

BRENDA

And while I sympathize with you for what you went through, that gave you no right... none whatsoever... to do what you have done to Lieutenant Flynn.

The mention of Flynn makes Samantha avert her eyes. Brenda notices the reaction.

BRENDA (CONT'D)

That man nearly threw his career away today because he was terrified that we finally had a shot at your killer and that somehow it might slip through our fingers, and the idea of that... it's eating him up inside.

Brenda's CELL PHONE RINGS. She pauses, answers it.

BRENDA (CONT'D)

Yes. All right, I'll be right there.

Brenda hangs up. She goes to tear into Samantha again, but stops when she sees how guilty and shaky Samantha's become.

BRENDA (CONT'D)

I have to go get ready to interrogate Mr. Sonny Mills. My squad's got all of the original case files waiting for me, and I still need to go back over that little murder book you dropped off at my front door this morning before I...

Samantha glances sideways at Brenda and almost seems ready to say something, but she hesitates. Brenda watches her a beat and then leans toward her.

BRENDA (CONT'D)

What's not in the book?

Samantha looks at Brenda pointedly.

BRENDA (CONT'D)

That's why you're here. There's something you didn't find.

Samantha draws in a deep breath and releases it slowly.

SAMANTHA

I know what happened to the 14 of us. I'm positive that Jeanette Heller was his first kill.

(beat)

It took me just over a year to recover enough to even try to find the spot where he buried me. It took another year for me to finally find him.

(beat)

He never went to any graves but ours. So I don't think there are any others, but I'm just... I'm not sure. I need to be sure.

Brenda nods, then climbs from the car. She closes her door, walks around and opens the driver's side.

BRENDA

Well, Sergeant, I think we need to go find out then.

Samantha stares at her, stunned, unmoving. And then Brenda extends her hand.

SAMANTHA

I'm not... I can't...

BRENDA

You could have told me on the phone that you were worried about there being other victims. But you brought me out here because you need to see this be finished, Sergeant. So come on now. We have work to do.

Another beat, and then Samantha takes Brenda's hand and exits to...

INT. PARKER CENTER VISITOR PARKING GARAGE -- CONTINUOUS

Samantha joins Brenda outside the car, shuts the door. Brenda starts to walk forward, but Samantha doesn't move, and Brenda stops and turns back to her.

BRENDA

Sergeant.

SAMANTHA

Sam.

BRENDA

Let's go.

When Samantha hesitates, Brenda walks behind her and starts pushing her away from the car.

BRENDA (CONT'D)

Serg... Sam, we have a suspect on the way in and a ton of evidence to go over before he gets here, so let's get a move on.

(beat)

Not to mention, how am I supposed to get you up to the squad room? And... good Lord, Lieutenant Flynn is still in my office. How exactly are we gonna handle that?

Samantha stops, spins around to face Brenda.

SAMANTHA

Andy is here?

BRENDA

Well, yes. We needed to keep him out of trouble.

SAMANTHA

You're bringing the man that killed me into this building with Andy Flynn inside of it? Are you insane?

BRENDA

I'm talking to a person who's supposed to be dead, Sergeant, so right now, I'm starting to feel that way, yes. Now walk, please.

They start walking, Brenda staying behind Samantha to keep her on the go, but Brenda pulls out her CELL PHONE and dials a number quickly.

BRENDA (CONT'D)

Will, I need you to meet me at the main visitor entrance, and I need you there as fast as humanly possible.

(beat)

Why? I need you to help me sneak a dead woman into Major Crimes.

Brenda and Samantha walk out of frame as we hold on a view of Los Angeles.

CUT TO:

INT. BRENDA'S OFFICE -- DAY

Flynn leans back in the chair behind the desk, his eyes fixed on the ceiling. THE DOOR OPENS and he sits up as Provenza enters and closes the door.

FLYNN

I'm fine. I don't need a babysitter.
Just go back to work.

PROVENZA

Yeah, sure, you're great.

Flynn gives him a look, shakes his head.

FLYNN

I had finally stopped thinking about it.
(beat)
I never thought I would, but...

Provenza glances over his shoulder without Flynn noticing. In the background, we see Gabriel bringing a handcuffed Sonny past the doorway to Major Crimes as he's taken to an interview room.

PROVENZA

You mean the case?

Provenza looks back to Flynn, who stares off, distracted.

FLYNN

How she died. I used to wonder all the time, and then finally I stopped because... because I convinced myself that it was fast, that she didn't know it was coming. We didn't know what had happened to any of the victims, so I made up my own details, and the thought of her suffering, of it being some drawn out...

(beat)

But now we'll know how they died. The details will be real.

Unsure what to say to that, Provenza tries to find words, then he gives up, looks for another way to help.

PROVENZA

You need anything? Coffee, a sandwich?

Flynn glances toward Provenza, shakes his head "No."

PROVENZA (CONT'D)

I'll come back and check in on you later.

Provenza starts to go, but Flynn speaks, stopping him.

FLYNN

Did they find her yet?

Provenza's eyes drop. It's hard for him to think about what "finding her" means.

PROVENZA

Tao's on his way back now. Chief Johnson wanted him to update us in person. But I'll let you know what's going on.

Flynn nods while Provenza has a moment of guilt over keeping the arrest from him. But knowing it's for the best, Provenza exits, closing the door.

CUT TO:

INT. PARKER CENTER HALLWAY -- DAY

Pope rounds the corner and approaches the main visitor entrance. When he doesn't see Brenda, he pulls out his CELL PHONE, dials.

POPE

It's me. I'm here. Where are you?

ANGLE ON

THE DOOR TO THE WOMEN'S BATHROOM opens, and Brenda reaches out, grabbing Pope's arm, pulling him in to...

INT. WOMEN'S BATHROOM -- CONTINUOUS

Pope stumbles into the door thanks to Brenda's efforts.

POPE

Brenda! This is a ladies room.

BRENDA

Yes, and we are the only two ladies in it.

Brenda gestures to the other side of the room, and Pope looks in that direction.

He does a double take, and then he walks toward the lady in question.

ANGLE ON

Samantha stands with her arms crossed in front of her, her eyes darting around nervously, as Pope approaches.

POPE

Sam?

Pope is stunned, but obviously relieved to see her, and his reaction clearly affects Samantha. She looks at him, opens her mouth to speak, but then she says nothing. Pope glances from Samantha to Brenda and back again, Trying to make sense of what's just happened.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. PRIORITY HOMICIDE SQUAD ROOM -- DAY

Brenda walks past her office, eyeing Flynn, who is sitting with his head in his hands, elbows resting on the desk. She silently motions for Tao, Gabriel and Provenza to gather by the big board.

BRENDA

Lieutenant Tao, what did we get from the grave sites?

TAO

Along with the remains, we found a variety of fibers and remnants from some sort of plastic sheet. Lab's doing comparisons now.

BRENDA

Good. Sergeant Gabriel?

GABRIEL

Mills is in Interview 1. Buzz has his ears on. Mostly just a lot of yelling about police brutality and unlawful arrest.

PROVENZA

Chief, we're getting family members downstairs.

BRENDA

Lieutenant Tao, if you could manage that... Uh, get them into the second floor conference room. It'll give them some insulation from the press. And just let them know that we'll get them updates as soon as we can.

Tao nods.

TAO

Chief, we've already gotten two dental I.D.s confirmed. Jeanette Heller, and the third victim, Rita Sorrenta.

BRENDA

Okay, when we're done here, discreetly pull those relatives out to an interview room and let them know right away.

TAO

Yes, ma'am.

Brenda glances toward her office.

BRENDA

Is Lieutenant Flynn behaving himself?

PROVENZA

So far, so good. I kept him talking while Gabriel brought Mills in, so he doesn't know we've got a suspect in house.

Brenda nods, takes a beat to compose herself.

BRENDA

All right, Lieutenant Tao, I appreciate your discretion regarding the last grave site, but I think it's time for you to share that information with everyone else.

This piques the curiosity of all the other cops. Tao walks up and stands beside Brenda.

TAO

We recovered 13 bodies total, but the last grave we were directed to did not contain any human remains. We found traces of fibers, plastic, just like the other locations, but no body. It was also significantly more shallow than any of the other graves.

PROVENZA

So Flynn was right, the guy's just trying to screw with us, play some mind game?

BRENDA

No, that's not exactly right, Lieutenant.
(beat)

It seems Mr. Mills may be unaware of some very relevant information regarding Sergeant Leland.

PROVENZA

Like what?

BRENDA

Like she is sitting, very much alive, in Commander Taylor's office right now with Chief Pope.

Provenza stiffens.

PROVENZA

What the hell are you talking about?

BRENDA

I'm not entirely certain yet, Lieutenant,
but as soon as I know, so will y'all.

GABRIEL

But... where has she been?

TAO

Have you told Flynn yet?

BRENDA

I don't know yet where she's been. All I
know is she's the one who led us to Mills
via the evidence binder I received today.

Brenda glances toward her office.

BRENDA'S POV

Flynn is staring out at them, curious. He knows something
is going on.

ANGLE ON

Brenda looks back at her detectives.

BRENDA

And no, I have not told Lieutenant Flynn yet
because I have no idea how to put words
together that will make this make any kind
of sense.

(beat)

What I do know is that we have family members
downstairs, a suspect sitting in an interview
room and a witness our killer doesn't know
exists. So, Lieutenant Tao, please go
and see to those families.

Tao moves toward the exit.

BRENDA (CONT'D)

Sergeant Gabriel, I have got to go find
some way to tell Lieutenant Flynn what is
going on, so will you please sit with
Mr. Mills for a few minutes?

GABRIEL

Sure thing, Chief.

BRENDA

Wait. First, can you check with Detective Sanchez on the status of the Pasadena warrant? And then go in and sit with Mills.

GABRIEL

Yes, Ma'am.

BRENDA

And, Sergeant, stare at him... a lot.

GABRIEL

Stare at him, Ma'am?

BRENDA

Sergeant, I know it sounds ridiculous, but frankly I'm all out of sorts here. I've got a not dead murder victim, I haven't had five minutes to look at where or how Mills lives, and right now I'm basing just about every move I make on a file put together by a cop I had never met until today.

Brenda pulls a COOKIE SNACK PACK from her purse, rips it open and pops one in her mouth.

BRENDA (CONT'D)

That said, there has got to be a reason that after making no contact with our department through 13 murders, Mills decided to target a police officer, and then took the added step of sending us Sergeant Leland's badge as notification that he'd killed her. Now I don't know if he developed an authority issue or if he just hates cops in addition to women, but my guess is that you staring him down is gonna either set him off or it'll make him worry about what you know. Either way, yes, I want you to stare at him while I go deal with Lieutenant Flynn. All right?

Gabriel nods then exits. Provenza steps forward.

PROVENZA

What about me?

BRENDA

You're with me, Lieutenant.

The two head for the exit.

CUT TO:

INT. COMMANDER TAYLOR'S OFFICE -- DAY

Samantha stands against the far wall near the window. Taylor sits behind his desk, Pope is sitting in one of the office chairs. Pope glances at Taylor, then at his watch then lets his eyes fall back on Samantha.

POPE

Well, that's gotta be some kind of record for silence in this particular office.

Still nothing from Samantha. Taylor stands and takes a step toward her. The movement makes Samantha tense and step back. Pope stands, moving slowly.

POPE

Sam, you know that, whatever happened, you're still...

(beat)

Look, I want this case closed and I want that bastard to roast on a spit for what he did to you and the others. But right now we just want to know that you're all right.

Samantha looks from Pope to Taylor and back again.

SAMANTHA

I just need you to take care of Andy. I didn't know... I didn't think you'd let him stay here with all this... Please, just take care of him.

Pope goes to speak, but he's interrupted by the DOOR OPENING. Samantha starts at the sound as Provenza enters. Even though he's been told she's in the room, he is visibly shaken to see Samantha standing there in reality.

POPE

Where's Chief Johnson?

PROVENZA

She... she needed to get something. She'll, uh, be right here.

Provenza stares at Samantha, shakes his head.

PROVENZA

I'd say it's good to see you, Sam, but right now I kinda want to smack you for letting us think you were dead.

Taylor and Pope both look at Provenza, incredulous.

PROVENZA (CONT'D)

I'll say it later. Just I'm not sure I'd mean it right this minute is all.

It's an outrageous thing to say, but this finally gets some reaction out of Samantha other than silence or discomfort. A small smile creeps onto her face.

SAMANTHA

Nice to know you're still the same cranky, old bastard, Provenza.

Off Provenza, still trying to let it sink in...

CUT TO:

INT. PARKER CENTER HALLWAY -- DAY

Brenda and Flynn approach the door to Taylor's office.

FLYNN

Chief, you don't have to lock me in another office because you're working the case. I made you a promise. I'm trying to keep it.

BRENDA

That's not what this is about, Lieutenant. It turns out that we... we have a lead, and we'll be pursuing it momentarily in an interview, but, um, first I need you to know about this... particular piece of information.

Flynn sobers.

FLYNN

You have a lead? Is there a suspect? Did you... did you find Sam?

Brenda looks at him, hurting for him already, but she has to rip off the Band-aid.

BRENDA

We did, uh, find Sergeant Leland, yes.

Flynn closes his eyes, the pain gripping him. He looks at Brenda when she KNOCKS on Taylor's door. Provenza opens the door slightly.

PROVENZA

Oh, Chief. Come on in.

Provenza opens the door wider and steps back. Brenda walks forward into...

INT. COMMANDER TAYLOR'S OFFICE -- CONTINUOUS

Brenda steps into the office. Pope and Taylor are no longer in the room. Provenza waits for Flynn, who finally steps inside, his eyes cast downward. He looks up as Provenza closes the door.

FLYNN'S POV

Samantha stands in the corner, arms crossed over herself. She looks nervously toward Flynn.

ANGLE ON

Brenda and Provenza watch as Flynn takes in the shock of seeing Samantha alive.

FLYNN

Oh, my God...

Flynn looks at Brenda, then Provenza, who each nod as confirmation he's not imagining things.

FLYNN (CONT'D)

Oh, my God...

And Flynn moves, rushing toward her. He's got his arms around her before she can move, and though it's obviously torture for Samantha to be held, she doesn't pull away.

ANGLE ON

Brenda steps toward the door.

BRENDA

(softly)

Lieutenant...

Provenza nods, follows Brenda out into...

INT. PARKER CENTER HALLWAY -- CONTINUOUS

Provenza and Brenda step into the hall and close the door.

BRENDA
You're sure there wasn't a better way
to do this?

PROVENZA
I'm sure.

Brenda nods... she's not so sure. She starts to walk away.

BRENDA
I'll be in with Mills if you need me.

Brenda's CELL PHONE BEEPS. She stops, scans the screen.

PROVENZA
Chief...

Brenda looks back at Provenza.

PROVENZA (CONT'D)
She's the only person who can explain this
to him. They'll work it out. You just go
nail that son of a bitch.

Brenda nods again, then walks down the hallway as Provenza
leans against the wall beside the door, standing guard.

CUT TO:

INT. COMMANDER TAYLOR'S OFFICE -- DAY

Flynn is still hugging Samantha, who looks like she can
barely breathe. Flynn finally releases her and steps back.

FLYNN
Babe, it's... it's really you.

And he grabs her again, holding on for dear life.

CUT TO:

INT. INTERVIEW ROOM 1 -- DAY

Gabriel and Sonny Mills sit opposite each other.

Both men are stony silent, a battle of wills going on as Gabriel watches Sonny closely, and Sonny, as Brenda thought he might, studies Gabriel trying to guess what he might know. After several beats, the DOOR OPENS and Brenda enters. She is carrying the binder from Samantha. A nod from her prompts Gabriel to stand and exit the room.

BRENDA

Mr. Mills, I'm Deputy Chief Johnson. I'm so sorry to have kept you waiting so long, but I just had some paperwork to go over.

Brenda sits. Sonny perks up now that he's been engaged.

SONNY

You know, trying to "sweat me"... isn't that one of your police terms? Well, trying to sweat me with silence and imposing glares might have worked better if I had some idea what the hell all this was about.

BRENDA

Well, now, no one is trying to sweat you, Mr. Mills. In fact, honestly, there's probably very little information you can give me that I don't already have.

Brenda folds her hands over the binder. Sonny looks at it then looks back up at her.

CUT TO:

INT. SURVEILLANCE CENTER -- DAY

BUZZ sits at HIS WORKSTATION, Brenda and Sonny are visible on THE VIDEO SCREENS. Gabriel, Tao, Taylor and Pope are all in the room watching the interview.

SONNY

Okay. If you don't need anything from me, then why did your armed goons break into my house and chase me down like an animal?

BRENDA

Well, because you're a serial killer, Mr. Mills.

TAYLOR

Going with the subtle approach, I see.

Off the reactions in the room...

CUT TO:

INT. COMMANDER TAYLOR'S OFFICE -- DAY

Flynn pulls Samantha toward one of the nearby chairs.

FLYNN

Here, sit... sit down.

Samantha sits and he kneels down in front of her.

FLYNN (CONT'D)

So... he was... was he keeping you somewhere
and you got away or... they found you, right?
The chief found a lead, and they found you
wherever he'd been keeping you?

Samantha's looks pained. She can't spare him this.

SAMANTHA

Andy, I... I'm so sorry.

FLYNN

Shh. You don't ever have to be sorry about
anything ever again, okay? Not ever.

He moves close and hugs her tightly.

CUT TO:

INT. INTERVIEW ROOM 1 -- DAY

Sonny regards Brenda a moment, then he leans forward
and his face hardens.

SONNY

A serial killer? Really? Is that some
kind of joke?

BRENDA

I don't find anything amusing about you
kidnapping and murdering 14 women.

SONNY

I'm an urban planner. I have meetings, I
figure out how to pay for restorations
and city improvements. I have never, ever
harmed another human being in my life.

BRENDA

Well, of course you have. See, I have it all figured out.

Brenda opens the binder.

BRENDA (CONT'D)

(reading)

"The approach is public. Mills bumps into the victim and makes skin to skin contact. This is so he can affect the victim with a cream anesthetic that will, within 30 to 60 minutes, cause the victim to feel ill due to an irregular heartbeat. This is probably due to high amounts of lidocaine or tetracaine."

SONNY

Ooh! Is it a spy novel? I love those.

BRENDA

(reading)

"He approaches the victim with an offer of help once she falls ill. When he feels safe, he administers a dose of narcotics via syringe that is sufficient to render the victim unconscious."

SONNY

Sounds positively diabolical.

CUT TO:

INT. COMMANDER TAYLOR'S OFFICE -- DAY

Samantha pulls back from Flynn.

FLYNN

I'm sorry. I don't mean to keep...
I just can't believe you're here. It's a miracle, an absolute miracle.

SAMANTHA

No, my being here is a cruel, terrible thing, Andy, and I... I tried so hard to never let this happen, but I had to...

(beat)

I had to.

Off of a confused Flynn...

CUT TO:

INT. SURVEILLANCE CENTER -- DAY

Sanchez enters the room. Taylor walks up to Pope as, on the video screens, we see Brenda pull SEVERAL PHOTOS out of the binder.

TAYLOR

She got all this material from Leland?

POPE

Apparently Sam's whole life since her disappearance has been hunting this guy.

TAYLOR

But she doesn't know Johnson. Why go to a stranger instead of one of us or Flynn?

Pope shrugs. He doesn't have any answers.

CUT TO:

INT. INTERVIEW ROOM 1 -- DAY

PHOTOS OF ALL 14 VICTIMS lay BETWEEN Brenda and Sonny.

BRENDA

It's been a long time since you saw them. I thought you might want to refresh your memory.

SONNY

I've never seen any of these women before.

Brenda takes MORE PHOTOS out of the binder.

BRENDA

Really? Well, then why did you visit their graves, Mr. Mills?

Sonny eyes Brenda as she lays down A PHOTO OF HIM AT A SITE IN THE SANTA MONICA MOUNTAINS. A LOCATION MARKER IS BARELY VISIBLE IN THE BACKGROUND TO THE RIGHT OF HIS POSITION, CIRCLED IN RED INK. THE PHOTO ALSO HAS A DATE STAMP OF APRIL 27, 2004 ON THE BORDER.

SONNY

I like to go walking in the mountains. Hardly unusual behavior.

Brenda puts down ANOTHER PHOTO OF JEANETTE'S BODY BEING RECOVERED. THE SAME DISTANT SIGN IS VISIBLE IN THE BACKGROUND AS IN THE PRIOR PHOTO, AGAIN CIRCLED IN RED.

BRENDA

That spot right there, that's where Jeanette Heller was buried. We can tell that it's the same spot you were photographed at prior because of this little old visible landmark in the background. And you probably never even noticed that sign, or guessed that it was close enough to confirm you were at that spot... Ms. Heller's grave... on...

Brenda picks up the photo of Sonny at the gravesite.

BRENDA

(reading)

"April 27, 2004."

Sonny glares at Brenda as she slams the photo down on the table.

CUT TO:

INT. COMMANDER TAYLOR'S OFFICE -- DAY

Flynn is standing by the door looking shell-shocked.
Samantha is standing by Taylor's desk.

FLYNN

You were free... alive and free and just out there all this time? And not once, not one time did it occur to you to find me and say, "honey, guess what, I'm not dead"?

SAMANTHA

Of course I thought about it, but...

FLYNN

But what? Because really, if there's some kind of justification for letting everyone including the man you were supposed to marry grieve for you when there's no good reason, I would love to hear it.

SAMANTHA

No, you wouldn't.

Samantha shudders, remembering.

SAMANTHA (CONT'D)

You don't want to know why I didn't come back. Believe me.

Off Flynn, angry and confused...

CUT TO:

INT. INTERVIEW ROOM 1 -- DAY

Brenda leans forward, her folded arms aligned with photos of the dead women. Sonny pushes away, showing the first real sign of nerves.

BRENDA

I can place you at every single one of these women's graves. Now one or two, maybe that you could explain away as coincidence, Mr. Mills, but I think 14 is going to be a little bit harder.

SONNY

Nothing connects me to these women.

BRENDA

There were fibers in the graves, Sonny. Hair, remnants from the plastic sheeting you used to wrap them up so no blood would get on the surfaces in your vehicle.

(beat)

Oh, we ran a DMV check on you, by the way, and even though you sold your van two years ago, we've located it with the new owner, who was more than happy to let us take it for a few days to run it through our crime lab. You'd be amazed how long evidence will stick around on all those nice metal surfaces with sharp corners that grab things.

Sonny stares at Brenda a long beat, then he grins.

SONNY

You better be careful, Chief. You almost made me ask for my lawyer with that one.

BRENDA

You can call him if you like.

SONNY

Nah, not right now. I'm having far too much fun with you.

BRENDA

Well, then here are a few more fun facts for you to get a giggle out of. You see, we executed a warrant on your house, and after a thorough search, well, we didn't find much of anything.

SONNY

Big surprise.

BRENDA

But then we hit the jackpot.

Off Sonny refusing to give Brenda a reaction...

CUT TO:

INT. SURVEILLANCE CENTER -- DAY

Buzz turns and looks at Sanchez, who is beside Pope, Taylor and Gabriel.

SANCHEZ

There's my cue.

Sanchez walks to the door, exits.

CUT TO:

INT. COMMANDER TAYLOR'S OFFICE -- DAY

Flynn and Samantha stand toe to toe.

FLYNN

What am I supposed to do with that, Sam? I don't want to know? The hell I don't.

SAMANTHA

I didn't come here to do this, Andy. I have a case to close, and I...

Samantha tries to walk past Flynn, but he grabs her. She reacts violently, tearing herself out of his hold.

FLYNN

I'm sorry. I didn't mean to...

They both stand there, unsure what to say.

FLYNN (CONT'D)

Look, I... I'm not sure how to react here,
okay? This is... Sam, I'm just looking
for something to hold on to.

Samantha doesn't respond, she just stares at him. Suddenly
something dawns on Flynn.

FLYNN (CONT'D)

You didn't think you'd have to see me.

(beat)

You thought they'd send me home, and you
could come in here and do... whatever it
is you're doing and never have to see me.

Samantha doesn't deny it, and Flynn knows he's right.

FLYNN (CONT'D)

Who the hell are you?

Off Samantha, silent, withdrawn...

CUT TO:

INT. INTERVIEW ROOM 1 -- DAY

Brenda reacts as a KNOCK SOUNDS AT THE DOOR. Sonny looks
over as Sanchez enters carrying A LARGE METAL LOCK BOX.
He places it on the table.

BRENDA

Thank you, Detective Sanchez.

Sanchez nods, exits. Brenda stares at Sonny.

BRENDA (CONT'D)

See, we discovered, Mr. Mills, that you own
a rental property in Pasadena that operates
under a trust. In your late uncle's name, I
believe? And when I sent one of my detectives
there, well, to my not-so-great surprise,
guess what he found.

Brenda opens the box.

INSIDE IS A COLLECTION OF KEEPSAKES FROM THE MURDERS--
A WOMAN'S WATCH, A DIARY, SOMEONE'S COLLECTION OF FAMILY
PHOTOS FROM THEIR WALLET, ETC.

Brenda reaches in and pulls out A PIECE OF WHITE RIBBON. When she holds it up, we see A DIAMOND RING DANGLING FROM THE CENTER OF THE RIBBON.

BRENDA (CONT'D)

This right here, Mr. Mills, that I just pulled out of this box that we can connect to a piece of property you own... that is an engagement ring belonging to Sergeant Samantha Leland. You remember her, don't you?

Sonny tenses. Clearly, he remembers her well.

BRENDA (CONT'D)

Looks like she got her man.

Brenda places the ring back in the box, then starts picking up the photos. Sonny SLAMS HIS HANDS on the table, stands.

CUT TO:

INT. PARKER CENTER HALLWAY -- DAY

Provenza is still standing guard outside Taylor's office. He startles as the door BANGS OPEN and Flynn storms out.

PROVENZA

Andy?

Flynn takes a few steps, then stops. Samantha steps out of the office into the hallway.

FLYNN

You should take her back up to Chief Johnson. She's got a case to close.

And Flynn storms off. Provenza turns to Samantha.

PROVENZA

It's a lot for him to take in all at one time, Sam. He'll come around.

SAMANTHA

No, he won't. And I don't blame him. He should hate me. It'll be better that way.

PROVENZA

What? What are you talking about?

SAMANTHA

So he doesn't have to lose me all over again.

Samantha walks down the hall, leaving a baffled Provenza to recover from her words.

CUT TO:

INT. INTERVIEW ROOM 1 -- DAY

Brenda stands her ground as the DOOR FLIES OPEN and Sanchez rushes in to restrain a now menacing Sonny. He seems poised to confess, but he has just enough time to compose himself, and Sonny calms.

SONNY

I don't know anyone named Samantha Leland.

Brenda eyes him, then gathers up her things and exits to...

INT. PARKER CENTER HALLWAY -- CONTINUOUS

Brenda steps into the hallway and shuts the door. Gabriel is waiting for her.

BRENDA

Sergeant Gabriel, Sergeant Leland is in Commander Taylor's office. I need you to bring her to Interview Room 2 for me.

GABRIEL

You almost had him.

BRENDA

Almost doesn't count, but something about what happened with the Sergeant is a trigger for Mr. Mills. I need to know what that is.

GABRIEL

Yes, Ma'am.

Brenda stops in front of Interview Room 2, opens the door and enters, closing the door behind her as Gabriel walks away.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. INTERVIEW ROOM 2 -- DAY

Samantha stands and stares at the table, which IS COVERED WITH THE VARIOUS PIECES OF EVIDENCE FROM THE CASE. Brenda sits on the opposite side of the table.

BRENDA

Did you and Lieutenant Flynn get much of a chance to talk?

SAMANTHA

If he says he killed anyone before Jeanette Heller, he's lying. He attacked two women before her, but he told me that Jeanette was his first kill.

Picking up on the sidestep of her question, Brenda goes back to business.

BRENDA

He told you this when?

Samantha picks up A PHOTO, examines it.

SAMANTHA

When he was removing one of my teeth for a keepsake.

Brenda tries not to show her horror.

BRENDA

And these, uh, other women he mentioned?

Samantha sets the photo down, finally looks at Brenda.

SAMANTHA

He never told me their names, but it sounded like the attacks might have been two to four years before he took Jeanette.

(beat)

They never saw him, those women. But he screwed up the timing on the second dose of drugs with Jeanette, and she saw his face. And once he'd taken one life...

BRENDA

He felt entitled to take as many as he wanted to.

Samantha nods.

CUT TO:

INT. BRENDA'S OFFICE -- DAY

Flynn is pacing back and forth, his confusion and anger obvious. The door opens, and Pope enters.

FLYNN

Did she say anything to you? Anything that makes sense?

POPE

Not really. Not about what happened to her anyway.

FLYNN

What is that supposed to mean?

Pope shrugs, deflecting. Flynn SIGHS heavily.

FLYNN

Five years... all the nightmares, the ugly, horrible images that went through my head... And for what? For her to be alive and not even care enough to tell me?

POPE

All the ideas we had about who this guy was, what he had probably done to his victims? Flynn, he's a hundred times worse than that. And maybe... and I'm not defending her, okay? Because damn it, we're all angry she didn't come back, we all have a right to be. But maybe what you thought happened... maybe that was a walk in the park compared to what she actually went through.

FLYNN

And what, she didn't trust me to handle it? She didn't think I was strong enough? What does that say about who we were to each other?

Pope shakes his head. He's got no answers. Flynn sinks down into the chair behind the desk.

FLYNN (CONT'D)

It's like she's a phantom that looks like Sam and sounds like her, but Sam's not there.

POPE

She asked me to take care of you.

(beat)

She didn't talk about where she's been or the case, didn't tell me how she found a suspect or why she went to Brenda and not me or Taylor. She just asked me to take care of you.

(beat)

That sounds just like the Sam I remember.

As Flynn considers this, Pope exits.

CUT TO:

INT. INTERVIEW ROOM 2 -- DAY

Samantha sits down opposite Brenda at the table.

BRENDA

Can you tell me what happened with you? What the timeline was? Was it all one day or did he hold you for...

SAMANTHA

If you ran violent crimes involving sedation or drugs from the five years before the Heller murder, you might be able to find those two original victims.

BRENDA

I've already got Lieutenant Tao working on it.

(beat)

Sergeant, if you could...

SAMANTHA

Sam.

BRENDA

You want to know if Sonny Mills killed again after you. We all want to know so a murderer can't dangle other potential victims as bait to drag out his prosecution or to blackmail a D.A. into keeping him off death row.

Samantha nods.

BRENDA (CONT'D)

Well, if we're gonna figure out what happened during that 2-year gap between the night he dumped you in those mountains and the night you started following him, I'm gonna need something to work with here.

No response from Samantha.

BRENDA

(forcefully)

Sergeant...

SAMANTHA

(yelling)

Sam! My name is Sam. I am not a cop anymore. I am not one of your detectives. You don't even know me, so why you refuse to drop this rank crap is beyond me. Because I am not that person anymore. I'm just what's left of someone who used to have a life and people she loved and a job she was good at, and the only scrap of it I could hold on to after that bastard tore me apart was one promise I made to bring those women home.

(softly)

And I've done that. I brought them home.

Brenda takes this in. She walks to the evidence pile and retrieves one of the envelopes. She then walks over and extends the envelope toward Samantha.

SAMANTHA (CONT)

What is that?

BRENDA

You kept your promise. You brought them home. Now it's my turn.

Brenda pushes the envelope toward Samantha, who takes it, opens it. She pulls out A DETECTIVE SERGEANT'S BADGE.

BRENDA

I know you think you died that night, regardless of the fact that you're standing here. And I doubt that you've had one decent night's rest since then because of the worry that you weren't the last woman he would hurt. But still, you kept your promise.

(MORE)

BRENDA (CONT'D)

Well, I made a promise, too. I looked Andy Flynn in the eye today and I told him I would find the man who took you away from him and lock that man up forever. And now I need your help if I'm gonna keep my word.

Samantha eyes the badge, then she looks back at Brenda. There's a long beat, and then...

SAMANTHA

He was picking different types of women. Stronger... Jeanette was young, fairly fragile physically. But then he started going after tougher game...

OFF Brenda listening to Samantha...

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Brenda enters to find Sonny seated on the other side of the table IN HANDCUFFS. Sanchez stands behind him.

BRENDA

Mr. Mills, we meet again.

SONNY

Aww, you missed me.

Brenda sits down in the chair across from Sonny.

CUT TO:

INT. SURVEILLANCE CENTER -- NIGHT

Pope, DEPUTY D.A. GARNETT, Taylor and Provenza all stand behind Buzz's workstation watching the interrogation scene. The door opens and Flynn stands in the entryway.

DEPUTY D.A. GARNETT

No, no, no. You need to be somewhere else.

FLYNN

Chief, please.

Pope walks to Flynn.

POPE

(low voice)

You cannot react to anything he says. You can't leave this room again until he is in lockup. We clear?

Flynn nods his agreement.

POPE (CONT'D)

He'll be fine.

DEPUTY D.A. GARNETT

I do not need him screwing up this case.

POPE

I said he'll be fine.

Deputy D.A. Garnett rolls his eyes. Flynn steps into the room and closes the door behind him.

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Sonny stares at Brenda, trying to unnerve her. Brenda smiles at him.

BRENDA

She scared the hell out of you, didn't she?

SONNY

Excuse me?

BRENDA

You wanted to prove you could have any woman you wanted, anytime. So what better way to prove your manhood than by taking on a cop... a detective, no less... a woman who carried a gun every day? But you make one mistake with a woman like that...

Off Sonny, his expression unreadable...

CUT TO:

INT. SURVEILLANCE CENTER -- NIGHT

Pope, Deputy D.A. Garnett, Taylor, Provenza, Flynn and Buzz watch the interview intently.

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Brenda and Sonny continue to face off as Sanchez watches from the corner.

BRENDA

You must think about it a lot. Did you forget to double-check the restraints? Did you give her the wrong amount of the drug, like you did with Jeanette Heller? Because that was how you started killing, right? You just had yourself a bit of bad luck? Ms. Heller woke up and saw you, and you had no choice but to kill her.

Sonny's face goes blank.

BRENDA (CONT'D)

Wondering how I know that, are you?

(beat)

You know what I am so curious about is what must have gone through your mind when you walked into that storage room at your property out in Pasadena... we know, by the way, that that's where you took your victims... because our forensics team was able to locate traces of blood that match several of our victims. It's amazing, really, how long DNA can linger somewhere no matter how many times you scrub a room down with bleach.

Brenda pauses, lets this sink in for Sonny.

BRENDA (CONT'D)

So when you walked in and saw Sergeant Leland had escaped from her restraints even after you put all those cuts in her biceps and her quadriceps and her back, after you pulled a tooth out of her mouth without anesthetic... well, you must have been just furious.

CUT TO:

INT. SURVEILLANCE CENTER -- NIGHT

Flynn walks up beside Buzz, leans on the table.

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Sanchez paces behind Sonny. Brenda reaches into her pocket and pulls out Samantha's engagement ring.

BRENDA

I mean, you were 13 victims in. You had a system. Even with a police sketch out there that looked a lot like you, you were taking women and ending their lives without anyone knowing it was you. That kind of freedom must have been intoxicating.

Brenda slips the ring onto her finger, then she rests her chin in her hands so the ring is in Sonny's line of sight.

BRENDA (CONT'D)

And then you decided to prove how good you really were. So you walked right up to a detective on the very police force that was trying to find you, and you looked her right in the eye and took her like you did all the others.

(beat)

But Sergeant Leland gummed up the works, what, with her crawling out that window and all. Because you had to stop her from getting help, and help was just a few empty lots away. So you had to rush, didn't you? You had to run her down. And instead of enjoying yourself in your private sanctuary, you had to stab her right there out in the open. And you put four knife wounds in her chest while she begged you to stop.

CUT TO:

INT. SURVEILLANCE CENTER -- NIGHT

Flynn looks sick to his stomach at hearing his nightmares narrated by Brenda.

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Sonny starts sweating noticeably, his eyes fixed on the diamond ring Brenda is still wearing.

BRENDA

The thing is, it all took time... so much time that when you got to the mountains, well, the sun was about to come up.

(beat)

Which explains why Sergeant Leland's grave was so shallow compared to all the others.

Brenda sets the ring down on the table. Then she pulls A MICROCASSETTE RECORDER out of her pocket, sets it on the table and presses play.

SAMANTHA'S VOICE

I was so afraid to move.

Sonny's eyes go wide.

CUT TO:

INT. SURVEILLANCE CENTER -- NIGHT

Flynn stares at the video screen as Pope, Assistant D.A. Garnett, Provenza and Buzz look on.

SAMANTHA'S VOICE

I was laying there in that plastic and I could hear him digging my grave, and all I could think about was not moving so he wouldn't realize I was still breathing.

CUT TO:

INT. INTERVIEW ROOM 2 -- NIGHT

Samantha stares at her badge, which sits in front of her on the table.

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Sonny starts shaking as he listens to the recording. Brenda watches silently.

SAMANTHA'S VOICE

After I heard him drive away, I just laid there, waiting to die. And then I must have moved somehow and the dirt shifted. It shifted, and I lifted my arm and pushed with my hand, and it went up through the dirt...

CUT TO:

INT. SURVEILLANCE CENTER -- NIGHT

Pope walks up beside Flynn.

POPE

Flynn...

Flynn turns and rushes toward the door.

POPE (CONT'D)

Damn it, Flynn!

Flynn runs out, Pope and Taylor on his heels.

CUT TO:

INT. PARKER CENTER HALLWAY -- NIGHT

Flynn races down the hall, but he bypasses Interview Room 1 and throws open the door of Interview Room 2. As Pope and Taylor reach him, we see...

FLYNN'S POV

The room is empty. Samantha is gone again.

CUT TO:

INT. INTERVIEW ROOM 1 -- NIGHT

Brenda turns off the recorder, then she stands so she's looking down at Sonny, who seems nearly manic now.

BRENDA

You might have destroyed Sergeant Leland's life that night, Mr. Mills, but you didn't kill her. She beat you, and now she is alive to see the day you go to death row for what you did to her.

SONNY

No, no. You made that up. That bitch is dead. I killed her. I watched her die. She begged just like those other bitches, and I got her!

BRENDA

And she got you, Mr. Mills. You tried to tell yourself she hadn't. That's why you sent her badge to us, isn't it? To prove how superior you were, that you weren't afraid of us? But you couldn't even get near a potential victim after that without thinking about how close you came to getting caught. And you realized that the truth was, you weren't anything special. You were just a murderer afraid to pay for his crimes like every other sick bastard who came before you.

Sonny snaps, standing, hurling his chair back. Sanchez is on him in seconds, but Sonny continues to struggle. Gabriel and Tao rush in to help Sanchez hold him. Brenda pulls off Samantha's ring and drops it into her pocket. She then picks up the microcassette recorder and walks out of the room.

CUT TO:

INT. INTERVIEW ROOM 2 -- NIGHT

Flynn sits at the table, dejected. Brenda enters and shuts the door behind her.

BRENDA

We got him, Lieutenant Flynn.

Flynn nods.

BRENDA (CONT'D)

You heard everything in the interview?

Flynn looks over at Brenda. She walks up to the table, pulls the microcassette recorder out.

BRENDA (CONT'D)

There's one more thing you need to hear.

Brenda pushes PLAY.

SAMANTHA'S VOICE

I remember wondering, you know? Did they know it was coming? Did they fight back? What did they think about? I used to look at my victims and ask those questions.

(MORE)

SAMANTHA'S VOICE (CONT'D)

But now I know. I know that fear now
and the pain, and I just... how can you ask
someone you love to live with that kind of
darkness?

Brenda pushes STOP.

FLYNN

And now she's gone... again. And you tell
me, Chief, how is she ever supposed to feel
anything but that darkness if she's out
there all alone?

BRENDA

I don't think she's ever been all alone,
Lieutenant. I think you and Provenza
and all of y'all were with her. That's
how she got through it. But maybe the pain
is just still too big for her to see that
is all.

Flynn considers this, then he looks around the room.

FLYNN

I didn't understand before. I said some
things...

Brenda puts a hand on his arm.

BRENDA

She'll be back, Lieutenant. And you'll say
different things.

FLYNN

What makes you so sure she'll come back?

BRENDA

Well, she knows we'll need her testimony
if Mills doesn't cop a plea to avoid
the death penalty. And then...

Brenda stands, walks over to where the evidence envelope
from earlier is sitting on the table.

BRENDA (CONT'D)

There's this.

Flynn takes the empty envelope, looks at it.

FLYNN

What is this?

BRENDA

The envelope her badge was in. And it seems that Sergeant Leland felt compelled to take it with her. Gotta be a reason for that, don't you think?

Brenda exits, leaving Flynn to consider this.

CUT TO:

INT. MAJOR CRIMES SQUAD ROOM -- NIGHT

Sanchez is packing up the old case files. Tao is clearing the big board. Gabriel puts finishing touches on a report at his computer. Provenza sits at his desk looking worried. Brenda enters.

BRENDA

Well, Mr. Mills is safely in lockup.

GABRIEL

Is Garnett considering a deal?

BRENDA

He says his boss wants to prosecute to the full extent of the law, so no deal.

TAO

Chief Pope said to tell you to head on down for the press briefing.

BRENDA

Oh, well, Lieutenant, let's pretend you never gave me that message, okay? Last thing I need right now is to deal with a roomful of reporters.

SANCHEZ

Yeah, especially since they're all gonna want to know exactly how Samantha Leland managed to sneak out of Parker Center with hundreds of cops in the building.

GABRIEL

After coming back from the dead, that hardly seems impressive.

Despite the tension of the day, the cops chuckle at this. But the laughter dies out quickly as Flynn enters. He looks at his fellow cops, trying to find something to say, but words won't come. Finally Provenza stands, pulls on his jacket and walks over to Flynn.

PROVENZA

Come on. We'll all get drunk for you.

The other detectives all put their work down and gather up their jackets.

TAO

That sounds like an excellent idea.

BRENDA

Indeed it does.

SANCHEZ

You're buying, right, Provenza?

GABRIEL

You expecting another miracle today?

Flynn allows his friends to lead him out as they LAUGH and tease each other in that way only a close unit can. Brenda smiles as she observes the way they've come together again in the face of difficult times. Gabriel stops and looks back at her.

GABRIEL (CONT'D)

You coming, Chief?

BRENDA

First round's on me. I'll, uh, be right behind y'all. O'Malley's, right?

GABRIEL

Always. We'll see you there.

Gabriel exits as Brenda crosses back to her office.

CUT TO:

INT. BRENDA'S OFFICE -- NIGHT

Brenda steps behind her desk. Samantha's file sits open there, a photo of her on top. Brenda SIGHS, closes up the file and then she picks up her purse. As she walks out of the office, she pulls out her CELL PHONE and dials.

BRENDA

Hey, Fritz, it's me. Oh, we had ourselves
a day over here.

(beat)

No, I'll tell you all about it later. We're
on our way to get a drink, so I wasn't sure
if you'd be up when I got home and I just...
I wanted to say good night, is all.

FADE OUT:

END OF SHOW